

SEPTEMBER 1938



REVIEWS

NICHOLAS ROERICH—A Master of the Mountains by Barnett D. Conlan—Published by Flamma Inc., Indiana, Pages 110—Copies to be had of the Roerich Museum, Naggar, India.

Nicholas Roerich needs no introduction to the cultured and the intelligentsia of the world. Artist, Archaeologist, Pacifist, Educationist and Leader of Culture, he is one of the greatest Master Minds of our century. Any book dealing with this multifaceted genius will be most welcome to all lovers of Art and Culture.

This book written in beautiful and flawless prose by a gifted writer who knows the hero of his thesis intimately, does full justice to Roerich as a Master Artist whose *oeuvre* is unique. In its treatment and scope the book is original and critical.

Mr. Conlan compares Roerich's art with that of other modern artists and

brings out the essential greatness and the eternal message of Roerich's Art. This study and interpretation of Roerich's Art is masterly, and refreshing. The book is confident in its tone and statement of values. Mr. Conlan affirms that Nicholas Roerich is resolutely leading the way towards a renaissance of the spirit, that his sacred art reveals the Spirit of the Cosmos and that he has founded an Empire of Art. These lofty contentions are true.

Nicholas Roerich has seized the spirit of the Sky and Earth and he ranks only with Turner in being one of the greatest creators in landscape painting. Mr. Conlan observes that like the great Chinese Masters Roerich is a Master of the Mountains. Indeed, Roerich has glorified in his Paintings the vast Mountain Ranges of Asia, particularly the Himalayas. His Paintings of

Himalayas are "poems of matchless splendour and beauty." Verily did the Irish Poet with true vision hail Roerich as "Himalayan in Soul," Roerich is the greatest modern Painter of Mountain Scenery. This paramount aspect of his art has been very convincingly brought out in Mr. Conlan's book. He strikes the right chord when he opines that Nicholas Roerich is one of the most visionary Painters we have had since Blake.

Mr. Conlan's understanding of Modern Art is deep. With conspicuous ability and Judgment he has carried out an illuminating survey of modern art in this book which is full of meat. It is remarkable how much that is suggestive and stimulating there is packed in this book produced with fine literary taste and critical acumen. This is the work of a scholar, but a scholar who has deliberately taken upon himself the role of a student and critic. The book bears the stamp of a mind which is serious and beautifully idealistic and thoughtful.

Mr. Conlan's illuminating book will be serviceable to students of art and culture. It is a performance of outstanding merit.

Reproductions of some of Roerich's foremost Paintings that are discussed in this volume would certainly have been a welcome and necessary addition to this excellent treatise on Art, for they would

leave a mighty impression in the minds of the reader and enable him to appreciate Roerich's art better. The get-up of the book is simple and pleasing.

K. P. P. Tampy.

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YOU KNOW YOU CAN TRUST ME.—By Charles Curran. (Jonathan Cape—8sh.—6d)

This is a clever and amusing account of the life of Hector Clamamus, a Labour politician who starts life as a grocer's errand boy, and ends as a Cabinet Minister in the National Government. The influences that make for his development are interesting. Finding himself labelled a Socialist as the result of a casual conversation, he sets out to become one. He accordingly studies Socialist literature and tries his hand at public speaking. When the great War breaks out he goes to gaol as a conscientious objector. This is perhaps the greatest formative influence in his career, as at Pendril Prison he meets, on terms of equality, men from every walk in life who spend their monotonous days in prison by arguing about everything under the sun. When he comes out of prison, an introduction by one of his fellow prisoners to an influential and rich patroness of charitable causes, leads first of all to his becoming her secretary and later on to his standing for Parliament and being returned as Labour M. P., for the Pangleton Division of

THE ROERICH COLLECTION IN THE SRI CHITRALAYAM TRIVANDRUM

By MR. TAMPEY, K. P.
PADMANABHAN, B. A.,

A TEMPLE OF ART

One of the distinctive features of the present era of enlightenment in Travancore is an effort on the part of those in authority to stimulate interest and activity in the Arts. With this end in view two artistic institutions have recently been founded; one, *The Sri Chitralayam* (Gallery of Asian Painting) in the Public Gardens of Trivandrum; the other, the *Ranga Vilasom Palace Museum and Gallery*, situated in the Fort. To these may be added the collection of Far Eastern objects of art in the annexe of the State Museum, the latter being itself a receptacle of the art-crafts of the State. Verily has the establishment of these Temples of Art been hailed as a great act of spiritual statesmanship on the part of those who have sponsored them.

The *Sri Chitralayam*, Trivandrum, opened by His Highness the Maharaja of Travancore on the 25th September 1935, is a veritable Temple of Art which enables those who worship at the altar of Truth and Beauty to become enlightened and liberated from the grip of the inartistic elements in life. The *Sri Chitralayam* enables the public both to enjoy the beautiful and realise the essence of the soul. The Egyptians hailed artists as "Seenekh", "Revivifiers", "Resurrectors". This profound concept is exemplified in the works on the walls of the *Sri Chitralayam* which exhorts humanity to cognise and respect the Beautiful. Plato said:—"To regard the Beautiful means to improve".

THE ROERICH COLLECTION

One of the most precious art treasures housed in the *Chitralayam* is the group of five paintings, three by the eminent Artist-Philosopher Nicholas Roerich, and two by his talented son Svetoslav Roerich, all glorifying the Himalayas. Nicholas Roerich needs no introduction to the cultured and intelligent of the world. Artist, Archaeologist, Pacifist, Educationist and Leader of Culture, he is one of the greatest Master-minds of our century. He is a modern Artist whose *oeuvre* is unique. Nature becomes self-conscious in Roerich's Paintings of the Himalayas, the quiet beauty of which is suffused with mystery.

In a room of the *Sree Chitralayam* are exhibited these paintings of Nicholas Roerich and Svetoslav Roerich awaiting the provision of a more commodious home when the new University of Travancore builds its own Art Gallery. "*Santana—The Stream of Life*" is the most remarkable picture in the collection, and one of the most typical of Nicholas Roerich's genius in the expression of form and colour, and of profound, yet clear idea. This picture of the Himalayas can "raise a mortal to the skies" as it is surcharged with rich symbolism. The river of life winds its way from a maze of mountain. The painting dexterously conveys the impression that the river is full and rushing down with great fury and speed. A fragment of a rainbow symbolising evanescence is seen across the river. The snow-capped peaks in which the river rises stand silhouetted against the flaming sky. In the right foreground is the figure of a Yogi wrapt in meditation. In his right hand is a rosary; the other hand is raised heavenwards. The figure of the immobile Yogi is in sharp contrast with the swift-moving river which dashes past the ridge of rock where the *Rishi* sits in absolute meditation. Life flows in a stream from the High Ranges. The picture bespeaks the assertion of the will over nature. The mountain range serves only as a background, an inspiring and significant accessory. Dr. Cousins observes that "the ultimate contrast in "*Santana*" is "between movement that cannot help itself and stability self-achieved". *

The other paintings by Nicholas Roerich which adorn the "*Sri Chitralayam*" are "*Snow Maiden*" and "*Sunrise in Tibet*". The "*Snow Maiden*" is a legendary figure in the

mountains. "*Sunrise in Tibet*" is a beautiful painting depicting the glory of sunrise in the Himalayas. These powerful paintings executed in brilliant colours proclaim the genius of the artist in expressing the majesty and scenic grandeur of the vast mountain ranges.

The *Ranga Vilas Palace Museum and Gallery* (opened in 1936) situated inside the Fort, is another Sanctuary of Art. Fine specimens of gold and silver brocade work and silk weaving executed by master craftsmen of Travancore are displayed in this Art Gallery. The clothes worn and the arms used by the former Maharajas of Travancore are exhibited here in imposing array. Some remarkable paintings executed in the Mughul or Persian Style of Princes and Princesses of Kolathunad in Travancore in the eighteenth century are preserved in the Gallery, which also contains a series of royal portraits and a valuable collection of Chinese porcelain and other objects of art.

Nicholas Roerich made a gift of "*Fiery Thoughts*" to this Art Gallery. This picture is hung at the end of a corridor where it is approached with increasing impressiveness. It was commenced in 1933 and completed in 1935. This magnificent work of imaginative art has been executed in *tempera*, the favourite medium of the Master Artist, because of the brilliancy and transparency of the *tempera* colours which also, do not fade.

"*Fiery Thoughts*" depicts a *Rishi* doing penance on the lofty and inaccessible heights of the Himalayas and praying for the salvation of humanity in the face of approaching clouds. His heart burns for the protection of humanity and he sends forth protective fiery thoughts which in the form of gold-winged birds fly off into space. The depths of valleys are enveloped by dark and heavy clouds, but in the distance the snow-clad peaks of the Himalayas tower majestically. There is an epic grandeur in this painting.

The lustre of spiritual insight, the transmission of an ageless spirit into his art, and the living expression of the radiant spirit, are the distinguishing features of Roerich's art, which "is jealous of its independence because it is great" as Rabindranath Tagore so beautifully summed it up. Maxim Gorkh paid a tribute to Roerich as "the great intuitionist," and Leonard Andreyev declared that "to see a painting by Roerich means to perceive a new world." Roerich has been acclaimed as the founder of a new school of art which has been identified as "Cosmic Synthesis" or "Synthesis of Wisdom." He emphasizes that *Art is the heart of the people, and knowledge the brain of the people, and that only through the heart and through wisdom can mankind arrive at union and mutual understanding.*

Roerich's pictures interpret the life and soul of *Bharatavarsha* (India) as she appears in her full radiance and significance to a seer and artist of rare power and lofty sensibility. His works of art are symbolic and tend towards occult mysticism. He is essentially esoteric in his labours at the palette.—Through his prophetic visions embodied in his paintings which speak to the heart of men, the Apostle Roerich leads humanity to the gates of Heaven. It has been truly said that "Roerich is to Art what Einstein is to Science and Ford to Industry."—Roerich, the Artist and Teacher asserts that "Art will unify humanity" and that "the Sign of Beauty will open all sacred gates." He dreams of an international peace through Art and Beauty. This Master Artist has proclaimed that *Art is to create Beauty; through Beauty we gain victory; through Beauty we unite, and through Beauty we pray to God.*

Svetoslav Roerich is a gifted artist. His painting *Malana Valley* hung in the "*Sri Chitralayam*" is a typical scene in the Himalayas, the most magnificent panorama the world possesses. Svetoslav is a born painter whose creative art carries with it a sense of the higher dimensions. This picture is splendid in its supreme harmony of resplendent colour. His other painting—"Man from Kagra"—is a powerful study in portraiture. The personality of the Man from Kagra is arresting and realistic. The picture depicts a typical inhabitant of the Kagra Valley in the Himalayas. The hill

NEWS AND NOTES

DISTINGUISHED GUEST.—His Royal Highness Prince Peter of Greece accompanied by Madam Outchinnikoff is expected to visit the State in the second half of August.

