ROERICH
BY
HIS CONTEMPORARIES

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GREAT art is a spiritual spectrum. Within its message are contained and reflected all rays of man's spiritual life. Like the magic mirrors of our twilight lore, it summons up for each man the image for which his spirit yearns.

Of contemporary masters, the work of Roerich seems to contain this universality of appeal, this hidden store of beauty which emerges at the call of each spirit, projecting that ray of light summoned up by each spirit's own desire.

"Your paintings profoundly moved me," said RABINDRANATH TAGORE, once writing of Roerich. "They made me realize one thing which is obvious and yet which one needs to discover for oneself over and over again; it is that truth is infinite—your pictures are distinct and yet are not definable in words. Your art is jealous of its independence because it is great."

ANDREYEFF, the great Russian writer, in the last work published during his lifetime, devoted himself to an appreciation of the realm of beauty in Roerich's art. "The world of Roerich," he wrote, "is the world of truth. Any attempt at transmitting its enchanting beauty through words must be fruitless. That which has been thus expressed in color will not tolerate the rivalry of words and stands in no need of them. Here (in Roerich's realm) is the cradle of wisdom where the heavenly word about God and Man came forth speaking eternal love and eternal struggle."

And ZULOAGA, the great Spaniard, on seeing the paintings, exclaimed: "Great artist! Here is the evidence that from Russia is coming some force to the world —I cannot measure, cannot impart what it is, but it is here. What grand, proud and lofty sentiments!"

Thus have three of the greatest creators of beauty of our day expressed themselves on Roerich's art. To each the word of Roerich has spoken in its own terms. And so all nations seemed to have found in Roerich's work some response to inmost visions.

CLAUDE BRAGDON has written: "In Roerich's work, above all, one has the feeling that the final indelible impression is one of beauty. This is as it should be, for in the hierarchy of trades and talents the creative artist is nearest to the throne of God . . . one has the feeling that in everything Roerich does he is seeking the hidden truth, the unrevealed beauty; the Lost Word, in point of fact. Like some mighty, indefatigable hunter, armed not with a gun, but with his brushes and paints, he stalks his quarry from country to country across oceans, mountains, though knowing all the while that the thing he is seeking is in himself. To look at the six hundred or more paintings of his in the Roerich Museum is to participate in this adventure and to draw nearer to that truth which is beauty and that beauty which is truth."

SIR CLAUDE PHILLIPS, leading critic of England, says: "This celebrated Russian painter gave a most interesting series of painted poems of spiritual beauty."

ARSENE ALEXANDRE, critic of Figaro, says: "The austere and virile Roerich sees the earth, above men, in its most ancient and powerful aspects."

DENIS ROCHE, also one of France's great critical voices, writes: "There is an exceptional destiny in the artistic life of Roerich. He has won his renown remarkably, taking it with logical clarity and a spirit of rare decisiveness."

While GORDON BOTTOMLEY, the English poet, says: "For, indeed, as I think about your rooms of marvelous inventions in Queen's Gate Terrace, I am happy that I am in the world at the same time as you; and as I gather, we were born in the same year, I have every hope that I shall stay in it as long as you do to see the wonderful things that you are going to do."

SERGE ERNST, curator of the Hermitage, finds: "The attainment of the latest of Roerich's creations is the searching for the simplest, broadest and strongest colorful expressions, which is harmonizing with the spiritual path of the master so beautiful in its purity and strength."

From DR. EDGAR L. HEWETT, director of the School of American Research, comes the following: "To me Roerich is the fulfillment of Browning's ideal—*Sordello;* all-containing, all-imparting."

Many have told of impression of Roerich colors. "Their effects," says BUSHNELL DIAMOND, the American writer, "is one of stunning, blinding, luminous impact like that of an intensified, moving and metallic rainbow."

To ALEXEI REMIZOV, the Russian author, who has written a reverie about Roerich's art: "His blue is the blue of the northern twilight; his green is the green of the sea-grass; his red is the red of beacon fires, and his flame—is from Byzantine arrows."

AMELIA DEFRIES, the English critic, says: "Roerich has enormous power and force yet without ever forcing. I do not know of a painter who can get such effects as he gets in color. His drawing has the same remarkable power and breadth and is intellectual as well as emotional. His painting may be described as at once scholarly, scientific and fearless; added to this, there is the poetry of the mystic who is a worshipper of Nature, a Walt Whitman in painting, in a sense."

The mingling of color with form is the miracle of Roerich's work, as FREDERICK W. EDDY of the *New York World* sees it. "He brings to modern perception," said Eddy, "for the first time, the weird spirit of the northland, where the long twilight and the longer night work upon the fancy and intensify artistic creation. Generally the temper of the work is austere, but he is master of form and color as has been no other Russian here. His technical command is sure and his impulse is strongly realistic."

ROYAL CORTISSOZ, the American critic, writes in the *New York Tribune:* "The essential charm of his art springs from his depth of imaginative power, its inventive fervor. The best picture in the show, 'The Cave of the Trolls,' is catalogued as a scene for Peer Gynt. As a matter of fact, it is less a painted scene than a painted poem; a fantastic idea, subtle and impressively realized. Mr. Roerich passes from dreams to realities and back again."

Roerich often has cited the great affinity between the arts. Therefore it is not surprising that so many of those who love Roerich's work should find some relationship between it and other arts.

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IVAN NARODNY says of him: "Like Moussorgsky, Rimsky-Korsakoff and Dostoyevsky, he is one of the towering geniuses of Russian history—like all the great men of Russia, his works manifest a prophetic tendency and deep religious feeling without being in the least didactic. Roerich's art speaks a language without words, a language that is sacred and universal; it is the language of intrinsic aesthetic symbols which, like the language of the magicians of the Dark Ages, was meant to perform miracles in everyday

life. . . . Roerich's paintings convey the strong musical feeling in their theurgical designs by suggesting the images of solemn polyphonic choruses or low-voiced chants of an invisible choir and priest, whereas the predominant leitmotifs bespeak the inevitable ways of Destiny—songs of the power of a divine fate. His scale is macro-cosmic, not micro-cosmic. . . . Like Bach, Roerich remains a priest only in the realm of art. Many of his canvases evoke the moods brought about by Bach's fugues or Handel's oratorios."

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The universality of Roerich's art and the versatility of the spirit it reveals has been remarked by numerous critics. "In articles and monographs devoted to his work," writes HAGBERG-WRIGHT, of the London Library, "Roerich has been called the Maeterlinck of Painting. In France he has been compared to Gauguin. In Sweden, to Munck and Gallen. In Italy, to the Byzantine painters. These desperate efforts to find his counterpart are a compliment to his versatility. But when all is said, Roerich remains Roerich—one of the strongest personalities in contemporary art."

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BENOIS, the Russian artist, says: "Roerich has learned from the voices singing in his soul to love and understand humanity in general.

"The philosophical value of Roerich's work is very great. I see in it more than merely artistic individuality. He is the representative of a whole school of thought, even of a whole sphere of culture. For expressing the gist of his philosophy, he does not adopt abstract forms, but remains within the circle of concrete images and pictures of life—a life perhaps remote from and dead to our minds, yet ever convincing in its past existence and calling forth a familiar echo in our hearts. . . .

"At this present hour, when peoples are possessed by the devils of enmity and untruth, Roerich withdraws into his desert as I withdraw into my temples—to create prayers to the Lord of Beauty and of Peace."

BORIS GRIGORIEF, artist compatriot, wrote: "His name is on the lips of the world. Before me is the magazine *Studio*, dedicated to our great artist, and I am

proud when I think that Roerich is so able to arouse the human soul."

M. CORNFIELD, the critic, says: "In Series 'Heroica' is expressed the inner meaning of Roerich's creation. Mystically realized miracle, revelation manifested by heavenly signs. You are living through the miracle of transfiguration. You are experiencing the ineffable ecstasy of transfiguration. You are ready to see God in Heaven. Such are the feelings expressed by Roerich in his works."

BALTRUSHAITIS, the Russian poet, says: "Roerich could not win a more beautiful crown than this organic bond between his work and contemporary social evolution in the search for the Holy Grail."

STEPHEN JAREMITCH, director of the Museum of the Society for the Encouragement of the Arts in Leningrad, finds: "The new era is coming in our life. And this is testified by the manifestation of powerful artistic individualities who strike us by the harmony of their natures and with the profundity of their creation. Among these happy ones stands the colorful and deeply original creative figure of Roerich."

D. BURLIUK says: "Roerich is one of the most characteristic figures in Russian art. His name during twenty years manifests the fame of Russian culture."

From HORACE SHIPP comes: "Nicholas Roerich sees through the glass less darkly than most and has the genius of telling his visions."

M. P. MARCHENT writes: "Roerich is not only Russian but human in the broadest sense. He devotedly follows his own path, linking up for him humanity with the spirit of the cosmos."

REDFERN MASON tells us: "Professor Roerich also remembers that Russia is Europe's gate to the Orient and he loves the art of India. That affection stirred a sympathetic chord in the heart of Tagore, who sees in the painter a spirit akin to his own."

DR. R. T. MCKENZIE, sculptor, Director of the Pennsylvania Academy of Fine Arts, proclaims of Roerich's work: "A gigantic achievement!"

"Nicholas Roerich," writes DR. ALEXANDER KAUN, Professor of the University of California, "is one of the noblest sons of spiritual Russia, for he is wondrously synthetic; one is struck by his versatility—jurist, poet, publicist, professor of archaeology, director of an art school, member of the academy—But it is not versatility that composes Roerich's major force. The essence of his irresistible appeal lies in the unity of his complex personality, in the rhythmic oneness of his multifarious motives, in the synthetic harmony which pervades the universe created by his brush."

"In the versatility of Roerich's creations is to be seen a unique personality, loving Russia deeply. The Roerich exhibition is a deep joy for every Russian," writes DERUJINSKY, the sculptor.

"Great painter—great poet—mystic—seer—and prophet," says S. JAY KAUFMAN. "A great painter because, although painting of Russia, the appeal is universal. A great poet because, as Andreyef said, he sees the soul of things clearly. A mystic because he seems to know of life after death. A seer because in 1913 and 1914 his paintings prophesied the war with its havoc and terrible aftermath. Some publisher should publish these 'prophetic paintings'. The 'Lurid Glare' is a symbol for Belgium. 'The Doomed City,' a lifeless city encircled by an enormous serpent —Russia. 'Human Deed'—wise men contemplating a heap of ruins."

"Roerich's paintings," said OLIN DOWNES, the noted critic, "are so great because of their affirmation, their great surety, in this restless day. His work re-

minds me of the expression of Renan that 'all the world's reveries nestled around his heart'."

"In the midst of our modern society, so positive and so limited, he gives to his fellow-artists a prophetic example of the goal they must reach—the expression of the Inner Life." Thus HENRI CARO-DELVAILLE, the renowned artist, perceives him, and NORMAN BEL-GEDDES, the American producer, says of his exhibition. "This is an important event to us here. In his paintings, even so Russian, there is a simple spirit that has come straight to everyone. No more honest, clear-visioned artist ever came to our shores."

HUNT DIEDERICH, the American modernist, wrote: "Roerich is, in my opinion, the essence of all that is Russian—full of imagination, simplicity and strength, convictions and regardlessness of opinion. Roerich has all the qualities that Sargent needed to be an artist instead of a celebrity."

"Remarkable is the manner in which America has responded to this artist. His influence seems to have touched deep latent relationships between this country and himself. Roerich's work," says ALFRED C. BOSSOM, speaking for American Architects, "has a distinct message for American architects at this time, because, like that of the Renaissance masters, it is a radically modern expression of contemporary life, yet sure, serene and permanent."

DUDLEY CRAFTS WATSON, Associate of the Chicago Art Institute, writes: "The exhibition is open, and is more beautiful than we had ever hoped. About your painting it needs no explanation, but if I can help to open the eyes of some of the people to its potent message of beauty and quality, the inner struggle of the spirit, the supreme calm of the soul, I shall feel that my effort is well repaid."

GEORGE W. EGGERS, of the Worcester Museum, writes: "There is a tremendous interest on the part of the intelligent and again on the part of simple people who come without that little learning which is so dangerous a thing. The bringing of your exhibition has meant great things to the younger artists of these western cities, and it is most gratifying to see how quickly many are enraptured with your message."

F. NIELSEN LAURVIK, of the San Francisco Museum, says of the exhibition: "The exhibition of the work of the famous Russian painter Roerich is an art event of the first magnitude that presents to San Francisco one of the most interesting and fertile personalities now active in contemporary art. The collection has already been shown in the Boston, Chicago, St. Louis and other important Eastern museums, where it has created a furore in art circles as well as among the general public."

CORNELIA B. SAGE-QUINTON, of the California Palace of the Legion of Honor, "A dreamer and a visionary, he derives his strength from intimate communion with Mother Earth and throbbing humanity. Art, he knows, is not a luxury but an indispensable element of human existence. And he dreams of a great and a beautiful temple built in some art centre, the meeting place of International Art. With earnestness characteristic of him he points to the crying need of such an institution in these days of great social and political upheaval. He dreams of this Democracy of Art, an institution, if need be, capable and strong enough to defend itself against the Vandal."

DR. ROBERT A. HARSHE of the Chicago Art Institute, which first invited Roerich to America, said, "Roerich's message goes beyond Museum walls. He has been a tremendous influence on America Art."

His essential relationship with Russia and the far north has aroused comment.

DR. CHRISTIAN BRINTON writes: "There is a cosmic impersonality to his art that recalls the days when the world was fresher and more spacious than it seems at present. Nordic in its imaginative richness, the art of Roerich is also classic in its appolonian love of light and clarity. It fittingly epitomizes the spirit of those who, born in the mist-enwrapped region of the North, seek the radiant serenity of Hellas."

E. W. POWELL, the critic, finds that "Roerich transports one to enchanted lands; the first, a world of Russian Arabian Nights; the second, the realm of elemental forces in nature, an awe-inspiring region of cosmic synthetic landscapes."

To OSSIP DYMOW, Roerich is the "Memory of Russia. In Roerich, Russia remembers his childhood and the time of the gray past. For Roerich," says he, "is Rurik, the prince of spirit, the real ruler of ancient North—Varyag, from the sea, entering Russia. He, who sees and understands the origins, can also foresee and understand the future."

The fantasy of Roerich, that kinship with nature which is as elemental as the early peoples of our age, touches many who behold his works: "You see in Roerich," says MARY FANTON ROBERTS, the American writer and editor, "power and courage and a certain magnificent understanding of the forces of nature, and how much greater they are than the people who are helped or hurt by them! Roerich is certainly at one with life after death, with nature and our earth. This oneness is organic with him."

Roerich's art seems to be at once a sacred kingdom and the sesame to that kingdom, a realm of joyous tidings.

"This land of Roerich's is truly 'great and rich,' extending even to those hidden regions of the spirit which few care to find and fewer to penetrate," says BABETTE DEUTSCH, American poet.

REMIZOV, the Russian writer, sees the fantasy of Roerich's kingdom as a cosmic thing: "And again there appeared a man and settled in Petersburgh on the Moyka: no more from the Varengian Sea, but from Kostroma Town; and no more Rurik—but Roerich.

"And again, as of old, he built for himself a stone town. And the memory came back to him as in a dream, and he told us about the seas where he used to sail with his 'Friendships of Warriors' and about the giants and the serpent and the noydas, about the 'Terrible Angel' and about how Russia was being built up and how the treason of the Russian Princes opened to the foe the gates of the Russian land.

"He built for himself a stone town—as roomy and free as 'The Old Novgorod' that was its own master—and the glare from his bonfires is again spreading hot and high over the Russian land."

"One regrets that it is a world of limits in writing of the art of that great Russian, Nicholas Roerich," wrote MARY SIEGRIST, the poet. "From these canvases there speaks an arresting and formidable genius. If, as Dostoyevsky believes, 'Beauty will save the world,' then these paintings will do much to help lift the 'Ancient burden of the soul' and to relight with fresh beauty the world's old altar fires." And again she writes: "It is their vision to the beholder of constantly unfolding vistas, of a thousand unseen gateways opening out to the spirit that gives the work of Roerich its ultimate challenge to humanity. This flooding of the consciousness with a sense of new life, new mystery and wonder is a miracle that only genius of the first order can achieve. And just this immersion in an ocean of living beauty is what takes place when one stands, as it were, in this inner temple of an art that is made from the living tissues of life itself."

The Siberian author, GEORGE GREBENSTCHIKOFF, sees Roerich's gospel of unity spreading its beneficence over Asia. He says: "How significant that Roerich, not only as painter but as philosopher and wiseman, bringing to the world the teachings of unity of all faiths and the study of Buddha's preachings, has undertaken at such a favorable time to push also the organization of true brotherhood to all people. . . . The call of Roerich to the understanding of the fundamentals upon which reposes the eternal youth of ancient Asia is in truth an apostolic message."

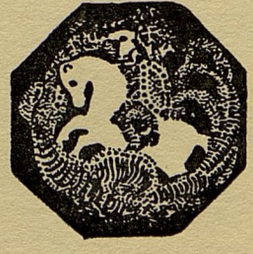
A. KUMAR HALDAR, Hindu painter, and Director of the Jaipur School of Art: "In your art I found the true spirit of European art and imagination. I think it will take centuries for critics to understand your art fully. I feel proud this day to have been so fortunate as to be able to come directly in touch with you, for which I longed so much."

O. C. GANGOTY, Vice-President of the Indian Society of Oriental Art: "The Himalayas and the magnificent sceneries of the great Indian mountain have a peculiar charm for the people of Bengal who are in the habit of paying frequent homage to their beauties. They can justly claim as a special privilege an opportunity to know and appreciate how the profound mystery of Indian mountain scenes have caught the vision of a great European artist."

CHARLES R. CRANE, American statesman, said: "I consider Roerich the greatest living artist and one of the world's ten greatest living men."

FRANCES R. GRANT writes: "Roerich weaves together the invisible threads of earth. He consummates for America the vision which Whitman's clear spirit foresaw. Roerich heralds the voice of America; he hears her choir enriched with the timbres of the nations which combine her forces . . . he recalls to America that she shall rejoice when all nations approach her destiny . . . the voice of no nation can be fulfilled until it sounds in sympathy with the united voices of the nations, a symphony of universal understanding and peace. Around whom, during his lifetime, has been woven so many legends? Who else has so touchingly spoken of the young ones, the new ones? Who has so valiantly thought of universal evolution? Who has placed beauty as the fellow of simplicity and fearlessness? Roerich, in the name of Beauty, you have sent us a perpetual challenge to greatness."

Among others who have joined this symposium of praise are: Leo Feigenberg, Serge Diagilev, Hubert Cyriak, Oscar Bjorck, Norman Hapgood, A. Rostislarov, Al. Mantel, William Ritter, S. Makowsky, A. Coates, Peter Altenberg, A. Best-Maugard, Hardinge Scholle, Serge Gorodetsky, Milos Marten, Louis Reau, F. Salda, E. Kronberg, Ralph Pierson, A. Gidoni, Dr. Th. Arne, Igor Stravinsky, M. Fokin, Theodore Oppemann, Mr. Papin, M. Voloshin, W. Stassov, A. V. Stchuseff, Itsuzo Takeuchi, and many others.



