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World - Peace Essential for Mankind's Survival



"Our people know L. I. Brezhnev as the outstanding leader of a great nation. We admire him for his great personal qualities and for his solid work to build his own nation and to strengthen peace in the world. We have watched with respect and approbation his recent initiatives for peace."

— SMT. INDIRA GANDHI

In November 1973 India welcomed C.P.S.U. General Secretary, L. I. Brezhnev. His visit had been a success. Today we wish L. I. Brezhnev and all Soviet people successes in implementation of the 10th Five-Year Plan chartered by the 25th Congress of the C.P.S.U.

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On the international level, Amina Dahbour and Leila Khaled captured international attention. The former was one of a four-member unit that attacked an El Al Plane at Zuruch airport in February, 1969. The latter hijacked a TWA plane on August, 30, 1969.

On the social level, the General Union of Palestinian Women, which was formed in 1965, is the most active women's organization. It is affiliated with the Palestine Liberation Organization (PLO). The G.U.P.W. contributes effectively to the development and raising of women's consciousness, to better enable them to participate actively on the various levels of the Palestinian national struggle, and to help them achieve equality in all areas of social and economic life. It contributes to the social and cultural development of Palestinian women in a variety of ways, including the holding of regular symposia, seminars, and lectures on the problems facing women throughout the Third World. The G.U.P.W. looks after the families of martyrs and destitute families, and provides medical care and supervises numerous projects which are channelled into material support for the revolution. The G.U.P.W. has organized dressmaking and other economic enterprises to train Palestinian women, and sponsors fairs and charity bazaars featuring Palestinian folklore. In 1963, its Arts Committee established a Palestinian folklore group, composed of 32 women, which toured the Arab world.

In addition to its educational and informational activities, the G.U.P.W. places special emphasis on military activity. Accordingly, it started its first military training camp in Syria in late 1969.

Before the establishment of G.U.P.W., there already existed the Palestins Arab Women's Union, which was revived in 1949. Its major achievements were on the international level, as a representative of Palestinian women. It is a member of the Union of International Democratic Women. Its primary role has been in introducing the Palestine Problem to the world. One of its most significant achievements was the establishment of a school for the children of Palestinian martyrs in Souq Al-Gharb, Lebanon. Presently over 400 students are enrolled.

Palestinian Women have also been active in other Palestinian Unions, including the Teachers, Writers, Journalists, Artists, Workers, and Students General Unions. They have played leading roles in the Palestinian Red Crescent Society and in the Social Affairs Association for the Welfare of the Families of Palestinian Martyrs.

Naturally, the growing involvement of Palestinian women in national struggle has generated problems for the women concerned, particularly regarding the need to reconcile obligations towards the family and public activity. However, Palestinian women have been trying to solve their problems on their own.

Thus the Palestinian Revolution has contributed immeasurably to the awakening of the Palestinian woman, and to her effective involvement in the struggle of the Palestinian people on all levels. The traumatic experience of the Palestinian people as a whole has helped Palestinian women to transcend traditional conservative and oppressive attitudes toward the role of women that are characteristic of many Third World societies.

Short Life Sketch of Devika Rani

(Devika Rani Roerich)

DEVIKA RANI, daughter of Col. M.N. Chaudhuri, I.M.S., and Mrs. Leela Chaudhuri was born in Waltair. Her father had a distinguished medical career and was the first Indian Surgeon General of Madras.

She was educated in England and while at School she received a Scholarship from the Royal Academy of Dramatic Arts and the Royal Academy of Music in London to study acting and music.

She took up Applied Arts in London, specialising in Designing and Decor, and also studied Architecture. At an early age she was already earning her living as a Textile Designer at a leading Art Studio in London.

While in London in 1928 she met the great Indian Producer Mr. Himansu Rai who produced the famous Indian Films 'The Light of Asia', 'Shiraz' and 'A Throw of Dice' for the Indian and international market.

Mr. Himansu Rai persuaded Devika Rani to join his Production Unit, to further the cause of Indian

Films. She signed a contract in London with Mr. Bruce Wolfe who was then associated with Mr. Himansu Rai. She then returned to India with Himansu Rai and his English and German experts to work in 'A Throw of Dice' which was scheduled for production for England, Germany and the Continent. She worked on the costumes and sets of this production under the guidance of the Art Director, and studied Production.

