

1

EXCERPTS FROM THE MONOGRAPH
"SVETOSLAV ROERICH" - 1974

"HIS PORTRAITS ARE NOT MERE REPRESENTATIONS BUT
CATCH THE SPIRIT OF THE HUMAN FACE DIVINE. HIS
LANDSCAPES ARE POEMS OF COLOUR.

I HAVE NO DOUBT HE WILL ENRICH OUR ART AND GIVE
JOY TO THOUSANDS OF PEOPLE. WE WISH HIM LONG
LIFE."

- DR. SARVEPALLI RADHAKRISHNAN.

Press Review: THE CONTEMPORARY, Vol.IV, February 1960.

In the wasteful pattern of daily living there is seldom
time or desire to break through the stale surface of things.
Somewhere along the passage of time a man or two is born who
with passionate zeal steps out of this weary path and exclaims
in song and colour the wondrous beauty of truth; and Svetoslav
Roerich is one.

For Roerich the mountains are in his blood; where the snow
falls in whiteness and merges into shapes of gigantic geometry,
the being of man finds a liberation:

'Liberation - not less of love
but expanding of love beyond
desire, and so liberation
From the future as well as the past.'

ROERICH'S PAINTINGS HAVE TOUCH OF SUBLIMITY

by

H. GOETZ

... "What is the hallmark of a great work of art? The
writer of this article ventures an opinion on the
subject and discusses the works of Svetoslav Roerich by
this standard. Roerich's paintings are not only
distinguished by their monumental line, colour
conception and eastern thesis, says the writer, they
also bring to the viewer a realisation of the grandeur
of the universe and the omnipresence of divine life."...

..... "The paintings of Svetoslav Roerich have roots in many
traditions and yet do not belong to any movement of our time, but
represent a very personal style of their own.

Svetoslav Roerich is the son of the famous Russian painter,
Nicholas Roerich, of the old aristocratic stock and yet in his
time a revolutionary in art and a champion of international
understanding and collaboration".....

....."Svetoslav Roerich is a cultured European in the best sense of the word, but at the same time a connoisseur and collector of Indian art. He has an amazing capacity for discovering the most beautiful and most important objects.

He is a sincere Christian and a devotee of Indian philosophy, a painter trained in the best tradition of occidental technique and yet inspired by the great Indian art of the past. How could such a personality fit into any of the trends of the day, whether western or eastern?".....

....."His pictorial contribution was the intensity of light and colour contrasts peculiar to the atmosphere on high altitudes where the almost black sky glows like fire, where the snow shines like the sun, and where the shadows reflect a wonderful blue. His Himalayan landscapes, designed in monumental rhythms, open a fantastic world almost unbelievable to one who has never seen them himself.

And this magic realm he filled with the mystic figures of Tibetan lamas and Indian rishis, Lamaistic and Hindu gods and goddesses, such as were to him the representatives and symbols of the high philosophical and religious ideas that pre-occupied him more and more, figures, however, more or less adapted from Tibetan or Hindu art.

Svetoslav's paintings are very different, notwithstanding certain superficial similarities. They have the same monumental conception, the same rhythmic line, the same intensive colour, the eastern themes.

But Svetoslav is not a visionary, a dreamer of the past whether Russian or Central Asian. He is a keen critical observer of our time, and his philosophy is rather analytical than visionary.

Fundamentally there is the same comprehensive vision of life, the same synthesis of Western and Eastern religiosity and philosophy. But it is not a romantic harking back to the simplicity of Byzantine Russian saints or Eastern rishis and Bodhisattvas, nor to the cosmic imagery of the Apocalypse, of the Ramayana or Gita, or of Lamaistic Sambhala.

Svetoslav's world is the present, the landscape and the people of India; and the Christian mystery or the dharma of the East, though consummated beyond time and space, fulfil themselves here and now amongst and around us".....

SVETOSLAV ROERICH

by

G. VENKATACHALAM

....."But Svetoslav is cast in as grand a mould as his great father both in his art and life. He is not a mere chip of the old block; he is a substantial part of the block itself. There is the Roerich touch in everything the Junior does or says.

He is a painter after the grand manner of his father, a painter of mountains and their moods, a revealer in form and colour of the mysteries of nature and a daring explorer from the devaic world, where colours take their birth and have their being in all their pristine purity.

There is something more than mere Roerich tradition and style in Svetoslav's art; there is his individual uniqueness no less great than his father's. He too is a mystic dreamer. Some do not sense any mysticism in his life or in his art but see only a humanitarian with an artist's impulse and the craftsman's skill. He is abundantly all these, but he is also a born mystic, if there is one. His art reveals it.

Great as are his gifts as a technician in the art of painting, he knows all there is to know about building imposing structural masses, suggesting strength and beauty (the "substance of things" of which Cezanne spoke) and of laying contrasting complementary colours in such a subtle way as to bring out their rich pulsating qualities, - (the dream of the Impressionists), - which make Svetoslav's pictures such exquisite dreams in colour harmony and pattern.

Great as these pictorial merits are, it is not for these that one would like to appraise his pictures as great works of art, but for their inherent mystic elements which, in the words of Carlyle, "take you to the brink of a precipice and let you gaze into Infinity."

Svetoslav Roerich's paintings, like his father's, have this indefinable "something" which gives them their immortal character. In other words, his art is a kind of Yoga, the Yoga of Beauty, another pathway to Moksha or Liberation.

That, according to the ancient scriptures of India, is the real purpose of all art; and the true test of all great art is this: that it should not only please the senses, satisfy the emotions and the mind but also lift one to a realm of spiritual ecstasy and experience.

Some of Svetoslav's works have this deep mystic quality, the quality of letting you glimpse, however momentary it may be, the Real amidst the Unreal, the Light amidst Darkness, the Truth amidst Falsehood. That definitely is a spiritual form of art. Hence also the symbolic nature of some of his large canvases, like the triptych - "Whither Humanity," "Humanity Crucified," "Humanity Released," - "Jacob and the Angel," and others.

Dr. Goetz, the well-known critic, summarises the spiritual significance of this aspect of Roerich's art thus: "The suffering Christ and the Mother of Sorrows occupy a central place in his art. But Christ is dying even today, Christ is born and sacrificed in every one of us in the Apocalypsis of these decades of successive horrible wars and revolutions.

"Thus mankind crucified is the central figure of Svetoslav Roerich's grand triptych 'Whither Humanity,' feeling helplessly amidst the threatening rocks and sultry clouds of inescapable disasters, 'Humanity Crucified' under the flames of war and destruction poured by God's angels from the phials of wrath, and 'Humanity Released' from the inferno of hatred by the love of Christ.

"A grand triptych, like the visions of William Blake, accepting tradition only in order to say what philosophical ideas cannot be expressed by the artist, by means of discreet allusions to other masterpieces, and mastering the drama into a symbol by means of a grand rhythm and antithesis of lines and colours worthy of a Greco."

Svetoslav is a lovable man. Kind and courtly, soft of speech and gentle of manners, he is a born aristocrat, who impresses all who come in touch with him. He is a Western artist after the heart of an Eastern lawgiver, Shukracharya, an artist who is pure in life,

kind in deeds, noble in words and spiritual in aspiration. Such have ever been the sons of the spirit, the true creative artists.".....

THE CREATIVE ART OF SVETOSLAV ROERICH

by

P. BELICOV

..... "The art of Svetoslav Roerich affirms that Beauty is not only a measure of Art, but is a measure of Man. We know that: "Man - this word is full of Pride." But we have not as yet fully reconciled ourselves that: "Man - this can be beautiful.".....

..... "As if by a magnet we are drawn to the large canvas "Life Everlasting." This solemn hymn to humanity resounds with majestic simplicity and self-affirmation of life. Is there anything more beautiful or precious than the "principle of Being" that has realised itself? With what care man "should treat Infinity revealed to him in the sparkling stream of the renovation of succeeding generations"? "He should"; this "he should" makes us return to this painting again and again and one carries it away within oneself, leaving the Exhibition.

Perhaps, of the debt of man towards humanity speaks the entire portrait sequence of the artist. It is so richly multifaceted.

Alongside with the great public figures he paints the simple workers of unknown hamlets. Children in remote mountains and the heads of the Government equally attract his attention. The exquisite refinement of Devika Rani, the wife of the artist is conveyed with the same conviction as the stern compassion of the Teacher from Kulu. The purity of the touching trust conquers in the portrait of Miss Bogdanova and a fathomless ocean of deep thought holds you spellbound in the portrait of Nicholas Roerich.

But all this pictorial richness resolves itself in the simplest formulation; every portrait painted by the brush of the artist serves as a vindication of man.

Belonging to and faithful to one family can be read in the eyes, looking at you from the canvases of Svetoslav Roerich - human and humane though is the right of entrance to the pictorial world of the artist. The portraits of Svetoslav Roerich bespeak of a great original talent and well directed ideology. But it is only one of the facets of his creativeness. A considerable place is reserved by the artist to the sphere of human endeavour.

"Toiling by Night," "Village Scene," "Daughters of the Sea," "Fruits of the Earth," "Homeward Bound," "Over the Pass," "Harvest," and a multitude of other canvases unfold another aspect of the most important.

They narrate of that which made man - a Man, they speak of Labour. The artist shows labour on the plane of reality, existing in the infinite spaces and in the infinite possibilities and combinations of the Cosmos. This is Infinity conquered by mankind. Long was the path of emancipation from slave labour to the labour of the free. In our country people know well the value of free labour. We rightfully feel proud of our Industry

and we pay tribute to the machines that free man from effort, but we sacredly safeguard the realm which is completely beyond any mechanisation. This realm belongs to the inspiring beauty of human labour - and finds a wonderful expression in the painting "Toil," People always crowd before this painting.".....

.... "Landscapes are richly represented in this Exhibition. The artist loves nature and knows how to depict it. But his love is far from adulation. One feels a particular active "Roerich" approach to nature.

No matter how much the artist may feel enchanted by a landscape, he does not confine himself to its limits. Used independently or in connection with some other themes, the landscape does not become only a subject of contemplation. For Svetoslav Roerich there is no "Dead Nature." Under his brush it lives with man and for man. Beauty of nature not only gives happiness to man but makes him feel grateful. Mountain peaks breathe of austerity and call to achievement, limitless horizons beckon one to the Unknown. Heavenly harmonies kindle our hearts with faith in the beautiful."....

.... " "Hasten." This canvas is saturated with the dynamics of onward motion. In a fiery whirl two horsemen hasten. In their striving they know that time does not wait. And again the persistent query - have you always been on time? Have you always remembered that behind your back is galloping the relentless and pitiless rider - Time?

"Rejected" and the "Flame of Hope" are a direct appeal to the emotions and not to the actions that have called them forth, or actions that may have been engendered by them. Action would have filled the void of being "Rejected," would have fanned into a bonfire the twinkling of hope. The artist makes you feel not only the outer design but the very basis of emotional experience.

"Victory." The daring of youth casts down the formidable might of mature experience. The victory is complete - but is it final? The power of the spirit and not of the sword decides the final struggle of Good and Evil, of Light and Darkness.

A striking large canvas, "Jacob and the Angel." The all-embracing struggle for the Planet. One cannot escape it, one cannot withdraw into one's self. He, perhaps your most terrible enemy, is hidden within yourself.

Thus alongside with stirring portraits, brilliant compositions, scenes of life, majestic landscapes, the artist bares the innermost recesses of the human soul, its eternal thirst for justice and stirs that which is called human conscience.

Svetoslav Roerich acquaints us not only with the marvellous views of India, with the habits of India's people and her glorious and ancient culture, he not only fills our eyes with the riches of tropical colours and with the flame of mountain sunsets and dawns, but he powerfully makes you think of the dignity of man and the fate of humanity. His creative work transcends the sphere of mere painting.".....

.... "The artist is far from having said his last word. He did not stop on any of the paths in the development of his multifaceted art. And this again is not an accident or lack of a definite direction. It seems that such a last word will never be said and in the temple of his art will never resound the concluding "Amen."

The art of Svetoslav Roerich is defined and directed not by separate directions of artistic development, but by the progress of

life itself. This may disappoint certain art critics. They may have the right to condole that the entire mastery and talent of the artist are not directed on to one focal point only. If such was the case the pages of the history of art may have been adorned by one more masterpiece of art and be left at that. But the pages of life are of greater concern to the artist than the pages of history.

It is true, the pages of life are not numbered, are not bound in a volume and are not followed by an exhaustive index. To study them requires constant stubborn labour. But we are happy for the artist that he has chosen precisely this path and we are grateful to him for this Feast of Triumphant Beauty, Light and Humaneness.

To conclude, we must confess that in the depth of our soul we are also proud of his Art. It has made us feel that Svetoslav Roerich also maintains the ties with the glorious traditions of Russian Culture not only through birth, but also in spirit."....

THE HOUSE AMONG LINALOE

by

MADAME HELEN RUBISSOW

Writer & Art Critic, Paris, France

.... "S. Roerich's studio, large and full of light, forms the soul of the house. Here we see his paintings, compositions, portraits, sketches and studies. He has a complete command of painting technique and this gives him the freedom of expression of his artistic individuality.

The place of honour in the studio is occupied by a large, full-figure portrait of Devika Rani. It is full of life. The traits of her face, the harmonious movement of her body, aptly caught on the wing, as well as the composition and colour, show that luminous softness, but also power, which are characteristic of the whole appearance of Devika Rani."----

.... "Profoundly symbolic, in theme as well as in colour and form, are three large canvases of Svetoslav Roerich, which form a triptych - a painting in three sections.

The first panel, "Whither Humanity," is painted in grey-green-brown and grey-violet tones. Against the background of a cold sky burdened with dark clouds, rise the sharp outlines of rocks. Below, bent human figures stand frozen in apprehension and immobility. The feeling is one of hopelessness. Only in the distance, in the narrow slit of a ravine, there appears a bluish light, while a pink reflection of a cross glides across the rock.

The second panel, "Humanity Crucified" - a fiery ordeal, the tragedy of unleashed war. The sky is rent asunder and the cup of wrath has poured out. Cities are aflame, lighted by the fires pass legions of warriors and, in a parallel stream, crowds of refugees. Against that background, the symbolic figure of "Humanity Crucified" represents, as it were, a living cross.

In the third panel, "The Release," the cross is shown in the heart of the mystic flower of light, which has blossomed forth in the nocturnal deep of the skies, growing and opening downward, in the direction of the earth. Towards it, from the bottom of the terrestrial abyss, rises the liberated Mankind.

Svetoslav Roerich is bound to India by even stronger and more lasting ties than his father was. "I am already a part of this country," said he. Representatives of India's cultural life, its intelligentsia, writers, painters, regard him as their own. "Svetoslav Roerich is an Occidental painter, but he is what a painter ought to be according to the concepts, laws and ideals of the Orient," writes about him G. Venkatachalam. "His art is a kind of Yoga - a path towards the cognition of the higher by means of its disclosure in the beauty of the world... One of the Yogas (paths) that lead to Liberation."....

INTRODUCTION TO THE EXHIBITION CATALOGUE
NEW DELHI - 1960

by

Dr. P. V. RAJAMANNAR
Chief Justice, Madras
Chairman, Sangeet Natak Akademi

(National Academy of Music, Dance, Drama and Film)

....." Svetoslav is a true cosmopolitan. Born in Petrograd, of a distinguished lineage, educated in Russia, Sweden, England and the United States, and married to a most talented and distinguished daughter of India, Shrimati Devika Rani, he and his art represent a fine synthesis of the East and the West, of the North and the South.

Though Svetoslav followed in the footsteps of his renowned father, Gurudev Nicholas Roerich whom he considers as his greatest Teacher and whose close collaborator he was both in his artistic and cultural activities, he is a great artist in his own right and his artistic genius is distinct from that of his father. Eminent art critics have described Svetoslav's art as more human and less mystic than his father's. But comparative estimates are more often than not misleading. I, for one, find the mystic element equally present in his work.

Svetoslav's paintings cover a vast range and thematically fall into five main divisions - Portraits, Landscapes, Genre (Scenes from life), Religious and Imaginative creations. Svetoslav paints in tempera and oils and in both he excels. The development of his technique from different aspects is manifest from the paintings exhibited here.

His portraits can stand comparison with those of the famous European masters. His Himalayan landscapes capture the transcendental beauty, majesty, and awe of those snow-clad mountains. His genre paintings are not only true to life; they are splendid decorative compositions. His imaginative creations are full of meaning and message.

