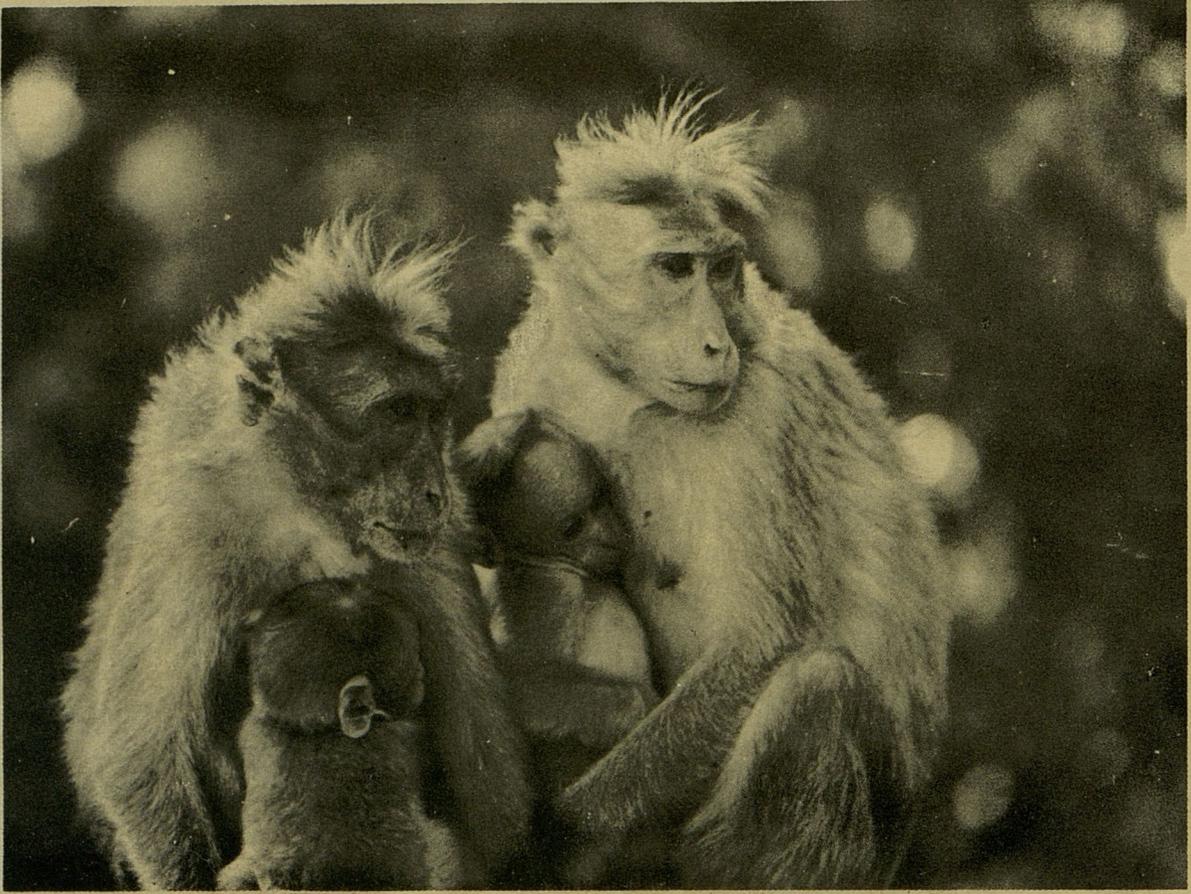


ಸುಧಾ

26 ಅಕ್ಟೋಬರ್ 1975

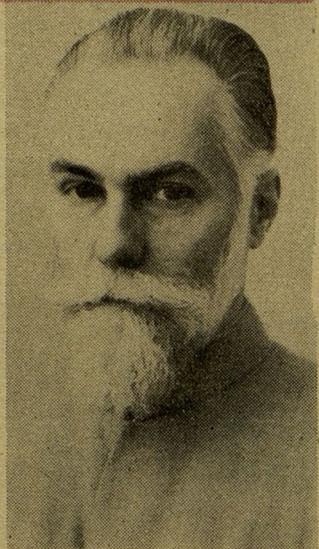
ರೂ 1



ಬಾನೆಟ್ ಕಸಿಕುಟುಂಬ ↑
ಬಾರಾಸಿಂಗಾ ಹೆಣ್ಣು ಜಿಂಕೆ ತಂಡ ↓

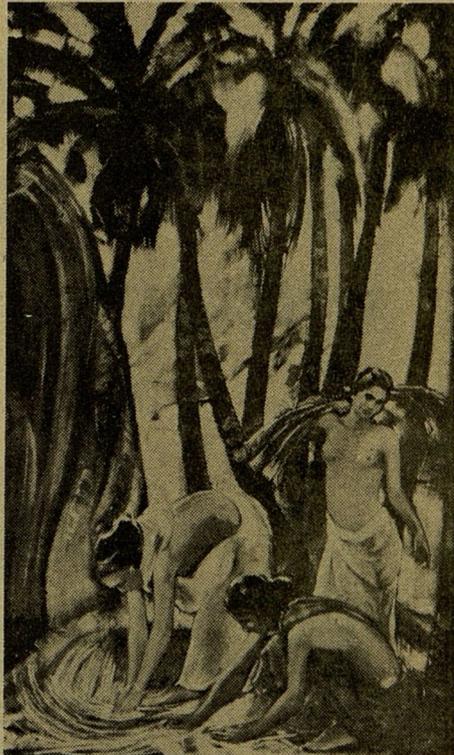
ಚಿತ್ರಗಳು: ಆರ್. ದೇವ್
(ಲೇಖನ: ಪುಟ 34)





ನನ್ನ ಕ್ರಿಯೆ ದೇಹಕಂಪನ, ನನ್ನ ಅಭಿವ್ಯಕ್ತಿ ತೊದಲುನುಡಿಯಲ್ಲಿ ಮಾತ್ರ. ಆದರೂ ನಾನು ಸುಮ್ಮನೆ ನಿರಲಾರೆ; ನಿನ್ನನ್ನು ಅರಿತು ಸ್ವಾಧೀನಪಡಿಸಿಕೊಳ್ಳಬಯಸುತ್ತೇನೆ - ಎಂದು ಪ್ರಕೃತಿಯನ್ನು ಸಂಬೋಧಿಸಿ ಹಾಡಿದ್ದಾನೆ, ಕವಿ ಗಯೆಟಿ. ನನ್ನ ಹಾಡನ್ನು ಲಿಯುತ್ ಕಾಡುಮೇಡುಗಳಲ್ಲಿ ಸಂಚರಿಸುವಾಗ ನನ್ನ ಹೆಜ್ಜೆಗೆ ಹೊಂದಿ ಕೊಳ್ಳಬೇಕೆಂಬ ಲಯವಂತಿಕೆ ಪ್ರಕೃತಿಯಲ್ಲೆಲ್ಲ ಕಾಣುತ್ತದೆ - ಎಂದಿದ್ದಾನೆ ಆತ. ದೇವರು, ಜಗತ್ತು, ಮನುಷ್ಯ - ಇದರಲ್ಲಿ ರಹಸ್ಯವಾದ್ದು ಏನಿದೆ? ಆದನಿಗೆ ನಾವು ಕಿವಿಗೊಡುವುದಿಲ್ಲವಾದ್ದರಿಂದ ಸೃಷ್ಟಿಯೆಲ್ಲ ನಮಗೆ ನಿಗೂಢವಾಗಿ ಕಾಣುತ್ತದೆ - ಎಂದು ಗಯೆಟಿ ಹಾಗೂ ಇತರ ಕವಿಲೋಕದ ಅನಿಸಿಕೆ. ನಿತ್ಯನೂ ತನ್ನ ರಾದ ಸೂರ್ಯಚಂದ್ರರ ಚೇತೋಹಾರಿ ಭೂಪ್ರಸರಗಳ, ಬೆಟ್ಟನದಿ ಕಣಿವೆಗಳ ಪ್ರಶಾಂತಿಯಿಂದ ಸ್ಫೂರ್ತರಾದವರು, ಕಲಾವಿದ ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್. ಮನುಕುಲದ ನೀಳ್ಗತೆ ಮನದಲ್ಲಿ ಪ್ರತಿಧ್ವನಿಸುತ್ತಿದ್ದಂತೆ ಅವರು ಮಿಂಚು ಮೋಡ ತೆನೆ ಹೂ ಬಳ್ಳಿಗಳತ್ತ ದಿಟ್ಟಿಸುತ್ತಾರೆ. ಮಾನವತೆ ತನ್ನ ಭವ್ಯ ಭವಿತವ್ಯವನ್ನು ಅಲಕ್ಷಿಸುವುದೇಕೆ? ಪ್ರಕೃತಿಯ ವರದಾನಗಳಾದ ಪ್ರಕಾಶ-ಸೈಮಲ್ಯಗಳಿಂದ ವಿಮುಖವಾಗುವುದೇಕೆ? ತ್ರಿ ತ್ಯಾಗರಾಜರು ಉದ್ಗರಿಸಿದಂತೆ, ರಾಜಮಾರ್ಗವನ್ನು ಬಿಟ್ಟು ಮನಸ್ಸು ಗಲ್ಲಿಗಳಿಗೆ ನುಸುಳುವುದೇಕೆ?

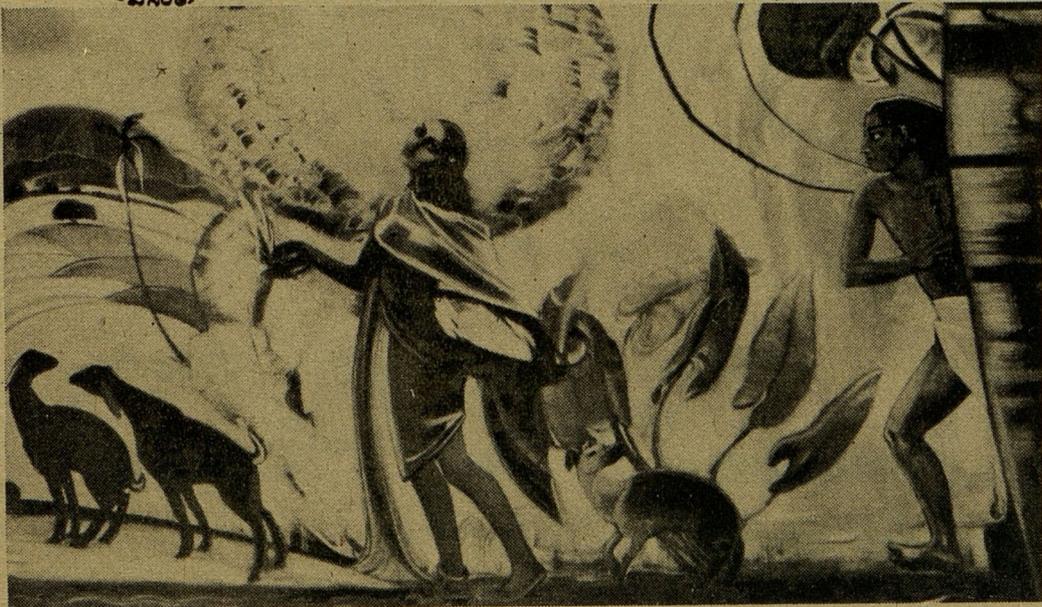
ಮೂಡಿಸು



**ನನಾಕನ ಮೃಗಗಳನ್ನು
ಅನುಷ್ಠಾನ ವರ್ಣಚಿತ್ರಗಳಲ್ಲಿ
ಆಚಾರ್ಯರೊಳಿಸಿದನ ತ್ರೇಷ್ಠಾಕಲಾನಿಧಿ
ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್**

