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MAHARSHI NICHOLAS ROERICH
Artist and Realist

by
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A chilly shrill of anguish, sorrow and bereavement had passed throughout the world of art and literature, culture and civilisation, and had shook the heart of a fatherless humanity to the very roots of her being. It was in the middle of December in the year 1947. The world-renowned Russian artist, Nicholas Konstantinovich Roerich, who was also an eminent writer and a poet, a philosopher and an explorer, an educationist and an archaeologist, a historiographer and towering above them all a prophet all rolled into one, had bade farewell to his fellowbeings, had taken leave of this world, had departed for the travel of the Universe, the worlds beyond our planet. He was a traveller all his life. No surprise then if he deserted his quiet retreat ^{if he castigated his mortal remains} ~~in~~ ^{our world.} the Himalayas for travels beyond. As in life, so in death! Nevertheless, it was too much for his fellowbeings in this planet, an unbearable burden of grief. The heart was heavy. The whole world stood shorn of this Master of Beauty which he wove ceaselessly and incessantly in the texture of his magnificent canvasses of rare charm, full of the conglomeration of captivating colours, in the course of 74 years of his life. Had this Magician of Majestic Colour, whom we had learned to revere and respect with profound love, died? It was preposterous, it was unbelievable. The news of his sad and sudden demise came to us like a veritable thunderbolt from the blue which arrested and brought into unison the heart of the whole humanity, irrespective of class, creed, colour, sex and national water-tight compartments, to mourn the irreparable loss of this great Russian sage, this profound thinker, this fiery poet of art, beauty and culture, this indefatigable fighter and guardian of world-peace, this protector of amity and friendship among the comity of nations not through politics which is parochial, dirty and dingy beyond doubt, but through "Pax per Cultura" - Peace through Culture.

Scarcely a fortnight had elapsed after this sad event, when an exhibition of the fascinating paintings of this great Russian artist was held in New Delhi. Opening the exhibition, Pandit Jawaharlal Nehru, the Prime Minister of India, struck the correct note, when he said, "It is right that this exhibition should be held in spite of the fact that the creator of these canvasses died recently, because art and the kind of

work.....

work Roerich did, have and ought to have little to do with the life or death of an individual. It is superior to that; it lives on and is, in fact, much more permanent than human lives." Verily, the multi-faceted art of Roerich is immortal, nay, invincible. What matters it if the mortal who did it is alive or not? What matters it if the great saint is not here to realise his ideals which he placed before us? What matters it if the seer's hands have ceased working, that his mind has stopped striving and aspiring? For, is his work not done? For, has he not left unto the younger generation, the would-be mothers and the posterity yet to come enough legacy? And, is it not our duty to continue the unfulfilled, the unrealised mission of the Master, the Father, which he has bequeathed unto us to complete? Shall we fail the Master in the utmost faith and confidence he so cherishingly and nobly reposed in us?

To India and Indians, Nicholas Roerich was a veritable "MAHARSHI" - the Great Saint. Multiple were the aspects of his life, work and activities. "Give art to the people", Roerich used to say. "We should have not only museums, theatres, schools, libraries, stations and hospitals, but even prisons decorated and beautified. Then, we shall have no more prisons."

Panditjee has made reference in one of his books that he found consolation and peace of mind when, during his prison-days of companionlessness, he glanced at the colour-reproductions of Roerich's marvellous paintings depicting the mountain-ranges of the Himalayas in their many and various moods and forms; and that he was reminded, during those forlorn and desolate days, of the vast spaces beyond the narrow prison-cell, of the wide world beyond the big, lifeless and bleak ^{prison-}walls, full of beauty, of verdure-green landscape of the grassy plains, the towering blue mountains with their snowy and silvery peaks, the azure sky, of the moonlit or silent starry nights, of trees and beautiful flower-beds of the forests of India. If this was the impression of India's greatest leader, what the ordinary prisoners and criminals might have experienced if ~~they were given~~ the similar opportunity was afforded to them? What change and transformation the convicts might have undergone if they had seen the same paintings, what goodness they might have felt? If this was the effect of Roerich's majestic paintings on the prison-birds, what influence they might have exerted on the cultured and educated people, what admiration they might have wrought into the minds of the simple, innocent-hearted peasants and labourers and work-

workers not only of India but of the whole world? Nicholas Roerich's paintings which were beyond the pale of any language-barrier, gave un-failing solace to the wearied eyes and the tortured minds.

No wonder, therefore, if the Prime Minister of India, His Excellency Pandit Jawaharlal Nehru, thought it fit to posthumously pay to this great Russian savant ~~pannons~~ this eloquent homage:

"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 plains 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 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 canvasses."

For over two and a half decades Nicholas Roerich spent his life in the seclusion of the Himalayas, outside the hub-hub of the modern, congested city-life. Actually, leading the life of a real recluse, reminiscent of some ~~Indian~~ ancient sage of India, this ^{noble} ~~noble~~ saint from Russia painted the life-giving grandeur of the Himalayas and wrote about them volumes of books, one of which being his magnum opus - "Altai Himalayas". Writing about the Himalayas once, he mentioned: "Nowhere is there such a glimmer, such spiritual satiety. I am happy to have the privilege of disseminating throughout the world the glory of the Himalayas - the Sacred Jewel of India." Again and again, he has spoken feelingly and affectionately about the Himalayas which he immortalised through his unique paintings. At another place, he exclaimed ex tempore: "Himavat, the beautiful! Thou hast given us our greatest treasures and for ever thou shalt remain the guardian of the greatest mystery, the holy marriage of heaven and earth!" It was this Russian, more perhaps than any ~~and~~ living Indian artist, who revealed not only to the West and the world at large, but to Indians themselves, the hidden beauty of the Himalayas by delineating them 'in all their mystic moods,... in

the infinite variety of their forms and colours' through his magnificent canvasses and his marvellous books.

Such a supreme soul had yielded to the sway of death on the 15th of December 1947 at his Kulu Valley residence. 'The Prophet of Beauty and Peace' had departed. Who was this person who had achieved so much name, so much fame? The life-story of this great personality reads like a fairy-tale.

Nicholas Roerich was born on the 9th day of October in the year 1874 at St. Petersburg in European Russia. Young Nicholas was educated in Russia. He was simultaneously a student of the School of Law, the Faculty of History and Philology, the Academy of Art and Literature, and the Institute of Archaeology, besides attending innumerable lectures on subjects kindred to history and arts. Over and above this, he took keen interest in the histrionic, musical and terpsichorean arts of his time by attending concerts, dramas and operas. His art education commenced before entering the Academy of Fine Arts under the sculptor Mikeschin and the mosaicist Kudrin. In the Academy of Fine Arts, his training took place under Kuindji. After passing out of the Academy of Fine Arts, he studied under the famous French artiste Cormon in Paris.

Early in his student days while studying in the Institute of Archaeology, he carried out by way of practical field work some original research first in his family ~~estate~~ estate - "Isvara" - near St. Petersburg where he found pre-historic mounds. This interest was felt overwhelmingly manifest within him. which was ultimately to lead him while in Russia to the discovery of early lake-dwellers in the Novgorod Province and the finding of enormous troves of stone implements in the neighbourhood of Pirog and Shleno. He was also responsible for the conduction of the excavations in the Novgorod Kremlin which led him to the wonderful discovery of the remarkable strata of successive cultures. He conducted extensive researches and expeditions in this direction in the provinces of Pskov and Tver and later on travelled throughout Russia studying and specialising in the pre-historic past of Russia. He travelled as far North as Moscow and as far South as Caucasus and the Black Sea. Later, he became a lecturer in the Institute of Archaeology ^{lectures} giving and writing on the early civilizations. Often he garbed essays on early civilizations in a popular people's language with a view to popularising and stimulating love for the past in the minds of the masses as well as fostering keen interest in the great periods of the early history of Russian civilisation. Several of writings and lectures were incorporated in a volume "Collected Works", Vol. I., 1914, St. Petersburg. In the

course of his expeditions, excavations and archaeological researches, numbering
Nicholas Roerich acquired remarkable collections/well over 70,000 of the
Stone Age from the earliest periods down to the Bronze Age containing
superb specimens of stone carving and craft. The cave-dwellers of the
Neolithic Age or the Stone Age, according to Roerich, were more artistic
in their temperament and tastes as manifested in the cave-carvings and
and paintings of pre-historic age, than the so-called civilized people
in any recorded period during the historical age. Some of the early pain-
of Roerich
tings/portrayed these pre-historical subjects.

This archaeological work could not continue for long, as Nicholas
Roerich was devoting most of his time to the development of painting. But
the accomplishment he acquired in his archaeological field-work was a
strong foundation for his artistic development. This experience was later
to prove of immense help to him during his stay and travels in India,
Tibet, Central Asia and Mongolia and China with the assistance of his son,
Dr. Georges Roerich.

Roerich cultivated literary accomplishment and his knowledge, his
deep insight into the art of ancient Russia helped him a lot to exercise
this talent of doing gifted writing work and of pursuing the perusals of
literary masterpieces of world repute as also the deep study of the re-
ligious faiths all the world over, remote or recent.

"And even", to quote Roerich, whose contribution to the Russian art
is not only manifold but outstanding, "when you have grasped the magic col-
ouring of those mural paintings in the churches of Yaroslavl and Rostov,
this is not all. Examine carefully the interior of the Church of St. John
the Baptist at Yaroslavl. What a marvellous harmony between the pure trans-
parent tones of azure and that brilliant ochre! What a calm atmosphere
emanates from those green tints with their emerald shadings fading away
into grey and harmonising so wonderfully with the reddish brown of the
figures! Archangels of a serene beauty of countenance crowded with a
dark yellow halo float across the heavens, their immaculate/white
garments
looking all the fresher by contrast with the deep blue in the background.
And the gold is so well inserted, so perfectly adapted, that it never dis-
tracts the eye. These paintings have the quality of the most exquisite
silk tapestries." This passage not only reveals the sensitivity of the art-
ist to the colours and the atmosphere they naturally create, but also the

brilliant command of Roerich in wielding the pictorial language at its highest best.

