



ROERICHS

EXHIBITION OF PAINTINGS

ORGANISED BY
BIRLA ACADEMY OF ART & CULTURE CALCUTTA
NINTH ANNIVERSARY 1976

*"IN BEAUTY WE ARE UNITED
THROUGH BEAUTY WE PRAY
WITH BEAUTY WE CONQUER."*

N. Roerich

Birla Academy of Art and Culture feels honoured in presenting a Special Exhibition of the paintings of the famous artist, Prof. Nicholas Roerich (1874-1947) and of his talented son, Dr. Svetoslav Roerich, as a token of our admiration for the unique contributions made by them in the fields of art, culture and international understanding.

We are extremely grateful to Dr. Svetoslav Roerich, Madame Devikarani Roerich and Sri H. K. Kejriwal for lending the major part of the exhibits. But for their gracious and willing co-operation this exhibition would not have been possible. We are also beholden to Sri Dinkar Koushik, Principal, Kala Bhawan (Santiniketan), for contributing a thought-provoking article 'Nicholas Roerich - The Missionary of Culture' to this brochure.

KRISHNA DEVA

January 1976.

Cover Page : Eagle's Nest



Portrait of Prof. Nicholas Roerich
by Svetoslav Roerich

Nicholas Roerich - the Missionary of Culture

Nationalism is a virus disease. It spreads at an alarming rate through the communicable media of the newspapers, radio and television. A nation suffering from it, gets high temperature, loses its normal gravity and feels giddy. It always feels injured at the slightest neglect or casual comment from others.

United Nations charter on human rights opens with a sterling statement - Wars begin in the minds of men, and it is in the minds of men that we will have to build the bastions of peace.

Two decades before United Nations came into being as a world organisation, we come across a very pioneering vision of Roerich, by which he strove to bring many nations of the world together into a single purpose of saving the art treasures. This consensus is now famous and known as the 'Roerich Pact'. 'Roerich had seen the holocaust of the first world war, and later, the devastation during the struggles of Russian revolution. He had seen with his own eyes that wanton destruction of beautiful churches, art museums, sculptures, libraries, ancient universities and monasteries. His sensitive mind, alert to the dangers of nationalism, exhorted with all the force at his command, that the values of culture, the voice of art and architecture were priceless treasures of mankind. A Russian Ikon, the Milanese Church-wall with "The last supper" of Leonardo or Temples of Horiyuji were blessings of the spirit that ennobled man's heritage and gave him the faith in his own unknown powers. Did we not listen to the voice of 'emerveillment' of wonder and awe that was carved in the copper inscription by the Master Sthapati of Ellora? This anonymous grand master of the eighth century ordered the scribe to carve for the posterity following words "Verily this (stupendous structure) was not of my doing! (meaning some divine inspiration was at work and the Sthapati lay no claim for its superhuman excellence)".

Roerich's call for an inter-state pact to revere cultural monuments and keep them out of bounds for the warring hordes is, therefore, a significant achievement. As an artist of the Himalayas, he had felt within himself the ripening essence of aesthetic sensibility. The sheer heights of the peaks and dizzy depths of the valleys, were seen by him becoming enigmatic, alive with the shifting lights of morning and evening sun. In the midst of majestic mountains he had many occasions to measure the physical insignificance of man. He had also seen that it was only man that stood as a glory to the creation of the planet called Earth. He travelled far and wide and discovered for himself that man was a natural friend of man, that the selfish will to power and rule was the main cause for unhappiness and misery that prevailed around us. His prayer to mankind to respect itself by taking care of its treasures is, therefore, extremely important. It would be interesting here to analyse the role of art in the promotion of human welfare as understood by Roerich.

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The works of art - the term includes all such expressions of creativity such as paintings, sculptures, architecture, dance, music, poetry and literature - are an attempt of our mind to locate and give voice to a sense of order. For an untutored primitive, the universe around him is an image of confusion. Animals roar, birds hop around to rob him of his food, the sky showers rain and the sun burns his cheeks. The vegetation is dangerously overgrown hiding lurking ferocity. In this wilderness, he discovers a form of a bull or a horse on the cave walls of his hideout, or finds a rhythm in the regular sound of his stone axe.

He accentuates the shape of a bull or a horse with little line or smear of colour. The simulation of form gives him a feeling of ecstasy. Similarly the beat of his axe makes him attentive to the intervals between the beats. He varies them a little and repeats them to the rhythms that pulsate in his blood. Again he attains ecstasy; he had never felt such an elation earlier. The confusion around him starts to get sorted out. He imagines forms, rhythms and songs that come to him unbidden and make him restless and happy. He works out his premonitions, and slowly a quality of order, of sanity and of peace descends on him.

Art (he thus discovers unconsciously) grows in him a sense of proportion, of balance, of harmony, of order and finally a vision of reality. In this world of unknown quality and quantity he superimposes his own frame of reference. He discovers his ground and his bedrock of existence. Art to him, thus is a release from the prisonership of the unknown.

Roerich could see with his penetrating vision that man need not feel condemned for a life sentence. He knew that the key to this prison cell was in the mind of man, he could release himself with the grace and benediction of his art.

Roerich's another significant contribution in the cause of world unity and harmony, was his design of the banner of peace. In this design, a mighty flag unrolls like the bursting onrush of an ocean wave. On one side we read the words "Pax cultura", I think it is a beautiful conception - elegantly worked out. Here again we find the passionate missionary of culture, marching ahead with his full blast let loose on the fortresses of parochialism and violence.

