

ಸುಧಾ

26 ಅಕ್ಟೋಬರ್ 1975

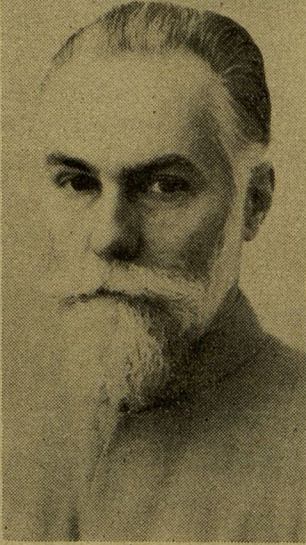
ರೂ 1



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 ಸ್ವಾಧೀನಪಡಿಸಿಕೊಳ್ಳು
ಬಯಸುತ್ತೇನೆ - ಎಂದು ಪ್ರಕೃತಿಯನ್ನು ಸಂಭೋಧಿಸಿ
ಹಾಡಿದ್ದಾನೆ, ಕವಿ ಗಯಟಿ. ನನ್ನ ಹಾಡನ್ನು ಲಿಯುತ್
ಕಾಡುಮೇಡುಗಳಲ್ಲಿ ಸಂಚರಿಸುವಾಗ ನನ್ನ ಹೆಜ್ಜೆಗೆ ಹೊಂದಿ
ಕೊಳ್ಳಬೇಕೆಂಬ ಲಯವಂತಿಕೆ ಪ್ರಕೃತಿಯಲ್ಲೆಲ್ಲ ಕಾಣು
ತ್ತದೆ - ಎಂದಿದ್ದಾನೆ ಆತ. ದೇವರು, ಜಗತ್ತು,
ಮನುಷ್ಯ - ಇದರಲ್ಲಿ ರಹಸ್ಯವಾದ್ದು ಏನಿದೆ? ಆ ದನಿಗೆ
ನಾವು ಕಿವಿಗೊಡುವುದಿಲ್ಲವಾದ್ದರಿಂದ ಸೃಷ್ಟಿಯೆಲ್ಲ ನಮಗೆ
ನಿಗೂಢವಾಗಿ ಕಾಣುತ್ತದೆ - ಎಂದು ಗಯಟಿ ಹಾಗೂ
ಇತರ ಕವಿಲೋಕದ ಅನಿಸಿಕೆ. ನಿತ್ಯನೂ ತನ್ನ ರಾದ
ಸೂರ್ಯಚಂದ್ರರ ಚೇತೋಹಾರಿ ಭೂಪ್ರಸರಗಳ, ಬೆಟ್ಟ
ನದಿ ಕಣಿವೆಗಳ ಪ್ರಶಾಂತಿಯಿಂದ ಸ್ಫೂರ್ತರಾದವರು,
ಕಲಾವಿದ ಸ್ಟೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್. ಮನುಕುಲದ
ನೀಳ್ಗತೆ ಮನದಲ್ಲಿ ಪ್ರತಿಧ್ವನಿಸುತ್ತಿದ್ದಂತೆ ಅವರು
ಮಿಂಚು ಮೋಡ ತೆನೆ ಹೂ ಬಳ್ಳಿಗಳತ್ತ ದಿಟ್ಟಿಸುತ್ತಾರೆ.
ಮಾನವತೆ ತನ್ನ ಭವ್ಯ ಭವಿತವ್ಯವನ್ನು ಅಲಕ್ಷಿಸುವುದೇಕೆ?
ಪ್ರಕೃತಿಯ ವರದಾನಗಳಾದ ಪ್ರಕಾಶ-ಸೈರ್ಮಲ್ಯಗಳಿಂದ
ವಿಮುಖವಾಗುವುದೇಕೆ? ತ್ರಿ ತ್ಯಾಗರಾಜರು ಉದ್ಗರಿಸಿ
ದಂತೆ, ರಾಜಮಾರ್ಗವನ್ನು ಬಿಟ್ಟು ಮನಸ್ಸು ಗಲ್ಲಿಗಳಿಗೆ
ನುಸುಳುವುದೇಕೆ?

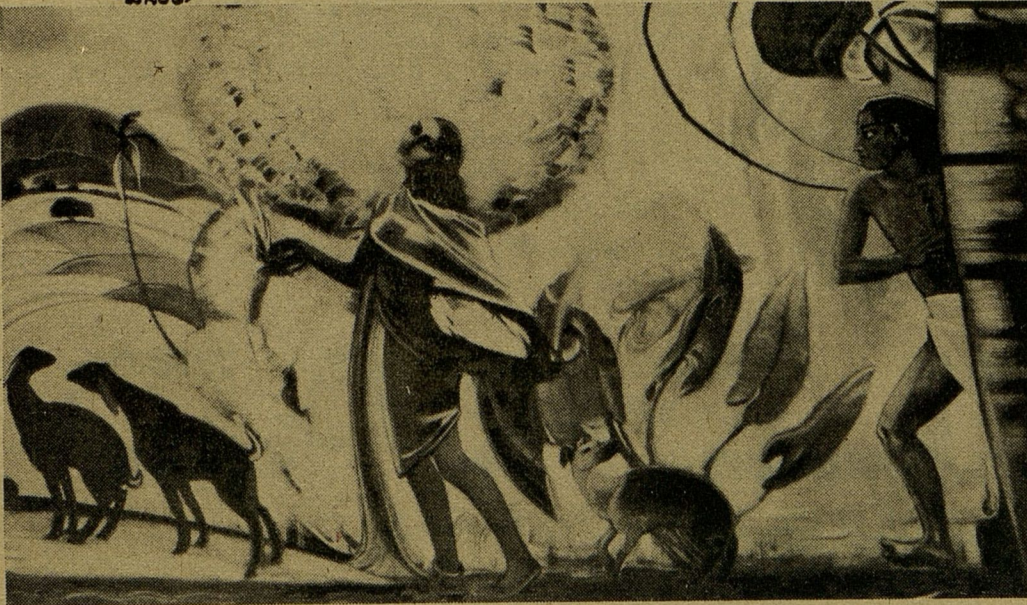
ಮನುಷ್ಯ



ನನಾಕನ ಮೃಗಗಳನ್ನು ಅನುಷ್ಠಾನ ವರ್ಣಚಿತ್ರಗಳಲ್ಲಿ ಆ.ಇ.ಫಾದಗೊಳಿಸಿರುವ ತ್ರೀವ್ಯಕ್ತಲಾಸನ ಸ್ಟೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್