Another revealing passage which also discloses his deep knowledge of Russian art is the following one on the Church of Rostov:

"In the labyrinth of passages in the Church of Rostov, we halt before many a miniature doorway astonished at the harmonious beauty of their setting. Through the pearl-grey tints which cover these walls with their strange transparencies, human figures, hardly discernable, gaze upon you as you pass. In certain places you seem to feel the heat of the brilliant red and brownish-red colours; in others a bluish-green tint evokes a feeling of immense calm, or you suddenly pause, as if arrested by some solemn warning by the scriptures - to find yourself face-to-face with a sacred figure painted in ochre." This passage shows how human nature reacts to the effects and atmospheres emerging out of the colours. It was this understanding of the power of the colours which made Nicholas Roerich earn the world-wide reputation as a master of colours, as a superb artist.

The art of Roerich has been compared and contrasted with that of many Western and Eastern artists, past or present. The famous European art-critic, Barnett D. Conlan, compares the art of Roerich with Pheidias, a perfect master of all the plastic arts of ancient Greece, as also with the Italian artist of the Middle Ages - Giotto. "If Pheidias", says Conlan, "was the creator of divine form, and Giotto the painter of the Soul, then Roerich may be said to reveal the spirit of the Cosmos." At other place Conlan observes, "If Pheidias had a close affinity with Aeschylus, and Giotto with Dante, then Roerich by his immense faith in the power of Culture may be said to continue the Work of Goethe."

Roerich's art has been compared with the masters of art in the East as well. As "the Master of the Mountains", his art stands out in unique contrast to any of the Western artists. He more resembles the Chinese master-painters like Ma Yuan, Li Lung Mien, Sia Xu'ei, and Wang Wei. In Roerich we find the blending of the ^{best in the} East and the best in the West. "Roerich,whose inspiration is not drawn exclusively from the past and the appearances of the world, not only points out to an understanding of the East and the West, but assures us that a New Era, a New World more spiritual than that of the old order, will arise from such a meeting" ^{a sharp} in contrast to the prophecy of a well-known poet, Kipling, who says: "~~the~~ East is East, ~~the~~ West is West, and never the twain shall meet."

Among the modern masters of Europe, Roerich ranked with Titian, Turner, and Van Gogh, with Vrubel, Cezanne and Courbet and Gauguin. But Roerich towered above them all both in colour and technique. Roerich followed no definite school of painting, though critics have defined his art as "cosmic synthesis" or "synthetic realism". But this does not put Roerich's art into any particular category, into any conventional rut of some special school of painting. If his art has been defined into some special school of painting, it is entirely a new school, an unexplored region, with an originality, an individuality of its own. The School of Roerich's way of painting is only born and will take its proper and permanent/near place in/future. Roerich's place in the present is that of an initiate, a pioneer leading the world of art to new and unexplored vistas and avenues, to uncharted seas and undiscovered lands. Roerich essentially belongs by the very nature of his miraculous art to future, to the posterity.

"In the history of fine arts", observes Claude Bragdon in his preface to Roerich's "Altai Himalaya", "certain individuals have appeared from time to time, whose work has unique, profound quality, which differentiates them from their contemporaries, making it impossible to classify ~~them~~ ^{them} in any known category or to ally them with any school, because they resemble themselves only, and one another, like some spaceless and timeless order of the Initiates. Such were Leonardo da Vinci, Rembrandt, Durer, Blake, and in other fields, Beethoven, and Balzac. Roerich, in his life, in his character, and in his art, reveals himself as a member of this fraternity. For thirty-five years he has been going up and down the world - Europe, America, Asia - absorbing auras of diverse peoples, making pilgrimages to remote places, and always and everywhere scattering wisdom, planting seeds of beauty, some of which have sprung up, flowered and scattered seeds of their own."

We find Roerich safely moving out of Russia for his quest of the wider world, to plumb the depth of the unknown. And with his departure commences a new era in his life. He goes to Europe, particularly to Sweden, France and England. This is the second phase of his life.

He was called upon to prepare settings for Borodin's "Prince Igor", Rimsky-Korsakov's "Snow Maiden", Grieg's "Peer Gynt", Tchaikovsky's "Princess Malvina", Stravinsky's "Rite of Spring", "La Puente Ovejuna", "Die Walkure", "Snegourochka", "Tristan und Isolde", "Soprano Beatrice", "Pelleas and Melisande", and "Aglavaine de Selysette". This is Roerich's contribution to the Russian Theatre, the Russian Opera, and the Russian

Ballet. As Roerich himself puts it, "I compose a symphony with the music choosing a leitmotiv of colour which corresponds with the tonality of the piece." His settings for the Theatre are likened to the music of Rimsky-Korsakov, Stravinsky, Tchaikowsky, Chopin, Bach and Beethoven. Roerich had some sort of divine pre-vision which gave him an unforeseen inkling into the nature of his subjects for the theatrical settings. Thus, long before he visited Kashmir, he portrayed a typically Kashmiri spring in Stravinsky's "Le Sacre du Printemps" alias the "Rite of Spring" which was a sensational and theatrical season at the Champs-Elysees Theatre in Paris. Realising the great artistic achievement of Roerich, Stravinsky dedicated his play to Roerich which was an important event in the history of the stage. Similarly, long before his visit to Tibet or Central Asian Mohammedan countries, Roerich was able, by some deep intuitive talent, to correctly draw the settings bringing the whole atmosphere in a right perspective, in exactly the same way as it existed in those countries. That is the reason why Russia's greatest writer, Tolstoy, after seeing the artist's "MESSENGER" advised Roerich to aim higher than human comprehension can reach. Thus, also another recent Russian writer, Gorky, felt compelled to call Roerich 'the greatest intuitive mind of our age'. Among the other plays to which he gave his inimitable stage-settings are "Sadko", the "Maid of Pskov", "Khovanshina", and "Tzar Saltan". Roerich's scenery for stage-settings has been favourably compared with those of Matisse, Derain and Picasso. And yet Roerich excels them all because of his exceptional and sensitive understanding of music, the theme of the play, and above them all his extraordinary knowledge of history which helps him to give a correct picture to the place sought to be depicted and the time.

After a very successful career on the stage, Roerich moved on to London, where he met for the first time Rabindranath Tagore in 1920. Roerich has recalled in an article entitled "TAGORE AND ROMANCE", full of the exuberance of warm and affectionate memories, his first meeting with Rabindranath Tagore. The friendship, thus begun, lasted for over two decades until the death of India's poet laureate in 1941. His desire to come to and visit India was stimulated with his first meeting with Tagore in London and second meeting in New York, and these meetings enveloped into a lifelong friendship between these two great personalities. Their friendship has now become a sweet memory for the members of both the families to be remembered and cherished all their life. Thus, is written de novo a chapter of very cordial friendship between Russia and India.

But, before Roerich could come to India, he first went to America during the course of early twenties. His visit to the States resulted in many ~~and~~ fruitful and abiding associations. It was due to his personal visit to the United States that a great advance ^{was} made in the American ^{art} world. It was as a result of his strenuous efforts that the world-famous Roerich Museum and the Roerich Academy of Arts at 200 West, 57th Street, and the Roerich Library and Roerich Museum ^{office} at 310, River Side Drive, just near the well-known International House in New York were founded. Roerich Museum ^{its activities} started over twenty-five years ago. Roerich Museum is one of the world's largest museums, its building being a 30-storey skyscraper. It harbours over one thousand canvasses of Roerich. This is a permanent collection of Roerich Museum and boasts of the biggest collection of Roerich's works than any another museum of the world. Among other constructive activities of Roerich Museum are its Master Institute and the International Art Centre of which the latter is better known as "Corona Vundi". The Master Institute of the United Arts is the first of its kind in America to teach all arts under one and the same roof. Among the arts being taught there are music, orchestration, painting, dancing, sculpture, and many other allied ^{fine} arts. The International Art Center of the Roerich Museum fosters interest in the field of international art development by arranging exhibitions in the Roerich Museum premises ^{by organising} or ~~xxxxxxxxxx~~ travelling exhibitions. Here no discrimination with regard to the artist's race, colour, or nationality is made. Everything worthy is ^{granted} ~~granted~~ due regard solely on the merit of its works. In the International Art Center, Roerich's own son, Svestoslav Roerich who is also an artist, worked for over seven years as its director and guided and inspired its activities. Svestoslav Roerich, after the death of his father, has become the Vice-President of the Roerich Museum in New York and of the Urusvati Himalayan Research Institute in Kulu Valley at Naggar.

Roerich, after his meeting with Poet Tagore in New York, was determined to visit India. But long before he decided to visit India, he had by his unusual prescience learned to revere and love India. The very name of his father's estate, namely "Isvara", in St. Petersburg in Russia signifies and symbolises its meaning, as meant in Indian languages, as "God". But this is not the only co-incidence. During his archaeological excavations in Russia, he visualised a very close resemblance between the Byzantine Art of Russia and that of Indian art. Mme. Elena Ivanovna Roerich's uncle had also been to India and when he returned to Russia, he posed at the Court Balls in Moscow in flowing Rajput garments. It was ~~in~~ in the 19th

Century that Mme. Roerich's uncle visited India and after his return to Russia for some time ~~as~~ he again went back to India and since then he ~~xxx~~ did not return to Russia. Mme. Roerich's ties with India sprang up with her reading and appreciation of the philosophy of Vivekanand and Ramakrishna. Nicholas Roerich and Mme. Roerich thought of meeting Tagore after reading ~~xxxx~~ latter's Russian version of "Gitanjali". They never dreamt that they ~~xxxx~~ would ever meet such a grand man whose lyrical sensivity coupled with his deep knowledge and intuition of Indian philosophy had produced such a sweet book as "Gitanjali", for which he ~~was to earn~~ ^{earned} Nobel Prize. It only came, then, as a surprise when in 1920 at Kensington in London, Tagore himself walked into their apartment without any notice. Abiding friendship was built up during this first meeting with Tagore, and this friendship for Roerich was to result into a deep friendship of India later on. Long before Roerich visited India, many of his paintings and essays were dedicated to India since the year 1905. Among the paintings dedicated to India, prior to Roerich's visit, are "Deva Sari", "Lakshmi", "Boundary of the Kingdom", "Shri Krishna", "Damayanti", "Dreams of India". His early essays on India among others include: "Indian Path", "Gayatri", "Silent Cities", "Devasari", "Lakshmi", and a series of poems on India. In Roerich's family "The Bhagavad Gita" and "Gitanjali" have always a place of honour ^{they} and ~~accompany~~ them on all their journeys.