While unfurling this benign banner of peace this missionary raised his voice to say "Let there resound once again the mighty prayer of peace of the entire world. As the Redcross affirms physical health, so may the banner of peace establish and affirm the spiritual health of mankind".

In this message, Roerich combines his faith in Art and Culture with his conviction in world peace. He states that the spiritual health of mankind is at stake and it is in the minds of man that we should revive the streams of sanity and mental wellbeing. How does a work of art, a piece of poetry, a drama or a musical symphony achieve this essential task?

To understand this does not need any expert study of psychology or cybernetics. Our brain-cells are on constant alert and the everyday events give these cells, vibrations that are very often beyond the level of tolerance. Selfish demands, frustrations that counter these demands and consequent tensions are built up and our brain-cells reach a stage of fatigue. Works of art appear to function like a

magnet that brings order into the vast confusion of iron filings. The brain cells temporarily abandon their earlier agitation and attain harmonious movements. Now cells do not clash : they dance to a given rhythm of a work of art. These rhythms elevate our mind and give it a health which can be justly called spiritual. Here I have limited my observations to the influences Roerich exercised on the permeation of cultural climate for the welfare of mankind. His organisational abilities must have been stupendous. From New York, London, Paris to Allahabad and Varanasi, centres and museums came into being, many of which were his personal contributions. He believed in spreading the message of art to the remotest corner of human civilization. He had that firm conviction which succeeded against odds of misunderstandings, adversities and ideological opposition. It appeared as though he had forged himself in a stronger steel as he faced handicaps and blockades towards his destined purpose.

When we come to estimate his art, we will have to admit that he is an unusual happening. European art of the 19th century (he was born in 1874) in its closing decades was passing through one of the most swift and dramatic transitions in the history of art. We remember that his years of early youth witnessed the emergence of the Impressionists and the Post-Impressionists. But none of these movements have left any perceptible mark on his artistic endeavour, In the last decade of the last century, we notice the appearance of the symbolists like Odilon Redon, Gauguin. Later the Fauvists took over the wave. The Symbolists were not much concerned with the vision and the outer glory of light. They, on the contrary, searched for images out of their mythological memories and psychological response to these. The Fauvists in their turn picked up the severe sharp notes of their palette and created a pictorial world tuned to the high key. If my guess is right, I think Roerich owes his mystical, myth-making strain to the Symbolists and his high pitch of tonal values to the Fauvists. But then these are just contributing factors, His natural tendency was towards creating harmony. In his hands Fauvism seems to have lost its bite and had grown a look of high ecstasy. The towering mountains with their peaks catching the most unimaginable hues, the blues of the skies held into the cup of towering rocks, the pearly grey-blues of the all pervading mists, were knit in a melodic sequence. In the ultimate analysis Roerich created works which were altogether different either from the western mainstream of art or from the oriental art. He may not appear in the history books of art as a daring originator like Picasso, or as a great painter of sensitive imagination like Paul Klee, or like Abanindranath and Nandalal who created a visual language for the renaissance India. He none-the-less will be remembered as a mystic lover of nature, who had given up the scientific civilization and its gadgetry to seek the quiet altitudes of Naggar.

Here, it will be known for generations to come, that there lived a Patriarch, a mystic, a lover of nature and a great visionary who cared for cultural heritage, peace and goodwill to mankind.

Dinkar Koushik
Kala Bhawan, Santinikatan

Nicholas Roerich and His Art

Among the giants of the last generation Prof. Nicholas Roerich (1874-1947) held a unique position. He was at once a great artist and a scientist, a poet and an archaeologist, a philosopher and a humanist, a visionary and a man of action. The nearest parallel we can think of was Leonardo da Vinci who was at once a great painter, sculptor, scientist, musician, architect and engineer. A versatile personality and a veritable 'Renaissance man', his multi-splendoured genius shines through his paintings and his contributions to the stage and the ballet. He painted settings for most of the operas of Wagner, Rinsky - Korsakov and Monssorgsky as well as for Maeterlink and others. The designs he created for the Dance Polavtsienne and the Rite of Spring have become classics.

Born in St. Petersburg in 1874, he had his education in that city where he simultaneously attended the Academy of Art, the Institute of Archaeology, the historic and philosophical courses of the University of St. Petersburg and the Faculty of Law, wherein his father, an eminent Attorney, naturally desired him to specialise. This catholic training laid the foundation of his breadth of vision and his amazing range of achievements as a man and an artist.

Even as a boy Nicholas Roerich took deep interest in Archaeology and ancient monuments and undertook in due course significant archaeological research and excavations in Russia and later organised an expedition to Central Asia across the Himalayas and Tibet from 1924 to 1928. He had a keen historical intuition and took pride since his childhood in the history and legend of his Nordic forbears which was reflected in many of his paintings.