In 1926 she married Mr. Himansu Rai, and returned with him to Germany, as Mr. Himansu Rai was a producer with the famous German Film Concern U.F.A. in Berlin. At U.F.A. studios Devika Rani was trained in costumes, make-up, decor and the different branches of Film Production, with special training in acting.

She was trained in the Eric Pommer Production Unit at U.F.A., where she studied the art and technique of acting under the guidance of Germany's great Director Pabst, and other famous Directors.

She was at U.F.A. at the time of the epoch-

making change over from the silent to the sound films, and with Mr. Himansu Rai had the rare opportunity of seeing and studying the various changes and experiments in the new talking pictures.

At that time Devika Rani also acted with Himansu Rai in a play for U.F.A. which took them to Switzerland and the Scandinavian countries, where they were received with the highest honours.

She was also a student in the Production Unit of the famous Stage Producer Max Reinhardt in Germany.

From Germany Devika Rani and Himansu Rai returned to India, to produce their first International Talking Picture "Karma" in which Devika Rani, Himansu Rai, princess Suda Rani of Burdwan and others acted. "Karma" was produced both in English and Hindustani and was completed at the Stoll Studios in London.

"Karma" was the first Indian Talking Picture in English and Hindustani to be released in England and on the Continent as well as India.

"Karma" was received with the highest approbation by the public of London. The Premiere was inaugurated by Lord Irwin and attended by the highest officials and England's most distinguished artistes. The same success was accorded to "Karma" throughout Great Britain and wherever it was released.

The release of "Karma" in India created a sensation, it was the beginning of a new era in Indian Motion Picture Production.

It was in "Karma" that Devika Rani was established as a "Star" of first magnitude.

During the screening of "Karma" Devika Rani was honoured by an invitation of the B.B.C. at London to act in the first Television Broadcast in Britain which was relayed throughout the country. She was also chosen to inaugurate the first B.B.C. broadcast on the short wave length to India.

Himansu Rai's dream to establish a Film Studio in India was now being realised with the formation of 'The Himansu Rai Indo-International Talkies Ltd., which later became the Managing Agents for the Bombay Talkies.

The Bombay Talkies Ltd., was founded by Himansu Rai and Devika Rani in 1934 in Malad, Bombay; it was a public limited company. The advent of the Bombay Talkies gave a new impetus to Indian Films.

It was Himansu Rai's idea to attract to Films the best elements of Society as he believed that education and a cultured background were needed to produce the highest type of art.

The Bombay Talkies set a new standard in



Devika Rani Roerich

Motion Picture Production in India on the most up-to-date lines with Foreign Experts from England, Germany, France, who also trained young Indian men and women in the art and technique of Film Production.

The Bombay Talkies was responsible for a vast number of famous producers, Directors, Stars, Musicians, Writers, Poets and Technicians who even in today rank among the best in India.

Devika Rani was the star of the Bombay Talkies Ltd., her outstanding portrayals, her style of acting and new approach created a distinct FORM and tradition. She acted in numerous Films, many of which have become classics of the Indian screen. Among her most famous pictures were "Jawani-Ki-Hawa", "Jeevan Nayya", "Achoot Kanya", "Savitri", "Jeevan Prabhat", "Durga", "Vachan" and "Izzat".

Devika Rani was acclaimed as India's greatest film actress, and was popularly known as "The First Lady of the Indian Screen".

During this period Devika Rani was the recipient of numerous honours, awards, medals and prizes from the Film Industry, the press and the public.

After the death of the great founder of the Bombay Talkies (Contd. on page 31)

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The "Times" said that its information came from "intelligence sources thoroughly familiar with the practice". According to the paper, its sources named more than 20 American companies that had entered into agreements with the CIA over the last 15 years.

Inquiries with the "Times" Bureau in Washington brought no response as to the identity of these 20 companies, but it was stated that the list read like a who's who of business, finance and heavy industry and included such diverse fields as petroleum, rubber products, banking, consumer products and services, travel, advertising, publishing, public relations and the import-export trade.

Spokesmen for most of the corporations identified by the "Times" sources, the paper reported, said after checking that they had not been able to find any evidence of a relationship between their organisations and the CIA.

But the "Times" sources were quoted as making the point that only one or two of the top executives of any company were made "witting"—the CIA term for one who is knowledgeable of a cover operator's true affiliation.