In Svetoslav Roerich's art, one finds a new individual approach, unique but always bold and striking colour schemes, draughtsmanship of the highest order, superbly rhythmic composition, realism which does not consist in mere verisimilitude, but is an expression of the essential reality; and above all Vision, founded as much on an intuitive apprehension of spiritual values as on profound knowledge, varied experience and intense contemplation. There is an ancient Sanskrit saying - Nanrishih kurute kavyam: "No one who is not a Rishi can be a great poet." Nor, would I add, a great painter. To my mind, Svetoslav Roerich is a Rishi and through his paintings has given us a beautiful and inspiring message.".....

INTRODUCTORY SPEECH

by

SHRI J.C. MATHUR, I.C.S.

(Director General of All India Radio and Vice-President
of the All-India Fine Arts & Crafts Society, New Delhi)

..... " Svetoslav Roerich's art is a challenge to the contemporary artist in India, not because the colours in all their power and variety are as slaves unto his bidding, nor because he immortalizes the moment, - transforms an ephemeral glimpse into a timeless vision, - but because in his pictures we see a remarkably blended expression of the inner and external life of India, old and new.

In the very modern art of which we have had so many exhibitions, the agony and turmoil of the inner life of the urban middle-class is mercilessly exposed, to the neglect of the externals of our dynamic society. In the folk and traditional art, the externals of a way of life that has often disintegrated, are caught in a nostalgic manner. But here is Svetoslav Roerich portraying our external life, vividly and comprehensively, and on the same canvas, revealing the struggle, the suffering and the dreams of a society in transition and of the individuals in whom that society seeks its fulfilment.

In this sense, Svetoslav Roerich, born a Russian but by adoption an Indian, is a unique interpreter of contemporary India. I have no doubt that any exhibition of his works in foreign lands could be an effective means of introducing peoples in those lands to the lasting beauties of our motherland and also to the new rhythm of life which is making itself felt throughout.".....

PRIME MINISTER SHRI JAWAHARLAL NEHRU'S
INAUGURAL ADDRESS

NEW DELHI, 20 JANUARY 1960

..... "It was about 18 years ago, as far as I remember, when I met Svetoslav Roerich and his father and mother. In fact they invited me to spend a few days at their Kulu house to which my daughter and I went. It was then that I first got acquainted with Professor Roerich, his father, and those lovely surroundings of the Kulu valley. It was then also that Svetoslav started making a portrait of me and I might mention informally that I have not seen it yet although I believe it exists somewhere. That itself shows, apart from many other things, what a retiring and restrained person Svetoslav is. He has not pushed himself anywhere, he has worked quietly in accordance with his genius, trying to put himself in harmony with the surroundings he was in, whether it was the snowy peaks of the Himalayas, or the red earth of Malabar, or any other part of India; on the one hand putting himself in touch with these environments, on the other hand leaping forward into all manner of directions, future, past, present, trying to mix them up into one composite whole. And all this produces, has produced, as I was looking at so many of his pictures just before coming here, the strange sensation, one of beauty of course, one of harmony and one of some peculiar depths which one tries to understand, at any rate I tried to, but which I cannot express except that it produces that sensation in me.

Obviously, we have here in this Exhibition something very remarkable and something not only beautiful but lasting, which will leave a powerful effect on the minds of those who see it. At any rate, that is the effect it will leave on my mind, and I feel sure, most people who see it, will feel that way.

It is a privilege for people in Delhi and those who come here, to be able to see these paintings which were gradually being made in the course of the last many years and which have not often been displayed. Therefore I am glad that I am associated with this inauguration, and had the pleasure and advantage of seeing these pictures. I hope to see them again, in the course of the next month and I hope that many people, and our artists specially, will see them and thereby draw some inspiration, some depth for their own work.

As I said a little while ago, it is rather difficult for me to talk about these matters because I am rather ignorant about them. I react as most people do: I feel good or bad, pleasant or unpleasant impressions come to me, and apart from that something remains at the back of the mind or somewhere, which sticks to it and which comes up again and again. I think Svetoslav's paintings are of that type, which leave that firm impression at the back of the mind, and which are not easily forgotten.

So, it is an event in what might be called, the art life of Delhi, this one-man Exhibition to be displayed here; and I hope that we surely would profit by it. I hope that the artist will produce many more beautiful and thoughtful paintings in the future."...

..... "Now, I declare this Exhibition open and invite you to a FEAST OF BEAUTY.".....

ADDRESS BY SHRI K.G. SAIYIDAIN
(Secretary & Educational Adviser to the Ministry of Education)

BEFORE A GROUP OF GIRL STUDENTS
NEW DELHI - 8 FEBRUARY 1960
(Translated from the Urdu)

..... "Look at these pictures around you. In some of them Roerich has presented the beauty that he has seen in Nature through vivid and imaginative colours. There are others in which he has presented the faces of numerous men and women which have impressed him. There are small-sized paintings as well as large-sized paintings. But in almost all of them there is a generous and large-hearted use of vivid, striking and harmoniously balanced colours through which a whole new world of beauty and meaning opens out before us. I have the feeling that it is only a large-hearted person who can use colours in this spectacular way. Amongst the portraits are those of distinguished men and women whom we all know - persons like Nicholas Roerich, our Prime Minister Pt. Jawaharlal Nehru, our Vice-President Dr. Radhakrishnan and Devika Rani Roerich herself - and also of unknown common people particularly of the Kulu Valley - children, women, old men, beggars, Yogis and persons of all kinds who have caught the artist's eye. But the one feature which you will find common to all of them is his approach which is characterised by sympathy and understanding. There is a clear evidence of his having created a relationship of love and sympathy between himself and his subjects, with the result that many new doors seem to open out before him and through them he can see their faces not superficially but in a deeper sense. His inner eye can penetrate the skin and reveal something of what is hidden inside, and through his art he makes it manifest to others. This is the artist's true role.".....

- 10 -

....."It seems to a layman like myself that one of the secrets of Roerich's beautiful paintings is that there is realism in them - so that you can recognize the faces easily and clearly - and yet, at the same time, you feel that the artist is not merely showing the face but also the inner soul and spirit of the man. Look at Nehru's portrait, look at it carefully. You will feel that here is a person who is looking intelligently and hopefully but also a little anxiously into the distant future as if trying to visualise how this future would shape out for his own country and the world in general. There are signs of deep thinking on his face and yet there is a certain expression of inner peace and shanti and understanding which can only come from a life of self-fulfilment. So, the artist shows not only the contours of Nehru's face and his sensitive mouth and his deep-set eyes but also something of his inner soul".....

ROERICH A HIGHLY ORIGINAL PAINTER

by

DR. CHARLES L. FABRI

....." The exhibition, in all the four galleries of the Fine Arts Gallery, of some 120 paintings by Svetoslav Nikolaievich Roerich is probably the largest one-man show ever seen in the Capital. But size and numbers are not the things that count; and no one can come away from this impressive exhibition without being convinced that we have to deal here with a major artist, an artist who knows his mind, has chosen his style, and who paints with passion.

Mr. Roerich is, first and foremost, a superb craftsman. His draughtsmanship is impeccable, his human figures are drawn with mastery, he handles perspective and distance with the ease of a conjurer, his use of his media (oil and tempera) is impeccable. More than that, he knows how to compose a canvas, how to throw the centre of attention out of the middle, how to drag your interest towards a dramatic point, and how to arrange his masses. Nothing is left to chance, and if he fills a part of his picture with a whirligig of clouds or flames, he knows exactly why he does that".....

....." The beauty of hills and dales, the glory of fantastic sunsets among snow-capped Himalayan mountaintops, the undulating lines of palm trees, the Arcadian and Elysian peasants, fishermen and village maidens whom he depicts, all breathe a nostalgic beauty of romance. Svetoslav Nikolaievich has been captivated by the charm and mystery of Indian myth and the scenery of the Orient; the very hills of the Himalayas, rugged and misty, suggest infinite and unconquered adventure; and the handsome aborigine women, with their lovely, slender bodies hint at hidden happiness.".....

..... "Undoubtedly, someone in these days of dehumanized art ought to find the courage to return to the great days of compositions, and paint such brave pictures as "Jacob and the Angel," one of the best in this line, or "Sketch for Andromeda" or "Rejected," two small sketches of outstanding merit. And if some of these compositions are painted in a manner based on academic traditions, even though greatly romanticized, the answer quite simply is that Svetoslav Nikolaievich Roerich chooses to paint in the pure representational manner, and that he does splendidly in the manner in which he chooses.

Mr. Roerich openly owns his past, including his Russian, his Christian and his French inheritance. In a Triptych that would be an adornment to any church he turns back to the great days of European painting when religion was one of the mainsprings of artistic creation, and he depicts with great dramatic power "Humanity Crucified" with "The Release" and "Whither Humanity" on the left and the right.

Equally successful are his small-sized townscapes and landscapes, in which his manner may be called old-fashioned, but the works are excellent in that manner. Here is a highly original painter, who dares to return to a style of painting now much disowned, and infuse it with a spirit of romanticism and a dream-like quality that seems to be in touch with the deeper springs of life.".....

SVETOSLAV ROERICH'S ART

by

M.S. RANDHAWA, D.Sc., F.N.I., I.C.S.

(Member of the Lalit Kala Akademi and President of the All-India Fine Arts and Crafts Society, New Delhi.)

...." Strange as it may seem, my first acquaintance with the paintings of Svetoslav Roerich was made in the Roerich Museum, New York, in 1945. I saw a painting of a torch-light procession on a mountain pass. The golden glow of torches contrasting with the deep purple of the night made a deep impression on me. On a visit to his home near Bangalore in 1958, I was delighted to see his paintings from the Kulu Valley. The impression which he has given of the Kulu dussehra in a masterly painting reminded me of the colourful humanity of Kulu Valley draped in multi-coloured blankets and laden with ornaments, the beautiful women of Kulu and the men wearing Monal feathers on their caps."

...."The contribution which Svetoslav Roerich has made to Indian painting is unique and India is fortunate to have him."...

SVETOSLAV ROERICH

by

KARL KHANDALAVALA

Vice-President of the Lalit Kala Akademi
(National Academy of Fine Arts, New Delhi)

...." Even in the lifetime of the renowned Nicholas Roerich it was apparent that Svetoslav had inherited the genius of his father."....

....." In some recent studies of his wife, Devika Rani, he has introduced a restrained decorative element into his work only by the device of emphasis on the textiles draping his model, a method reminiscent of painters such as the Antwerp-born Paul van Somer.

In his landscapes one is apt to sense the influence of his father, Nicholas. But the resemblance is largely due to the fact that both of them lived for many years amidst the majestic Himalayan ranges, and the mountains became not merely their source of inspiration but almost a religion to them. That, at any rate, is

the feeling these landscapes evoke. In great contrast to his portrait-studies, the landscapes are usually austere in form and their treatment is broad and imposing, with large expanses of colour so juxtaposed as to capture the mood of the ranges. Sometimes the colouring is a blaze of glory, in most unusual tints, but sometimes it is sombre and forbidding. It is the spirit of the mountain that always dominates the artist. The remarkable quality of these landscapes is a deep reverence for the subject matter of the scene and a recognition that man may sense the mystery of the great hills but can never expect a full revelation. It is this approach which imparts even to the smaller canvases an emotional quality that would otherwise be hard to capture.

It is not surprising that one who has lived so long beside the hills should have the outlook of a mystic and a philosopher; and this facet of Svetoslav's mental make-up, seen in his landscapes, becomes more prominent in his imaginative studies which, in the fitness of things, are conceived on a large scale and often deal with religious themes. They are splendid compositions executed with the artist's usual skill, and must evoke admiration even from those who are not easily attracted to religious and mystic forms of art."....

WESTERN ARTIST AFTER THE EASTERN IDEAL

by

G. VENKATACHALAM

(President of the All-India Association of Fine Arts)

"GIRNAR"

His "Girnar," a straightforward realistic study in tempera of a sacred mountain in Kathiawar, gives this mystic experience to any sensitive observer, this "glimpse into the infinite." For, after all, what is mystic experience? It is the sensing of eternity in time, the oneness in the many, the unity of all things. Any work of art that gives this realisation, however momentary it may be, is mystic art. Svetoslav's "Girnar" does this, did to the present writer at any rate.

It is like one of those soul expanding experiences that one gets when one sees the Kanchenjunga for the first time just before the dawn or viewing the sunrise on the Vaisakh full-moon day from the top of the Adam's Peak in Ceylon.

"Girnar" is a large canvas, painted after the best style and technique. Its technical excellences are as supreme as its pictorial merits. The giant solitary peak is poised powerfully against the pale purple plains extending far into the distant horizon. Like the serene thought of a philosopher, it soars high into the azure heaven, casting deep dark blue shadows on its steep slopes. It looks "a great supernatural world cathedral, piled up, stern, solemn, awful," like the "Dream of Ravan" or the "Vision of Valmiki." It is a mountain view of a mountain; so breath-taking it is in its majesty, vastness and overpowering beauty. It is an "experience," this painting.

APPEAL TO THE HEART

In all Svetoslav's paintings there is a grandeur that is not of the earth earthy; a serenity as compelling as that of a Divine Idea. There is a definite spiritual content in his art which makes a direct

- 13 -

appeal to the deepest in man. "Wouldst thou plant for Eternity, then plant into the deep infinite faculties of man, his fantasy and heart!" That seems to be Svetoslav's art-philosophy; he wants to appeal to the inmost heart of man through his pictures.

Whatever may be the subject of his paintings, whether it be the pale pearly dawn over the snow-clad Himalayas or the red sunset on the burning golden sands of Rajputana or the quiet peace brooding over the dreamy lagoons of Kerala, or whether it be a gorgeous portrait of a Tibetan Lama or a Cossack girl, or whether it be symbolic and religious, like his "Whither Humanity" and "Humanity Crucified," behind each of these we observe not only clever compositions of figures, forms and colours but ideas, cosmic in their character and universal in their appeal.

"In all true works of art," wrote Carlyle, "wilt thou discern Eternity looking through time, the Godlike rendered visible." How true it is you know when you have the privilege of seeing Svetoslav's masterpieces. "These pictures have a mysterious presence of light," writes the critic, H. Goetz, a friend of the artist, "which creates a subdued intimacy, full of a secret life, which we feel growing around us, an intimacy which renders the strangest things natural, familiar; let us partake in their endless little sorrows and cravings for happiness.".....

..... "In India, which is his home now, he is a well-known figure and a much respected man. His exhibitions are treats of a rare kind which the public look forward to eagerly. To quote one of his admirers, "to know Svetoslav Roerich and to admire his art and multi-faceted genius is a real unparalleled spiritual joy."

THE MAN

Just as his art reveals the spiritual stature of his soul, so his deportment and demeanour reflect his taste and culture.

He is a Western artist after the Eastern ideal: an artist who is pure in life, calm in action and spiritual in aspiration. Such have ever been the true creative geniuses of the world.".....

PAINTER OF THE FINEST CALIBRE

by

H.L.PRASHER

(Art Critic of 'The Times of India')

..... "His powers as an artist have astonished all. Usually, it is enough if a person can paint well in one genre. Svetoslav Roerich is not the ordinary kind. He handles landscapes, scenes of life, religious studies, imaginative compositions, still-life paintings and portraiture, all with equal ease and success.

To realise the extent of his achievement, let us make a round of his manifold works. And we cannot do better than make a start with his three panels of the triptych - "Release," "Humanity Crucified" and "Whither Humanity." For expressionistic power and strength in composition and colour, these are superb creations, magnificent and monumental. They have the impact of a symphony in music, touching the deepest chords within us. Extraordinary is the rhythmic phrasing of form and colour. But their real greatness lies in the fact that these plastic values have been made the vehicles of something significant. They speak to us what stirred the soul of the artist. We hear the sad still music of humanity and we are moved to our very depths. These embody his profundity. If the

painter had just painted these three pieces and nothing else, even then he would have been entitled to everlasting fame.

From these, let us move to his Biblical and imaginative compositions. Let us look particularly at "Good Samaritan," "Jacob and the Angel," "Hasten," "Out of the Storm" and "Victory." The longer you gaze at them, the more they grip you with their dramatic sweep and verve. The swirling curves and rhythms radiate intense movement. Those rocks, ranges, plains and valleys in the background assume the character of soulscapes where the figures wrestle with their titanic conflicts. These paintings reveal the grandeur of his imagination.