• ಎಸ್. ಆರ್. ರಾಮಸ್ವಾಮಿ

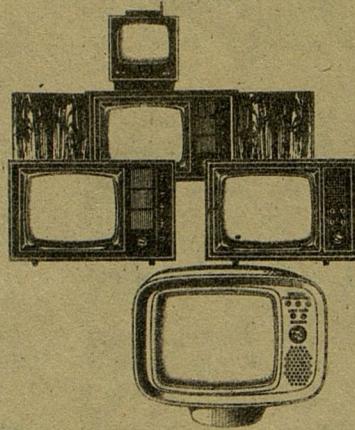
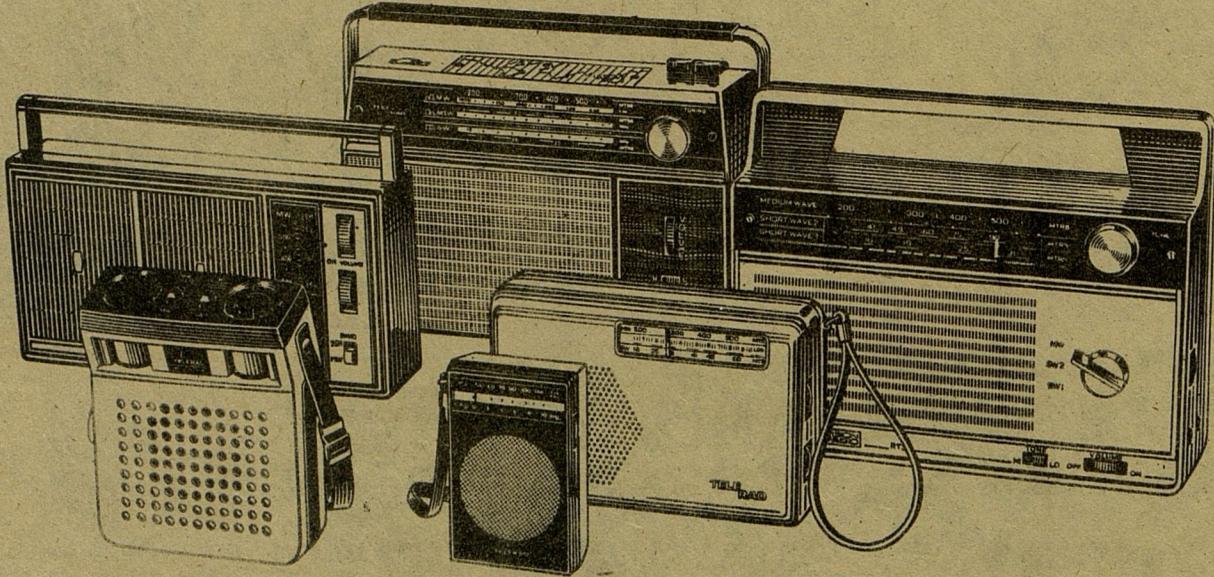
ವಸಂತ



ನಿಸರ್ಗವೇ ಪರಮಗುರು ಎಂಬ ನಂಬಿಕೆ ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್‌ರದು. ದಿನಮುಣಿಯ ದೀಪ್ತಿ ಸಂತರಿಗೂ ಪತಿತರಿಗೂ ಏಕಪ್ರಕಾರವಾಗಿ ಲಭ್ಯವಾಗಿದೆ; ಚಂದ್ರನ ಶೀತಲ ಜ್ಯೋತ್ಸ್ಮೆ ತಾರತಮ್ಯಗಳನ್ನರಿಯದು. ಪ್ರತಿದಿನ ಮಾನವರೆಸಗುವ ಅಸಂಖ್ಯ ಪಾಪಗಳನ್ನು ಅಲಕ್ಷಿಸಿ ನದಿಗಳು ಹರಿಯುತ್ತವೆ, ಭೂಮಿ ಭರಿಸುತ್ತದೆ. ಪ್ರಕೃತಿಯದು ಕೊಡುಗೆ; ಸಂಕುಚಿತತೆ ಮನುಷ್ಯನದು. ಕ್ಷಣಿಕವನ್ನು ನಿತ್ಯಗೊಳಿಸುವ ಚಿಟಿ ಮನುಷ್ಯನಿಗೇಕೆ? - ಎಂದು ಚಿಂತಿಸುತ್ತಾರೆ ರೋರಿಕ್. ನದಿ ಬೆಟ್ಟ ಗಿಡ ಮರಗಳೊಂದಿಗೆ ನಿತ್ಯಸಂವಾದ ನಿರತರು, ಅವರು. ಪ್ರಕೃತಿಯಂತೆ ಜಗತ್ತಿನ ಗತ ಇತಿಹಾಸವೂ ಸಾಂಪ್ರತ ಸನ್ನಿವೇಶವೂ ರೋರಿಕ್‌ರ ಮನಸ್ಸನ್ನು ಚೋದಿಸುತ್ತವೆ; ವಿಶ್ವದೊಡನೆ ಅವರ ನೆಂಟನ್ನು ನವೀಕರಿಸುತ್ತವೆ.

ವಿಶ್ವವಿಖ್ಯಾತ ಕಲಾವಿದ ನಿಕೊಲಾಸ್ ರೋರಿಕ್‌ರವರ ಮಗ ಸ್ವೆಟೊಸ್ಲಾವ್ ಅವರ ಜೀವನದ ಬಾಹ್ಯಸಂಗತಿಗಳು ಬಹುಮಂದಿಗೆ ಪರಿಚಿತವಾದವೇ. 1904ರ ಅಕ್ಟೋಬರ್ 23 ರಂದು ರಷ್ಯದ ಸಿಯೆಂಟ್ ಪೀಟರ್ಸ್ ಬರ್ಗಿನಲ್ಲಿ (ಈಗ ಇದು 'ಲೆನಿನ್‌ಗ್ರಾಡ್') ಜನಿಸಿದ ಅವರು ರಷ್ಯದಲ್ಲೂ ಸ್ವೀಡನ್ನಿನಲ್ಲೂ ಪ್ರಾಥಮಿಕ ಶಿಕ್ಷಣ ಪಡೆದು 1918-19ರಲ್ಲಿ ಇಂಗ್ಲೆಂಡಿಗೆ ತೆರಳಿ ಅಲ್ಲಿ ಚಿತ್ರ ಕಲಾಭ್ಯಾಸಮಾಡಿದರು. ಅನಂತರ ಅಮೆರಿಕದ ಕೊಲಂಬಿಯ ಮತ್ತು ಹಾರ್ವರ್ಡ್ ವಿಶ್ವವಿದ್ಯಾಲಯಗಳಲ್ಲಿ ವಾಸ್ತುಶಿಲ್ಪದ ಅಧ್ಯಯನ ಮಾಡಿದರು. 1923ರಲ್ಲಿ ನಡೆದ

ನಮ್ಮ ಟೆಲಿವಿಜನ್‌ನ ವೈಶಿಷ್ಟ್ಯವಾದ ಮುಂದುವರಿದ ತಂತ್ರಜ್ಞತೆಯೇ ನಮ್ಮ ರೇಡಿಯೋಗಳ ವೈಶಿಷ್ಟ್ಯವಾಗಿದೆ



ಟೆಲೆರಾಡ್ ರೇಡಿಯೋ. ಟಿ.ವಿ. ಬಳಸುವವರಲ್ಲಿ ಟೆಲೆರಾಡ್ ಟಿ.ವಿ.ಗಳು ಎಷ್ಟು ಜನಪ್ರಿಯವಾಗಿವೆಯೋ ಅಷ್ಟೇ ರೇಡಿಯೋ ಬಳಸುವವರಲ್ಲಿ ಟೆಲೆರಾಡ್ ರೇಡಿಯೋಗಳು ಜನಪ್ರಿಯವಾಗಿವೆ. ಇದಕ್ಕೆ ಕಾರಣವೆಂದರೆ, ಟೆಲೆರಾಡ್‌ನ್ನು ಟೆಲಿವಿಜನ್ ಕ್ಷೇತ್ರದ ಅಗ್ರಣಿಗಳಲ್ಲಿ ಒಂದಾಗಿಸಿದ ತಂತ್ರಜ್ಞತೆಯನ್ನೇ ಈ ರೇಡಿಯೋಗಳನ್ನು ತಯಾರಿಸಲು ಉಪಯೋಗಿಸಲಾಗುತ್ತದೆ. ಅದುದರಿಂದ ನಿಮಗೆ ರೇಡಿಯೋ ಕೊಳ್ಳಲಿಡ್ಡಾಗ ಯಾವುದೇ ಟೆಲೆರಾಡ್ ಸೆಟ್ ನೋಡಿ ಅದನ್ನು ಆಲಿಸಿರಿ. ಅದು ಒಂದು, ಎರಡು, ಮೂರು ಅಥವಾ ನಾಲ್ಕು ಬ್ಯಾಂಡ್‌ನದಾಗಿರಲಿ ಇಲ್ಲವೆ ನಿಮ್ಮ ಬಜೆಟ್ ರೂ. 85 ಅಥವಾ ರೂ. 1500 ಆಗಿರಲಿ. ನಿಮಗೆ ಖಾತ್ರಿಯಾಗುತ್ತದೆ ನೀವು ಆಲಿಸುತ್ತಿರುವುದು ಮುಂದುವರಿದ ತಂತ್ರಜ್ಞತೆಯ ಒಂದು ಇಲೆಕ್ಟ್ರಾನಿಕ್ ಅದ್ಭುತವನ್ನೆಂದು.

ಟೆಲೆರಾಡ್: ಇದರ ಹಿಂದೆ ಸಾರಾಭಾಯ್ ಇಲೆಕ್ಟ್ರಾನಿಕ್ಸ್ ರಿಸರ್ಚ್ ಸೆಂಟರ್‌ನ ತಂತ್ರಜ್ಞತೆಯಿದೆ.

TELERAD

ಟೆಲೆರಾಡ್-ಟಿ.ವಿ. ರೇಡಿಯೋ. ಟ್ರಾನ್ಸಿಸ್ಟರ್. ಸ್ಟೀರಿಯೊ ಸಿಸ್ಟೆಮ್.