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Mestrovic, Rockwell Kent, Eugene Higgins, Sargent, Louis Vauxelles, Vittorio Pica, Axel Gallen-Kallela, Maurice Denis, Frank Brangwyn and a host of other, too numerous to mention, have acclaimed him.

Benois, the Russian artist, says : " Roerich has learned from the voices singing in his soul to love and understand humanity in general. " The philosophical value of Roerich's work is very great. I see in it more than merely artistic individuality. He is the representative of a whole school of thought, even of a whole sphere of culture, For expressing the gist of his philosophy, he does not adopt abstract forms, but remains within the circle of concrete images and pictures of life—a life perhaps remote from and dead to our minds, yet ever convincing in its past existence and calling forth a familiar echo in our hearts.....

" At this present hour, when peoples are possessed by the devils of enmity and untruth Roerich withdraws into his desert as I withdraw into my temples—to create prayers to the Lord of Beauty and of Peace."

Boris Grigorief, artist compatriot, wrote : " His name is on the lips of the world. Before me is the magazine *Studio*, dedicated to our great artist, and I am proud when I think that Roerich is so able to arouse the human soul."

M. Cornfield, the critic, says: " In Series ' Heroica ' is expressed the inner meaning of Roerich's creation. Mystically realized miracle, revelation manifested by heavenly signs. You are living through the miracle of transfiguration. You are experiencing the ineffable ecstasy of transfiguration. You are ready to see God in Heaven. Such are the feelings expressed by Roerich in his works."

Baltrushaitis, the Russian poet, says; " Roerich could not win a more beautiful crown than this organic bond between his work and contemporary social evolution in the search for the Holy Grail."

Stephen Jaremitch, director of the Museum of the Society for the Encouragement of the Arts in Leningrad, finds: "The new era is coming in our life. And this is testified by the manifestation of powerful artistic individualities who strike us by the harmony of their natures and with the profundity of their creation. Among these happy ones stands the colorful and deeply original creative figure of Roerich."

D. Burliuk, says : " Roerich is one of the most characteristic figures in Russian art. His name during twenty years manifests the fame of Russian culture."

From **Horace Shippp** comes : " Nicholas Roerich sees through the glass less darkly than most and has the genius of telling his visions."

M. P. Marchent, writes : " Roerich is not only Russian but human in the broadest sense, He devotedly follows his own path, linking up for him humanity with the spirit of the cosmos."

Redfern Mason tells us ; " Professor Roerich also remembers that Russia is Europe's gate to the Orient and he loves the art of India.

That affection stirred a sympathetic chord in the heart of Tagore, who sees in the painter a spirit akin to his own."

Dr. R. T. McKenzie, sculptor, Director of the Pennsylvania Academy of Fine Arts, proclaims of Roerich's work: "A gigantic achievement!"

"Nicholas Roerich," writes **Dr. Alexander Kaun**, Professor of the University of California, "is one of the noblest sons of spiritual Russia, for he is wondrously synthetic; one is struck by his versatility—jurist, poet, publicist, professor of archaeology, director of an art school, member of the academy—But it is not versatility that composes Roerich's major force. The essence of his irresistible appeal lies in the unity of his complex personality, in the rhythmic oneness of his multifarious motives, in the synthetic harmony which pervades the universe created by his brush."

"In the versatility of Roerich's creations is to be seen a unique personality, loving Russia deeply. The Roerich exhibition is a deep joy for every Russian," writes **Derujinsky**, the sculptor.

"Great painter—great poet—mystic—seer—and prophet," says **S. Jay Kaufman**. "A great painter because, although painting of Russia, the appeal is universal. A great poet because, as Andreyef said, he sees the soul of things clearly. A mystic because he seems to know of life after death. A seer because in 1913 and 1914 his paintings prophesied the war with its havoc and terrible aftermath. Some publisher should publish these 'prophetic paintings.' The 'Lurid Glare' is a symbol for Belgium. 'The Doomed City,' a lifeless city encircled by an enormous serpent—Russia. "Human Deed—wise men contemplating a heap of ruins.".

"Roerich's paintiugs," said **Olin Downers**, the noted critic, "are so great because of their affirmation, their great surety, in this restless day. His work reminds me of the expression of Renan that 'all the world's reveries nestled around his heart'."

"In the midst of our modern society, so positive and so limited, he gives to his fellow-artists a prophetic example of the goal they must reach—the expression of the Inner Life." Thus **Henri Caro-Delvalle** the renowned artist, perceives him, and **Norman Bel-Geddes**, the American producer, says of his exhibition. "This is an important event to us here. In his paintings, even so Russian, there is a simple spirit that has come straight to everyone. No more honest, clear-visioned artist ever came to our shores."

Hunt Diederich, the American modernist, wrote: "Roerich is, in my opinion, the essence of all that is Russian—full of imagination, simplicity and strength, convictions and regardlessness of opinion. Roerich has all the qualities that Sargent needed to be an artist instead of a celebrity."

"Remarkable is the manner in which America has responded to this artist. His influence seems to have touched deep latent relationships between this country and himself." "Roerich's work," say **Alfred C. Bossom**, speaking for American Architects, "has a distinct message for American architects at this time, because, like that of the Renaissance masters, it is a radically modern expression of contemporary life, yet sure, serene and permanent."

Dudley Crafts Watson, of the Chicago Art Institute, writes: "The exhibition is open, and is more beautiful than he had ever hoped. About your painting it needs no explanation, but if I can help to open the eyes of some of the people to its potent message of beauty and quality, the inner struggle of the spirit, the supreme calm of the soul, I shall feel that my effort is well repaid."

George W. Eggers, of the Worcester Museum, writes: "There is a tremendous interest on the part of the intelligent and again on the part of simple people who come without that little learning which is so dangerous a thing. The bringing of your exhibition has meant great things to the younger artists of these western cities, and it is most gratifying to see how quickly many are enraptured with your message."

F. Nielsen Laurvik of the San Francisco Museum, says of the exhibition: "The exhibition of the work of the famous Russian painter Roerich is an art event of the first magnitude that presents to San Francisco one of the most interesting and fertile personalities now active in contemporary art. The collection has already been shown in the Boston, Chicago, St. Louis and other important Eastern museums, where it has created a furore in art circles as well as among the general public."

Cornelia B. Sage-Qninton, of the California Palace of the Legion of Honour, "A dreamer and a visionary, he derives his strength from intimate communion with Mother Earth and throbbing humanity. Art, he knows, is not a luxury but an indispensable element of human existence. And he dreams of a great and a beautiful temple built in some art centre, the meeting place of International Art. With earnestness characteristic of him he points to the crying need of such an institution in these days of great social and political upheaval. He dreams of this Democracy of Art, an institution, if need be, capable and strong enough to defend itself against the Vandal."

Dr. Robert A. Harshe of the Chicago Art Institute, which first invited Roerich to America, said, "Roerich's message goes beyond Museum walls. He has been a tremendous influence on America Art."

His essential relationship with Russia and the far north has aroused comment. **Dr. Christian Brinton** writes: "There is a cosmic impersonality to his art that recalls the days when the world was fresher and more spacious than it seems at present. Nordic in its imaginative richness, the art of Roerich is also classic in its appolonian love of light and clarity. It fittingly epitomizes the spirit of those who,

born in the mist-enwrapped region of the North, seek the radiant serenity of Hellas."

E. W. Powell, the critic, finds that "Roerich transports one to enchanted lands; the first, a world of Russian Arabian Nights; the second, the realm of elemental forces in nature, an awe-inspiring region of cosmic synthetic landscapes."

To **Ossip Dymow**, Roerich is the "Memory of Russia. In Roerich, Russia remembers his childhood and the time of the gray past." "For Roerich," says he, "is Rurik, the prince of spirit, the real ruler of ancient North—Varyag, from the sea, entering Russia. He, who sees and understands the origins, can also foresee and understand the future."

The fantasy of Roerich, that kinship with nature which is as elemental as the early peoples of our age, touches many who behold his works: "You see in Roerich," says **Mary Fanton Roberts**, the American writer and editor, "power and courage and a certain magnificent understanding of the forces of nature, and how much greater they are than the people who are helped or hurt by them! Roerich is certainly at one with life after death, with nature and our earth. This oneness is organic with him."

Roerich's art seems to be at once a sacred kingdom and the sesame to that kingdom, a realm of joyous tidings.

"This land of Roerich's is truly 'great and rich,' extending even to those hidden regions of the spirit which few care to find and fewer to penetrate," says **Babette Deutsch**, American poet.

Remizov, the Russian writer, sees the fantasy of Roerich's kingdom as a cosmic thing: "And again there appeared a man and settled in Petersburgh on the Moyka: no more from the Varengian Sea, but from Kostroma Town; and no more Rurik—but Roerich.

"And again, as of old, he built for himself a stone town. And the memory came back to him as in a dream, and he told up about the seas where he used to sail with his 'Friendships of Warriors' and about the gaints and the serpent and the noydas, about the 'Terrible Angel' and about how Russia was being built up and how the treason of the Russian Princes opened to the foe the gates of the Russian land.

"He built for himself a stone town—as roomy and free as 'The Old Novgorod' that was its own master—and the glare f.om his bonfires is aga n spreading hot and high over the Russian land."

"One regrets that it is a world of limits in writing of the art of that great Russian, Nicholas Roerich" wrote **Mary Siegrist**, the poet. "From these canvases there speaks an arresting and formidable genius. If, as Dostoyevsky believes, 'Beauty will save the world,' then these paintings will do much to help lift the 'Ancient burden of the soul' and to relight with fresh beauty the world's old altar fires." And again

she writes: "It is their vision to the beholder of constantly unfolding vistas, of a thousand unseen gateways opening out to the spirit that gives the work of Roerich its ultimate challenge to humanity. This flooding of the consciousness with a sense of new life, new mystery and wonder is a miracle that only genius of the first order can achieve. And just this immersion in an ocean of living beauty is what takes place when one stands, as it were, in this inner temple of an art that is made from the living tissues of life itself."

The Siberian author, **George Grebenstchikoff**, sees Roerich's gospel of unity spreading its beneficence over Asia. He says: "How significant that Roerich, not only as painter but as philosopher and wiseman, bringing to the world the teachings of unity of all faiths and the study of Buddha's preachings, has undertaken at such a favourable time to push also the organization of true brotherhood to all people.... The call of Roerich to the understanding of the fundamentals upon which reposes the eternal youth of ancient Asia is in truth an apostolic message."

A. Kumar Haldar, Hindu painter, and Director of the Lucknow School of Art: "In your art I found the true spirit of European art and and imagination. I think it will take centuries for critics to understand your art fully. I feel proud this day to have been so fortunate as to be able to come directly in touch with you, for which I longed so much."

O. C. Gangoly, Vice-President of the Indian Society of Oriental Art: "The Himalayas and the magnificent sceneries of the great Indian mountain have a peculiar charm for the people of Bengal who are in the habit of paying frequent homage to their beauties. They can justly claim as a special privilege an opportunity to know and appreciate how the profound mystery of Indian mountain scenes have caught the vision of a great European artist."

Charles R. Crane, American statesman, said: "I consider Roerich the greatest living artist and one of the world's ten greatest living men."

Frances R. Grant, writes : "Roerich weaves together the invisible threads of earth. He consummates for America the vision which Whitman's clear spirit foresaw. Roerich heralds the voice of America ; he hears her choir enriched with the timbres of the nations which combine her forces....he recalls to America that she shall rejoice when all nations approach her destiny....the voice of no nation can be fulfilled until it sounds in sympathy with the united voices of the nations, a symphony of universal understanding and peace. Around whom, during his lifetime, has been woven so many legends ? Who else has so touchingly spoken of the young ones, the new ones ? Who has so valiantly thought of universal evolution ? Who has placed beauty as the fellow of simplicity and fearlessness ? Roerich, in the name of Beauty, you have sent us a perpetual challenge to greatness."

Among others who have joined this symposium of praise are : Leo Feigenberg, Serge Diagilev, Hubert Cyriak, Oscar Bjorck, Norman

Hapgood, A Rostislavov, Al. Mantel, William Ritter, S. Makowsky, A Coates, Peter Altenbesg A. Best-Maugard, Hardinge Scholle, Serge Gorodetsky, Milos Marten, Louis, Reau, F. Salda, E. Kronberg, Ralph Pierson, A. Gidoni, Dr. Th. Arne, Igor Stravinsky, M. Fokin, Theodore Oppemaun, Mr. Papin, M. Voloshin W. Stassov, A. V. Stchuseff, Itsuzo Takeuchi, and many others.

Maurice Maeterlinck, writers:—"With all my heart am I with the advocators of the Roerich Pact..Let us group all the moral forces which we are able to gather around this noble vision."

Dr. Hilaine:—"Roerich is to Art what Einstein is to Science and Ford to Industry."

Leon Dabo, Artist:—"I always knew Nicholas Roerich, and there is an eloquence in our silent communication that transcends all written words. He is a messenger from Heirarchy itself, revealing that in Beauty all virtues are combined; no man with an evil thought can create, nor unless he is seered by the fire until all the selfish and ordinary has been removed from his being. When such a divine seering by the fire takes place there results a Michael Angelo, a Leonardo, a Hokusai—and then there results, a Nicholas Roerich."

Jacob Epstein, Sculptor:—"The Museum is unique." Standing before "Remember" he said: "This is marvellous, it is like a vision."

Robert Edmund Jones, Artist:—"It is wonderful to see how Roerich applies his color."

Howard Giles, Artist and Teacher:—"America is fortunate to have such paintings here. Certainly I send my pupils here, who are so interested in Modern Art, and here you find the Modern which is eternal. There is something unique here—the spirit."

Hon. George Gordon Battle:—"Nicholas Roerich is unquestionably one of the great ieaders of history. Along with his wonderful breadth of mind there goes a sublime sympathy with the opinions of tolerance for others. He has a 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."

Count Keyserling, writer-philosopher:—"Wonderful—wonderful —beautiful pictures."

Prof. Dr. Paul Radosavleviecch of the N. Y. University:—"The man who states so simply and yet beautifully from Russia; mentally he is a real cosmopolitan like Goethe, Shakespeare or Peter Petrovich Nyegosh; spiritually he belongs to the ages like Benjamin Franklin, Abraham Lincoln, or Ralph Waldo Emerson. His earthly name is Nicholas Roerich.

Among the masters of Russian painting and those of Europe, the work of Nicholas Roerich stands out as something altogether unique."

Michel Kuzmin, in his monograph of Roerich, says that : "He is a phenomenon in Russian Art, something extraordinary."

Gorki tells us that Roerich is "one of the greatest intuitive minds of the age."

Barnett D. Conlan, writes :—"Now when the Wheel of Time is bringing us once more to another ending and a fresh beginning, a great painter, Nicholas Roerich sounds the note of dawn and resolutely leads the way towards a renaissance of the spirit.

If Pheidias was the creator of divine form, and Giotto the painter of the Soul, then Roerich may be asid to reveal the spirit of the Cosmos.

For this reason he is the chief interpreter of our epoch, and his art is the counterpart of Science itself.

If Pheidias had a close affinity with Aeschylus, and Giotto with Dante, then Roerich, by his immense faith in the power of Culture may be said to continue the work of Goethe."

D. P. Roy Chowdhuri :—"To stand before a Roerich fills one with inspiration of awe, and commands one to bow before the serenity of the gorgeous mountains.

I bow before the artist and his great works of art. May he be spared to spread the mission of the beatiful".

Prof. Eric Dickinson :—"Nicholas Roerich is one of our unique voyagers into the countries of the mind : one fecund of healing and prolific of peace and quietude. Far off in his Himalayan retreat he lives happily detached from the jostling throng, drinking, in the phrase of a Celtic seer, 'The grey rain of silence upon the roof of the world'. Happy indeed are my young friends in gaining his first benediction to their aims and aspirations."

Prof. S. Radhakrishna :—"When it is said that beauty will save us it means that true beauty is the expression of the highest spirituality and that our lives should be lifted from a machanical round of mere routine. I do hope that this powerful book by a great seer will have the effect of rousing us to a consciousness of the vulgarity which has afflicted us and of helping us to escape from it."

E. Gollerbach, writes :—"ROERICH. This name has long since come to identify an entire cosmos called into being by the creative will of the artist,—an entire world of forms of the deepest significance, inspired by *wisdom* in the antique meaning of the word ; sophia is "mastership", ability to create a thing; not without reason in Pindar and Aristotle is the true artist called 'the wise' ".

THE REALM OF ROERICH

By Leonid Andreyev :

"It is impossible not to admire Roerich. One cannot pass by his precious canvases without experiencing a deep emotion. Even for the layman, who perceives art vaguely as though in a dream, and accepts it only in somuch as it reproduces familiar reality, Roerich's paintings are full of a strange enchantment. So does magpie admire a diamond, ignorant of its great and especial value for men. For the wealth of Roerich's colours is boundless and endless too is his bounty, always surprising, always gladdening one's eyes and mind. To see a Roerich picture means to see something new, something you have never and nowhere seen, not even among Roerich's own works."

Dr. Kalidas Nag :—"Our friend the great artist Nicholas Roerich is ever upholding the cause of Beauty even when the world appears to lapse to Barbarism. His thoughts on Art flow like his masterly lines depicting the Himalayas and we are grateful to him that he composed his colourful pictureepic of the Himalayan snow. He is a born artist and I felt it when I met him (1920) in his studio in London with my friend Dr. Suniti Kumar Chatterji. Roerich is the first Russian ambassador of Beauty who has brought to India the deathless message of Art and we are ever grateful to him for his inspiring thoughts and his loyal co-operation in bringing the soul of Russia and of India closer."

Sheikh Ahmad :—"Nicholas Roerich is considered to be one of the prime initiators of the "Russian Renaissance". Under his brush the Himalayas have unfolded that inner charm which had been age-long mystery. It is because these silent giants, these guardians of Mother India have found in this sage-artist a supremely sympathetic interpreter of their spirit."

K. P. Padamanabhan Tampy, says :—"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-Kishore 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 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."

Roerich is an Apostle of the gospel of beauty and peace and a prophet of new era, a world illuminated by the radiant light of the strong spirit. He is himself the personfication of universal art and universal culture and he has been truly described by Dr. Cousins, the poet and critic, as " Himalayan in soul."

Bireswar Sen, Leading Artist, India :—" To most of us, Roerich is a legendary figure of romance. Against the lurid glare of the flaming West, his mighty figure looms large like the motionless and benevolent Buddha in the midst of a vast cosmic cataclysm. Far above the tumultuous din of frenzied nations rings his voice—the unequivocal commandments of the Eternal—the Voice of Truth, Beauty and Culture. Great is Roerich—but greater still are his works, the beautiful harbingers of Peace and Good Will among men. Indefatigable in action ; indomitable in spirit and, innocent at heart, he is the new Sir Galahad seeking after the Holy Grail."

Dr. N. C. Mehta, India :—" Amidst the wonderful vegetation of the Kulu Valley—far way from the noisy abode of men, Nicholas Roerich goes on painting his wonderful pictures interpreting the life and soul as it were of the Motherland, as she appears in her full radiance and significance to a seer and artist of rare power, and sensibility."