It was in 1923 that Roerich first came to India. Upto 1929 Roerich stayed mostly in the Eastern Himalayas and then shifted permanently to Naggar in Kulu Valley - that is to say, ⁱⁿ the Western Himalayas. The Urusvati Himalayan Research Institute came into existence in the same year under his inspiring guidance. ~~xxx~~ It was the aim and object of this Institute, ~~to~~ to study the Western Himalayas in particular and the Himalayas in general later on. From India Roerich led what is known as the Roerich Expedition across Central Asia, visited Russia, and crossing Mongolia and Tibet, came to India. The expedition lasted for almost five years and the fruits of its venture were ~~the~~ recorded in a number of Roerich's own books, such as "Altai Himalaya", "Heart of Asia", "Shambhala" etc. etc. and innumerable essays. Dr. Georges Roerich, the son of the artist, who is a distinguished Tibetan scholar, published a number of books as a direct outcome of this expedition, dealing with ethnological, geographic and historic aspects. Among his books are "Trails ~~to~~ ^{of} Innermost Asia", "Tibetan Paintings", "Animal Style In Tibet", and "Buddha of Sixteen Arkats".

With the establishment of the "Urusvati" Research Institute at Naggar in Kulu Valley in the Himalayas under the supervision of Roerich, was started the preparing of a complete botanical survey in the regions including Kulu, Rampur-Beshahr, Spiti, Lahoul, Ladak, Saraj and all ^{the} nearby territories like Rupstu, Zabgskar and many others. The work of collection was given to Dr. Koeltz of Michigan, U.S.A., and was systematized by Dr. Merrill of the New York Botanical Gardens. A zoological and ornithological survey was carried out by the same Dr. Koeltz and his associates. Dr. Lozina prepared a record of local medical practices and pharmacopea in which work he was assisted by the son of the artist, Dr. Georges Roerich, who completed a Tibetan survey of medical lore and collected a complete collection of Tibetan materia medica. Dr. Sultan helped collecting material on draught-resisting plants on the plateaus of Tibet and also assisted in the collection of pulses etc. for the Lenin Institute of Botanical Research Moscow, while Dr. Georges Roerich worked on the ethnological, historic, linguistic, and other fields of allied research. The collections have been divided between the United States of America, the Union of Soviet Socialist Republics, France and England for comparative studies and duplicates are kept at the Urusvati Himalayan Research Institute. A number of publications have appeared in the connexion with this work, and as the war ended, Prof. Roerich was planning to start the work on a large scale.

In 1935, Prof. Nicholas Roerich led an expedition in search of draught-resisting plants in the Inner Mongolia and with Dr. Georges Roerich he did some excavations near Pondicherry and Central Asia. A series of excavations of Buddhist sites were planned in the Himalayas, not far from Kulu, which is a Buddhist country according to historic data dating back to the earliest periods.

While we have dealt at length about the scientific works of Roerich it will not be out of place to say a few words about the members of his remarkable family. Dr. Georges Roerich, the son of the artist, has acquired remarkable knowledge of most of the Central Asian dialects as well as Mongolian and Tibetan. He is a distinguished Orientalist and has to his credit the compilation of Anglo-Tibetan Dictionary. His publications on Tibetan painting, the native religions and cults of Central Asia, give a good idea of the value of work being done at the Urusvati Research Institute, now working under him. Mrs. Elena Ivanovna Roerich, the artist's wife, has proclaimed the Era of the Mother of the World and founded in

America the "Universal Unity of Women", and done, perhaps, more than any one to raise the world's conception of womanhood to a high ideal. She has, been, besides, the untiring companion of Nicholas Roerich in all his explorations and lofty achievements. She also possesses a rare comprehension of Asia and the Future and her comprehension is one which is not intellectual but spiritual. Svestoslav Roerich, artist's another son, is already famous by his executing the portraits of his father and mother. But he is more than mere portrait-painter. He has a remarkable gift and broad vision for his canvass. His sense of colour, like that of his father, is brilliant. He has a mystic quality of a painter which is not quite unlike his father's. He is interested in the current affairs and his paintings have a remarkable breadth of ~~the~~ understanding the underlying forces of the affairs of humanity today. Among the best of his pictures which India had the opportunity ^{to witness} are "HUMANITY RELEASED", "ENLIGHTENED HUMANITY", and "HUMANITY CRUCIFIED".

Nicholas Roerich's contribution to culture is his "Roerich Pact" and the "Banner of Peace". The Roerich Pact and the Banner of Peace was created and promulgated by Nicholas Roerich, for the protection of the treasures of human genius. It provides that educational, artistic, religious and scientific institutions, as well as all sites of cultural significance, shall be deemed inviolable and respected by all nations in times of war and peace. On April 15, 1935, at the time of the Pan-American Conference, this Pact was signed in the White House, Washington, in the personal presence of President Franklin Delano Roosevelt, by the representatives of twenty-one Governments of North, Central and South Americas.

At the close of the signing of the Pact, President Roosevelt observed: "It is most appropriate that on this day, designated as Pan-American Day by chief executives of all the republics of the American continent, the Governments - members of the Pan-American Union - should sign a treaty which marks a step forward in the preservation of cultural achievements of the nations of this hemisphere. In opening this Pact to the adherence of the nations of the world, we are endeavouring to make of universal application one of the principles vital to the preservation of modern civilization. This treaty possesses a spiritual significance far deeper than the text of the instrument itself. Let us bring renewed allegiance to those high principles of international co-operation and helpfulness, which, I feel assured, will be a great contribution to civilization by the Americas."

Mr. Henry Wallace, then Secretary of Agriculture and now a candidate to the Presidentship of the United States of America, said: "At no time has such an ideal been more needed. While the individual nations are working out their separate economic and national problems, it is also necessary that they recognise their responsibilities as a part of the community of nations. I do say that it is high time for the idealists, who make the reality of to-morrow, to rally around such a symbol of international cultural unity. It is time we appeal to that appreciation of beauty, science and education which runs across all national boundaries to strengthen all that we hold dear in our particular governments and customs. It is for this that I regard the ratification of the Roerich Pact as so significant a step. Its acceptance signifies the approach of a time when those who truly love their own nation will appreciate in addition the unique contribution of other nations and also do reverence to that common spiritual enterprise which draws together in one fellowship all artists, scientists, educators and the truly religious of whatever faith. I believe that Roerich Pact is in conformity with the deepest, most sacred laws of the Universe and that it has become an international reality at an especially propitious time." These eloquent words came from a person who today is trying and risking his all in the field of international politics to bring amity and friendship between Russia and America, the foremost military states in the world, vying with each other for more power and thus rending the humanity to irreparable patches and shreds, bringing in their wake the disastrous suspicion of the hovering Third World War.

The then Secretary of State of the United States of America, Mr. Cordell Hull, uttered these forceful words: "Many a nation^{is} today continuing to plunge headlong in the direction of extreme nationalism, mindless of its disastrous effects upon the promotions of conditions of peace. Under this spell of wild and mad extremism, nations in many parts of the globe are arming to the teeth and are thus more securely blocking ~~an~~ ... recovery in the world at large. Let us appeal to all nations to join and to march forward together under the Banner of Peace, ~~and~~ and honest Friendship."

Dr. Ricardo J. Alfaro, the then Minister of Panama, declared: "The historic act which has just taken place is one that marks a signal victory in the perennial struggle of the better sentiments of man against the ravages of war. a Covenant, open also to the signatures of all other nations, whereby for the first time in history the neutrality and protection of Cult-

Culture are incorporated into one single and complete (compact) body of conventional international law."

Second

During the World War took place the development of now what is well-known as "precision bombing", which enables the air-crew to aim at the target correctly and release the bomb on to it. It is as a result of this that many cultural monuments were saved like the Cathedral of Cologne. Though there is no possibility of the immunity of historical monuments in case of atomic bombing, the human spirit must ultimately triumph over the material devastation.

As the world war II was nearing, Dr. Rabindranath Tagore wrote to Prof. Nicholas Roerich this letter: "I have keenly followed your great humanitarian work for the welfare of the nations of which your Peace Pact with a special Banner for protection of cultural treasures is a singularly effective symbol. The problem of peace today is the most serious concern. The ugly manifestations of naked militarism on all sides forebode an evil future. We can but hope that the world may emerge cleaner from this bath of blood. We cannot give up our efforts, for that would only hasten the end."

Roerich now full well that his project would not take shape suddenly. It would eventually take its proper and permanent place. Roerich actually thought of this project in the year 1904 and it was not until 1935 when it took some concrete shape. Roerich designed a special Banner of Peace, which comprises of a scarlet circle with three spheres of the same colour inscribed in the centre, on a white background. Nicholas Roerich has immortalised the sign of this banner in his pictures "SANCTA PROTECTRIX" and "ORISLAMMA". This sign of the banner has many meanings, prominent among them being that it interpretes Past, Present and Future, enclosed in the Ring of Eternity or that it manifests reference to Religion, Science and Art, held together in the Circle of Culture.

The rise of the movement of the Roerich Pact and the Banner of Peace closely resembles the Red Cross and that is why this Banner of Peace has been sometimes mentioned as "The Red Cross of Culture". As Roerich himself puts it: "Humanity has become accustomed to the sign of the Red Cross. This beautiful symbol has penetrated life not only in times of war, but has afforded to all existence an affirmation of the concept of humanitarianism. And the same realization of humanitarianism, the same undeferrable necessity from small to great, must surround this sign of Culture

similar to the Red Cross. One must not think of Culture at certain times when digesting the tasty food of a dinner. One should know that during hunger and cold it is also needed. As the sign of the Red Cross shines luminously to the wounded, so to the physically and spiritually famished should the Sign of Culture burn radiantly.

Again Roerich exclaims in ecstasy: "What an epoch-making day might be before us when over all countries, all centres of spirit, beauty and knowledge could be unfurled the one Banner of Culture! This Sign would call everyone to revere the treasures of human genius, to respect culture and to have a new valuation of labour as the only measure of truth. From childhood people will witness that there exists not only a flag for human health, but also there is a sign of peace and culture for the health of the spirit. This sign, unfurled over all treasures of human genius, will say: 'Here are guarded the treasures of all mankind, here above all petty divisions, above illusory frontiers of enmity and hatred, is towering the fiery stronghold of love, labour, and all-moving creation.'