Next, we come into the wonderland of the scenes from life and the still-life studies. The opulent and luminous colours burst upon one's vision like a blaze of glory. Such studies as "Toil," "Homeward Bound," "The Call," "Daughters of the Sea" and that skilfully executed large painting, "Gods are Coming," dazzle the eye with their splendour. Here it is obvious that the artist has been inspired by India, the land of colours and by the rich compositions of old Indian paintings of the Pahari and Gujerati schools. As Gauguin discovered himself in Tahiti and as Matisse received illumination from Japanese and Oriental paintings, so Roerich has found salvation as an artist in the land of his adoption. These give expression to the pagan strain in him which makes him revel in the sensuous aspects of form and colour. Their decorative and sensuous beauty apart, there is another remarkable quality about them. The ordinary scenes of the toilers, the fisher-folk and the peasants are romanticized and idealized. Over them all, there is a light that never was on this earth and that transfigures everything and lifts them from being mere representational picturesque studies.

From these scenes from life, let us pass on to his mountain-scapes and snowscapes. These proclaim all over the influence of his mystic father, Nicholas Roerich, whose studies of the Himalayas are unrivalled in the expression of the atmosphere and the spirit. As you behold them, a sense of awe, vastness and depth overwhelms you. And such is the treatment in composition and colouring that you experience the rarefied, electric atmosphere of the holy peaks where dwell the gods. They have an elevating effect. Communication cannot aim higher than that."....

SVETOSLAV ROERICH'S ART:
GRANDEST EVER ONE-MAN SHOW
ASTONISHINGLY RICH FARE
by
H. L. PRASHER

...."The exhibition of paintings by Svetoslav Roerich, which had a gala preview at the All-India Fine Arts and Crafts Society building on Tuesday evening, is the GRANDEST ONE-MAN SHOW EVER HELD IN DELHI."...

....." The key to Roerich's art lies in understanding the two great influences in his life. First and foremost is the influence of his renowned father, Nicholas Roerich, his 'guru' in the real sense of the word. This is evident most notably in his studies of the Himalayan ranges and the imaginative paintings. It is to the senior Roerich that he owes his profundity in conception; and it is to him he is indebted for the magical gift of giving a sense of depth, vastness and movement by an imaginative treatment of flat colours in his backgrounds.

The second influence vying in strength with the first is the influence of the Dutch masters. This is best exemplified in his portraits where there is technical skill of a high order and where there is abundant delight in bringing out the sensuous values of the flesh, form, drapery and details. It is between these two great influences that the artist shows all his varied and wide range.

MAGNUM OPUS

Much has been said and written about his magnum opus - the triptych "The Release," No.10; "Humanity Crucified," No.11; and "Whither Humanity," No.12. Let me add my homage. It is truly monumental in conception as well as in execution. The central piece, a veritable conflagration of lurid tragedy, is flanked by two moving expressionistic scenes of exquisite plastic beauty. It has an immediate emotional impact on the spectator and it is dramatic in the best sense of the word. Two Biblical scenes, "Good Samaritan" (No.101), "Jacob and the Angel" (No.105) have a similar grand sweep and effect. "Hasten" (No.108) is another imaginative composition remarkable for its radiation of movement.

His scenes from life offer a felicitous blend of realism and romanticism. In the artist's hands, the ordinary becomes extraordinary. The fisher-folk, the toilers, the group of peasants going homeward, the mother and child squatting on the roadside, are treated in such a way that they become significant beings. These paintings are, indeed, outstanding for their opulent and decorative colouring. "Toil" (No.2) and "Homeward" (No.8) are fine specimens in this category.

RARE COMPETENCE

Fascinating as his imaginative compositions and scenes from life are, he is at his strongest in his portraits and landscapes. As a portraitist, he has gained wide recognition and reputation. He has done a number of studies of his father and many of these have been acquired by museums and art institutes. In the present exhibition, there is a fine study of his father on view. In most of his portraits, notably in those of Mrs. Asghari M. Qadir and Miss Raya Bogdanova, the execution is marked by rare competence and skill. At a time when slipshod work is the vogue, he is like an oasis in a desert. He takes infinite pains on the details and thereby adds another source of pleasure.

If he is strongest in his portraits, he is undoubtedly at his best in his landscapes. The most delightful of these are in the basement gallery. They are mostly of small size but exquisite both in colour composition and atmosphere. "Spring in Kulu" (No.6) is beautiful beyond words. Its colouring is a creation in harmony. Other notable studies are "Spring in Kulu" (No.46), "Winter in Kulu" (No.47), "Koksar" (No.54) and "Naggar" (No.77)."......

SVETOSLAV ROERICH'S ART

by

MANOHAR KAUL

"What is Svetoslav Roerich?

Is he a realist? a sentimentalist? a romantist? a traditionalist? or what? He may be none of these, yet traces pertaining to any of them may be discernible in his works. All the same he defies being labelled with this or that hallmark. Himself being a synthetic talent of cosmopolitan outlook and broad human sympathies, his art is no less synthetic in character, and cosmic and mystic in conception. His style, mode of expression and choice of themes are rather unique, born of his own inner being. He is forthright and sincere to the core, free from all disturbing trends and quaint idiosyncrasies that characterise the modernist's art of today. His set purpose is to express truth and beauty as he intuitively understands them and to disseminate the same to enliven the otherwise dreary and drab life of man.

The paintings of Svetoslav Roerich on display in the Capital for the first time at the spacious galleries of the All-India Fine arts and Crafts Society provide a high standard of aesthetic feast which the art-loving people here craved to enjoy for a pretty long time. This show is organically as rich in variety, as superb in quality and taste, through which Roerich shines forth as a master-mind, a creative genius and a consummate painter, who paints with passion and devotion. His paintings show daring and balanced composition, robust colour harmonies, powerful and simple beauty of line, unique sense of design and total harmony - these traits, wedded to his inner thoughts and placid nature, mark his works as great art.

His mountainscapes, such as 'Kanchenjunga' at morning and sunset, are pregnant both with grandeur and mystery. His other numerous landscapes present freshness of wild nature in all her nakedness and varying moods, pervaded over by the presence of the informing spirit which, though indefinable and mysterious, is as gracefully expressed in colour and line as Wordsworth did in verse.

The ordinary scenes of life around him are imbued with profound human significance and sympathy towards fellow human beings. Paintings like 'Little Sisters,' 'Friends,' 'Kulu Boy' and 'Tribal Girl' are delineated with a real human heart full of affection and care. Other works such as 'Toil' and 'Daughters of the Sea' are the artist's spontaneous reaction to life around him, and show how his discerning eye can perceive and capture aesthetic and plastic values in ordinary things of life."

..... 'His monumental Triptych - 'The Release,' 'Humanity Crucified' and 'Whither Humanity' - are sure to go down in history as inspired masterpieces and fine examples of Roerich's symbolic and powerful art, comparable to the undying examples of old masters of any nationality.

Behind all this variety treat of beauty, stands the towering and serene personality of Svetoslav Roerich - a complex product of various cultures and influences that have developed in him an internationally synthetic mind, penetrating insight, broad outlook and insatiable curiosity to find the truth, to realise it and to reproduce it on canvas for others to contemplate and enjoy.

He has travelled much in his quest for truth and seems to have satisfaction in Indian thought, philosophy and surroundings. The serenity of certitude and the intuitive understanding that he has won

through ceaseless exploration, have finally impressed and imbued his works of art. In fact, whatever he touches or expresses in oils or tempera comes direct from the depth of his being, with all the freshness of originality and the perfection of a masterpiece. His incisive intellect has fathomed the fount of nature and realised the mystery of the spirit behind it, wherefrom he draws inspiration and power to delineate whatever strikes him most. It would be no exaggeration to say that Roerich is an inspired poet in colour and line visualising the romantic lyrics of India and Indians of today in most of their physical aspects, psychic moods, and spiritual aspirations. His other expression on the canvas is an index to his inner meaning and individual experience. This he himself explains thus:

"There, where our words come from our heart, our inner being where we stand as a complete personification of our emotions and thoughts, our message will have the greatest power, carry the greatest conviction; in other words, it will be the truth itself."

Roerich stands apart among the modernists, whose bewildering 'isms' leave him untouched. He does not belong to that order, nor evinces any tendency to produce revulsion, but keeping in view all the prerequisites of a good work of art, seeks to express beauty and joy both of form and spirit, wherever it may be met with - be it in the people round about or in the topographical panorama he moves in, or in the religious and imaginative themes of the past and the present.

His paintings directly appeal to our heart and easily evoke in us the response of peace and joy - the supreme end of all great art."....

AN APPRECIATION

by

Shri A.K.BROHI

High Commissioner for Pakistan in India, New Delhi

"... When I saw the Exhibition I prayed in my heart that some day I should meet the artist responsible for the feelings that had been induced in me at seeing such a rich feast of colour. I wished for the day when I could hold that hand in mine which could handle the painter's brush with miraculous power so as to capture 'the light which is never either on sea or on land.'

There is not much that I could do in an attempt to convey to both of you the depth of my feelings, except perhaps to send you these few flowers as a token of my admiration and respect for the Painter and his Model.

I am too unsophisticated a soul to suffer myself to say anything serious about the quality of your work but if you would forgive this act of daring rashness on my part just to say a few words about the way I felt when I saw your paintings, I would like to say the following:

For the first time after seeing your paintings, I realised that colour in itself could be the most powerful exponent of spiritual significance. The display of colour and light in your paintings does create an effect (at least for my sensibility) which is not so much of a visual as of a psychical character. The material objects you profess to portray are not the text of your paintings but merely a pretext for you to reveal that precious something that lies locked up within the depth of your soul. It struck me at once when I saw

- 18 -

your paintings that you were a man who did not wear glasses and what is more, I could see that in your inner being you had reached a degree of inward serenity and calmness which is the hall-mark of all those who have attained a high level of evolution."..

MESSAGE FROM DR. HUMAYUN KABIR (to the U.S.S.R.
Exhibition Catalogue)

Minister of Scientific Research and Cultural Affairs,
Government of India.

" India has been for centuries a great centre of art and culture, where many traditions have met and mingled. This synthesis has been best expressed in the work of individual artists and Svetoslav Roerich is true to the tradition of India which has welcomed influences from abroad while remaining steadfast to her own ideal. We find in his life and art a union of the rich and varied traditions of Russia and India with all their variety and manifoldness.

It is right and proper that the work of Svetoslav Roerich, son of Nicholas Roerich, a great master in his own right, should be shown to the citizens of the Soviet Union. Svetoslav Roerich has inherited the purest and the best in the Western tradition of art and has at the same time been deeply moved by Indian thought and philosophy. The spirit of India has been fused with the body of the West and we find in his work an astonishing range that extends from the Biblical stories of the Old Testament to the idylls and scenes of Indian village life.

The paintings have often an ethereal quality while they are always true to nature. This combination of apparently alien elements is symbolic of the peace and unity which art can bring into the world of politics and economics. Svetoslav Roerich's rich and powerful art transcends national, historical and geographical boundaries and provides a focus on unity for mankind.

Great art is simultaneously universal and unique. Roerich's art at its best is an expression of the special genius of the Russian mind in an Indian milieu. It is individual and at the same time an embodiment of the universal spirit of man.

I am confident that this exhibition of paintings of human themes by an Indian citizen of Russian origin will strengthen the bonds of fellowship and understanding among our peoples by interpreting in terms of beauty the aspirations which are common to the people of India, the Soviet Union and the rest of the world.

Russian translation of the above message was printed on a loose leaf in every Russian catalogue. "

- 19 -

SPEECH BY A. N. KUZNETSOV

First Deputy Minister of Culture of the U.S.S.R.

AT THE INAUGURATION OF THE EXHIBITION
Moscow, 11 May 1960

"Dear Comrades and Friends,
Dear Ladies and Gentlemen,

On behalf of the Ministry of Culture, allow me cordially to greet the Ambassador Extraordinary and Plenipotentiary of the Indian Republic to the U.S.S.R. and Mrs. Menon, who are present here.

Allow me also to greet warmly our guest Svetoslav Nicolaievich Roerich and his wife Madame Devika Rani.

The Soviet Government has invited to the U.S.S.R. the outstanding artist Svetoslav Roerich - and today we are opening his exhibition.

We are very well acquainted with the works of Nicholas Konstantinovich Roerich, his father, and we are glad to know better the unique and brilliant gift of his son.

For over thirty years Svetoslav Nicolaievich Roerich has been living and working in India. His art reflects the life and ways of the Indian people and is deeply rooted in its age-long culture, its exquisite art and its folklore.

S.N. Roerich is working in many genres. His lyrical and epic landscapes convey the beauty of the sunny nature of India. He sings the praise of the grandeur of the Himalayas, of the brightness of the Indian sun, of the epic beauty of the wide rivers of India. Along with the landscapes we see at the exhibition expressive portrayals of the ordinary men and women of India. In his genre paintings, such as "Toil," "Harvest," "Fisherwomen," "Toiling by Night," S.N. Roerich depicts the beauty of Man, occupied with peaceful labour, and emphasizes his unity with Nature.

S.N. Roerich is the author of many portraits. He has created a large gallery of images of Indian Statesmen and Politicians, workers of culture and art. He has also created many portraits of men and women of various peoples of India. Some of these are represented at the Exhibition - "A Boy from Kulu," "A Girl from a Mountain Tribe."

All works by Roerich are imbued with a deep poetic feeling. They are also democratic and full of love for the ordinary toiling man.

We hope, we are convinced, that the Exhibition by S.N. Roerich will arouse great interest among the public and will enjoy great success.

We should like to congratulate the artist upon the opening of the Exhibition and wish him many artistic successes".

SPEECH BY MADAME E. BELASHOVA

Secretary of the Board of Union of Artists of U.S.S.R.

AT THE INAUGURATION OF THE EXHIBITION
Moscow, 11 May 1960

" Allow me, in the name of the Board of the Union of Artists of U.S.S.R., to welcome our dear guests, the renowned Indian artist, Svetoslav Roerich and his wife, the famed Indian actress, Devika Rani Roerich.

We, Soviet artists, know well and value the creativeness of the father of the artist, Russian artist-painter Nicholas Roerich, and now we are happy to get acquainted with the works of the son, Svetoslav Roerich.

We are proud to know that Svetoslav Roerich, with the characteristic depth of the Russian soul, could so profoundly evaluate the life of the people of this great country and reflect in his art its spiritual essence, culture and the unique nature of India, in creating paintings full of life - poetic and lyrical. In them is subtly revealed the beauty of the people of India and the grandeur of its nature. Reality, powerfully disclosed through images of art, always moves the soul of people.

Picturesque images of this country, its people, its culture, are always the most vital, the most impressive ones. This is why the exchange of exhibitions is so fruitful, this is why we aspire toward such exchanges in order to know each other better, in order to love each other better.

The Soviet people already had some opportunities to get acquainted with the life of the people of India, and with its beautiful nature, in the works of Indian artists shown previously in our country, and also in the works of Soviet artists who were fortunate to have been able to visit this remarkable country.

Yet, every artist has his own interpretation of that which he sees. The art of Svetoslav Roerich is imbued with emotion and transcendental romanticism. His vivid palette reveals in a new way the beauty of this fabulous country and creates poetic images of the glorious people of India.

The exhibition of the works of Svetoslav Roerich in the Soviet Union is one more link in the cultural bond of the Soviet and Indian peoples, striving toward the strengthening of mutual friendship and consolidation of peace among the nations.

Once more I congratulate the remarkable artist on his exhibition and I wish him success in his creative endeavours."

SPEECH BY SHRI K. P. S. MENON
Ambassador of India to the U.S.S.R.

AT THE INAUGURATION OF THE EXHIBITION
Moscow, 11 May 1960

" Dear Friends,

In my State in India, Kerala, there is a proverb: Who wants to hear about a festival which one is going to see? Similarly, who wants to hear about the feast of beauty which is awaiting us?

