

NICHOLAS ROERICH MUSEUM

319 West 107th Street, New York, N.Y. 10025 • Tel. UNiversity 4-7752



PAX CULTURA

P R E S S R E L E A S E

FOR RELEASE:

PREVIEW:

HOURS:

On Sunday, March 20, 1977 at 3 P.M., the Museum presents a lecture by Curator Edgar Lansbury entitled "A Legacy of Beauty." This lecture is dedicated to the art of Svetoslav Roerich, distinguished son of the great Russian artist and humanitarian Nicholas Roerich. It will be illustrated by slides of the artist's works.

Svetoslav Roerich resides in India where he is widely known and beloved. He portrays vividly the life of the people of India in their humble daily pursuits and also in their lofty moments of spiritual exultation. From his early years he revealed himself as a remarkable portraitist. Zuloaga, when first introduced to his art, prophesied for him an unusual career in the art of portrait. His portrait of the late Prime Minister Jawaharlal Nehru hangs in Parliament House, New Delhi.

In the words of H. Goetz, the well-known art critic, Svetoslav is "a painter trained in the best tradition of occidental technique and yet inspired by the great Indian art of the past." His world is filled with noble rhythm, and intensity and brilliancy of color. This is evidenced in the greatness of mountain landscapes, in the mists of the morning, in the heat of the day, sunset, moonlight, in the eternal beauty of nature. His art covers a wide range-- portraits, landscapes and, above all, the inner and external life of the people.

Mr. Lansbury is by profession a theatrical and motion picture producer. He is represented currently on and off Broadway by the musicals THE MAGIC SHOW and the long-running GODSPELL.

The Museum is open to the public daily, except Saturdays and legal holidays, 2-5 P.M.

Admission is free.

SVETOSLAV ROERICH

A Legacy of Beauty

A Talk by

Edgar Lansbury

at the Nicholas Roerich Museum

April 11, 1976

1.

In 1975, the year of the International Centennial Celebration for the Russian artist Nicholas Roerich, the government of Russia invited Svetoslav Nickolaiavitch Roerich, son of the great Nicholas, to celebrate his 70th birthday with his own travelling exhibition. Both exhibitions, that of the father, and that of the son travelled widely all over Russia, evoking enormous enthusiasm. Hundreds of thousands of people from all walks of life came to see the paintings in Moscow, Leningrad, Kiev and Novosibirsk and the major cities of the land, and although the official closing dates of both exhibitions were long gone, they travelled until quite recently in further parts of Russia and Mongolia.

We are here today to find out about this extraordinary man Svetoslav Roerich and view on slides some examples of his prolific and varied output.

I confess I have never met Svetoslav Roerich but I envy those who have. Here is how Mrs. Venkatachalam describes him: "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, Sukracharya, 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."

Others describe him as forceful, tranquil, serene, of keen intellect and a scintillating mind. Glowing words to describe an individual.

Not having met Mr. Roerich I took such descriptions on faith and proceeded to immerse myself in such examples of his work as I could see at first hand, (and there are precious few in this country) and as many reproductions and slides that could be found. I must say that in doing this, one soon begins to sense the aura of this creative individual, and begins to understand what these admirers and friends are trying to describe.

The collective works of Svetoslav Roerich have what the work of few artists can demonstrate, (a notable exception being his father) a cohesive, driving philosophical attitude about life and people, making his work at once "beautiful and significant." Imbued, like his father, with a soul dedicated to the spiritual evolution of man, his life and work have been dedicated to that ideal. In his painting, he has striven, in his own words, "to treat reality in such a way that it should express the soul of things."

As Svetoslav says, "There is so much beauty in the world and it manifests itself in the big and the small, it is so greatly needed by the people, that the artists must and should speak of it in their works in the true language of reality, understood by all."