Corinne Dunklee Heline—"What a train of associations is linked with this magic name. Nicholas Roerich is one of the world's elect, one whose earth mission has been to set the impress of soul beauty upon many and varied endeavours. Poet, painter, scientist and traveller, his influence has touched the far corners of the world and brought new and higher inspiration to every disciple who seeks to find and walk the Path Beautiful."

Claude Bragdon, writes :—"In the history of the fine arts, certain individuals have appeared from time to time whose work has a unique, profound and indeed a mystical quality which differentiates them from their contemporaries, making it impossible to classify them in any known category or to ally them with any school, because they resemble themselves only—and one another, like some spaceless and timeless order of initiates. Such were Leonardo, Rembrandt, Durer, Blake, and, in other fields, Beethoven and Balzac : such also in our own were Rodin, Ryder and Burne Jones, for their work shows flashes of that daemonic and eerie beauty which is the sign whereby they may be identified as belonging to that mythical mystic brotherhood.

Nicholas Roerich, in his life, in his character and in his art reveals himself as a member of this fraternity."

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Final printed copy

NICHOLAS ROERICH

BY HIS CONTEMPORARIES

(A FEW EXCERPTS)

Владимиру Васильевичу
Соколовскому
(В.В. искать инициалы.)

ROERICH MEMORIAL GALLERY

NAGGAR — KULU

9th OCTOBER 1964

MASTER-PAINTER AND WORLD CITIZEN

BY

G. VENKATACHALAM

Author and Critic

Mystic-dreamer, master-painter and world-citizen, Nicholas Roerich was one of the outstanding personalities of this or any other century.

Unquestionably one of the greatest and most interesting of the world's master artists, his large canvases run to several thousands, and each one a masterpiece of daring composition, pulsating colour-harmony and massive effect. " Himalayan " is the word not only for his soul but for his art as well.

He was as daring a pioneer as mystic, poet, thinker and scientist; and his output as a writer was as great as it was voluminous. From his mountain retreat in Kulu, he kept himself in touch with every progressive idea and movement in the outer world and often guided them with wisdom and practical help.

His versatility was amazing and his capacity for work was prodigious; his interest in small things was as great as in big things, and as enthusiastic. Whether he painted a gorgeous Himalayan landscape or wrote a short message to a school magazine, he gave it the same attention and care, a trait of true greatness. He resembled the late Dr. Annie Besant in this respect.

India had a special place in his affection, and to India he looked for the spiritual regeneration of the world. Hence his home in the land of the *rishis*, the Himalaya. His illustrious countrywoman and spiritual mentor, Madame Blavatsky, introduced him to India and her wisdom, as she did to the other great Russian composer, Scribiane. One revealed the glories of the super-physical world through his paintings and the other through his immortal musical compositions.

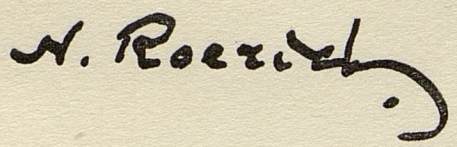
"One of the greatest intuitive minds of the age," was the tribute paid to Roerich by Maxim Gorky, himself another immortal. The late Annie Besant hailed him as "a painter of titanic stature and a revealer of the hidden beauty of nature." He certainly belonged to that mighty brotherhood of creative geniuses like El Greco, Leonardo da Vinci and Michael Angelo, bringers of light to a dark world.

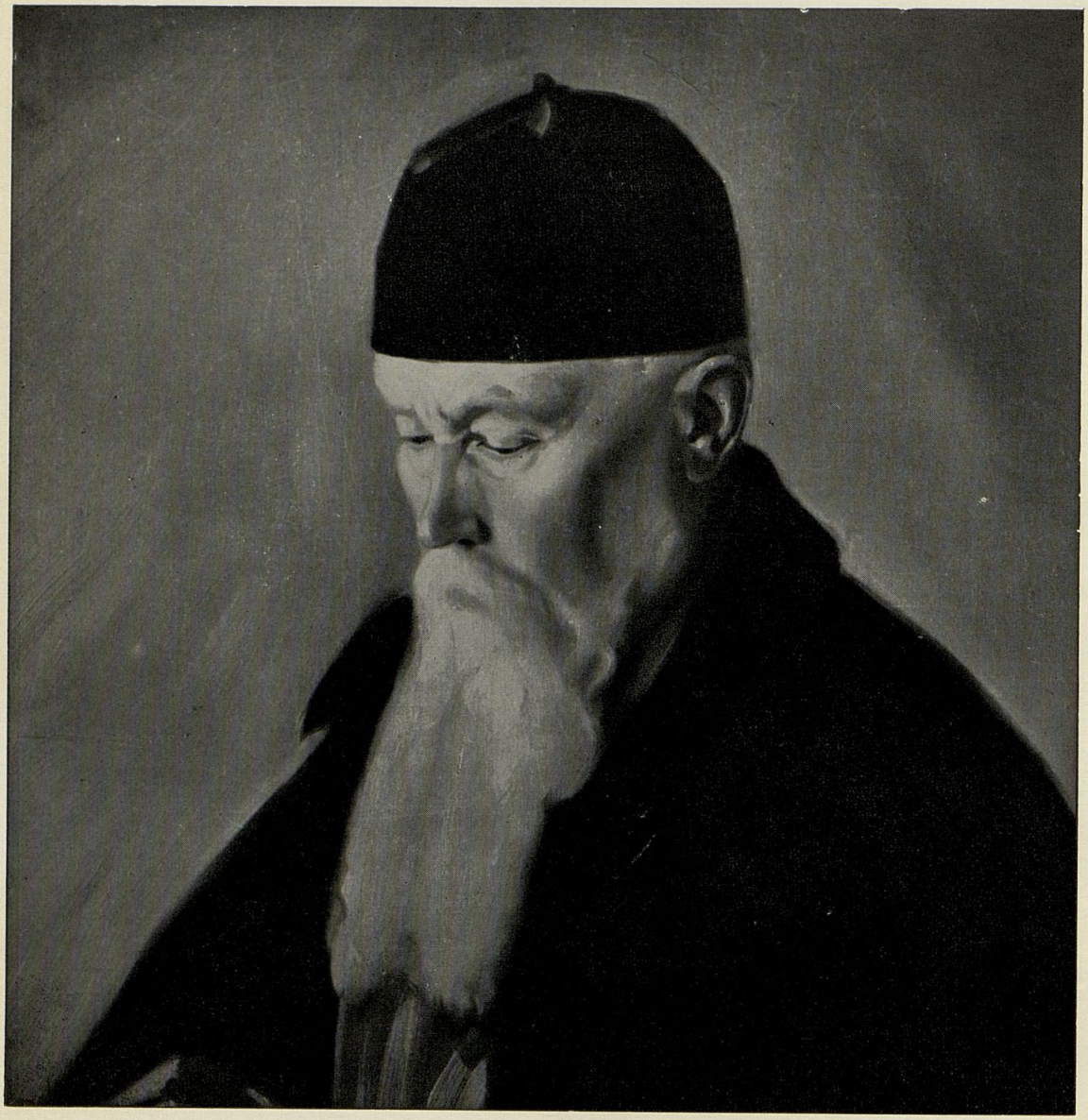
NICHOLAS ROERICH

BY HIS CONTEMPORARIES

(A FEW EXCERPTS)

"In beauty we are united,
Through beauty we pray,
With beauty we conquer."





Portrait by Svetoslav Roerich.

The world renowned Artist and Seer, Gurudev Nicholas Roerich, whose 90th Birth Anniversary falls on the 9th October 1964.

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FOREWORD

TO

Joy of Art

In this little book Professor Nicholas Roerich writes in eloquent terms about the saving power of beauty. The present condition of the world is where our cultural life is exploited by mechanical pursuits. Our enjoyments are machine made. Our theatres are being displaced by cinemas, our musical instruments by gramophones. Even our children listen to bedtime stories not from their mothers but from radios and loudspeakers. Mechanical devices possess us by the throat. As a result we have grown insensitive to the higher values of life. It is an indication that our souls themselves have become low and commonplace. If Art is self-expression, it depends on the kind of self which is expresssed. Unless the self is wholesome and elevating, our art itself cannot be of the right type. Art is not merely an aesthetic content but has also spiritual power. The highest kind of art is an echo of the greatness of soul. In one of his dramas Kalidasa urges that the painting has not the ring of authenticity because the concentration demanded was lacking. Impaired concentration, *Sithila Samadhi*, is the cause of imperfect painting. If art is not merely for entertainment, *Vinoda*, and it is to produce the joy of fulfilment, *Ananda*, our souls themselves will have to be raised in their statures. When it is said that beauty will save us it means that true beauty is the expression of the highest spirituality and that our lives should be lifted from a mechanical round of mere routine. I do hope that this powerful book by a great seer will have the effect of rousing us to a consciousness of the vulgarity which has afflicted us and of helping us to escape from it.

S. RADHAKRISHNAN

Joy of Art by Nicholas Roerich.
Foreword by : Dr. S. Radhakrishnan.
Published by : The Art Society.

JAWAHARLAL NEHRU'S TRIBUTE TO ROERICH

Pandit Nehru, Prime Minister, opening an exhibition of paintings by the late Nicholas Roerich, referred to the importance of paying special attention to India's cultural monuments. " I hope that when we are a little freer from the cares of the moment, we shall pay very special attention to the ancient cultural monuments of the country, not only just to protect them from decay but somehow to bring them more in line with our education, with our lives, so that we may imbibe something of the inspiration that they have. "

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

" It was right that this exhibition should be held in spite of the sad fact that the creator of these canvases has died because art and the kind of work Roerich did have and ought to have little to do with the life or death of an individual. It is superior to that, it lives on and is in fact much more permanent than human lives.

" One other fact so many of you may know about him and which is very pertinent in India especially, is his conception of preserving artistic and cultural monuments and the like. He started a kind of a pact between nations for the preservation of these cultural and artistic monuments. Many nations agreed to it. I do not know exactly what the value of their agreement was because we agree to many things which we forget in times of war and trouble. We have seen recently in the late war the destruction of so many great monuments of culture in spite of all the previous agreement to protect them. Nevertheless, the fact remains that it is a tragedy for destruction to overtake these great cultural monuments of the past. We in India have a great number

of them and it should be our duty to respect them, honour them and imbibe their inspiration."

Nicholas Roerich Memorial Exhibition,
December, 1947 - New Delhi.

RABINDRANATH TAGORE
ON NICHOLAS ROERICH

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

Letter of Rabindranath Tagore to
Nicholas Roerich, London, 1920.

FOREWORD

TO

Beautiful Unity

Nicholas Roerich has a place all his own in the world of Art. His pen too has carved out a niche for itself in the world of letters. The brush has a wider appeal no doubt, but the pen has a distinct function of its own; and in the hands of Nicholas Roerich it has for long exerted an influence which is at once elevating and instructive. A call to Beauty implies in its essentials an appreciation of the Vision which the Artist would fain share with the world at large. That the Artist's vision even when expressed in rhetoric can be quite as sincere as when it finds expression through line and colour and form is amply evidenced by what is set forth in this volume of essays. I am happy to find that in the following pages my friend Nicholas Roerich has voiced what fundamentally every sensitive mind feels about the values of Art including what is perhaps the greatest of all Arts—the Art of Living. In this he has indeed spoken for all Artists. I am sure the book will receive the recognition which is its due.

SANTINIKETAN,
15-3-1964

ABANINDRANATH TAGORE

Beautiful Unity by Nicholas Roerich.
Foreword by Abanindranath Tagore.

NICHOLAS ROERICH
THE PROPHET OF BEAUTY AND PEACE

BY

PROF. O. C. GANGOLY

The death of Nicholas Roerich removes a towering figure, a veritable giant, a mahiruha of Himalayan magnitude from the landscape of the world's culture. As a leader of culture and spiritual thoughts, he can be easily compared with Tolstoy, Romain Rolland, and Mahatma Gandhi. Nominally an artist, incessantly employing his brush with an untiring energy, and producing and bequeathing for posterity thousands of canvases which fill many museums and galleries, he was much more than an artist, a great thinker, a practical idealist, a philosopher, a humanist, a man with a message, a mystic, a prophet and a high priest of culture, a veritable *Rishi*, a missionary in the best and the most extensive connotation of the term. He has made valuable contributions in the field of letters as well as of Art. And the incessant flow of his literary products parallels the incessant flow of his brush. Living in seclusion, as a recluse in the solitude of his Ashrama at Naggar in the Kulu District of the Punjab, during the last 20 years of his life, he had been an indefatigable traveller and an intrepid explorer, a veritable pilgrim across impenetrable mountains and deserts. His intimate relations with Nature and natural phenomena are best revealed in the records of his exploratory travels in the brilliant pages of his travel-diaries, illustrating the truth of the picturesque adage that 'great things happen when men and mountains meet, things do not happen by jostling in the street.' Roerich was a 'Man of the mountain,' a devotee of the mystery, the solemnity and the desolation of the rocky faces, the geological ebullitions of the earth, their silence, grandeur, and majestic beauty which he explored and set down in his innumerable canvases in wonderful colours. As a modern worshipper of the Himalayas he challenges the activities of the Swedish and the Swiss mountaineers and other European leaders of Himalayan expeditions on the one hand, and the *Rishis* and hermits of ancient India, on the other. This is best demonstrated in his magnum opus, *Altai-Himalayas* and his *Dary Leaves*, and nowhere more graphically than in the astounding beauty of his gigantic landscapes, in which he has incessantly portrayed the Himalayas, in all their mystic moods, and in the infinite variety of their forms and colours.

His love of the Himalayas and the secret of his worship of this king of the mountains is pithily expressed in his own words:

> "Nowhere is there such glimmer, such spiritual satiety as amidst the precious snows of the Himalayas.... I am happy to have the privilege of

disseminating throughout the world the glory of the Himalayas—the Sacred Jewel of India."

There is not an important city in India, Europe, and America which has not received gifts of one or other of his colourful studies of the Himalayan landscapes. The best and largest collection of his paintings is in the gigantic Roerich Museum in New York. Most Indian cities possess representative specimens of his studies of the Himalayas, in the dreamy harmonies of the blue, the silver, and the grey. In a gallery at Benares there are about thirty specimens, and in the Municipal Museum at Allahabad there is a large collection exhibited in a special gallery called the Roerich Hall. Roerich's sense of the bony structure of the earth, and the architecture of its mountain masses is almost unique in the history of painting. Besides presenting Himalayan scenes in infinite moods and phases, he left many master-pieces with other subjects, all imbued with a mystic flavour and a profound vision. His other pictures cover many Christian themes, Buddhist legends and Indian subject-matters. To name only a few, his Saint Sergius, Sancta Protectrix, Conflagration, Saintly Ghosts, Buddha the Giver, Command of Rigden Jyepo, Sri Krishna and Kalki Avatara are important landmarks in his career of the painter's craft, interpreting the most profound and abstruse thoughts through the symbols of colours. All the art-critics of the world have lavished on him their unstinted tributes. The present writer was led to characterize him, twenty-five years before, as "the wizard of Eastern landscapes, who sublimates realistic scenes to the dizzy heights of divine dream-lands." As an eminent critic has put it:

"His Art knows no limitation of time and space, for he envisages the universe in its past, present and future as a unit, as a continuous song, binding the stone age to the age of electricity."

The tribute of Rabindranath Tagore is worth quoting:

"Your pictures profoundly move me. They made me realize that Truth is infinite. When I tried to find words to describe to myself what were the ideas which your pictures suggested, I failed. It was because the language of words can only express a particular aspect of Truth.... When one Art can fully be expressed by another then it is a failure. Your pictures are distinct and yet are not definable by words—your Art is jealous of independence, because it is great."

His doctrine and philosophy of art is intimately connected with his philosophy of life and they may be best studied in his own statements, very significant and indicative of his theory of Art and his notions about the functions of beauty:

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

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

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

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

In his spirited, profound and moving essay, "Joy of Art," Roerich interprets the cult of beauty and exhorts humanity "to labour in the name of Beauty," "to collect and safeguard all flowers of Beauty," and "to regard Beauty as a real motive force."

His contributions to literature have been prolific and profound and reveal him as a great thinker and a prophet. His book of poems, *Flame in Chalice*, is full of profound teachings sometimes echoing the thoughts of the Upanishads:

"Before Thine image the sun does not shine nor the stars nor the flame. In the darkness are shining particles of Thy glory, and in my closed eyes dawns Thy wondrous light."

His facile pen, sometimes rivalling his brush, has poured forth incessantly, gems of essays, articles and spiritual appeals, published in all the journals of the world. In many obscure and little known journals of India (e.g. *The Scholar*) he published numerous articles of great significance and prophetic values.

His greatest contribution in the field of international politics was his design for the Roerich Banner of Peace and the signing of the Pact of Peace (Pax Per Cultura) for the purpose of safeguarding works of Art, and cultural monuments from the destructive horrors of wars. He designed a special banner to protect them. The banner comprises a scarlet circle with three spheres of the same colour inscribed in the centre, on a white background. By an international convention it has been resolved that buildings flying this banner cannot be bombed.

"Twenty-four years ago Nicholas Roerich thought of the Banner of Peace. Today (23 September, 1938) thirty-six nations have already agreed to respect that Banner."

Another very important phase of his activity was the founding of cultural associations bearing his name in all the important cities of Europe. The most important of these foundations are: (1) the Master Institute of the United Arts, (2) Corona Mundi (International Art Centre) 1922; (3) the Roerich Academy of Art in New York; (4) the Urusvati Institution of Research at Kulu, and (5) Flamma, an Association for advancement of culture, founded at Indiana (U. S. A.) in 1937.

The fundamental doctrine underlying all the above educational institutions founded by him is best summarized in his own words:

> "To educate does not mean to give a record of technical information. Education, the forming of world consciousness, is attained by synthesis, not by the synthesis of misfortunes, but by the synthesis of perfection and creativeness. The true knowledge is attained by inner accumulations, by daring; for the approaches to the One Knowledge are manifold.... The evolution of the New Era rests on the cornerstone of knowledge and beauty."

There was a great significance in the choice that he made (after travelling all over the world) for his permanent residence in a far corner of India, where he built his Ashrama in a quiet recess of the Himalayas in the Kulu Valley where he passed the last 19 years of his life in meditation, in his *Sadhana*, in his pictorial practices, in his Work and Worship in sight of the eternal snows, uttering the following inspired words of prayer:

> "Truly if one could trace back the force of attraction of these heights for a thousand years one would readily see why the Himalayas have been called 'Incomparable'."

His love for India and all that she stands for was expressed in numerous tributes of praise expressed with great ecstasy:

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

Dr. Kalidas Nag has pointed out that "Professor Roerich was the first Russian ambassador of beauty who brought to modern India the deathless

message of Art and we are for ever grateful to him for his inspiring thoughts and his loyal co-operation in bringing the soul of Russia and of India closer." Though Europe called for Roerich, and America demanded him, he chose to remain in Himalayan India like the *Rishis* of ancient India as an Indian, as a *Yogi*, in the same spiritual atmosphere, absorbing the spirit of India and assimilating the secrets of its spiritual culture and interpreting it in his ecstatic raptures and in his pulsating pictures, as a *Bhakta*, as a *Rishi*, as a spiritual dreamer of the greatest visions of the heavens realized on the face of the earth.

"Modern Review."