The CIA itself is remaining silent on the details of its cover operations with American business, but the "Times" said the other intelligence officials have previously conceded that operatives posed as journalists and businessmen while working abroad.

While there are no published estimates of how many CIA agents are working under cover, the

"Times" reported that the number is believed to be around 200.

According to the "Times" sources, the CIA preferred to have links with small companies or large ones with small overseas offices, or corporations that are wholly owned by a single individual or headed by an aggressive chief executive officer.

Many concerns that entered into commercial cover arrangements, according to the "sources", received various forms of compensation, some of them forcing the CIA to "pay through the teeth" for use of their names.

In order to maintain their "cover", CIA agents working under the agreements were expected, it was said, to spend a certain portion of their time on legitimate business activities and that in most instances those activities did produce income that was shared by the CIA and the covering company.

The operative's salary was paid by the CIA which also underwrote the expenses incurred if any overseas "business" office had to be enlarged or opened to accommodate the agency's purposes.

According to the "Times", there are about 6,000 employees on the CIA's division of clandestine services that sends operatives abroad under a variety of covers.

These "covers" include "official" covers in which the agent is passed off as an economic or political officer of an American Embassy or a foreign aid mission.

(Contd. from page 28)

bay Talkies Mr. Himansu Rai in 1940, Devika Rani was made Controller of Production of the Bombay Talkies. She was partner and also became a Producer of the concern. She was asked to assume the responsibility for the management of the Bombay Talkies Studio and Productions including the business.

As Producer and Controller of Production of the Company Devika Rani continued the high standard of its productions with such outstanding successes as "Punarmilan", "Basant", "Kismet", "Hamari Baat", etc.

The shares of the company rose to their highest level during this period. Among some of the outstanding artists trained and presented for the first time on the screen during this period are such famous names as Dilip Kumar, Madhubala, Mumtaz Shanti, etc., as well as many outstanding Producers, Directors, Story and Screen Writers, as well as Technicians and other artists who are among the most successful Film personalities of today.

In 1945 at the height of her Film Career, Devika Rani decided to retire from the Bombay Talkies Ltd.

She married Mr. Svetoslav Roerich, the famous Russian Artist and in their beautiful Himalayan home Devika Rani had now the opportunity to study all the subjects she was unable to give time to during her busy and active career.

Besides her many other interests, she was a member of the Central Government Audio Visual Education Board. She was also nominated to the National Academy of Dance, Drama, Music and Films; the Sangeet Natak Akademi, Delhi, as a nominee of the Central Government, and was a member of the Executive Board of the National Academy; Member of the Lalit Kala Akademi and the National Handicrafts Board and Member of the Indian Council for Cultural Relations.

On Republic Day, January 26, 1958, President of India conferred the Decoration of "Padma Shri" on Devika Rani for her valuable contribution to Indian Motion Pictures.

On November 21, 1970, the Government of India conferred on Devika Rani the first Dadasaheb Phalke Award for her 'Outstanding service to Film Industry.'

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ART AND THE PEOPLE

SVETOSLAV ROERICH

Michelangelo over four centuries ago uttered these inspiring words: "True Art is made noble and religious by the mind producing it. For those who feel it nothing makes the soul so religious and pure, as the endeavour to create something perfect, for God is perfection and whoever strives after perfection is striving for something Divine."

Rabindranath Tagore in his analysis of Art wrote these beautiful words: "In Art the person in us is sending its answer to the Supreme Person who reveals Himself to us in a world of endless beauty across the lightless world of facts."

Swami Vivekananda exclaimed: "That man cannot be truly religious who has not the faculty of feeling the beauty and grandeur of Art."

My Father, Nicholas Roerich, affirmed: "Art will unify all Humanity, Art is one — indivisible. Art has its many branches, yet all are one. Art is the manifestation of the coming synthesis. Art is for all. Everyone will enjoy true art. The 'Gates of the Sacred Source' must be wide open for everybody, and the light of art will influence numerous hearts with a new love. At first this feeling will be unconscious, but after all it will purify human consciousness, and how many young hearts are searching for something real and beautiful! So, give it to them. Bring art to the people where it belongs. We should have not only Museums, Theatres, Universities, Public Libraries, Railway Stations and Hospitals, but even prisons decorated and beautified. Then we shall have no more prisons."