A born painter, Nicholas Roerich produced more than 7000 paintings, portraying a wide variety of themes - historical, religious, decorative and symbolical - combining realism with a high degree of imagination. Starting with oils, he subsequently took to tempera and earlier also painted frescoes in churches and public buildings. His paintings have a timeless quality and in the words of his illustrious son "reveal a wonderful pageant of transcendental thought cast in sublime colours and compositions". Widely acclaimed as the 'Master of the Mountains', Nicholas Roerich was the greatest painter of the Himalayas and conceived them as divine and endowed with a life eternal. He depicted these great mountains in all their mystic moods and in the infinite variety of their forms and colours. Through his paintings we seem to grasp the spirit of these divine mountains and commune with their cosmic aspects, listening to their silence and shadows and visualising the grandeur of their majestic peaks, the solemn beauty of their rugged rock-faces and the mysterious charm of their deep misty valleys.

Roerich got recognition as an artist in 1897, even before he had graduated from the Academy of Art. His painting "The Messenger", bought in that year by Mr. Tretyakov, is now a pride of the Tretyakov Museum of Russia. This painting already has an epic landscape and a sublime mystic quality which are so characteristic of his later works. By 1920 he received global recognition as an artist and held several exhibitions in Europe and America. His paintings are now spread throughout the world and it is said that there is hardly an important art-gallery that does not possess a Roerich painting.

Nicholas Roerich was known not only as a great artist, but acquired renown also as a great scholar, thinker and educationist. He considered education as a striving towards perfection and creative synthesis which could be achieved by a harmonious combination of knowledge and beauty. In fact his art was but a reflection of his philosophy of life and his elevated concept of the functions of beauty. To quote his own words :-

"The pledge of happiness for humanity lies in beauty. Hence, we assert Art to be the highest stimulus for the regeneration of the Spirit. We consider Art to be immortal and boundless".

"Art is the heart of the people and knowledge the brain of the people, and that only through the heart and through wisdom can mankind arrive at union and mutual understanding".

"Art will unify all humanity. Art is one - indivisible. Art has its many branches, yet is for all. Everyone will enjoy true art. The gates of the 'Sacred source' must be wide open for everybody, and the light of Art will influence numerous hearts with a new love".

"Art is to create Beauty ; through Beauty we gain victory ; through Beauty we unite and through Beauty we pray to God".

To realize his ideals and to give a concrete form to his visions of art, beauty and education he founded several institutions of which noteworthy are :-The International Society of Artists (Chicago), The Master Institute of United Arts (New York), Corona Mundi (International Art Centre), the Roerich Museum (New York) and the Himalayan Research Institute in Kulu. His exalted aim in establishing these institutes was to unify all mankind through art, beauty and culture.

He was also a poet and a prolific writer and besides contributing numerous articles to learned journals, he published thirty volumes dealing mostly with cultural, philosophical and international themes. His better known books are :- Altai Himalaya, Heart of Asia, Flame in the Chalice, Realm of Light, Shambhala and Himalaya. These contributions reveal him as a great thinker and a prophet.

Roerich was also a great organiser and a unique crusader for peace and international understanding. Two instruments were devised by him for promoting a

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new world order through culture. The first was a Banner of Peace and the second 'Pax Cultura' or Cultural pact of peace. The Banner is white with three red spheres in the centre, representing art, science and religion, enclosed within a circle indicating their fundamental unity. The sign is also symbolical of the past, present and future, all embraced within the circle of eternity, 'Pax Cultura', popularly known as the Roerich pact, was intended as a solemn international agreement for the protection of all cultural property in times of war and civil commotion. This pact, initially accepted by 35 nations and signed by 21 nations including the U.S.A. in 1935, became the foundation for the Hague Convention of 1954 when it was adopted by all countries of the world and provided for the protection in times of war and peace of all educational, artistic, religious and scientific institutions as well as sites of cultural significance.

Next to America which has the maximum number of his paintings housed in the Roerich Museum in New York, his largest collection of paintings finds sanctuary in the Indian Museums and Art Galleries at such centres as Travancore, Hyderabad, Baroda, Indore, Varanasi and Allahabad. It was indeed significant that after roaming all the world over, Roerich chose to settle down in India and spent the last 19 years of his life in a quiet recess of the Himalayas in the Kulu valley, engaged in his creative work and worship in sight of the eternal snows. The great love which he ever bore for India was expressed by him in such ecstatic terms :-

"O Bharata, all beautiful, let me send thee my heart-felt admiration for all the greatness and inspiration which fill thy ancient cities and temples, thy meadows, thy deobans, thy sacred rivers, and the Himalayas".

Russian by birth but Indian in spirit, he looked and moved like an Indian sage of old and indeed brought the souls of Russia and India together. His Centenary which fell in 1974 was celebrated with great eclat in America and many countries of Europe and Asia but more so in USSR and India. Special exhibitions were held of his paintings in Moscow and Leningrad. The USSR published commemorative volumes and released medals, postal stamps, picture postcards and films in his honour. A bronze plaque with Nicholas Roerich's image and a symbol of his famous Banner of Peace was placed on the second highest summit of the Altai mountains in Siberia which has been named after Nicholas Roerich - a fitting tribute indeed to the "Master of the Mountains" !