VILLAGE GUIDES.—The Cochin Govt. have approved the proposal of the Rural Development Officer to designate the two paid candidates, Messrs. Sivasankara Menon and C. K. Velayudhan as Village Guides.

MEDICAL.—The period of deputa- tion for Visha Vaidya Training of Prince Ravi Varma Additional Hon. Chief Physician, Rama Varma Central Ayurvedic Hospital, has been extended till the end of the current Malabar year.

HEALTH REPORT.—During the week ending 8th July 1939 there were 19 births including 1 still-born and 18 deaths against 18 births and 17 deaths registered during the previous week in the British Cochin Municipality.

MUSLIM UPLIFT.—The Society for the Protection of Muslim Orphans is doing good work and has lately extended its activities. Mr. P. M. Mayankutty has been elected the President of the new Committee.

town background of the picture is most appropriate and revealing. Svetoslav's special line of work in which he excels is portraiture, and he has achieved unique success in bringing to the surface the innermost expression of his subject and in providing for its background appropriate eastern motifs. Like every great artist he depicts the inner life of the subject, and does not get lost in the veneer of it. A masterful handling of technique and daring originality distinguish his art. His landscapes are impressionistic. His portraiture is true to life. His art is dignified and full of subtle charm. His two paintings in the "*Sri Chitralayam*" proclaim his genius both as a talented landscape and portrait painter.

Nicholas Roerich, the Artist is resolutely leading the way towards a renaissance of the spirit, and his sacred art reveals the spirit of the cosmos. He has established an Empire of Art on earth. He has captured the spirit of the sky and earth, and ranks with Turner in being one of the greatest creators of landscape painting. Barnett D. Conlan observes that like the great Chinese Masters, Roerich is "A Master of the Mountains". Roerich is the greatest modern painter of matchless mountain scenery and along with AE of Ireland the most visionary painter the world has had since Blake.

The mighty concept of the Himalayas is for ever linked with the resplendent art of Roerich and Dr. Cousins rightly acclaim Roerich as "Himalayan in Soul". The other paintings of the Himalayas by Roerich are equally superb. His rocks and mountains vibrate with the hidden feelings of inevitable forces of destiny, and the skies reveal the immaculate glory of the Heavens. The grandeur, sanctity and the fascinating mystic glamour of the alluring mountain ranges are brought out in masterly manner in his paintings. Nicholas Roerich has revealed the heart and interpreted the age-long mystery of the Himalayas. The Master-Artist has himself said that "the very air of the Himalayas is penetrated with spiritual tension".

"An eminent Indian of wide travel and cultivated taste", who had visited the famous Art Galleries of Europe was spell-bound at seeing the collection of Roerich Paintings by Nicholas Roerich and his son Svetoslav Roerich, exhibited in the Museum annexe during the 1937 celebrations of the birthday of His Highness the Maharaja. After a brief pause of absorbed silence, he said:—"This is a revelation". That, in a terse phrase, epitomises the impressions of a visitor to the "*Sri Chitralayam*" which houses the small but splendid Roerich Collection.

* Nicholas Roerich, A Master of the Mountains. By Barnett D. Conlan Roerich Museum, Nogaia, India.

* The Art of Nicholas Roerich. By Dr. J. H. Cousins.

This book is indispensable for everyone who wants to study how Germany has advanced under Adolph Hitler and how the National Socialist Movement has developed in Central Europe.

THE MODERN GIRL LOVES TO BE JULIET TO HALF-A-DOZEN ROMEO'S

By Mr. T.K. Datta—Published by Doaba House, Book-sellers & Publishers, Mohan Lal Road, Lahore. Price Re. 1/4/-

The title of this book is taken from Mahatma Gandhi's reply to a College girl in the Punjab who had made a pathetic appeal to the great leader for suggesting the means of escape from the clutches of ill-bred modern youths. The Author admits that the modern girl has become a problem no doubt, but all the same, holds the view that our boys too love no less to play the Romeo. He says that the present system of education has brought in its wake a thousand and one social ills and to add to it, he says, sufficient care is not bestowed in the upbringing of the children who are left to the tender mercies of governesses, tutors and servants.

Mr. Datta rightly observes that every country has its own culture and its own ways of life. It is a mistake to misgraft some of the virtues of western life into our own modes of life and conduct entirely. There are several excellent cartoons depicting to modern

MY FATHER AND I— XIII

TWO FIGHTERS FOR THE PEOPLE IN GLITTERING ARMOUR

By E. N.

The Travancore Deportee could not rest easy in his conscience until he met his companion in the profession in Cochin, who was still free to wield his pen and to continue his fight on behalf of the people from without the State. The meeting was memorable, and though it was not open to me then to take in the whole significance of it, I can now understand how soul-stirring it was all. There were two fighters in the cause of the people in glittering armour, and one was leaving the scene of battle after being compelled to lay down his sword in open disregard of the conventions of a fair fight. He was not the vanquished, neither was he the victor, for he did not carry the laurels of the fight in the gaze of the spectators; yet he had achieved more than all this; he had stirred up a people from their wonted lethargy and had induced them to take the measure of their own strength in the body polity of the country. That was a good deal done, a good deal achieved, and the Editor of the *Herald* who took upon himself a similar responsibility was to discharge it from without, under circumstances which had made his opponents in power fall back even upon their reserve energy,—for the

upon the supply of drinking water to the town came in for some spicy remarks. On the occasion of King George's Coronation he suggested that the trial pits on the beach should be illuminated and that an Overseer, who knew only a smattering of English should deliver a lecture on loyalty. That was how "Nimrod" entered into the social and political life of the people and shaped and moulded it on sound principles.

Speaking of King George's Coronation, I cannot omit to mention that my late father rose equal to the occasion and arranged for the publication of daily telegraphic bulletins, besides a beautifully got-up Coronation Number. He realised the historic importance of the occasion and made all possible arrangements for the dissemination of authentic and timely information about those events that were staged in Delhi amidst scenes of unsurpassed glory and splendour. While it gave publicity to these events connected with the Coronation of His Majesty King George, it stood by the death-bed of the world's Peace-maker and tried to record some interesting incidents connected with the last moments in the life of that Monarch. Of course it had not its accredited representative at the Buckingham Palace; but it was up to an enterprising Newspaperman as my late father was to keep his eyes and his ears open to catch up news as it came from this quarter and that. Under the editorship of my father, the *Herald* enjoyed the unique privilege of being on the exchange list of some leading newspapers both in America and in Europe. Dr. Lambert's Freeman's Journal of New York, an up-to-date and eminently edited weekly was one of these. This exchange was carefully perused, week after week, by my father and interesting cuttings were taken from it. While glancing through one issue of this paper for the purpose, my father's eyes fell upon an interesting contribution, headed "Did King Edward die a Catholic". With his characteristic talent to sense interesting news my father blue-pencilled it and sent it down to the composing room for its inclusion in the "Extracts Columns". According to this paragraph emanating from the pen of the London Correspondent of the Freeman's Journal, it would seem, that Father Bernard Vaughan, a famous Jesuit Preacher in London was seen getting out of the Buckingham Palace immediately after King Edward died. In dilating upon the Catholic leanings of the King this paper referred to certain incidents in His Majesty's life. It transpired that during his illness, when Sir Francis Laking, Physician in Extraordinary examined him for Bronchitis; King Edward was found to wear a scapular, the gift of a Frenchman. From these facts strung together, the correspondent concluded that King Edward died a Catholic. That paragraph was extracted and published in the paper and it caught fire. The Viceroy's Secretariat in Calcutta took notice of it and placed itself in correspondence with the Palace in London. Sir Francis Laking issued an official denial for the information of the Indian paper which published the news relying for its veracity or its American contemporary. The official statement was communicated to my father by the Viceroy's Private Secretary for publication in his paper. The official denial was published agreeably to the wishes of the Government of India, who had instructions to maintain the Protestant traditions of the English Royal family in the interests of the constitution. In publishing the denial under authority from the Viceroy, my father added a foot-note to it, and it was expressive of what he felt about the whole incident.

SCHOLARSHIPS.—Srimathi V. Padmal, Student, Honours Class, President's College, Madras, has been awarded the "Lady Willingdon Scholarship" of the monthly value of Rs. 20 tenable for three years. Mr. K. B. Mohamed, Student, Junior B. A. Class, St. Thomas College, Trichur, has been awarded the Senior University Scholarship special to Muslims of the monthly value of Rs. 15/- for two years. Mr. K. G. Vasudevan, Student, Junior B. A. Class, St. Thomas College, Trichur, has been awarded the Senior University Scholarship special to the Backward Classes of the monthly value of Rs. 8/- for two years.

THE TRULY FREE

From womb to womb, what countless vows we break,
Which bind us fast and close to flesh and dust,
With chains of million links! These links sure must
Our num'rous crimes recount. Thus bound, we take,
From life to life, mere aimless trips. Awake,
Asleep, we trace same vicious rounds of lust,
And with such trails, or tails, we grin august!
We are, hence, apes and slaves, of ancient make.

Then why of freedom boast, or rights by birth,
When thralldom pure exists persistently?
Traditions past and customs crude, bad shoals
And rocks of life, sad bar and blight our worth:
That one is free, whose soul is ultimate free,
And boundless He, is free, The Soul of souls.

S. RAMA AYYAR, B. A.,

anglicised ways of the educated folk. The book is highly interesting and will be read from cover to cover by anyone who gets into possession of it. We feel no doubt that it will have a wide sale.