How beautiful and lofty are these sentiments, to quote just a few. And though expressed by people far apart in time, place and birth, yet how close they come in their innermost feelings. This essential unity of true culture and of the Arts as the exponents of that Culture.

When Leibnitz watched Rembrandt paint, he found that Rembrandt meditated and lamented about the appearance of his paintings more than he actually used his brush. Leibnitz writes: "Rembrandt believes in the magic of his excited eye, the magic of his invocation, the magic of a word. Rembrandt believed, that if he laughs in his soul while painting, the painting will exhale joy; if he covers it with his sighs and moaning, the painting will exhale sorrow."

These words written by Leibnitz give us an insight into the processes that go into the creation of a great work of Art. In other words the work of art is given a life of its own. The creator breathes a living soul into inert physical matter. Like all great artists Rembrandt knew well that in order to convey a living message, to convey the powerful truth of an

experience, the artist must identify himself completely with the inner soul of the subject he was treating or expressing.

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 truth itself.

Why are we moved by the early primitives, their simple, often clumsy lines and forms, all far from the perfection of technique attained at later periods? The faith which animated those artists, the directness and sincerity of their feelings, radiate upon us from these early works and convey the message with the vibrant intensity as it was experienced by the artists themselves. *same*

Have you ever felt a thrill when beholding a beautiful painting, listening to music or to the words of an inspired poet? Have you ever felt moved or elevated contemplating a beautiful statue, a great work of Art? Works of genius are the crystallizations of the artist's thoughts and emotions, his aspirations and trials. They are living records left to us by these inspired souls. These works of Art have a subjective force concealed in their outward aspect, and by tuning ourselves to them we respond to the vibrations that have originally called forth these particular images. We must consciously make an effort to rouse our mind to a receptive state, to draw inwards and let ourselves become aware of the influences emanating from a work of Art.

The true artist has the power to arouse in the onlooker or listener a sudden surge of emotions and thoughts to fill the soul of men with new images, new living concepts, experiences and inspirations.

It is not an accident that people like to keep some little keepsake of a beloved hero or leader—it is not only the memory or association. Take for instance the handwriting, even an autograph. The character of the writer can be read from the signature by an experienced graphologist. In other words, it lives imprisoned in those lines and curves and speaks eloquently to him who can decipher them, and for those who cannot consciously do so, it remains there still concealed and radiates its influences, but it will be felt subconsciously. This unseen energy, this inner life is ready to emerge for anyone who can attune himself to its influence.

Likewise, all great works of art are endowed with a measure of life. They are the living records of the artists, emotions, accumulated thoughts and influ-

ences. They are powerful storehouses of manifold energies, and we must respect and value them in the same way as we would any sincere and great emotions in a living person.

But would not this, in some way, lead us to hero-worship, it may be asked? Hero-worship is only the natural, I should say evolutionary, urge to aspire towards something beyond the manifestations of everyday life. It may degenerate only when it is misplaced, as almost any misplaced devotion is apt to, but otherwise it is essentially a most worthy feeling, this recognition of merit and achievement. Only by aspiring to something better and greater can we raise ourselves; and in this light, how paramount becomes the need to guard and preserve all the innumerable heritages entrusted to our safe keeping by generations already past!

Let us safeguard jealously and lovingly the living records of all great men. These great souls who left us their enduring records, will ever radiate their influence on those who can attune themselves to them. Let us strive and find a worthy purpose in life, not only to improve our material existence. Let us look beyond it, and life will assume a new aspect full meaning, full of significance.

New and beautiful concepts regenerate our everyday life, with widening horizons will grow our interests and tolerance, the aspirations of our brother will assume a greater meaning through the spirit of understanding and co-operation. Let us beautify our life, let us carry the message of Beauty into every heart and every home. Let us make the pursuit of the Beautiful our daily prayer.

Violence hesitates under the vaults of a lofty cathedral while it will thrive in an ugly den. Beautiful surroundings will radiate their influence upon us, upon our children, and repay us a thousandfold.

We know of the influence colours have on the mood of people. Extensive experiments have been carried out and have clearly demonstrated this reaction on the mentality of men.

Those countries which encouraged the Arts most had the greatest artists; as if to compensate for their striving towards Beauty, the souls of great artists were born in brilliant galaxies, where conditions were ready to receive them.