Roerich knew that not through mere Governmental patronage of this Pact will the aspirations, as exemplified in the text of the instrument, evolve to fruition, but through gradual process of education and the cultivation of the taste in Art, Literature and Knowledge in the present younger generation and the posterity yet to come. Roerich had much faith in the mission of women who could bring up their children in the spirit defined by him. Roerich knew the old adage: "The hand that rocks the cradle, is the power that rules the world." He, therefore, exhorted sisters, wives, and mothers to imbibe in their brothers, husbands, and children respectively the lofty idealism of Culture, the Beautiful. Next in Roerich's planning was the educationist who teaches the society the highest or the worst culture and it is he who can mould the minds of the younger generation and the posterity by instilling in them the sense of goodness, kindness and generosity and knowledge, be it literary, scientific, mathematical or any.

Dr. George Chaklaver, Doctor of Law and Professor of Paris University, who drew up the Roerich Pact in its legal form, said: "Seldom are all the nations of the World stirred by the same thought, seldom are they united by the same endeavour. It was given to Nicholas Roerich to create a Movement which has won the enthusiastic support of Governments and peoples alike; thus, it was proved once more that Beauty, Knowledge, and Culture are the means to bring together the 'Membra disiecta' of humanity."

Roerich's contribution, therefore, to the international field not only through his Roerich Pact and the Banner of Peace, but also through his innumerable paintings, is spectacularly unique in the history of the world. Roerich's contribution to the world and the posterity of over 6,000 paintings is only excelled by Turner's over 20,000 paintings. Nevertheless, none can touch or even sublimate the incomparable grandeur of his colour-schemes. If a few artists can excel Roerich in quantity, nobody can challenge the sparkling quality of his startling colour-schemes. Roerich felt quite at home irrespective of whether he used oil, tempera, water-colours, or pastels.

Roerich came to India, saw India, and conquered India, not with sword, but word of love and friendship. He found peace of mind and solace of soul only in India. The fingers of Roerich which drew singularly such beautiful paintings, were as facile in the realm of writing, and Roerich's mind poured out the serene stream replete with the wisdom of ages. He wrote not less than 27 volumes of books and over 400 articles to scattered papers all the world over and which have not yet been collected and brought out in volume-forms.

About the art of Roerich, no better tribute could be paid than the one given to him by his own personal friend, Rabindranath Tagore: "Your pictures profoundly moved me. They made me realize one thing which is obvious and yet which one needs to discover for one self over and over again; it is that Truth is Infinite. - Your pictures are distinct and yet are not definable by words. Your art is jealous of its independence because it is great."

Roerich has feelingly written about India. Some extracts will give an insight into the deep love and the abiding friendship, keenness, or relationship he feels towards India. In "Altai Himalaya", he wrote: "We know thy fragrant essence, India: we know the depths and the ~~fineness~~ finesse of thy thoughts. We know the great "Aum" which leads to the inexpressible heights. India, we know thy ancient wisdom! Thy sacred scriptures in which is outlined the past, the present, the future. And we shall remember Thee with the same tremor, as the most precious first flower on the spring meadow." At another place, he spoke in herangue the following: "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."

Roerich not only wrote about India, but he had thoroughly imbibed the ancient wisdom of India. Suffice it to cite one excerpt from his book of poems "Flame In Chalice" which is full of profound teachings echoing the innermost thoughts of the Upanishads: "Before Thine image the sun does shine nor the stars nor the flame. In the darkness are shining particles of Thy glory, and in my closed eyes dawns Thy wondrous light."

Roerich advises youth ^{not} to identify art and culture as the means of enjoyment for the rich. That would be identifying art and culture with the luxury and pastime, which are not composed of art and culture, but of vulgarity and sophistication of the wealthy. Art and culture ^{are} for the people in the hut as much as for the people in the palaces. Roerich had condemned outright the vulgarity, luxury, sophistry, call it what you will, of the rich. What seems to us commonplace fact is to him derogatory and degrading to the human genius, the artistic and cultural development. Thus, we find him uttering these words in rage: "Shame upon shame ! Chicago has no fund to pay its public school teacher. A Church in New York has been sold at auction. In Kansas, the Capitol has been sold in the same way. And how many museums and schools have been closed ! How many industrious men of science and art have been thrown overboard ! Yet the horse races were attended by fifty-thousand people. Shame ! Shame !"

Roerich's devotion to art is unprecedented. "There is no other way, O friends scattered !" he declared, "May my call penetrate to you ! let us join ourselves by the invisible threads of the Beautiful. I turn to you; I call to you; in the name of Beauty and Wisdom, let us combine for Struggle and Work. During the days of Armageddon, let us ponder on Eternal Values, which are the cornerstone (rather, touchstone) of Evolution. Satyam, Shivam, Sundaram."

The legendary figure of Roerich will ever remain with us and endure with India as sweet memory for all times to come. His immortal works will survive for eternity. The idealism preached and practised by Roerich is enshrined in the innermost sanctuaries of our heart and our soul. It is a

sweet meeting between the best of East and the best of West and we shall ever cherish with gratitude and pride such meetings between the Orient and the Occident. If the later art of Roerich is incomprehensible to the West,

it nevertheless ^{mirrors to them the} reflection of a world not to be seen in their sunless and chilly atmosphere. It reveals to them the light, the red-signal of warning of the values ^{they} we have forgotten and neglected. Roerich's art is apocalyptic revealing the Divine ^{pointing to Future}. Because it is apocalyptic, it is universal. Because it is universal, it is transcendental. ^{and} Because it transcendental, it is supramental. Because it is supramental, it is doubtlessly perennial. That is why India was not ashamed, but proud to learn her own wisdom from ^{from Russia}.

INDIA

WEEK END
22, AUGUST, 1948

3
ANNAS

INDIA'S MOST POPULAR PICTORIAL NEWS WEEKLY



IN THE KULU VALLEY — PANDIT NEHRU WITH NICHOLAS ROERICH

NICHOLAS ROERICH — ARTIST OF THE HIMALAYAS

- Hyderabad and The Last Caliph
- India In The Olympic Games (Pictures)

Rs. 4,000 Picture Word Competition

INDIA

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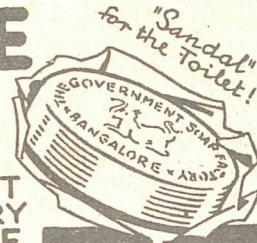
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|------------|----------------|
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| 2. Human | 19. Building |
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| 4. Is | 21. Fish |
| 5. Like | 22. Poultry |
| 6. An | 23. Eggs |
| 7. Engine | 24. Peas |
| 8. Of | 25. For |
| 9. Our | 26. Protection |
| 10. Car | 27. Milk |
| 11. It | 28. Vegetables |
| 12. Needs | 29. Fruits |
| 13. Petrol | 30. For |
| 14. Oil | 31. Energy |
| 15. And | 32. Bread |
| 16. Water | 33. Rice |
| 17. Foods | 34. Honey. |

EVENTS OF THE WEEK INDIAN

August 6th.

Nizam rejects peace plans of Sir Mirza Ismael.

Indian troops occupy Hadalgi in Hyderabad State.

August 7th.

Indian troops advance beyond Zojilla Pass in Kashmir.

August 8th.

Pandit Nehru's address to Congress Assembly party.

August 9th.

Reserve Bank governor explains price situation.

August 10th.

"No compromise on issue of accession", states Sardar Patel; India Government's white paper on Hyderabad.

FOREIGN

August 6th.

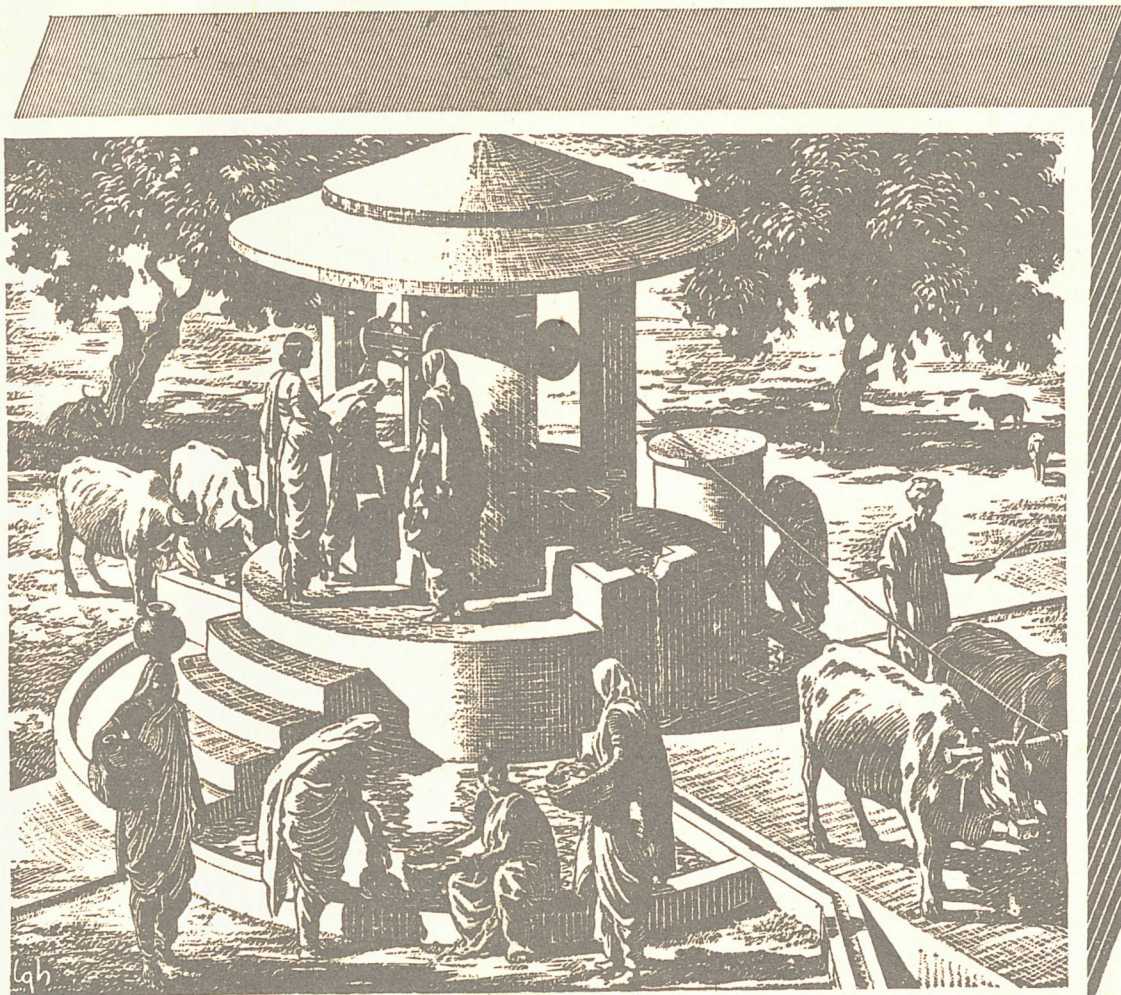
South East Asia British Governors discuss defence measures.