BOOKS RECEIVED

WHITHER RUPEE? By Mr. Birendranath Ganguli, M. A., Ph. D. Foreword by Mr. Pramanathan Banerjee, M. A., D. Sc., (Lond). Publishers: S. Chand & Co., Chandni Chowk, Delhi. Price Rs. 3.

THE EARLY HISTORY OF BENGAL.—VOL. I. By Mr. Pramode Lal Paul, M. A., with a Foreword by Dr. R. C. Majumdar, M.A., Ph. D. Published by Mr. Satis Chandra Seal, M. A., B. L., Hony. General Secretary, The Indian Research Institute, 170, Manikata Street, Calcutta. Price Rs. 4.

THE MAN WHO KILLED HITLER. Anonymous, published by Messrs. T. Werner Laurie Ltd., Cobham House, 24 & 26, Water Lane, E.C. 4. Price 3 Sh. 6d. nett.

ANGKOR PARK.—By Swami Sadananda, with a Foreword by Dr. Radhakumud Mookerji, M. A., Ph. D., M. L. C., Ithas Shiromani, (Baroda). Publishers: National Publishing House, 20, Cornwallis Street, Calcutta.

CRIME AND CRIMINAL JUSTICE. By Mr. Abul Hasan Ali, Foreword by Sir Hari Singh Gour, M. A., D. Litt., D. C. L., L.L.D., Published by The Standard Library, Dacca. Price Rs. 5-8.

THE AWAKENING OF INDIAN WOMEN.—By Srimathi Kamaladevi Chathopadhyaya and others. Published by Scrutator, Madras. Price Re. 1-8.

deportation of an Editor was then an extreme measure. He wished my father all success and bade him remain at the post of his duty; and he did remain at that post till he closed his eyes in the sleep of death in the evening of Easter Sunday, 1937. With a threat to the Press, Mr. Rajagopalachari remained at the helm to steer the ship of State according as he wished it, but at every turn the *Herald* made him feel, by means of dignified rebukes that there was a power vested in the Fourth Estate of the Realm far superior to that wielded by the Statesman. Besides thundering away in the editorial columns, the late Mr. Nigdi had the happy knack of unveiling the corrupt official in the language of the humorist. One peculiar feature of the paper was the contribution appearing week after week in its columns under the head-line "Sparkling Notes" by "Nimrod". One Saturday evening this contribution appeared in the following garb. "Wanted a Sub-Registrarship in a Native State—Bribery-Manage-mats and fish roe—Head must be innocent—Apply before the monsoon".

On another occasion this famous hunter would concern himself with society's ills. He would go after the lover and speak of the lap-dog animalism which became increasingly evident; he would walk the streets of the town and detect young people paying their homage to the goddess of love behind window screens; he would play the role of the detective at social functions and add to the literature of criminology in truly sparkling style. This is how he referred to one incident that came to his notice:—"Lost half of 'Black and White'". Time of theft-midnight-search the house near the pillar. In the civic affairs of the town, he took more than a passing interest. The scheme which the British Cochin Municipality embarked

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The Roerich Collection in the Sri Chitralayam

By TAMPY, K. P. PADMANABHAN, B.A., TRIVANDRUM

A Temple of Art—One of the distinctive features of the present era of enlightenment in Travancore is the Renaissance of Art. The opening of the two Art Galleries, the *Sri Chitralayam* and the *Ranga Vilas Art Gallery*, is an indication of this glorious Renaissance which aims towards stimulating public taste and the revival of creative art. Indeed the inauguration of these Citadels of Art has been hailed as a great act of spiritual statesmanship.

Man is irresistibly attracted to Art, which is unfettered and creative; and it is the existence of this noble aspiration which permits Art to surmount all obstacles and reign supreme. The *Sri Chitralayam*, Trivandrum, opened by His Highness the Maharajah of Travancore on the 25th September 1935, is a veritable Temple of Art, which enables all who worship at the altar of Truth and Beauty to liberate themselves from the inartistic elements in life. The *Sri Chitralayam* enables the public to meet with what is beautiful and enjoy the things of the soul. The Egyptians hailed artists as "Seenekh", "Revivifiers" "Resurrectors". This definition shows a profound sense of the essence of Art. The *Sri Chitralayam* exhorts humanity to welcome and love the Beautiful. Plato said:—"To regard the Beautiful means to improve".

The Roerich Collection—One of the most precious things in the Gallery is the group of Paintings by the eminent Artist-philosopher, Nicholas Roerich, and his talented son Svetoslav Roerich, who glorify the Himalayas. Nicholas Roerich needs no introduction to the cultured reader. Artist, Archaeologist, Pacifist, Educationist and leader of culture, he is one of the greatest Master Minds of our Century. He is a Modern Artist whose *oeuvre* is unique. Nature becomes self-conscious in Roerich's Paintings of the Himalayas, the quiet beauty of which is mysterious.

In an annexe of the *Sri Chitralayam* an entire room has been devoted to the display of their Paintings. "*Santana—The Stream of Life*" is a most remarkable picture radiant with the beauty of form and colour and reveals the character of this great artist's work. It is a picture to 'raise a mortal to the skies', for it is surcharged with a rich symbolism. The river of life winds its

way through a dark maze of mountains. A fragment of a rainbow symbolising evanescence is seen behind the river, where the snow-capped peaks, from which the river rises, stand silhouetted against the flaming sky. In the right foreground is the figure of a Yogi wrapt in meditation. In his right hand is a rosary; while the other hand is raised heavenwards. The figure of the motionless Yogi is in sharp contrast with the swift-moving river. Life flows in a stream from the High Ranges, and the picture bespeaks the assertion of the will over nature. Dr. Cousins observes that the ultimate contrast in "*Santana*" is "between movement that cannot help itself and stability self achieved"**.

The other paintings by Nicholas Roerich which adorn the *Sri Chitralayam* are "*Snow Maiden*" and "*Sunrise in Tibet*". "*The Snow Maiden*" is a legendary figure in the mountains. "*Sunrise in Tibet*" is a beautiful painting depicting the glory of sunrise in the Himalayas. These powerful paintings executed in brilliant colours proclaim the genius of the artist and express the majesty and scenic grandeur of these vast ranges.

The *Ranga Vilas Palace Gallery*—(opened in 1935), situated inside the Fort is another Sanctuary of Art. Finest specimens of gold and silver brocade work and silk weaving executed by master craftsmen of Travancore are displayed in this Gallery. The clothes worn and the arms used by the former Maharajas of Travancore are exhibited here in imposing array. Some remarkable paintings executed in the Mughal or Persian style of Princes and Princesses of Kolathunadu and Travancore in the 18th century are preserved in the *Ranga Vilas Gallery*.

Nicholas Roerich made a gift of '*Fiery Thoughts*' to this Gallery, and the picture is prominently exhibited. This painting was commenced in 1933 and completed in 1935. This magnificent work of imaginative art has been executed in tempera, the favourite medium of the Master Artist, because of the brilliancy and transparency of tempera colours. Also, they do not darken.

'*Fiery Thoughts*' depicts a *Rishi* doing penance on the lofty heights of the Himalayas and praying for the salvation of humanity in the face of approaching clouds. His heart burns for the protection of humanity as he sends forth protective fiery thoughts. The dominant colours which the great artist likes are shown most, '*Fiery Thoughts*' in the form of gold winged birds which fly off into space. The depths of the valleys are enveloped by dark and heavy clouds but in the distance the snow-clad peaks of the Himalayas tower majestically. There is an epic grandeur in this Painting.

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which "is jealous of its independence because it is great" as Rabindranath Tagore so beautifully said. Maxim Gorki paid a tribute to Roerich as "the great intuitionist" and Leonard Andreyev declared that "to see a painting by Roerich means to perceive a new world". Roerich has been acclaimed as the founder of a new school of art which has been identified as "Cosmic Synthesis" or "Synthesis of Wisdom". He emphasises that "Art is the heart of the people, and knowledge the brain of the people, and that only through the heart and through wisdom can mankind arrive at union and mutual understanding".

His pictures interpret the life and soul of *Bharatavarsha* as she appears in her full radiance and significance to a seer and artist of rare power and sensibility. And his work is essentially esoteric. Through the prophetic visions embodied in his paintings, which speak to the heart, Roerich leads us to the gates of Heaven. Roerich's chief contribution has been in Art and it has been said that "Roerich is to Art what Einstein is to Science, and Ford to Industry". Roerich asserts that "Art will unify humanity" and that "the sign of Beauty and Action will open all sacred gates". He dreams of an international Peace through Art and Beauty, and has proclaimed that "Art is to create Beauty; through Beauty we gain victory; through Beauty we unite and through Beauty we pray to God".

Svetoslav Roerich is a gifted artist. His painting "*Malana Valley*" is exhibited in the "*Sri Chitralayam*". "*Malana Valley*" a typical scene in the Himalayas, depicts the most magnificent panorama the world possesses. Svetoslav is a born painter whose creative art carries with it a sense of higher dimensions. This picture is splendid in its supreme harmony of colour. His other painting "*Man from Kangra*" is a powerful study in portraiture. The personality of the man from Kangra is arresting and realistic. The picture depicts a typical inhabitant of the Kangra Valley in the Himalayas. The background, a hill town, is most appropriate. Svetoslav's special line of work is portraiture and he has succeeded in evoking the inner expression of his subject and in providing an appropriate eastern motif for its background. Like every great artist he expresses the inner life of the subject and does not get lost in the surface aspects. A masterful handling of technique and daring originality distinguish his art. His landscapes are impressionistic, his portraiture true to life, and his art dignified with a subtle charm. These two paintings in the *Sri Chitralayam* proclaim his genius both as a talented landscape and portrait painter.

Nicholas Roerich the Artist is resolutely leading the way towards a renaissance of the spirit and his sacred Art reveals the

spirit of the cosmos. He has established an Empire of Art on Earth. He has captured the spirit of the sky and earth and he ranks only with Turner in being one of the greatest creators in landscape painting. Barnett D. Conlan observes that like the great Chinese Masters, Roerich is "A Master of the Mountains." Roerich is the greatest modern painter of the mountains and the most visionary painter we have had since Blake.