In any case, how can one describe the incomparable beauty of Roerich's paintings? I can only say that having seen them, and seen them many times, I have come to enjoy the landscape of my own country better than ever before. Roerich has caught, as vividly as his eminent father had done, the grandeur of our Himalayas, the magic of our skies, and the peace of our lagoons. And he has depicted them in an essentially Indian way. The critics have drawn a contrast between the manner in which nature is treated in the West, say, in Shakespeare, and in Kalidasa, who lived thirteen centuries earlier and is known as the Shakespeare of India. In Shakespeare, nature is but the setting, the background, against which man struts and frets his hour upon the stage and performs actions, great or petty, heroic or villainous. In Kalidasa, the connection between man and nature is far closer; each almost shares the other's moods and even thoughts. That is how Roerich has dealt with nature. And that, I may add, is how this sensitive artist and his charming wife have been living, as it were, in the arms of nature in the lovely valley of Kulu in the Himalayas.

Roerich is as notable for his portraits as for his paintings of nature. Among his men and women are saints, philosophers, politicians, dancers and ordinary men and women. No one is better known or better loved in India than Jawaharlal Nehru. I have known him through his writings for 40 years, and I have worked with him intimately since Independence. I find it very hard to describe this man, this complex, yet essentially simple man, this man of action who is also a man of dreams. But, in his portrait of Jawaharlal Nehru, Roerich has brought out his whole character by means of a few swift strokes. This is where the brush scores over the pen, the artist over the writer. But Roerich is no ordinary artist.

THE PAINTINGS OF ROERICH SHOW CONCLUSIVELY THAT ART RISES ABOVE ALL NATIONAL AND POLITICAL FRONTIERS. In Roerich's art two worlds meet, the world of India and the world of Russia. This is not surprising, because he himself belongs to both worlds. Roerich was born in Russia. But, we would like to claim him as an Indian. He is an Indian by marriage - by marriage to one of the most beautiful and accomplished women of India. Thus, by heredity he is Russian; by environment he is Indian. I hope this will not raise the old controversy as to which is stronger, heredity or environment! If this question is raised, I am afraid Roerich's paintings will provide no answer. In his paintings, heredity and environment, the inspiration of Russia and the inspiration of India, are beautifully and harmoniously blended.

This confirms the feeling, which I have long cherished, that there is a good deal in common between the spirit of India and the spirit of Russia. Through the ages, the Indian soul as well as the Slav soul has been noted for its sense of rhythm, its compassion for the common man, its striving for perfection, its yearning for the infinite and its tendency to rise from the particular to the universal. These are qualities which characterise Indian as well as Russian art, literature and music; and these are characteristics which

you will see also in the paintings of Roerich. He has left behind some of his mystical paintings in India. He need not have done so, for the Soviet people are mature enough to appreciate all schools of art, though they themselves may prefer some to others.".....

SVETOSLAV ROERICH'S ART AND APPRECIATION

by

DR. G.P. MALALASEKERA
Ambassador of Ceylon to the U.S.S.R.

I am glad to have this opportunity of adding my own expression of appreciation of the exhibition that is being held in Moscow of the work of Svetoslav Nicolaievich Roerich. Some months ago, it was my privilege to pay my tribute to his Father at the opening of the exhibition of his own unique paintings which we were privileged to see in Moscow. I consider these exhibitions important landmarks in the field of cultural co-operation between the two great countries of the U.S.S.R. and the Republic of India. They are of the highest value in bringing about deeper knowledge and better understanding among men, thereby promoting the peace and happiness of the world. It is often a handicap to be the son of a great father but, fortunately, not so in the case of Svetoslav Nicolaievich. Initially, his Father's international fame helped him to gain reputation and honour for himself by painting portraits of his Father. In later years, however, his genius found its own particular flowering and we are now able to see how brilliant and variegated that flowering has been.

In the vast expanse of Indian life, Svetoslav Nicolaievich, like Shakespeare's poet, has allowed his eye and imagination to roll about in "fine frenzy," from heaven to earth and earth to heaven, and to become deeply imbued with its infinite variety and richness. In order to savour even more intimately the spirit of India, he won for himself as partner in life a lady of great beauty and talent, Devika Rani, the idol of many millions of her countrymen.

Every true artist is also an alchemist. In the centre of his being he makes an amalgam of the impressions brought to him by his external senses, and the successful artist is he who can reveal the noble metal into which he has transmuted these experiences so that others, too, can share his rich wealth. Praise be to Svetoslav Nicolaievich in that he has so eminently done this for us! Here, on his canvases, we can share with him his joys and sorrows, his exultations of body and spirit, his intimate oneness with the life he has sought to depict.

He is still in the full vigour of life and we can look forward with pleasurable anticipation to a glorious fulfilment of the perfection of his art, promise of which he has already so abundantly given to us."

In the vast expanse of Indian life, Svetoslav Nicolaievich, like Shakespeare's poet, has allowed his eye and imagination to roll about in "fine frenzy," from heaven to earth and earth to heaven, and to become deeply imbued with its infinite variety and richness. In order to savour even more intimately the spirit of India, he won for himself as partner in life a lady of great beauty and talent, Devika Rani, the idol of many millions of her countrymen.

Every true artist is also an alchemist. In the centre of his being he makes an amalgam of the impressions brought to him by his external senses, and the successful artist is he who can reveal the noble metal into which he has transmuted these experiences so that others, too, can share his rich wealth. Praise be to Svetoslav Nicolaievich in that he has so eminently done this for us! Here, on his canvases, we can share with him his joys and sorrows, his exultations of body and spirit, his intimate oneness with the life he has sought to depict.

- 23 -

SPEECH BY MR. A. I. ZAMOSHKIN
Director of the Museum of Fine Arts, Moscow

AT THE INAUGURATION OF THE EXHIBITION
Moscow, 11 May 1960

We are glad to welcome in our Museum Madame Devika Rani Roerich and Svetoslav Nicolaievich Roerich, the wonderful Indian Artist, who brought to us through his resplendent art the Beauty of India - the breath of India's sunlit nature.

Being Russian by birth, Svetoslav Roerich spent most of his life in India and became so to say a symbol and carrier of the profound friendship between our two countries.

Having studied art under his father, N. Roerich, Svetoslav Roerich mastered the best achievements of Russian Art combining them with the artistic tradition of the people of India which he felt and understood very deeply and which in turn determined the main character of his art.

BUT WITH ALL THAT THE ART OF SVETOSLAV ROERICH IS MODERN AND IT STANDS AT PAR WITH THE BEST ACHIEVEMENTS OF EUROPEAN PROGRESSIVE ART.

It tells us about the labour and life of his contemporaries and acquaints us with the life of the Indian people.

Alongside the portraits of public and political leaders - Jawaharlal Nehru, S. Radhakrishnan and others, he paints the simple people of India.

Widely known are his paintings - "Boy from Kulu," "Girl from A Mountain Tribe," "Woman from Spiti," "Harvest," "Toiling by Night" and "Village Scene." Many works of the Artist depict literary and mythological subjects. In his best creations are expressed great thought and powerful feelings."

INAUGURAL SPEECH

by
MR. V.F. LOEVINSON-LESSING
Deputy Director of The Hermitage Museum, Leningrad
at The Hermitage Museum, Leningrad, 12 June 1960

..... Roerich's artistic contribution is manifold - it consists of landscapes, paintings on mythological, religious and literary subjects, portraits, still lifes. But all his paintings are closely connected with India, with her mighty and rich nature or with different aspects of the life and wonderful culture of her people. His landscapes depict the austere grandeur of the Himalayas, the flourishing fields of Central India and the impetuous luxury of the Southern jungles. He is the painter of the most eminent men of contemporary India and of her common people. His paintings touch on India's rites and customs, poetry and thought.

It is of course impossible to attempt to give here a thorough analysis of Roerich's art or a due evaluation of his aims and achievements. I think that one of the most striking features of his art is its decorative character, which is most apparent in his landscapes. Roerich has a deep understanding of decorative effects; he is endowed with a remarkable talent for decoration. Decorativeness corresponds to one of the chief and noblest aims of art -

to beautify life. Decorative effects are obtained in Roerich's paintings by different means - by the rhythm of the composition, by the elaborate, expressive contour and particularly by the richness and variety of colour. Decorativeness is associated in the works of Roerich with emotionality and significance. But both are attained by pictorial means. Mere illustration is alien to his art, which has a character of elevated poetry.

HE AIMS IN HIS ART TO REALISE AND INTERPRET THE GRANDEUR AND BEAUTY OF THE UNIVERSE IN ITS INTEGRAL UNITY WITH THE INNER WORLD OF MAN.

It is difficult to range Roerich's art amidst the dominant trends of modern painting. It is realistic in its essence, because it is based on careful observation of reality, but at the same time it is connected with various artistic traditions.

In his early years he underwent a deep, most decisive influence of the art of his father, Nicholas Roerich, the outstanding Russian artist. As a young man he has visited many European countries and acquired a wide knowledge of ancient and modern art. He had his professional training in the U.S.A. and studied architecture and worked on stage decors. To a certain degree he was influenced by French post-impressionists, particularly by Gauguin. But an especially deep impression came from a long contact with Indian art and the influence of Indian wall painting and miniatures. All these multiform elements are organically transmuted by the powerful personality of the Artist, who was able to create his own special world of images and find his own individual artistic idiom.

It is this individual imprint which imbues the creations of the artist and gives them their special attractiveness.

We are sure that this exhibition will present a very great interest to the visitors of our Museum. But its importance goes beyond the aesthetic feelings, beyond the joy it gives to those who enter these rooms.

It is also an important contribution to the development of our cultural relations with the great people of India, to the strengthening of the mutual understanding of the peoples of Soviet Union and India."....

INVESTITURE CEREMONY AT RASHTRAPATI BHAVAN
New Delhi - Thursday, 27th April, 1961 (7th Vaisakha, 1883-Saka)

CITATION ON THE AWARD OF PADMA BHUSHAN TO SVETOSLAV ROERICH BY
THE PRESIDENT OF INDIA:

PADMA BHUSHAN SHRI SVETOSLAV ROERICH

Shri Svetoslav Roerich is a highly distinguished artist. His paintings, in tempera and oils, cover a vast range of themes, and show not only great technical skill and intellectual power, but also creative imagination and spiritual insight. His landscapes, in particular, are like poems in colour.

His art received early recognition, and exhibitions of his paintings were held in U.S.A. and Europe where he received a number of top awards. At the invitation of the Soviet Government, his paintings were exhibited in the Museum of Fine Arts, Moscow, and the Hermitage Museum in Leningrad. His paintings are on show in the leading art galleries of the world.

Shri Roerich, now an Indian citizen, was born in St. Petersburg (Russia), and educated in Russia, Sweden, England and U.S.A. He was Director of the International Art Centre, New York, and was actively associated with the conclusion of the International Pact for the Protection of Cultural Treasures and Institutions in time of war."

EXCERPT FROM SOVIET LAND - JULY 1976 NO.13:

A CREATIVE PATH-FINDER

by

S. PRAKASH

..... "Svetoslav Roerich is the heir to a triune heritage - the heritage of Russia, the heritage of India, and the heritage of his great father Nicholas Roerich, the immortal painter."...

..... "Roerich's exhibitions in the USSR were an event in the art life of the country. At the Tretyakov Art Gallery in Moscow and the Hermitage in Leningrad thousands queued up in frost and snow to be able to have a closer look at the paintings. In one month alone 1,62,018 tickets were sold at the Tretyakov Art Gallery, not counting the season tickets, passes and free admissions for students.

"An enormous kingdom created by the hands, the eyes, the soul and the entire being of ONE MAN"; "a feeling of awe in this wondrous Temple of Art"; "a revelation, a soaring of one's soul into realms from which it is difficult to return to this life". These are the remarks made by visitors after seeing Roerich's exhibitions. And their number increases as the exhibition moves from country to country, from city to city, from town to town. A profound creativity permeates all exhibitions which are saturated with the love of nature and man. Everything is blended into a grand symphony of unforgettable canvases. This was recently witnessed at Calcutta where the Birla Academy of Art and Culture held a special exhibition of the paintings of the father and the son as a token of its "admiration for the unique contribution made by them in the fields of art, culture and international understanding."...

..... "You organically combine the talent of a remarkable artist and public man, successor to the beautiful humanist traditions of a Roerich family which made great contribution to the treasure-house of culture and art, in the fight for peace and the preservation of world monuments and, first of all, the strengthening and consolidation of friendship between the peoples of India and the USSR," said the message sent by the Presidium of the Academy of Fine Arts of the USSR on the occasion of his 70th birthday.

Jawaharlal Nehru and many eminent Indians have paid rich tributes to Svetoslav Roerich. He has been correctly described as "Russia's gift to India". Both he and his wife, Devika Rani, the first lady of the Indian screen, have been in the cultural resurgence of independent India. "All those who seek to foster art and culture have found in them ardent supporters," Mr. Devaraj Urs said at the Bangalore reception to the Roerichs. "The presence of Roerich and Smt. Devika Rani is a source of inspiration and benediction to us all, and I am sure many budding artists will be inspired by their mission and look upon them as creative path-finders in the domain of art."..

SOVIET LAND - OCTOBER 20, 1979:

ROERICH'S ART

PANORAMA OF CREATIVE SERENITY

by

O. TORCHINSKY

" SVYATOSLAV ROERICH'S art is like a massive brimming river whose source lies in the heart of Russia, but which draws water from one equally powerful tributary - India. In his sweepingly creative personality it becomes a full gushing torrent making his art both brilliant and individual. In harmoniously blending such diverse sources, he remains the only painter of his kind.

Son of Nikolai Roerich, the great painter, philosopher, writer, archaeologist, scientist, who spent the last 20 years of his life in India. Svyatoslav Roerich was born on October 23, 1904, in St. Petersburg (now Leningrad). This year the artist will be 75. On this occasion the SOVIET LAND Editorial Board offer their warmest felicitations and wish him many more years of fruitful work.

Indeed, it is difficult to overestimate the contribution made by Svyatoslav Roerich to the consolidation of Indo-Soviet friendship and to the bringing of the cultures of the two nations closer together. Like his father, Svyatoslav's aesthetic quest and creative urge made him inextricably linked with Indian culture. For the last 45 years, the celebrated artist and public figure has lived in India - both at Naggar Estate in Kulu with his father and later at Bangalore with his beautiful wife, Devika Rani, the renowned Indian film actress, who gave up her brilliant screen career after acting in 27 films."

...." Last year, Svyatoslav Roerich visited his motherland, the Soviet Union, about which he had said during an earlier visit, "contact with the Soviet people, with Soviet art is always precious to me, always serves as a source of new inspiration". In an interview to SOVIET LAND on his return from the USSR and Bulgaria the artist while defining the purpose of art had said: ... art is the best and most reliable bridge connecting countries and peoples. Nothing can evoke such deep and consistent feelings of friendship and sympathy as genuine art, which knows of no barriers or borders. Art attracts people everywhere like a magnet and ennobles their souls. Art in India and the Soviet Union successfully carries out and is meant to carry out the important mission of bringing the peoples of two countries closer to each other; it is one of the connecting links between them."

Recognising the genius of the artist - a distinguished humanist, scholar and advocate of Indo-Soviet friendship - the Indian Government in 1960 awarded Svyatoslav Roerich the highest civil order of the country - Padma Bhushan. At a ceremony in New Delhi on November 15, 1976, the SOVIET LAND Nehru Award Committee under the chairmanship of Mr. K.P.S. Menon presented the Nehru Award to Svyatoslav Roerich for his outstanding contribution towards promoting peace and strengthening the bonds of friendship between the two great peoples of India and the Soviet Union. At a solemn ceremony held in Moscow during his last visit to the USSR, he was awarded the Diploma of the USSR Academy of Arts and made an Honorary Member of the Academy. When the artist was in Sofia last year, he was awarded

the title of the Honorary Member of the Council of the Art Academy of the Peoples Republic of Bulgaria. He was also awarded the Honorary Doctorate of the Velikotyrnovsky University and the Order of Kirill and Methodi for his artistic achievements."...

A large number of important articles by eminent writers and art critics have appeared throughout Bulgaria and the Soviet Union and a popular Monograph was brought out in Moscow in 1978. A number of books including a Biography of Svetoslav Roerich are in preparation and will be published shortly.

The eminent Art Historian P. Belicov writes:

"THE mastery of the artist, the skill to create complex harmonious compositions, the expressiveness of his drawing, the extraordinary purity of colours, the richness of his colour schemes have long ago received their deserved appreciation."