NICHOLAS ROERICH
THE VOICE OF AN EPOCH

BY

THEODORE HELINE

"If Pheidias was the creator of divine form and Giotto the painter of the soul, then Roerich may be said to reveal the spirit of the Cosmos."

— BARNETT D. CONLAN

Now and again in the course of human history a man appears who places an immortal impress upon the age in which he lives. Such a man was Nicholas Roerich. It is safe to say that in this serene yet crusading Apostle of Culture the most profound spiritual significance of our epoch found its most effective and comprehensive embodiment. By his identification with the whole scope and sweep of the spiritual renaissance which comes quietly but surely to birth in the midst of the present world chaos and tribulation, it seems certain that history will accord him a place in our time similar to that which it gives to Francis Bacon, for example, who stands out as a focal figure in a time when a new creative impulse entered into the European cultural stream, or to Michelangelo and Leonardo da Vinci as towering lights of the period of the Renaissance, or again to Pericles as but another name for the glory that was Greece, or to Akhnaton, the Egyptian Pharaoh, as the one really living image of one of the world's oldest and greatest civilizations. In short, Roerich's place is even now secure as one of the world's immortals by virtue of the elements of immortality which he has so conspicuously imparted to his many magnificent and varied cultural activities and artistic creations.

Roerich's life was of epic proportions. The range of his creative genius has been equalled only by a few. Continents were to him what provinces are to lesser prophets. Europe, America and Asia claimed him as their very own and all the world united in rendering him the highest homage.

Nicholas Roerich achieved international eminence as an artist, scientist, author, philosopher and educator. To each and all of these diversified activities he brought the insight and understanding that comes to the inwardly illumined. He was Russian by birth and of Slavo-Viking descent. He became an American by adoption and made Himalayan India his residence for the last twenty-five years of his life. These simple biographical facts are in themselves indicative of his universal character and his world-wide mission.

It was also in keeping with his life's general pattern that the land of his birth and the land of his adoption are the two principal areas in the world in which new racial strains are in process of development, and that after he had drawn into his being the fresh, creative impulses from these two lands this citizen of the world should turn to the Orient and in particular to India, the heart of Asia and the Mother of Religions. In that land where the things of the spirit have always been exalted above the things of this world, his soul found its true home. Also, the elevated consciousness in which he worked naturally drew him to the mountains and to the very roof of the world. And so it was among the lofty Himalayas on India's northern border, where the atmosphere, psychic and physical, is charged with inner power as nowhere else on earth that he completed the major part of his historic mission.

Roerich's was the Master Mind that could do many things and do them all well. He first studied law; then archaeology, becoming a professor in the subject. Then came his preoccupation with art, art in all its manifold expressions. In the course of the years he founded numerous institutions and inaugurated a world movement for the establishment of Peace through Culture. Intensive activity marked his life from first to last.

Roerich's paintings, which number 5000, are to be found in the leading museums and art collections all over the world. It is said that in Russia there is no museum or gallery that does not possess some of his works. In some museums entire halls are dedicated exclusively to his paintings and in New York City a 29-story building was erected to his honour in 1929. This is perhaps the first time in history that an entire museum was built to house an artist's masterpieces while the artist was still alive. Here is a modern artist who is not "modern" as this term is generally understood. His works are as different from those of the Modern School as they are from the Old Schools of the period of the Renaissance. They do not follow the ordinary line of development but spring like a new, fresh creation direct from some higher source. No one can miss their dazzling splendour, their tremendous power, their air of triumphant freedom and the exaltation of the spiritual atmosphere they radiate. They are charged with cosmic energies and divine meanings. They compel not only admiration but reverence.

It is to be expected that one worthy of being designated the Voice of an Epoch would have a prophet's grasp of the nature and the direction of the social forces at work in the world and the general manner of their outworking. Roerich possessed such knowledge as evidenced by a series of paintings done before the first World War in which the approaching catastrophe was unmistakably depicted in such pictures as Last Angel, Ominous Signs,

"Human Deeds," "Doomed City," "The Lurid Glare," "The Cry of the Serpent," and others.

It is to be noted that these pictorial warnings came when such upheaval as presently overtook the world was looked upon generally as virtually impossible. Then when disaster did overwhelm the world not only in one all-engulfing conflict, but two, and with a third threatening, and the masses despairing of ever finding a way out of the continuing tribulation, this same Voice of our Epoch proclaims in another series of prophetic pictures the coming of the Promised One and the Great Restoration. This message is conveyed in his cycle of pictures called the Messiah series; also in "Bridge of Glory" and "Himself Came." Incidentally it is interesting to note that these last named pictures were all made in America, as was also the Sancta Series.

Roerich has but repeated in our day what the Lord Christ proclaimed two thousand years ago when he told His Disciples about the great tribulation that was coming upon the world in these "Latter days" and that when these things came to pass they were to lift up their heads, for their redemption had drawn nigh. Moreover, that in that day there was to be a great sun-burst of Divine Glory and they would see the Son of Man coming in a cloud in power and great glory.

Roerich has translated that prophecy in its entirety, first the judgment as previously noted and then the Restoration. Very literally one of his canvases portrays the Second Coming in a cloud though it is not recognizable as such in terms of orthodox Christianity since Roerich's message is never creedal but always universal. This is in the picture called The "Sign of Maitreya." It shows a Tibetan surrounded by lofty peaks praying to a gigantic rock-hewn figure of Maitreya. While engaged in this devotion he catches a glimpse of the Great Horseman riding across the sky in the shape of a cloud. The long-awaited One has come.

A Westerner by physical heredity, he was an Easterner by soul lineage. There were associations with India in his life from the very first. When finally he did visit India he came to his own and his own received him with deep homage and with the reverence they hold for the spiritually wise and good and true. An eminent artist, Bireswar Sen, welcomed him in the name of India in the following words which appeared at the time in *The Hindu* weekly: "To most of us, Roerich is a legendary figure of romance. Against the lurid glare of the flaming West, his mighty figure looms large like the motionless and benevolent Buddha in the midst of a vast cosmic cataclysm. Far above the tumultuous din of frenzied nations rings his voice—the un-

equivocal commandments of the Eternal, the Voice of Truth, Beauty and Culture. Great is Roerich—and greater still are his works, the beautiful harbingers of Peace and Good Will among men. Indefatigable in action, indomitable in spirit and innocent at heart, he is the new Sir Galahad, seeking after the Holy Grail!"

When Roerich spoke of Peace through Culture he meant vastly more than current usage of the words convey. To him culture had a sacred content. It stood for the sum total of Man's creative abilities as these found expression in the divine triad of beauty, truth and goodness. Culture to Roerich was no mere synonym for personal refinement and social grace; nor again, for intellectual excellence and formal religious piety. It stood for no passive existence, idleness or ease. "The hope of ease in all times," says he, "forced the people to forget the higher." And his crusade was to bring the higher back again into our civilization.

Culture, then, as this peacemaker conceived it and promoted it, meant a life of intensive creativeness on the spiritual front for the purpose of bringing forth a more luminous and fruitful way of life. It is the moral equivalent for war which the psychologist William James postulated as a necessary requirement for the establishment of a permanent peace on earth.

Two instruments were conceived by Professor Roerich for promoting a new world order through Culture. One was a Banner of Peace, the other a cultural Pact of Peace. The Banner is white with three red spheres in the centre representative of art, science and religion. These are enclosed in a circle indicating their underlying unity. The symbol is also representative of the past, present and future, all of which are embraced within the circle of eternity. And Roerich expressed in his life and work this symbol in its double significance, for as artist, scientist and prophet, he was perpetuating the ancient wisdom, envisaging the unfolding future and making radiant and fruitful the living, pulsating present.

The concept of promoting Peace through Culture by the creation of a Banner and Pact of Peace was first conceived in 1904 when its author proposed the plan to the society of Architects in Russia and again in 1914 to the state authorities. It was received with the highest interest but delayed owing to the war. The project was formally promulgated in New York in 1929. In 1933 the Third International Convention of the Pact and Banner of Peace was held in Washington when thirty-five nations were represented. Two years later in Washington the United States and all twenty Latin-American countries signed the treaty of the Roerich Pact. In the words of

President Roosevelt spoken on that occasion, the event marked "a step forward in the preservation of the cultural achievements of the nations of this hemisphere." Continuing, the President observed that "in opening this Pact to the adherence of the nations of the world, we are endeavouring to make of universal application one of the principles vital to the preservation of modern civilization. The treaty possesses a spiritual significance far deeper than the text of the instrument itself...."

Professor Roerich was the author of many books and a contributor to a wide variety of magazines in all parts of the world. He wrote in several languages and his more important works have been translated into all the principal tongues both European and Asiatic.

The subjects are of wide range—art, archaeology, travel, philosophy, and the Esoteric Doctrine. His volume *Agni Yoga* is among the latter. It deals with the Yoga of Fire, or the pentacostal experience awaiting the new humanity as it makes contact with the fires of the Holy Spirit.

One need but glance at a few of the many titles of his works to detect the prophetic nature of his writings. One of his earliest, published in 1925 is titled "Path of Blessing." Then there is "Flame in Chalice" which by its title alone kindles the inner fires of every aspirant in his quest of the Holy Grail. "Shamballa," "Realm of Light," "Fiery Strong-hold," "Sacred Vigil" and "Gates of the Future" all conjure up in the mind of the aspirant sacred images and holy experiences associated with the path that leads to illumination and Mastership.

The nature of mankind's present needs are such that one who was preeminently the artist could accomplish more than one centred primarily in either science or religion. Science is too strongly focused in the material side of life and religion has lost its way in doctrinal abstraction and sectarian dogmatism. In the words of Alexis Carrel in *Man the Unknown*, "There is not the shadow of a doubt that mechanical, physical, and chemical sciences are incapable of giving us intelligence, moral discipline, health, nervous equilibrium, security and peace." And as for religion, neither is it equal to the task, since as Carrel further observes, "Mystical activity has been banished from most religions. Even its meaning has been forgotten."

And so today's supreme task called for a Leader who was first of all an artist, but who had at the same time the intellectual qualities and practical accomplishments of a proven scientist together with the devotion, the reverence and the spirituality that distinguishes the deeply dedicated religious soul. And such a man was Roerich.

That forgotten mystical sense of which Alexis Carrel speaks Nicholas Roerich came to help man recover. A mysticism pervades everything he touched. As with Blake, the spiritual outlook dominates. He was profoundly religious, not in the creedal but in the cosmic sense. The character of his ministry was impersonal and universal. It was, moreover, so far removed from the purely utilitarian activities prevailing in our time as to quite fail of recognition by the uncomprehending multitude for whose enlightenment and upliftment he spent his precious life.

This earth can afford no more fitting frame for a man of Roerich's heroic stature than the Himalayas in which he spent the closing portion of his richly productive life. This master of the Mountains occupied a position midway between two centres of planetary power. On the one hand were the powers of materialism that govern present humanity in their external way of life, on the other was the spiritual Hierarchy that watches over human destiny and so governs as to bring mankind of its own free will eventually to a realization of its essential spiritual nature and a way of life consistent therewith. Their effort is to shorten the Path, to ease the journey, to reduce the errors, to lessen the needless suffering.

To aid mankind to achieve that necessary reorientation became, therefore, a fundamental proposition in the programme he came to execute.

His equipment for that task was a mellow wisdom that had ripened in the course of ages past, a surrender of the personal life to the service of the group life of the race, and a proficiency in the arts and sciences that enabled him to reveal immortality in all his creations. And the primary powers with which he sought to fulfil his appointed task were those that flow through Culture. The arts were his vehicles and these he exalted by giving them a new significance for our time. And it was his faith, backed by prodigious works, that by their beneficent influence when properly restored in our individual and collective life, peace and harmony and gracious living will once more return to this earth. Such was Roerich's gospel; such his Hierarchical message to our time, such the Voice of an Epoch.

DR. KALIDAS NAG ON NICHOLAS ROERICH

"Our friend the great artist Nicholas Roerich is ever upholding the cause of Beauty even when the world appears to lapse to Barbarism. His thoughts on Art flow like his masterly lines depicting the Himalayas and we are grateful to him that he composed his colourful picture-epic of the Himalayan snow. Roerich is the first Russian ambassador of Beauty who has brought to India the deathless message of Art and we are ever grateful to him for his inspiring thoughts and his loyal co-operation in bringing the soul of Russia and of India closer."

Beautiful Unity by Nicholas Roerich.

A FEW HIGHLIGHTS OF NICHOLAS ROERICH'S CREATIVE LIFE

BY

SVETOSLAV ROERICH

Though there already exists a very vast International Bibliography dealing with the various aspects of Prof. Roerich's creative genius, a complete unifying work is yet to be written.

It will take some years to classify properly all the enormous cultural heritage he left to posterity, and in this short résumé we shall enumerate only a few highlights of his life which may be of help to a student of his work.

He was born in 1874 in St. Petersbourg and his early, as well as higher education he received in that city.

As a student he simultaneously attended the Academy of Art, the Historic and Philological courses of the University of St. Petersbourg, the Faculty of Law and the Institute of Archaeology; later he went to study abroad. This wonderful training was the foundation which gave him that marvellous breadth of vision and understanding to build his beautiful edifice of achievement.

His heart and thoughts belonged to all humanity, to all peoples.

As an artist he painted over 7,000 paintings dealing with a wide range of subjects from historic large compositions painted in the academic and more realistic style influenced by the late 19th century, to his later highly decorative colourful and unique paintings, depicting Man's higher aspirations and strivings. He took his themes from the Great Book of Life, The Quest of Man, Philosophic Doctrines and Religions, and in the later years along with his imaginative paintings he also painted the sublime landscapes of the Himalayas which he loved so much and which made him known as "Master of the Mountains." His paintings hang in the leading museums as well as in the most important private galleries of the world. Here in India they form part of many State collections and Travancore has a separate building dedicated to them, while separate halls have been set aside at Allahabad and Benares.

He was an outstanding mural painter and his monumental murals for the Kazan Railway in Moscow and the Church of the Holy Spirit in Talashkino,

near Smolensk, are the better known among his murals. He also designed many mosaics.

His contribution to the stage was likewise very important. He painted settings for practically all the Operas of Wagner, and for many Operas of Rimsky-Korsakov, Borodin, Moussorgsky as well as for Maeterlink and others.

His work for the ballet was no less significant: his Danse Polovtsienne and Sacre du Printemps have become classics of the stage.

As an author and scholar his published works include some 27 volumes mostly dealing with Cultural and Philosophic and Pan-Human subjects.

The better known are :-

1.	Complete Works	1914
2.	Flowers of Morya	1921
3.	Adamant	1925
4.	Altai Himalaya	1929
5.	Paths of Blessing	1929
6.	Realm of Light	1929
7.	Flame in the Chalice	1929
8.	Heart of Asia	1929
9.	Shambhala	1930
10.	Fiery Stronghold	1933
11.	Gates into the Future	1936
12.	Beautiful Unity	1946
13.	Himalayas—The Abode of Light	1947
14.	Himavat	1947

Besides these he wrote innumerable articles for the leading periodicals of India and abroad. His poems were published both in Russian, in which language they were written by him, and other languages. The English translation was in the rendering of Mary Siegrist. Several unpublished manuscripts were left by him.

As an explorer and scientist he carried out extensive Archaeological research and excavations in Russia and later organised an expedition to Central Asia which took the better part of five years. Starting from India in 1924 he came back across Tibet in 1928. He settled in the Himalayas from 1928 onwards, and except for a few trips abroad and in India, and one major expedition to Mongolia and China in 1935, he remained in the Himalayas.

He organized the Ethnological, Linguistic as well as the Botanical and Zoological survey of Western Himalayas, in which work he was mainly assisted by his son George Roerich, himself an eminent scholar, and other visiting scholars.

As a cultural leader he was associated with numerous cultural and scientific organisations throughout the world. He was the head of the Imperial Society for the Encouragement of Arts in Russia, with its extensive ramifications. He was First President of the famous society " The World of Art " and Chairman of the first Architectural courses for Women, besides taking a leading part in many others.

In America he founded the Master Institute of United Arts, the International Art Centre, and was Honorary Chairman of the Roerich Museum with its branches in Europe, America and the East. His belief that Peace can only come through Culture made him propose an International Pact for the protection of Cultural Treasures, which Pact became known as the *" Roerich Pact and Banner of Peace."* This Pact was ratified by 21 countries and approved by 36 countries including India.

He was honoured by many countries, their Governments, their learned bodies and organizations. He was Commander of the Russian Order of St. Stanislaus, St. Anna and St. Vladimir. He was Commander 1 Cl. of the Yugoslavian Order of St. Savva and the Legion of Honour of France. He was Commander 1 Cl. of the Royal Swedish Order of the Polar Star. He was made a fellow and member of several Academies and many learned bodies throughout the world. A few of these memberships are given here to show the scope of his Associations.

1. Fellow of the Russian Academy of Arts.
2. Fellow, Yugoslavian Academy of Science and Art Zagreb.
3. Fellow, Portuguese Academy, Coimbra, Portugal.
4. Fellow, Rheims Academy, France.
5. Fellow, Academy of the International Institute of Science and Literature, Bologna, Italy.
6. Honorary Member, Committee Cultural, Buenos Aires, Argentina.
7. Vice-President, Mark-Twain Society, U. S. A.
8. Honorary Member, Nagari Pracharini Sabha, Benares, India.
9. Honorary Member, More Society, France.
10. Member, Red Cross, France.
11. Member, Societé Pre-historique, France.
12. Life Member, Federation of French Artists, Paris.

13. Member of the Salon D'Autome, Paris.
14. Life Member of the Society of Antiquaries, Paris.
15. Honorary Member of the Secession, Vienna.
16. Honorary President, International Union for Roerich Pact, Bruges.
17. Honorary Protector of the History Society of the Academy, Paris.
18. Honorary President of the French Roerich Association, Paris.
19. Member-Founder, Ethnographic Society, Paris.
20. Honorary President, Roerich Academy, New York.
21. Honorary President, Flamma Association for the Advancement of Culture, Indiana, U. S. A.
22. Honorary President, Philadelphia Roerich Society, Philadelphia, U. S. A.
23. Honorary Member, Society for the Protection of Historic Monuments, New York.
24. Honorary President, Latvian Roerich Society, Riga.
25. Honorary President, Roerich Societies in Lithuania, Yugoslavia, China etc.
26. Honorary Member, Bose Institute, Calcutta.
27. Life Member, Royal Asiatic Society of Bengal, Calcutta.
28. Life Member, Society of Oriental Art, Calcutta.
29. Honorary President and Doctor of Literature, International Buddhist Institute, San Francisco, California.
30. Honorary Member of the Russian Museum of History and Culture, Prague.
31. Honorary Member, Society of Lusace, Paris.
32. Honorary Member, League for the Defence of Art, Paris.
33. Protector of the Amritsar Art Society, Amritsar, India.
34. Member Benefactor, Association for International Studies, Paris.
35. Honorary Member of the Field Association, St. Louis, U. S. A.
36. Honorary Member of Braurveda Society, Java.
37. Honorary Member of the National Association of Naturopaths of America, Los Angeles, California.
38. Honorary President of the Centre of Art and Culture, Allahabad, India.
39. President, League of Culture, U. S. A.
40. Honorary President, American-Russian Cultural Association, New York, U. S. A.
41. Vice-President, American Institute of Archeology, U. S. A.

and many others.