Shilpi TR 30a/75 kan

ಅವರ ಮೊಟ್ಟಮೊದಲ ವರ್ಣಚಿತ್ರಕಲಾ ಪ್ರದರ್ಶನ ಅಸಂಖ್ಯರಸಿಕರ ಮೆಚ್ಚಿಗೆ ಪಡೆಯಿತು; 1926ರಲ್ಲಿ ಅಮೆರಿಕದ 150ನೇ ಜನ್ಮದಿನೋತ್ಸವ ಸಂದರ್ಭದಲ್ಲಿ ಫಿಲಡೆಲ್ಫಿಯದಲ್ಲಿ ಪೌರ್ವಾತ್ಯವಿಷಯಕ ಚಿತ್ರಕಲೆಗಾಗಿ ಪದಕ ಗಳಿಸಿದರು. ಅಲ್ಲಿಂದೀಚೆಗೆ ಅನೇಕ ಪ್ರೌಢ ಅಂತರರಾಷ್ಟ್ರೀಯ ಗೋಷ್ಠಿಗಳಲ್ಲಿ ಅವರ ಚಿತ್ರಗಳು ಪ್ರದರ್ಶಿತವಾಗಿವೆ.

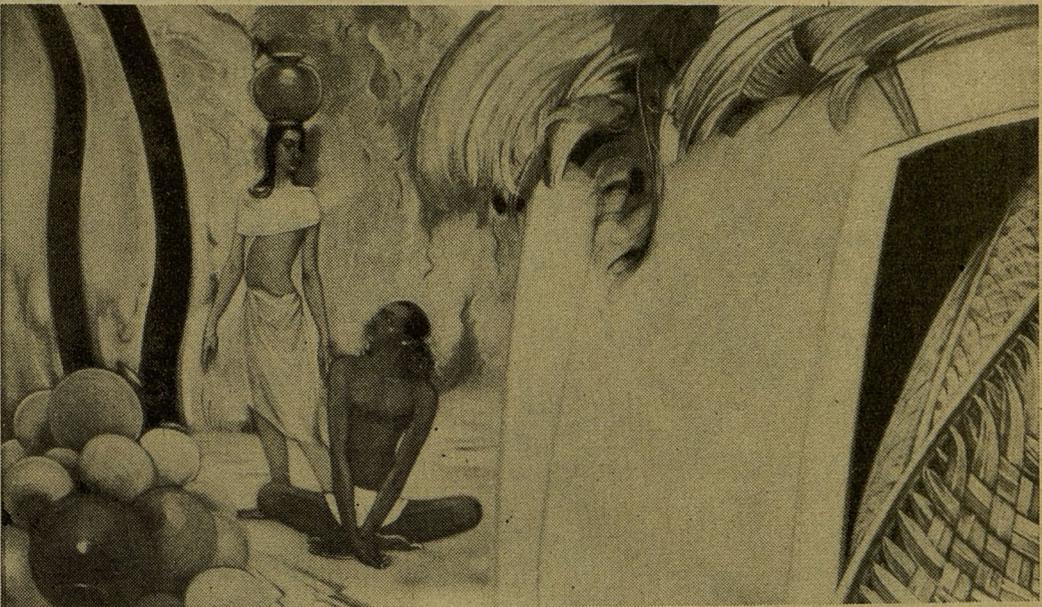
ಪ್ರಸಿದ್ಧಿ

ಸ್ವೆಟೊಸ್ಲಾವ್ ಅವರು ನಿರ್ಮಿಸಿದ ನಿಕೊಲಾಸ್ ರೋರಿಕ್ ಅವರ ಚಿತ್ರಗಳು ಪ್ರಸಿದ್ಧವಾದವಲ್ಲದೆ ಪ್ಯಾರಿಸಿನ ಲಕ್ಷಂಬೂರ್ನ್ ಚಿತ್ರಶಾಲೆಯಂಥ ಜಗತ್ತಿನಾದ್ಯಂತ ಸಂಸ್ಥೆಗಳ ಕಲಾಸಂಗ್ರಹಗಳನ್ನು ಅಲಂಕರಿಸಿವೆ.

ಸ್ವೆಟೊಸ್ಲಾವ್ ಅವರು ಭಾರತಕ್ಕೆ ಮೊಟ್ಟಮೊದಲು ಬಂದದ್ದು 1923ರಲ್ಲಿ. ಇಲ್ಲಿ ಅವರ ಮೊದಲ ಪ್ರದರ್ಶನ ನಡೆದದ್ದು 1936-37ರಲ್ಲಿ-ಲಕ್ನೊವಿನಲ್ಲಿ. ಹಿಮಾಲಯ ಪರ್ವತಶ್ರೇಣಿಯ ಹಾವಭಾವ ವಿಲಾಸ ವಿಭ್ರಮಗಳನ್ನೂ ಭಾರತದ ವಿವಿಧ ಪ್ರದೇಶಗಳ ಭೂಪ್ರಸರಗಳನ್ನೂ ಇವರು ಚಿತ್ರಿಸುತ್ತಿದ್ದುದರ ರಮ್ಯತೆಯೂ ಭಾವ ಸಂಪನ್ನತೆಯೂ ವಿಶಾಲವಾದ ಮನ್ನಣೆಗಳಿಸಿದವು. ರೋರಿಕ್ ಅವರ ಚಿತ್ರಗಳು ಯೂರೋಪ್-ಅಮೆರಿಕಗಳ ಪ್ರಮುಖ ಕಲಾಗಾರಗಳನ್ನು ಪ್ರವೇಶಿಸಲು ತಡವಾಗಲಿಲ್ಲ. ನ್ಯೂಯಾರ್ಕ್, ಪ್ಯಾರಿಸ್, ಪ್ಯಾಂಗ್, ಬೆಲ್ಜಿಯಂ, ಅಲಹಾಬಾದ್, ವಾರಾಣಸಿ, ತಿರುವನಂತಪುರ ಮುಂತಾದೆಡೆಗಳ ಪ್ರಸಿದ್ಧ ಚಿತ್ರಾಲಯಗಳಲ್ಲಿ ರೋರಿಕ್ ಅವರ ಚಿತ್ರಗಳು ವಿರಾಜಿಸಿದವು. ಅನತಿಕಾಲದಲ್ಲಿಯೇ ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್ ಅವರು ತಂದೆ ನಿಕೊಲಾಸ್ ರಷ್ಯೇ ಪ್ರತಿಭಾಸಂಪನ್ನರೆಂದು ಕಲಾಜಗತ್ತಿಗೆ ಸುಪರಿಚಿತರಾದ್ದಷ್ಟೇ ಆಲ್ಲದೆ, ತಂದೆ ಆರಂಭಿಸಿದ ಅನೇಕ ಶಾಂತಿ ಪ್ರಯತ್ನಗಳಲ್ಲಿ ಸಕ್ರಿಯವಾಗಿ ನೆರವಾದರು. ಯುದ್ಧ ಮುಂತಾದ ವಿಷಯಗಳಿಂದ ಜಗತ್ತಿನ ಸಾಂಸ್ಕೃತಿಕ ಹಾಗೂ ವೈಜ್ಞಾನಿಕ ಸಾಧನೆಗಳನ್ನೂ ಕಲಾಕೃತಿಗಳನ್ನೂ ಸಾರಸ್ವತ ಸಂಪತ್ತನ್ನೂ ಸಂರಕ್ಷಿಸಲು ಒಂದು ಅಂತರರಾಷ್ಟ್ರೀಯ ಕೌಶಲನ ಯೋಜನೆಯೂ ನಾಲ್ಕಾರು ಅಂತರರಾಷ್ಟ್ರೀಯ ಕಲಾಸಂಘಟನೆಗಳೂ ರೂಪಗೊಂಡದ್ದು ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್ ಅವರ ನೆರವಿನಿಂದ. ನ್ಯೂಯಾರ್ಕ್ನ ಅಂತರರಾಷ್ಟ್ರೀಯ ಕಲಾಕೇಂದ್ರದ (ಇಂಟರ್‌ನ್ಯಾಷನಲ್ ಆರ್ಟ್ ಸೆಂಟರ್) ನಿರ್ದೇಶಕರಾಗಿಯೂ, ರೋರಿಕ್ ಮ್ಯೂಸಿಯಂನ ಉಪಾಧ್ಯಕ್ಷರಾಗಿಯೂ ಅನೇಕ ವರ್ಷ ಕೆಲಸಮಾಡಿದರು ಸ್ವೆಟೊಸ್ಲಾವ್.

ಆಧ್ಯಾತ್ಮಿಕ ಮೌಲ್ಯ

ಈಗ್ಗೆ ನಾಲ್ಕೈದು ದಶಕಗಳಿಂದ ಭಾರತ ವನ್ನೇ ತಮ್ಮ ನಿವಾಸವಾಗಿ ಮಾಡಿಕೊಂಡಿರುವ ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್ ಅವರ



ಮನಃಪರಿಸರ ಅಚ್ಚು ಭಾರತೀಯ. ಜೀವನದ ವಿವಿಧ ಪ್ರಸರಗಳನ್ನು ಬೆಳಗಬೇಕಾದ್ದು ಆಧ್ಯಾತ್ಮಿಕ ಮೌಲ್ಯಗಳೆಂದು ಅವರು ಮಾತು-ಕೃತಿಗಳಲ್ಲಿ ಸತತವಾಗಿ ನಿರೂಪಿಸಿದ್ದಾರೆ. ತಂದೆಯಂತೆ ಸ್ವೆಟೊಸ್ಲಾವ್ ಅವರೂ ಹಿಮಾಲಯದ ಅಲೌಕಿಕ ಸೌಂದರ್ಯದಿಂದಲೂ ಭಾರತದ ವಿವಿಧ ಭಾಗಗಳ ಜನಗಳ ಸರಳತೆಯಿಂದಲೂ ಕಾಯಕದಲ್ಲಿ ಕೈಲಾಸ ಕಾಣುವ ಕಾರ್ಮಿಕ ಜನರ ನಿರ್ಮಲ ನಿತ್ಯಯಾತ್ರೆಯಿಂದಲೂ ಸ್ಪೂರ್ತಿ ಪಡೆದವರು; ಶ್ರಮಜೀವಿಗಳ ಬಗ್ಗೆ ಅನುಕಂಪ ತಳೆದವರು. ರೋರಿಕ್ ಅವರ ಕೃತಿಗಳ ವಿಶಾಲ ಜನಪ್ರಿಯತೆಗೆ ಒಂದು ಪ್ರಮುಖ ಕಾರಣ ಅವು ನಮ್ಮ ಮನಸ್ಸಿನಲ್ಲಿ ಬಿಟ್ಟು ಸುವ ಪ್ರತಿಧ್ವನಿಯಾದರೆ, ಇನ್ನೊಂದು ಅವುಗಳ ಆಧ್ಯಾತ್ಮಿಕ ನೆಲಗಟ್ಟು. ಬೇಸಾಯಗಾರರು, ಕಮ್ಮಾರರು, ಧಾನ್ಯವನ್ನೊಕ್ಕುವ ರೈತ ಹೆಂಗಸರು, ಮೀನುಗಾರರು - ಇಂಥ ಜನಸಾಮಾನ್ಯರನ್ನು ವಸ್ತುವಾಗುಳ್ಳ ರೋರಿಕ್ ಅವರ ಚಿತ್ರಗಳು ಅಸಂಖ್ಯ. ಈ ಒಂದೊಂದರಲ್ಲಿಯೂ ಸಾತ್ವಿಕತೆಯೂ ಜೀವನೋತ್ಸಾಹವೂ ತುಂಬಿ ತುಳುಕುತ್ತವೆ. ಭಗವದ್ಗೀತೆಯಲ್ಲಿ ಉಪದಿಷ್ಟವಾದ ಕರ್ಮಶ್ರದ್ಧೆಯ ಮೇಲೆ ಸಮರ್ಥ ವ್ಯಾಖ್ಯಾನವನ್ನೆಬ್ಬಿಸಿದರು, ರೋರಿಕ್ ಅವರ ಕಲಾವ್ಯವಸಾಯವನ್ನು. ಪ್ರಾಚ್ಯ-ಪಾಶ್ಚಾತ್ಯ ಧರ್ಮಗಳೆಲ್ಲವನ್ನೂ ಅರಗಿಸಿಕೊಂಡು ವಿಶ್ವವಿಶಾಲ ದೃಷ್ಟಿ ತಳೆದಿರುವವರು ರೋರಿಕ್.