● ಎಸ್. ಆರ್. ರಾಮಸ್ವಾಮಿ

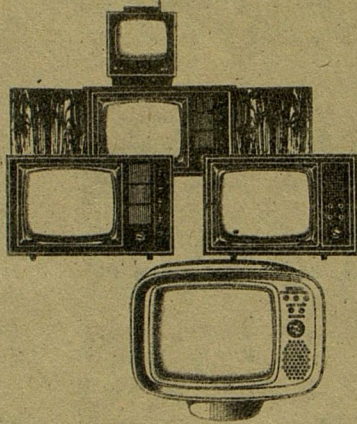
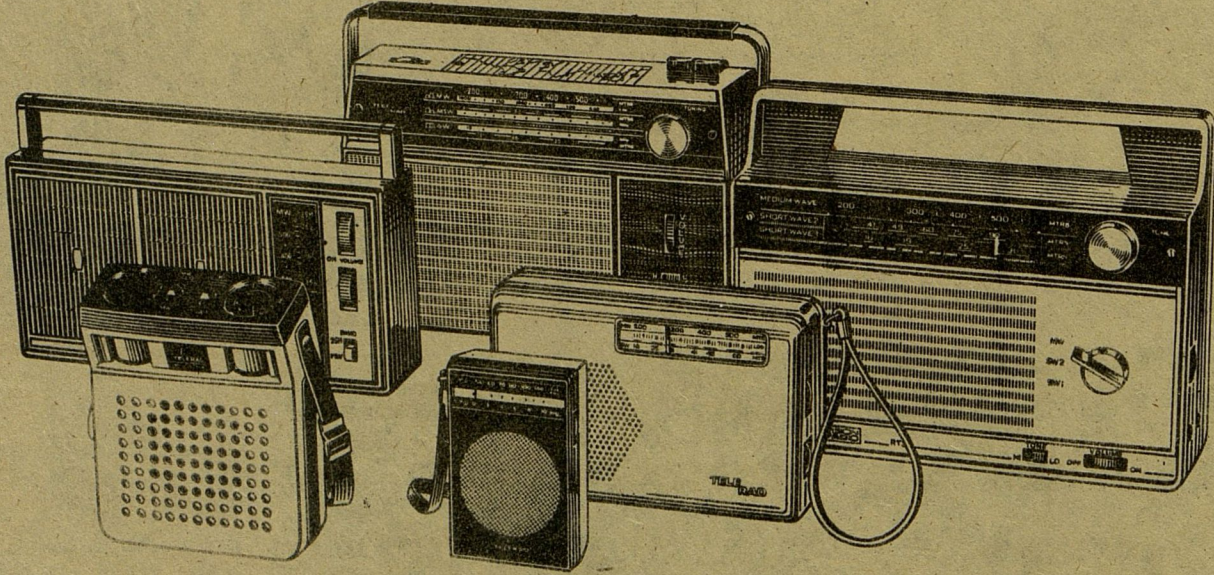
‘ವಸಂತ’



ನಿರ್ಸರ್ವೇ ಪರಮಗುರು ಎಂಬ ನಂಬಿಕೆ
ಸ್ಟೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್‌ರದು. ದಿನಮಾ
ಣಿಯ ದೀಪ್ತಿ ಸಂತರಿಗೂ ಪತಿತರಿಗೂ
ಏಕಪ್ರಕಾರವಾಗಿ ಲಭ್ಯವಾಗಿದೆ; ಚಂದ್ರನ
ಶೀತಲ ಜ್ಯೋತ್ಸ್ನಾ ತಾರತಮ್ಯಗಳನ್ನರಿ
ಯದು. ಪ್ರತಿದಿನ ಮಾನವರೆಸಗುವ
ಅಸಂಖ್ಯ ಪಾಪಗಳನ್ನು ಅಲಕ್ಷಿಸಿ ನದಿ
ಗಳು ಹರಿಯುತ್ತವೆ, ಭೂಮಿ ಭರಿಸು
ತ್ತದೆ. ಪ್ರಕೃತಿಯದು ಕೊಡುಗೆ; ಸಂಕು
ಚಿತತೆ ಮನುಷ್ಯನದು. ಕ್ಷಣಿಕವನ್ನು ನಿತ್ಯ
ಗೊಳಿಸುವ ಚಟ ಮನುಷ್ಯನಿಗೇಕೆ? -
ಎಂದು ಚಿಂತಿಸುತ್ತಾರೆ ರೋರಿಕ್. ನದಿ
ಬೆಟ್ಟ ಗಿಡ ಮರಗಳೊಂದಿಗೆ ನಿತ್ಯಸಂವಾದ
ನಿರತರು, ಅವರು. ಪ್ರಕೃತಿಯಂತೆ ಜಗತ್ತಿನ
ಗತ ಇತಿಹಾಸವೂ ಸಾಂಪ್ರತ ಸನ್ನಿವೇಶವೂ
ರೋರಿಕ್‌ರ ಮನಸ್ಸನ್ನು ಚೋದಿಸುತ್ತವೆ;
ವಿಶ್ವದೊಡನೆ ಅವರ ನಂಟನ್ನು ನವೀಕರಿಸು
ತ್ತವೆ.

ವಿಶ್ವವಿಖ್ಯಾತ ಕಲಾವಿದ ನಿಕೊಲಾಸ್
ರೋರಿಕ್‌ರವರ ಮಗ ಸ್ಟೆಟೊಸ್ಲಾವ್ ಅವರ
ಜೀವನದ ಬಾಹ್ಯಸಂಗತಿಗಳು ಬಹುಮಂದಿಗೆ
ಪರಿಚಿತವಾದವೇ. 1904ರ ಅಕ್ಟೋಬರ್
23 ರಂದು ರಷ್ಯದ ಸೆಯಂಟ್ ಪೀಟರ್ಸ್
ಬರ್ಗಿನಲ್ಲಿ (ಈಗ ಇದು ‘ಲೆನಿನ್‌ಗ್ರಾಡ್’)
ಜನಿಸಿದ ಅವರು ರಷ್ಯದಲ್ಲೂ ಸ್ವೀಡನ್ನಿನ
ಲೂ ಪ್ರಾಥಮಿಕ ಶಿಕ್ಷಣ ಪಡೆದು 1918
-19ರಲ್ಲಿ ಇಂಗ್ಲೆಂಡಿಗೆ ತೆರಳಿ ಅಲ್ಲಿ ಚಿತ್ರ
ಕಲಾಭ್ಯಾಸಮಾಡಿದರು. ಅನಂತರ ಅಮೆ
ರಿಕದ 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 ಕೊಳ್ಳಲಿದ್ದಾಗ ಯಾವುದೇ ಟೆಲೆರಾಡ್ ಸೆಟ್ ನೋಡಿ ಅದನ್ನು ಆರಿಸಿರಿ. 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 ಸಿಸ್ಟಮ್.

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.