We hope that the few facts given above will serve as a landmark for the students of Nicholas Roerich's vast field of creative activity and will guide them to the central thread of his entire life — The Quest of the Higher Self — The Quest of Service.

W. Q JUDGE PRESS, BANGALORE 4

W. Q JUDGE PRESS, BANGALORE 4

NICHOLAS ROERICH

(A FEW EXCERPTS)

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

N. Roerich

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The world renowned Artist and Seer Gurudev Nicholas Roerich whose 90th Birth Anniversary falls on the 9th October 1964.

Portrait by Svetoslav Roerich.

Foreword

In this little book Professor Nicholas Roerich writes in eloquent terms about the saving power of beauty. The present condition of the world is where our cultural life is exploited by mechanical pursuits. Our enjoyments are machine made. Our theatres are being displaced by cinemas, our musical instruments by gramophones. Even our children listen to bedtime stories not from their mothers but from radios and loudspeakers. Mechanical devices possess us by the throat. As a result we have grown insensitive to the higher values of life. It is an indication that our souls themselves have become low and commonplace. If Art is self-expression, it depends on the kind of self which is expressed. Unless the self is wholesome and elevating our art itself cannot be of the right type. Art is not merely an aesthetic content but has also spiritual power. The highest kind of art is an echo of the greatness of soul. In one of his dramas Kalidasa urges that the painting has not the ring of authenticity because the concentration demanded was lacking. Impaired concentration, *Sithila Samadhi*, is the cause of imperfect painting. If art is not merely for entertainment, *Vinoda*, and it is to produce the joy of fulfilment, *Ananda*, our souls themselves will have to be raised in their statures. When it is said that beauty will save us it means that true beauty is the expression of the highest spirituality and that our lives should be lifted from a mechanical round of mere routine. I do hope that this powerful book by a great seer will have the effect of rousing us to a consciousness of the vulgarity which has afflicted us and of helping us to escape from it.

S. RADHAKRISHNAN

~~*From*~~ : ~~Art Miscellany — No. 1~~
"Joy of Art" by Nicholas Roerich
Foreword by : Sir S. Radhakrishnan.
~~*Printed by*~~ : The Art Society.

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JAWAHARLAL NEHRU'S TRIBUTE TO ROERICH

Pandit Nehru, Prime Minister, opening an exhibition of paintings by the late Nicholas Roerich, referred to the importance of paying special attention to India's cultural monuments. "I hope that when we are a little freer from the cares of the moment, we shall pay very special attention to the ancient cultural monuments of the country, not only just to protect them from decay but somehow to bring them more in line with our education, with our lives, so that we may imbibe something of the inspiration that they have."

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

"It was right that this exhibition should be held in spite of the sad fact that the creator of these canvases has died because art and the kind of work Roerich did have and ought to have little to do with the life or death of an individual. It is superior to that it lives on and is in fact much more permanent than human lives.

"One other fact so many of you may know about him and which is very pertinent in India especially, is his conception of preserving artistic and cultural monuments and the like. He started a kind of a pact between nations for the preservation of these cultural and artistic monuments. Many nations agreed to it. I do not know exactly what the value of their agreement was because we agree to many things which we forget in times of war and trouble. We have seen recently in the late war the destruction of so many great monuments of culture in spite of all the previous agreement to protect them. Nevertheless, the fact remains that it is a tragedy for destruction to overtake these great cultural monuments of the past. We in India have a great number

of them and it should be our duty to respect them, honour them and imbibe their inspiration."

Nicholas Roerich Memorial Exhibition December 1947 New Delhi

From : Nicholas Roerich Memorial Volume.
Edited by : R. C. Gupta
Youth's Art & Culture Circle Bombay.

4.

RABINDRANATH TAGORE TO NICHOLAS ROERICH

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

From : "Beautiful Unity" by Nicholas Roerich
Foreword by: Abanindranath Tagore.
Published by: The Youths' Art & Culture Circle, Bombay.

Nicholas Roerich has a place all his own in the world of Art. His pen too has carved out a niche for itself in the world of letters. The brush has a wider appeal no doubt, but the pen has a distinct function of its own; and in the hands of Nicholas Roerich it has for long exerted an influence which is at once elevating and instructive. A call to Beauty implies in its essentials an appreciation of the Vision which the Artist would fain share with the world at large. That the Artist's vision even when expressed in rhetoric can be quite as sincere as when it finds expression through line and colour and form is amply evidenced by what is set forth in this volume of essays. I am happy to find that in the following pages my friend Nicholas Roerich has voiced what fundamentally every sensitive mind feels about the values of Art including what is perhaps the greatest of all Arts—the Art of Living. In this he has indeed spoken for all Artists. I am sure the book will receive the recognition which is its due.

SANTINIKETAN,
15-3-1964

ABANINDRANATH TAGORE

From : "Beautiful unity" by Nicholas Roerich
Foreword by : Abanindranath Tagore.
Published by : The Youths' Art and Culture Circle, Bombay.

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NICHOLAS ROERICH
THE PROPHET OF BEAUTY AND PEACE

BY

PROF. O. C. GANGOLY

The death of Nicholas Roerich removes a towering figrue, a veritable giant, a mahiruha of Himalayan magnitude from the landscape of the world's culture. As a leader of culture and spiritual thoughts, he can be easily compared with Tolstoy, Romain Rolland, and Mahatma Gandhi. Nominally an artist, incessantly employing his brush with an untiring energy, and producing and bequeathing for posterity thousands of canvases which fill many museums and galleries, he was much more than an artist, a great thinker, a practical idealist, a philosopher, a humanist, a man with a message, a mystic, a prophet and a high priest of culture, a veritable Rishi, a missionary in the best and the most extensive connotation of the term. He has made valuable contributions in the field of letters as well as of Art. And the incessant flow of his literary products parallel the incessant flow of his brush. Living in seclusion, as a recluse in the solitude of his Ashrama at Nagar in the Kulu District of the Punjab, during the last 20 years of his life, he had been an indefatigable traveller and an intrepid explorer, a veritable pilgrim across impenetrable mountains and deserts. His intimate relations with Nature and natural phenomena are best revealed in the records of his exploratory travels in the brilliant pages of his travel-diaries, illustrating the truth of the picturesque adage that 'great things do not happen by jostling in the street.' Roerich was a 'Man of the mountain,' a devotee of the mystery, the solemnity and the desolation of the rocky faces, the geological ebullitions of the earth, their silence, grandeur, and majestic beauty which he explored and set down in his innumerable canvases in wonderful colours. As a modern worshipper of the Himalayas he challenges the activities of the Swedish and the Swiss mountaineers and other European leaders of Himalayan expeditions on the one hand, and the *Rishis* and hermits of ancient India, on the other. This is best demonstrated in his magnum opus, *Altai-Himalayas* and his *Diary Leaves*, and nowhere more graphically than in the astounding beauty of his gigantic landscapes, in which he has incessantly portrayed the Himalayas, in all their mystic moods, and in the infinite variety of their forms and colours.

His love of the Himalayas and the secret of his worship of this king of the mountains is pithily expressed in his own words:

> "Nowhere is there such glimmer, such spiritual satiety as amidst the precious snows of the Himalayas.... I am happy to have the privilege of

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disseminating throughout the world the glory of the Himalayas—the Sacred Jewel of India."

There is not an important city in India, Europe, and America which has not received gifts of one or other of his colourful studies of the Himalayan landscapes. The best and largest collection of his paintings is in the gigantic Roerich Museum in New York. Most Indian cities possess representative specimens of his studies of the Himalayas, in the dreamy harmonies of the blue, the silver, and the grey. In a gallery at Benares there are about thirty specimens and in the Municipal Museum at Allahabad there is a large collection exhibited in a special gallery called the Roerich Hall. Roerich's sense of the bony structure of the earth, and the architecture of its mountain masses is almost unique in the history of painting. Besides presenting Himalayan scenes in infinite moods and phases, he left many master-pieces with other subjects, all imbued with a mystic flavour and a profound vision. His other pictures cover many Christian themes, Buddhist legends and Indian subject-matters. To name only a few, his Saint Sergius, Sancta Protectrix, Conflagration, Saintly Ghosts, Buddha the Giver, Command of Rigden Jyepo, Sri Krishna and Kalki Avatara are important landmarks in his career of the painter's craft, interpreting the most profound and abstruse thoughts through the symbols of colours. All the art-critics of the world have lavished on him their unstinted tributes. The present writer was led to characterize him, twenty-five years before, as "the wizard of Eastern landscapes, who sublimates realistic scenes to the dizzy heights of divine dream-lands." As an eminent critic has put it:

"His Art knows no limitation of time and space, for he envisages the universe in its past, present and future as a unit, as a continuous song, binding the stone age to the age of electricity."

The tribute of Rabindranath Tagore is worth quoting:

"Your pictures profoundly move me. They made me realize that Truth is infinite. When I tried to find words to describe to myself what were the ideas which your pictures suggested, I failed. It was because the language of words can only express a particular aspect of Truth.... When one Art can fully be expressed by another then it is a failure. Your pictures are distinct and yet are not definable by words—your Art is jealous of independence, because it is great."

His doctrine and philosophy of art is intimately connected with his philosophy of life and they may be best studied in his own statements, very significant and indicative of his theory of Art and his notions about the functions of beauty:

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

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

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

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

In his spirited, profound and moving essay, "Joy of Art," Roerich interprets the cult of beauty and exhorts humanity "to labour in the name of Beauty," "to collect and safeguard all flowers of Beauty," and "to regard Beauty as a real motive force."

His contributions to literature have been prolific and profound and reveal him as a great thinker and a prophet. His book of poems, *Flame in a Chalice*, is full of profound teachings sometimes echoing the thoughts of the Upanisads:

"Before Thine image the sun does not shine nor the stars nor the flame. In the darkness are shining particles of Thy glory, and in my closed eyes dawns Thy wondrous light."

His facile pen, sometimes rivalling his brush, has poured forth incessantly, gems of essays, articles and spiritual appeals, published in all the journals of the world. In many obscure and little known journals of India (e.g. *the Scholar*) he published numerous articles of great significance and prophetic value.

His greatest contribution in the field of international politics was his design for the Roerich Banner of Peace and the signing of the Pact of Peace (Pax Per Cultura) for the purpose of safeguarding works of Art, and cultural monuments from the destructive horrors of wars. He designed a special banner to protest them. The banner comprises a scarlet circle with three spheres of the same colour inscribed in the centre, on a white background. By an international convention resolved that it has been buildings flying this banner cannot be bombed.

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"Twenty-four years ago Nicholas Roerich thought of the Banner of Peace. Today (23 September, 1938) thirty-six nations have already agreed to respect that Banner."

Another very important phase of his activity was the founding of cultural associations bearing his name in all the important cities of Europe. The most important of these foundations are, (1) the Master Institute of the United Arts, (2) Corona Mundi (International Art Centre) 1922; (3) the Roerich Academy of Art in New York; (4) the Urusvati Institution of Research at Kulu, and (5) Flamma, an Association for advancement of culture, founded at Indiana (U. S. A.) in 1937.

The fundamental doctrine underlying all the above educational institutions founded by him is best summarized in his own words:

> "To educate does not mean to give a record of technical information. Education, the forming of world consciousness, is attained by synthesis, not by the synthesis of misfortunes, but by the synthesis of perfection and creativeness. The true knowledge is attained by inner accumulations, by daring; for the approaches to the One Knowledge are manifold... The evolution of the New Era rests on the cornerstone of knowledge and beauty."

There was a great significance in the choice that he made (after travelling all over the world) for his permanent residence in a far corner of India, where he built his Ashrama in a quiet racess of the Himalayas in the Kulu Valley where he passed the last 19 years of his life in meditation, in his *Sadhana*, in his pictorial practices, in his Work and Worship in sight of the eternal snows, uttering the following inspired words of prayer:

> "Truly if one could trace back the force of attraction of these heights for a thousand years one would readily see why the Himalayas have been called "Incomparable."

His love for India and all that she stands for was expressed in numerous tributes of praise expressed with great ecstasy:

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

Dr. Kalidas Nag has pointed out that "Professor Roerich was the first Russian ambassador of beauty who brought to modern India the deathless

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message of Art and we are for ever grateful to him for his inspiring thoughts and his loyal co-operation in bringing the soul of Russia and of India closer." Though Europe called for Roerich, and America demanded him, he chose to remain in Himalayan India like the Rishis of ancient India as an Indian, as a *Yogi*, in the same spiritual atmosphere, absorbing the spirit of India and assimilating the secrets of its spiritual culture and interpreting it in his ecstatic raptures and in his pulsating pictures, as a *Bhakta*, as a *Rishi*, as a spiritual dreamer of the greatest visions of the heavens realized on the face of the earth.

(By courtesy of *Modern Review*.)

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NICHOLAS ROERICH
THE VOICE OF AN EPOCH

BY

THEODORE HELINE

"If Pheidias was the creator of divine form and Giotto the painter of the soul, then Roerich may be said to reveal the spirit of the Cosmos."

BARNETT D. CONLAN

Now and again in the course of human history a man appears who places an immortal impress upon the age in which he lives. Such a man was Nicholas Roerich. It is safe to say that in this serene yet crusading Apostle of Culture the most profound spiritual significance of our epoch found its most effective and comprehensive embodiment. By his identification with the whole scope and sweep of the spiritual renaissance which comes quietly but surely to birth in the midst of the present world chaos and tribulation, it seems certain that history will accord him a place in our time similar to that which it gives to Francis Bacon, for example, who stands out as a focal figure in a time when a new creative impulse entered into the European cultural stream, or to Michelangelo and Leonardo da Vinci as towering lights of the period of the Renaissance, or again to Pericles as but another name for the glory that was Greece, or to Akhnaton, the Egyptian Pharaoh, as the one really living image of one of the world's oldest and greatest civilizations. In short, Roerich's place is even now secure as one of the world's immortals by virtue of the elements of immortality which he has so conspicuously imparted to his many magnificent and varied cultural activities and artistic creations.

Roerich's life was of epic proportions. The range of his creative genius has been equalled only by a few. Continents were to him what provinces are to lesser prophets. Europe, America and Asia claimed him as their very own and all the world united in rendering him the highest homage.

Nicholas Roerich achieved international eminence as an artist, scientist, author, philosopher and educator. To each and all of these diversified activities he brought the insight and understanding that comes to the inwardly illumined. He was Russian by birth and of Slavo-Viking descent. He became an American by adoption and made Himalayan India his residence for the last twenty-five years of his life. These simple biographical facts are in themselves indicative of the universal character and his world-wide mission.

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It was also in keeping with his life's general pattern that the land of his birth and the land of his adoption are the two principal areas in the world in which new racial strains are in process of development, and that after he had drawn into his being the fresh, creative impulses from these two lands this citizen of the world should turn to the Orient and in particular to India, the heart of Asia and the Mother of Religions. In that land where the things of the spirit have always been exalted above the things of this world, his soul found its true home. Also, the elevated consciousness in which he worked naturally drew him to the mountains and to the very roof of the world. And so it was among the lofty Himalayas on India's northern border, where the atmosphere, psychic and physical, is charged with inner power as nowhere else on earth that he completed the major part of his historic mission.

Roerich's was the Master Mind that could do many things and do them all well. He first studied law; then archaeology, becoming a professor in the subject. Then came his preoccupation with art, art in all its manifold expressions. In the course of the years he founded numerous institutions and inaugurated a world movement for the establishment of Peace through Culture. Intensive activity marked his life from first to last.

Roerich's paintings, which number 5000, are to be found in the leading museums and art collections all over the world. It is said that in Russia there is no museum or gallery that does not possess some of his works. In some museums entire halls are dedicated exclusively to his paintings and in New York City a 29-story building was erected to his honour in 1929. This is perhaps the first time in history that an entire museum was built to house an artist's masterpieces while the artist was still alive. Here is a modern artist who is not "modern" as this term is generally understood. His works are as different from those of the Modern School as they are from the Old Schools of the period of the Renaissance. They do not follow the ordinary line of development but spring like a new, fresh creation direct from some higher source. No one can miss their dazzling splendour, their tremendous power, their air of triumphant freedom and the exaltation of the spiritual atmosphere they radiate. They are charged with cosmic energies and divine meanings. They compel not only admiration but reverence.

It is to be expected that one worthy of being designated the Voice of an Epoch would have a prophet's grasp of the nature and the direction of the social forces at work in the world and the general manner of their outworking. Roerich possessed such knowledge as evidenced by a series of paintings done before the first World War in which the approaching catastrophe was unmistakably depicted in such pictures as "Last Angel," "Ominous Signs,"

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"Human Deeds," "Doomed City," "The Lurid Glare," "The Cry of the Serpent, and others.

It is to be noted that these pictorial warnings came when such upheaval as presently overtook the world was looked upon generally as virtually impossible. Then when disaster did overwhelm the world not only in one all-engulfing conflict, but two, and with a third threatening, and the masses despairing of ever finding a way out of the continuing tribulation, this same Voice of our Epoch proclaims in another series of prophetic pictures the coming of the Promised One and the Great Restoration. The message is conveyed in his cycle of pictures called the Messiah series; also in "Bridge of Glory" and "Himself Came." Incidentally it is interesting to note that these last named pictures were all made in America, as was also the Sancta Series.

Roerich has but repeated in our day what the Lord Christ proclaimed two thousand years ago when he told His Disciples about the great tribulation that was coming upon the world in these "Latter days" and that when these things came to pass they were to lift up their heads for their redemption had drawn nigh. Moreover, that in that day there was to be a great sun-burst of Divine Glory and they would see the Son of Man coming in a cloud in power and great glory.

Roerich has translated that prophecy in its entirety, first the judgment as previously noted and then the Restoration. Very litterally one of his canvases portrays the Second Coming in a cloud though it is not recognizable as such in terms of orthodox Christianity since Roerich's message is never creedal but always universal. This is in the picture called "The Sign of Maitreya." It shows a Tibetan surrounded by lofty peaks praying to a gigantic rock-hewn figure of Maitraya. While engaged in this devotion he catches a glimpse of the Great Horseman riding across the sky in the shape of a cloud. The long-awaited One has come.

A Westerner by physical heredity, he was an Easterner by soul lineage. There were associations with India in his life from the very first. When finally he did visit India he came to his own and his own received him with deep homage and with the reverence they hold for the spiritually wise and good and true. An eminent artist, Bireswar Sen, welcomed him in the name of India in the following words which appeared at the time in *The Hindu* Weekly. "To most of us, Roerich is a legendary figure of romance. Against the lurid glare of the flaming West, his mighty figure looms large like the motionless and benevolent Buddha in the midst of a vast cosmic cataclysm. Far above the tumultuous din of frenzied nations rings his voice—the un-

equivocal commandments of the Eternal, the Voice of Truth, Beauty and Culture. Great is Roerich—and greater still are his works, the beautiful harbingers of Peace and Good Will among men. Indefatigable in action, indomitable in spirit and innocent at heart, he is the new Sir Galahad, seeking after the Holy Grail!"