"However, it is not only the perfect mastery of technique, but the understanding of the high pan-human mission of art which characterises his paintings. Many canvases of Svetoslav Roerich such as - "MAN BEHOLD", "AMONG THESE SHADES I MOVE", "WE BUILD OUR OWN PRISONS", "YOU MUST NOT SEE THESE FLAMES" and "NEARER TO YOU MOTHER EARTH" are imbued with a profound social direction, the condemnation of the dark sides of life. All this, together with the progressive public life of the artist, has placed him in the ranks of the foremost contemporary humanists."

EXCERPTS FROM THE MONOGRAPH
 "SVETOSLAV ROERICH" - 1974

"HIS PORTRAITS ARE NOT MERE REPRESENTATIONS BUT
 CATCH THE SPIRIT OF THE HUMAN FACE DIVINE. HIS
 LANDSCAPES ARE POEMS OF COLOUR.

I HAVE NO DOUBT HE WILL ENRICH OUR ART AND GIVE
 JOY TO THOUSANDS OF PEOPLE. WE WISH HIM LONG
 LIFE."

- DR. SARVEPALLI RADHAKRISHNAN.

Press Review: THE CONTEMPORARY, Vol.IV, February 1960.

In the wasteful pattern of daily living there is seldom
 time or desire to break through the stale surface of things.
 Somewhere along the passage of time a man or two is born who
 with passionate zeal steps out of this weary path and exclaims
 in song and colour the wondrous beauty of truth; and Svetoslav
 Roerich is one.'

For Roerich the mountains are in his blood; where the snow
 falls in whiteness and merges into shapes of gigantic geometry,
 the being of man finds a liberation:

'Liberation - not less of love
 but expanding of love beyond
 desire, and so liberation
 From the future as well as the past.'

ROERICH'S PAINTINGS HAVE TOUCH OF SUBLIMITY

by

H. GOETZ

..."What is the hallmark of a great work of art? The
 writer of this article ventures an opinion on the
 subject and discusses the works of Svetoslav Roerich by
 this standard. Roerich's paintings are not only
 distinguished by their monumental line, colour
 conception and eastern thesis, says the writer, they
 also bring to the viewer a realisation of the grandeur
 of the universe and the omnipresence of divine life."...

..... "The paintings of Svetoslav Roerich have roots in many
 traditions and yet do not belong to any movement of our time, but
 represent a very personal style of their own.

Svetoslav Roerich is the son of the famous Russian painter,
 Nicholas Roerich, of the old aristocratic stock and yet in his
 time a revolutionary in art and a champion of international
 understanding and collaboration".....

.... " Svetoslav Roerich is a cultured European in the best sense of the word, but at the same time a connoisseur and collector of Indian art. He has an amazing capacity for discovering the most beautiful and most important objects.

He is a sincere Christian and a devotee of Indian philosophy, a painter trained in the best tradition of occidental technique and yet inspired by the great Indian art of the past. How could such a personality fit into any of the trends of the day, whether western or eastern?

However, nothing would be more erroneous than to see in Svetoslav Roerich an eclectic. This might rather be said of his father.

Nicholas had been one of the first Russian representatives of that simplified style developed by Manet, Gauguin and van Gogh which restored to the picture its character of a surface covered with lines and colours, which sacrificed illusionism to a new spatial and atmospheric probability by means of an intensive line and colour, in its turn evoking emotional responses never possible in earlier art.

His pictorial contribution was the intensity of light and colour contrasts peculiar to the atmosphere on high altitudes where the almost black sky glows like fire, where the snow shines like the sun, and where the shadows reflect a wonderful blue. His Himalayan landscapes, designed in monumental rhythms, open a fantastic world almost unbelievable to one who has never seen them himself."....

....." Svetoslav's paintings are very different, notwithstanding certain superficial similarities. They have the same monumental conception, the same rhythmic line, the same intensive colour, the eastern themes.

But Svetoslav is not a visionary, a dreamer of the past whether Russian or Central Asian. He is a keen critical observer of our time, and his philosophy is rather analytical than visionary.

Fundamentally there is the same comprehensive vision of life, the same synthesis of Western and Eastern religiosity and philosophy. But it is not a romantic harking back to the simplicity of Byzantine Russian saints or Eastern rishis and Bodhisattvas, nor to the cosmic imagery of the Apocalypse, of the Ramayana or Gita, or of Lamaistic Sambhala.

Svetoslav's world is the present, the landscape and the people of India; and the Christian mystery or the dharma of the East, though consummated beyond time and space, fulfil themselves here and now amongst and around us".....

SVETOSLAV ROERICH

by

G. VENKATACHALAM

....." But Svetoslav is cast in as grand a mould as his great father both in his art and life. He is not a mere chip of the old block; he is a substantial part of the block itself. There is the Roerich touch in everything the Junior does or says.

He is a painter after the grand manner of his father, a painter of mountains and their moods, a revealer in form and colour of the mysteries of nature and a daring explorer from the devaic world, where colours take their birth and have their being in all their pristine purity.

There is something more than mere Roerich tradition and style in Svetoslav's art; there is his individual uniqueness no less great than his father's. He too is a mystic dreamer. Some do not sense any mysticism in his life or in his art but see only a humanitarian with an artist's impulse and the craftsman's skill. He is abundantly all these, but he is also a born mystic, if there is one. His art reveals it.

Great as are his gifts as a technician in the art of painting, he knows all there is to know about building imposing structural masses, suggesting strength and beauty (the "substance of things" of which Cezanne spoke) and of laying contrasting complementary colours in such a subtle way as to bring out their rich pulsating qualities, - (the dream of the Impressionists), - which make Svetoslav's pictures such exquisite dreams in colour harmony and pattern.

Great as these pictorial merits are, it is not for these that one would like to appraise his pictures as great works of art, but for their inherent mystic elements which, in the words of Carlyle, "take you to the brink of a precipice and let you gaze into Infinity."

Svetoslav Roerich's paintings, like his father's, have this indefinable "something" which gives them their immortal character. In other words, his art is a kind of Yoga, the Yoga of Beauty, another pathway to Moksha or Liberation.

That, according to the ancient scriptures of India, is the real purpose of all art; and the true test of all great art is this: that it should not only please the senses, satisfy the emotions and the mind but also lift one to a realm of spiritual ecstasy and experience.

Some of Svetoslav's works have this deep mystic quality, the quality of letting you glimpse, however momentary it may be, the Real amidst the Unreal, the Light amidst Darkness, the Truth amidst Falsehood. That definitely is a spiritual form of art. Hence also the symbolic nature of some of his large canvases, like the triptych - "Whither Humanity," "Humanity Crucified," "Humanity Released," - "Jacob and the Angel," and others.

Dr. Goetz, the well-known critic, summarises the spiritual significance of this aspect of Roerich's art thus: "The suffering Christ and the Mother of Sorrows occupy a central place in his art. But Christ is dying even today, Christ is born and sacrificed in every one of us in the Apocalypsis of these decades of successive horrible wars and revolutions.

"Thus mankind crucified is the central figure of Svetoslav Roerich's grand triptych 'Whither Humanity,' feeling helplessly amidst the threatening rocks and sultry clouds of inescapable disasters, 'Humanity Crucified' under the flames of war and destruction poured by God's angels from the phials of wrath, and 'Humanity Released' from the inferno of hatred by the love of Christ.

"A grand triptych, like the visions of William Blake, accepting tradition only in order to say what philosophical ideas cannot be expressed by the artist, by means of discreet allusions to other masterpieces, and mastering the drama into a symbol by means of a grand rhythm and antithesis of lines and colours worthy of a Greco."

Svetoslav is a lovable man. Kind and courtly, soft of speech and gentle of manners, he is a born aristocrat, who impresses all who come in touch with him. He is a Western artist after the heart of an Eastern lawgiver, Shukracharya, an artist who is pure in life,

kind in deeds, noble in words and spiritual in aspiration. Such have ever been the sons of the spirit, the true creative artists.".....

THE CREATIVE ART OF SVETOSLAV ROERICH

by

P. BELICOV

.... "The art of Svetoslav Roerich affirms that Beauty is not only a measure of Art, but is a measure of Man. We know that: "Man - this word is full of Pride." But we have not as yet fully reconciled ourselves that: "Man - this can be beautiful.".....

.... "As if by a magnet we are drawn to the large canvas "Life Everlasting." This solemn hymn to humanity resounds with majestic simplicity and self-affirmation of life. Is there anything more beautiful or precious than the "principle of Being" that has realised itself? With what care man "should treat Infinity revealed to him in the sparkling stream of the renovation of succeeding generations"? "He should"; this "he should" makes us return to this painting again and again and one carries it away within oneself, leaving the Exhibition.

Perhaps, of the debt of man towards humanity speaks the entire portrait sequence of the artist. It is so richly multifaceted.

Alongside with the great public figures he paints the simple workers of unknown hamlets. Children in remote mountains and the heads of the Government equally attract his attention. The exquisite refinement of Devika Rani, the wife of the artist is conveyed with the same conviction as the stern compassion of the Teacher from Kulu. The purity of the touching trust conquers in the portrait of Miss Bogdanova and a fathomless ocean of deep thought holds you spellbound in the portrait of Nicholas Roerich.

But all this pictorial richness resolves itself in the simplest formulation; every portrait painted by the brush of the artist serves as a vindication of man.

Belonging to and faithful to one family can be read in the eyes, looking at you from the canvases of Svetoslav Roerich - human and humane though is the right of entrance to the pictorial world of the artist. The portraits of Svetoslav Roerich bespeak of a great original talent and well directed ideology. But it is only one of the facets of his creativeness. A considerable place is reserved by the artist to the sphere of human endeavour.

"Toiling by Night," "Village Scene," "Daughters of the Sea," "Fruits of the Earth," "Homeward Bound," "Over the Pass," "Harvest," and a multitude of other canvases unfold another aspect of the most important.

They narrate of that which made man - a Man, they speak of Labour. The artist shows labour on the plane of reality, existing in the infinite spaces and in the infinite possibilities and combinations of the Cosmos. This is Infinity conquered by mankind. Long was the path of emancipation from slave labour to the labour of the free. In our country people know well the value of free labour. We rightfully feel proud of our Industry

and we pay tribute to the machines that free man from effort, but we sacredly safeguard the realm which is completely beyond any mechanisation. This realm belongs to the inspiring beauty of human labour - and finds a wonderful expression in the painting "Toil," People always crowd before this painting.".....

.... "Landscapes are richly represented in this Exhibition. The artist loves nature and knows how to depict it. But his love is far from adulation. One feels a particular active "Roerich" approach to nature.

No matter how much the artist may feel enchanted by a landscape, he does not confine himself to its limits. Used independently or in connection with some other themes, the landscape does not become only a subject of contemplation. For Svetoslav Roerich there is no "Dead Nature." Under his brush it lives with man and for man. Beauty of nature not only gives happiness to man but makes him feel grateful. Mountain peaks breathe of austerity and call to achievement, limitless horizons beckon one to the Unknown. Heavenly harmonies kindle our hearts with faith in the beautiful."....

.... " "Hasten." This canvas is saturated with the dynamics of onward motion. In a fiery whirl two horsemen hasten. In their striving they know that time does not wait. And again the persistent query - have you always been on time? Have you always remembered that behind your back is galloping the relentless and pitiless rider - Time?

"Rejected" and the "Flame of Hope" are a direct appeal to the emotions and not to the actions that have called them forth, or actions that may have been engendered by them. Action would have filled the void of being "Rejected," would have fanned into a bonfire the twinkling of hope. The artist makes you feel not only the outer design but the very basis of emotional experience.

"Victory." The daring of youth casts down the formidable might of mature experience. The victory is complete - but is it final? The power of the spirit and not of the sword decides the final struggle of Good and Evil, of Light and Darkne@s.

A striking large canvas, "Jacob and the Angel." The all-embracing struggle for the Planet. One cannot escape it, one cannot withdraw into one's self. He, perhaps your most terrible enemy, is hidden within yourself.

Thus alongside with stirring portraits, brilliant compositions, scenes of life, majestic landscapes, the artist bares the innermost recesses of the human soul, its eternal thirst for justice and stirs that which is called human conscience.

Svetoslav Roerich acquaints us not only with the marvellous views of India, with the habits of India's people and her glorious and ancient culture, he not only fills our eyes with the riches of tropical colours and with the flame of mountain sunsets and dawns, but he powerfully makes you think of the dignity of man and the fate of humanity. His creative work transcends the sphere of mere painting.".....

.... "The artist is far from having said his last word. He did not stop on any of the paths in the development of his multifaceted art. And this again is not an accident or lack of a definite direction. It seems that such a last word will never be said and in the temple of his art will never resound the concluding "Amen."

The art of Svetoslav Roerich is defined and directed not by separate directions of artistic development, but by the progress of

- 6 -

life itself. This may disappoint certain art critics. They may have the right to condole that the entire mastery and talent of the artist are not directed on to one focal point only. If such was the case the pages of the history of art may have been adorned by one more masterpiece of art and be left at that. But the pages of life are of greater concern to the artist than the pages of history.

It is true, the pages of life are not numbered, are not bound in a volume and are not followed by an exhaustive index. To study them requires constant stubborn labour. But we are happy for the artist that he has chosen precisely this path and we are grateful to him for this Feast of Triumphant Beauty, Light and Humaneness.

To conclude, we must confess that in the depth of our soul we are also proud of his Art. It has made us feel that Svetoslav Roerich also maintains the ties with the glorious traditions of Russian Culture not only through birth, but also in spirit."....

THE HOUSE AMONG LINALOE

by

MADAME HELEN RUBISSOW

Writer & Art Critic, Paris, France

.... "S. Roerich's studio, large and full of light, forms the soul of the house. Here we see his paintings, compositions, portraits, sketches and studies. He has a complete command of painting technique and this gives him the freedom of expression of his artistic individuality.

The place of honour in the studio is occupied by a large, full-figure portrait of Devika Rani. It is full of life. The traits of her face, the harmonious movement of her body, aptly caught on the wing, as well as the composition and colour, show that luminous softness, but also power, which are characteristic of the whole appearance of Devika Rani."----

.... "Profoundly symbolic, in theme as well as in colour and form, are three large canvases of Svetoslav Roerich, which form a triptych - a painting in three sections.

The first panel, "Whither Humanity," is painted in grey-green-brown and grey-violet tones. Against the background of a cold sky burdened with dark clouds, rise the sharp outlines of rocks. Below, bent human figures stand frozen in apprehension and immobility. The feeling is one of hopelessness. Only in the distance, in the narrow slit of a ravine, there appears a bluish light, while a pink reflection of a cross glides across the rock.

The second panel, "Humanity Crucified" - a fiery ordeal, the tragedy of unleashed war. The sky is rent asunder and the cup of wrath has poured out. Cities are aflame, lighted by the fires pass legions of warriors and, in a parallel stream, crowds of refugees. Against that background, the symbolic figure of "Humanity Crucified" represents, as it were, a living cross.

In the third panel, "The Release," the cross is shown in the heart of the mystic flower of light, which has blossomed forth in the nocturnal deep of the skies, growing and opening downward, in the direction of the earth. Towards it, from the bottom of the terrestrial abyss, rises the liberated Mankind.

Svetoslav Roerich is bound to India by even stronger and more lasting ties than his father was. "I am already a part of this country," said he. Representatives of India's cultural life, its intelligentsia, writers, painters, regard him as their own. "Svetoslav Roerich is an Occidental painter, but he is what a painter ought to be according to the concepts, laws and ideals of the Orient," writes about him G. Venkatachalam. "His art is a kind of Yoga - a path towards the cognition of the higher by means of its disclosure in the beauty of the world... One of the Yogas (paths) that lead to Liberation.".....

INTRODUCTION TO THE EXHIBITION CATALOGUE
NEW DELHI - 1960

by

Dr. P. V. RAJAMANNAR
Chief Justice, Madras
Chairman, Sangeet Natak Akademi

(National Academy of Music, Dance, Drama and Film)

....." Svetoslav is a true cosmopolitan. Born in Petrograd, of a distinguished lineage, educated in Russia, Sweden, England and the United States, and married to a most talented and distinguished daughter of India, Shrimati Devika Rani, he and his art represent a fine synthesis of the East and the West, of the North and the South.

Though Svetoslav followed in the footsteps of his renowned father, Gurudev Nicholas Roerich whom he considers as his greatest Teacher and whose close collaborator he was both in his artistic and cultural activities, he is a great artist in his own right and his artistic genius is distinct from that of his father. Eminent art critics have described Svetoslav's art as more human and less mystic than his father's. But comparative estimates are more often than not misleading. I, for one, find the mystic element equally present in his work.