ಜನೋತ್ಸಾಹ

1960ರಲ್ಲಿ ದೆಹಲಿಯಲ್ಲಿ ನಡೆದ ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್ ಅವರ ಚಿತ್ರಗಳ ಪ್ರದರ್ಶನವನ್ನು ಕಂಡು ಆನಂದಿಸಿದವರ ಸಂಖ್ಯೆ ಒಂದು ಲಕ್ಷಕ್ಕೂ ಹೆಚ್ಚು. ಆಗ ಭಾರತಕ್ಕೆ ಪ್ರವಾಸ ನೀಡಿದ ರಷ್ಯದ ಪ್ರಧಾನಿ ಖ್ರುಶ್ಚೇವ್ ಮತ್ತಿತರರ ಕೋರಿಕೆಯಂತೆ ಆ ಚಿತ್ರಸಂಗ್ರಹವನ್ನು ರಷ್ಯಕ್ಕೆ

ಒಯ್ಯಲಾಯಿತು. ಮಾಸ್ಕೊ, ಲೆನಿನ್ ಗ್ರಾಡ್‌ಗಳಲ್ಲಿ ಅಧಿಕೃತ ಅಂಕಿಸಂಖ್ಯೆಗಳಂತೆ ಸುಮಾರು 425,000 ಜನ ಈ ಚಿತ್ರಗಳನ್ನು ನೋಡಿ ಹರ್ಷಿಸಿದರು. ಭಾರತ ಹಾಗೂ ರಷ್ಯಗಳ ಈ ಎರಡೂ ಪ್ರದರ್ಶನಗಳ ಬಗ್ಗೆ ಕಲಾವಿಮರ್ಶಕರೂ ರಾಜ್ಯನೇತಾರರೂ ವಿವಿಧ ವಯಸ್ಸುಗಳ ಹಾಗೂ ಬುದ್ಧಿಸ್ತರಗಳ ಜನಸಾಮಾನ್ಯರೂ ತಳೆದ ಉತ್ಸಾಹ ಅಭೂತಪೂರ್ವ. ಕಳೆದ ವರ್ಷ (1974) ಅಕ್ಟೋಬರಿನಲ್ಲಿ ನಿಕೊಲಾಸ್ ರೋರಿಕ್ ಅವರ ಜನ್ಮಶತಾಬ್ದಿಯ ಸಂದರ್ಭದಲ್ಲಿ ರಷ್ಯದಲ್ಲಿ ನಿಕೊಲಾಸ್-ಸ್ವೆಟೊಸ್ಲಾವ್ ತಂದೆ-ಮಕ್ಕಳ ಚಿತ್ರಗಳ ಪ್ರದರ್ಶನ ಆರಂಭವಾದ್ದು ಇನ್ನೂ ಸೈಬೀರಿಯ ಮುಂತಾದೆಡೆ ಮುಂದುವರಿಯುತ್ತಾ ಸಹಸ್ರ ಸಹಸ್ರ ಸಂಖ್ಯೆಯಲ್ಲಿ ಪ್ರೇಕ್ಷಕರನ್ನು ಆಕರ್ಷಿಸುತ್ತಿರುವುದು ರೋರಿಕ್ ಅವರ ಕಲೆಯ ಸಾರ್ಥಕತೆಯ ದ್ಯೋತಕ. ಭಾರತದ ಸಂಸ್ಕೃತಿ-ಇತಿಹಾಸಗಳ ಬಗ್ಗೆ ಏನೂ ಅರಿಯದವರ ಮನಸ್ಸಿಗೂ ಅರ್ಥಸ್ಪುರಣೆ ಮಾಡಬಲ್ಲ ಸಮರ್ಥ ತಂತ್ರ, ರೋರಿಕ್ ಅವರದು.

ವಿಶ್ವಸೃಜಿ

ಮಾನವನ ಗತ ಇತಿಹಾಸದಲ್ಲಿ ಬೇರು ಬಿಟ್ಟು ಸಮಕಾಲೀನ ಜೀವನದಲ್ಲಿ ವಿಕಾಸಗೊಂಡು, ಭವಿಷ್ಯದಲ್ಲಿ ವಿಶ್ವಾಸವನ್ನು ಪೋಷಿಸಬಲ್ಲ ಗುಣವುಳ್ಳವು, ರೋರಿಕ್ ಅವರ ಚಿತ್ರಗಳು.

ಭೌಗೋಳಿಕ ಪರಿಮಿತಗಳಿಗೊಳಪಡದ ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್ ಅವರ ಸ್ವಂತ ಜೀವನವೂ ವಿಶ್ವಾದಾರ. ಅವರು ವಿವಾಹವಾಗಿರುವುದು (1945) ಭಾರತೀಯ ಮಹಿಳೆಯನ್ನು. ಭಾರತದ ಚಲನಚಿತ್ರೋದ್ಯಮದ ಆದ್ಯಯುಗದ ಶೇಷನಟಿಯೆನಿಸಿದ ಶ್ರೀಮತಿ ದೇವಿಕಾರಾಣಿ ಸ್ವೆಟೊಸ್ಲಾವ್ ಅವರ ಪತ್ನಿ.

ಮಡಕೆಯ ಮಾಡುವೆಡೆ ಮಣ್ಣೇ ಮೊದಲು

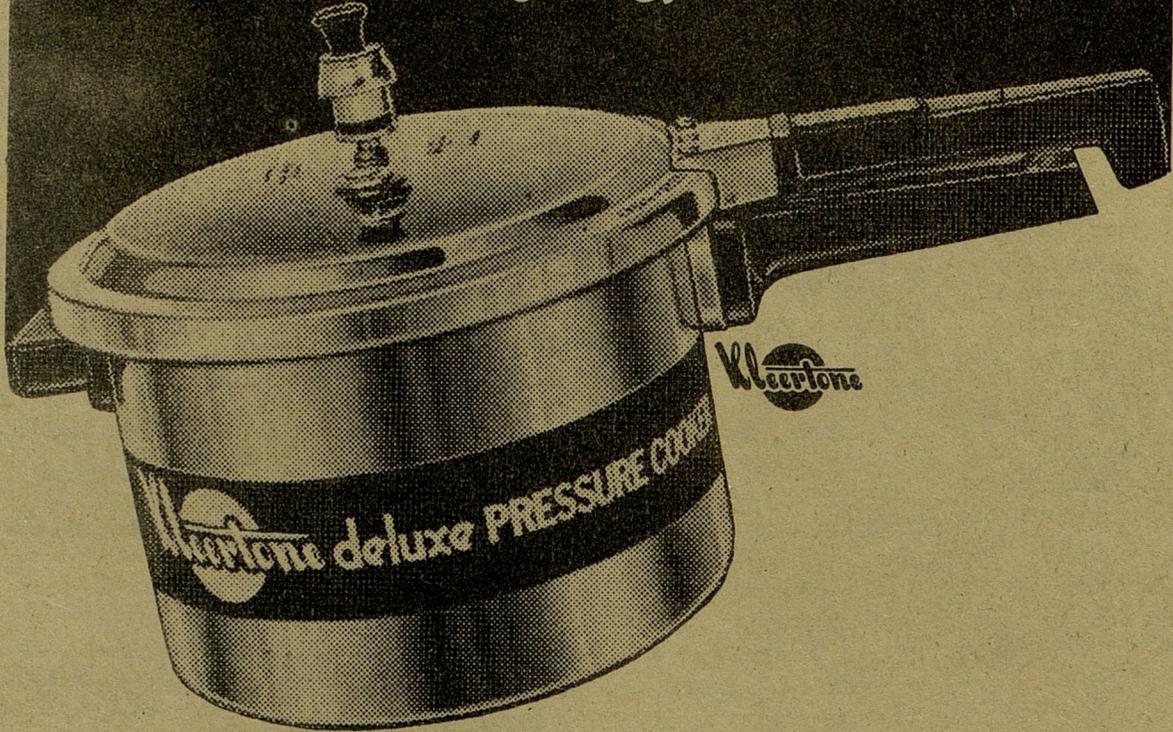
ಧಾರ್ಮಿಕ ಆಶಯದ ಚಿತ್ರಗಳು, ಕಾಲ್ಪನಿಕ ಚಿತ್ರಗಳು, ಭೂಪ್ರಸರಗಳು, ದೈನಂದಿನ ಜೀವನದ ಚಿತ್ರಣ ಮುಂತಾದ ಒಂದೊಂದು ಪ್ರಕಾರದಲ್ಲಿಯೂ ವೈವಿಧ್ಯಮಯ ಚಿತ್ರಗಳನ್ನು ಸೃಷ್ಟಿಸಿದ್ದಾರೆ. ಸ್ವೆಟೊಸ್ಲಾವ್. ಅನೇಕ ಸುಪ್ರಸಿದ್ಧರ ಕಾವ್ಯೋಪಮ ಭಾವಚಿತ್ರಗಳನ್ನೂ ನಿರ್ಮಿಸಿದ್ದಾರೆ. ಜವಹರಲಾಲ್ ನೆಹರು, ಎಸ್. ರಾಧಾಕೃಷ್ಣನ್, ನಿಕೊಲಾಸ್ ರೋರಿಕ್, ತ್ರಿಮತಿ ದೇವಿಕಾರಾಣಿ ಮುಂತಾದವರ ಹಲವಾರು ಚಿತ್ರಗಳಲ್ಲಿ ರೋರಿಕ್ ಅವರ ಕುಂಚಕೌಶಲದ ಸಮುನ್ನತಿಯನ್ನು ಕಾಣಬಹುದು.