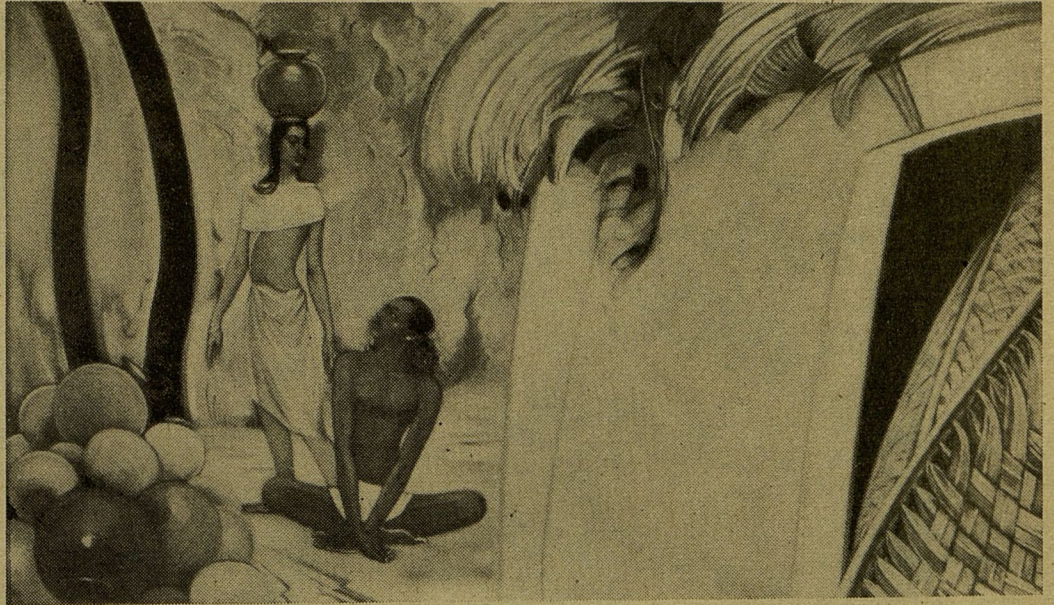
ಪ್ರಸಿದ್ಧಿ

ಸ್ವೆಟೊಸ್ಲಾವ್ ಅವರು ನಿರ್ಮಿಸಿದ ನಿಕೊಲಾಸ್ ರೋರಿಕ್ ಅವರ ಚಿತ್ರಗಳು ಪ್ರಸಿದ್ಧವಾದವಲ್ಲದೆ ಪ್ರಾರಿಸಿನ ಲಕ್ಷೆಂಬೂರ್ಗ್ ಚಿತ್ರಶಾಲೆಯಂಥ ಜಗತ್ತಿನಾದ್ಯಂತ ಸಂಸ್ಥೆಗಳ ಕಲಾಸಂಗ್ರಹಗಳನ್ನು ಅಲಂಕರಿಸಿವೆ.

ಸ್ವೆಟೊಸ್ಲಾವ್ ಅವರು ಭಾರತಕ್ಕೆ ಮೊಟ್ಟಮೊದಲು ಬಂದದ್ದು 1923ರಲ್ಲಿ. ಇಲ್ಲಿ ಅವರ ಮೊದಲ ಪ್ರದರ್ಶನ ನಡೆದದ್ದು 1936-37ರಲ್ಲಿ-ಲಕ್ನೋನಲ್ಲಿ. ಹಿಮಾಲಯ ಪರ್ವತಶ್ರೇಣಿಯ ಹಾವಭಾವ ವಿಲಾಸ ವಿಭ್ರಮಗಳನ್ನೂ ಭಾರತದ ವಿವಿಧ ಪ್ರದೇಶಗಳ ಭೂಪ್ರಸಂಗಗಳನ್ನೂ ಇವರು ಚಿತ್ರಿಸುತ್ತಿದ್ದುದರ ರಮ್ಯತೆಯೂ ಭಾವ ಸಂಪನ್ನತೆಯೂ ವಿಶಾಲವಾದ ಮನ್ನಣೆ ಗಳಿಸಿದವು. ರೋರಿಕ್ ಅವರ ಚಿತ್ರಗಳು ಯೂರೋಪ್-ಅಮೆರಿಕಗಳ ಪ್ರಮುಖ ಕಲಾಗಾರಗಳನ್ನು ಪ್ರವೇಶಿಸಲು ತಡವಾಗಲಿಲ್ಲ. ನ್ಯೂಯಾರ್ಕ್, ಪ್ಯಾರಿಸ್, ಪ್ರಾಗ್, ಬೆರಲಿನ್, ಅಲೆಕ್ಸಾಂಡ್ರಾ, ವಾರಾಣಸಿ, ತಿರುವನಂತಪುರ ಮುಂತಾದೆಡೆಗಳ ಪ್ರಸಿದ್ಧ ಚಿತ್ರಾಲಯಗಳಲ್ಲಿ ರೋರಿಕ್ ರವರ ಕೃತಿಗಳು ವಿರಾಜಿಸಿದವು. ಅನಂತಕಾಲದಲ್ಲಿಯೇ ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್ ಅವರು ತಂದೆ ನಿಕೊಲಾಸ್ ರಾಜ್ ರಷ್ಯೇ ಪ್ರತಿಭಾಸಂಪನ್ನರೆಂದು ಕಲಾಜಗತ್ತಿಗೆ ಸುಪರಿಚಿತರಾದ್ದಷ್ಟೇ ಅಲ್ಲದೆ, ತಂದೆ ಆರಂಭಿಸಿದ ಅನೇಕ ಶಾಂತಿ ಪ್ರಯತ್ನಗಳಲ್ಲಿ ಸಕ್ರಿಯವಾಗಿ ನೆರವಾದರು. ಯುದ್ಧ ಮುಂತಾದ ವಿಷಯಗಳಿಂದ ಜಗತ್ತಿನ ಸಾಂಸ್ಕೃತಿಕ ಹಾಗೂ ವೈಜ್ಞಾನಿಕ ಸಾಧನೆಗಳನ್ನೂ ಕಲಾಕೃತಿಗಳನ್ನೂ ಸಾರಸ್ವತ ಸಂಪತ್ತನ್ನೂ ಸಂರಕ್ಷಿಸಲು ಒಂದು ಅಂತರರಾಷ್ಟ್ರೀಯ ಕೌಶಲ ಯೋಜನೆಯೂ ನಾಲ್ಕಾರು ಅಂತರರಾಷ್ಟ್ರೀಯ ಕಲಾಸಂಘಟನೆಗಳೂ ರೂಪಗೊಂಡದ್ದು ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್ ರವರ ನೆರವಿನಿಂದ. ನ್ಯೂಯಾರ್ಕ್ನ ಅಂತರರಾಷ್ಟ್ರೀಯ ಕಲಾಕೋದ್ರದ (ಇಂಟರ್ ನ್ಯಾಷನಲ್ ಆರ್ಟ್ ಸೆಂಟರ್) ನಿರ್ದೇಶಕರಾಗಿಯೂ, ರೋರಿಕ್ ಮ್ಯೂಸಿಯಂನ ಉಪಾಧ್ಯಕ್ಷರಾಗಿಯೂ ಅನೇಕ ವರ್ಷ ಕೆಲಸಮಾಡಿದರು ಸ್ವೆಟೊಸ್ಲಾವ್.