You may be sure that such a credo finds very little response in the fashionable art circles of the Western world! A world currently dedicated to the most absurd extensions of abstraction. An article by critic Hilton Kramer from a recent issue of The New York Times very aptly demonstrates the fashion dictated posture with regard to work such as Svetoslav Roerich's:

"The painter who nowadays aspires to compete with the Old Masters--to partake of their range of expression by representing complex visual subjects and rendering them with immense technical refinement while sustaining something of their basic human appeal--would seem to be asking for nothing but trouble. The brightest critical opinion insists that painting now has narrower and more specialized functions to perform, and museums bulge with the paintings to prove it. The really serious and accomplished representational painter, though no longer as completely shut out as in the recent past, remains an outsider to the world of "big" reputations. He remains under suspicion of being a reactionary, and so is denied the kind of wholehearted acceptance readily granted not only to abstraction, but also to something like photorealist painting which, though egregiously representational, does not so much compete with the Old Masters as mock them."*

*New York Times, April 3, 1976

Art critic Dr. Hermann Goetz writes lucidly on the same topic:

"Progressive art,...speaks of despair...(and) has renounced any message other than the abstract harmonies of lines, surfaces and colours brought to the most delicate refinement. Admirable as far as it goes, it represents a self-obliteration where sculpture and painting dissolve into industrial design, and where even artchitecture, though functionally adjusted to the demands of new materials and techniques, threatens to disintegrate in an attempt at getting out of the monotony of standardized mass production. All symptoms of a civilization in agony, despite its apparently flourishing condition."

Then, speaking specifically of a contemporary, living artist such as Svetoslav Roerich (or the posthumous reputation of Nicholas Roerich, for that matter), who insists on working in a manner true to his philosophy regardless of fashion, Dr. Goetz goes on to say:

"Between all these currents the artist who goes his own way has a difficult stand. As he cannot be classified, he is in danger of being condemned as reactionary and an eclectic. To partisans of any movement a "reactionary" is whoever does not toe their line. And to them everybody is an eclectic who is prepared to make his own selection of techniques or themes, so far as they serve to express his own visions and ideas. But in this respect many internationally acknowledged great masters would have to be

condemned because they had their own ideas, because they discovered new possibilities in the experiments of their precursors. For it is not his place in an aesthetic current which determines the value of an artist. What counts, is the personality which cannot help creating those visions, whether they fit into a current, perhaps inspire it, or stand alone, the personality which creates new forms and techniques or remolds older ones so that they can become suitable carriers of such visions."

I like the image of an artist unable to "help creating those visions." It so aptly describes the unusual impetus that fired both Roerichs in the pursuit of their art. These somewhat lengthy quotations are necessary, dealing as they do with the position of Nicholas Roerich in his day, and even moreso today with Svetoslav Roerich in the era of super abstraction. It is a happy thing that Svetoslav found India and India found Svetoslav because, clearly, that country provided the ideal soil in which his particular talent could flourish and be accepted in its own extraordinary terms and not be fighting the economic and stylistic battles that go on in the somewhat effete art circles of New York, Paris, and London.

Let us now go back in time and explore the early years of Svetoslav Roerich, and analyze the fertile soil in which his talents flourished.

Born in 1905 in St. Petersburg (now Leningrad), Russia, he grew up in the household of an aristocratic family totally dedicated to culture and refinement. He was surrounded by fine works of art, pieces in the family collection which included many examples by the Old Masters. Under the watchful eye of both parents, his mother Helena Roerich, an authority on Eastern Philosophy and one of the most erudite women of this century and his father an acknowledged master painter, he developed a keen appreciation for the works of the Old Masters, particularly Rembrandt, whom he held in special esteem.