Let us remember the great popular enthusiasm aroused by great works of Art, enthusiasm which marked the performance of the Greek tragedies by Aeschylus and Euripides, the great influence exerted by the great poets of the Classical period and the Middle Ages, the great upsurges of popular emotion in response to great works of Art. There are moments when the people, the masses, suddenly recognise the influence of Art within the very heart of their lives and they respond to the inner call of a great genius. They, the people, feel the truth, the great emotions crystallized within a great work of Art even if they cannot always explain it.

Whenever we behold a great masterpiece let us remember the full meaning of the process that underlies its creation, and without prejudice try to read its innermost meaning and attune ourselves to the influence both of the Artist's inner life and those complex higher forces that flowed through the artist at the time of his realisation and creation.

Like Prometheus, a true artist brings down to us the Heavenly Fire of his greater inspiration, experience and beauty, and like Orpheus he builds through the harmonies of his art the walls of his Heavenly City.

It is impossible to describe, to convey in words the importance of Art in our daily life. Besides the wonderful training the study and practice of the Arts provide, they help to crystallize the genius of the people and give an outlet to the creative faculty which resides in every human being, that mysterious creative force which expresses itself throughout the infinite manifestations of life, from the flash of a butterfly's wing ready to alight on a flower adapted to its pollination to the happy song of a bird calling out to its mate and forgetting all in the ecstasy of its sublime expression.

Who can measure the true benefits which great Art bestows upon the people? So much of its influence can never be calculated or directly equated to any experience, beside the purely physical benefits of refining the taste, attracting people, making a place known and making others respect and admire the community or race which has produced great works of Art.

Even if vast sums were expended on the building of a Taj Mahal, it has paid for itself thousands of times, not only in fame and providing an endless source of inspiration, admiration, study, research, discussion and also imitation. It has even supported a large number of artisans for centuries making reproductions of the famous edifice or some details of its decorations.

It is the duty of every enlightened government, of every community to try to foster and help the National Genius to manifest itself by providing the opportunities and encouraging the creative genius of its citizens. Who can tell where that genius will appear and what great benefits he may ultimately bestow upon us?

Good examples of Art will multiply and encourage good Art, since Art like Life reproduces itself and refines and sublimates Life.

Leonardo da Vinci thus described the art of Painting: "He who despises the art of Painting despises the philosophical and sensitive contemplation of the world, for Painting is the legitimate daughter or rather grand-daughter of nature. Everything that exists has been begotten of nature which in turn has begotten the science of Painting. For this reason I maintain that the art of Painting is

the grand-daughter of nature and is related to God Himself".

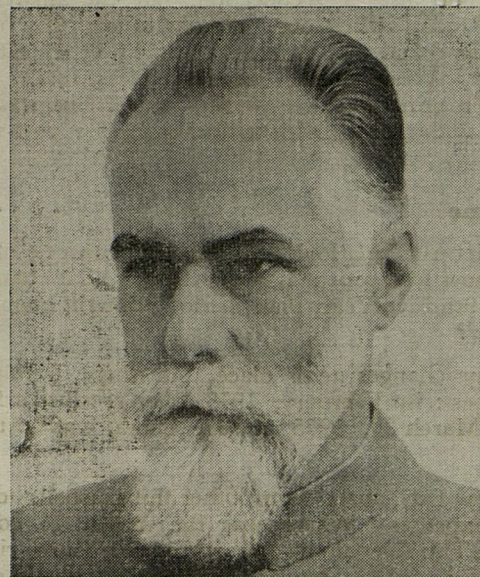
Who was better entitled to speak on this subject than that sublime Master?

To conclude, I shall quote a quaint Russian legend which came down to us from the Middle Ages. When Christ was ascending to heaven, some minstrels approached him and asked, "Lord Christ, to whom are you leaving us? How can we exist without you?" And Christ answered, "My children, I shall give you the golden mountains and silver rivers and beautiful gardens and you shall be nourished and happy." But

then St. John approached Christ and said, "Oh Lord, give them not golden mountains and silver rivers. They do not know how to guard them, and someone rich and powerful will attack them and take away the golden mountains. Give them only your name and your beautiful songs and give the command that all those who appreciate the songs and who care for and guard the singers shall find the gates open to Paradise". And Christ replied, "Yes, I shall give them not golden mountains, but my songs and all who appreciate them shall find the gates to Paradise open."