When Roerich spoke of Peace through Culture he meant vastly more than current usage of the words conveys. To him culture had a sacred content. It stood for the sum total of Man's creative abilities as these found expression in the divine triad of beauty, truth and goodness. Culture to Roerich was no mere synonym for personal refinement and social grace; nor again, for intellectual excellence and formal religious piety. It stood for no passive existence, idleness or ease. "The hope of ease in all times," says he, "forced the people to forget the higher." And his crusade was to bring the higher back again into our civilization.

Culture, then, as this peacemaker conceived it and promoted it, meant a life of intensive creativeness on the spiritual front for the purpose of bringing forth a more luminous and fruitful way of life. It is the moral equivalent for war which the psychologist William James postulated as a necessary requirement for the establishment of a permanent peace on earth.

Two instruments were conceived by Professor Roerich for promoting a new world order Culture. One was a banner of Peace, the other a through-cultural Pact of Peace. The Banner is white with three red spheres in the centre representative of art, science and religion. These are enclosed in a circle indicating their underlying unity. The symbol is also representative of the past, present and future, all of which are embraced within the circle of eternity. And Roerich expressed in his life and work this symbol in its double significance, for as artist, scientist and prophet, he was perpetuating the ancient wisdom, envisaging the unfolding future and making radiant and fruitful the living, pulsating present.

The concept of promoting Peace through Culture by the creation of a Banner and Pact of Peace was first conceived in 1904 when its author proposed the plan to the society of Architects in Russia and again in 1914 to the state authorities. It was received with the highest interest but delayed owing to the war. The project was formally promulgated in New York in 1929. In 1933 the Third International Convention of the Pact and Banner of Peace was held in Washington when thirty-five nations were represented. Two years later in Washington the United States and all twenty Latin-American countries signed the treaty of the Roerich Pact. In the words of

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President Roosevelt spoken on that occasion, the event marked "a step forward in the preservation of the cultural achievements of the nations of this hemisphere." Continuing, the President observed that "in opening this Pact to the adherence of the nations of the world, we are endeavouring to make of universal application one of the principles vital to the preservation of modern civilization. The treaty possesses a spiritual significance far deeper than the text of the instrument itself...."

Professor Roerich was the author of many books and a contributor to a wide variety of magazines in all parts of the world. He wrote in several languages and his more important works have been translated into all the principal tongues both European and Asiatic.

The subjects are of wide range—art, archaeology, travel, philosophy, and the Esoteric Doctrine. His volume *Agni Yoga* is among the latter. It deals with the Yoga of Fire, or the pentacostal experience awaiting the new humanity as it makes contact with the fires of the Holy Spirit.

One need but glance at a few of the many titles of his works to detect the prophetic nature of his writings. One of his earliest, published in 1925 is titled "Path of Blessing." Then there is "Flame of Chalice" which by its title alone kindles the inner fires of every aspirant in his quest of the Holy Grail. "Shamballa," "Realm of Light," "Fiery Stronghold," "Sacred Vigil" and "Gates of the Future" all conjure up in the mind of the aspirant sacred images and holy experiences associated with the path that leads to illumination and Mastership.

The nature of mankind's present needs are such that one who was preeminently the artist could accomplish more than one centred primarily in either science or religion. Science is too strongly focused in the material side of life and religion has lost its way in doctrinal abstraction and sectarian dogmatism. In the word of Alexis Carrel in *Man the Unknown*, "There is not the shadow of a doubt that mechanical, physical, and chemical sciences are incapable of giving us intelligence, moral discipline, health, nervous, equilibrium, security and peace." And as for religion, neither is it equal to the task, since as further observes, "Mystical activity has been banished from most religions. Even its meaning has been forgotten."

And so today's supreme task called for a Leader who was first of all an artist, but who had at the same time the intellectual qualities and practical accomplishments of a proven scientist together with the devotion, the reverence and the spirituality that distinguishes the deeply dedicated religious soul. And such a man was Roerich.

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That forgotten mystical sense of which Alexis Carrel speaks Nicholas Roerich came to help man recover. A mysticism pervades everything he touched. As with Blake, the spiritual outlook dominates. He was profoundly religious, not in the creedal but in the cosmic sense. The character of his ministry was impersonal and universal. It was, moreover, so far removed from the purtly utilitarian activities prevailing in our time as to quite fail of recognition by the uncomprehending multitude for whose enlightenment and upliftmenu he spent his precious life.

This earth can afford no more fitting frame for a man of Roerich's heroic stature than the Himalayas in which he spent the closing portion of his richly productive life. This master of the Mountains occupied a position midway between two centres of planetary power. On the one hand were the powers of materialism that govern present humanity in their external way of life, on the other was the spiritual Hierarchy that watches over human destiny and so governs as to bring mankind of its own free will eventually to a realization of its essential spiritual nature and a way of life consistent therewith. Their effort is to shorten the Path, to ease the journey, to reduce the errors, to lessen the needless suffering.

To aid mankind to achieve that necessary reorientation became, therefore, a fundamental proposition in the programme he came to execute.

His equipment for that task was a mellow wisdom that had ripened in the course of ages past, a surrender of the personel life to the service of the group life of the race, and a proficiency in the arts and sciences that enabled him to reveal immortality in all his creations. And the primary powers with which he sought to fulfil his appointed task were those that flow through Culture. The arts were his vehicles and these he exalted by giving them a new significance for our time. And it was his faith, backed by prodigious works, that by their beneficent influence when properly restored in our individual and collective life, peace and harmony and gracious living will once more return to this earth. Such was Roerich's gospel; such his Hierarchical message to our time, such the Voice of an Epoch.

From : Nicholas Roerich Memorial volume.
Edited by : R. C. Gupta.
~~Youths' Art & Culture Circle, Bombao.~~

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DR. KALIDAS NAG TO NICHOLAS ROERICH

"Our friend the great artist Nicholas Roerich is ever upholding the cause of Beauty even when the world appears to lapse to Barbarism. His thoughts on Art flow like his masterly lines depicting the Himalayas and we are grateful to him that he composed his colourful picture-epic of the Himalayan snow. Roerich is the first Russian ambassador of Beauty who has brought to India the deathless message of Art and we are ever grateful to him for his inspiring thought and his loyal co-operation in bringing the soul of Russia and of India closer."

Taken From : "Beautiful unity" by Nicholas Roerich.
Foreword by : Abanindranath Tagore.
Published by : The Youths' Art and Culture Circle, Bombay.

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A FEW HIGHLIGHTS OF NICHOLAS ROERICH'S CREATIVE LIFE

BY

SVETOSLAV ROERICH

Though there already exists a very vast International Bibliography dealing with the various aspects of Prof. Roerich's creative genius, a complete unifying work is yet to be written.

It will take some years to classify properly all the enormous cultural heritage he left to posterity, and in this short resume we shall enumerate only a few highlights of his life which may be of help to a student of his work.

He was born in 1874 in St. Petersbourg and his early, as well as higher education he received in that city.

As a student he simultaneously attended the Academy of Art, the Historic and Philological courses of the University of St. Petersbourg, the Faculty of Law and the Institute of Archaeology; later he went to study abroad. This wonderful training was the foundation which gave him that marvellous breadth of vision and understanding to build his beautiful edifice of achievement.

His heart and thoughts belonged to all humanity, to all peoples.

As an artist he painted over 7,000 paintings dealing with a wide range of subjects from historic large compositions painted in the academic and more realistic style influenced by the late 19th century, to his later highly decorative colourful and unique paintings, depicting Man's higher aspirations and strivings. He took his themes from the Great Book of Life, The Quest of Man, Philosophic Doctrines and Ruligions, and in the later years along with his imaginative paintings he also painted the sublime landscapes of the Himalayas which he loved so much and which made him known as "Master of the Mountains." His paintings hang in the leading museums as well as in the most important private galleries of the world. Here in India they form part of many State collections and Travancore has a separate building dedicated to them, while separate halls have been set aside at Allahabad and Benares.

He was an outstanding mural painter and his monumental murals for the Kazan Railway in Moscow and the Church of the Holy Spirit in Talashkino,

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near Smolensk, are the better known among murals. He also designed many mosaics.

His contribution to the stage was likewise very important. He painted settings for practically all the Operas of Wagner, and for many Operas of Rimsky-Korsakov, Borodin, Moussorgsky as well as for Maeterlinck and others.

His work for the ballet was no less significant; his Danse Polovtsienne and Sacre du Printemps have become classics of the stage.

As an author and scholar his published works include some 27 volumes mostly dealing with Cultural and Philosophic and Pan-Human subjects.

The better known are :-

1.	Complete Works	.. ..	1914
2.	Flowers of Morya	.. ..	1921
3.	Adamant	.. ..	1925
4.	Altai Himalaya	.. ..	1929
5.	Paths of Blessing	.. ..	1929
6.	Realm of Light	.. ..	1929
7.	Flame in the Chalice	.. ..	1929
8.	Heart of Asia	.. ..	1929
9.	Shambhala	.. ..	1930
10.	Fiery Stronghold	.. ..	1933
11.	Gates into the Future	.. ..	1936
12.	Beautiful Unity	.. ..	1946
13.	Himalayas—The Abode of Light	.. ..	1947
14.	Himavat	.. ..	1947

Besides these he wrote innumerable articles for the leading periodicals of India and abroad. His poems were published both in Russian, in which language they were written by him, and other languages. The English translation was in the rendering of Mary Siegrist. Several unpublished manuscripts were left by him.

As an explorer and scientist he carried out extensive Archaeological research and excavations in Russia and later organised an expedition to Central Asia which took the better part of five years. Starting from India in 1924 he came back across Tibet in 1928. He settled in the Himalayas from 1928 onwards, and except for a few trips abroad and in India, and one major expedition to Mongolia and China in 1935 he remained in the Himalayas.

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He organized the ethnological, Linguistic as well as the Botanical and Zoological survey of Western Himalayas, in which work he was mainly assisted by his son George Roerich, himself an Eminent Scholar, and other visiting scholars.

As a cultural leader he was associated with numerous cultural and scientific organisations thoroughout the world. He was the head of the Imperial Society for the Encouragement of Arts in Russia, with its extensive ramifications. He was First President of the famous society "The World of Art" and Chairman of the first Architectural courses for Women, besides taking a leading part in many others.

In America he founded the Master Institute of United Arts, the International Art Centre, and was Honorary Chairman of the Roerich Museum with its branches in Europe, America and the East. His belief that Peace can only come through Culture made him propose an International Pact for the protection of Cultural Treasures, which Pact became known as the *"Roerich Pact and Banner of Peace."* This Pact was ratified by 21 countries and approved by 36 countries including India.

He was honoured by many countries, their Governments, their learned bodies and organizations. He was Commander of the Russian Order of St. Stanislaus, St. Anna and St. Vladimir. He was Commander 1 Cl. of the Yugoslavian Order of St. Savva and the Legion of Honour of France. He was Commander 1 Cl. of the Royal Swedish order of the Polar Star. He was made a fellow and member of several Academies and many learned bodies throughout the world. A few of these memberships are given here to show the scope of his Associations.

1. Fellow of the Russian Academy of Arts.
2. Fellow, Yugoslavian Academy of Science and Art Zagreb.
3. Fellow, Portuguese Academy, Coimbra, Portugal.
4. Fellow, Rheims Academy, France.
5. Fellow, Academy of the International Institute of Science and Literature, Bologna, Italy.
6. Honorary Member, Committee Cultural, Buenos Aires, Argentina.
7. Vice-President, Mark-Twain Society, U. S. A.
8. Honorary Member, Nagari Pracharini Sabha, Benares, India.
9. Honarary Member, More Society, France.
10. Member, Red Cross, France.
11. Member, Societé Pre-historique, France.
12. Life Member, Federation of French Artists, Paris.

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13. Member of the Salon D'Autome, Paris.
14. Life Member of the Society of Antiquaries, Paris.
15. Honorary Member of the Secession, Vienna.
16. Honorary President, International Union for Roerich Pact, Bruges.
17. Honorary Protector of the History Society of the Academy, Paris.
18. Honorary President of the French Roerich Association, Paris.
19. Member-Founder, Ethnographic Society, Paris.
20. Honorary President, Roerich Academy, New York.
21. Honorary President, Flamma Association for the Advancement of Culture, Indiana, U. S. A.
22. Honorary President, Philadelphia Roerich Society, Philadelphia, U. S. A.
23. Honorary Member, Society for the Protection of Historic Monuments, New York.
24. Honorary President, Latvian Roerich Society, Riga.
25. Honorary President, Roerich Societies in Lithuania, Yugoslavia, China etc.
26. Honorary Member, Bose Institute, Calcutta.
27. Life Member, Royal Asiatic Society of Bengal, Calcutta.
28. Life Member, Society of Oriental Art, Calcutta.
29. Honorary President and Doctor of Literature, International Buddhist Institute, San Francisco, California.
30. Honorary Member of the Russian Museum of History and Culture, Prague.
31. Honorary Member, Society of Lusace, Paris.
32. Honorary Member, League for the Defence of Art, Paris.
33. Protector of the Amritsar Art Society, Amritsar, India.
34. Member Benefactor, Association for International Studies, Paris.
35. Honorary Member of the Field Association, St. Louis, U. S. A.
36. Honorary Member of Braurveda Society, Java.
37. Honorary Member of the National Association of Naturopaths of America, Los Angeles, California.
38. Honorary President of the Centre of Art and Culture, Allahabad, India.
39. President, League of Culture, U. S. A.
40. Honorary President, American-Russian Cultural Association, New York, U. S. A.
41. Vice-President, American Institute of Archeology, U. S. A.

and many others.

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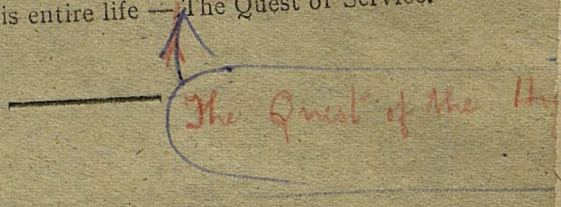
We hope that the few facts given above will serve as a landmark for the students of Nicholas Roerich's vast field of creative activity and will guide them to the central thread of his entire life — The Quest of Service.



Our Copy with the Necessary Corrections.

Please Note: Mr. O. C. Gangoly's has been taken out from this Brochure on 14.10.64 to be sent to Mr. Sanyal.

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F O R E W O R D

In this little book Professor Nicholas Roerich writes in eloquent terms about the saving power of beauty. The present condition of the world is where our cultural life is exploited by mechanical pursuits. Our enjoyments are machine made. Our theatres are being displaced by cinemas, our musical instruments by gramophones. Even our children listen to bedtime stories not from their mothers but from radios and loudspeakers. Mechanical devices possess us by the throat. As a result we have grown insensitive to the higher values of life. It is an indication that our souls themselves have become low and commonplace. If Art is self-expression, it depends on the kind of self which is expressed. Unless the self is wholesome and elevating our art itself cannot be of the right type. Art is not merely an aesthetic content but has also spiritual power. The highest kind of art is an echo of the greatness of soul. In one of his dramas Kalidasa urges that the painting has not the ring of authenticity because the concentration demanded was lacking. Impaired concentration, SIDHILA SAMADHI, is the cause of imperfect painting. If art is not merely for entertainment, VINODA, and it is to produce the joy of fulfilment, ANANDA, our souls themselves will have to be

raised in their statures. When it is said that beauty will save us it means that true beauty is the expression of the highest spirituality and that our lives should be lifted from a mechanical round of mere routine. I do hope that this powerful book by a great seer will have the effect of rousing us to a consciousness of the vulgarity which has afflicted us and of helping us to escape from it.

S. RADHAKRISHNAN

TAKEN FROM : ART MISCELLANY - NO. 1

"JOY OF ART" BY NICHOLAS ROERICH

~~INTRODUCTION BY~~: ~~RABINDRANATH TAGORE.~~

FOREWORD BY : SIR S. RADHAKRISHNAN.

PRINTED BY : THE ART SOCIETY.

JAWAHARLAL NEHRU'S TRIBUTE TO ROERICH

Pandit Nehru, Prime Minister, opening an exhibition of paintings by the late Nicholas Roerich referred to the importance of paying special attention to India's cultural monuments. "I hope that when we are a little freer from the cares of the moment, we shall pay very special attention to the ancient cultural monuments of the country, not only just to protect them from decay but somehow to bring them more in line with our education, with our lives, so that we may imbibe something of the inspiration that they have".

Paying a tribute to Roerich, Pandit Nehru said: "When I think of Nicholas Roerich I am astounded at the scope and abundance of his activities and creative genius. A great artist, a great scholar and writer, archaeologist and explorer, he touched and lighted up so many aspects of human endeavour. The very **quantity** is stupendous - thousands of paintings and each one of them a great work of art. When you look at these paintings so many of them of the Himalayas you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past. They remind us of so much in our history, our thought, our cultural and spiritual heritage so much not merely of the India of the past

but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvases.

"It was right that this exhibition should be held in spite of the sad fact that the creator of these canvases has died because art and the kind of work Roerich did have and ought to have little to do with the life or death of an individual. It is superior to that it lives on and is in fact much more permanent than human lives.

"One other fact so many of you may know about him and which is very pertinent in India especially, is his conception of preserving artistic and cultural monuments and the like. He started a kind of a pact between nations for the preservation of these cultural and artistic monuments. Many nations agreed to it. I do not know exactly what the value of their agreement was because we agree to many things which we forget in times of war and trouble. We have seen recently in the late war the destruction of so many great monuments of culture in spite of all the previous agreement to protect them. Nevertheless, the fact remains that it is a tragedy for destruction to overtake these great cultural monuments of the past. We in India have a great number of them and it should be

our duty to respect them, honour them and imbibe their inspiration."

COPIED FROM : - NICHOLAS ROERICH MEMORIAL VOLUME.

EDITED BY : - R.C. GUPTA.

YOUTHS' ART & CULTURE CIRCLE

BOMBAY.

RABINDRANATH TAGORE

TO

NICHOLAS ROERICH

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

TAKEN FROM : "BEAUTIFUL UNITY" by NICHOLAS ROERICH
FOREWORD BY : ABANINDRANATH TAGORE.
PUBLISHED BY: THE YOUTHS' ART & CULTURE CIRCLE, BOMBAY.

FOREWORD

Nicholas Roerich has a place all his own in the world of Art. His pen too has carved out a niche for itself in the world of letters. The brush has a wider appeal no doubt, but the pen has a distinct function of its own; and in the hands of Nicholas Roerich it has for long exerted an influence which is at once elevating and instructive. A call to Beauty implies in its essentials an appreciation of the Vision which the Artist would fain share with the world at large. That the Artist's vision even when expressed in rhetoric can be quite as sincere as when it finds expression through line and colour and form is amply evidenced by what is set forth in this volume of essays. I am happy to find that in the following pages my friend Nicholas Roerich has voiced what fundamentally every sensitive mind feels about the values of Art including what is perhaps the greatest of all Arts - the Art of Living. In this he has indeed spoken for all Artists. I am sure the book will receive the recognition which is its due.

SANTINIKETAN,
15-3-1946

ABANINDRANATH TAGORE

TAKEN FROM : "BEAUTIFUL UNITY" by NICHOLAS ROERICH
FOREWORD BY : ABANINDRANATH TAGORE.
PUBLISHED BY : THE YOUTHS' ART & CULTURE CIRCLE, BOMBAY.