ಆಧ್ಯಾತ್ಮಿಕ ಮಾಲ್ಯ

ಈಗ್ಗೆ ನಾಲ್ಕೈದು ದಶಕಗಳಿಂದ ಭಾರತ ವನ್ನೇ ತಮ್ಮ ನಿವಾಸವಾಗಿ ಮಾಡಿಕೊಂಡಿರುವ ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್ ರವರ



ಮನಃಪರಿಸರ ಅಚ್ಚ ಭಾರತೀಯ. ಜೀವನದ ವಿವಿಧ ಪ್ರಸಂಗಗಳನ್ನು ಬೆಳಗಬೇಕಾದ್ದು ಆಧ್ಯಾತ್ಮಿಕ ಮಾಲ್ಯಗಳೆಂದು ಅವರು ಮಾತು-ಕೃತಿಗಳಲ್ಲಿ ಸತತವಾಗಿ ನಿರೂಪಿಸಿದ್ದಾರೆ. ತಂದೆಯಂತೆ ಸ್ವೆಟೊಸ್ಲಾವ್ ಅವರೂ ಹಿಮಾಲಯದ ಅಲೌಕಿಕ ಸೌಂದರ್ಯದಿಂದಲೂ ಭಾರತದ ವಿವಿಧ ಭಾಗಗಳ ಜನಗಳ ಸರಳತೆಯಿಂದಲೂ ಕಾಯಕದಲ್ಲಿ ಕೈಲಾಸ ಕಾಣುವ ಕಾರ್ಮಿಕ ಜನರ ನಿರ್ಮಲ ನಿತ್ಯಯಾತ್ರೆಯಿಂದಲೂ ಸ್ಫೂರ್ತಿ 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 ರವರ ಚಿತ್ರಗಳು ಅಸಂಖ್ಯ. ಈ ಒಂದೊಂದರಲ್ಲಿಯೂ ಸಾತ್ವಿಕತೆಯೂ ಜೀವನೋತ್ಸಾಹವೂ ತುಂಬಿ ತುಳುಕುತ್ತವೆ. ಭಗವದ್ಗೀತೆಯಲ್ಲಿ ಉಪದಿಷ್ಟವಾದ ಕರ್ಮಶ್ರದ್ಧೆಯ ಮೇಲೆ ಸಮರ್ಥ ವ್ಯಾಖ್ಯಾನವನ್ನೊದಗಿಸಿ, ರೋರಿಕ್ ರವರ ಕಲಾವ್ಯವಸಾಯವನ್ನು ಪ್ರಾಚ್ಯ-ಪಾಶ್ಚಾತ್ಯ ಧರ್ಮಗಳೆಲ್ಲವನ್ನೂ ಅರಗಿಸಿಕೊಂಡು ವಿಶ್ವವಿಶಾಲ ದೃಷ್ಟಿ ತಳೆದಿರುವವರು ರೋರಿಕ್.

ಜನೋತ್ಸಾಹ

1960ರಲ್ಲಿ ದೆಹಲಿಯಲ್ಲಿ ನಡೆದ ಸ್ವೆಟೊಸ್ಲಾವ್ ರೋರಿಕ್ ರವರ ಚಿತ್ರಗಳ ಪ್ರದರ್ಶನವನ್ನು ಕಂಡು ಆನಂದಿಸಿದವರ ಸಂಖ್ಯೆ ಒಂದು ಲಕ್ಷಕ್ಕೂ ಹೆಚ್ಚು. ಆಗ ಭಾರತಕ್ಕೆ ಪ್ರವಾಸ ನೀಡಿದ ರಷ್ಯದ ಪ್ರಧಾನಿ ಖ್ರುಶ್ಚೆವ್ 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 ರವರ ಜನ್ಮಶತಾಬ್ದಿಯ ಸಂದರ್ಭದಲ್ಲಿ ರಷ್ಯದಲ್ಲಿ ನಿಕೊಲಾಸ್-ಸ್ವೆಟೊಸ್ಲಾವ್ ತಂದೆ-ಮಕ್ಕಳ ಚಿತ್ರಗಳ ಪ್ರದರ್ಶನ ಆರಂಭವಾದ್ದು ಇನ್ನೂ ಸೈಬೀರಿಯ ಮುಂತಾದೆಡೆ ಮುಂದುವರಿಯುತ್ತಾ ಸಹಸ್ರ ಸಹಸ್ರ ಸಂಖ್ಯೆಯಲ್ಲಿ ಪ್ರೇಕ್ಷಕರನ್ನು ಆಕರ್ಷಿಸುತ್ತಿರುವುದು ರೋರಿಕ್ ರವರ ಕಲೆಯ ಸಾರ್ಥಕತೆಯ ದ್ಯೋತಕ. ಭಾರತದ ಸಂಸ್ಕೃತಿ-ಇತಿಹಾಸಗಳ ಬಗ್ಗೆ ಏನೂ ಅರಿಯದವರ ಮನಸ್ಸಿಗೂ ಅರ್ಥಸ್ಪರಣೆ ಮಾಡಬಲ್ಲ ಸಮರ್ಥ ತಂತ್ರ, ರೋರಿಕ್ ರವರು.

ವಿಶ್ವಪ್ರಜೆ

ಮಾನವನ ಗತ ಇತಿಹಾಸದಲ್ಲಿ ಬೇರು ಬಿಟ್ಟು ಸಮಕಾಲೀನ ಜೀವನದಲ್ಲಿ ವಿಕಾಸಗೊಂಡು, ಭವಿಷ್ಯದಲ್ಲಿ ವಿಶ್ವಾಸವನ್ನು ಪ್ರೋಪಿಸಬಲ್ಲ ಗುಣವುಳ್ಳವು, ರೋರಿಕ್ ರವರ ಚಿತ್ರಗಳು.