The mighty spirit of the Himalayas is always linked with the art of Roerich, and Dr. Cousins rightly acclaims him as "Himalayan in Soul". His other paintings of the Himalayas are equally fine. His rocks and mountains vibrate with a sense of the hidden forces of destiny and the skies reveal the immaculate glory of the Heavens. The grandeur, sanctity and mystic glamour of the mountain are very well brought out in these paintings of the Himalayas.* * Nicholas Roerich has revealed the age-long mystery of the Himalayas. As he said himself "the very air of the Himalayas is penetrated with spiritual tension".

"An eminent Indian of wide travel and cultivated taste" who had visited the famous Art Galleries of Europe was spell bound at seeing the collection of paintings by Nicholas Roerich and his son Svetoslav Roerich, now exhibited in the Sri Chithralayam, and after meditating a moment he said:—"This is a Revelation." That in a masterly manner epitomises the impressions of a visitor to the "Sri Chithralayam" which houses the splendid Roerich collection.

5

Roerich--The Leader Of World Culture

By Mr. Tampi, K.P. Padamanabhan, B.A.

To-day the name of the illustrious artist, Nicholas Roerich, has become the symbol of unity and creativeness, of peace, beauty and culture, throughout the world. Roerich and Culture, these words have been inseparably linked together for the past few years. Roerich has been acclaimed as the supreme President of the World League of Culture with which are affiliated over eighty societies dedicated to culture and scattered all over the globe. At the present day Roerich is looked up to as a helper on the path of Light and Culture, and this has won for him the boundless love, admiration and gratitude of humanity. Roerich whose vision and understanding is of a cosmic grandeur is universally revered as the greatest living Apostle of Culture. Considering the bulk, variety and tremendous forcefulness of his work, he stands foremost in the first rank of humanity's Great Interpreters of Culture.

Roerich who has earned everlasting reputation as an indefatigable worker for the welfare and enlightenment of mankind, in one of his inspiring essays about Culture remarks thus:

"Culture is reverence of Light. Culture is love of humanity. Culture is fragrance, the unity of life and beauty. Culture is the synthesis of uplifting and sensitive attainments. Culture is the armour of Light. Culture is salvation. Culture is the motivating power. Culture is the Heart."

"If we gather all the definitions of Culture, we find the synthesis of active Bliss, the altar of enlightened and constructive Beauty."

Nicholas de Roerich, the founder of a host of Cultural Institutions conceived the salutary idea of the protection of artistic and scientific treasures and achievements of humanity, as early as in 1904, when he first advanced his significant proposals. The idea of the protection of the cultural treasures of the world, was strongly rooted in Roerich's sensitive heart even from his early days. His extensive travels to monasteries and

1950

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ROERICH THE MAN

BY K. P. PADMANABHAN TAMPY

NICHOLAS Roerich's personality finds an easy passport into the hearts of all. His serene face with the thin, pointed white beard has a glorious and saintly touch of the archaic; his large blue eyes with a searching, intelligent, calm and soothing look, express candour and clarity. A Caballist on seeing a portrait of Roerich stressed the power of his eyes as "those windows of the spirit." His eyes possess an enthralling magic power. His bearing is dignified and commanding.

Sulamith Ish-Kishor in the leading article in a standard American monthly writes of Roerich: "Here is a living being who might have stepped out of an old fairy-tale book—too honest for a Merlin, too spiritual and beneficent for a Klingsor..... Simplicity, Beauty and Fearlessness expresses his artistic creed."

It is no exaggeration to say that Roerich has wholly dedicated his beautiful life to the cause of universal welfare. A striking and significant portrait of Nicholas Roerich the Messiah of Culture has been drawn by his gifted son Svetoslav Roerich, representing the Inspired Teacher with a casket in his hands. Once a journalist asked Roerich whether it was convenient for him to do so much creative work from the solitude of the mountains. Roerich with a pleasant smile replied, "When the household is vast it is best seen from the mountain top."

G. Grebentschikoff, a distinguished Siberian writer, gives a pen picture of Roerich: "With rare joy I was privileged from time to time to see Roerich at work. He rises early in the morning and retires later than all his co-workers, and you will never see any expression of fatigue on his face. There is no question great or small directed to him which he does not consider and solve in the most attentive way. I do not remember him ever arguing with any one saying 'No'. He will listen to everything, he will find a wise reply to everything, and each little pebble, despite its greyness and dust, he will set upon its place in the creative panorama of life so that the small pebble may be proud and everyone who regards it from the side will rejoice at the fate of so small a pebble. Being white himself, N. K. Roerich loves purity and whiteness in everything. The white mountain, the white steed, the white rider and especially the white stone take on an especially beautiful symbolism and sense of legend in the words and images of Roerich. In all this there is a call towards spiritual and physical purity, towards the snow-white peaks,

towards the pure ways of perfecting. And at the same time, he himself is simple in everything, he has a word for everyone, he never condemns anyone's opinion and will always give the most illuminating advice, the most consoling word, without submissive goodness, without deceptive promise."

Roerich is an apostle of the gospel of beauty and peace and a prophet of the new era, a world illuminated by the radiant light of the strong spirit. He is himself the personification of universal art and universal culture and he has been truly described by Dr. Cousins, the poet and critic, as "Himalayan in soul." What is most outstanding in Roerich is his astounding creativeness. He has painted many thousands of pictures, written thousands of essays, delivered hundreds of lectures and undertaken a number of expeditions. He is a genius at work as much in intellect as in inspiration. He never rests on his laurels. He believes in the gospel of right work and moves forward in mighty gigantic strides capturing success everywhere. No doubt Nicholas Roerich the inventor of harmonies and the god-gifted clarion voice of culture, is a brilliant study in human genius. Roerich is not affected by surroundings or environments as far as his work is considered. He is quite at home where there is a sky above him and ground under his feet. There is absolutely no disagreement between him and the external world in which he works. His spirit is always harmonious and eminently well disciplined so that it transcends the limitations imposed by surroundings. When Roerich was asked, "What is the best time to create?" he smiled and answered: "It is not bad on a little boat crossing the Neva: it is not bad in a street car or train: the movement even gives a sort of rhythm." These two rhythms, maestoso and accelerando, are the distinguishing traits of Roerich's spiritual harmony. His versatility has baffled many of his contemporaries in art and literature, and throughout his numerous works Roerich "invariably expresses a genius which is mellow, mature, illumined." His fertility of creation is a constant source of awe and envy. A student of Roerich observes that "multiplicity of creation is dependent on a combination of things—surety of technique, fertility of imagination, continuity of labour." And Roerich's works pronounce unmistakably that he is a part of the Greatest Creator.

In a thought-inspiring article Miss Frances Grant, an interna-

tionally reputed journalist, explains thus: "Roerich has drawn his inspiration from the entire gamut of human experience—folklore, philosophy, nature, religion, epics of yesterday and to-day. This is a tribute to his erudition which has long been recognised, and which one may trace to the unity of art which is part of the gospel of Roerich's life. Having long laid down for himself the credo that art is one, Roerich never permitted barriers to rise between his explorations into the infinite entrancing trails of all cultural provinces. Thus unconstrained as to his interests, he found that the aeons of existence of gods and men were his field. The searching light of his interest and illumination penetrated into all corners, that passionate spirit for knowledge led him into invisible realms as it had led him through the expanse of the world, in tireless quests. Hence myriads of themes are within the compass of Roerich because the concentric circles of his interest and passion for knowledge have defined larger and larger spaces into the starry world."

Roerich belongs to that rare and select galaxy of seers whose mission is to be of use, service, weal and inspiration to the world at large and who live to teach mankind to love, understand and appreciate the multicoloured life of art and culture and who lead men and women to the beautiful realm of peace and beauty. Simple and straightforward, his messages go direct to the heart of the teeming millions who revere him as the apostle of culture and prophet of beauty. The extraordinary force of his thought, the irresistible power of his saintly personality, the great strength of his sincerity, and above all the unfathomable depth of his lofty messages have proclaimed him as the ablest exponent of culture. In Roerich the world has found a great leader who always has in him the rare and splendid combination of the glorious vision of the idealist and the practical wisdom of the realist.

With great truth the eminent American jurist, the Hon. George Gordon Battle pronounced: "Nicholas Roerich is unquestionably one of the great leaders of history. Along with his wonderful breadth of mind there goes a sublime sympathy with the opinions of and tolerance for others. He has the marvellous equipment to be the leader of an international movement. He has the power not only to plan but to act. He can translate his dreams into action."

Always kind and genial, calm and calculating, humble and sincere, noble and loving, intelligent and industrious, liberal and virtuous, Roerich is one of those genuinely supreme souls on earth who know and enjoy the pleasures and rewards of honest work for the betterment of humanity. The most striking feature of his character which unquestionably is the best test of truly great men, is that he remains throughout humble notwithstanding his fame having extended all over the civilised world. His fame will be an "echo and light into eternity." He is a commanding genius who combines in himself in a marvellous proportion the highest qualities of the head and heart. He is the supreme high priest of truth and is deadly opposed to all

IF YOU'RE BUYING A PRESENT



BUY ONE THAT WILL GROW WITH HIM!

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DEFENCE SAVINGS CERTIFICATES

No. 45

sham and hypocrisy. He hates slander downright. In his stimulating essay "Praise to Enemies" Roerich emphasises that hindrances from enemies do but create new possibilities. To him slander is entirely anti-cultural. Says he "Slander is the measure of consciousness and the testing stone of the power of achievement." He is deeply religious. Did not Swami Vivekananda teach:—"That man cannot be truly religious who has not the faculty of feeling the beauty and grandness of art." Roerich has absolute faith that

For love, and beauty and delight,
There is no death nor change;
their might
Exceeds our organs.

Roerich's words are saturated with sincerity and sweetness. They are well thought out and all men are carried away by his writings. He is fully aware that scholarship and sincerity should go hand in hand to make an intelligent and emotional appeal.