DR. KALIDAS NAG

TO

NICHOLAS ROERICH

"Our friend the great artist Nicholas Roerich is ever upholding the cause of Beauty even when the world appears to lapse to Barbarism. His thoughts on Art flow like his masterly lines depicting the Himalayas and we are grateful to him that he composed his colourful picture-epic of the Himalayan snow. Roerich is the first Russian ambassador of Beauty who has brought to India the deathless message of Art and we are ever grateful to him for his inspiring thoughts and his loyal co-operation in bringing the soul of Russia and of India closer."

TAKEN FROM : "BEAUTIFUL UNITY" by NICHOLAS ROERICH.

FOREWORD BY : ABANINDRANATH TAGORE.

PUBLISHED BY : THE YOUTHS' ART & CULTURE CIRCLE, BOMBAY.

N I C H O L A S R O E R I C H

THE VOICE OF AN EPOCH

By

THEODORE HELIUS

"If Pheidias was the creator of divine form and Giotto the painter of the soul, then Roerich may be said to reveal the spirit of the Cosmos".

Barnett D. Conlan.

Now and again in the course of human history a man appears who places an immortal impress upon the age in which he lives. Such a man was Nicholas Roerich. It is safe to say that in this serene yet crusading Apostle of Culture the most profound spiritual significance of our epoch found its most effective and comprehensive embodiment. By his identification with the whole scope and sweep of the spiritual renaissance which comes quietly but surely to birth in the midst of the present world chaos and tribulation, it seems certain that history will accord him a place in our time similar to that which it gives to Francis Bacon, for example, who stands out as a focal figure in a time when a new creative impulse entered into the European cultural stream, or to Michelangelo and Leonardo da Vinci as towering lights of the period of the Renaissance, or again to Pericles as but another name for the glory that was Greece, or to Akhnaton, the Egyptian Pharaoh, as the one really living image of one of the world's oldest and greatest civilizations. In short, Roerich's place is even now secure as one of the world's immortals by virtue of the elements of immortality which he has so conspicuously imparted to his many magnificent and varied cultural activities and artistic creations.

Roerich's life was of epic proportions. The range of his creative genius has been equalled only by a few. Continents were to him what provinces are to lesser prophets. Europe, America and Asia claimed him as their very own and all the world united in rendering him the highest homage.

Nicholas Roerich achieved international eminence as an artist, scientist, author, philosopher and educator. To each and all of these diversified activities he brought the insight and understanding that comes to the inwardly illumined. He was Russian by birth and of Slavo-Viking descent. He became an American by adoption and made Himalayan India his residence for the last twenty-five years of his life. These simple biographical facts are in themselves indicative of his universal character and his world-wide mission.

It was also in keeping with his life's general pattern that the land of his birth and the land of his adoption are the two principal areas in the world in which new racial strains are in process of development, and that after he had drawn into his being the fresh, creative impulses from these two lands this citizen of the world should turn to the Orient and in particular to India, the heart of Asia and the Mother of Religions. In that land where the things of the spirit have always been exalted above the things of this world, his soul found its true home. Also, the elevated consciousness in which he worked naturally drew him to the mountains and to the very roof of the world. And so it was among the lofty Himalayas on India's northern border, where the atmosphere, psychic and physical, is charged with inner power as nowhere else on earth that he completed the major part of his historic mission.

Roerich's was the Master Mind that could do many things and do them all well. He first studied law; then archeology, becoming a professor in the subject. Then came his preoccupation with art, art in all its manifold expressions. In the course of the years he founded numerous institutions and inaugurated a world movement for the establishment of Peace through Culture. Intensive activity marked his life from first to last.

Roerich's paintings, which number 5,000, are to be found in the leading museums and art collections all over the world. It is said that in Russia there is no museum or gallery that does not possess some of his works. In some museums entire halls are dedicated exclusively to his paintings and in New York City a 29-story building was erected to his honour in 1929. This is perhaps the first time in history that an entire museum was built to house an artist's masterpieces while the artist was still alive. Here is a modern artist who is not "modern" at this term is generally understood. His works are as different from those of the Modern School as they are from the Old Schools of the period of the Renaissance. They do not follow the ordinary line of development but spring like a new, fresh creation direct from some higher source. No one can miss their dazzling splendour, their tremendous power, their air of triumphant freedom and the exaltation of the spiritual atmosphere they radiate. They are charged with cosmic energies and divine meanings. They compel not only admiration but reverence.

It is to be expected that one worthy of being designated the Voice of an Epoch would have a prophet's

grasp of the nature and the direction of the social forces at work in the world and the general manner of their outworking. Roerich possessed such knowledge as evidenced by a series of paintings done before the first World War in which the approaching catastrophe was unmistakably depicted in such pictures as Last Angel, Ominous Signs, Human Deeds, Doomed City, The Lurid Glare, The Cry of the Serpent, and others.

It is to be noted that these pictorial warnings came when such upheaval as presently overtook the world was looked upon generally as virtually impossible. Then when disaster did overwhelm the world not only in one all-engulfing conflict, but two, and with a third threatening, and the masses despairing of ever finding a way out of the continuing tribulation, this same Voice of our Epoch proclaims in another series of prophetic pictures the coming of the Promised One and the Great Restoration. This message is conveyed in his cycle of pictures called the Messiah series; also in "Bridge of Glory" and "Himself Came". Incidentally it is interesting to note that these last named pictures were all made in America, as was also the Sancta Series.

Roerich has but repeated in our day what the Lord Christ proclaimed two thousand years ago when he told His Disciples about the great tribulation that was coming upon the world in those "Latter days" and that when these things came to pass they were to lift up their heads for their redemption had drawn nigh. Moreover, that in that day there was to be a great sun-burst of Divine Glory and they would see the Son of Man coming in a cloud in power and great glory.

Roerich has translated that prophecy in its entirety, first the judgment as previously noted and then the

Restoration. Very literally one of his canvases portrays the Second Coming in a cloud though it is not recognizable as such in terms of orthodox Christianity since Roerich's message is never creedal but always universal. This is in the picture called The Sign of Maitreya. It shows a Tibetan surrounded by lofty peaks praying to a gigantic rock-hewn figure of Maitreya. While engaged in this devotion he catches a glimpse of the Great Horseman riding across the sky in the shape of a cloud. The long-awaited One has come.

A Westerner by physical heredity, he was an Easterner by soul lineage. There were associations with India in his life from the very first. When finally he did visit India he came to his own and his own received him with deep homage and with the reverence they hold for the spiritually wise and good and true. An eminent artist, Bireswar Sen, welcomed him in the name of India in the following words which appeared at the time in the Hindu Weekly. "To most of us, Roerich is a legendary figure of romance. Against the lurid glare of the flaming West, his mighty figure looms large like the motionless and benevolent Buddha in the midst of a vast cosmic cataclysm. Far above the tumultuous din of frenzied nations rings his voice - the unequivocal commandments of the Eternal, the Voice of Truth, Beauty and Culture. Great is Roerich - and greater still are his works, the beautiful harbingers of Peace and Good Will among men Indefatigable in action, indomitable in spirit and innocent at heart, he is the new Sir Galahad, seeking after the Holy Grail!"

When Roerich spoke of Peace through Culture he meant vastly more than current usage of the words convey. To him culture had a sacred content. It stood for the sum total of Man's creative abilities as these found

expression in the divine triad of beauty, truth and goodness. Culture to Roerich was no mere synonym for personal refinement and social grace; nor again, for intellectual excellence and formal religious piety. It stood for no passive existence, idleness or ease. "The hope of ease in all times," says he, "forced the people to forget the higher". And his crusade was to bring the higher back again into our civilization.

Culture, then, as this peacemaker conceived it and promoted it, meant a life of intensive creativeness on the spiritual front for the purpose of bringing forth a more luminous and fruitful way of life. It is the moral equivalent for war which the psychologist William James postulated as a necessary requirement for the establishment of a permanent peace on earth.

Two instruments were conceived by Professor Roerich for promoting a new world order through Culture. One was a banner of Peace, the other a cultural Pact of Peace. The Banner is white with three red spheres in the center representative of art, science and religion. These are enclosed in a circle indicating their underlying unity. The symbol is also representative of the past, present and future, all of which are embraced within the circle of eternity. And Roerich expressed in his life and work this symbol in its double significance, for as artist, scientist and prophet, he was perpetuating the ancient wisdom, envisaging the unfolding future and making radiant and fruitful the living, pulsating present.

The concept of promoting Peace through Culture by the creation of a Banner and a Pact of Peace was first conceived in 1904 when its author proposed the plan to the society of Architects in Russia and again

in 1914 to the state authorities. It was received with the highest interest but delayed owing to the war. The project was formally promulgated in New York in 1929. In 1933 the Third International Convention of the Pact and Banner of Peace was held in Washington when thirty-five nations were represented. Two years later in Washington the United States and all twenty Latin-American countries signed the treaty of the Roerich Pact. In the words of President Roosevelt spoken on that occasion, the event marked "a step forward in the preservation of the cultural achievements of the nations of this hemisphere." Continuing the President observed that "in opening this Pact to the adherence of the nations of the world, we are endeavouring to make of universal application one of the principles vital to the preservation of modern civilization. The treaty possesses a spiritual significance far deeper than the text of the instrument itself..."

Professor Roerich was the author of many books and a contributor to a wide variety of magazines in all parts of the world. He wrote in several languages and his more important works have been translated into all the principal tongues both European and Asiatic.

The subjects are of wide range - art, archeology, travel, philosophy, and the Esoteric Doctrine. His volume Agni Yoga is among the latter. It deals with the Yoga of Fire, or the pentacostal experience awaiting the new humanity as it makes contact with the fires of the Holy Spirit.

One need but glance at a few of the many titles of his works to detect the prophetic nature of his

writings. One of his earliest, published in 1925 is titled Path of Blessing. Then there is Flame of Chalice which by its title alone kindles the inner fires of every aspirant in his quest of the Holy Grail. Shamballa, Realm of Light, Fiery Stronghold, Sacred Vigil and Gates of the Future all conjure up in the mind of the aspirant sacred images and holy experiences associated with the path that leads to illumination and Mastership.

The nature of mankind's present needs are such that one who was pre-eminently the artist could accomplish more than one centred primarily in either science or religion. Science is too strongly focused in the material side of life and religion has lost its way in doctrinal abstraction and secretarian dogmatism. In the words of Alexis Carrel in Man the Unknown, "There is not the shadow of a doubt that mechanical, physical, and chemical sciences are incapable of giving us intelligence, moral discipline, health, nervous equilibrium, security and peace". And as for religion, neither is it equal to the task, since as Carrel further observes, "Mystical activity has been banished from most religions. Even its meaning has been forgotten."

And so today's supreme task called for a Leader who was first of all an artist, but who had at the same time the intellectual qualities and practical accomplishments of a proven scientist together with the devotion the reverence and the spirituality that distinguishes the deeply dedicated religious soul. And such a man was Roerich.

That forgotten mystical sense of which Alexis Carrel speaks Nicholas Roerich came to help man recover. A mysticism pervades everything he touched. As with

Blake, the spiritual outlook dominates. He was profoundly religious, not in the creedal but in the cosmic sense. The character of his ministry was impersonal and universal. It was, moreover, so far removed from the purely utilitarian activities prevailing in our time as to quite fail of recognition by the uncomprehending multitude for whose enlightenment and upliftment he spent his precious life.

This earth can afford no more fitting frame for a man of Roerich's heroic stature than the Himalayas in which he spent the closing portion of his richly productive life. This Master of the Mountains occupied a position midway between two centres of planetary power. On the one hand was the powers of materialism that govern present humanity in their external way of life, on the other was the spiritual Hierarchy that watches over human destiny and so governs as to bring mankind of its own free will eventually to a realization of its essential spiritual nature and a way of life consistent therewith. Their effort is to shorten the Path, to ease the journey, to reduce the errors, to lessen the needless suffering.

To aid mankind to achieve that necessary reorientation became, therefore, a fundamental proposition in the programme he came to execute.

His equipment for that task was a mellow wisdom that had ripened in the course of ages past, a surrender of the personal life to the service of the group life of the race, and a proficiency in the arts and sciences that enabled him to reveal immortality in all his creations. And the primary powers with which he sought to fulfil his appointed task were those that flow through Culture. The arts were his vehicles and these he exalted by giving them a new significance for our time. And it

was his faith, backed by prodigious works, that by their beneficent influence when properly restored in our individual and collective life, peace and harmony and gracious living will once more return to this earth. Such was Roerich's gospel; such his Hierarchial message to our time, such the Voice of an Epoch.

TAKEN FROM : NICHOLAS ROERICH MEMORIAL VOLUME.
EDITED BY : R.C. GUPTA.
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A FEW HIGHLIGHTS OF NICHOLAS ROERICH'S CREATIVE LIFE

BY

SVETOSLAV ROERICH

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HE WAS BORN IN 1874 in St. Petersbourg and his early, as well as nigher education he received in that city.

AS A STUDENT he simultaneously attended the Academy of Art, the Historic and Philological courses of the University of St. Petersbourg, the Faculty of Law and the Institute of Archeology, later he went to study abroad. This wonderful training was the foundation which gave him that marvellous breadth of vision and understanding to build his beautiful edifice of Achievement.

His heart and thoughts belonged to all humanity, to all peoples.

AS AN ARTIST he painted over 7,000 paintings dealing with a wide range of subjects from Historic large compositions painted in the academic and more realistic style influenced by the late 19th century, to his later highly decorative colourful and unique paintings - depicting Man's higher aspirations and strivings. He took his themes from the Great Book of Life, The Quest of Man, Philosophic Doctrines and Religions, and in the later years along with his imaginative paintings he also painted the sublime landscapes of the Himalayas which he loved so much and which made him known as "Master of the Mountains". His paintings hang in the leading museums as well as in the most important private galleries of the world, here in India they form part of many State collections and Travancore has a separate building dedicated to them, while separate halls have been set aside at Allahabad and Benares.

HE WAS AN OUTSTANDING MURAL PAINTER and his monumental murals for the Kazan Railway in Moscow and the Church of the Holy Spirit in Talashkino, near Smolensk, are the better known among his murals. He also designed many mosaics.

HIS CONTRIBUTIONS TO THE STAGE was likewise very important. He painted settings for practically

all the Operas of Wagner, and for many Operas of Rimsky-Korsakov, Borodin, Moussorgsky as well as for Maeterlink and others.

HIS WORK FOR THE BALLET was no less significant, his Danse Polovtsienne and Sacre du Printemps have become classics of the Stage.

AS AN AUTHOR AND SCHOLAR his published works include some 27 volumes mostly dealing with Cultural and Philosophic and Pan-Human subjects.

The better known are:-

1.	Complete Works	1914
2.	Flowers of Morya	1921
3.	Adamant	1925
4.	Altai Himalaya	1929
5.	Paths of Blessing ..	1929
6.	Realm of Light	1929
7.	Flame in the Chalice ..	1929
8.	Heart of Asia	1929
9.	Shambhala	1930
10.	Fiery Stronghold	1933
11.	Gates into the Future ..	1936
12.	Beautiful Unity	1946
13.	Himalayas - The Abode of Light	1947
14.	Himavat	1947

Besides these he wrote innumerable articles for the

leading periodicals of India and abroad. His Poems were published both in Russian, in which language they were written by him and other languages. The English translation was in the rendering of Mary Siegrist. Several unpublished manuscripts were left by him.

AS AN EXPLORER AND SCIENTIST he carried out extensive Archeological research and excavations in Russia and later organised an expedition to Central Asia which took the better part of five years. Starting from India in 1924 he came back across Tibet in 1928. He settled in the Himalayas from 1928 onwards, and except for a few trips abroad and in India, and one major expedition to Mongolia and China in 1933 he remained in the Himalayas.

HE ORGANIZED THE ETHNOLOGICAL, Linguistic as well as the Botanical and Zoological survey of Western Himalayas, in which work he was mainly assisted by his son George Roerich, himself an Eminent Scholar, and other visiting scholars.

AS A CULTURAL LEADER he was associated with numerous cultural and scientific organisations throughout the world. He was the head of the Imperial Society for the Encouragement of Arts in Russia, with its extensive ramifications. He Was First President of the famous society "The World of Art" and Chairman

of the first Architectural courses for Women, besides taking a leading part in many others.

IN AMERICA HE FOUNDED THE MASTER INSTITUTE of United Arts, the International Art Centre, and was Honorary Chairman of the Roerich Museum with its branches in Europe, America and the East. His belief that Peace can only come through Culture made him propose an International Pact for the protection of Cultural Treasures, which Pact became known as the "ROERICH PACT AND BANNER OF PEACE". This Pact was ratified by 21 countries and approved by 36 countries including India.

HE WAS HONOURED BY MANY COUNTRIES, their Governments, their learned bodies and organizations. He was Commander of the Russian Orders of St. Stanislaus, St. Anna and St. Vladimir. He was Commander I Cl. of the Yugoslavian Order of St. Savva and the Legion of Honour of France. He was Commander I Cl. of the Royal Swedish Order of the Polar Star. He was made a fellow and member of several Academies and many learned bodies throughout the world. A few of these memberships are given here to show the scope of his Associations.

1. Fellow of the Russian Academy of Arts.
2. Fellow, Yugoslavian Academy of Science and Art Zagreb.
3. Fellow, Portuguese Academy, Coimbra, Portugal.

4. Fellow, Rheins Academy France.
5. Fellow, Academy of the International Institute of Science and Literature, Bologna Italy.
6. Honorary Member, Committee' Cultural, Buenos Aires, Argentina.
7. Vice-President, Mark-Twain Society, U.S.A.
8. Honorary Member, Nagari Pracharini Sabha, Benares, India.
9. Honorary Member, More Society, France.
10. Member, Red Cross, France.
11. Member, Societe' Pre-historique, France.
12. Life Member, Federation of French Artists, Paris.
13. Member of the Salon D'Autome, Paris.
14. Life Member of the Society of Antiquaries, Paris.
15. Honorary Member of the Secession, Vienna.
16. Honorary President, International Union for Roerich Pact, Bruges.
17. Honorary Protector of the History Society of the Academy, Paris.
18. Honorary President of the French Roerich Association, Paris.
19. Member-Founder, Ethnographic Society, Paris.

20. Honorary President, "Roerich Academy" - New York.
21. Honorary President, Flamma Association for the Advancement of Culture, Indiana, U.S.A.
22. Honorary President, Philadelphia Roerich Society, Philadelphia, U.S.A.
23. Honorary Member, Society for the Protection of Historic Monuments, New York.
24. Honorary President, Latvian Roerich Society, Riga.
25. Honorary President, Roerich Societies in Lithuania, Yugoslavia, China etc.
26. Honorary Member, Bose Institute, Calcutta.
27. Life Member, Royal Asiatic Society of Bengal, Calcutta.
28. Life Member, Society of Oriental Art, Calcutta.
29. Honorary President and Doctor of Literature, International Budhist Institute, San Francisco. California.
30. Honorary Member of the Russian Museum of History and Culture, Prague.
31. Honorary Member, Society of Lusace, Paris.
32. Honorary Member, League for the Defence

of Art, Paris.