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

ಮಡಕೆಯ ಮಾಡುವೆಡೆ ಮಣ್ಣೇ ಮೊದಲು

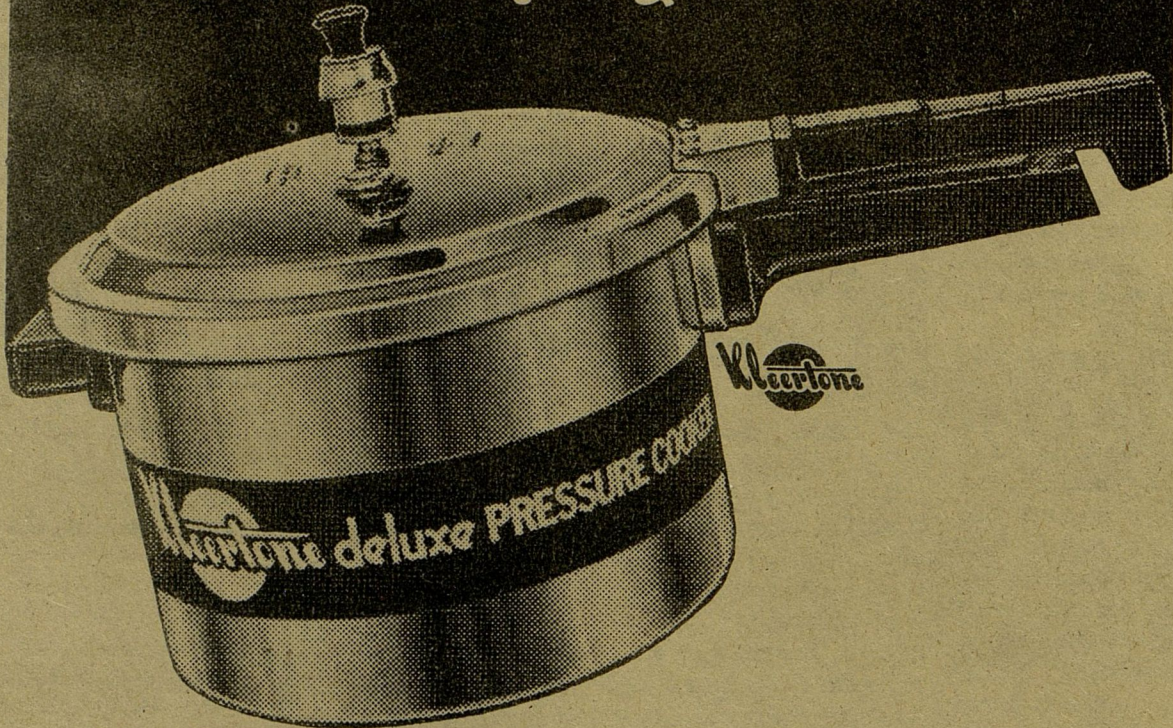
ಧಾರ್ಮಿಕ ಆಶಯದ ಚಿತ್ರಗಳು, ಕಾಲ್ಪನಿಕ ಚಿತ್ರಗಳು, ಭೂಪ್ರಸಂಗಗಳು, ದೈನಂದಿನ ಜೀವನದ ಚಿತ್ರಣ ಮುಂತಾದ ಒಂದೊಂದು ಪ್ರಕಾರದಲ್ಲಿಯೂ ವೈವಿಧ್ಯಮಯ ಚಿತ್ರಗಳನ್ನು ಸೃಷ್ಟಿಸಿದ್ದಾರೆ. ಸ್ವೆಟೊಸ್ಲಾವ್. ಅನೇಕ ಸುಪ್ರಸಿದ್ಧರ ಕಾವ್ಯೋಪಮ ಭಾವಚಿತ್ರಗಳನ್ನೂ ನಿರ್ಮಿಸಿದ್ದಾರೆ. ಜವಹರಲಾಲ್ ನೆಹರು, ಎಸ್. ರಾಧಾಕೃಷ್ಣನ್, ನಿಕೊಲಾಸ್ ರೋರಿಕ್, ತ್ರಿಮತಿ ದೇವಿಕಾರಾಣಿ ಮುಂತಾದವರ ಹಲವಾರು ಚಿತ್ರಗಳಲ್ಲಿ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

ಸಂಘರ್ಷ ಚಿತ್ರಣ

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

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

**20 లక్ష జనరిಗೆ క్లియర్ టోన్ ఎంబుడు
ఊళితాయకే ఇన్నొండు హేసరు.**



**ఊత్పత్తి, డిస్ట్రీబ్యూషన్, క్లియర్ టోన్ ప్రోడక్టులకు కార్య
శీలత హాగామి ఊత్తమవారిరుత్తదే మత్తు ఇంధనద ఊళితాయవారుత్తదే:**

క్లియర్ టోన్ గృహోపకరణాలను
ఊపయోగిస్తున్న 20 లక్ష జనరిగే
సంపత్తి యొక్క యొక్క ఊత్త
గూడవనగలను క్లియర్ టోన్ దేగ
ఊళిశీలం దిగి గూత్తం ఊత్తదయ
ప్రతియొండు పంతులయొక్క నడయవ
గూడ నీయంత్తద అనేక కార్యక్రమగ
మూలకం ఇవ్వగలగ్గ. 'క్లియర్ టోన్'
పరిశ్రమ, 'ఇన్ వర్ష' పరిశ్రమ మత్తు
తయారీయ ప్రతి పంతుల 'ఇన్-
వర్ష' పరిశ్రమ మత్తు తయారీయ
గూడ నీయంత్తద - ఇవ్వు శీలం.
కేవల క్లియర్ టోన్ నీమగే ఇవ్వు
వన్నీ నీయంత్తద.

మీకువ్వయి:
క్లియర్ టోన్ ప్రోడక్టులకు
మీకువ్వయి దిగి మూడల్ప ప్రోడక్టు

రిలీస్ వాల్వ్ మత్తు ఊత్తమ దక్షిణ
రబ్బర్ గ్యాస్ట్ లుపయోగిస్తున్నవ.
ఇవ్వు 'రిలీజ్' అగదంతే తయారుత్తవ
మత్తు ఆవియ సమర్థవద బత్తద
వన్నీ రీఫ్టవారి ఊటమూడలు
నీరవగుత్తవ. ఇదర ఫలితంవందరి
నీమ, ఆహార అతి రీఫ్టవారి బేయంత్తద
మత్తు నీమగే ఇంధనద వత్తదగ్గ
ఊళితాయవారుత్తద.

సంరక్షితత్వ:
క్లియర్ టోన్ ప్రోడక్టులకు, క్లియర్ టోన్,
సిక్కి శీలం దిగి ప్రోడక్టు రిలీజ్ వాల్వ్
మత్తు మీపరికర బత్తదవందరిదాగ
తానాగియే కరగువ పూసీబల్ మెటల్
ప్రోడక్టు సురక్షితత్వ
వన్నీ బాత్రి పడినూత్తవ.
మ.ఎస్.ఎ. గూడ
మూనగలగి

సరిహండువంతే తయారీసల్పమవ ప్రోడక్టు
కుక్కురగల అత్తంతు సురక్షితవారివ.