ಸಂಘರ್ಷ ಚಿತ್ರಣ

ರೋರಿಕ್ ಅವರ ಧಾರ್ಮಿಕ ಚಿತ್ರಗಳು ಸಾರ್ವಕಾಲಿಕ ಅರ್ಥಗರ್ಭವುಳ್ಳವು. 'ಘನವತೆಯ ಬಲಿದಾನ' 'ಮಾನವತೆ ಎತ್ತಸಾಗಿದೆ?' 'ವಿಮೋಚನೆ' - ಈ ಚಿತ್ರತ್ರಯ ಎರಡು ಮಹಾಯುದ್ಧಗಳ ನಡುವಣ ವರ್ಷಗಳಲ್ಲಿ ನಿರ್ಮಿತವಾಗಿ ಮಾನವನ ನಿತ್ಯಸಮರವನ್ನು ಮಾರ್ಮಿಕವಾಗಿ ನಿರೂಪಿಸಿ, ಈ ಶತಮಾನದ ಕಲಾಸೃಷ್ಟಿಗಳಲ್ಲೇ ಅಗ್ರಶ್ರೇಣಿಯೆಂದೆಂದು ದೇಶವಿದೇಶಗಳಲ್ಲಿ ಪ್ರಸಿದ್ಧಿ ಪಡೆದಿದೆ.

ಒಂದು ಚಿತ್ರದಲ್ಲಿ ದೈವದ, ಪ್ರಕೃತಿಯ ವಿಕೋಪಕ್ಕೆ ಸಿಕ್ಕಿದ ಮಾನವತೆಯ ಅಸಹಾಯಕತೆ ಚಿತ್ರತವಾಗಿರುವಂತೆ ಇನ್ನೊಂದರಲ್ಲಿ ದೈವಾಗ್ರಹವು ಯುದ್ಧರೂಪದಲ್ಲಿ ಕಾರ್ಯಗತವಾಗಿರುವುದರ ನಿರೂಪಣೆಯಿದೆ. ಮೂರನೆಯದಾದ 'ವಿಮೋಚನೆ' ಚಿತ್ರದಲ್ಲಿ ಯೇಸುಕ್ರಿಸ್ತನ ಪ್ರೇಮವು ಮನುಷ್ಯನನ್ನು ಅವಿವೇಕಕೃತ ಸಂಕೋಲೆ

20 లక్ష జనರಿಗೆ క్లియర్‌టోన్‌ ఎంబుడు
 ಉಳಿತಾಯಕ್ಕೆ ಇನ್ನೊಂದು ಹೆಸರು.



ಉತ್ಕೃಷ್ಟ ದಿಸೈನ್‌ನಿಂದಾಗಿ ಕ್ಲಿಯರ್‌ಟೋನ್ ಪ್ರೆಶ್ಚರ್‌ಕುಕ್ಕರ್‌ಗಳ ಕಾರ್ಯ ಶೀಘ್ರ ಹಾಗೂ ಉತ್ತಮವಾಗಿರುತ್ತದೆ ಮತ್ತು ಇಂಧನದ ಉಳಿತಾಯವಾಗುತ್ತದೆ:

ಕ್ಲಿಯರ್‌ಟೋನ್ ಗೃಹೋಪಕರಣಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತಿರುವ 20 ಲಕ್ಷ ಜನರಿಗೆ ಸಂಕೃಷ್ಟಿಯನ್ನೇಯುತ್ತಿರುವ ಉತ್ಕೃಷ್ಟ ಗುಣವುಳ್ಳವುಗಳನ್ನು ಕ್ಲಿಯರ್‌ಟೋನ್ ಡೀಜಿನ್‌ ಉಳಿಸಿಕೊಂಡಿದೆ. ಗೋತ್ತೇ ಉತ್ಕೃಷ್ಟದವೆಯ ಪ್ರತಿಯೊಂದು ಪಂತದಲ್ಲೂ ನಡೆಯುವ ಗುಣ ನಿಯಂತ್ರಣದ ಅನೇಕ ಕಾರ್ಯಕ್ರಮಗಳ ಮೂಲಕ ಇವುಗಳಲ್ಲಿ 'ಬ್ಲಿಪ್-ಟಿಪ್ಪಿಂಗ್' ಪರೀಕ್ಷಣ, 'ಇನ್‌ವರ್ಡ್' ಪರೀಕ್ಷಣ ಮತ್ತು ತಯಾರಿಕೆಯ ಪ್ರತಿ ಪಂತದಲ್ಲಿ 'ಇನ್-ಪ್ರೆಷರ್' ಪರೀಕ್ಷಣ ಮತ್ತು ಕೊನೆಯ ಗುಣ ನಿಯಂತ್ರಣ - ಇವು ಕೇರಿವೆ. ಕೇವಲ ಕ್ಲಿಯರ್‌ಟೋನ್ ನಿಮಗೆ ಇವೆಲ್ಲವನ್ನೂ ನೀಡುತ್ತದೆ.

ಮಿಂಕವ್ಯಯ:
 ಕ್ಲಿಯರ್‌ಟೋನ್ ಪ್ರೆಶ್ಚರ್ ಕುಕ್ಕರ್‌ಗಳಲ್ಲಿ ಮಿಂಕವಾಗಿ ದಿಸೈನ್ ಮಾಡಲ್ಪಟ್ಟ ಪ್ರೆಶ್ಚರ್

ರಿಲೀಸ್ ವಾಲ್ವ್ ಮತ್ತು ಉತ್ತಮ ದರ್ಜೆಯ ರಬ್ಬರ್ ಗ್ಯಾಸೆಟ್ ಉಪಯೋಗಿಸಲ್ಪಡುತ್ತವೆ. ಇವು 'ರೀಲೇಜ್' ಆಗದಂತೆ ತಡೆಯುತ್ತವೆ ಮತ್ತು ಅವಿಯ ಸಮರ್ಪಕವಾದ ಒತ್ತಡವನ್ನು ಶೀಘ್ರವಾಗಿ ಉಂಟುಮಾಡಲು ನೆರವಾಗುತ್ತವೆ. ಇದರ ಫಲಿತಾಂಶವೆಂದರೆ ನಿಮ್ಮ ಆಹಾರ ಆತಿ ಶೀಘ್ರವಾಗಿ ಬೇಯುತ್ತದೆ ಮತ್ತು ನಿಮಗೆ ಇಂಧನದ ವೆಚ್ಚದಲ್ಲಿ ಉಳಿತಾಯವಾಗುತ್ತದೆ.

ಸಂದಕ್ಷಿಪ್ತತೆ:
 ಕ್ಲಿಯರ್‌ಟೋನ್ ಪ್ರೆಶ್ಚರ್ ಕುಕ್ಕರ್‌ನ ಸಿಕ್ವಿಕ್‌ಲೈದಂತಹ ಪ್ರೆಶ್ಚರ್ ರಿಲೀಸ್ ವಾಲ್ವ್ ಮತ್ತು ವಿಪರೀತ ಒತ್ತಡವುಂಡಾದಾಗ ತಾನಾಗಿಯೇ ಕರಗುವ ಪ್ಲಾಸ್ಟಿಕ್ ಮೆಟಲ್ ಪಗ್ ಸಂಪೂರ್ಣ ಸುರಕ್ಷಿತವೆ ವನ್ನು ಬಾತ್ರಿ ಪಡಿಸುತ್ತವೆ. ಎ.ಎಸ್.ಎ. ಗುಣ ಮಾನಗಳಿಗೆ

ಸರಿಹೊಂದುವಂತೆ ತಯಾರಿಸಲ್ಪಡುವ ಪ್ರೆಶ್ಚರ್ ಕುಕ್ಕರ್‌ಗಳು ಅತ್ಯಂತ ಸುರಕ್ಷಿತವಾಗಿವೆ.

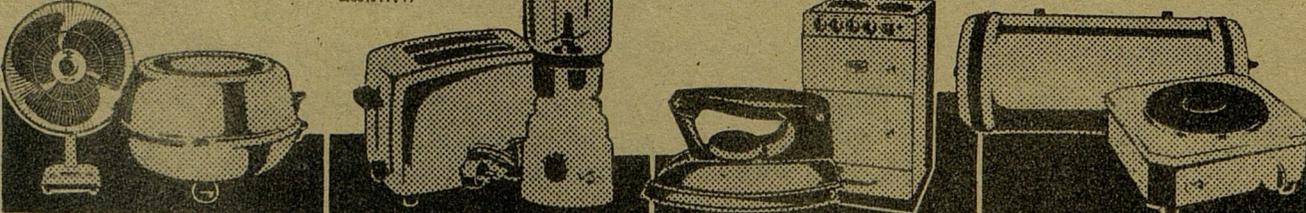
ಅನುಕೂಲ:
 ಬೇಕಲ್‌ಲೈನ್ ಹ್ಯಾಂಡಲ್ ನಿಮ್ಮ ಹಿಡಿತಕ್ಕೆ ಸರಿಯಾಗುವಂತೆ ಡಿಸೈನ್ ಮಾಡಲ್ಪಟ್ಟಿದೆ. ಹೀಗಾಗಿ ಕ್ಲಿಯರ್‌ಟೋನ್ ಪ್ರೆಶ್ಚರ್ ಕುಕ್ಕರ್‌ಗಳನ್ನು ಎತ್ತುವುದೂ ನಿರ್ವಹಿಸುವುದೂ ಬಹಳ ಸುಲಭವಾಗಿರುತ್ತದೆ.

1000ಕ್ಕಿಂತಲೂ ಹೆಚ್ಚು ವ್ಯಾಪಾರಿಗಳು:
 ನೀವು ಎಲ್ಲಿ ಇರುವುದಾದರೂ ಸರಿಯೆ, ನಿಮ್ಮ ಸ್ಥಳೀಯ ಕ್ಲಿಯರ್‌ಟೋನ್ ವ್ಯಾಪಾರಿಯು ವಿವಿಧ ಕ್ಲಿಯರ್‌ಟೋನ್ ಗೃಹೋಪಕರಣಗಳ

ಶ್ರೇಣಿಯನ್ನು ಸಂತೋಷದಿಂದ ನಿಮಗೆ ತೋರಿಸುವನು. ಮಾತ್ರವಲ್ಲ, ಅವ್ಯವಿಧರ ಮಾರಾಟವಾದ ನಂತರ ವಿಳಂಬವಿಲ್ಲದ, ದ್ರಶ್ಯ ಸೇವೆಯನ್ನೂ ನಿಮಗೆ ನೀಡಲಾಗುವುದು.



ಕ್ಲಿಯರ್‌ಟೋನ್ ಗೃಹೋಪಕರಣಗಳ ಆಹಾರ
 ದಿ ನ್ಯಾಷನಲ್ ರೇಡಿಯೋ ಆಂಡ್ ಇಲೆಕ್ಟ್ರಾನಿಕ್ಸ್ ಕಂಪನಿ ಲಿಮಿಟೆಡ್ ಮುಂಬಯಿ • ಕಲ್ಕತ್ತ • ದೆಹಲಿ ಮದರಾಸು • ಇಂಡೋರ್ • ಸಿಕಂದ್ರಾಬಾದ್ ಬೆಂಗಳೂರು • ಕಾನ್‌ಪುರ್.