He is one whose external appearance magnificently anticipates and astonishingly reinforces his full-volumed power of utterance. Roerich is a profound scholar and his reading is always solid, extensive and covers all fields of thought. He has acute intelligence, amazing resourcefulness, a searching mind and a retentive memory. He uses quotations from great writers with astonishing aptness and efficacy for elucidating mighty truths. His intellect is sharp and his penetrative power is quick and live. With compelling and convincing vigour, scholarship and fairness, Roerich tackles all problems successfully however difficult and complex they be. His titanic energy and gifted eloquence have passed over boundaries of the artistic arena and filled many channels of historical, social and literary interest and fertilised divers fields yielding richest harvests. Whatever subject he touches, is raised

(continued on page 11)

Quiet Time

Are you inclined to find other people trying and difficult, and do you often remark that life would be so much easier if the people you meet would behave differently?

Point your first finger at someone else, look at your hand, and see how many fingers you are pointing at yourself. Why not resolve that you will stop blaming other people and begin with yourself in future?

EVENTS NATIONAL

HYDERABAD LETTER

PAKISTAN REPUTIATED

(From our own Correspondent)

IT is a great pity that a lawyer of the standing and eminence of Mr. Shanker Rao Borgaonkar should indulge in violent criticism of the Government of Hyderabad. There is such a thing as overstating one's case, and Mr. Borgaonkar has so much overdone the work that one is very suspicious about his charges against the Government. In violent, vituperative language, he flings accusation after accusation against the present Government. If words were bombs, the whole of Hyderabad would have been a shambles today! One must be charitable to one's opponents, and must concede that they are at least as sincere in their views as oneself. These elementary principles of morality and decency are thrown to the winds, and we find the unseemly sight of well-educated young men behaving like gundas.

The gravamen of the offence that the Government have committed seems to lie in the policy it is steadily pursuing—"its attachment to an anti-national policy". "It is heading towards Pakistan as its last resort to face the oncoming tide of Democracy." The Government of Hyderabad is out to kill Hinduism, persecute Hindus, and make the State the stronghold of Muslims. Everything is done with Hitlerian thoroughness and the State is fast becoming a Hell so far as the Hindus are concerned. That is the charge against the present administration. What does Mr. Borgaonkar want? His catalogue of demands—and they are his minimum—is rather imposing. "If the Government really wishes to aid the present war efforts for defence of Democracy, they should immediately grant civil liberties, introduce Reforms, accept the Hindus in all Departments and in all grades, give up the policy of killing the mother languages of the State Hindus, release the riot prisoners, rescind the Akhadas Regulation and give the Hindu section of the Ecclesiastical Department into Hindu control." If all these things are not done, and "the Government do not revise their policy, they will

be compelled to call in aid which the Government may not like." To put it in blunt language, if his demands are not conceded he will call in outside aid, and see that the Government is brought to its knees.

It is impossible to answer all the points that Mr. Borgaonkar has raised, for the very simple reason that most of his grievances are imaginary. For instance, what answer can one give to a man who says that the Government have suppressed all civil liberties when he himself was indulging in the wildest abuse of the present regime? He was shouting under the very nose of the policeman! It looks very childish to say that freedom of speech is curbed in Hyderabad when his very speech shouts aloud that the Government are eager to give every man the right to say what he feels. It should be remembered that more than half a dozen conferences like the annual session of the Hindu Praja Mandal were allowed to proceed without any interference from the Government. Certainly that does not show that there are no civil liberties.

It was really news to many that in Hyderabad Pakistan is actively encouraged! In fact it is just the reverse. Recently his Exalted Highness himself took stern action against Nawab Bahadur Yar Jung who took part in the political activities of a certain organisation whose aim is avowedly anti-Hindu. And only when he tendered an open and unconditional apology was he excused. In his Firman, his Exalted Highness hopes that the Nawab Bahadur "will turn a new leaf in his public life so as to clear up the present atmosphere and at the same time bring about a reconciliation of the different communities in the country so that they may live in peace and harmony". Besides, the Government have disassociated themselves from the queer theory propounded by the Itihadi Muslim League that the Nizam is the Sovereign of Muslims alone. All these go to prove conclusively that the Government are holding the scales even as between the Hindus and the Muslims. There is not even a shred of evidence to show that it is an anti-national policy that they are following.

It is untrue that the Government have prohibited Hindus of British

MYSORE ROAD TRAFFIC

NEW RULES FOR BUSES AND TAXIS

THE following draft amendment which Government propose to make in virtue of the powers vested in them under section 33 of the Mysore Road Traffic and Taxes Act VI of 1935 to the Rules regarding Public Service Motor Vehicles issued with Notification No. P. 3992—Legis. 46-35, dated 18th December 1935 and amended from time to time, is hereby published for the information of persons likely to be affected thereby and any objection or suggestion received on or before the 30th September 1941 will be considered by Government:—

Draft Amendment

After rule 46 of the aforesaid rules the following rule shall be inserted:—

46-A. If at any time, a passenger in a motor bus—

- (i) behaves in a disorderly manner, or
- (ii) uses abusive language, or
- (iii) smokes, when smoking is prohibited, or when the vehicle is being re-fuelled, or

India from entering the State. True, they do not like outsiders to interfere in their own internal affairs. After all, outsiders do not know local conditions. They are birds of passage and they care little for the permanent interests of the State. It was only the other day that Sir C. P. Ramaswamy Aiyar gave a stern warning that he would not brook any meddling in State politics by third parties. What the Hyderabad Government have done is nothing more than that. There is however another aspect to this question. Last year when the Arya Samaj organised Jathas in British India, Muslims of the Punjab and the Frontier districts threatened to send volunteers to protect their Nizam—our 'Prophet' as they lovingly call him. Moreover these Arya Samaj processions organised in Delhi and Bombay to protest against the anti-Hindu policy of the State had to resort to police protection. In Karachi, the processions were pelted with stones, and many of them had to be removed to hospital. This controversy had repercussions all over India. Hence in the interests of the State and for preserving the peace and tranquillity of British India, it is necessary that outsiders should not be allowed to play havoc with the affairs of the State.

Muslims have been ruling the State for more than six hundred years, and yet we find that Hindus are still the majority. It is therefore absurd to say that Hindus are being persecuted. For if what Mr. Borgaonkar and others contend is true, the Hindus would have long ago emigrated from the State, and today Hyderabad would be a Muslim State. That it is not so and that the Hindus outnumber the Muslims go to show that there is no basis for the wild statements of leaders like Mr. Borgaonkar. It is only in recent years that this agitation was started. The fact has to be recorded that instead of working for communal harmony and peace, they widen the gulf between the communities. Speeches like the one delivered at the annual session of the Praja Mandal are sure to sow dissension and fan the glowing embers of communal passion.

- (iv) spits in the vehicle, or
- (v) obstructs the conductor in the execution of his duties, or
- (vi) refuses or is unable to pay the fare, or
- (vii) interferes without due cause with the conduct or driving of the vehicle, or
- (viii) refuses to show any ticket on demand by any authorised person, or
- (ix) is reasonably suspected to be suffering from any contagious or infectious disease, or
- (x) distributes printed or similar matter of any description or distributes any article for the purpose of advertising, or
- (xi) commits or abets any offence under the Act; the driver and the conductor, if any, may require such passenger to alight from the vehicle forthwith and may stop the vehicle and keep it standing until the passenger has alighted. Such passenger shall not be entitled to the refund of any fare which he may have paid and any passenger failing to comply forthwith with such a requirement may be forcibly removed by the conductor or the driver and shall be guilty of an offence.

Taxicabs

The following set of rules shall be added after Rule 53 of the Rules regarding Public Service Motor Vehicles:—

A. (a) Every motor cab, except when exempted in this regard by the District Magistrate or such other authority as may be empowered by the District Magistrate in this behalf, shall be fitted with a taxi-meter which shall be fixed to and operated from a non-driving wheel.

(b) The vehicle shall not ply for hire unless the taxi-meter bears the seal of the District Magistrate or such other authority as may be empowered by the District Magistrate in this behalf to indicate that the taxi-meter has been tested and is in working order. The seal shall be kept intact.

(c) The owner, driver, attendant of the vehicle or other person who breaks or tampers in any way with the seal, or who, with intent to deceive, tampers with the taxi-meter or the driving mechanism thereof, shall be deemed to have committed a breach of this rule.

B. (a) The taxi-meter shall, whether for the first time or after repair or adjustment, be submitted to the District Magistrate or such other authority as may be empowered by the District Magistrate in this behalf for examination and test. When it is produced for inspection, it shall bear the necessary holes for wires and be provided with the wires for the lead seals to be fixed to it.

(b) The taxi-meter shall be subjected to a practical road test of five miles for each of the distance scales and a time test for detention charges for not less than half an hour.

If it passes the test it shall be sealed in such a manner that it cannot be opened or adjusted without removing the seals.

C. Every taxi-meter shall be fitted with an indicator or handle in the form of a flag on which shall be printed the words "For Hire". The taxi-meter shall be so constructed that when the flag is horizontal the taxi-meter shall be out of action. Such indicator shall be so placed as to be clearly visible to any person outside of and in front of the vehicle and to the hirer when inside.

The horizontal position of the flag shall indicate that the vehicle is

M. & S. M. RAILWAY NOTICE

With effect from the 1st October 1941, the cheap 3rd class tickets now issued for three selected Round Tours over part of this Railway will be cancelled and withdrawn.

available for hire and no driver shall then, without reasonable excuse, refuse to accept a fare.

D. The driver of every motor cab provided with a taxi-meter shall, as soon as he is hired and no sooner, set the taxi-meter in motion, and upon the termination of the hiring shall immediately stop the same:

Provided that if a motor cab is called from a garage or stand to take up a passenger at any place less than five hundred yards from the garage or stand, the taxi-meter shall not be set in motion until the motor cab shall arrive at such place and be ready to take up the passenger:

Provided also that in the event of a motor cab, whilst hired, being unable to proceed on account of any failure of the tyre or the mechanism of the vehicle either temporarily or otherwise, the driver shall at once stop the mechanism of the taxi-meter and shall not restart the same until such time as the defect is remedied.

E. Every motor cab in which there is a partition between the driver and the passengers shall be provided with a means of communication between the passengers and the driver.