This early influence is aptly described by R. Surinova, of the Museum of Fine Arts in Moscow. He writes in a dramatic and romantic way of the growing up of young Svetoslav:

"In the high rooms of the Petersburg home, there is semi-darkness. Like black rectangles appear the paintings on the walls--canvases by Old Masters, mostly Dutch. The boy examines them at length. He likes these beautiful ladies and gentlemen dressed in silk and velvet. He scrutinizes their smiling or stern faces, known to him for some time already. He does not as yet know all the names of the artists who painted these paintings, but he already knows how to admire the manner in which the expressions on people's faces, the heavy silk dresses, the velvet and woollen coats, carpets used as table-cloths,

magnificent succulent fruit and all sorts of victuals on silver platters have been painted. But why are these paintings so dark?

He is truly moved only before the paintings of his father Nicholas Konstantinovich Roerich. His spirit experiences as it were a tremor in front of the grand and powerful images created by the genius of his father."

Soon Svetoslav began to draw and paint enthusiastically under the tutelage of his father. At the same time other areas of knowledge were studied and a vigorous enthusiasm for the natural sciences developed, including ornithology and zoology. Young Svetoslav began the collection of butterflies and mounted specimens of all kinds of animals and birds, prompted at all times by an avid scientific curiosity.

Of course, like his father, Archeology became a main preoccupation that is to last throughout his lifetime.

During all these early years he accompanied his father on the many trips that were taken. It was during these early years that Nicholas Roerich undertook an extensive campaign to save the ancient architectural monuments of old Russia from disintegration and destruction. To this end he visited many of the sites and painted scores of paintings which ultimately drew the plight of these old buildings to the attention of the Russian people

and their government. The necessary steps were then taken to preserve them. Svetoslav Roerich, and probably his brother, George, undoubtedly joined in this effort and gained considerable knowledge and appreciation for the Russian heritage that these monuments represented.

One of the outstanding joys of the Roerich family was the Theatre, and Svetoslav and his brother had their own Children's Theatre in which they designed and built the scenery and costumes and cast, staged, and produced many works - some of them of quite a serious nature, including Wagner's Lohengrin and Tannhauser. Mr. Surinova describes this activity:

"In this work the images of reality became interwoven with fiction. One had to learn to express one's thoughts briefly, to paint in a broad general way to perfect the technique of composition. The Children's Theatre became a good school for the future artist."

The fascination for theatre and the practice of theatrical design is an important activity in the artistic lives of both Roerichs, but not at all surprising if one remembers the great historical precedents set by renaissance artist/craftsmen as exemplified by the Bibienas, Palladio and culminating in Leonardo da Vinci. Indeed, it is safe to say that Nicholas Roerich was the first artist of rank since Leonardo to have combined his multi-faceted talents in the fine arts and the theatre so successfully.

Apart from the practical, applied artistry for the stage, we shall see from reproductions of Svetoslav Roerich's work that the theatre, and sense of drama, is an important aspect in most of Svetoslav's paintings, lending the work a dramatic aspect that invariably heightens the onlookers' experience. The people in his paintings become the willing actors playing out the themes of the artist.

During the first World War the family moved to Finland and thence to Sweden, England and America where Svetoslav was to finish his formal education with courses in Architecture at Columbia and Harvard.

During this period he worked with his father continuously, notably in the execution of decor for many operas. In London at Covent Garden, "Prince Igor," "Sadko," and "The Snow Maiden."

In 1922 in Boston, Svetoslav and some friends created an ultra-modern ballet. The theme was the battle of light with darkness. The scenery and costumes were described as geometric and abstract, and leading dancers participated in the performance. A latter day critic is quoted as saying "it was a stupendous success because no one understood anything!"

This activity by young Svetoslav, scarcely 17 years old, is fascinating when we remember that only ten years earlier his father had designed and co-authored with Igor Stravinsky, the most "avant-garde" ballet of all time, "Le Sacre du Printemps."

On that occasion the city of Paris was set on its ear, and near riots ensued. On this later occasion, the city of Boston was more cautious, perhaps aware of the possible talent invested in this production!