Svetoslav's paintings cover a vast range and thematically fall into five main divisions - Portraits, Landscapes, Genre (Scenes from life), Religious and Imaginative creations. Svetoslav paints in tempera and oils and in both he excels. The development of his technique from different aspects is manifest from the paintings exhibited here.

His portraits can stand comparison with those of the famous European masters. His Himalayan landscapes capture the transcendental beauty, majesty, and awe of those snow-clad mountains. His genre paintings are not only true to life; they are splendid decorative compositions. His imaginative creations are full of meaning and message.

In Svetoslav Roerich's art, one finds a new individual approach, unique but always bold and striking colour schemes, draughtsmanship of the highest order, superbly rhythmic composition, realism which does not consist in mere verisimilitude, but is an expression of the essential reality; and above all Vision, founded as much on an intuitive apprehension of spiritual values as on profound knowledge, varied experience and intense contemplation. There is an ancient Sanskrit saying - Nanrishih kurute kavyam: "No one who is not a Rishi can be a great poet." Nor, would I add, a great painter. To my mind, Svetoslav Roerich is a Rishi and through his paintings has given us a beautiful and inspiring message.".....

INTRODUCTORY SPEECH

by

SHRI J.C. MATHUR, I.C.S.

(Director General of All India Radio and Vice-President
of the All-India Fine Arts & Crafts Society, New Delhi)

..... " Svetoslav Roerich's art is a challenge to the contemporary artist in India, not because the colours in all their power and variety are as slaves unto his bidding, nor because he immortalizes the moment, - transforms an ephemeral glimpse into a timeless vision, - but because in his pictures we see a remarkably blended expression of the inner and external life of India, old and new.

In the very modern art of which we have had so many exhibitions, the agony and turmoil of the inner life of the urban middle-class is mercilessly exposed, to the neglect of the externals of our dynamic society. In the folk and traditional art, the externals of a way of life that has often disintegrated, are caught in a nostalgic manner. But here is Svetoslav Roerich portraying our external life, vividly and comprehensively, and on the same canvas, revealing the struggle, the suffering and the dreams of a society in transition and of the individuals in whom that society seeks its fulfilment.

In this sense, Svetoslav Roerich, born a Russian but by adoption an Indian, is a unique interpreter of contemporary India. I have no doubt that any exhibition of his works in foreign lands could be an effective means of introducing peoples in those lands to the lasting beauties of our motherland and also to the new rhythm of life which is making itself felt throughout.".....

PRIME MINISTER SHRI JAWAHARLAL NEHRU'S
INAUGURAL ADDRESS

NEW DELHI, 20 JANUARY 1960

..... "It was about 18 years ago, as far as I remember, when I met Svetoslav Roerich and his father and mother. In fact they invited me to spend a few days at their Kulu house to which my daughter and I went. It was then that I first got acquainted with Professor Roerich, his father, and those lovely surroundings of the Kulu valley. It was then also that Svetoslav started making a portrait of me and I might mention informally that I have not seen it yet although I believe it exists somewhere. That itself shows, apart from many other things, what a retiring and restrained person Svetoslav is. He has not pushed himself anywhere, he has worked quietly in accordance with his genius, trying to put himself in harmony with the surroundings he was in, whether it was the snowy peaks of the Himalayas, or the red earth of Malabar, or any other part of India: on the one hand putting himself in touch with these environments, on the other hand leaping forward into all manner of directions, future, past, present, trying to mix them up into one composite whole. And all this produces, has produced, as I was looking at so many of his pictures just before coming here, the strange sensation, one of beauty of course, one of harmony and one of some peculiar depths which one tries to understand, at any rate I tried to, but which I cannot express except that it produces that sensation in me.

Obviously, we have here in this Exhibition something very remarkable and something not only beautiful but lasting, which will leave a powerful effect on the minds of those who see it. At any rate, that is the effect it will leave on my mind, and I feel sure, most people who see it, will feel that way.

It is a privilege for people in Delhi and those who come here, to be able to see these paintings which were gradually being made in the course of the last many years and which have not often been displayed. Therefore I am glad that I am associated with this inauguration, and had the pleasure and advantage of seeing these pictures. I hope to see them again, in the course of the next month and I hope that many people, and our artists specially, will see them and thereby draw some inspiration, some depth for their own work.

As I said a little while ago, it is rather difficult for me to talk about these matters because I am rather ignorant about them. I react as most people do: I feel good or bad, pleasant or unpleasant impressions come to me, and apart from that something remains at the back of the mind or somewhere, which sticks to it and which comes up again and again. I think Svetoslav's paintings are of that type, which leave that firm impression at the back of the mind, and which are not easily forgotten.

So, it is an event in what might be called, the art life of Delhi, this one-man Exhibition to be displayed here; and I hope that we surely would profit by it. I hope that the artist will produce many more beautiful and thoughtful paintings in the future."...

..... "Now, I declare this Exhibition open and invite you to a FEAST OF BEAUTY.".....

ADDRESS BY SHRI K.G. SAIYIDAIN
(Secretary & Educational Adviser to the Ministry of Education)

BEFORE A GROUP OF GIRL STUDENTS
NEW DELHI - 8 FEBRUARY 1960
(Translated from the Urdu)

..... "Look at these pictures around you. In some of them Roerich has presented the beauty that he has seen in Nature through vivid and imaginative colours. There are others in which he has presented the faces of numerous men and women which have impressed him. There are small-sized paintings as well as large-sized paintings. But in almost all of them there is a generous and large-hearted use of vivid, striking and harmoniously balanced colours through which a whole new world of beauty and meaning opens out before us. I have the feeling that it is only a large-hearted person who can use colours in this spectacular way. Amongst the portraits are those of distinguished men and women whom we all know - persons like Nicholas Roerich, our Prime Minister Pt. Jawaharlal Nehru, our Vice-President Dr. Radhakrishnan and Devika Rani Roerich herself - and also of unknown common people particularly of the Kulu Valley - children, women, old men, beggars, Yogis and persons of all kinds who have caught the artist's eye. But the one feature which you will find common to all of them is his approach which is characterised by sympathy and understanding. There is a clear evidence of his having created a relationship of love and sympathy between himself and his subjects, with the result that many new doors seem to open out before him and through them he can see their faces not superficially but in a deeper sense. His inner eye can penetrate the skin and reveal something of what is hidden inside, and through his art he makes it manifest to others. This is the artist's true role.".....

- 10 -

....."It seems to a layman like myself that one of the secrets of Roerich's beautiful paintings is that there is realism in them - so that you can recognize the faces easily and clearly - and yet, at the same time, you feel that the artist is not merely showing the face but also the inner soul and spirit of the man. Look at Nehru's portrait, look at it carefully. You will feel that here is a person who is looking intelligently and hopefully but also a little anxiously into the distant future as if trying to visualise how this future would shape out for his own country and the world in general. There are signs of deep thinking on his face and yet there is a certain expression of inner peace and shanti and understanding which can only come from a life of self-fulfilment. So, the artist shows not only the contours of Nehru's face and his sensitive mouth and his deep-set eyes but also something of his inner soul".....

ROERICH A HIGHLY ORIGINAL PAINTER

by

DR. CHARLES L. FABRI

....." The exhibition, in all the four galleries of the Fine Arts Gallery, of some 120 paintings by Svetoslav Nikolaievich Roerich is probably the largest one-man show ever seen in the Capital. But size and numbers are not the things that count; and no one can come away from this impressive exhibition without being convinced that we have to deal here with a major artist, an artist who knows his mind, has chosen his style, and who paints with passion.

Mr. Roerich is, first and foremost, a superb craftsman. His draughtsmanship is impeccable, his human figures are drawn with mastery, he handles perspective and distance with the ease of a conjurer, his use of his media (oil and tempera) is impeccable. More than that, he knows how to compose a canvas, how to throw the centre of attention out of the middle, how to drag your interest towards a dramatic point, and how to arrange his masses. Nothing is left to chance, and if he fills a part of his picture with a whirligig of clouds or flames, he knows exactly why he does that".....

....." The beauty of hills and dales, the glory of fantastic sunsets among snow-capped Himalayan mountaintops, the undulating lines of palm trees, the Arcadian and Elysian peasants, fishermen and village maidens whom he depicts, all breathe a nostalgic beauty of romance. Svetoslav Nikolaievich has been captivated by the charm and mystery of Indian myth and the scenery of the Orient; the very hills of the Himalayas, rugged and misty, suggest infinite and unconquered adventure; and the handsome aborigine women, with their lovely, slender bodies hint at hidden happiness.".....

..... "Undoubtedly, someone in these days of dehumanized art ought to find the courage to return to the great days of compositions, and paint such brave pictures as "Jacob and the Angel," one of the best in this line, or "Sketch for Andromeda" or "Rejected," two small sketches of outstanding merit. And if some of these compositions are painted in a manner based on academic traditions, even though greatly romanticized, the answer quite simply is that Svetoslav Nikolaievich Roerich chooses to paint in the pure representational manner, and that he does splendidly in the manner in which he chooses.

- 11 -

Mr. Roerich openly owns his past, including his Russian, his Christian and his French inheritance. In a Triptych that would be an adornment to any church he turns back to the great days of European painting when religion was one of the mainsprings of artistic creation, and he depicts with great dramatic power "Humanity Crucified" with "The Release" and "Whither Humanity" on the left and the right.

Equally successful are his small-sized townscapes and landscapes, in which his manner may be called old-fashioned, but the works are excellent in that manner. Here is a highly original painter, who dares to return to a style of painting now much disowned, and infuse it with a spirit of romanticism and a dream-like quality that seems to be in touch with the deeper springs of life.".....

SVETOSLAV ROERICH'S ART

by

M.S. RANDHAWA, D.Sc., F.N.I., I.C.S.

(Member of the Lalit Kala Akademi and President of the All-India Fine Arts and Crafts Society, New Delhi.)

....." Strange as it may seem, my first acquaintance with the paintings of Svetoslav Roerich was made in the Roerich Museum, New York, in 1945. I saw a painting of a torch-light procession on a mountain pass. The golden glow of torches contrasting with the deep purple of the night made a deep impression on me. On a visit to his home near Bangalore in 1958, I was delighted to see his paintings from the Kulu Valley. The impression which he has given of the Kulu dussehra in a masterly painting reminded me of the colourful humanity of Kulu Valley draped in multi-coloured blankets and laden with ornaments, the beautiful women of Kulu and the men wearing Monal feathers on their caps."

....."The contribution which Svetoslav Roerich has made to Indian painting is unique and India is fortunate to have him."...

SVETOSLAV ROERICH

by

KARL KHANDALAVALA

Vice-President of the Lalit Kala Akademi
(National Academy of Fine Arts, New Delhi)

....." Even in the lifetime of the renowned Nicholas Roerich it was apparent that Svetoslav had inherited the genius of his father.".....

....." In some recent studies of his wife, Devika Rani, he has introduced a restrained decorative element into his work only by the device of emphasis on the textiles draping his model, a method reminiscent of painters such as the Antwerp-born Paul van Somer.

In his landscapes one is apt to sense the influence of his father, Nicholas. But the resemblance is largely due to the fact that both of them lived for many years amidst the majestic Himalayan ranges, and the mountains became not merely their source of inspiration but almost a religion to them. That, at any rate, is

the feeling these landscapes evoke. In great contrast to his portrait-studies, the landscapes are usually austere in form and their treatment is broad and imposing, with large expanses of colour so juxtaposed as to capture the mood of the ranges. Sometimes the colouring is a blaze of glory, in most unusual tints, but sometimes it is sombre and forbidding. It is the spirit of the mountain that always dominates the artist. The remarkable quality of these landscapes is a deep reverence for the subject matter of the scene and a recognition that man may sense the mystery of the great hills but can never expect a full revelation. It is this approach which imparts even to the smaller canvases an emotional quality that would otherwise be hard to capture.

It is not surprising that one who has lived so long beside the hills should have the outlook of a mystic and a philosopher; and this facet of Svetoslav's mental make-up, seen in his landscapes, becomes more prominent in his imaginative studies which, in the fitness of things, are conceived on a large scale and often deal with religious themes. They are splendid compositions executed with the artist's usual skill, and must evoke admiration even from those who are not easily attracted to religious and mystic forms of art.".....

WESTERN ARTIST AFTER THE EASTERN IDEAL

by

G. VENKATACHALAM

(President of the All-India Association of Fine Arts)

"GIRNAR"

His "Girnar," a straightforward realistic study in tempera of a sacred mountain in Kathiawar, gives this mystic experience to any sensitive observer, this "glimpse into the infinite." For, after all, what is mystic experience? It is the sensing of eternity in time, the oneness in the many, the unity of all things. Any work of art that gives this realisation, however momentary it may be, is mystic art. Svetoslav's "Girnar" does this, did to the present writer at any rate.

It is like one of those soul expanding experiences that one gets when one sees the Kanchenjunga for the first time just before the dawn or viewing the sunrise on the Vaisakh full-moon day from the top of the Adam's Peak in Ceylon.

"Girnar" is a large canvas, painted after the best style and technique. Its technical excellences are as supreme as its pictorial merits. The giant solitary peak is poised powerfully against the pale purple plains extending far into the distant horizon. Like the serene thought of a philosopher, it soars high into the azure heaven, casting deep dark blue shadows on its steep slopes. It looks "a great supernatural world cathedral, piled up, stern, solemn, awful," like the "Dream of Ravan" or the "Vision of Valmiki." It is a mountain view of a mountain; so breath-taking it is in its majesty, vastness and overpowering beauty. It is an "experience," this painting.

APPEAL TO THE HEART

In all Svetoslav's paintings there is a grandeur that is not of the earth earthy; a serenity as compelling as that of a Divine Idea. There is a definite spiritual content in his art which makes a direct

appeal to the deepest in man. "Wouldst thou plant for Eternity, then plant it into the deep infinite faculties of man, his fantasy and heart!" That seems to be Svetoslav's art-philosophy; he wants to appeal to the inmost heart of man through his pictures.

Whatever may be the subject of his paintings, whether it be the pale pearly dawn over the snow-clad Himalayas or the red sunset on the burning golden sands of Rajputana or the quiet peace brooding over the dreamy lagoons of Kerala, or whether it be a gorgeous portrait of a Tibetan Lama or a Cossack girl, or whether it be symbolic and religious, like his "Whither Humanity" and "Humanity Crucified," behind each of these we observe not only clever compositions of figures, forms and colours but ideas, cosmic in their character and universal in their appeal.

"In all true works of art," wrote Carlyle, "wilt thou discern Eternity looking through time, the Godlike rendered visible." How true it is you know when you have the privilege of seeing Svetoslav's masterpieces. "These pictures have a mysterious presence of light," writes the critic, H. Goetz, a friend of the artist, "which creates a subdued intimacy, full of a secret life, which we feel growing around us, an intimacy which renders the strangest things natural, familiar; let us partake in their endless little sorrows and cravings for happiness.".....

..... "In India, which is his home now, he is a well-known figure and a much respected man. His exhibitions are treats of a rare kind which the public look forward to eagerly. To quote one of his admirers, "to know Svetoslav Roerich and to admire his art and multi-faceted genius is a real unparalleled spiritual joy."

THE MAN

Just as his art reveals the spiritual stature of his soul, so his deportment and demeanour reflect his taste and culture.

He is a Western artist after the Eastern ideal: an artist who is pure in life, calm in action and spiritual in aspiration. Such have ever been the true creative geniuses of the world.".....

PAINTER OF THE FINEST CALIBRE

by

H.L.PRASHER

(Art Critic of 'The Times of India')

..... "His powers as an artist have astonished all. Usually, it is enough if a person can paint well in one genre. Svetoslav Roerich is not the ordinary kind. He handles landscapes, scenes of life, religious studies, imaginative compositions, still-life paintings and portraiture, all with equal ease and success.

To realise the extent of his achievement, let us make a round of his manifold works. And we cannot do better than make a start with his three panels of the triptych - "Release," "Humanity Crucified" and "Whither Humanity." For expressionistic power and strength in composition and colour, these are superb creations, magnificent and monumental. They have the impact of a symphony in music, touching the deepest chords within us. Extraordinary is the rhythmic phrasing of form and colour. But their real greatness lies in the fact that these plastic values have been made the vehicles of something significant. They speak to us what stirred the soul of the artist. We hear the sad still music of humanity and we are moved to our very depths. These embody his profundity. If the

painter had just painted these three pieces and nothing else, even then he would have been entitled to everlasting fame.