Svetoslav Roerich

Son of the great Master Nicholas Roerich, Svetoslav Roerich was born in 1904 in St. Petersburg, Russia. He received his early schooling in Russia and Sweden. In 1918 he went to England where he studied Art for two years. His further studies were in the United States at the Columbia University and Graduate School of Architecture at the Harvard University. As a student he travelled widely in Europe and America acquainting himself with art trends. In 1923 he visited the East for the first time. His first one-man Exhibition in 1923 in the United States was a big success; it was followed by several Exhibitions. In 1926 the twenty-year old artist was awarded the Medal of the Sesqui-centennial Exposition at Philadelphia for an Oriental composition. His portrait studies of his great father Nicholas Roerich exhibited at Venice in 1930 and at New York in 1932 won the highest appreciation. One of the most eminent portrait painters of the world, Svetoslav Roerich's portraits of his father have won international renown and are in some of the leading museums all over the world. At the age of 32, in June 1936, Svetoslav Roerich was received into the Circle of the Immortals in the acquisition of one of his remarkable portraits of his venerable father by the Luxembourg Museum in Paris. He first exhibited his paintings in India in 1936-1937, at Lucknow. Distinguished art critics and connoisseurs highly appreciated his large canvases depicting the life and landscape of the Himalayas. An artist who has grown up in an international milieu, his paintings adorn the principal art galleries and leading private collections all over the world, and have been reproduced in the foremost journals. He is actively associated with several important cultural associations. He was not only the principal art student of his father, but was his constant collaborator in his numerous cultural organisations of which he was Vice-President. He participated in the Pact for the protection of Cultural and Scientific Treasures initiated by his father and was Director of the International Art Centre in New York. He is a contributor of learned articles on Art to some of the well-known Indian and foreign periodicals. A master artist who is deeply interested in the portrayal of life, he is equally distinguished as a painter of magnificent landscapes and highly imaginative



studies. A master of technique, his portraits of Pandit Jawaharlal Nehru, Dr. S. Radhakrishnan, Prof. Dr. James H. Cousins, Mme. Devika Rani Roerich, have won international repute. Deeply interested in Philosophy and Religion, his paintings provide unlimited spiritual joy. The Exhibitions of his paintings at New Delhi, at Moscow and Leningrad in 1960, were great events in the art world, drawing record crowds both in New Delhi and the Soviet Union. Due to public demand, a folder of 20, colour reproductions of his paintings was brought out by the Hermitage Museum in Leningrad in a hundred thousand copies. Major Gagarin, the first Russian Cosmonaut, stated that the resplendent colours he saw in space were almost identical with the colours in Roerich's paintings. He has been staying in India mostly at Naggar, Kulu, and lately also at Bangalore. In 1945 he married Smt. Devika Rani, "The First lady of the Indian Screen." India is to the artist the natural and familiar milieu of many years. He is the recipient of many awards and honours and was awarded the PADMA BHUSHAN by the President of India in 1961.

THE AVERYANOVs SHOW THE WAY

(The story of an average worker's family in the Soviet Union)

V. BEKETOV

Alexander and Nina are of the same age, both were born in 1937. The average age of the people at the works is about 40, so the Averyanovs are among them. Speaking of that generation, one cannot bypass their most difficult and ineffaceable experience—the war.

It is **not** just a recollection, but the answer to many of today's questions. Among others, why both the husband and wife have a slightly lower education than the average—seven grades. It is really not hard to imagine how life worked out in big peasant families with many children during the first post-war decade.

At Home

But let us take a look at the family chronicle of the Averyanovs for over the last few years. What changes had the 9th Five-Year Plan period brought about in their life?

Many changes took place, but there were two main ones: in February, 1973, they received a flat, and on March 30, 1975, a son, Dima, was born to them.

A new flat, apart from other things, spells additional expenses. Where was the money to come from? The Averyanovs discovered one source right off, as soon as they moved in: housing would cost them less—they had been renting a room in a private house for 25-30 roubles. They would be paying 11 roubles 17 kopecks a month for their flat, including, course of electricity, gas, water, steam heating, radio and public utilities—now, was not that an addition to the family budget? On the other hand, the budget itself increased. According to the works accountant's office, electric welder Averyanov in 1970, earned 207 roubles 94 kopecks a month, on an average, and in 1974—230 roubles 31 kopecks. These wages are higher than the average at the works (124.4 in 1970, and 144.1 in 1975). But then Nina's was lower than the average, 80 and 110, respectively. True, the latter figure was for 1974, because the past year was almost wholly devoted to Dima.