At the Olympiad, Mrs. Fanny Blankers Cohen wins triple crown.

In Olympic Hockey, Pakistan beaten by Great Britain. 2-0.

August 12th.

India wins Olympic Hockey gold medal.



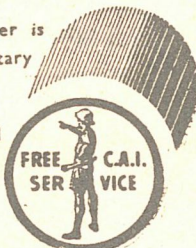
Building Today

WELLS

Next to air, water is of prime importance to life—and the necessity of ensuring its purity and abundant supply cannot be over-emphasised. The agricultural and rural population depend mainly upon wells for their water-supply but these, unless properly constructed, may be a source of danger to the community.

Outbreaks of typhoid have often been traced to impure water. The pollution of well-water is generally the result of infiltration from leaky cesspools, manure-pits, drains and other insanitary sources which, in villages, are frequently situated in the same locality.

Cement concrete by virtue of its inherent qualities of cleanliness, durability, adaptability and imperviousness is the ideal material for the construction of wells and its use for trestles, parapet walls, the surround, drainage, and the lining of the well itself is getting more and more popular every day. Write to the Concrete Association of India, 1, Queen's Road, Bombay, for a copy of their pamphlet on CONCRETE WELLS enclosing annas two in stamps.



THE CEMENT MARKETING CO. OF INDIA, LTD.



"The Blessed One".



"Tibetan Strongholds".



"From Beyond".



"She Who Leads".

Maharshi Nicholas Roerich: Artist And Realist

To India and Indians Nicholas Roerich was a veritable "Maharshi"—The Great Saint. Multiple were the aspects of his life, work and activities. "Give art to the people," Roerich used to say. "We should have not only museums, theatres, schools, libraries, stations and hospitals, but even prisons decorated and beautified. Then, we shall have no more prisons."

By MAHENDRANATH O. VAKIL

A CHILLY shrill of anguish, sorrow and bereavement had passed throughout the world of art and literature, culture and civilisation, and had shook the heart of a fatherless humanity to the very roots of her being. It was in the middle of December in the year 1947. The world-renowned Russian artist, Nicholas Konstantinovich Roerich, who was also an eminent writer and a poet, a philosopher and an explorer, an educationist and an archaeologist, a historiographer and towering above them all a prophet, all rolled into one, had bade farewell to his fellow-beings, had taken leave of this world, had departed for the travel of the Universe, the worlds beyond our planet. He was a traveller all his life. No surprise then if he deserted his quiet retreat, if he castigated his mortal remains in the Himalayas for travels beyond our world. As in life, so in death!

Had this magician of majestic colour, whom we had learned to revere and respect with profound love, died? It was preposterous, it was unbelievable. The news of his sad and sudden demise came to us like a veritable thunderbolt from the blue, which arrested and brought into unison the heart of all humanity, irrespective of class, creed, colour, sex and national water-tight compartments, to mourn the irreparable loss of this great Russian sage, this profound thinker, this fiery poet of art, beauty and culture, this indefatigable fighter and guardian of world-peace, this protector of amity and friendship



"Professor Nicholas Roerich". Portrait by his son Svetoslav Roerich.

among the comity of nations not through politics which is parochial, dirty and dingy, beyond doubt, but through "pax per cultura" (peace through culture).

Scarcely a fortnight had elapsed after this sad event, when an exhibition of the fascinating paintings of this great Russian artist was held in New Delhi. Opening the exhibition, Pandit Jawaharlal Nehru, the Prime Minister of India, struck the correct note when he said: "It is right that this exhibition should be held in spite of the fact that the creator of these canvasses died recently, because art and the kind of work Roerich did, have and ought to have little to do with life or death of an individual. It is superior to that; it lives on and is, in fact, much more permanent than human lives." Verily,

the multi-faceted art of Roerich is immortal, nay, invincible. What matters it if the mortal who did it is alive or not? What matters it if the great saint is not here to realise his ideals which he placed before us? What matters it if the seer's hands have ceased working, that his mind has stopped striving and aspiring? For, is his work not done? For, has he not left unto the younger generation, the would-be mothers and posterity yet to come enough legacy? And, is it not our duty to continue the unfulfilled, the unrealised mission of the Master, the Father, which he has bequeathed unto us to complete? Shall we fail the Master in the utmost faith and confidence he so cherishingly and nobly reposed in us?

To India and Indians, Nicholas Roerich was a veritable "Maharshi"—the Great Saint. Multiple were the aspects of his life, work and activities. "Give art to the people," Roerich used to say. "We should have not only museums, theatres, schools, libraries, stations and hospitals, but even prisons decorated and beautified. Then, we shall have no more prisons."

Panditji has made reference in one of his books that he found consolation and peace of mind when, during his prison-days of loneliness, he glanced at the colour-reproductions of Roerich's marvellous paintings depicting the mountain-ranges of the Himalayas in their many and various moods and forms; and that he was reminded, during those forlorn and desolate days, of the vast spaces beyond the narrow prison-cell, of the wide world beyond the big, lifeless and bleak prison-walls, full of beauty, of verdure-green landscape, of the grassy plains, the towering blue mountains with their snowy and silvery peaks, the azure sky, of the moonlit or silent starry nights, of trees and beautiful flowerbeds of the forests of India. If this was the impression of India's greatest leader, what might the ordinary prisoners and criminals have experienced if the similar opportunity was afforded to them? What change and transformation might the convicts have undergone if they had seen the same paintings, what goodness might they have felt? If this was the effect of Roerich's majestic paintings on the prison-

(Continued on page 21)



"Snow Maiden".



"Lel, Shepherd God of Ancient Russia".



"Ramayana".



"Sacred Caves".



POOR, POOR DOLLY. Splashing happily in the water, five-year-old Linda Ferazi suddenly thought about her dolly lying discarded under a hot sun. It was simple matter to give the wide-eyed doll a cool dunking (Acme).

FOR OUR CHILDREN

My dear little friends,

I came back to Bombay after a holiday in the hills to find lots of correspondence awaiting my return. I must thank you all for your little letters, but would request you not to get impatient if you find that your queries have not been replied to immediately.

A Baffling Trick

Monsoons always mean a lot of dreary time on hand, specially when the rain insists on paying its week-end visits! Here is a card trick which will baffle your friends and which you will enjoy performing at parties or at home. Buy a new packet of cards in order to create a better impression.

Start by giving the pack of cards to a friend of yours and ask him to pick up any 27 cards. With the 27 cards in his hand (you don't know what cards he has got), ask him to simply look at a particular card and keep it in mind. Having done this, tell him to shuffle the 27 cards himself and then return them to you. Now you have to pick out that particular card at which your friend simply looked.



Q. "Why is a bell like a tale?"
A. "Because it is often tolled (told), of course".

'Impossible', you will say, but you DO pick it up and this is how you do it.

After your friend has noted a particular card and shuffled the 27 cards he has in hand, he hands over the cards to you. You then make three packs of nine each in the following way (all the time asking your friend to watch your movements carefully):

A B C

Start from 'A' with the card facing upwards. Keep the first card on 'A', second on 'B' and third on 'C', the fourth comes again in 'A' and so on. After you have finished, ask the man-to-be-fooled to tell you the pack in which his particular card is. He having done this, pick up the three packs but keep that particular card pack in between the other two. So that if your friend tells you that his card is in pack 'C', first pick up pack 'A', then pack 'C' and lastly pack 'B'. Repeat the performance of making three packs again, ask your friend to again tell you his particular-card pack, picking all the packs in the same fashion. Maybe by this time your friend's patience will start wearing out, but just cheer him up and repeat the performance for the third and last time to tell you in which pack his particular card is. Now the fifth card of that pack is the required card which you must pick out.

You may make the scene realistic by repeating some kind of "Anagram Bagram" and by asking your friends to "choo" at the cards. Lastly, after picking out the wanted card, don't forget to have a look at the open mouths of the onlookers!

With love to all

Your
Aunt Baby

Test Your Brain

The Shikari's Dream
Read the following story carefully and see if you are afterwards able to answer the two questions given below it.

A MAN went to see a Jungle Film. At night, while he was sleeping, he saw a dream. In the dream he saw that he is going from one village to another and is crossing a jungle. Luckily he is equipped with a gun. Suddenly he sees a lion crouching, ready to leap at him. He quickly takes aim with his gun and shoots. The bullet misses the lion and the lion runs away. Instead, however, the bullet hits a king who had also come out for shikar and had been hiding behind some bushes. The king dies instantaneously and the man is arrested by the King's men who were hiding nearby. He is taken to the King's city and brought before the court. Due to no fault of his, it is presumed that the man was a traitor and intentionally murdered the king and he is accordingly sentenced to death. On the execution day, he is taken to the gallows. He is standing on the platform. His eyes rest on the two executioners as they hurry towards him to complete the job. All of a sudden, the man woke up from his sleep, gave a horror stricken scream and died there and then due to heart failure.

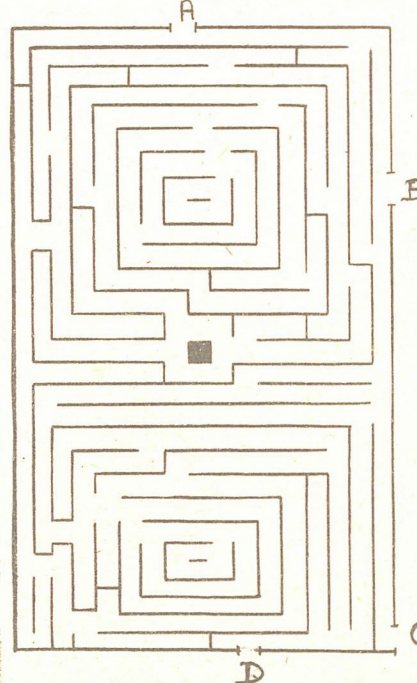
1. Can this story be true?
2. If not, can you prove it to be otherwise?

How Soon Can You Reach the Black Dot?

You may start from any of the four entrances, A, B, C, or D in order to reach the black dot in the centre. Keep a watch handy to see how long you take to do so. You may judge your brain as follows:

- Within 1 minute — Very good.
- Within 1½ minutes — Fair.
- Within 2 minutes — Fair.