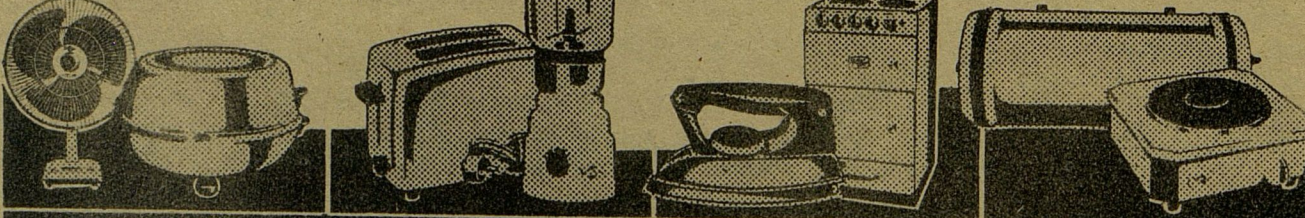
అనుకూల:
బేజ్ లైట్ న హ్యాండల్ నీమ, హిడిత్ క్వి
సరియగువంతే దిగ్గి మూడల్పట్టద.
హిగాగి క్లియర్ టోన్ ప్రోడక్టు కుక్కుర
గలను ఎత్తుపుడూ నీవగి సువుడూ
బదల సులభవారిరుత్తద.

**1000 కి.లూ దేబ్బు
వ్యాపారిగళం:**
నీమ ఎల్ల ఇరువుదాదరూ సరియ, నీమ
స్థలియ క్లియర్ టోన్ వ్యాపారియ
వివిధ క్లియర్ టోన్ గృహోపకరణగళ

ప్రీతయన్న సంతోషదీద నీమగే
తయారీసవను. మూత్తదగ్గ, అవర్షవిధర
మూరటివద నంతర విశంబిల్లద,
దత్త శీలంనూ, నీమగే నీడబల్లను.

Kleertone

**క్లియర్ టోన్
గృహోపకరణగళ ఆహార**
ది న్యూవనల్ రేడియో
అండ్ ఇలెక్ట్రానిక్స్ కంపెనీ లిమిటెడ్
మంబయి • కల్కత్త • దబలి
మదరాసు • ఇండోర్ • సికందరాబాద్
బేంగళూరు • కాన్ పూర్.



నీమ వినియోగిసువ హణకే నమ్మ హేసరే టోన్.

Creative Unit-A 20R-Kan.



ಸುಧಾಕರನ ಚಿತ್ರಣ

ಗಳಿಂದ ಬಿಡುಗಡೆ ಮಾಡುವುದರ ಸಾಕ್ಷಾತ್ಕರಣವಿದೆ.

ಆಶಾನಾದ

'ಕಣಿವೆಯಾಚಿಗೆ' (Over the Pass :) ಮುಂತಾದ ಚಿತ್ರಗಳಲ್ಲಿ ಜೀವ ಕೋಟಿಯು ಬಿರುಗಾಳಿ ಹಿಮಪಾತ ಗಳೊಂದಿಗೆ ಸೇರಿಸಾಡುತ್ತಿರುವುದರ ಚಿತ್ರಣವಿದೆ.

20ನೆ ಶತಮಾನದ ಕವಿ-ಕಲಾವಿದರಲ್ಲಿ ಪ್ರಧಾನವಾಗಿ ಕಾಣುವ ನೈರಾಶ್ಯದಿಂದ ದೂರವಾದವರು, ಸ್ಟೆಟೊಸ್ಕಾಪ್, ನಮ್ಮನ್ನು ಸುತ್ತುವುದರ ಸಾಸಿರಮುಖದ ಪ್ರಕೃತಿಯೇ ಆಶಾನಾದಕ್ಕೆ ಪ್ರೇರಕವೆಂದು ನಂಬಿದವರು. ಎಂಥ ವಿಪ್ಲವಗಳಾದರೂ ಮಾನವಜೀತನ 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.

ಜೈಬಲಿನ ಪ್ರಸಂಗಗಳ ಮತ್ತಿತರ ಧಾರ್ಮಿಕ ಪ್ರಕಾರದ ಚಿತ್ರಗಳಲ್ಲಿ ರೋರಿಕ್

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

ತೈತ್ತಿರೀಯ ಉಪನಿಷತ್ತಿನ ಒಂದು ಪ್ರಸಿದ್ಧ ವಾಕ್ಯ ಇದು:

ಸ ಯಶ್ಚಾಯಂ ಪುರುಷಃ |

ಯಶ್ಚ ಸಾಮಾದಿತೇ |

ಸ ಏಕಃ ||...

"ಧರೆಯ ಮೇಲಿನ ಮನುಷ್ಯನೊಳಗಡೆಯೂ ದೂರದ ಸೂರ್ಯಮಂಡಲದೊಳಗಡೆಯೂ ಇರುವ ಚೈತನ್ಯಪುರುಷ ಒಬ್ಬನೇ."

ಈ ಬೋಧೆ ರೋರಿಕ್‌ರವರ ಚಿತ್ರಗಳಲ್ಲಿ ಯಥಾರ್ಥವೆತ್ತು, ಅವರು ಪ್ರಥಮಶಃ ದಾರ್ಶನಿಕರು, ಅನುಭಾವಿಗಳು-ಎಂಬುದನ್ನು ಸ್ಥಿರಪಡಿಸಿವೆ. 1961ರಲ್ಲಿ ಪ್ರಪ್ರಥಮ ಅಂತರರಾಷ್ಟ್ರೀಯ ಮಾದಿರಿಯೂರಿ ಗಾಗರಿನ್ ಬಾಹ್ಯಾಕಾಶದ ಸೌಂದರ್ಯವನ್ನು ವಿವರಿಸುವಾಗ "ಆರು ಸ್ಟೆಟೊಸ್ಕಾಪ್ ರೋರಿಕ್ ಅವರ ಮೂಲ ಚಿತ್ರಗಳನ್ನು ನೆನಪಿಗೆ ತರುತ್ತಾ" ಎಂದದ್ದು ಕುತೂಹಲಕಾರಿ.

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

ಮೈಕೆಲೆಂಜೆಲೊವಿನ ಪ್ರಜ್ಞಾವೈಶಾಲ್ಯ, ಎಲ್ ಗ್ರೀಕೊ ಕಲಾವಿದನ ವರ್ಣವೈಭವ ಮುಂತಾದವು ರೋರಿಕ್‌ರವರ ಮೇಲೆ ಗಾಢ ಪಾದ 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 ಫೊದಲಾದ ಯಾವ ವಿಶಿಷ್ಟ ಮಾರ್ಗಕ್ಕೂ ಜಡತೆಯಿಂದ ತೆಕ್ಕಬೀಳದ - 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 ಸಮುತ್ತವೆನ್ನಬಹುದಾದ ಚಿತ್ರಗಳನ್ನೂ ಬಹುಸಂಖ್ಯೆಯಲ್ಲಿ ನಮಗಿತ್ತಿದ್ದಾರೆ.