Krishna Deva

January 1976

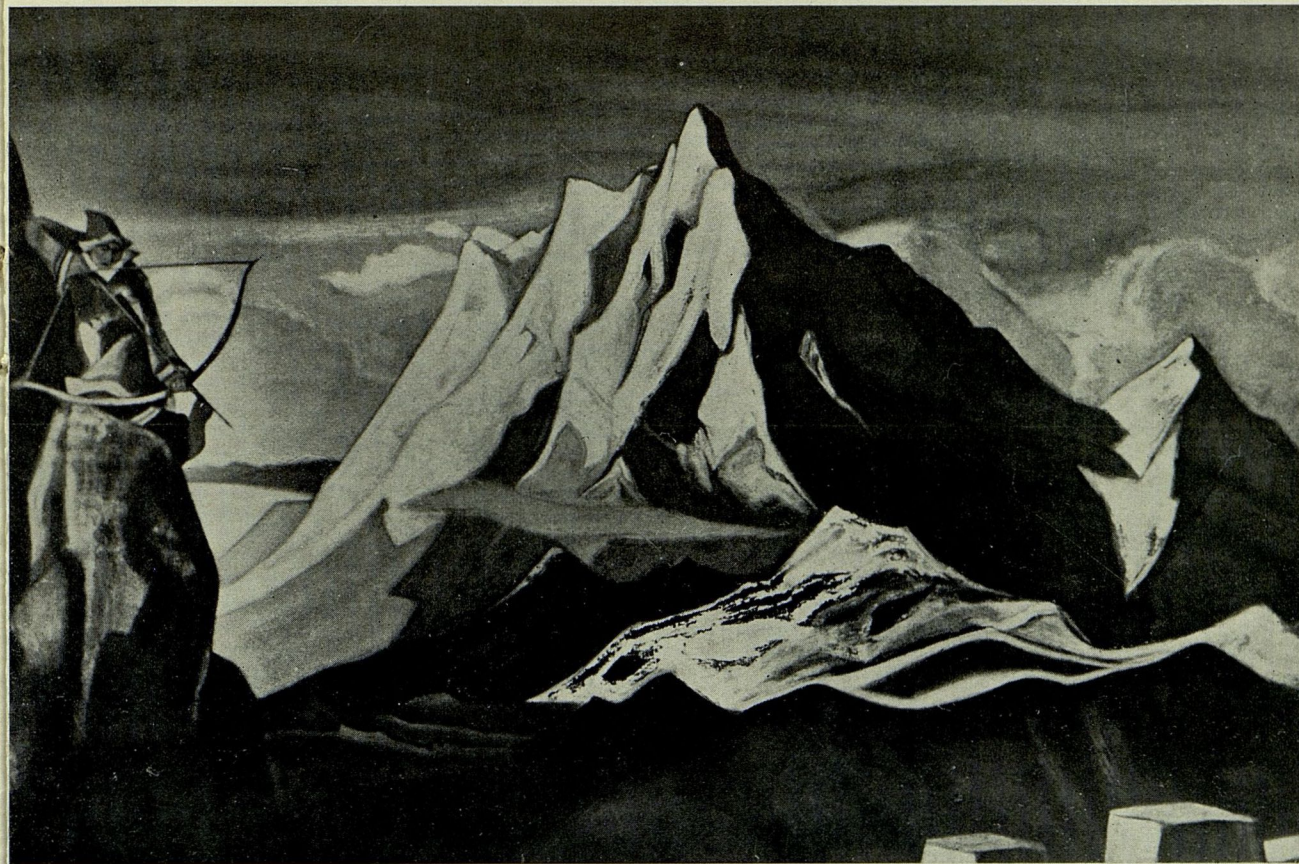


The Blind



Banner of Peace

Village in Mountain



Message of Shambhala



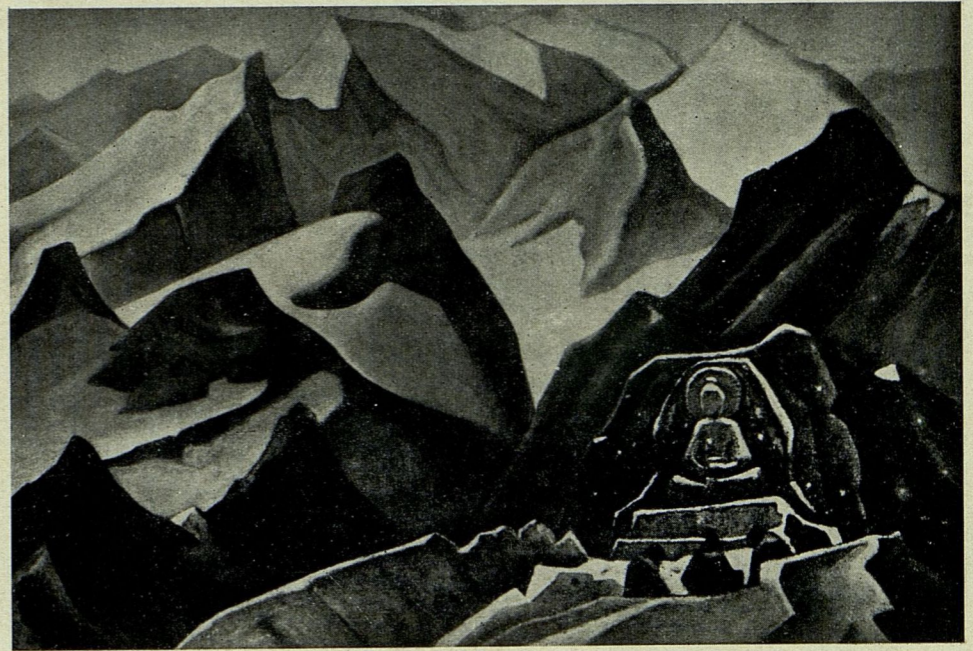
Snow Maiden



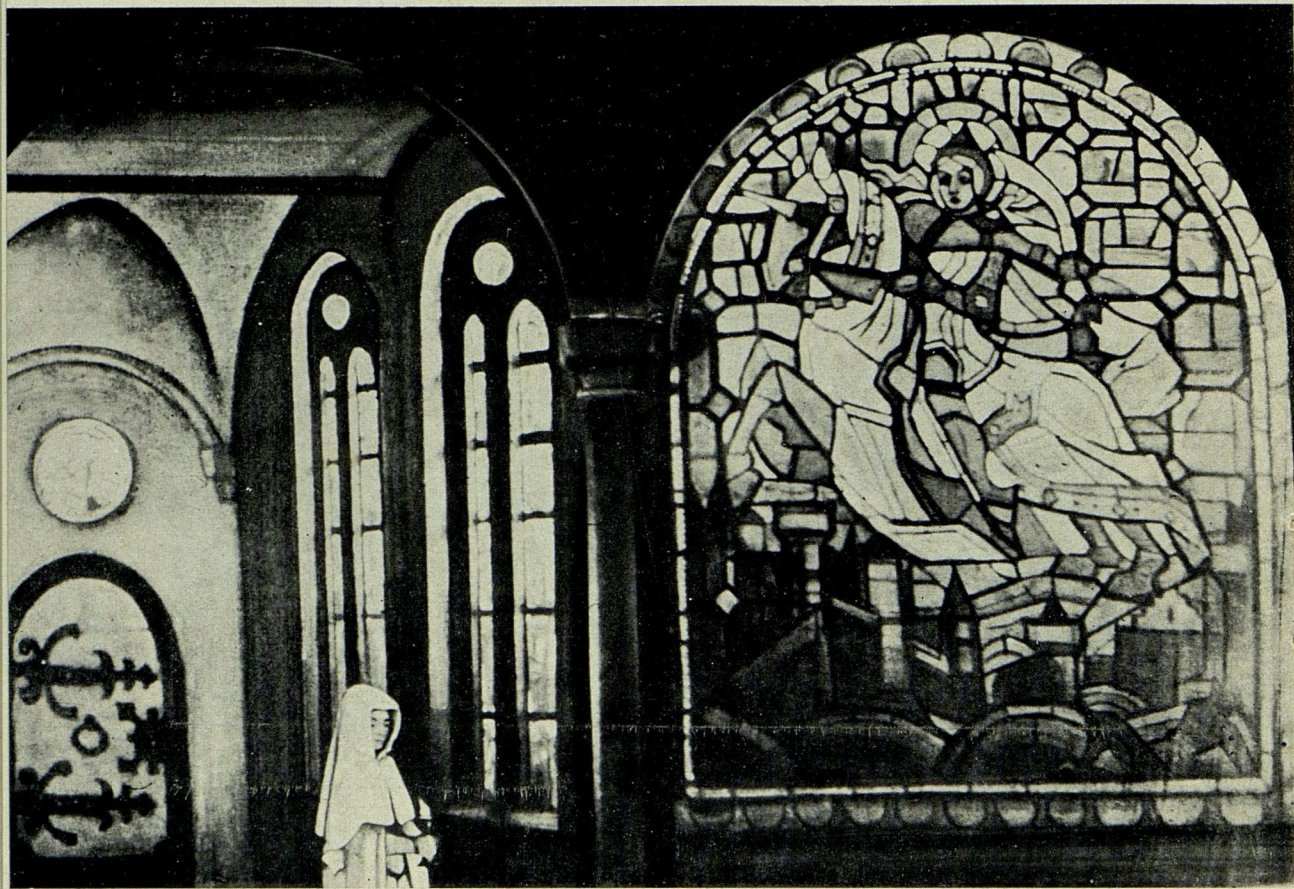
St. Francis



The Snow Maiden



Worshipping Buddha in Mountain Cave



White Sister



Across the Stream

Svetoslav Roerich and His Art

Dr. Svetoslav Roerich, the talented son of Prof. Nicholas Roerich, is not only a chip of the old block but is a substantial part of the block itself. A born artist and a lifelong collaborator in the grand missions of his father, he has substantially added to the rich artistic and humanitarian patrimony he inherited from his great father. Like his father, he is a mystic and a painter, a painter of mountains and its moods but he has a style of his own and an individual technique. Unlike his father, he is not prone to harking back to the past nor does he relish to draw his imagery from the Byzantine saints or the Oriental sages and Bodhisattvas or the Lamaistic Shambhala. He is more concerned with the dynamic present and loves to depict the landscape and the common people of India. But he has the rare gift of sublimating the visible reality and investing the common sights and sounds with a transcendental charm and an aura of divine presence. He imparts these extraordinary effects by his peculiar penchant of building a strong evocative structure, by a musical rhythm and by the subtle way of laying contrasting complementary colours which stir our emotions. The pictures that emerge from his deft hands thus become exquisite dreams in colour harmony and pattern.