But remember you have to go from outside to inside. BE HONEST.



Answer to Quiz

It is not a true story, because if, as the story goes, the man woke up and died "there and then" due to heart failure, how can anyone come to know his dream!



One of our very young enthusiasts is one-year-old Manda Limaye from Bombay.

Pen-Friends

Sohan Lal, C/o Girdhar Bhawan, Kanpur, Hobbies: Stamps, reading and collecting pictures of Indian and foreign leaders. W. V. Sarma, 14, C/o B. V. N. Satayannarayan, Manager Andra Insurance Co., Berhampur, Dist. Ganjam, Hobbies: Stamps. Rabinder Wia, 14, 159 Civil Lines, Bareilly, Hobbies: Stamps and gardening. G. Guneswara Rao, 15, C/o C. Vamana Murty, Advocate, P. O. Berhampur, District Ganjam, Hobbies: Photography, stamps and collecting pictures of great men. K. V. Subba Rao, 16, 137 Kutcheri Road, Madras 4. Hobbies: Photography, stamps and picture postcards. Gurdip Dhaliwal, 14, C/o Kuldip Singh Dhaliwal, College Road, Civil Lines, Ludhiana. Hobbies: Photography, stamps and coins. Abraham Joseph, 16, Alathur House, P. O. Adoor, Travancore. Hobbies: Stamps, photography and writing.

NOTE: When sending in your names for pen-friends, please remember to give your full name and address along with your hobbies. No name will be accepted unless approved of by the signature of the parent or guardian concerned. The age limit is 16 years. —Aunt Baby.

Results of Competition

Set on 18, July, 1948.

SECTION A.

First Prize—Sadanand M. Sankhe, Room No. 9, Building C, Noothan Nagar, Bandra, Bombay.

Second Prize—H. R. Srinivasan, C/o M. Rangaswamy, No. 11, Naga Sandra Road, Opp. Seetha Park, Bangalore City.

Third Prize—Vijay Goswamy, 94/5 Russa Road, Calcutta 26.

SECTION B.

(Australian Towns).

First Prize—Urmila Devi, 4, Ataur Rehman Lane, Delhi.

Second Prize—Navin Sarang, C/o Mamlatdar, Alibag (Kolaba).

Third Prize—C. R. Chandra, 2/29 Georgepet, Anantapur, Madras.

Solutions

Section A.

1. Arch, 2. Lime, 3. Loop, 4. Iran, 5. Gape, 6. Able, 7. Tale, 8. Over, 9. Rail.

Section B. (Australian Towns)

1. Bottle; 2. Enigma; 3. Rabies; 4. Strand; 5. Indigo; 6. Oblige; 7. Shrimp; 8. Pistol; 9. Banana; 10. Alaska; 11. Arrest; 12. Tahiti; 13. Nutria; 14. Almond; 15. Energy; 16. Yankee; —Brisbane, Adelaide.

NOTE: As there are hundreds of all-correct entries, lots have to be drawn to decide the lucky winners.—Aunt Baby.

ONE of the most remarkable experiments in the educational field in modern China is the Shanghai Children's Programme, which works under the inspiration and guidance of Madame Sun Yat Sen. Madame Sun has been described as the most gracious lady in China. She is undoubtedly that, but she is very much more. She is the originator and inspirer of many of the great movements in that country meant to alleviate the lot of the poor and the underprivileged.

The Shanghai Children's Programme, which is one of the activities of the China Welfare Fund, which Madame Sun Yat Sen has organised, came into existence in 1946 to meet the demands of Shanghai's waifs and strays. It is an all embracing activity among the child population of the slums of Shanghai. The child-labourers, the sons and daughters of rickshaw pullers and the meanest and the lowest in China of the street are the objects of the China Welfare Funds care. It is for them that the programme was organised. Though there is a wide variety of activities which this Programme undertakes, the literacy classes are the most significant from many points of view.

"LITTLE TEACHERS"

In the three centres that the fund has opened in the worst slum areas of the city, morning, noon and evening classes go on. The speciality in these classes is the "Little Teacher", or the more advanced boy or girl, who under a system of general supervision carries on the teaching.

Within one year the scheme produced 72 such "Little Teachers", which is a notable indication of the spirit of community responsibility inculcated by these Schools.

It is an inspiration to see these little children teach, how they keep discipline and generally run the little community under their charge. The tiny tots who sit silently and repeat in a chanting voice the pronunciation of Chinese ideograph show no signs of fear or of doing a task. They enjoy it immensely, as whatever compulsion there is, is invisible. They are hungry for knowledge.

Now there are over 105 such "Little Teachers". During the vacations,

they are given training by qualified teachers. Another method used is to have discussion groups of little teachers where each one brings up his difficulty. One incident which came up in a recent discussion class

was a mountain looked like.

In each of the Centres there is a Library Service, where children can come and read and see picture books and other things of interest. The



IT IS FOR CHILDREN like this that Shanghai has organised its Children's Programme—to look after child labourers, sons and daughters of rickshaw pullers and other urchins of the street.

A Chinese Educational Experiment

By KA MA PA

A novel educational experiment in China is the education of the country's waifs and strays, and for this purpose the help of the young folk is utilized with great advantage. We could have such a "programme" in every town and village in India.

will show the problems involved in the attempts of these "Little Teachers" to explain the ideographs which they teach. One of them found that he did not understand what a mountain was. He raised it in the discussion group. Nothing that the elders could say could convey to him the idea of a mountain, as there is nothing, not even a small hillock anywhere near Shanghai. So, the "Little Teachers" were taken on ex-

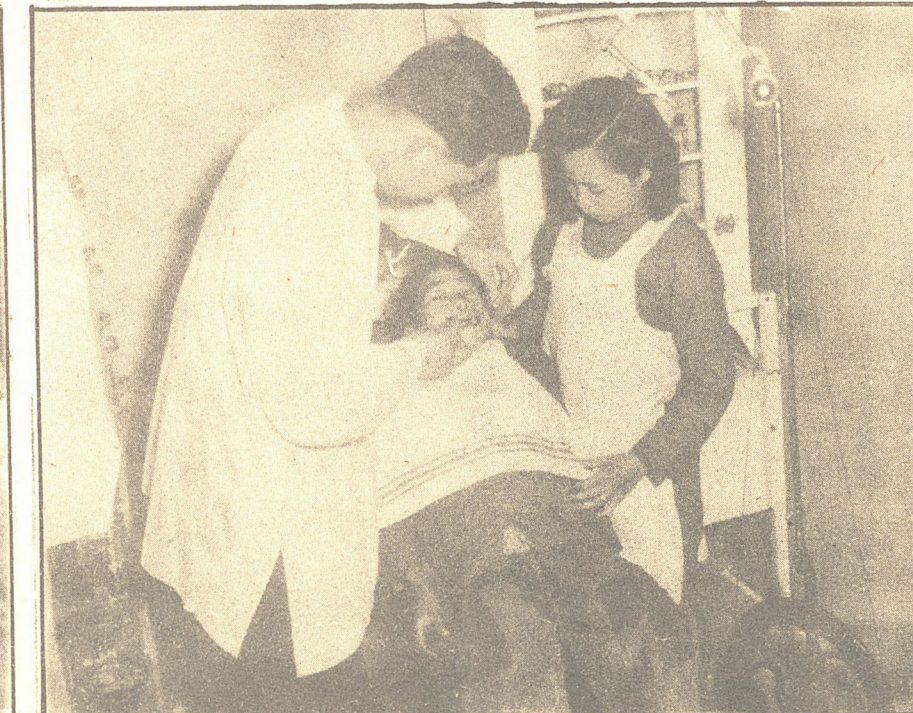
Children's Theatre is a pioneer institution where all the actors and the spectators are little children. It is under the direction of a distinguished actor who trains the Little Theatre Workers, recruited from among the children of the street. The movement has produced astonishing results. It has given many performances, which have so far been attended by over 80,000 children. They have also given public per-

health of the students, also attends to the health of the children, who are brought to the Centre for examination and treatment. Here also the work is assisted by Little Helpers, who work as nurses and attendants. The children are tested every week. Nutritional aid is a part of the programme. Its object is to supplement the diets of the children and an attempt is also made to educate the parents about the maximum use of the food they can afford to buy.

The all round activities of the Shanghai Children's Programme have already attracted much attention. There is no doubt that this is one of the vital movements to-day in China which may have very far reaching results indeed.



ONE OF THE OBJECTS of the Children's Programme is to supplement the diet of the children. Good wholesome food is supplied free of charge.



DOCTORS ATTEND the Children's Programme centres to look after the health of the students. "Little Helpers" work as nurses and attendants.

MAHARSHI ROERICH

(Continued from page 13)

birds, what influence might they have exerted on the cultured and educated people, what admiration might they have wrought into the minds of the simple, innocent-hearted peasants and labourers and workers not only of India but of the whole world. Nicholas Roerich's paintings which were beyond the pale of any language-barrier, gave unfailing solace to the wearied eyes and the tortured minds.

No wonder, therefore, if the Prime Minister of India, thought it fit to posthumously pay to this great Russian savant this eloquent homage:

"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 plains and have 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 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 canvasses."

LIFE IN THE HIMALAYAS

For over two and a half decades Nicholas Roerich spent his life in the seclusion of the Himalayas, outside the hub-hub of the modern, congested city-life. Actually, leading the life of a real recluse, reminiscent of some ancient sage of India, this noble saint from Russia painted the life-giving grandeur of the Himalayas and wrote about them volumes of books, one being his "magnum opus"—"Altai Himalayas". Writing about the Himalayas once, he mentioned: "Nowhere is there such a glimmer, such spiritual satiety. I am happy to have the privilege of disseminating throughout the world the glory of the Himalayas—the Sacred Jewel of India." Again and again, he has spoken feelingly and affectionately about the Himalayas which he immortalised through his unique paintings. At another place, he exclaimed "ex tempore": "Himavat, the beautiful! Thou hast given us our greatest treasures and for ever thou shalt remain the guardian of the greatest mystery, the holy marriage of heaven and earth!" It was this Russian, more perhaps than any living Indian artist, who revealed not only to the West and the world at large, but to Indians themselves, the hidden beauty of the Himalayas by delineating them "in all their mystic moods, in the infinite variety of their forms and colours" through his magnificent canvasses and his marvellous books.