F. Every motor cab fitted with a taxi-meter shall have a light so fitted as to illuminate the taxi-meter. The taxi-meter shall be so illuminated when the vehicle is in use in a public place during the period between half an hour after sunset and half an hour before sunrise.

G. Rules 53A to 53F shall come into force with effect from 1st January 1942 after which date no permit shall be granted to any motor cab which is not fitted with a taxi-meter in accordance with the said rules.

DEFENCE OF INDIA WEEK IN MYSORE

CARTOON COMPETITION

DURING the Dasara festivities the Defence of India Week will be held in Mysore City on an elaborate scale from the 22nd September to 7th October 1941.

A Bureau of War Production, Work and Enquiry will be opened during the week for the benefit and information of visitors.


Fairs and Fetes, Military Sports and Display and Mock Battles, Pagal Gymkhana and Sporting Competitions of all kinds will be held.

Many distinguished persons will deliver speeches on subjects relating to the War. Interesting films of "Australia's War Effort" will be shown.

Entries from artists are invited for a cartoon competition, the subject being COMPLACENCY IS PUBLIC ENEMY No. 2. The cartoons will be judged by plebsite.

The Secretaries, Mysore War Fund Committee, Sri Vani Vilas Maternity and Child Welfare Centre, Vani Vilas Road, Mysore, will be glad to furnish all particulars.

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(GOVERNMENT OF MYSORE)
BHADRAVATHI

THE MIND OF THE ARMY

(Continued from page 9)

But whether or not the young men think as this group does, all have a sense of inevitability about last time, when even those who had seen the war coming had felt there was a certain choice in the matter; and this sense seems from the very first to have produced a grimmer determination than was common at the beginning of the last war. This time they know from the start that they are in for a very tough and dirty job, and it is this sentiment which binds together the most diversely thinking or feeling.

Even those who say they fight for the old aspect of England, for certain comforts and ways of living, realise that the England we are leaving now we are leaving for ever. Others, intensely aware that this is a revolution as well as a nationalistic war, are eager for a change, craving for a renewed England which shall have sloughed off much unpleasant skin. Some are cynical about their own future if they survive the war, and see themselves thrown on the refuse-heap as their like were in the last peace: but interests and vested interests have different weight with different people, and it would seem that many are ready to accept a lower standard of material living in return for a clearer standard of spiritual existence, and a sterner maintenance of moral values in all departments of life. They are not afraid of comparative poverty, of a much simpler way of living, and are prepared to abandon those habits of life which make for class distinctions, and have indeed become burdensome. Most accept that a change is necessary, and if a few hanker after the *status quo ante bellum*, a number would be only too relieved to see it gone for good.

Some, indeed, see in this war a vista of liberation, a second chance to wipe the slate clean. If at this period in the last war some thought of reforms, what is thought of now is something far more revolutionary, a change in the social structure, even in economic theory. I would say that the men in the forces now are far more aware of what it is all about than men were then. More people have begun to think politically, since most of them have at one time or another felt politics catching them by the throat. Most of them realise how fatefully politics can be distorted by trade ideals, and wish for finance to be the servant of politics rather than its master. Some are despairing, feeling that they are mere tools (this was not so in 1915); but others, the majority of those

who think at all, realise that it will be their responsibility to win the peace as well as to win the war. They have taken warning by what happened last time, and are determined that it shall not happen again. It is this group which is the most eager to defeat Hitlerism, but it will depend a great deal upon what our politicians say and do whether the magnificent spirit which animates them can be maintained. They have seen France betrayed by the "Right," as they saw democracy in Spain, and without going further back along this lamentable road they may well realise the weight of the task laid upon their shoulders. If they are disillusioned their value as fighters will be lowered.

This time, then, there is a greater, more fundamental, disparity of opinion, and a far acuter awareness of the issues, which may later on lead to problems of moral. At present the moral is splendid—military moral always is better than civilian moral—and the men have no doubts either as to ultimate victory or the justice of the cause. It is quite certain that victory will be ours if the cause is not weakened. But should doubts begin to be felt as to the clearness of the cause, as to whether or not the politicians are coming clean, then something disastrous may happen. Last time the men joining up, not being so aware, were anxious only to win, taking the rest on faith. This time the moral issue is clearer. People want to win for something, for some idea, which though deeply national cuts through imperialisms and trade returns. The men to-day would like war aims to be defined and would like to see them already taking shape in the country. The politicians are making a profound mistake and incurring the suspicion of being double-faced when they say, "Let us win the war first, and talk of aims afterwards." We were caught that way last time. The men in the forces to-day are prepared to stake all, and to give all; but if they feel that the vested interests are holding back there is no predicting their reactions. This time there may be many more Siegfried Sassoons.

—BONAMY DOBREE in *The Political Quarterly*

Bangalore Ratepayers' Association

(Continued from page 2)

Amendment to the form of Baptismal Certificates

The President said that the Government of India, Defence Department, was addressed to have one of the columns of the present Baptismal Certificate form so altered as to show the nationality of the father therein, but the Government of India did not for some obscure reason see its way to adopt the amendment suggested.

As the nationality of the father is often queried when a baptism certificate is presented by an applicant for employment, it was decided to address the Government of India again pointing out the need and importance of such an amendment and to enquire the reasons for objecting to the proposed amendment.

Rise in Price of Foodstuffs

Letter dated 21-8-1941 from the Bangalore Commercial Association urging the Mysore Government to take steps to prevent the rise in price of foodstuffs, especially rice, and to enforce the reduction of rates was read.

The Committee was in full agreement with the views expressed therein. It was decided to address the Government of Mysore and request them to take urgent and effective action to prevent the abnormal rise in prices.

Insanitary Condition of Public Urinals

It was pointed out that public urinals in several places are still in a

ROERICH THE MAN

(Continued from page 5)

at once out of the commonplace to the domain of real art. His works sparkle with intellect and glow with inspiration and have become part of the intellectual capital of the whole world. Ever and anon Roerich's prophetic vision arrests close study.

E. Gil Borges of the Pan-American Union has paid a tribute to Roerich thus: "There is a fundamental unity in your literary and artistic work. It seems to me that there is much of the colour of your paintings in the pages of your books, and much of the music of your words in the symphony of colours of your paintings."

Roerich's work has its own transcendental spiritual beauty and it truly belongs to the creations of the mystic brotherhood. The vividness, immediacy and authenticity of his work mark Roerich as a daringly original genius. Roerich is essentially, constructively and triumphantly a true citizen of the world whose aim is "to transform this dusty daily existence into a constant Festival of Love and Great Service." Roerich was once asked, "What is the difference between the East and the West?" He replied, "The best roses of the East and West have the same fragrance." He is full of infinite faith in the great future. He writes, "The Future exists, that is why we have come here. Not for deflation, nor for terror, but we pass here for mutual labour, for knowledge, for enlightenment."

Leonid Andreyeff proclaimed, "The World of Roerich is the World of Truth. His works link mortal souls with the world of unearthly revelations."

Blows not the flower for its own fragrance,
Flows not the stream for its own satisfaction,
Spreads not the branch for its own shade,
Stands not the mountain for its majesty;
But in God's World every good thing lives for the benefit of others.

Such is the gist of an old Persian poem. This maxim is richly illustrated in the life of Roerich, whose career has been not for self-glorification but for the greatest happiness of the whole of humanity. Emerson has said "The true test of admiration is reproduction" and Roerich will have been really admired if his spirit as best expressed in his writings will be reproduced in the lives of men and women.

"He is a veritable ploughman. His field is immortality"—such is the short and significant defini-

very filthy condition which clearly indicates that the sanitary staff do not attend to this important matter as they should. It was decided to address the Health Officer again to have all these urinals cleaned thoroughly at regular and frequent intervals daily and take proper steps to prevent the abuse of urinals.

Rise in Rent of Houses

Letter dated 23-8-1941 from the Secretary Bangalore Commercial Association suggesting the appointment of a Rent Inspector to check unauthorised increase in rents charged. It was felt that the provisions of the C. & M. Station House Rent Control order 1941 were adequate to deal with persons who raised rents over and above the assessed value, without proper reasons.

CHURCHILL IN PRIVATE

(Continued from page 3)

his face lights up with pleasure and admiration.

Though Mr. Churchill has always been a connoisseur of feminine beauty and elegance, I gathered that he has a low opinion of feminine intellect and derives little enjoyment from conversation with women. This is not surprising in a man who was the sworn enemy of woman suffrage and has vehemently expressed his firm conviction that a woman's place is in the home.

The omnipresence of American women secretly distressed Mr. Churchill immensely. He once remarked to me that the American scene was "too cluttered up with women." They are everywhere. They control 80% of the country's wealth. They wield enormous power—and they bully their husbands. "The funny thing is," he added, "that American men seem to like it. They just can't live without women all round them."

His memory is encyclopaedic and manifests itself in the oddest ways. I was amused to discover that he knows by heart the words of almost every English musical-comedy favourite of the past 20 years. He loved to sing them in his booming baritone accompanied by Diana's shrill falsetto. I reminded him once that on a certain night during the General Strike I had sat directly behind him and Mrs. Churchill in the stalls of a London theatre. Immediately his eyes brightened, his whole face lit up. "I remember," he said excitedly, "I remember perfectly. It was an American play *Lady Be Good*, with the Astaires. An excellent show." And he gaily broke into one of its hit songs and

tion of a great and genuine Teacher in the ancient scriptures.

And Nicholas Roerich is such an enlightened Teacher—a veritable and tireless ploughman in the infinite fields and for all ages.

followed it up with others.

When in America he was constantly carried away by school-boy enthusiasms for all the modern American improvements that contribute to comfortable living. Upon arriving at the hotel on a visit to Cincinnati, the Churchills were assigned to the Presidential suite which the management had thoughtfully filled with huge baskets of flowers.

Mr. Churchill was quite enchanted. "It's gorgeous. It's magnificent. It's s-s-s-splendid," he stuttered. The manager, beaming with pride, proceeded to lead the way from room to room explaining all the modern innovations. Mr. Churchill, as happy as a small child in a toy shop, cantered behind commenting enthusiastically on the arrangement of the rooms, the furnishings and the lighting fixtures. When he reached the master bathroom Mr. Churchill, quite carried away by the effect of the coloured fixtures, darted to the nearest telephone and asked to be put through to London.