From these, let us move to his Biblical and imaginative compositions. Let us look particularly at "Good Samaritan," "Jacob and the Angel," "Hasten," "Out of the Storm" and "Victory." The longer you gaze at them, the more they grip you with their dramatic sweep and verve. The swirling curves and rhythms radiate intense movement. Those rocks, ranges, plains and valleys in the background assume the character of soulscapes where the figures wrestle with their titanic conflicts. These paintings reveal the grandeur of his imagination.

Next, we come into the wonderland of the scenes from life and the still-life studies. The opulent and luminous colours burst upon one's vision like a blaze of glory. Such studies as "Toil," "Homeward Bound," "The Call," "Daughters of the Sea" and that skilfully executed large painting, "Gods are Coming," dazzle the eye with their splendour. Here it is obvious that the artist has been inspired by India, the land of colours and by the rich compositions of old Indian paintings of the Pahari and Gujerati schools. As Gauguin discovered himself in Tahiti and as Matisse received illumination from Japanese and Oriental paintings, so Roerich has found salvation as an artist in the land of his adoption. These give expression to the pagan strain in him which makes him revel in the sensuous aspects of form and colour. Their decorative and sensuous beauty apart, there is another remarkable quality about them. The ordinary scenes of the toilers, the fisher-folk and the peasants are romanticized and idealized. Over them all, there is a light that never was on this earth and that transfigures everything and lifts them from being mere representational picturesque studies.

From these scenes from life, let us pass on to his mountain-scapes and snowscapes. These proclaim all over the influence of his mystic father, Nicholas Roerich, whose studies of the Himalayas are unrivalled in the expression of the atmosphere and the spirit. As you behold them, a sense of awe, vastness and depth overwhelms you. And such is the treatment in composition and colouring that you experience the rarefied, electric atmosphere of the holy peaks where dwell the gods. They have an elevating effect. Communication cannot aim higher than that."....

SVETOSLAV ROERICH'S ART:
GRANDEST EVER ONE-MAN SHOW
ASTONISHINGLY RICH FARE
by
H. L. PRASHER

.... "The exhibition of paintings by Svetoslav Roerich, which had a gala preview at the All-India Fine Arts and Crafts Society building on Tuesday evening, is the GRANDEST ONE-MAN SHOW EVER HELD IN DELHI."...

..... "The key to Roerich's art lies in understanding the two great influences in his life. First and foremost is the influence of his renowned father, Nicholas Roerich, his 'guru' in the real sense of the word. This is evident most notably in his studies of the Himalayan ranges and the imaginative paintings. It is to the senior Roerich that he owes his profundity in conception; and it is to him he is indebted for the magical gift of giving a sense of depth, vastness and movement by an imaginative treatment of flat colours in his backgrounds.

The second influence vying in strength with the first is the influence of the Dutch masters. This is best exemplified in his portraits where there is technical skill of a high order and where there is abundant delight in bringing out the sensuous values of the flesh, form, drapery and details. It is between these two great influences that the artist shows all his varied and wide range.

MAGNUM OPUS

Much has been said and written about his magnum opus - the triptych "The Release," No.10; "Humanity Crucified," No.11; and "Whither Humanity," No.12. Let me add my homage. It is truly monumental in conception as well as in execution. The central piece, a veritable conflagration of lurid tragedy, is flanked by two moving expressionistic scenes of exquisite plastic beauty. It has an immediate emotional impact on the spectator and it is dramatic in the best sense of the word. Two Biblical scenes, "Good Samaritan" (No.101), "Jacob and the Angel" (No.105) have a similar grand sweep and effect. "Hasten" (No.108) is another imaginative composition remarkable for its radiation of movement.

His scenes from life offer a felicitous blend of realism and romanticism. In the artist's hands, the ordinary becomes extraordinary. The fisher-folk, the toilers, the group of peasants going homeward, the mother and child squatting on the roadside, are treated in such a way that they become significant beings. These paintings are, indeed, outstanding for their opulent and decorative colouring. "Toil" (No.2) and "Homeward" (No.8) are fine specimens in this category.

RARE COMPETENCE

Fascinating as his imaginative compositions and scenes from life are, he is at his strongest in his portraits and landscapes. As a portraitist, he has gained wide recognition and reputation. He has done a number of studies of his father and many of these have been acquired by museums and art institutes. In the present exhibition, there is a fine study of his father on view. In most of his portraits, notably in those of Mrs. Asghari M. Qadir and Miss Raya Bogdanova, the execution is marked by rare competence and skill. At a time when slipshod work is the vogue, he is like an oasis in a desert. He takes infinite pains on the details and thereby adds another source of pleasure.

If he is strongest in his portraits, he is undoubtedly at his best in his landscapes. The most delightful of these are in the basement gallery. They are mostly of small size but exquisite both in colour composition and atmosphere. "Spring in Kulu" (No.6) is beautiful beyond words. Its colouring is a creation in harmony. Other notable studies are "Spring in Kulu" (No.46), "Winter in Kulu" (No.47), "Koksar" (No.54) and "Naggar" (No.77)."......

SVETOSLAV ROERICH'S ART

by

MANOHAR KAUL

"What is Svetoslav Roerich?

Is he a realist? a sentimentalist? a romantist? a traditionalist? or what? He may be none of these, yet traces pertaining to any of them may be discernible in his works. All the same he defies being labelled with this or that hallmark. Himself being a synthetic talent of cosmopolitan outlook and broad human sympathies, his art is no less synthetic in character, and cosmic and mystic in conception. His style, mode of expression and choice of themes are rather unique, born of his own inner being. He is forthright and sincere to the core, free from all disturbing trends and quaint idiosyncrasies that characterise the modernist's art of today. His set purpose is to express truth and beauty as he intuitively understands them and to disseminate the same to enliven the otherwise dreary and drab life of man.

The paintings of Svetoslav Roerich on display in the Capital for the first time at the spacious galleries of the All-India Fine arts and Crafts Society provide a high standard of aesthetic feast which the art-loving people here craved to enjoy for a pretty long time. This show is organically as rich in variety, as superb in quality and taste, through which Roerich shines forth as a master-mind, a creative genius and a consummate painter, who paints with passion and devotion. His paintings show daring and balanced composition, robust colour harmonies, powerful and simple beauty of line, unique sense of design and total harmony - these traits, wedded to his inner thoughts and placid nature, mark his works as great art.

His mountainscapes, such as 'Kanchenjunga' at morning and sunset, are pregnant both with grandeur and mystery. His other numerous landscapes present freshness of wild nature in all her nakedness and varying moods, pervaded over by the presence of the informing spirit which, though indefinable and mysterious, is as gracefully expressed in colour and line as Wordsworth did in verse.

The ordinary scenes of life around him are imbued with profound human significance and sympathy towards fellow human beings. Paintings like 'Little Sisters,' 'Friends,' 'Kulu Boy' and 'Tribal Girl' are delineated with a real human heart full of affection and care. Other works such as 'Toil' and 'Daughters of the Sea' are the artist's spontaneous reaction to life around him, and show how his discerning eye can perceive and capture aesthetic and plastic values in ordinary things of life."

..... 'His monumental Triptych - 'The Release,' 'Humanity Crucified' and 'Whither Humanity' - are sure to go down in history as inspired masterpieces and fine examples of Roerich's symbolic and powerful art, comparable to the undying examples of old masters of any nationality.

Behind all this variety treat of beauty, stands the towering and serene personality of Svetoslav Roerich - a complex product of various cultures and influences that have developed in him an internationally synthetic mind, penetrating insight, broad outlook and insatiable curiosity to find the truth, to realise it and to reproduce it on canvas for others to contemplate and enjoy.

He has travelled much in his quest for truth and seems to have satisfaction in Indian thought, philosophy and surroundings. The serenity of certitude and the intuitive understanding that he has won

through ceaseless exploration, have finally impressed and imbued his works of art. In fact, whatever he touches or expresses in oils or tempera comes direct from the depth of his being, with all the freshness of originality and the perfection of a masterpiece. His incisive intellect has fathomed the fount of nature and realised the mystery of the spirit behind it, wherefrom he draws inspiration and power to delineate whatever strikes him most. It would be no exaggeration to say that Roerich is an inspired poet in colour and line visualising the romantic lyrics of India and Indians of today in most of their physical aspects, psychic moods, and spiritual aspirations. His other expression on the canvas is an index to his inner meaning and individual experience. This he himself explains thus:

"There, where our words come from our heart, our inner being where we stand as a complete personification of our emotions and thoughts, our message will have the greatest power, carry the greatest conviction; in other words, it will be the truth itself."

Roerich stands apart among the modernists, whose bewildering 'isms' leave him untouched. He does not belong to that order, nor evinces any tendency to produce revulsion, but keeping in view all the prerequisites of a good work of art, seeks to express beauty and joy both of form and spirit, wherever it may be met with - be it in the people round about or in the topographical panorama he moves in, or in the religious and imaginative themes of the past and the present.

His paintings directly appeal to our heart and easily evoke in us the response of peace and joy - the supreme end of all great art."....

AN APPRECIATION

by

Shri A.K.BROHI

High Commissioner for Pakistan in India, New Delhi

"... When I saw the Exhibition I prayed in my heart that some day I should meet the artist responsible for the feelings that had been induced in me at seeing such a rich feast of colour. I wished for the day when I could hold that hand in mine which could handle the painter's brush with miraculous power so as to capture 'the light which is never either on sea or on land.'

There is not much that I could do in an attempt to convey to both of you the depth of my feelings, except perhaps to send you these few flowers as a token of my admiration and respect for the Painter and his Model.

I am too unsophisticated a soul to suffer myself to say anything serious about the quality of your work but if you would forgive this act of daring rashness on my part just to say a few words about the way I felt when I saw your paintings, I would like to say the following:

For the first time after seeing your paintings, I realised that colour in itself could be the most powerful exponent of spiritual significance. The display of colour and light in your paintings does create an effect (at least for my sensibility) which is not so much of a visual as of a psychical character. The material objects you profess to portray are not the text of your paintings but merely a pretext for you to reveal that precious something that lies locked up within the depth of your soul. It struck me at once when I saw

- 18 -

your paintings that you were a man who did not wear glasses and what is more, I could see that in your inner being you had reached a degree of inward serenity and calmness which is the hall-mark of all those who have attained a high level of evolution."..

MESSAGE FROM DR. HUMAYUN KABIR (to the U.S.S.R.
Exhibition Catalogue)

Minister of Scientific Research and Cultural Affairs,
Government of India.

" India has been for centuries a great centre of art and culture, where many traditions have met and mingled. This synthesis has been best expressed in the work of individual artists and Svetoslav Roerich is true to the tradition of India which has welcomed influences from abroad while remaining steadfast to her own ideal. We find in his life and art a union of the rich and varied traditions of Russia and India with all their variety and manifoldness.

It is right and proper that the work of Svetoslav Roerich, son of Nicholas Roerich, a great master in his own right, should be shown to the citizens of the Soviet Union. Svetoslav Roerich has inherited the purest and the best in the Western tradition of art and has at the same time been deeply moved by Indian thought and philosophy. The spirit of India has been fused with the body of the West and we find in his work an astonishing range that extends from the Biblical stories of the Old Testament to the idylls and scenes of Indian village life.

The paintings have often an ethereal quality while they are always true to nature. This combination of apparently alien elements is symbolic of the peace and unity which art can bring into the world of politics and economics. Svetoslav Roerich's rich and powerful art transcends national, historical and geographical boundaries and provides a focus on unity for mankind.

Great art is simultaneously universal and unique. Roerich's art at its best is an expression of the special genius of the Russian mind in an Indian milieu. It is individual and at the same time an embodiment of the universal spirit of man.

I am confident that this exhibition of paintings of human themes by an Indian citizen of Russian origin will strengthen the bonds of fellowship and understanding among our peoples by interpreting in terms of beauty the aspirations which are common to the people of India, the Soviet Union and the rest of the world.

Russian translation of the above message was printed on a loose leaf in every Russian catalogue. "

SPEECH BY A. N. KUZNETSOV

First Deputy Minister of Culture of the U.S.S.R.

AT THE INAUGURATION OF THE EXHIBITION
Moscow, 11 May 1960

"Dear Comrades and Friends,
Dear Ladies and Gentlemen,

On behalf of the Ministry of Culture, allow me cordially to greet the Ambassador Extraordinary and Plenipotentiary of the Indian Republic to the U.S.S.R. and Mrs. Menon, who are present here.

Allow me also to greet warmly our guest Svetoslav Nicolaievich Roerich and his wife Madame Devika Rani.

The Soviet Government has invited to the U.S.S.R. the outstanding artist Svetoslav Roerich - and today we are opening his exhibition.

We are very well acquainted with the works of Nicholas Konstantinovich Roerich, his father, and we are glad to know better the unique and brilliant gift of his son.

For over thirty years Svetoslav Nicolaievich Roerich has been living and working in India. His art reflects the life and ways of the Indian people and is deeply rooted in its age-long culture, its exquisite art and its folklore.

S.N. Roerich is working in many genres. His lyrical and epic landscapes convey the beauty of the sunny nature of India. He sings the praise of the grandeur of the Himalayas, of the brightness of the Indian sun, of the epic beauty of the wide rivers of India. Along with the landscapes we see at the exhibition expressive portrayals of the ordinary men and women of India. In his genre paintings, such as "Toil," "Harvest," "Fisherwomen," "Toiling by Night," S.N. Roerich depicts the beauty of Man, occupied with peaceful labour, and emphasizes his unity with Nature.

S.N. Roerich is the author of many portraits. He has created a large gallery of images of Indian Statesmen and Politicians, workers of culture and art. He has also created many portraits of men and women of various peoples of India. Some of these are represented at the Exhibition - "A Boy from Kulu," "A Girl from a Mountain Tribe."

All works by Roerich are imbued with a deep poetic feeling. They are also democratic and full of love for the ordinary toiling man.

We hope, we are convinced, that the Exhibition by S.N. Roerich will arouse great interest among the public and will enjoy great success.

We should like to congratulate the artist upon the opening of the Exhibition and wish him many artistic successes".

SPEECH BY MADAME E. BELASHOVA

Secretary of the Board of Union of Artists of U.S.S.R.

AT THE INAUGURATION OF THE EXHIBITION
Moscow, 11 May 1960

" Allow me, in the name of the Board of the Union of Artists of U.S.S.R., to welcome our dear guests, the renowned Indian artist, Svetoslav Roerich and his wife, the famed Indian actress, Devika Rani Roerich.

We, Soviet artists, know well and value the creativeness of the father of the artist, Russian artist-painter Nicholas Roerich, and now we are happy to get acquainted with the works of the son, Svetoslav Roerich.

We are proud to know that Svetoslav Roerich, with the characteristic depth of the Russian soul, could so profoundly evaluate the life of the people of this great country and reflect in his art its spiritual essence, culture and the unique nature of India, in creating paintings full of life - poetic and lyrical. In them is subtly revealed the beauty of the people of India and the grandeur of its nature. Reality, powerfully disclosed through images of art, always moves the soul of people.

Picturesque images of this country, its people, its culture, are always the most vital, the most impressive ones. This is why the exchange of exhibitions is so fruitful, this is why we aspire toward such exchanges in order to know each other better, in order to love each other better.

The Soviet people already had some opportunities to get acquainted with the life of the people of India, and with its beautiful nature, in the works of Indian artists shown previously in our country, and also in the works of Soviet artists who were fortunate to have been able to visit this remarkable country.

Yet, every artist has his own interpretation of that which he sees. The art of Svetoslav Roerich is imbued with emotion and transcendental romanticism. His vivid palette reveals in a new way the beauty of this fabulous country and creates poetic images of the glorious people of India.

The exhibition of the works of Svetoslav Roerich in the Soviet Union is one more link in the cultural bond of the Soviet and Indian peoples, striving toward the strengthening of mutual friendship and consolidation of peace among the nations.

Once more I congratulate the remarkable artist on his exhibition and I wish him success in his creative endeavours."

SPEECH BY SHRI K. P. S. MENON
Ambassador of India to the U.S.S.R.

AT THE INAUGURATION OF THE EXHIBITION
Moscow, 11 May 1960

" Dear Friends,

In my State in India, Kerala, there is a proverb: Who wants to hear about a festival which one is going to see? Similarly, who wants to hear about the feast of beauty which is awaiting us?