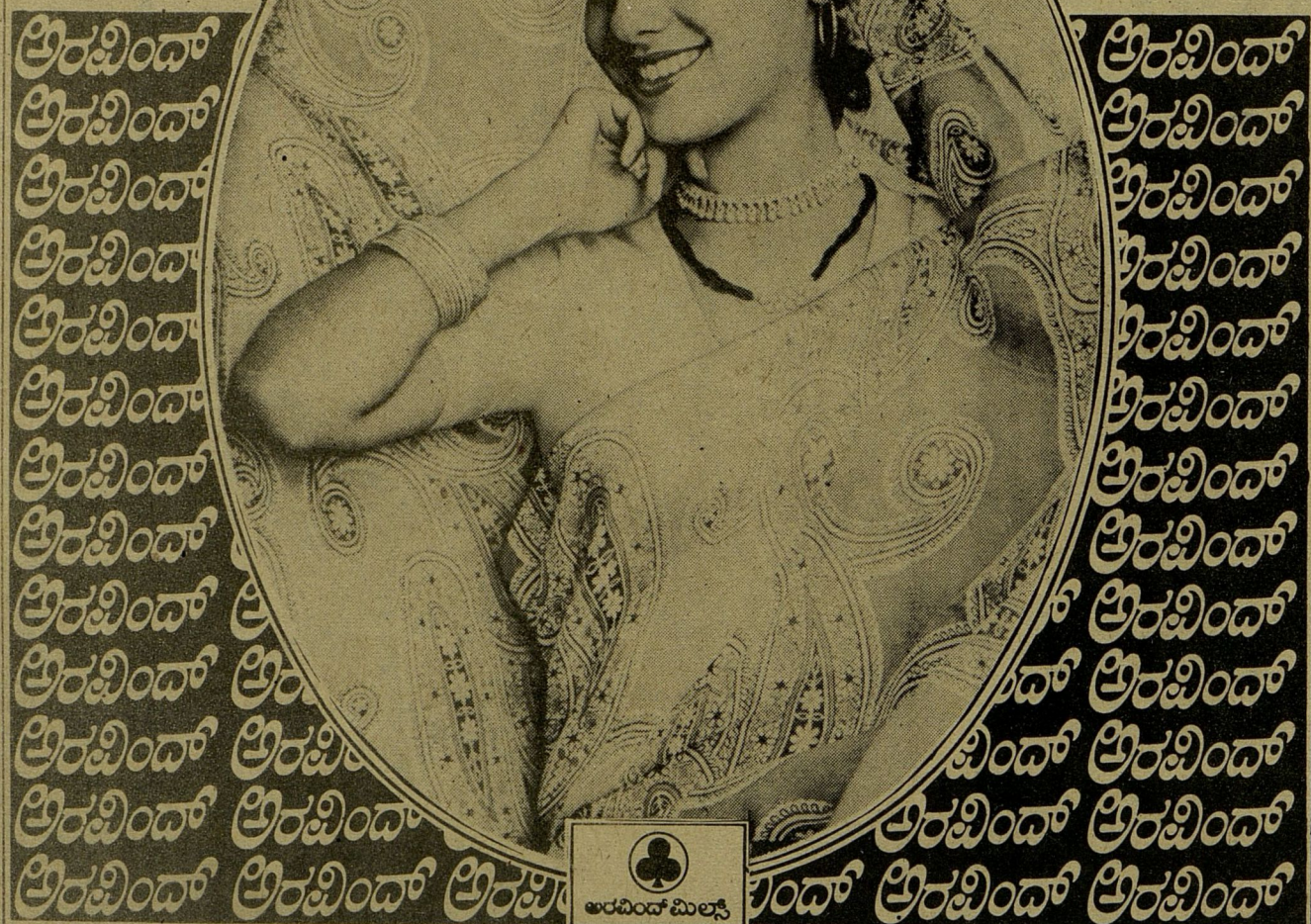
ಪ್ರೊಫೆಸರ್ ನಿಕೊಲಾಸ್ ರೋರಿಕ್, ಅವರ ಪತ್ನಿ ಹೆಲೀನಾ ರೋರಿಕ್, ಹಿರಿಯ ಮಗ ಮಸಿದ್ದ ಪ್ರಾಚ್ಯಶಾಸ್ತ್ರಜ್ಞ, ದಿವಂಗತ ಜಾರ್ಜ್ ರೋರಿಕ್, ಕಿರಿಯ ಮಗ ಸ್ಟೆಟೊಸ್ಕಾಪ್ ರೋರಿಕ್, ಸ್ಟೆಟೊಸ್ಕಾಪ್‌ರ ಪತ್ನಿ ದೇವಿಕಾರಾಣಿ-ಈ ಅಭಿಜಾತಕುಲೀನರ ಸಂಪರ್ಕ ಭಾರತದ ಸಾಂಸ್ಕೃತಿಕ ಜೀವನಕ್ಕೆ ಮೆರುಗಿತ್ತಿದೆ.

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



ಸುಧಾಕರನ ಚಿತ್ರಣ

ಗೀತೆಗಳ
ಹೊರತು
ಎನ್ನುವ
ಆ ದಿನ
ಗಳು ಆ
'ನಿನ್ನನು'
ಈಗ
ಊರಿಗೆ
'ನಿನ್ನನು'
'ಫೂ.
ಊರನ
ಬಿಟ್ಟು ನ
ರಲ್ಲಿ ನಿ
ಕೊಟ್ಟಿ
ಕಾದಿದಂ
ತಕ್ಷಣ ವ
ಹೋಗ
ಅದ
'ಪ ರೀ
ಕೂಡಲೆ
ಸರ' ಲ
ಅವರ
ದಿದೆ.
ದಿಲ್ಲ.
ಬರದೆ
ತನ್ನ
ತಿದ್ಧ)
ನೇನೋ
ಇರುತ್ತಿ
ಅವನು
ತುಂಬ
ತ್ತಿದ್ದ.
ಹಗಲೆಲ್ಲ
ಬೀದಿಗಳ
ಪರೀಕ್ಷೆಂ
ಲಾಗಹ
ಬಿಡಬಾ
ಮಾನ,
ತಂದೆ-ತ
ಬಾರದಂ
ಈಗ ಮ
ಗಳನ್ನು
ಅವಳನ
ನದ ಸ
ತುಂಬಿ
ಗುಂಗು.
ಓದಲು
ಆಗಲು
ಮತ್ತೊ
ಮೇಲೆ
ನಾಚಿಕೆಂ
ಮೇಲೆ
ಮೇಲೆ
ಸಂಕಲ್ಪ
ನಟಿಸಿದ
ನಡೆದು
ಸುಧ