Born in 1904 in St. Petersburg, Svetoslav Roerich received his early schooling in Russia and Sweden and higher training in art and architecture in England and America. He held his first successful exhibition in America in 1923 followed by several others and was awarded the medal of the Sesquicentennial Exposition at Philadelphia for an Oriental Composition. One of the greatest portrait painters of the world, his portrait studies of his father Nicholas Roerich exhibited at Venice in 1930, at New York in 1932 and the one acquired by the Luxemburg Museum, Paris in 1936, won international fame. A master artist who is profoundly interested in the portrayal of life, he is equally distinguished as a painter of landscapes and imaginative studies. He is the recipient of many awards and honours and world wide recognition as an artist and his paintings and portraits adorn the principal art galleries and private collections all the world over.

Among his paintings, the well-known triptych - 'Whither Humanity', 'Humanity crucified' and 'The Release' - is noteworthy for its symbolical import, monumental composition and powerful rendering. These panels express the anguish of humanity caused by the cruelties, violence and wars and the ultimate release from suffering to be effected through the healing power of love and compassion. These indeed touch the deepest chords of our heart and it has been rightly said that 'if the artist had painted only these and nothing else, even then he would have been entitled to everlasting fame'.

His Biblical and imaginative compositions are veritable soulscapes characterised by dramatic sweep and swirling rhythm and are represented in this exhibition by *Jacob and the Angel (1943)* and *Out of the Storm (1947)*.

His scenes from life present gripping vignettes of the colourful landscape and people of India, and are represented in this exhibition by *Silhouettes (1953)*, *Sacred Flute (1955)* and *The Race (1958)*. Imbued with profound human significance and tender sympathy for the fellow beings, these genre pictures impress us as much by their decorative and sensuous beauty as by their warm glowing colours which seem to be inspired by the old Indian murals and miniatures.

His mountainscapes and snowscapes, like those of his father, overpower the beholder with a sense of awe, vastness and grandeur and lift him to a realm of spiritual ecstasy. His '*Deo Tibba (1947)*', '*White Citadel - Kanchenjunga (1954)*' and '*Kanchenjunga - Sunset (1954)*', exhibited here, are indeed captivating studies wherein the artist captures the majestic beauty and vastness of these mountains together with their changing moods and colours. Of his other mountainscapes shown here, '*Toiling by Night (1939)*' is remarkable for the golden glow of torches contrasting with the deep purple of the night, while '*Over the Pass (1939)*' literally takes the beholder 'to the brink of the precipice to let him gaze into the infinity'.

As a portraitist, Svetoslav Roerich has a superb mastery of technique and draughtsmanship. The portraits painted by him of his great father have won universal acclaim and adorn many an art-gallery of the world. His portraits of the celebrities like Pandit Jawaharlal Nehru, Dr. Radhakrishnan and his talented wife, Madame Devika Rani Roerich, the beauty queen of the Indian screen, are likewise well-known, since these bring out not only the feel and texture of their external appearance but reveal the essence of their character and personality.

Born in Russia and grown up in an international milieu, he has profound love for India which he has adopted as his home and centre of his creative activities. Consequently 'Svetoslav Roerich's art is like a great river whose source lies in the heart of Russia, but which draws water from two tributaries-West European and Indian. It becomes a single torrent in his brilliantly individual and sweepingly creative personality'.

The celebrations for the 70th Birth Anniversary of Svetoslav Roerich which happily coincided with the Centenary of his great father were held in many countries of the world including USSR and India during the last quarter of 1974. A special Russian aircraft carried 170 of his paintings together with some paintings of his father from Bangalore to Moscow for exhibitions which were held in Moscow and Leningrad. The impact of these special exhibitions was heightened by the physical presence of Svetoslav Roerich and his talented wife Madame Devika Rani Roerich. These exhibitions continued for months and were literally thronged by thousands of enthusiastic visitors many of whom had to wait in long queues outside the galleries in the snowy Russian winter. The tremendous enthusiasm of the Russian public can only be explained by the fact that they came to meet and view the paintings of one who belonged both to Russia and India and represented both the countries.

January, 1976

Krishna Deva



Hasten

Toiling by Night





You must not see these flames



Man Behold



Over the Pass

Catalogue of Paintings

NICHOLAS ROERICH

1.	Village in Mountain	..	..	99.5 × 61.5
2.	Worshiping Buddha in Mountain Cave	..	..	98 × 61.5
3.	Mountain's Peak	..	..	44 × 29
4.	Mountain's Peak	..	..	44.5 × 29.5
5.	Mountain's Peak	..	..	44.5 × 29.5
6.	Mountain's Peak I River	..	..	44 × 29
7.	Mountain's Peak	..	..	44.5 × 29.5
∞	Mountain's Peak	..	..	44 × 29
9.	Snow Maiden	..	..	101.5 × 61.5
10.	Message of Shambhala	..	..	153.5 × 92
11.	Study for the Giant	..	..	44 × 29
12.	Star of the Hero	..	..	45 × 29
13.	Tibetian Camp	..	..	44 × 29
14.	Himalayas	..	..	44 × 29
15.	Himalayas	..	..	44 × 29
16.	Himalayas	..	..	44 × 29
17.	Himalayas	..	..	44 × 29
18.	Himalayas	..	..	44 × 29
19.	Himalayas	..	..	44 × 29
20.	Himalayas	..	..	44 × 29
21.	Himalayas	..	..	44 × 29
22.	Himalayas	..	..	44 × 29
23.	Himalayas	..	..	44 × 29
24.	Himalayas	..	..	44 × 29
25.	Himalayas	..	..	44 × 29
26.	Himalayas	..	..	44 × 29
27.	The Blind	..	..	122 × 76.5
28.	Eagle's Nest	..	..	123 × 92
29.	Saint Sergius	..	..	122.5 × 61.5