ನೀವು ವಿನಿಯೋಗಿಸುವ ಹಣಕ್ಕೆ ನಮ್ಮ ಹೆಸರೇ ಹೋಟ್.



ಸುಧಾಕರನ ಸಾಕ್ಷಾತ್ಕಾರ

ಗಳಿಂದ ಬಿಡುಗಡೆ ಮಾಡುವುದರ ಸಾಕ್ಷಾತ್ಕಾರವಿದೆ.

ಆಶಾನಾದ

'ಕಣವೆಯಾಚೆಗೆ' (Over the Pass :) ಮುಂತಾದ ಚಿತ್ರಗಳಲ್ಲಿ ಜೀವ ಕೋಟಿಯು ಬಿರುಗಾಳಿ ಹಿಂಪಾತಗಳೊಂದಿಗೆ ಸೆಣಸಾಡುತ್ತಿರುವುದರ ಚಿತ್ರಣವಿದೆ.

20ನೆ ಶತಮಾನದ ಕವಿ-ಕಲಾವಿದರಲ್ಲಿ ಪ್ರಧಾನವಾಗಿ ಕಾಣುವ ನೈರಾಶ್ಯದಿಂದ ದೂರವಾದವರು, ಸ್ಟೆಟೊಸ್ಕಾಪ್, ನಮ್ಮನ್ನು ಸುತ್ತವರಿದ ಸಾಸಿರಮುಖದ ಪ್ರಕೃತಿಯೇ ಆಶಾನಾದಕ್ಕೆ ಪ್ರೇರಕವೆಂದು ನಂಬಿದವರು. ಎಂಥ ವಿಷ್ಣುವೆಗಳಾದರೂ ಮಾನವಚೇತನ ಅದಮ್ಯವೆಂಬುದನ್ನು ಕೇರಳದ ಕೃಷಿಕರಿಂದ ಹಿಡಿದು ಕುಲು ಕಣಿವೆಯ ಗಿರಿಜನರವರೆಗೆ ವಿವಿಧ ಜನರ ಜೀವನಸೌಂದರ್ಯವನ್ನು ನಿರೂಪಿಸುವುದರ ಮೂಲಕ ಪ್ರತಿಪಾದಿಸಿದ್ದಾರೆ, ರೋರಿಕ್. ಈ ಒಂದೊಂದು ಕಾವ್ಯಮಯ ಸೃಷ್ಟಿಯೂ ಪ್ರತಿಬಿಂಬಿಸುತ್ತದೆ, ರೋರಿಕ್‌ರಿಗೆ ಈ ನಾಡಿನ ಜನರ ಬಗ್ಗೆ ಇರುವ ಪ್ರೀತಿ ಅನುಕಂಪಗಳನ್ನು.

ಬೈಬಲಿನ ಪ್ರಸಂಗಗಳ ಮತ್ತಿತರ ಧಾರ್ಮಿಕ ಪ್ರಕಾರದ ಚಿತ್ರಗಳಲ್ಲಿ ರೋರಿಕ್

ರವರ ಅಂತರ್ದೃಷ್ಟಿಯೂ ವಿಶ್ವದರ್ಶನವೂ ಮೂರ್ತಗೊಂಡಿವೆ. ಭಾರತೀಯರು, ಬೌದ್ಧರು, ಕ್ರೈಸ್ತಮತೀಯರು-ಎಲ್ಲ ಧರ್ಮೀಯರೂ ತಮ್ಮ ಧರ್ಮದ ಚಿರಂತನ ಸಂದೇಶವನ್ನು ಕಾಣಬಹುದು ಈ ಚಿತ್ರಗಳಲ್ಲಿ.

ತೈತ್ತಿರಿಯ ಉಪನಿಷತ್ತಿನ ಒಂದು ಪ್ರಸಿದ್ಧ ವಾಕ್ಯ ಇದು:

ಸ ಯಶ್ಚಾಯಂ ಪುರುಷೇ!
ಯಶ್ಚಾಸಾವಾದಿತ್ಯೇ!
ಸ ಏಕಃ||...

"ಧರೆಯ ಮೇಲಿನ ಮನುಷ್ಯನೊಳಗಡೆಯೂ ದೂರದ ಸೂರ್ಯಮಂಡಲ ಬೊಳಗಡೆಯೂ ಇರುವ ಚೈತನ್ಯಪುರುಷ ಒಬ್ಬನೇ."

ಈ ಬೋಧೆ ರೋರಿಕ್‌ರವರ ಚಿತ್ರಗಳಲ್ಲಿ ಯಥಾರ್ಥಪಟ್ಟು ಅಪರು ಪ್ರಥಮಶಃ ದಾರ್ಶನಿಕರು, ಅನುಭಾವಿಗಳೆ-ಎಂಬುದನ್ನು ಸ್ಮರಿಸಬೇಕು. 1961ರಲ್ಲಿ ಪ್ರಪ್ರಥಮ ಅಂತರರಾಷ್ಟ್ರೀಯ ಮಾದಿರಿಯೂರಿ ಗಾಗರಿನ್ ಬಾಹ್ಯಾಕಾಶ ಸೌಂದರ್ಯವನ್ನು ವಿವರಿಸುವಾಗ "ಆರು ಸ್ಟೆಟೊಸ್ಕಾಪ್ ರೋರಿಕ್ ಅವರ ಬರಹ ಚಿತ್ರಗಳನ್ನು ನೆನಪಿಗೆ ತರುತ್ತಾ" ಎಂದದ್ದು ಕುತೂಹಲಕಾರಿ.

ರೋರಿಕ್‌ರವರ ವ್ಯಕ್ತಿಚಿತ್ರಣಗಳು ಅಲಂಕರಣ ಸಮೃದ್ಧಿಯಿಂದ ಕೂಡಿದ್ದು, ಯೂರೋಪಿನ ಪಾಲ್ ಪ್ಯಾನ್ ಸೋಮರ್ ಮುಂತಾದ ಕಲಾಕಾರರ ಶೈಲಿಯಲ್ಲಿವೆಯೆನ್ನಬಹುದು. ಅಂತೆಯೇ ಅವರ ನಿಸರ್ಗ ಚಿತ್ರಗಳು ವರ್ಮೀಲ್ ಮುಂತಾದವರ ವಿಶ್ವಪ್ರಜ್ಞೆಯನ್ನು ನೆನಪಿಗೆ ತರುತ್ತವೆ.

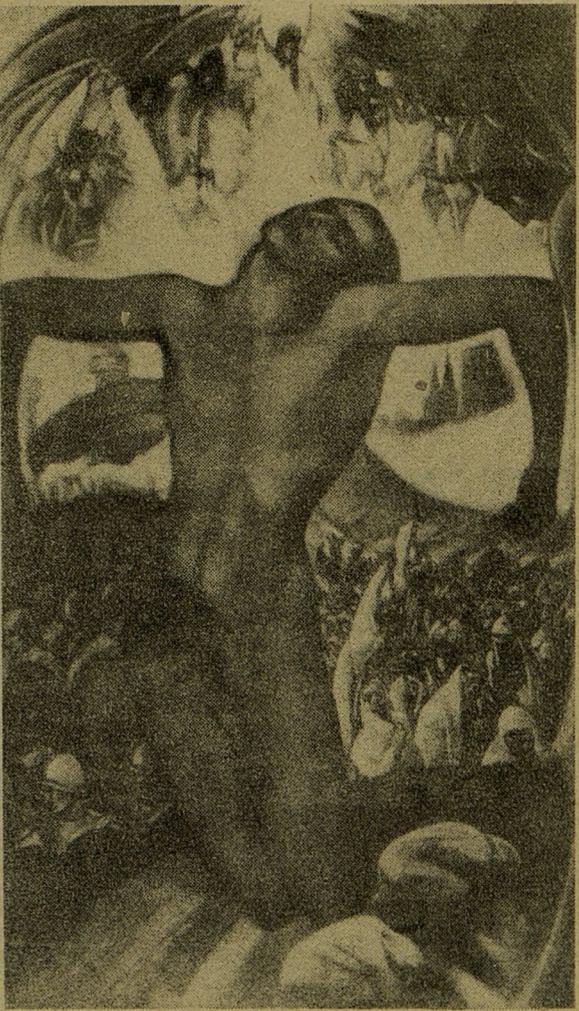
ಮೈಕೆಲೆಂಜೆಲೊವಿನ ಪ್ರಜ್ಞಾವೈಶಾಲ್ಯ, ಎಲ್ ಗ್ರೀಕೊ ಕಲಾವಿದನ ವರ್ಣವೈಭವ ಮುಂತಾದವು ರೋರಿಕ್‌ರವರ ಮೇಲೆ ಗಾಢವಾದ ಪ್ರಭಾವ ಬೀರಿರುವುದನ್ನು ಅವರ ಎಲ್ಲ ಚಿತ್ರಗಳಲ್ಲಿಯೂ ಕಾಣಬಹುದು.

ಕಳೆದ ಆರೇಳು ದಶಕಗಳು ಕಲೆಯ ಇತಿಹಾಸದಲ್ಲಿ ತುಂಬ ವೈಶಿಷ್ಟ್ಯಪೂರ್ಣ. ನಾಲ್ಕಾರು ಹೊಸ ಪ್ರಸ್ಥಾನಗಳು ಈ ಅವಧಿಯಲ್ಲಿ ಜನ್ಮತಾಳಿವೆ; ಗಣನೆಗೆ ಸಿಕ್ಕದಷ್ಟು ತೀವ್ರ ಬದಲಾವಣೆಗಳಾಗಿವೆ. ಸಾಂಪ್ರದಾಯಿಕ, ನವ್ಯ ಷೊದಲಾದ ಯಾವ ವಿಶಿಷ್ಟ ಮಾರ್ಗಕ್ಕೂ ಜಡತೆಯಿಂದ ತೆಕ್ಕಿಬೀಳದೆ - ಆದರೆ ಯಾವ ಮಾರ್ಗದವರಾದರೂ ತಮ್ಮವರೆಂದು ಒಡನೆಯೇ ಅಂಗೀಕರಿಸಬಹುದಾದ- ಸ್ಟೆಟೊಸ್ಕಾಪ್ ವಾಸ್ತವವಾಗಿ ಅವರೇ ಒಂದು ಪ್ರಸ್ಥಾನವೆನ್ನಬಹುದು. ಮಧ್ಯಯುಗದ ಧಾರ್ಮಿಕ ಆವೇಶದ ಐರೋಪ್ಯ

ಕಲೆಗಾರರನ್ನು ನೆನಪಿಗೆ ತರುವಂಥ ಚಿತ್ರಗಳನ್ನು ನಿರ್ಮಿಸಿರುವಂತೆ ಅವರು ಅತ್ಯಾಧುನಿಕ ಧಾರ್ಮಿಕ - ರಾಜಕೀಯ ಚಿಂತನೆಗೆ ಸಮತವೆನ್ನಬಹುದಾದ ಚಿತ್ರಗಳನ್ನೂ ಬಹುಸಂಖ್ಯೆಯಲ್ಲಿ ನಮಗಿತ್ತಿದ್ದಾರೆ.