During these formative years one cannot overestimate the importance that Svetoslav's working relationship with his father was to have on his development as an artist in his own right. He has said:

"It is written in ancient books, that happy is he who can meet in his life a wise sage. I have met him, it was my father. He was my main, most important teacher, and not only the teacher of painting, but also my preceptor in life. I spent most of my life with him and I worked with him not only in the realm of art, but also in a great many cultural undertakings."

His father grew to rely on him as is evidenced by the fact that he put him in charge of many projects when he wasn't there himself and at 19, Svetoslav was appointed a director of the International Art Center (Corona Mundi) in America, one of the many artistic and cultural institutions founded by Nicholas Roerich throughout the world.

He continued his studies in painting and drawing and particularly the work of the Old Masters, Michelangelo and Rembrandt. The monumentality of the former and the humanism of the latter are both qualities found in Svetoslav's

paintings, and particularly in his portraiture we see the debt to Rembrandt, about whom Roerich writes:

"...(he) knew very well that in order to attain a living expressiveness and the powerful truth of representation, the artist must blend completely with the soul of the object which he is trying to depict."

Of course, Svetoslav Roerich is expressing his own credo with these words and he goes on to say: "In all my paintings this becomes truly my goal - to reproduce reality in such a way that it would express the soul of things."

In 1923 Svetoslav Roerich visited India for the first time. In a sense it was like coming home, for certainly the experience of that great country with its monumental mountains, ancient heritage, and many and varied ethnic types, tapped a well-spring in the psyche of the artist which began a flow of extraordinary works of art, which 53 years later does not cease to flow with vigor and originality.

It might be said in that first visit India drew Svetoslav to her ample bosom and established in him the themes of life, labor, man, woman, and Mother Nature, that would be a source of inspiration in the years to come. These influences were a natural compliment to the fertile soil of his upbringing with its strong synthesis of Western and Eastern philosophy and religion.

At this time some writers notice a "stabilization" in Roerich's work - a commitment to the East. He returned to America for a visit soon thereafter with sketches and

paintings and in 1926, at an International Art Exhibition in Philadelphia won a Grand Prix Award for Frescoes on Chinese Themes. Svetoslav was then 21 years old.

In the 1930's the Roerich's settled in India. Svetoslav continued studying the art, architecture and history of the country. He developed friendships among the workers and intelligensia, and was Vice-President of the Himalayan Research Institute, founded by his parents in the Kulu Valley of Northern India. In this capacity he demonstrated extraordinary diversity in the study of ancient medical lore, Tibetan and Chinese pharmacopoeia, and the collection of medicinal herbs. Many of his researches were published in French Scientific Magazines.

In 1934 Svetoslav Roerich organized an expedition to a certain region in Tibet to collect seeds of grasses particularly resistant to drought. Indian botanists participated in this activity and the information gathered was ultimately exchanged between American, Russian and European scientists. Thus, in Svetoslav we see developing that same combination of talents that his father had. Art, humanities, and science - not since the renaissance and Leonardo have we seen such synthesizing of apparently unrelated disciplines. But we must remember that this synthesizing of the arts with each other and with science was an essential element of the Roerich belief. It was inevitable that his sons, equipped with their talents should embrace the same principle and demonstrate it successfully.

He was painting prolifically at this time and his works were shown in exhibitions throughout India, Europe and America, and were collected by museums and private individuals on those continents.

In 1947, on the death of his father, Svetoslav moved to Bangalore. He continued painting and exhibiting during the ensuing years and in 1960, in Delhi, held a very large one-man show consisting of about 150 paintings. This event was an immense success and in May of that year, at the invitation of Nikita Krushchev, who had viewed the exhibit in India, travelled to the Museum of Fine Arts in Moscow and onward to other major museums throughout Russia.

Painting from nature absorbed him completely, and he became a familiar figure going out each day with easel and cahir, whatever the weather happened to be.

As he put it, "He who does not commune with nature but works only in accordance with his own imagination, inevitably repeats himself and no matter how rich is his imagination, he will not reflect truthfully the world which surrounds him."