HIS LIFE-STORY

Such a supreme soul had yielded to the sway of death on the 15th of December 1947 at his Kulu Valley residence. "The Prophet of Beauty and Peace" had departed. Who was this person who had achieved so much name, so much fame? The life-story of this great personality reads like a fairy-tale.

Nicholas Roerich was born on the 9th of October in the year 1874 at St. Petersburg in European Russia. Young Nicholas was educated in Russia. He was simultaneously a student of the school of Law, the Faculty of History and Philology, the Academy of Art and Literature, and the institute of Archaeology, besides attending innumerable lectures



AT NAGGAR IN THE KULU VALLEY. LEFT TO RIGHT : Pandit Nehru, Mr. Svestoslav Roerich, son of the artist, Mrs. Indira Gandhi, Mme. Elena Roerich, wife of the artist (holding umbrella), Nicholas Roerich, a Russian guest, and Mr. Mohammed Yunus, Indian Consul in Java.

on subjects kindred to history and arts. Over and above this, he took keen interest in the histrionic, musical and terpsichorean arts of his time by attending concerts, dramas and operas. His art education commenced before entering the Academy of Fine Arts under the sculptor Mikeshin and the mosaicist Kudrin. In the Academy of Fine Arts, his training took place under Kuindji. After passing out of the Academy of Fine Arts, he studied under the famous French artiste Cormon in Paris.

Early in his student days while studying in the Institute of Archaeology, he carried out by way of practical field-work some original research in his family estate—"Isvara"—near St. Petersburg where he found pre-historical mounds. This interest was felt overwhelmingly manifest within him, which was ultimately to lead him while in Russia to the discovery of early lake-dwellers in the Novgorod Province and the finding of enormous troves of stone implements in the neighbourhood of Piro and Shleno. He was also responsible for the conduction of the excavations in the Novgorod Kremlin which led him to the wonderful discovery of the remarkable strata of successive cultures.

ART AND LITERATURE

Roerich's art has been compared with the masters of art in the East as well. As "the Master of the Mountains", his art stands out in unique contrast to any of the Western artists. He more resembles the Chinese master-painters like Ma Yuan, Li Lung Mien, Sia Kuei, and Wang Wei. In Roerich we find the blending of the best in the East and the best in the West. "Roerich, . . . whose inspiration is not drawn exclusively from the past and the appearances of the world, not only points out to an understanding of the East and the West, but assures us that a New Era, a New World more spiritual than that of the old order, will arise from such a meeting" in a sharp contrast to the prophecy of a well-known poet, Kipling, who says: "East is East, West is West, and never the twain shall meet."

Among the modern masters of Europe, Roerich ranked with Titian, Turner, and Van Gogh, with Vrubel, Cezanne and Courbet and Gauguin. But Roerich towered above them all both in colour and technique. Roerich followed no definite school of painting, though critics have de-

fined his art as "cosmic synthesis" or "synthetic realism". But this does not put Roerich's art into any particular category, into any conventional rut of some special school of painting. If his art has been defined into some special school of painting, it is entirely a new school, an unexplored region, with an originality, and individuality of its own. The School of Roerich's way of painting is only born and will take its proper and permanent place in the near future. Roerich's place in the present is that of an initiate, a pioneer leasing the world of art to new and unexplored vistas and avenues, to uncharted seas and undiscovered lands. Roerich essentially belongs by the very nature of his miraculous art to future, to posterity.

"In the history of fine arts", observes Claude Bragdon in his preface to Roerich's "Altai Himalaya", "certain individuals have appeared from time to time, whose work has unique, profound quality, which differentiates them from their contemporaries, making it impossible to classify them in any known category or to ally them with any school, because they resemble themselves only, and one another, like some spaceless and timeless order of the Initiates. Such were Leonardo da Vinci, Rembrandt, Durer, Blake, and in other fields, Beethoven and Balzac. Roerich, in his life, in his character, and in his art, reveals himself as a member of this fraternity. For thirty-five years he has been going up and down the world—Europe, America, Asia—absorbing auras of diverse peoples, making pilgrimages to remote places, and always and everywhere scattering wisdom, planting seeds of beauty, some of which have sprung up, flowered and scattered seeds of their own."

We find Roerich safely moving out of Russia for his quest of the wider world, to plumb the depth of the unknown. And with his departure commences a new era in his life. He goes to Europe particularly to Sweden, France and England. This is the second phase of his life.

STAGE SETTINGS

He was called upon to prepare settings for various classic operas. Roerich had some sort of divine pre-vision which gave him an unforeseen inkling into the nature of his subjects for the theatrical settings. Thus, long before he visited Kashmir, he portrayed a typically Kashmiri spring

in Stravinsky's "Le Sacre du Printemps" alias the "Rite of Spring" which was a sensational theatrical season at the Champs Elysees Theatre in Paris. Realising the great artistic achievement of Roerich, Stravinsky dedicated his play to Roerich which was an important event in the history of the stage. Similarly, long before his visit to Tibet or Central Asian Mohamedan countries, Roerich was able, by some deep intuitive talent, to correctly draw the settings bringing the whole atmosphere in a right perspective, in exactly the same way as it existed in those countries. That is the reason why Russia's greatest writer, Tolstoy, after seeing the artist's "Messenger", advised Roerich to aim higher than human comprehension can reach. Thus, also another recent Russian writer, Gorky, felt compelled to call Roerich 'the greatest intuitive mind of our age'.

FIRST MEETING WITH TAGORE

After a very successful career on the stage, Roerich moved on to London, where he met for the first time Rabindranath Tagore in 1920. Roerich has recalled in an article entitled "Tagore and Tolstoy", full of the exuberance of warm and affectionate memories, his first meeting with Tagore. The friendship, thus begun, lasted for over two decades until the death of India's poet laureate in 1941. His desire to come to and visit India was stimulated with his first meeting with Tagore in London and second meeting in New York, and these meetings developed into a lifelong friendship between these two great personalities. Their friendship has now become a sweet memory for the members of both the families to be remembered and cherished all their life. Thus, is written "de novo" a chapter of very cordial friendship between Russia and India.

But, before Roerich could come to India, he first went to America during the course of early twenties. His visit to the States resulted in many fruitful and abiding associations. It was due to his personal visit to the United States that a great advance was made in the American art world. It was as a result of his strenuous efforts that the world-famous Roerich Museum and the Roerich Academy of Arts at 200 West, 57th Street, and the Roerich Library and Roerich Museum Office at 310, River Side Drive, just near the well known International House in New York were founded. Roerich Museum started its activities over twenty-five years ago. Roerich Museum is one of the world's largest museums, its building being a 30-storey skyscraper. It harbours over one thousand canvasses of Roerich.

This is a permanent collection of Roerich Museum and boasts of a bigger collection of Roerich's works than any other museum of the world. Among other constructive activities of Roerich Museum are its Master Institute and the International Art Centre of which the latter is better known as "Corona Mundi". The Master Institute of the United Arts is the first of its kind in America to teach all arts under one and the same roof. Among the arts being taught there are music, orchestration, painting, dancing, sculpture, and many other allied fine arts. The International Art Centre of the Roerich Museum fosters interest in the field of international art development by arranging exhibitions in the Roerich Museum premises or by organising travelling exhibitions. Here no discrimination with regard to the artist's race, colour, or nationality is made. Everything worthy is granted due regard solely on the merit of its work. In the International Art Centre, Roerich's own son, Svestoslav Roerich who is also an artist, worked for over seven years

(Continued on next page)

MAHARSHI ROERICH

(Continued from page 21)

as its director and guided and inspired its activities. Svestoslav Roerich, after the death of his father, has become the Vice-President of the Roerich Museum in New York and of the Urusvati Himalayan Research Institute in Kulu Valley at Naggar.

It was in 1923 that Roerich first came to India. Upto 1929 Roerich stayed mostly in the Eastern Himalayas and then shifted permanently to Naggar in Kulu Valley—that is to say, in the Western Himalayas. The Urusvati Himalayan Research Institute came into existence in the same year under his inspiring guidance. It was the aim and object of his Institute to study the Western Himalayas in particular and the Himalayas in general later on. From India Roerich led what is known as the Roerich Expedition across Central Asia, visited Russia, and crossing Mongolia and Tibet, came to India. The expedition lasted for almost five years and the fruits of its venture were recorded in a number of Roerich's own books, such as "Altai Himalaya," "Heart of Asia," "Shambhala," etc., and innumerable essays. Dr. Georges Roerich, the son of the artist, who is a distinguished Tibetan scholar, published a number of books as a direct outcome of this expedition, dealing with ethnological, geographic and historic aspects. Among his books are "Trails to Inmost Asia," "Tibetan Paintings," "Animal Style in Tibet," and "Buddha of Sixteen Arkats".

BOTANICAL SURVEY

With the establishment of the "Urusvati" Research Institute at Naggar in Kulu Valley in the Himalayas under the supervision of Roerich, was started the preparing of a complete botanical survey in the regions including Kulu, Rampur-Beshahr, Spiti, Lahoul, Ladak, Saraj and all the nearby territories like Ruptsu, Zabgskar and many others. The work of collection was given to Dr. Koeltz of Michigan, U.S.A., and was systematized by Dr. Merrill of the New York Botanical Gardens. A zoological and ornithological survey was carried out by the same Dr. Koeltz and his associates. Dr. Lozina prepared a record of local medical practices and pharmacopeia in which work he was assisted by the son of the artist, Dr. Georges Roerich, who completed a Tibetan survey of medical lore and collected a complete collection of Tibetan materia medica. Mr. Sultan helped collecting material on draught-resisting plants on the plateaux of Tibet and also assisted in the collection of pulses, etc. for the Lenin Institute of Botanical Research, Moscow, while Dr. Georges Roerich worked on the ethnological, historic, linguistic, and other fields of allied research. The collections have been divided between the United States of America, the Union of Soviet Socialist Republics, France and England for comparative studies and duplicates are kept at the Urusvati Himalayan Research Institute.

In 1935, Prof. Nicholas Roerich led an expedition in search of draught-resisting plants in Inner Mongolia and with Dr. Georges Roerich he did some excavations near Pondicherry and Central Asia. A series of excavations of Buddhist sites were planned in the Himalayas, not far from Kulu, which is a Buddhist country according to historic data dating back to the earliest periods.