In any case, how can one describe the incomparable beauty of Roerich's paintings? I can only say that having seen them, and seen them many times, I have come to enjoy the landscape of my own country better than ever before. Roerich has caught, as vividly as his eminent father had done, the grandeur of our Himalayas, the magic of our skies, and the peace of our lagoons. And he has depicted them in an essentially Indian way. The critics have drawn a contrast between the manner in which nature is treated in the West, say, in Shakespeare, and in Kalidasa, who lived thirteen centuries earlier and is known as the Shakespeare of India. In Shakespeare, nature is but the setting, the background, against which man struts and frets his hour upon the stage and performs actions, great or petty, heroic or villainous. In Kalidasa, the connection between man and nature is far closer; each almost shares the other's moods and even thoughts. That is how Roerich has dealt with nature. And that, I may add, is how this sensitive artist and his charming wife have been living, as it were, in the arms of nature in the lovely valley of Kulu in the Himalayas.

Roerich is as notable for his portraits as for his paintings of nature. Among his men and women are saints, philosophers, politicians, dancers and ordinary men and women. No one is better known or better loved in India than Jawaharlal Nehru. I have known him through his writings for 40 years, and I have worked with him intimately since Independence. I find it very hard to describe this man, this complex, yet essentially simple man, this man of action who is also a man of dreams. But, in his portrait of Jawaharlal Nehru, Roerich has brought out his whole character by means of a few swift strokes. This is where the brush scores over the pen, the artist over the writer. But Roerich is no ordinary artist.

THE PAINTINGS OF ROERICH SHOW CONCLUSIVELY THAT ART RISES ABOVE ALL NATIONAL AND POLITICAL FRONTIERS. In Roerich's art two worlds meet, the world of India and the world of Russia. This is not surprising, because he himself belongs to both worlds. Roerich was born in Russia. But, we would like to claim him as an Indian. He is an Indian by marriage - by marriage to one of the most beautiful and accomplished women of India. Thus, by heredity he is Russian; by environment he is Indian. I hope this will not raise the old controversy as to which is stronger, heredity or environment! If this question is raised, I am afraid Roerich's paintings will provide no answer. In his paintings, heredity and environment, the inspiration of Russia and the inspiration of India, are beautifully and harmoniously blended.

This confirms the feeling, which I have long cherished, that there is a good deal in common between the spirit of India and the spirit of Russia. Through the ages, the Indian soul as well as the Slav soul has been noted for its sense of rhythm, its compassion for the common man, its striving for perfection, its yearning for the infinite and its tendency to rise from the particular to the universal. These are qualities which characterise Indian as well as Russian art, literature and music; and these are characteristics which

you will see also in the paintings of Roerich. He has left behind some of his mystical paintings in India. He need not have done so, for the Soviet people are mature enough to appreciate all schools of art, though they themselves may prefer some to others.".....

SVETOSLAV ROERICH'S ART AND APPRECIATION

by

DR. G.P. MALALASEKERA
Ambassador of Ceylon to the U.S.S.R.

I am glad to have this opportunity of adding my own expression of appreciation of the exhibition that is being held in Moscow of the work of Svetoslav Nicolaievich Roerich. Some months ago, it was my privilege to pay my tribute to his Father at the opening of the exhibition of his own unique paintings which we were privileged to see in Moscow. I consider these exhibitions important landmarks in the field of cultural co-operation between the two great countries of the U.S.S.R. and the Republic of India. They are of the highest value in bringing about deeper knowledge and better understanding among men, thereby promoting the peace and happiness of the world. It is often a handicap to be the son of a great father but, fortunately, not so in the case of Svetoslav Nicolaievich. Initially, his Father's international fame helped him to gain reputation and honour for himself by painting portraits of his Father. In later years, however, his genius found its own particular flowering and we are now able to see how brilliant and variegated that flowering has been.

In the vast expanse of Indian life, Svetoslav Nicolaievich, like Shakespeare's poet, has allowed his eye and imagination to roll about in "fine frenzy," from heaven to earth and earth to heaven, and to become deeply imbued with its infinite variety and richness. In order to savour even more intimately the spirit of India, he won for himself as partner in life a lady of great beauty and talent, Devika Rani, the idol of many millions of her countrymen.

Every true artist is also an alchemist. In the centre of his being he makes an amalgam of the impressions brought to him by his external senses, and the successful artist is he who can reveal the noble metal into which he has transmuted these experiences so that others, too, can share his rich wealth. Praise be to Svetoslav Nicolaievich in that he has so eminently done this for us! Here, on his canvases, we can share with him his joys and sorrows, his exultations of body and spirit, his intimate oneness with the life he has sought to depict.

He is still in the full vigour of life and we can look forward with pleasurable anticipation to a glorious fulfilment of the perfection of his art, promise of which he has already so abundantly given to us."

SPEECH BY MR. A. I. ZAMOSHKIN
Director of the Museum of Fine Arts, Moscow

AT THE INAUGURATION OF THE EXHIBITION
Moscow, 11 May 1960

We are glad to welcome in our Museum Madame Devika Rani Roerich and Svetoslav Nicolaievich Roerich, the wonderful Indian Artist, who brought to us through his resplendent art the Beauty of India - the breath of India's sunlit nature.

Being Russian by birth, Svetoslav Roerich spent most of his life in India and became so to say a symbol and carrier of the profound friendship between our two countries.

Having studied art under his father, N. Roerich, Svetoslav Roerich mastered the best achievements of Russian Art combining them with the artistic tradition of the people of India which he felt and understood very deeply and which in turn determined the main character of his art.

BUT WITH ALL THAT THE ART OF SVETOSLAV ROERICH IS MODERN AND IT STANDS AT PAR WITH THE BEST ACHIEVEMENTS OF EUROPEAN PROGRESSIVE ART.

It tells us about the labour and life of his contemporaries and acquaints us with the life of the Indian people.

Alongside the portraits of public and political leaders - Jawaharlal Nehru, S. Radhakrishnan and others, he paints the simple people of India.

Widely known are his paintings - "Boy from Kulu," "Girl from A Mountain Tribe," "Woman from Spiti," "Harvest," "Toiling by Night" and "Village Scene." Many works of the Artist depict literary and mythological subjects. In his best creations are expressed great thought and powerful feelings."

INAUGURAL SPEECH

by

MR. V.F. LOEVINSON-LESSING
Deputy Director of The Hermitage Museum, Leningrad

at The Hermitage Museum, Leningrad, 12 June 1960

..... Roerich's artistic contribution is manifold - it consists of landscapes, paintings on mythological, religious and literary subjects, portraits, still lifes. But all his paintings are closely connected with India, with her mighty and rich nature or with different aspects of the life and wonderful culture of her people. His landscapes depict the austere grandeur of the Himalayas, the flourishing fields of Central India and the impetuous luxury of the Southern jungles. He is the painter of the most eminent men of contemporary India and of her common people. His paintings touch on India's rites and customs, poetry and thought.

It is of course impossible to attempt to give here a thorough analysis of Roerich's art or a due evaluation of his aims and achievements. I think that one of the most striking features of his art is its decorative character, which is most apparent in his landscapes. Roerich has a deep understanding of decorative effects; he is endowed with a remarkable talent for decoration. Decorativeness corresponds to one of the chief and noblest aims of art -

to beautify life. Decorative effects are obtained in Roerich's paintings by different means - by the rhythm of the composition, by the elaborate, expressive contour and particularly by the richness and variety of colour. Decorativeness is associated in the works of Roerich with emotionality and significance. But both are attained by pictorial means. Mere illustration is alien to his art, which has a character of elevated poetry.

HE AIMS IN HIS ART TO REALISE AND INTERPRET THE GRANDEUR AND BEAUTY OF THE UNIVERSE IN ITS INTEGRAL UNITY WITH THE INNER WORLD OF MAN.

It is difficult to range Roerich's art amidst the dominant trends of modern painting. It is realistic in its essence, because it is based on careful observation of reality, but at the same time it is connected with various artistic traditions.

In his early years he underwent a deep, most decisive influence of the art of his father, Nicholas Roerich, the outstanding Russian artist. As a young man he has visited many European countries and acquired a wide knowledge of ancient and modern art. He had his professional training in the U.S.A. and studied architecture and worked on stage decors. To a certain degree he was influenced by French post-impressionists, particularly by Gauguin. But an especially deep impression came from a long contact with Indian art and the influence of Indian wall painting and miniatures. All these multiform elements are organically transmuted by the powerful personality of the Artist, who was able to create his own special world of images and find his own individual artistic idiom.

It is this individual imprint which imbues the creations of the artist and gives them their special attractiveness.

We are sure that this exhibition will present a very great interest to the visitors of our Museum. But its importance goes beyond the aesthetic feelings, beyond the joy it gives to those who enter these rooms.

It is also an important contribution to the development of our cultural relations with the great people of India, to the strengthening of the mutual understanding of the peoples of Soviet Union and India."....

INVESTITURE CEREMONY AT RASHTRAPATI BHAVAN
New Delhi - Thursday, 27th April, 1961 (7th Vaisakha, 1883-Saka)

CITATION ON THE AWARD OF PADMA BHUSHAN TO SVETOSLAV ROERICH BY
THE PRESIDENT OF INDIA:

PADMA BHUSHAN SHRI SVETOSLAV ROERICH

Shri Svetoslav Roerich is a highly distinguished artist. His paintings, in tempera and oils, cover a vast range of themes, and show not only great technical skill and intellectual power, but also creative imagination and spiritual insight. His landscapes, in particular, are like poems in colour.

His art received early recognition, and exhibitions of his paintings were held in U.S.A. and Europe where he received a number of top awards. At the invitation of the Soviet Government, his paintings were exhibited in the Museum of Fine Arts, Moscow, and the Hermitage Museum in Leningrad. His paintings are on show in the leading art galleries of the world.

Shri Roerich, now an Indian citizen, was born in St. Petersburg (Russia), and educated in Russia, Sweden, England and U.S.A. He was Director of the International Art Centre, New York, and was actively associated with the conclusion of the International Pact for the Protection of Cultural Treasures and Institutions in time of war."

EXCERPT FROM SOVIET LAND - JULY 1976 NO.13:

A CREATIVE PATH-FINDER

by

S. PRAKASH

..... "Svetoslav Roerich is the heir to a triune heritage - the heritage of Russia, the heritage of India, and the heritage of his great father Nicholas Roerich, the immortal painter."...

..... "Roerich's exhibitions in the USSR were an event in the art life of the country. At the Tretyakov Art Gallery in Moscow and the Hermitage in Leningrad thousands queued up in frost and snow to be able to have a closer look at the paintings. In one month alone 1,62,018 tickets were sold at the Tretyakov Art Gallery, not counting the season tickets, passes and free admissions for students.

"An enormous kingdom created by the hands, the eyes, the soul and the entire being of ONE MAN"; "a feeling of awe in this wondrous Temple of Art"; "a revelation, a soaring of one's soul into realms from which it is difficult to return to this life". These are the remarks made by visitors after seeing Roerich's exhibitions. And their number increases as the exhibition moves from country to country, from city to city, from town to town. A profound creativity permeates all exhibitions which are saturated with the love of nature and man. Everything is blended into a grand symphony of unforgettable canvases. This was recently witnessed at Calcutta where the Birla Academy of Art and Culture held a special exhibition of the paintings of the father and the son as a token of its "admiration for the unique contribution made by them in the fields of art, culture and international understanding."...

..... "You organically combine the talent of a remarkable artist and public man, successor to the beautiful humanist traditions of a Roerich family which made great contribution to the treasure-house of culture and art, in the fight for peace and the preservation of world monuments and, first of all, the strengthening and consolidation of friendship between the peoples of India and the USSR," said the message sent by the Presidium of the Academy of Fine Arts of the USSR on the occasion of his 70th birthday.

Jawaharlal Nehru and many eminent Indians have paid rich tributes to Svetoslav Roerich. He has been correctly described as "Russia's gift to India". Both he and his wife, Devika Rani, the first lady of the Indian screen, have been in the cultural resurgence of independent India. "All those who seek to foster art and culture have found in them ardent supporters," Mr. Devaraj Urs said at the Bangalore reception to the Roerichs. "The presence of Roerich and Smt. Devika Rani is a source of inspiration and benediction to us all, and I am sure many budding artists will be inspired by their mission and look upon them as creative path-finders in the domain of art."..

SOVIET LAND - OCTOBER 20, 1979:

ROERICH'S ART

PANORAMA OF CREATIVE SERENITY

by

O. TORCHINSKY

" SVYATOSLAV ROERICH'S art is like a massive brimming river whose source lies in the heart of Russia, but which draws water from one equally powerful tributary - India. In his sweepingly creative personality it becomes a full gushing torrent making his art both brilliant and individual. In harmoniously blending such diverse sources, he remains the only painter of his kind.

Son of Nikolai Roerich, the great painter, philosopher, writer, archaeologist, scientist, who spent the last 20 years of his life in India. Svyatoslav Roerich was born on October 23, 1904, in St. Petersburg (now Leningrad). This year the artist will be 75. On this occasion the SOVIET LAND Editorial Board offer their warmest felicitations and wish him many more years of fruitful work.

Indeed, it is difficult to overestimate the contribution made by Svyatoslav Roerich to the consolidation of Indo-Soviet friendship and to the bringing of the cultures of the two nations closer together. Like his father, Svyatoslav's aesthetic quest and creative urge made him inextricably linked with Indian culture. For the last 45 years, the celebrated artist and public figure has lived in India - both at Naggar Estate in Kulu with his father and later at Bangalore with his beautiful wife, Devika Rani, the renowned Indian film actress, who gave up her brilliant screen career after acting in 27 films."

...." Last year, Svyatoslav Roerich visited his motherland, the Soviet Union, about which he had said during an earlier visit, "contact with the Soviet people, with Soviet art is always precious to me, always serves as a source of new inspiration". In an interview to SOVIET LAND on his return from the USSR and Bulgaria the artist while defining the purpose of art had said: ... art is the best and most reliable bridge connecting countries and peoples. Nothing can evoke such deep and consistent feelings of friendship and sympathy as genuine art, which knows of no barriers or borders. Art attracts people everywhere like a magnet and ennobles their souls. Art in India and the Soviet Union successfully carries out and is meant to carry out the important mission of bringing the peoples of two countries closer to each other; it is one of the connecting links between them."

Recognising the genius of the artist - a distinguished humanist, scholar and advocate of Indo-Soviet friendship - the Indian Government in 1960 awarded Svyatoslav Roerich the highest civil order of the country - Padma Bhushan. At a ceremony in New Delhi on November 15, 1976, the SOVIET LAND Nehru Award Committee under the chairmanship of Mr. K.P.S. Menon presented the Nehru Award to Svyatoslav Roerich for his outstanding contribution towards promoting peace and strengthening the bonds of friendship between the two great peoples of India and the Soviet Union. At a solemn ceremony held in Moscow during his last visit to the USSR, he was awarded the Diploma of the USSR Academy of Arts and made an Honorary Member of the Academy. When the artist was in Sofia last year, he was awarded

- 27 -

the title of the Honorary Member of the Council of the Art Academy of the Peoples Republic of Bulgaria. He was also awarded the Honorary Doctorate of the Velikotyrnovsky University and the Order of Kirill and Methodi for his artistic achievements."...

A large number of important articles by eminent writers and art critics have appeared throughout Bulgaria and the Soviet Union and a popular Monograph was brought out in Moscow in 1978. A number of books including a Biography of Svetoslav Roerich are in preparation and will be published shortly.

The eminent Art Historian P. Belicov writes:

"THE mastery of the artist, the skill to create complex harmonious compositions, the expressiveness of his drawing, the extraordinary purity of colours, the richness of his colour schemes have long ago received their deserved appreciation."

"However, it is not only the perfect mastery of technique, but the understanding of the high pan-human mission of art which characterises his paintings. Many canvases of Svetoslav Roerich such as - "MAN BEHOLD", "AMONG THESE SHADES I MOVE", "WE BUILD OUR OWN PRISONS", "YOU MUST NOT SEE THESE FLAMES" and "NEARER TO YOU MOTHER EARTH" are imbued with a profound social direction, the condemnation of the dark sides of life. All this, together with the progressive public life of the artist, has placed him in the ranks of the foremost contemporary humanists."