"I'm calling the designer who's remodelling my country house at Chartwell," he explained. "I want him to suspend operations on the bathroom until I reach home. I'd like to have this copied."

"Operator, operator," he growled impatiently looking anxiously at his watch. "Hurry that London call through, please. It's terribly urgent."

Then: "Hello. This is Mr. Churchill speaking... I'm quite well, thank you. Listen carefully, please. I want you to suspend operations on the bathroom until I get back. I've seen something here that is most unusual in bathroom decoration and I want to work out some ideas it has given me for our new bath. I can't tell you or write you, so please do nothing until my return. That's it. Nothing until my return."

The conversation finished, Churchill heaved a great sigh of relief. He put down the receiver as delighted as if he had averted a major world crisis. —Life

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NEW IMPERIAL

SALOON BAR, here today and tomorrow, is a play of suburban low life. It is based on the successful stage play of the same title, and affords Gordon Harker plenty of opportunities to exploit his own particular brand of comedy in the role of a cheerful street-corner bookmaker.

The story opens on the eve of the execution of a young man for a murder which he did not commit. He is the boy friend of one of the barmaids at the "Cap & Bells" and the customers, certain of his innocence, set about finding clues to the real culprit. Joe Harris, a bookmaker habitue of the saloon bar, traces one of the notes stolen from the victim to Doris, barmaid at a rival pub, and tricks her into telling who gave it to her. Once on the track, Joe, aided by several staunch friends, eventually brings the crime home to its proper quarter.

Gordon Harker is well supported by Mervyn Johns as a typical corner-seat commentator; Elizabeth Allan as the grief-stricken fiancée of the doomed man; Anna Konstam as a pert barmaid; Joyce Barbour, Cyril Raymond and Judy Campbell.

Director Walter Forde has made this a thoroughly entertaining and thrilling production, packed with richly variegated characters and piquant dialogue.

For Monday we have a Universal comedy, *Charlie McCarthy, Detective*, played by that growing favourite, Robert Cummings, and Edgar

Bergen. And then from Thursday a Fox drama, starring a fine player we don't see much of nowadays, Warner Baxter, with the charming and sentimental Andrea Leeds. This is *Earth-Bound*, and if our premonition is worth anything, should be good.

PLAZA THEATRE

WE have a real attraction this week in *Bitter Sweet*, with those fine singers Jeanette MacDonald and Nelson Eddy, which goes on till Thursday.

Jeanette MacDonald and Nelson Eddy appear for the second time in Technicolor in *Bitter Sweet*, picturization of the Noel Coward operetta. Their first appearance in colour was in *Sweethearts*.

A story of London and Vienna in the Gay Nineties, *Bitter Sweet* presents Miss MacDonald as Sarah Millic, London belle who on the eve of her wedding elopes to Vienna with her singing teacher, Carl Linden, played by Eddy, and lives an idyllic life there until a captain of the Imperial cavalry, Baron von Tranisch, begins paying her attention.

George Sanders of "The Saint" series is seen as von Tranisch, with Ian Hunter as his gambling opponent, Lord Shayne, who befriends the two principals. Edward Ashley appears as Harry Davenport, Sarah's original fiancé; Felix Bressart and Curt Bois play Max and Ernst, musician-friends of Carl Linden; Fay Holden enacts Sarah's mother; Diana Lewis appears as Jane, who eventually marries Harry. Included also in the large featured cast are Lynne Carver, Sig Rumann and Janet Beecher.

The stars sing eleven of the original Noel Coward songs, arranged by Herbert Stothart. They are: "I'll See You Again", "The Call of Life", "If You Could Only Come With Me", "What Is Love?", "Love in Any Language", "Our Little Cafe", "Zigeuner", "If Love Were All" and "Serenade in Vienna".

W. S. Van Dyke II, who directed Miss MacDonald and Eddy in *Naughty Marietta*, *Rose Marie* and *Sweethearts*, also guided *Bitter Sweet*, with Victor Saville, of *The Citadel* and *Goodbye, Mr. Chips* fame, pro-

MILITARY CIRCUS

THE Southern Command Military Circus will give a display in the C. & M. Station, Bangalore on Sunday the 28th Sept. at 4.45 p.m. The display will take place on the Maidan opposite the Flagstaff. The display will be repeated on Tuesday the 30th Sept. at 4.45 p.m., in the Sampangi Tank.

The main purpose of the display is to give the people some idea of modern warfare and modern weapons and methods. The display will be a very realistic one. The Q.V.O. Sappers and the new Madras Regiment are taking part in the display with full military equipment.

The public are cordially invited to attend the display. No fee will be charged, nor will any collection be made at the place. The public will be given an opportunity of seeing modern military weapons at close quarters and even of handling them. There will also be a display of acrobatics.

ducing. The screen play is by Lesser Samuels.

And following it, from next Friday is a smart new comedy of which we have heard most favourable reports, *Mr. and Mrs. Smith*, starring Carole Lombard and Robert Montgomery in something of a departure from their usual lines. More about this film next week.

NEW GLOBE THEATRE

THE first film here this week is a right up to the minute dancing show, *Second Chorus*, featuring Artie Shaw's celebrated swing orchestra, and Fred Astaire and Paulette Goddard as the principal dancers.

Hollywood seldom fails to spring a surprise or two, and has done so here. The first of course is Paulette Goddard as Astaire's new dancing partner. This is the first time the beautiful brunette star dances on the screen, and it would be hard for anyone to say that she has not been doing it all her life as she nimbly goes through the gyrations of the "Dig It" with Fred Astaire. Astaire shows himself to be still the master dancer, and a comedian whose warm and genial personality stir one's admiration.

About equally surprising is the complete metamorphosis of Burgess Meredith, who will be recalled as the star of such dramas as *Winterset* and *Of Mice And Men*. Here he proves he is as adept at handling laughs as at heavy drama.

Gay and swifty, the amusing story tells of the rivalry between Astaire and Meredith for the affections of Miss Goddard, whom they have inveigled into becoming their school band's manager. Catastrophe strikes when the boys, who have been doing their best to flunk in their studies, learn they are to graduate. The band is broken up and Paulette becomes manager of Artie Shaw's band. She tries to get the boys jobs in the band, but they cross up each other's chances with practical jokes.

The boys then write a song in honour of a millionaire music-lover who is tone-deaf. The boys and Miss Goddard persuade him to finance an Artie Shaw concert, at which the number will be played. The climax comes when Shaw puts the baton into Astaire's hand but Astaire leads the orchestra by dancing.

"Love of My Life" and "I Ain't Hep to That Step But I'll Dig It" are two songs which are sure to go into the hit class.

Later in the week comes a fine adventure film *Rangers of Fortune*, with Fred MacMurray and Patricia Morison as the romantic colour. Albert Dekker, Gilbert Roland, Joseph Schildkraut and Dick Foran supply the principal heroes and villains. The former enter the little town of Santa Maria and enlist in the fight of a newspaper publisher against a land-grabbing gangster. The rest you can guess, or better, see.



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ROERICH—THE LEADER OF WORLD CULTURE

By MR. TAMFY, K. P. PADMANABHAN, B. A.

To-day the name of the illustrious artist, Nicholas Roerich, has become the symbol of unity and creativeness, of peace, beauty and culture, throughout the world. *Roerich and Culture*, these words have been inseparably linked together for the past few years. Roerich has been acclaimed as the Supreme President of the World League of Culture with which are affiliated over eighty Societies dedicated to Culture and scattered all over the globe. At the present day Roerich is looked up to as a helper on the path of Light and Culture, and this has won for him the boundless love, admiration and gratitude of humanity. Roerich whose vision and understanding is of a cosmic grandeur is universally revered as the greatest living Apostle of Culture. Considering the bulk, variety and tremendous forcefulness of his work, he stands foremost in the first rank of humanity's Great Interpreters of Culture.

Roerich who has earned everlasting reputation as an indefatigable worker for the welfare and enlightenment of mankind, in one of his inspiring essays about Culture remarks thus:—

"Culture is reverence of Light. Culture is love of humanity. Culture is fragrance, the unity of life and beauty. Culture is the synthesis of uplifting and sensitive attainments. Culture is the armour of Light. Culture is Salvation. Culture is the motivating power. Culture is the Heart."

"If we gather all the definitions of Culture, we find the synthesis of active Bliss, the altar of enlightened and constructive Beauty."

Nicholas de Roerich, the founder of a host of Cultural Institutions conceived the salutary idea of the protection of artistic and scientific treasures and achievements of humanity, as early as in 1904, when he first advanced his significant proposals. The idea of the protection of the cultural treasures of the world, was strongly rooted in Roerich's sensitive heart even from his early days. His extensive travels to monasteries and historical cities of great antiquity as well as his excavations and explorations all associated with traditions ancient and glorious—convinced Roerich of the undeniable necessity for making arrangements to protect cultural treasures. In 1904, Roerich addressed the Society of Architects in St. Petersburg, calling attention to the deplorable and frightfully tragic condition of architectural monuments and urging the Assembly to take urgent measures to protect the edifices. In 1914 Roerich suggested to the Grand Duke Nicholas the supreme importance and immediate need of protecting the architectural monuments which were fast perishing. The late Emperor heartily appreciated Roerich's intelligent proposals. During the beginning of the Great War, Roerich, the Prophet of Universal Beauty, emphasized repeatedly the urgent need for protecting artistic and scientific treasures. But the war-crazy world did not hear the prophet's call. The grand idea of Protection of cultural treasures was most ably and convincingly propounded by the gifted and persuasive speaker in his spirited address at the Exhibition of Allied Nations. Roerich was the President of that Exhibition which was most representative and greatly appreciated. The Nations which participated in the meeting went with the burning thought that the protection of cultural treasures was a 'sacred' reality in the world. The *Site of humanity* which attended the Exhibition heard Roerich's impassioned call and realised that no real evolution is ever possible without the accumulation of Culture.