SVETOSLAV ROERICH

30.	Toiling by Night, 1939	..	..	122.5 × 137.5
31.	Over the Pass, 1939	..	..	122.5 × 137.5
32.	Jacob and The Angel, 1943	..	..	153 × 92
33.	Out of the Storm, 1947	..	..	153 × 92
34.	Deo Tibba, 1947	..	..	153 × 92
35.	Silhouettes, 1953	..	..	153 × 92
36.	White Citadel - Kanchanjunga, 1954	..	..	153 × 77
37.	Kanchanjunga - Sunset, 1954	..	..	153 × 77
38.	Hasten, 1954	..	..	184 × 92
39.	Sacred Flute, 1955	..	..	153 × 91.5
40.	The Race, 1958	..	..	92 × 61.5
41.	Landscape, 1959	..	..	91.5 × 61.5

All measurements are in Centimetres.

JAWAHARLAL NEHRU'S TRIBUTE TO NICHOLAS ROERICH

When I think of Nicholas Roerich I am astounded at the scope and abundance of his activities and creative genius. A great artist, a great scholar and writer, archaeologist and explorer, he touched and lighted up so many aspects of human endeavour. The very quantity is stupendous - thousands of paintings and each one of them a great work of art. When you look at these paintings, so many of them of the Himalayas, you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past. They remind us of so much in our history, our thought, our cultural and spiritual heritage, so much not merely of the India of the past but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvases.

December 1947

LETTER OF RABINDRANATH TAGORE TO NICHOLAS ROERICH

Your pictures profoundly moved me. They made me realise one thing which is obvious and yet which one needs to discover for oneself over and over again : it is that Truth is infinite. When I tried to find words to describe to myself what were the ideas which your pictures suggested, I failed. It was because the language of words can only express a particular aspect of Truth, and the language of pictures finds its domain in Truth where words have no access. Each art achieves its perfection when it opens for our mind the special gate whose key is in its exclusive possession. When a picture is great we should not be able to say what it is, and yet we should see it and know. It is the same with music. When one art can fully be expressed by another then it is a failure. Your pictures are distinct and yet are not definable by words - your art is jealous of its independence because it is great.

London 1920

Layout : Our Designer Gouri Ghose
Photographs : Our Photographer Nilmony Roy

Published by Shri Krishna Deva, Offg. Director, Birla Academy of Art & Culture, Calcutta
Printed by Shri A. Ghose, Caxton & Co., Calcutta

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NICHOLAS ROERICH AND HIS ART

By
Krishna Deva

Among the giants of the last generation Prof. Nicholas Roerich (1874-1947) held a unique position. He was at once a great artist and a scientist, a poet and an archaeologist, a philosopher and a humanist, a visionary and a man of action. The nearest parallel we can think of was Leonardo da Vinci who was at once a great painter, sculptor, scientist, musician, architect and engineer. A versatile personality and a veritable "Renaissance man", his multi-splendoured genius shines through his paintings and his contributions to the stage and the ballet. He painted settings for most of the operas of Wagner, Rimsky - Korsakov and Monssorgsky as well as for Maeterlink and others. The designs he created for the Dance Polavtsienne and the Rite of Spring have become classics.

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"The pledge of happiness for humanity lies in beauty. Hence, we assert Art to be the highest stimulus for the regeneration of the Spirit. We consider Art to be immortal and boundless".

"Art is the heart of the people and knowledge the brain of the people, and that only through the heart and through wisdom can mankind arrive at union and mutual understanding".

"Art will unify all humanity. Art is one - indivisible. Art has its many branches, yet is for all. Everyone will enjoy true art. The gates of the 'Sacred source' must be wide open for everybody, and the light of Art will influence numerous hearts with a new love".

"Art is to create Beauty; through Beauty we gain victory; through Beauty we unite and through Beauty we pray to God".

To realize his ideals and to give a concrete form to his visions of art, beauty and education he founded several institutions of which noteworthy are:- The International Society of Artists (Chicago), The Master Institute of United Arts (New York), Corona Mundi (International Art Centre), the Roerich Museum (New York) and the Himalayan Research Institute in Kulu. His exalted aim in establishing these institutes was to unify all mankind through art, beauty and culture.

He was also a poet and a prolific writer and besides contributing numerous articles to learned journals, he published thirty volumes dealing mostly with cultural, philosophical and international themes. His better known books are:- Altai Himalaya, Heart of Asia, Flame in the Chalice, Realm of Light, Shambhala and Himalaya. These contributions reveal him as a great thinker and a prophet.

Roerich was also a great organiser and a unique crusader for peace and international understanding. Two instruments were devised by him for promoting a new world order through culture. The first was a Banner of Peace and the second 'Pax Cultura' or Cultural pact of peace. The Banner is white with three red spheres in the centre, representing art, science and religion, enclosed within a circle indicating their fundamental unity. The sign is also symbolical of the past, present and future, all embraced within the circle of eternity, 'Pax Cultura', popularly known as the Roerich pact, was intended as a Solemn international agreement for the protection of all cultural property in times of war and civil commotion. This pact, initially accepted by 35 nations and signed by 21 nations including the U.S.A. in 1935, became the foundation for the Hague Convention of 1954 when it was adopted by all countries of the world and provided for the protection in times of war and peace of all educational, artistic, religious and scientific institutions as well as sites of cultural significance.