REMARKABLE FAMILY

While we have dealt at length about the scientific works of Roerich it will not be out of place to say a few words about the members of his remarkable family. Dr. Georges Roerich, the son of the artist, has acquired remarkable knowledge of most of the Central Asian dialects

as well as Mongolian and Tibetan. He is a distinguished Orientalist and has to his credit the compilation of Anglo-Tibetan Dictionary. His publications on Tibetan painting, the native religions and cults of Central Asia, give a good idea of the value of work being done at the Urusvati Research Institute, now working under him. Mme. Elena Ivanova Roerich, the artist's wife, founded in America the "Universal Unity of Women", and has done, perhaps, more than any one to raise the world's conception of womanhood to a high ideal. Svestoslav Roerich, the artist's other son, is more than a portrait-painter. He has a remarkable gift and broad vision for his canvass. His sense of colour, like that of his father, is brilliant. He is interested in current affairs and his paintings have a remarkable breadth of understanding the underlying forces of the affairs of humanity to-day. Among the best of his pictures which India had the opportunity to witness are "Humanity Released", "Whither Humanity", and "Humanity Crucified".

"ROERICH PACT"

Nicholas Roerich's contribution to culture is his "Roerich Pact" and the "Banner of Peace". The Roerich Pact and the Banner of Peace were created and promulgated by Nicholas Roerich, for the protection of the treasures of human genius. It provides that educational, artistic, religious and scientific institutions, as well as all sites of culture significance, shall be deemed inviolable and respected by all nations in times of war and peace. On April 15, 1935, at the time of the Pan-American conference, this Pact was signed in the White House, Washington, in the presence of President Franklin Delano Roosevelt, by the representatives of the twenty-one Governments of North, Central and South Americas.

Again Roerich exclaims in ecstasy: "What an epoch-making day might be before us when over all countries, all centres of spirit, beauty and knowledge could be unfurled the one Banner of Culture! This Sign would call everyone to revere the treasures of human genius, to respect culture and to have a new valuation of labour as the only measure of true values. From childhood people will witness that there exists not only a flag for human health, but also there is a sign of peace and culture for the health of the spirit. This sign, unfurled over all treasures of human genius, will say: 'Here are guarded the traders of all mankind, here above all petty divisions, above illusory frontiers of enmity and hatred, is towering the fiery stronghold of love, labour, and all-moving creation.'"

Roerich came to India, saw India, and conquered India, not with a sword, but with words of love and friendship. He found peace of mind and solace of soul only in India. The fingers of Roerich which drew singularly such beautiful paintings, were as facile in the realm of writing, and Roerich's mind poured out the serene stream replete with the wisdom of ages. He wrote not less than 27 volumes and over 400 articles to scattered papers all the world over which have not yet been collected and brought out in volume-form.

TAGORE'S TRIBUTE

About the art of Roerich, no better tribute could be paid than the one given to him by his own personal friend, Rabindranath Tagore: "Your pictures profoundly moved me. They made me realize one thing which is obvious and yet which one needs to discover for oneself over and over again; it is that Truth is Infinite.—Your pictures are distinct and yet are not definable by words. Your art is jealous of its independence because, it is great."

For Men Only

SOME FASHIONS OF THE DAY



Bright designs of some of the latest ties.

MEN-folk have been flabbergasted by the brave show of multi-coloured ties in the shops, each with an artistic picture—tropical scenes, bathing beauties, nautch girls, etc. A novel idea is a white tie with a picture on it. The idea, of course, is to bring out the picture on a white shirt.

Something people out of the Punjab have not been accustomed to is velvet pants. With the large number of our refugee friends all over the place, these pants, which give good wear and don't need much washing, are getting popular with all communities. Shades of grey, green, wine and brown are on view in a large number of cloth and tailoring establishments.

Another change, and a very sensible one for India, is the new type of dress suits without coat lapels. This is in keeping with utility clothes of the day, for you can use the same coat for office wear or for dinner.

Roerich has feelingly written about India. Some extracts will give an insight into the deep love and the abiding friendship, kinship, or relationship he feels towards India. In "Altai Himalaya", he wrote: "We know thy fragrant essence, India: we know the depths and the finesse of thy thoughts. We know the great 'Aum' which leads to the inexpressible heights. India, we know thy ancient wisdom! Thy sacred scriptures in which is outlined the past, the present, the future. And we shall remember Thee with the same tremor, as the most precious first flower on the spring meadow." At another place, he spoke in harangue the following: "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."

Roerich not only wrote about India, but he had thoroughly imbibed the ancient wisdom of India. Suffice it to cite one excerpt from his book of poems "Flame in Chalice" which is full of profound teachings echoing the innermost thoughts of the Upanishads: "Before Thine image the sun does not shine nor the stars nor the flame. In the darkness are shining particles of Thy glory, and in my closed eyes dawns Thy wondrous light."

Roerich advises youth not to identify art and culture as the means of enjoyment for the rich. That would be identifying art and culture with luxury and pastime, which are not composed of art and culture, but of

A pleasing return to fashion is the flower button-hole. Not many years ago, button-holes were worn generally by young and old alike. In fact old people were more fond of them. I find from the latest fashion books that button-holes are coming in popular favour again.

An item that might cause a flutter in our hair-cutting devocotes is the tendency to grow longer hair, so as to give one an opportunity for dressing it to advantage. Our hair-cutters have recently increased their rates, which are to-day almost four-hundred per cent. what they were ten years ago

THINGS TO REMEMBER

It's better to have loved and lost than have to do the homework for six children.

Women prefer to be looked over than to be overlooked.

Don't worry about a girl's family tree as long as she has the right limbs.

Many a gal starts with a drink and ends with a mink

Gold-diggers are paid by the weak. Alimony is a mistake that two make but one keeps paying for.

The law gives a man the right to open his wife's letters, but it doesn't give him the nerve.

"Grow more food", orders our Government. Our neighbours who tried to plant a row, got a wonderful crop—of blisters!

Nowadays the girl who announces she's going back to mother, packs her bags and moves into the next room.

Talk of the atom bomb reminds us that the road to hell is paved with good inventions.

A super-vegetarian has turned up. He won't read Bacon, Lamb or hot doggerels.

A woman's mind is like a bachelor's bed—rarely made up.

If you give a woman an inch she thinks she's a ruler!

vulgarity and sophistication of the wealthy. Art and culture are for the people in the hut as much as for the people in the palaces.

The legendary figure of Roerich will ever remain with us and endure with India as sweet memory for all times to come. His immortal works will survive for eternity. The idealism preached and practised by Roerich is enshrined in the innermost sanctuaries of our heart and our soul. It is a sweet meeting between the best of East and the best of West and we shall ever cherish with gratitude and pride such meetings between the Orient and the Occident.

That is why India was not ashamed, but truly proud to learn her own wisdom from this great Russian savant from Russia. Indian history is beaming with the records left by Huan Tsang from China and Ibn Batuta from Turkey of the glory that was Ind! Nicholas Roerich has also left an imperishable heritage not only to India but to the whole of the globe, of the glory he found in India during his colourful activities here.

Editor's Table

(Continued from page 4)

GRAFTS

THE Bombay Municipal Corporation spent Rs. 20,000 on Independence Day to plant 400 trees in the city. This comes to Rs. 50 per tree! It is hoped the tree of Independence will prosper with all this grafting.

INDIAN Classical Dancing is comprised of four different styles or schools—Manipuri, Kathak, Bharata Natya and Kathakali.

At a recent dance recital in Bombay, Miss Shirin Vajifdar, well-known Bombay dancer and her pupils, gave a demonstration of each of these styles. She showed the basic steps peculiar to each style of dancing and, by gradual progression the more complicated steps and gestures ending with the final building up of a complete dance sequence.

The Manipuri style of dancing, so named after the hilly State of Manipur on the border of Assam, has all the grace, abandon and quick tempo, characteristic of the hill tribes. It is, in fact, a formalised version of the indigenous folk dances prevalent in Assam.

Kathak is the dance style of Northern India and its chief characteristic is intricate footwork which strictly adheres to the rhythmic accompaniment of the 'tabla.' The life of Lord Krishna serves as a background to this dance and the various episodes in the life of Krishna and Radha provide perennial themes for interpretation through gestures and the rhythmic dance movements.

Bharat Natya was evolved in Tanjore in South India and this style of dancing is the oldest school existing in India. It is essentially feminine in character, sentiment and movements and the highly formalised technique of this dance-form has been kept alive by the "Deva Dasis" or female temple dancers of South India.

Kathakali is the dance form of the Malabar coast. The word Kathakali literally means a 'dance-drama'. In a Kathakali dance the story is told by movements of the limbs, eyebrows, attitudes of the neck, in fact, everything except speech. All these in different combinations constitute an elaborate gesture language through which stories taken from Hindu mythology are interpreted.



Chaya Dixit and Ava in a Manipuri Folk Dance.

INDIAN CLASSICAL DANCES



Shirin Vajifdar (Kathak pose).



Roshan Vajifdar (Kathak pose).



Shirin Vajifdar (Bharat Natya pose).



Roshan Vajifdar (Kathak pose).

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"INDIA" WOMEN'S BEAUTY COMPETITION

"INDIA" Weekly will hold a Beauty Competition next month. The judging will be by photographs. Every entry will have to be signed by the sender of the photograph stating that it is her own photograph and that she has no objection to it being published. There will be no entrance fee. Prizes will be Rs. 100, Rs. 50, Rs. 25 and three extra prizes of Rs. 10 each. The closing date will be September 30 and the awards will be announced in our Diwali number of October 31st.

Photographs must be recently taken and should be half-plate in size, i.e. about 6" by 4", black and white, clearly defined and preferably on glossy paper. A panel of judges consisting of five men will be appointed to decide the winners. For further information please watch coming numbers of "INDIA" Weekly.

"INDIA" MENS' PHYSICAL PERFECTION CONTEST

"INDIA" Weekly will hold a Physical Perfection Contest next month. The judging will be by photographs. Every entry will have to be signed by the sender of the photograph, stating that it is his own photograph and that he has no objection to it being published. There will be no entrance fee. Prizes will be Rs. 100, Rs. 50, Rs. 25 and three extra prizes of Rs. 10 each. The closing date will be September 30 and the awards will be announced in our Diwali number of October 31.

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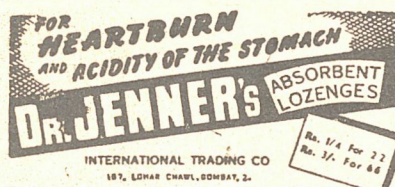
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