ಪ್ರೊಫೆಸರ್ ನಿಕೊಲಾಸ್ ರೋರಿಕ್, ಅವರ ಪತ್ನಿ ಹೆಲೀನಾ ರೋರಿಕ್, ಹಿರಿಯ ಮಗ ಪ್ರಸಿದ್ಧ ಪಾಠ್ಯಶಾಸ್ತ್ರಜ್ಞ ದಿವಂಗತ ಜಾರ್ಜ್ ರೋರಿಕ್, ಕಿರಿಯ ಮಗ ಸ್ಟೆಟೊಸ್ಕಾಪ್ ರೋರಿಕ್, ಸ್ಟೆಟೊಸ್ಕಾಪ್‌ರ ಪತ್ನಿ ದೇವಿಕಾರಾಣಿ-ಈ ಅಭಿಜಾತಕುಲೀನರ ಸಂಪರ್ಕ ಭಾರತದ ಸಾಂಸ್ಕೃತಿಕ ಜೀವನಕ್ಕೆ ಮೆರುಗಿತ್ತಿದೆ.

ತಮ್ಮ ಕಲಾತಪಸ್ವಿಗಾಗಿ, ಅಂತರರಾಷ್ಟ್ರ ಮೈತ್ರಿಗೆ ಪೋಷಕವಾದ ತಮ್ಮ ವಿಶಿಷ್ಟ ಸಿದ್ಧಿಗಾಗಿ 1961ರಲ್ಲಿ ಭಾರತಾಧ್ಯಕ್ಷರಿಂದ ಪದ್ಮಭೂಷಣ ಪ್ರಶಸ್ತಿ ಪುಷ್ಪದ ಸೆಟೊಸ್ಕಾಪ್ ರೋರಿಕ್ ಈ ಶಿಂಗಳ 23ರಂದು 72ನೆ ವಯಸ್ಸಿನಲ್ಲಿ ಪರಾರ್ಪಣ ಮಾಡಿದ್ದಾರೆ. ಹಲವು ದಶಕಗಳಿಂದ ಅವರು ಬೆಂಗಳೂರನ್ನೇ ತಮ್ಮ ನಿವಾಸವಾಗಿ ಮಾಡಿಕೊಂಡಿರುವುದು ಕರ್ನಾಟಕಕ್ಕೆ ವಿಶೇಷ ಅಭಿಮಾನದ ಸಂಗತಿ.



ಸುಧಾಕರನ ಸಾಕ್ಷಾತ್ಕಾರ

S. R. RAMASWAMY

5
8 FOURTH MAIN ROAD
CHAMARAJAPET
BANGALORE 18

October 28, 1975

Dear & Esteemed Madam —

I am scribbling this from my sick bed. I am down with jaundice and completely immobile.

Enclosed is an English version of my article on Dr. Roorich in Sudha. Please have it typed and send me a copy at your convenience.

I shall return the prints & transparencies as soon as I am back to work — in four or five days, I hope.

Trusting you are both keeping good health,
and with warm regards,

yours sincerely,

S. R. Rama Swamy

Mme Derika Rani Roorich
Bangalore 1

(Bangalore)

6

'Sudha' Kannada Weekly, 26th October 1975

SVETOSLAV ROERICH

Creator of Incomparable Paintings that enshrine Eternal Values

by

S. R. Ramaswamy

Accompanying reproductions:

- (1) Portrait of S. Roerich
- (2) 'Toil'
- (3) 'Spring'
- (4) Among These Shapes I Move
- (5) Whither Humanity
- (6) Humanity Crucified
- (7) Samudra Kund (on the outer cover)

"I only shudder, I can utter only incoherent words, and yet I cannot stop. I feel your presence, ~~Nature~~ ^{and so I must} possess you!" — says the poet Goethe, addressing Nature;

"As I roam through woods and fields, singing my song, the entire Nature around appears to ~~part~~ ^{move} in measure with me, keeping perfect time with me." God

would you? What is so mysterious about ~~all this~~?

It is because we turn a deaf ear to the voice of Nature that the creation looks mysterious. The ever-fresh Sun and Moon, enchanting landscapes, the calm of the hills, rivers and valleys provide

inspiration to the painter Svetoslav Roerich. As the
annals of humanity re-echo in his mind, he gazes
long and intently at cloud and lightning, blossom, flower
and creeper. Why does mankind neglect its
glorious future? - he wonders. Why does man
turn away from bright sunshine that is
Nature's gift? As Saint Thyagarajar exclaims,
why do we take to bye-lanes when the
royal highway has been thrown open to us?

Nature, according to Svetoslav Roerich, is
the perfect preceptor. Sun shines alike on the
saint and the sinner. ~~As on the~~ ^(The cool rays of moonlight) ~~cool light~~
do not discriminate. Ignoring the countless sins
committed by men, the rivers continue to flow
and the earth continues to sustain. Nature
is bounteous; man cultivates narrow-mindedness. Why
is man bent upon giving permanence to what
is known to be ephemeral? - ponders Roerich, who

constantly holds converse with river and hill, plant and tree. Nature on the one hand, and man's past and present on the other, guide Roerich's mind and renew his links with the cosmos.

The facts of Svetoslav Roerich's external life are fairly well known. Son of the world-famous painter Nicholas Roerich, Svetoslav was born on 23 October 1904 in ~~St. Petersburg~~ St. Petersburg (now known as 'Leningrad'), and received his early schooling in Russia and Sweden. In 1918-19 he ~~practised~~ received training in painting in England. He then moved to the United States, to study architecture in the Columbia and Harvard universities. His first exhibition of paintings held in 1923 drew wide appreciation. ~~In~~ In 1926, ~~the~~ ^{was} ~~was~~ on the occasion of America's 150th birth anniversary, celebrated at Philadelphia, he was awarded a medal ~~at the Philadelphia exhibit~~ for his Oriental paintings. Since then his paintings have been exhibited at numerous international salons.

Renown

The portraits of Nicholas Roerich painted by Svetoslav ~~Roerich~~ acquired wide renown and soon adorned principal art galleries of the world like the Luxembourg Museum, Paris.

It was in 1923 that Svetoslav Roerich first came to India. His first exhibition in India was held in Lucknow in 1936-37. His ^{sich} ~~portrayal~~ portrayal of the myriad beauties of the Himalayan mountain range, and of the colourful landscapes of the different parts of India drew praise from all quarters; and soon the paintings of Svetoslav Roerich invaded the major centres of art in New York, Paris, ^{Bagne}, Belgium, Allahabad, Banaras, Trivandrum, etc. Before long, ^{art circles} ~~the world~~ throughout the world realized that Svetoslav Roerich ~~is~~ is as talented and versatile as his distinguished father. Svetoslav's fame had spread far and wide, and he began to participate actively in the numerous peace efforts

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~~begun~~ by his father. Among these is the part for protection of art treasures in times of war; Svetoslav had an active part in the finalization of that historic part. Subsequently, Roerich was involved in a number of projects of international significance, besides ^{serving as} ~~being~~ the Director of International Art Centre, ^{New York,} Vice-President of the Nicholas Roerich Museum at New York, etc.

Spiritual Values

Svetoslav Roerich has made India his home since four or five decades ago. It wouldn't be inappropriate to describe his mental environment ^{as} typically Indian. That spiritual values ought to guide the different levels of our life has been effectively propounded by Svetoslav Roerich in word and deed. Like his illustrious father, Svetoslav too is inspired by the out-of-the-world beauty of the Himalayas and by the simplicity of the toiling millions

(of different parts of India) - 6 -

For whom work is worship. Roesich's heart goes out to the lowly labourer. Perhaps one reason for the popularity and instant impact of Roesich's paintings is the echo they give rise to in the minds of countless people; the other reason is, of course, the spiritual or cosmic ~~that~~ vision ~~entwining~~ his paintings. Farmers, blacksmiths, village belles husking the corn, fisherwomen - ~~many are~~ ^{many are} the strata of society ~~are~~ depicted in Roesich's paintings. Piety and rest for life exude from each of these creations. Roesich's paintings may indeed be said to form an effective and memorable commentary on the concept of sacredness of work propounded in the Bhagavad-Gita. Svetoslav Roesich has assimilated the essence of all religions - Oriental and Occidental - to evolve for himself an outlook which is cosmic and ~~all-comprehensive~~ all-comprehensive.

Popularity

Over a hundred thousand people visited the exhibition of Svetoslav Roerich's paintings in New Delhi in 1960, ^{unreservedly} expressing their admiration.

At the request of the Russian prime minister ^(who visited India at the time) N. Khrushchev and others of his delegation, the entire exhibition was flown to the Soviet Union,

where, according to official figures, ^{some 25,000} people saw the exhibition. ^{(In India as well as Russia, art critics, heads}

of state, the common people of varying intellectual strata, all expressed praise in an unprecedented manner. In October last year

(1974) an exhibition of the paintings of both Nicholas Roerich and Svetoslav Roerich began

in the Soviet ^{Union,} in celebration of the birth centenary of Nicholas Roerich.

That the exhibition is still attracting record crowds in Siberia and elsewhere at the time of writing this (October 1975)

speaks volumes for the fruitfulness of ~~his~~ Roesich's ^{labours:} ~~work~~ ¹³. Even to those who are ignorant of Indian culture and history, Roesich's paintings open out ~~of~~ ^{wide vistas} of meaning and purpose; and it is ~~that~~ this trait that gives his work a unique distinction.

Citizen of the World

Svetoslav Roesich's paintings, while being rooted in the past and evolving in the present, at the same time nourish a faith in the future. He is bounded by no ~~the~~ limitations — geographical or other. He is, as is well known, married to an Indian (1945) — Devika Rani, ~~the first lady of the Indian screen~~ the renowned actress who dominated the Indian screen, ~~of the first generation~~ in the thirties.

Religious paintings, imaginative paintings, landscapes, genre paintings — in each

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category Svetoslav Roerich has created memorable canvases. As a portraitist too he is peerless: his portraits of Jawaharlal Nehru, S. Radhakrishnan, Nicholas Roerich, Mme. Devika Rani Roerich and others are incomparable and possess a lyrical quality all their own.

Portrayal of Conflict

Roerich's religious paintings are pregnant with meaning and significance. Created in mid-war years, his triptych of paintings — 'Humanity Crucified', 'Whither Humanity' and 'The Release' — portray man's eternal ~~struggle~~ struggle with himself, and have been rightly regarded ~~as~~ among the greatest paintings (in sequence) of this century. ~~These~~ These paintings depict man as a helpless victim of irate Nature, visitation of divine fury in the shape of war, and finally ^(Christ's) ~~the love of Jesus~~ love which liberates man from shackles of man's own making. In 'Over the Pass' and other paintings we see men and animals ~~bravely encountering~~ facing storms, ~~and~~ avalanches of snow and like catastrophes.

optimism

Not to be found in Svetoslav Roerich is the dejection and pessimism characteristic of twentieth-century poets and artists. The glorious nature that surrounds us is itself a fount of hope, according to Roerich who believes that man's will is indomitable and that no wars or cataclysms can suppress it for long. This optimism rings through all Svetoslav's paintings, be they of Kerala farmers or Kulu ~~to~~ hill-tribes. And each of these beautiful poems in colour also reflects the ^{over the years} abiding love that Svetoslav Roerich has developed towards the people of this land.