As Mr. Surinova says quite beautifully, "This relationship with nature helps him to see loftiness in everyday life and poetry in the everyday; in pastoral scenes the legends about Krishna come to life for him; in the simple sounds of a reed-pipe is the call of the spring; in the sound of a waterfall the voice of nature relating the wisdom of life."

It is in the landscapes of Svetoslav Roerich that we are most tempted to draw comparison with the work of his father. It is true, as we shall see from the slides of some of his mountainscapes that there are startling and inescapable similarities, which, however, should be explained by the similarity of subject matter and Svetoslav's close association and admiration for his father's work and technique. As he says, speaking of his father:

"My personal creativity was linked with the art and work of Professor Roerich, but there was a certain difference in my own approach to art. Professor Roerich was not particularly interested in portrait painting, whereas I began to paint as a portraitist. In Professor Roerich's art Man was consumed in the depth of composition, and I in my painting brought man to the foreground."

I have always felt that in Nicholas Roerich's work, the glorious mountainscapes and scenes of India became the ideal symbolic props he needed to express his deep spiritual belief in the destiny of man, and since that destiny pre-supposes a realm of Infinite Beauty, then the search for Beauty became one of the cornerstones of his life's work.

Certainly, Svetoslav Roerich inherited that quest for beauty, a keen instinct to express it, and is motivated by the same deep-seated philosophical beliefs. In his striving to express them he treads new paths and seeks new horizons and he chooses to use as his principle image -

mankind itself, mankind in labor, mankind close to the earth, mankind humble and mankind exalted. Svetoslav Roerich sends out the clarion call to a humanity in danger of self-destruction. He does this eloquently and in a way that stimulates the senses. He creates, as his father once expressed it, "in the major key maestoso."

SLIDE PRESENTATION

PAGE 1.

<u>Sequence Number</u>	<u>Slide Number</u>	<u>Comments</u>
1	1	<p>SILENCE - 1964</p> <p>Typical forceful composition, and rich color scheme - complimentaries orange and blue. You may recall I mentioned the dramatic and theatrical aspects of Svetoslav's work and I find this painting full of those qualities. The stage is set and the actors are waiting for something to happen.</p>
2	2	<p>DUSSERA-KUHN - 1944</p> <p>A festival procession in the Kuhn Valley - masterful rendering of foothills and mountains. Much in the style of Nicholas Roerich.</p>
3	3	<p>TRYPTICH - Painted in 1939 - 1942 and perhaps one of Svetoslav's most famous works executed as a monumental outcry against the path of war and destruction that humanity was taking at this time. Mankind crucified on the cross of his own making.</p>
4	26	<p>HUMANITY CRUCIFIED - featuring the flames of war and suffering of the multitudes - destruction poured down by God's Angels.</p>

<u>Sequence Number</u>	<u>Slide Number</u>	<u>Comments</u>
5	26	<p>WHITHER HUMANITY</p> <p>People stumbling aimlessly among the forbidding clouds and landscape of coming disasters. The composition and forceful diagonals of this painting are very typical of the artist's work.</p>
6	27	<p>TRANSFIGURATION</p> <p>Humanity released from the Inferno by the love of Christ.</p>
7	4	<p>AND WE APPROACH - 1967</p> <p>This is a symbolic painting which can be read in many ways. Disciple approaching the hidden stronghold. Daring composition, Anthropomorphic rocks.</p>
8	5	<p>CLAY TAKES SHAPE - 1964</p> <p>During the years he lived in India, Svetoslav continuously painted his friends and neighbors. Here is just such a painting. An idyllic scene - almost akin to Adam & Eve in the Garden of Eden - in this case the home of a pot maker and his wife.</p>