ಬಾಲ್‌ಭಾಯಿ ಗುಪ್ತಾ
ಓಕ್ಸ್‌ಫಾರ್ಡ್

ಚಿಲ್ಲರೆ ಹಾಗೂ ಇತರರ: ಅನಂದ್ ಬೆನ್ಸೆಟ್ಟಿಲ್ಸ್, 91, ಬಿಗ್ ಬಹಾರ್, ತಿರುಚಿನಾಪಳ್ಳಿ-8 • ಇಂದಿರಾ ಬೆನ್ಸೆಟ್ಟಿಲ್ಸ್, ಬ್ಲಾಕ್ 'ಡಿ', ಸಿ.ಬಿ.ಎ.ಬಿ. ಕಾಂಪ್ಲೆಕ್ಸ್, ಡಿಸ್ಟ್ರಿಕ್ಟ್ ಆಫೀಸ್ ರೋಡ್, ಬೆಂಗಳೂರು-9 • ಎಸ್ಕಾರ್ಪ್ಸ್, 26/ಬಿ, ವೆಸ್ಟ್ ಟವರ್ ಸ್ಕೀಟ್, ಮದ್ದೂರು-1

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 Roorich
Bangalore 1

6

(Bangalore)

'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) Samadhi 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 ~~move~~ ^{move} in measure with me, keeping perfect time with me." God,

would ^{or} man? 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. ~~The cool rays of moonlight~~ ^{The cool rays of moonlight} ~~do not discriminate~~ ^{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 for~~ 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. ~~The~~ In 1926, ~~he won~~ ^{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 ^{rich} ~~rich~~ 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

initiated

- 5 -

10

~~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 the 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. Roerich's heart goes out to the lowly labourer. Perhaps one reason for the popularity and instant impact of Roerich'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 enlivening his paintings. Farmers, blacksmiths, village belles husking the corn, fisherwomen — ~~many are~~ the strata of society ~~are~~ depicted in Roerich's paintings. Piety and rest for life exude from each of these creations. Roerich'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 Roerich 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

- 7 -

Over a hundred thousand people visited the exhibition of Sretoslav 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. Khroushchev 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 Sretoslav 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 ~~Svetoslav~~ Rerich's ^{labours}. Even to those who are ignorant of Indian culture and history, Rerich's paintings open out ~~a world~~ ^{wide vistas} of meaning and purpose; and it is ~~that~~ this trait that gives his work a unique distinction.

Citizen of the World

Svetoslav Rerich'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

9

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 ~~conflict~~ struggle with himself, and have been rightly regarded ~~as~~ among the greatest in sequence paintings 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 ~~the~~ ^(Christ's) love which liberates man from shackles of man's own making. In 'Over the Pass' and other paintings we see men and animals ~~on~~ ~~bravely~~ ~~encountering~~ facing storms, ~~and~~ avalanches of snow and like catastrophes.

optimism

- 10 -

15

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 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 yācāyam puruṣe |
yācāsāvāditye |
Sa ~~tathā~~ 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

16

-11-

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Roerich's portraiture is rich in embellishment, and has often been ~~compared to the~~ ^{said to be} reminiscent of the luxuriance of Paul Van Snyer 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~~ ^{evident} in most of Roerich'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 Roerich does not strictly adhere to any particular school - conservative or modern, ^{almost} ~~practically~~ any school can 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,

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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.

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See Next Page

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Ich zittre nur, ich stotte 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 Musensohn

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 ^{to be} cause these corrections/made in your copies.

With warm regards & best wishes,

Sincerely yours,

S. R. Ramaswamy

Mme Derika Rami 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

S. R. RAMASWAMY

Accompanying reproductions:		1. Portrait of S.Roerich
		2. 'Toil'
		3. 'Spring'
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		7. 'Damodar Kund' (on the outer cover)

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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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It was in 1923 that Svetoslav Roerich first came to India. His first exhibition in India was held in Lucknow in 1936-37. His rich 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, Prague, Belgium, Allahabad, Banaras, Trivandrum, etc. Before long, art circles throughout the world realized that Svetoslav Roerich 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 initiated by his father. Among these is the pact for protection of art treasures in times of war. Svetoslav had an active part in the finalization of that historic pact. Subsequently, Roerich was involved in a number of projects of international significance, besides serving as the Director of International Art Centre, New York, Vice-President of the Nicholas Roerich Museum at New York, etc.

SPIRITUAL VALUES

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Svetoslav Roerich has made India his home since four or five decades ago. It would not 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, for whom work is worship. Roerich's heart goes out to the lowly labourer. Perhaps one reason for the popularity and instant impact of Roerich's paintings ^{is/} in the echo they give rise to in the minds of countless people; the other reason is of course the spiritual or cosmic vision enlivening his paintings. Farmers, blacksmiths, village belles husking the corn, fisherwomen - many are the strata of society depicted in Roerich's paintings. Piety and zest for life exude from each of these creations. Roerich'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 Roerich has assimilated the essence of all religions - Oriental and Occidental - to evolve for himself an outlook which is cosmic and 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 N. Khrushchev and others of his delegation who visited India, ^{at/} the time, the entire exhibition was flown to the Soviet Union, where, according to official figures, [,] some 4,25,000 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 ⁽⁸⁾ in the Soviet Union, in celebration of the ⁽⁸⁾ 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 Roerich's labours. Even to those who are ignorant of Indian culture and history, Roerich's paintings open out wide vistas of meaning and purpose; and it is this trait that gives his work a unique distinction. ^{b/c/}

CITIZEN OF THE WORLD

Svetoslav Roerich'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 limitations -

geographical or other. He is, as is well known, married to an Indian (1945) - Devika Rani, the renowned actress who dominated the Indian screen in the thirties.

H/2/O
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A well-known passage in the Taittiriya Upanishat says:

Sa Yascayam (Puruse)

Yascasavaditye .

Sa Ekah "

स यश्चायं पुरुषे । यश्चायावाद्रित्ये । स एकः ॥

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Sich alles an mir fort.

wegzupfeifen- Der Musensohn

'SUDHA' KANNADA WEEKLY, BANGALORE, 26TH OCTOBER 1975.

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

CREATOR OF INCOMPARABLE PAINTINGS THAT ENSHRINE ETERNAL VALUES

by

S.R. RAMASWAMY

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

- Der Musensohn

M. Panna 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.

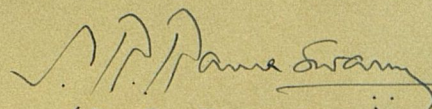
I have gone through the copy, and am returning it with this. I have marked a few corrections of a minor nature.

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