Roerich's paintings dealing with biblical and religious themes reflect his deep insight and cosmic vision. Hindus, Buddhists, Christians — all can find the essence of their respective religions enshrined in Roerich's paintings.

A well-known passage in the Taittiriya Upanishat says:

Sa yajñāyam puruṣe |
yajñāśavāditye |
Sa ~~ta~~ ekah ||

~~It is the self same~~
"One and the same energy gives life to the man here as well as to the Sun yonder."

This truth is nowhere better illustrated than in

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Roevich's paintings. Roevich is, basically, a seer and a mystic. It is a matter of some curiosity that Yuri Gagarin, the first astronaut, compared the colours of outer space to the colours found in Svetoslav Roevich's paintings.

Roevich's portraiture is rich in embellishment, and has often been ~~compared~~ ^{said to be} reminiscent of the luxuriance of Paul Van Somer and other European painters, while Roevich's landscapes remind us of the vision and wide perspective of Vermeer and other mystic painters. A definite influence of Michaelangelo's integral view and of El Greco's richness of colour schemes is ~~evident~~ ^{discernible} in most of Roevich's works.

The last seven decades are a momentous period in the history of art. ~~Several~~ ^{Several} new modes and schools have come into being and have resulted in unprecedented changes in ^{attitude and perspective,} Svetoslav Roevich does not strictly adhere to any particular school - conservative or modern, ^{almost} ~~practically~~ any school can ^{instantly} claim him as a votary of that school. Such is the versatility and, many-sided brilliancy of Roevich's work. The fact is that Svetoslav is a school by himself. While his religious paintings possess the same fervour as that of the European masters of the middle ages,

he has also given us numerous paintings in a modern ~~medium~~ ^{idiom} which ~~are~~ are contemporary in import and can stand comparison with the best achievements of socially committed artists anywhere.

Professor Nicholas Roerich, his wife Mme Helena Roerich, their elder son George Roerich who was a distinguished Orientologist, younger son Svetoslav Roerich and his illustrious wife Mme Devika Rani — this distinguished family has ^{truly} enriched the cultural life of India in a unique manner.

For his dedication to art and for promoting international friendships, Svetoslav Roerich was decorated with a "Padma Bhushan" by the President of India in 1961. Svetoslav Roerich entered his 72nd year on the 23rd of this month. Karnataka has reason to be especially proud in that Svetoslav has in recent decades made Bangalore his home.



See Next Page

The words of Goethe recalled at the beginning of the article are as follows:

Ich zittre nur, ich stottere nur,
Und kann es doch nicht lassen;
Ich fühl, ich kenne dich, Natur,
Und so muss ich dich fassen.

— Künstlers Abendlied

Durch Feld und Wald zu schweifen,
Mein Liedchen wegzupfeifen,
So gehts von Ort zu Ort!
Und nach dem Takte reget,
Und nach dem Mass bewegt
Sich alles an mir fort.

— Der Musesohn

S. R. RAMASWAMY

19
8 FOURTH MAIN ROAD
CHAMARAJAPET
BANGALORE 18

6 November 1975

Dear and Esteemed Madam—

I have proofread the typescript of the translation of my article (out of force of habit!) and find quite a few errors of typing, which I have marked. You may perhaps like to cause these corrections ^{to be} made in your copies.

With warm regards & best wishes,

Sincerely yours,

S. R. Ramaswamy

Mme
Devika Rani Rserich

S V E T O S L A V R O E R I C H

all capitals

(Creator of Incomparable Paintings that enshrine
ETERNAL VALUES)

by

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Nature, according to Svetoslav Roerich, is the perfect preceptor. Sun shines alike on the saint and the sinner. The cool rays of moonlight do not discriminate/ ignoring the countless sins committed by man, the rivers continue to flow and the earth continues to sustain. Nature is bounteous; man cultivates narrow-mindedness. Why is man bent upon giving permanence to what is known to be ephemeral? - ponders Roerich

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'Renown'

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PORTRAYAL OF CONFLICT

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Sa Yascayam Puruse'

Yascasavaditye .

Sa Ekah "

स अश्वायं पुरुषे । अश्वायवाद्रित्ये । स एकः ॥

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"One and the same energy gives life to the men here as well as to the Sun Yonder."

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This truth is nowhere better illustrated than in Roerich's paintings. Roerich is, basically, a seer and a mystic. It is a matter of some curiosity that Yuri Gagarin, the first astronaut, compared the colours of outer space to the colours found in Svetoslav Roerich's paintings.

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The last seven decades are a momentous period in the history of art. Several new modes and schools have come into being and have resulted in unprecedented changes in attitude and perspective. Svetoslav Roerich does not strictly adhere to any particular school - conservative or modern, but almost any school can instantly claim him as a votary of that school. Such is the versatility and many-sided brilliance of Roerich's work. The fact is that Svetoslav is a school by himself. While his religious paintings possess the same fervour as that of the European masters of the middle ages, he has also given us numerous paintings in a modern idiom which are contemporary in import and can stand comparison with the best achievements of socially committed artists anywhere.

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FOOTNOTE:

The words of Goethe recalled at the beginning of the article are as follows:

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Ich zittre nur, ich stottre nur,
Und kann es doch nicht lassen;
Ich fühl, ich kenne dich, Natur,
Und so muss ich dich fassen.

ü / b / z

- Künstlers Abendlied

Abendlied

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Durch Feld and Wald zu schweifen,
Mein Liedchen ~~h~~regzupfeifen,
So gehts von Ort zu Ort!
Und nach dem ~~t~~akte reget,
Und nach dem Mass bewegt
Sich alles an mir fort.

wegzupfeifen

- Der Musensohn

S V E T O S L A V R O E R I C H

CREATOR OF INCOMPARABLE PAINTINGS THAT ENSHRINE ETERNAL VALUES

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In 'Over the Pass' and other paintings we see men and animals facing storms, avalanches of snow and like catastrophes.

OPTIMISM

Not to be found in Svetoslav Roerich is the dejection and pessimism characteristic of twentieth century poets and artists. The glorious nature that surrounds us is itself a fount of hope, according to Roerich, who believes that man's will is indomitable and that no wars or cataclysm can suppress it for long. This optimism rings through all Svetoslav's paintings, be they of Kerala farmers or Kulu Hill tribes; and each of these beautiful poems in colour also reflects the abiding love that Svetoslav Roerich has developed over the years towards the people of this land.

Roerich's paintings dealing with biblical and religious themes reflect his deep insight and cosmic vision. Hindus, Buddhists, Christians - all can find the essence of their respective religions enshrined in Roerich's paintings.

A well-known passage in the Taittiriya Upanishat says:

“Sa yaścāyam puruṣe!
Yaścāsāvāditye!
Sa ekaḥ ||”*

"One and the same energy gives life to the men here as well as to the Sun yonder."

This truth is nowhere better illustrated than in Roerich's paintings. Roerich is, basically, a seer and mystic. It is a matter of some curiosity that Yuri Gagarin, the first astronaut, compared the colours of outer space to the colours found in Svetoslav Roerich's paintings.

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Roerich's portraiture is rich in embellishment, and has often been said to be reminiscent of the luxuriance of Paul Van Somer and other European painters, while Roerich's landscapes remind us of the vision and wide perspective of Vermeer and other mystic painters. A definite influence of Michaelangelo's integral view and of El Greco's richness of colour schemes is discernible in most of Roerich's works.

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The last seven decades are a momentous period in the history of art. Several new modes and schools have come into being and have resulted in unprecedented changes in attitude and perspective. Svetoslav Roerich does not strictly adhere to any particular school - conservative or modern, but almost any school can instantly claim him as a votary of that school. Such is the versatility and many-sided brilliance of Roerich's work. The fact is that Svetoslav is a school by himself. While his religious paintings possess the same fervour as that of the European masters of the middle ages, he has also given us numerous paintings in a modern idiom which are contemporary in import and can stand comparison with the best achievements of socially committed artists anywhere.

Professor Nicholas Roerich, his wife Mme. Helena Roerich, their elder son George Roerich who was a distinguished Orientologist, younger son Svetoslav Roerich and his illustrious wife Mme. Devika Rani - this distinguished family has truly enriched the cultural life of India in a unique manner.

For his dedication to art and for promoting international friendship, Svetoslav Roerich was decorated with "Padma Bhushan" by the President of India in 1961. Svetoslav Roerich entered his 72nd year on the 23rd of this month. Karnataka has reason to be especially proud in that Svetoslav has in recent decades made Bangalore his home.

FOOTNOTE:

The words of Goethe recalled at the beginning of the article are as follows:

Ich zittre nur, ich stottre nur,
Und kann es doch nicht lassen;
Ich fühl, ich kenne dich, Natur,
Und so muss ich dich fassen.

- Künstlers Abendlied

Durch Feld und Wald zu schweifen,
Mein Liedchen wegzupfeifen,
So gehts von Ort zu Ort!

Und nach dem Takte reget,
Und nach dem Mass beweget
Sich alles an mir fort.

- Der Musensohn

M. P. Rama Swamy

15.7.1975

C/o. The Indian Bank,
Lady Curzon Road,
Cantonment,
BANGALORE - 1.
KARNATAKA, South India.

14th November 1975.

My dear Mr. Ramaswamy,

Mrs. D'Souza has corrected your article (translated) which was published in SUDHA. I am sending you a copy by post and would like to have your opinion as to whether it is now alright.

I am sending copies of SUDHA in which this article appeared but I will send it with the translation. I would also like your permission to publish the English translation whenever it may be needed. Of course since your article has already appeared I know it can be used in any case but, since you have taken the trouble to translate it into English I am asking you. Please let me have your reply and if the typing is alright then please just sign it.

With our warm regards to you and wishing you every success always,

Yours sincerely,



(Mme. DEVIKA RANI ROERICH)

Shri S.R. Ramaswamy,
Sub-Editor,
'SUDHA',
C/o. DECCAN HERALD,
Mahatma Gandhi Road,
BANGALORE - 1.

S. R. RAMASWAMY

(Sub-Editor, 'Sudha', Bangalore-1)

8 FOURTH MAIN ROAD
CHAMARAJAPET
BANGALORE 18

November 15, 1975

Dear and Esteemed Madam,

Thank you for your letter of the 14th and the typescript of the translation of my article.

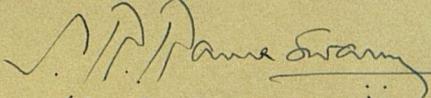
I have gone through the copy, and am returning it with this. I have marked a few corrections of a minor nature.

You are welcome to publish the translation if and when needed.

I have signed the copy as desired.

With my warmest regards and best wishes to both of you,

Sincerely yours,


(S. R. Ramaswamy)

Madame Devika Rani Roerich
9 Edward Road
Bangalore-1