<u>Sequence Number</u>	<u>Slide Number</u>	<u>Comments</u>
9	6	<p>ETERNAL CALL - 1944</p> <p>Earlier painting - Same couple. Strong sensual sub-text. The duality of sexuality. This couple appear to be waiting and listening. Theme of waiting for something to happen is dramatically ideal in painting, because it demands a response from the onlooker, and invites him to find his own reasons and explanations.</p>
10	7	<p>THE MESSAGE - 1953</p> <p>Again the theme of listening - hearkening to the voice within us. Extraordinary composition and underlying sensuality is there also. Again, one is asked the question, "What is the message?"</p>
11	8	<p>WHEN YOGIS GATHER - 1939</p> <p>Color is reminiscent of his father's painting. The serenity of the mountains, the placid color and composition motivated by the essential equilibrium and placidity of the subject.</p>
12	9	<p>THE SPRING - 1961</p> <p>Svetoslav's Primavera. Here is the same couple again, Adam and Eve again in their Eden.</p>

<u>Sequence Number</u>	<u>Slide Number</u>	<u>Comments</u>
12	9	(continued) (THE SPRING - 1961) Adam feeling the stirring, the attraction of his his beautiful mate, she flirting. The animals feel the same stirrings. The swirling composition joins in the sensuality of the theme. The colors are so typical and unusual.
13	10	RETURNING HOME - 1952 Same pair travelling by night. Emerging from the drab forbidding forest into the beautiful moonlit valley where they will find their home and hearth.
14	11	MY NEIGHBORS - 1961 Depicting the common everyday labor of his neighbors. Notice the strong use of compli- mentaries - golds, yellows & blues.
15	12	THESE COLORS SHOULD NEVER FADE - 1964 Extraordinarily dynamic composition of opposing diagonals and complimentary colors. Strident activity in the labor of the two young girls and very near the center of the canvas, the old woman - personifying the wisdom of centuries - certainly the dye in <u>her</u> robe, monolithic in its rendering - "should never fade."

<u>Sequence Number</u>	<u>Slide Number</u>	<u>Comments</u>
16	13	<p>LOOK HUMANITY - 1962</p> <p>Apocalyptic painting - one person has seen the avenging angel of Death, with sword poised over humanity and is trying to warn the others, pleading with them to take heed of the warning.</p>
17	14	<p>YOU MUST NOT SEE THIS FLAME - 1968</p> <p>A mother tells her child to forget the destruction of the past and look to the future - personified in the exultant figure on the left. Again, an extraordinarily daring allegorical concept.</p>
18	15	<p>CLOSER TO THEE, MOTHER EARTH - 1968</p> <p>A thoroughly satirical comment on these times, with a very serious theme. On the right a group of non-plussed "hippies" (perhaps modelled after the many American "flower children" who found their way to India in the late sixties) observing the simple life of the peasant girl in labor. Perhaps, learning from her that in the simple life of labor close to the earth lies humanity's salvation.</p>
19	16	<p>WE BUILD OUR OWN PRISONS - 1967</p> <p>The mother takes her child away from the man-made prisons of the monstrous factories and big cities - a repeat of the basic theme in the previous painting. Again the message, "get back to the earth."</p>

<u>Sequence Number</u>	<u>Slide Number</u>	<u>Comments</u>
20	17	<p>PORTRAIT OF NICHOLAS ROERICH</p> <p>One of many portraits of his father. An example of the extraordinary beauty of his portraiture. Mr. Belicov, Russian Critic has this to say about Svetoslav's portraiture: "Perhaps, of the debt of man towards humanity speaks the entire portrait sequence of the artist. It is so richly multi-faceted. 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 Kuhn. The purity of the touching trust conquers in the portrait of Miss Bogdanov and a fathomless ocean of deep thought holds you spellbound in the portrait of Nicholas Roerich."</p>
21	18	<p>PORTRAIT OF KATHERINE CAMPBELL - 1950</p> <p>A fine likeness of our Museum President.</p>
22	19	<p>MORU RAM - 1973</p> <p>A very recent portrait, and a stunningly effective painting. The vigor, dynamism, the power and expressiveness of this subject is clearly felt.</p>