Next to America which has the maximum number of his paintings housed in the Roerich Museum in New York, his largest collection of paintings finds sanctuary in the Indian Museums and Art Galleries at such centres as Travancore, Hyderabad, Baroda, Indore, Varanasi and Allahabad. It was indeed significant that after roaming all the world over, Roerich chose to settle down in India and spent the last 19 years of his life in a quiet recess of the Himalayas in the Kulu valley, engaged in his creative work and worship in sight of the eternal snows. The great love which he ever bore for India was expressed by him in such ecstatic terms:-

"O Bharata, all beautiful, let me send thee my heart-felt admiration for all the greatness and inspiration which fill thy ancient cities and temples, thy meadows, thy deobans, thy sacred rivers, and the Himalayas".

Russian by birth but Indian in spirit, he looked and moved like an Indian sage of old and indeed brought the souls of Russia and India together. His Centenary which fell in 1974 was celebrated with great éclat in America and many countries of Europe and Asia but more so in USSR and India. Special exhibitions were held of his paintings in Moscow and Leningrad. The USSR published commemorative volumes and released medals, postal stamps, picture postcards and films in his honour. A bronze plaque with Nicholas Roerich's image and a symbol of his famous Banner of Peace was placed on the second highest summit of the Altai mountains in Siberia which has been named after Nicholas Roerich - a fitting tribute indeed to the "Master of the Mountains"!

January, 1976

CATALOGUE OF PAINTINGS

NICHOLAS ROERICH

1.	Village in Mountain	..	99.5	x	61.5
2.	Worshiping Buddha in Mountain Cave	.	98	x	61.5
3.	Mountain's Peak	..	44	x	29
4.	Mountain's Peak	..	44.5	x	29.5
5.	Mountain's Peak	..	44.5	x	29.5
6.	Mountain's Peak I River	..	44	x	29
7.	Mountain's Peak	..	44.5	x	29.5
8.	Mountain's Peak	..	44	x	29
9.	Snow Maiden	..	101.5	x	61.5
10.	Message of Shambhala	..	153.5	x	92
11.	Study for the Giant	..	44	x	29
12.	Star of the Hero	..	45	x	29
13.	Tibetian Camp	..	44	x	29
14.	Himalayas	...	44	x	29
15.	Himalayas	..	44	x	29
16.	Himalayas	..	44	x	29
17.	Himalayas	..	44	x	29
18.	Himalayas	..	44	x	29
19.	Himalayas	..	44	x	29
20.	Himalayas	..	44	x	29
21.	Himalayas	..	44	x	29
22.	Himalayas	..	44	x	29
23.	Himalayas	..	44	x	29
24.	Himalayas	..	44	x	29
25.	Himalayas	..	44	x	29
26.	Himalayas	..	44	x	29
27.	The Blind	..	122	x	76.5
28.	Eagle's Nest	..	123	x	92
29.	Saint Sergius	..	122.5	x	61.5

30.

SVETOSLAV ROERICH

30.	Toiling by Night, 1939	..	122.5	x	137.5
31.	Over the Pass, 1939	..	122.5	x	137.5
32.	Jacob and The Angel, 1943	..	153	x	92
33.	Out of the Storm, 1947	..	153	x	92
34.	Deo Tibba, 1947	..	153	x	92
35.	Silhouettes, 1953	..	153	x	92
36.	White Citadel - Kanchanjunga, 1954..		153	x	77
37.	Kanchanjunga - Sunset, 1954	..	153	x	77
38.	Hasten, 1954	..	184	x	92
39.	Sacred Flute, 1955	..	153	x	91.5
40.	The Race, 1958	..	92	x	61.5
41.	Landscape, 1959	..	91.5	x	61.5

All measurements are in Centimetres.

LETTER OF RABINDRANATH TAGORE TO NICHOLAS ROERICH

Your pictures profoundly moved me. They made me realise one thing which is obvious and yet which one needs to discover for oneself over and over again: it is that Truth is infinite. When I tried to find words to describe to myself what were the ideas which your pictures suggested, I failed. It was because the language of words can only express a particular aspect of Truth, and the language of pictures finds its domain in Truth where words have no access. Each art achieves its perfection when it opens for our mind the special gate whose key is in its exclusive possession. When a picture is great we should not be able to say what it is, and yet we should see it and know. It is the same with music. When one art can fully be expressed by another then it is a failure, Your pictures are distinct and yet are not definable by words - your art is jealous of its independence because it is great.

London 1920

JAWAHARLAL NEHRU'S TRIBUTE TO NICHOLAS ROERICH

When I think of Nicholas Roerich I am astounded at the scope and abundance of his activities and creative genius. A great artist, a great scholar and writer, archaeologist and explorer, he touched and lighted up so many aspects of human endeavour. The very quantity is stupendous - thousands of paintings and each one of them a great work of art. When you look at these paintings, so many of them of the Himalayas, you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past. They remind us of so much in our history, our thought, our cultural and spiritual heritage, so much not merely of the India of the past but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvases.

December, 1947

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

8th March 1976.

Booklet on the Exhibition of Paintings in Calcutta
on January 9th, 1976, at the Birla Academy of Art
and Culture.

With compliments from:

Mme. DEVIKA RANI ROERICH.