Apart from pleasure and joy, the baby gave his parents no little to worry about, and the little one had already cost the state a pretty penny: two months maternity leave prior to his birth, and seventy days after, and then Nina's regular paid leave. About 500 roubles in cash—such was the state's first contribution according to mother's calculations, to the upbringing of this future citizen. Add to this the

State's expenditure for mother's upkeep at a maternity home, services at a maternity advice bureau, regular visits of a nurse, and the little boy's medical treatment.

A few days ago, Nina's leave expired, and she returned to her shop and her electric travelling crane. But who would look after the baby? They had no baby-sitter or grandmother in the family.

The State, the works, would look after him. A sun-swept, attractive and modern children's complex with accommodation for 280 kids, arose in 1975 near the house in which the Averyanovs live. This has practically solved at the enterprise the problem of children's care. Servicing the worker's children are three children's centres and a KG with 820 seats.

Averyanov's daughter, a fifth grader, had also gone through these stages: first public nursery, then KG, and now school No. 1. The number of the school stayed the same, but not its building: instead of the old one, a new one went up during the 9th Five-Year Plan period.

This account of the changes in the Averyanov family could be continued, but such concepts as "work", "city", "suburbs" are being referred to ever more frequently. The family is, after all, the primary cell of society, where the personal is closely inter-connected with the collective, and so it would be unnatural to confine our account only to the domestic sphere.

At the Works

On the transferring to the reserve, former soldier Alexander Averyanov started learning the trade of an electric welder, then started working on his own as a third-grade welder, and soon qualified for the fourth grade.

Nina arrived at the plant a little later, in 1968. Like her husband, she started with a training course, and thereafter to work as a second-grade crane operator. A year later, she qualified for the third, and is now already a fourth-grade operator.

But let us not get too involved in production matters. Let us see how the works' social development programme was realised. For the Averyanovs this, first of all, spelled a new up-to-date workshop. There is not enough room here to mention all the projects that were commissioned in keeping with the enterprise's social programme, but we cannot help

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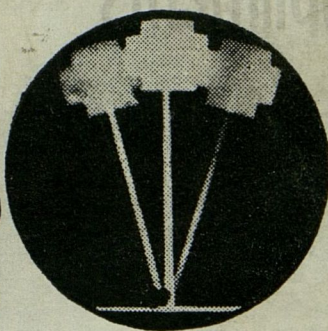
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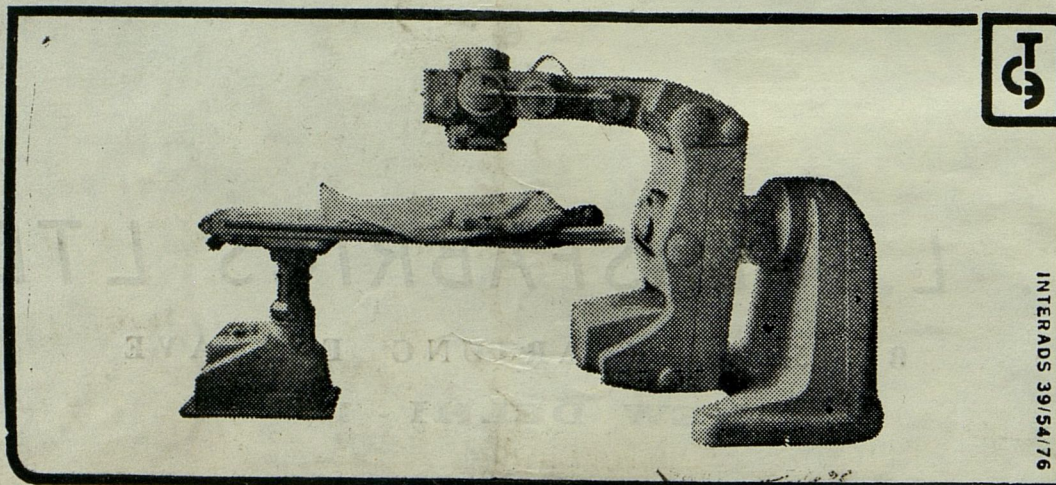


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