<u>Sequence Number</u>	<u>Slide Number</u>	<u>Comments</u>
23	20	NICHOLAS ROERICH - 1944 Demonstrates the versatility and technical ability of Svetoslav. A gorgeous study - Reminiscent in its simplicity, of portrait heads of the renaissance.
24	21	KARMA DORJE - 1974 Similar in concept to MORU RAM. Monumental composition, but extremely personalized in the way the painting captures the strength combined with intelligence of the subject.
25	22	DEVIKA RANI ROERICH - 1952 A portrait of the artist's wife - one of the best known Indian Film actresses, and, as this portrait attests, certainly the most beautiful. I've spoken to many Indians over the years and they always mention how beautiful she is.
26	23	S. RADHAKRISHNAN - 1959 Then Vice-President of Indian Congress. One of the many portraits of government figures by the artist. He has done many of portraits of Nehru and Mrs. Gandhi also.

<u>Sequence Number</u>	<u>Slide Number</u>	<u>Comments</u>
27	24	PORTRAIT OF E. I. ROERICH - The artist's mother. One is filled with admiration for this painting of the artist's mother and the splendid large painting which we have here in the museum over the fireplace. In the extraordinarily compelling quality of the eyes and the magnetism of the underlying personality we feel the importance that this individual must have had in the development of the human being as well as the artist.
28	28	SENTINELS - 1961 A lovely lyric mountainscape. Svetoslav seems to be working with a metaphor. The blue peaks sail like a ship in swirling pink waters, watched over by a gull-like cloud.
29	29	MY NEIGHBORS II - 1961 An explanation is hardly necessary. Perhaps the same couple we have met in other paintings grown slightly older. Even the dog has white hair! The painting seems to celebrate the wholesome simplicity and essential beauty of the peasants' life and work.

<u>Sequence Number</u>	<u>Slide Number</u>	<u>Comments</u>
30	30	<p>ETERNAL LIFE - 1954</p> <p>This painting re-iterates a favorite Roerich theme and seems to confirm the essential natural cycle of life as epitomized by labor, beauty, birth and rebirth.</p>
31	31	<p>PIETA - 1960</p> <p>An extraordinary conception of a traditional theme. Bold color, bold & simple composition. This painting exhibits none of the placidity and resignation of Michelangelo's famous statue. The handling of the forms are Giotto-like (almost Byzantine) in their simplicity, but the colors and striking diagonals intone an outcry. The painting seems to cry "this should never have happened!"</p>
32	32	<p>ETERNAL CALL - 1944</p> <p>A depiction of Adam and Eve. Male and female. The eternal opposites. While the subjects are more classical than usual the subject matter in this painting, the Garden of Eden, the interplay between the couple, the <u>sensuality</u> of the scene are the same qualities found in other paintings by Svetoslav.</p>

<u>Sequence Number</u>	<u>Slide Number</u>	<u>Comments</u>
33	33	<p>HIMALAYAS - 1974</p> <p>Startingly effective painting exhibiting the pure cool colors we associate with Nicholas Roerich's paintings of the Himalayas.</p> <p>Daring composition and division of the canvas.</p>
34	34	<p>HOPE - Painted in 1943, when I think the world needed hope. The times are turbulent, stormy, and suddenly the vision of an angelic creature appears as if in a rainbow, symbolizing hope for humanity.</p>
35	35	<p>SACRED FLUTE - 1968</p> <p>Krishna blows the call to spring on his simple reed pipe in this colorful landscape.</p>
36	36	<p>LIFE IS FULL OF MYSTERIES - 1968</p> <p>I looked at this for a very long time to see what I could say about it, because it is a mystery. The couple on the right telling secrets, partaking of the mystery. Extraordinary composition in the diagonal division of the canvas. Right side enclosed by a protective egg-shape, strange art-deco shapes, radiating lines - a barred door. The painting itself - a mystery, full of secrets and somehow danger; it's a very dramatic, theatrical painting.</p>