In 1930, Roerich proposed to the nations to establish a Pact for the preservation of all Art and Science Treasures of humanity through the *New York Times*. The article was a trumpet call to the intelligentsia of the world to realise that "constructive work is a true prophecy of a new era, and to make them feel the imperative necessity and undefeatable desirability for a great peace that will tame the belligerent instincts of humanity by the resplendent and joyous creations of the spirit." The same year Dr. George Chklaver, Doctor of Laws and Professor of the Paris University

was commissioned by Roerich to draft the legal form of the Pact. In 1930, the Pact won the wholehearted approval of the League of Nations and that year the founding of the *Committee of the Roerich Banner of Peace* in New York and the *Comité pour le Pacte Roerich* in Paris took place. In 1931, was established the Union headed by Mr. Camille Tulpinck, with its seat at Bruges. Roerich, the originator of the Pact was honoured with the permanent Presidency of the Institutions.

The Pact is a summons to the appreciation and cataloguing of religious, artistic and scientific treasures and to the establishment of a mutual cultural understanding and appreciation. Convinced of the inestimable mission of the Pact, twenty-five countries expressed their loyal support to the Pact the very year it was announced! The same year, the *Roerich Pact* was endorsed

President Roosevelt, Sir C. V. Raman, Upton Sinclair, Sir J. C. Bose, Sir S. Radhakrishnan to mention but a few of the outstanding thinkers who have endorsed the Pact—have expressed their enthusiasm for the *Roerich Pact*.

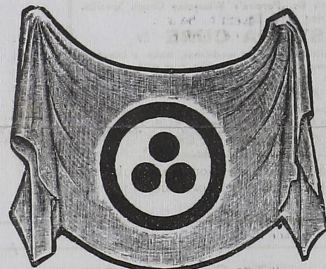
It is stimulating to review some of the opinions beautifully expressed by distinguished savants.

Maurice Materlink writes:—"With all my heart am I with the advocates of the *Roerich Pact*. Let us group all the moral forces which we are able to gather around this noble vision."

Rabindranath Tagore says:—"I have keenly followed your most remarkable achievements in the realm of art and also your great humanitarian work for the welfare of the nations of which your *Peace Pact* idea with a special *Banner* for protection of Cultural treasures is a singularly effective symbol."



H. E. Prof. Nicholas De Roerich in his Himalayan Estate



The Banner of Peace



Mr. Tamfy K. P. Padmanabhan

by the Governments of China, New Zealand, Panama, Japan, Persia, New Foundland, Poland, Turkey, Indo-China and San Salvador. All the leading Museums endorsed the Pact and encouraged its immediate adoption. Two international conferences for the promulgation of the *Roerich Pact*, were held in the heroic city of Bruges—which towers immortally as the inspiring symbol of a rich multitude of beautiful names and events—in 1931 and 1932 in which delegates from over twenty-five countries actively participated. The *ROERICH PACT* has been enthusiastically welcomed by men of light and leading in all walks of life throughout the world. THE *ROERICH PACT BOOK* records the appreciations of eminent people. Such high priests of Culture, as Rabindranath Tagore, H. M. King Albert of Belgium, Maurice Materlink, Mrs. Franklin Roosevelt,

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 best means to bring together the *Membra disjecta* of humanity."

Leon Dabo, the renowned Artist expressed his appreciation thus:—

"If we can have this Banner accepted by all nations to protect the beautiful, the precious, the exuberance of the human soul as expressed by brain and hand of man, it will be the greatest contribution of the spirit of humanity and the spirit of Culture which man has introduced into the world in the last thousand years...."

November 1933 marked an important milestone in the progress of the *Roerich Banner of Peace*. The Convention at Washington which took place on the 17th November



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1933 in honour of the *Roerich Peace Banner* was a mighty achievement. Thirty-four Nations took active part in the Convention and all unanimously accepted the Pact and Banner. Dr. James Brown Scott, a world renowned authority on International Law, and the Director of the Carnegie Endowment for International Peace, made a powerful speech at the Convention vigorously supporting the Pact, and urging its prompt and immediate adoption. Following the encouraging and unanimous adoption of the *Roerich Pact* and *Peace Banner* by the Third International Convention, the Plenary session of the Pan-American Congress definitely took the lead in supporting the noble cause by adopting the Pact. The *Roerich Banner of Peace* is an epoch-making symbol of Culture and when it comes to be accepted by the whole world, it will be for ever more a guarantee against the vagaries and vandalism that have been the bane of Art and Culture in the past. Under shelter of the Banner, as the sponsor of the Pact confidently hopes, humanity will march to "Culture and Peace—the most sacred goals of man". Positive creativeness which is the fundamental quality of the human spirit, has been largely and richly manifested by Roerich in the *Banner of Peace*. It marks a most luminous role in the creativeness, progress and unity of Roerich's strenuous endeavours in establishing peace and goodwill among men and rendering their lives sweet.

At the Second Indian History Congress at Allahabad, Dr. Tara Chand moved and Rai Bahadur Brij Mohan Vyas seconded a motion for the endorsement of the *Roerich Pact* and the following resolution was unanimously passed: "Resolved that the Second Indian History Congress held at Allahabad approves of the International Pact for the protection of artistic and scientific institutions, historic monuments, missions and collections, originated by Nicholas Roerich and records its support of the said Pact." Rai Bahadur Brij Mohan Vyas in seconding the motion paid a tribute to Roerich and mentioned that the Pact has already been adopted by 21 countries and a very large number of learned societies and associations. He stated that he had no doubt that by solemnly endorsing that great Pact in the cause of peace and culture that most distinguished and learned assembly of scholars from all over India would not only be following the foot-steps of similar assemblies and organizations in other parts of the world, but would be lending support to a most emergent and significant measure.

The twenty-one republics of the Americas, under the leadership of the United States signed the *Roerich Pact*, on April 15, 1935, at Washington whereby monuments of art and institutions of Culture are placed beyond the objectives of warfare and adopted the *Roerich Banner of Peace* as their protective symbol. "For the first time in history," said the Minister of Panama, "the neutrality and protection of Culture are incorporated into one single and complete body of Conventional and international law."

In addition to the many previous adoptions, the *Roerich Pact* has also been recently unanimously endorsed by two International Congresses in Paris: The International Federation of Art, Literature and Science, and the First Congress of International Studies.

The late Rev. Dr. Norwood, the inspired spiritual Messenger of America on the *Roerich Banner of Peace Day* consecrated the Banner thus:—

"We shall have peace. Beautiful Flag, and it will come to us one day.

We send you thus forth on your mission at this moment. We send you forth and we pledge ourselves that we who touch your folds, that we who look upon your whiteness, shall consecrate ourselves, our souls and our bodies, to the adoration of God, in the Highest, the height of human hearts. And so it shall come to pass that Peace shall come at last to humanity through the victorious folds of your whiteness, the challenge of your colour, and the completeness of your symmetry. Go forth and conquer in the name of love....."

Roerich's infinite faith in his noble mission of World Peace is strengthening as days roll on, as will be best seen from the following concluding passage extracted from his solemn message to the Washington Convention: "Verily humanity is tired of destructions, vandalism and negations. Positive creativeness is the fundamental quality of the human spirit. In our life, everything that uplifts and ennobles the spirit most hold the dormant place.... Be assured it is not a truism to speak about the undefeatable and urgent strivings of culture.... Let there resound once again the mighty prayer for peace of the entire world. As the Red Cross affirms physical health, so may the Banner of Peace establish and affirm the spiritual health of mankind."

Nicholas Roerich, "one of the most amazing of our contemporary geniuses, one who by versatility, by universality of his works joins the processional of such men as Leonardo, Pythagoras, Blake, Goethe and numerous others" and a genius who stands for constructiveness and spirituality, has made a permanent contribution to the values of life and to the enrichment of human society by and through his enlightening, and appealing *Peace Banner* which, as Miss Francis R. Grant observes, are "the latest superb expressions of his genius."

The *Roerich Pact* and the *Roerich Banner of Peace* passionately plead for stopping the waste of vandalism, for outlawing the destruction of objects of artistic imagination and production, and for casting a lasting ostracism against the wilful, the ignorant or the vicious who destroy or who would destroy, "the frozen music of architecture," the magnificent structures of science, the wonderful creations of sculptors, painters, musicians and poets who have translated their noble ideals and imagines into something good, true and beautiful. In choosing for the first time a standard fully symbolic of man's spiritual expression as revealed in his artistic and scientific attainments, Nicholas Roerich has proclaimed a new cultural covenant for humanity. The sign of the trial in the *Roerich Banner of Peace* is most universal in character. This symbol is of immense antiquity and nothing could be more suitable for uniting all races. The call of integration and of world unity pronounced by Roerich is an invocation to harmony synthesized by a great spirit and it would prove a welding force among nations, and create a New Humanity that would guard and strain to fulfil the divine charge of Brotherhood among men. As a true guardian of high culture, the *Roerich Banner of Peace* shall warn every assailant: "Noli me tangere — Do not treat the world's treasures in a sacrilegious way."

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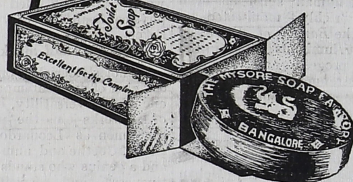


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Voucher copies will be sent for line advertisements only where the minimum charge payable is not less than Rs. 2/-.

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All Advertisements are accepted subject to the right of The Cochin Argus to refuse insertion without assigning any reason whatsoever.

BOX NUMBERS

Advertisers who do not wish their names and addresses to be published should add the following words at the end of advertisements:—Apply Box c/o Cochin Argus. These words will be counted as one line.

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Contract Rates are charged for standing advertisements. Particulars are obtainable on application to the Manager, Cochin Argus.

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When stamps are sent, our constituents are requested to send us only half and one anna stamps.

Remittances by Cheques or Money Orders on account of Subscriptions or advertisements should be made payable to the Manager, Cochin Argus, Cochin.

Communications relating to Advertisements should be addressed to the Manager, Cochin Argus.

NOTICE TO CONTRIBUTORS

All communications intended for publication should be addressed to the Editor and should bear the writer's name and address, not necessarily for insertion, but as a guarantee of good faith.

The Editor reserves to himself the right of rejecting, altering, or reducing unsolicited contributions as he thinks fit.

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