33. Protector of the Amritsar Art Society, Amritsar, India.

34. Member Benefactor, Association for International Studies, Paris.

35. Honorary Member of the Field Association, St. Louis, U.S.A.

36. Honorary Member of Braurveda Society, Java.

37. Honorary Member of the National Association of Naturopaths of America, Los Angeles, California.

38. Honorary President of the Centre of Art and Culture, Allahabad, India.

39. President, League of Culture, U.S.A.

40. Honorary President, American-Russian Cultural Association, New York, U.S.A.

41. Vice-President, American Institute of Archeology, U.S.A.

and many others.

We hope that the few facts given above will serve as a land-mark for the Students of Nicholas Roerich's vast field of creative activity and will guide them to the central thread of his entire life. - The Quest of the Higher Self - The Quest of Service.

Education, the forming of world consciousness, is attained by synthesis, not by the synthesis of misfortunes, but by the synthesis of perfection and creativeness. The true knowledge is attained by inner accumulations, by daring; for the approaches to the One Knowledge are manifold ... The evolution of the New Era rests on the cornerstone of knowledge and beauty."

There was a great significance in the choice that he made (after travelling all over the world) for his permanent residence in a far corner of India, where he built his Ashrama in a quiet recess of the Himalayas in the Kulu Valley where he passed the last 19 years of his life in meditation, in his Sadhana, in his pictorial practices, in his Work and Worship in sight of the eternal snows, uttering the following inspired words of prayer:

"Truly if one could trace back the force of attraction of these heights for a thousand years one would readily see why the Himalayas have been called "Incomparable".

(These are Prof. Roerich's words.)

(Dr. S. Roerich's Words. Note: We have taken out this para & marked Prof. Roerich's Words.)

His love for India and all that she stands for was expressed in numerous tributes of praise expressed with great ecstasy:

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Dr S. Radhakrishnan

FOREWORD

In this little book Professor Nicholas Roerich writes in eloquent terms about the saving power of beauty. The present condition of the world is where our cultural life is exploited by mechanical pursuits. Our enjoyments are machine made. Our theatres are being displaced by cinemas, our musical instruments by gramophones. Even our children listen to bedtime stories not from their mothers but from radios and loudspeakers. Mechanical devices possess us by the throat. As a result we have grown insensitive to the higher values of life. It is an indication that our souls themselves have become low and commonplace. If Art is self-expression, it depends on the kind of self which is expressed. Unless the self is wholesome and elevating our art itself cannot be of the right type. Art is not merely an aesthetic content but has also spiritual power. The highest kind of art is an echo of the greatness of soul. In one of his dramas Kalidasa urges that the painting has not the ring of authenticity because the concentration demanded was lacking. Impaired concentration, SIDHILA SAMADHI, is the cause of imperfect painting. If art is not merely for entertainment, VINODA, and it is to produce the joy of fulfilment, ANANDA, our souls themselves will have to be raised in their statures. When it is said that beauty will save us it means that true beauty is the expression of the highest spirituality and that our lives should be

lifted from a mechanical round of mere routine. I do hope that this powerful book by a great seer will have the effect of rousing us to a consciousness of the vulgarity which has afflicted us and of helping us to escape from it.

S. RADHAKRISHNAN.

TAKEN FROM : ART MISCELLANY - NO. 1
"JOY OF ART" BY NICHOLAS ROERICH.

FOREWORD BY : DR. S. RADHAKRISHNAN.

PRINTED BY : THE ART SOCIETY. AMRITSAR

JAWAHARLAL NEHRU'S TRIBUTE

TRIBUTE TO ROERICH

Pandit Nehru, Prime Minister, opening an exhibition of paintings by the late Nicholas Roerich referred to the importance of paying special attention to India's cultural monuments. "I hope that when we are a little freer from the cares of the moment, we shall pay very special attention to the ancient cultural monuments of the country, not only just to protect them from decay but somehow to bring them more in line with our education, with our lives, so that we may imbibe something of the inspiration that they have".

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

"It was right that this exhibition should be held in spite of the sad fact that the creator of

these canvases has died because art and the kind of work Roerich did have and ought to have little to do with the life or death of an individual. It is superior to that it lives on and is in fact much more permanent than human lives.

"One other fact so many of you may know about him and which is very pertinent in India especially, is his conception of preserving artistic and cultural monuments and the like. He started a kind of a pact between nations for the preservation of these cultural and artistic monuments. Many nations agreed to it. I do not know exactly what the value of their agreement was because we agree to many things which we forget in times of war and trouble. We have seen recently in the late war the destruction of so many great monuments of culture in spite of all the previous agreement to protect them. Nevertheless, the fact remains that it is a tragedy for destruction to overtake these great cultural monuments of the past. We in India have a great number of them and it should be our duty to respect them, honour them and imbibe their inspiration."

COPIED FROM : - NICHOLAS ROERICH MEMORIAL VOLUME.

EDITED BY : - R.C. GUPTA.

YOUTHS' ART & CULTURE CIRCLE

BOMBAY.

RABINDRANATH TAGORE

TO

NICHOLAS ROERICH

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

N. Nicholas Roerich

Letter of Rabindranath Tagore London 1920

TAKEN FROM : "BEAUTIFUL UNITY" BY NICHOLAS ROERICH

PUBLISHED BY: THE YOUTHS' ART & CULTURE CIRCLE, BOMBAY.

A Banindranath Tagore

FOREWORD

Nicholas Roerich has a place all his own in the world of Art. His pen too has carved out a niche for itself in the world of letters. The brush has a wider appeal no doubt, but the pen has a distinct function of its own; and in the hands of Nicholas Roerich it has for long exerted an influence which is at once elevating and instructive. A call to Beauty implies in its essentials an appreciation of the Vision which the Artist would fain share with the world at large. That the Artist's vision even when expressed in rhetoric can be quite as sincere as when it finds expression through line and colour and form is amply evidenced by what is set forth in this volume of essays. I am happy to find that in the following pages my friend Nicholas Roerich has voiced what fundamentally every sensitive mind feels about the values of Art including what is perhaps the greatest of all Arts - the Art of Living. In this he has indeed spoken for all Artists. I am sure the book will receive the recognition which is its due.

SANTINIKETAN,
15-3-1946.

ABANINDRANATH TAGORE

TAKEN FROM : "BEAUTIFUL UNITY" by NICHOLAS ROERICH

FOREWORD BY : ABANINDRANATH TAGORE.

PUBLISHED BY : THE YOUTHS' ART & CULTURE CIRCLE, BOMBAY.

N I C H O L A S R O E R I C H

THE PROPHET OF BEAUTY AND PEACE

By

Prof. O. C. Gangoly

The death of Nicholas Roerich removes a towering figure, a veritable giant, a mahiruha of Himalayan magnitude from the landscape of the world's culture. As a leader of culture and spiritual thoughts, he can be easily compared with Tolstoy, Romain Rolland, and Mahatma Gandhi. Nominally an artist, incessantly employing his brush with an untiring energy, and producing and bequeathing for posterity thousands of canvases which fill many museums and galleries, he was much more than an artist, a great thinker, a practical idealist, a philosopher, a humanist, a man with a message, a mystic, a prophet and a high priest of culture, a veritable Rishi, a missionary in the best and the most extensive connotation of the term. He has made valuable contributions in the field of letters as well as of Art. And the incessant flow of his literary products parallel the incessant flow of his brush. Living in seclusion, as a recluse in the solitude of his Ashrama at Naggar in the Kulu District of the Punjab, during the last 20 years of his life, he had been an indefatigable traveller and an intrepid explorer, a veritable pilgrim across impenetrable mountains and deserts. His intimate relations with Nature and natural phenomena are best revealed in the records of his exploratory travels in the brilliant pages of his travel-diaries, illustrating the truth of the picturesque adage that 'great things happen when men and mountains meet, things do not happen by jostling in the street.' Roerich was a

'Man of the Mountain,' a devotee of the mystery, the solemnity and the desolation of the rocky faces, the geological ebullitions of the earth, their silence, grandeur, and majestic beauty which he explored and set down in his innumerable canvases in wonderful colours. As a modern worshipper of the Himalayas he challenges the activities of the Swedish and the Swiss mountaineers and other European leaders of Himalayan expeditions on the one hand, and the Rishis and hermits of ancient India, on the other. This is best demonstrated in his magnum opus, Altai-Himalayas and his Dary Leaves, and nowhere more graphically than in the astounding beauty of his gigantic landscapes, in which he has incessantly portrayed the Himalayas, in all their mystic moods, and in the infinite variety of their forms and colours.

His love of the Himalayas and the secret of his worship of this king of the mountains is pithily expressed in his own words:

> "Nowhere is there such glimmer, such spiritual satiety as amidst the precious snows of the Himalayas... I am happy to have the privilege of disseminating throughout the world the glory of the Himalayas - the Sacred Jewel of India."

There is not an important city in India, Europe, and America which has not received gifts of one or other of his colourful studies of the Himalayan landscapes. The best and largest collection of his paintings is in the gigantic Roerich Museum in New York. Most Indian cities possess representative specimens of his studies of the Himalayas, in the dreamy harmonies

of the blue, the silver, and the grey. In a gallery at Benares there are about thirty specimens and in the Municipal Museum at Allahabad there is a large collection exhibited in a special gallery called the Roerich Hall. Roerich's sense of the bony structure of the earth, and the architecture of its mountain masses is almost unique in the history of painting. Besides presenting Himalayan scenes in infinite moods and phases, he left many master-pieces with other subjects, all imbued with a mystic flavour and a profound vision. His other pictures cover many Christian themes, Buddhist legends and Indian subject-matters. To name only a few, his Saint Sergius, Sancta Protectrix, Conflagration, Saintly Ghosts, Buddha the Giver, Command of Rigden Jyepo, Sri Krishna and Kalki Avatara are important landmarks in his career of the painter's craft, interpreting the most profound and abstruse thoughts through the symbols of colours. All the art-critics of the world have lavished on him their unstinted tributes. The present writer was led to characterize him, twenty-five years before, as "the wizard of Eastern landscapes, who sublimates realistic scenes to the dizzy heights of divine dream-lands." As an eminent critic has put it:

"His Art knows no limitation of time and space, for he envisages the universe in its past, present and future as a unit, as a continuous song, binding the stone age to the age of electricity."

The tribute of Rabindranath Tagore is worth quoting:

"Your pictures profoundly move me. They made me realize that Truth is Infinite. When I tried to find words to describe to myself what were the ideas

which your pictures suggested, I failed. It was because the language of words can only express a particular aspect of Truth... When one Art can fully be expressed by another then it is a failure. Your pictures are distinct and yet are not definable by words - your Art is jealous of independence, because it is great."

His doctrine and philosophy of Art is intimately connected with his philosophy of life and they may be best studied in his own statements, very significant and indicative of his theory of Art and his notions about the functions of beauty:

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

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

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

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

In his spirited, profound and moving essay, "Joy of Art," Roerich interprets the cult of beauty and exhorts humanity "to labour in the name of Beauty."

"to collect and safeguard all flowers of Beauty," and "to regard Beauty as a real motive force."

His contributions to literature have been prolific and profound and reveal him as a great thinker and a prophet. His book of poems, Flame in Chalice, is full of profound teachings sometimes echoing the thoughts of the Upanisads:

"Before Thine image the sun does
not shine nor the stars nor the flame.
In the darkness are shining particles
of Thy glory, and in my closed eyes
dawns Thy wonderous light."

His facile pen, sometimes rivalling his brush, has poured forth incessantly, gems of essays, articles and spiritual appeals, published in all the journals of the world. In many obscure and little known journals of India (e.g. the Scholar) he published numerous articles of great significance and prophetic values.

His greatest contribution in the field of international politics was his design for the Roerich Banner of Peace and the signing of the Pact of Peace (Pax Per Cultura) for the purpose of safeguarding works of Art, and cultural monuments from the destructive horrors of wars. He designed a special banner to protect them. The banner comprises a scarlet circle with three spheres of the same colour inscribed in the centre, on a white background. By an international convention it has been resolved that buildings flying this banner cannot be bombed.

"Twenty-four years ago Nicholas Roerich thought of the Banner of Peace. Today (23, September, 1938) thirty-six nations have already agreed to respect that

Banner".

Another very important phase of his activity was the founding of cultural associations bearing his name in all the important cities of Europe. The most important of these foundations are, (1) the Master Institute of the United Arts (2) Corona Mundi (International Art Centre) 1922; (3) the Roerich Academy of Art in New York; (4) the Urusvati Institution of Research at Kulu and (5) Flamma, an Association for advancement of culture, founded at Indiana (U.S.A.) in 1937.

The fundamental doctrine underlying all the above educational institutions founded by him is best summarized in his own words:

> "To educate does not mean to give a record of technical information. Education, the forming of world consciousness, is attained by synthesis, not by the synthesis of misfortunes, but by the synthesis of perfection and creativeness. The true knowledge is attained by inner accumulations, by daring; for the approaches to the One Knowledge are manifold ... The evolution of the New Era rests on the cornerstone of knowledge and beauty."

There was a great significance in the choice that he made (after travelling all over the world) for his permanent residence in a far corner of India, where he built his Ashrama in a quiet recess of the Himalayas in the Kulu Valley where he passed the last 19 years of his life in meditation, in his Sadhana, in his pictorial practices, in his Work and Worship in sight of the eternal snows, uttering the following inspired words of prayer:

"Truly if one could trace back the force of attraction of these heights for a thousand years one would readily see why the Himalayas have been called "Incomparable".

His love for India and all that she stands for was expressed in numerous tributes of praise expressed with great ecstasy:

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

Dr. Kalidas Nag has pointed out that "Professor Roerich was the first Russian ambassador of beauty who brought to modern India the deathless message of Art and we are for ever grateful to him for his inspiring thoughts and his loyal co-operation in bringing the soul of Russia and of India closer." Though Europe called for Roerich, and America demanded him, he chose to remain in Himalayan India like the Rishis of ancient India as an Indian, as a yogi, in the same spiritual atmosphere, absorbing the spirit of India and assimilating the secrets of its spiritual culture and interpreting it in his ecstatic raptures and in his pulsating pictures, as a Bhakta, as a Rishi, as a spiritual dreamer of the greatest visions of the heavens realized on the face of the earth.

(By courtesy of "MODERN REVIEW")

N I C H O L A S R O E R I C H

THE VOICE OF AN EPOCH

By

THEODORE HELINE

"If Pheidias was the creator of divine form and Giotto the painter of the soul, then Roerich may be said to reveal the spirit of the Cosmos".

Barnett D. Conlan.

Now and again in the course of human history a man appears who places an immortal impress upon the age in which he lives. Such a man was Nicholas Roerich. It is safe to say that in this serene yet crusading Apostle of Culture the most profound spiritual significance of our epoch found its most effective and comprehensive embodiment. By his identification with the whole scope and sweep of the spiritual renaissance which comes quietly but surely to birth in the midst of the present world chaos and tribulation, it seems certain that history will accord him a place in our time similar to that which it gives to Francis Bacon, for example, who stands out as a focal figure in a time when a new creative impulse entered into the European cultural stream, or to Michelangelo and Leonardo da Vinci as towering lights of the period of the Renaissance, or again to Pericles as but another name for the glory that was Greece, or to Akhnaton, the Egyptian Pharaoh, as the one really living image of one of the world's oldest and greatest civilizations. In short, Roerich's place is even now secure as one of the world's immortals by virtue of the elements of immortality which he has so conspicuously imparted to his many magnificent and varied cultural activities and artistic creations.

Roerich's life was of epic proportions. The range of his creative genius has been equalled only by a few. Continents were to him what provinces are to lesser prophets. Europe, America and Asia claimed him as their very own and all the world united in rendering him the highest homage.

Nicholas Roerich achieved international eminence as an artist, scientist, author, philosopher and educator. To each and all of these diversified activities he brought the insight and understanding that comes to the inwardly illumined. He was Russian by birth and of Slavo-Viking descent. He became an American by adoption and made Himalayan India his residence for the last twenty-five years of his life. These simple biographical facts are in themselves indicative of his universal character and his world-wide mission.

It was also in keeping with his life's general pattern that the land of his birth and the land of his adoption are the two principal areas in the world in which new racial strains are in process of development, and that after he had drawn into his being the fresh, creative impulses from these two lands this citizen of the world should turn to the Orient and in particular to India, the heart of Asia and the Mother of Religions. In that land where the things of the spirit have always been exalted above the things of this world, his soul found its true home. Also, the elevated consciousness in which he worked naturally drew him to the mountains and to the very roof of the world. And so it was among the lofty Himalayas on India's northern border, where the atmosphere, psychic and physical, is charged with inner power as nowhere else on earth that he completed the major part of his historic mission.

Roerich's was the Master Mind that could do many things and do them all well. He first studied law; then archeology, becoming a professor in the subject. Then came his preoccupation with art, art in all its manifold expressions. In the course of the years he founded numerous institutions and inaugurated a world movement for the establishment of Peace through Culture. Intensive activity marked his life from first to last.

Roerich's paintings, which number 5,000, are to be found in the leading museums and art collections all over the world. It is said that in Russia there is no museum or gallery that does not possess some of his works. In some museums entire halls are dedicated exclusively to his paintings and in New York City a 29-story building was erected to his honour in 1929. This is perhaps the first time in history that an entire museum was built to house an artist's masterpieces while the artist was still alive. Here is a modern artist who is not "modern" at this term is generally understood. His works are as different from those of the Modern School as they are from the Old Schools of the period of the Renaissance. They do not follow the ordinary line of development but spring like a new, fresh creation direct from some higher source. No one can miss their dazzling splendour, their tremendous power, their air of triumphant freedom and the exaltation of the spiritual atmosphere they radiate. They are charged with cosmic energies and divine meanings. They compel not only admiration but reverence.

It is to be expected that one worthy of being designated the Voice of an Epoch would have a prophet's

grasp of the nature and the direction of the social forces at work in the world and the general manner of their outworking. Roerich possessed such knowledge as evidenced by a series of paintings done before the first World War in which the approaching catastrophe was unmistakably depicted in such pictures as Last Angel, Ominous Signs, Human Deeds, Doomed City, The Lurid Glare, The Cry of the Serpent, and others.

It is to be noted that these pictorial warnings came when such upheaval as presently overtook the world was looked upon generally as virtually impossible. Then when disaster did overwhelm the world not only in one all-engulfing conflict, but two, and with a third threatening, and the masses despairing of ever finding a way out of the continuing tribulation, this same Voice of our Epoch proclaims in another series of prophetic pictures the coming of the Promised One and the Great Restoration. This message is conveyed in his cycle of pictures called the Messiah series; also in "Bridge of Glory" and "Himself Came". Incidentally it is interesting to note that these last named pictures were all made in America, as was also the Sancta Series.

Roerich has but repeated in our day what the Lord Christ proclaimed two thousand years ago when he told His Disciples about the great tribulation that was coming upon the world in these "Latter days" and that when these things came to pass they were to lift up their heads for their redemption had drawn nigh. Moreover, that in that day there was to be a great sun-burst of Divine Glory and they would see the Son of Man coming in a cloud in power and great glory.

Roerich has translated that prophecy in its entirety, first the judgment as previously noted and then the

Restoration. Very literally one of his canvases portrays the Second Coming in a cloud though it is not recognizable as such in terms of orthodox Christianity since Roerich's message is never creedal but always universal. This is in the picture called The Sign of Maitreya. It shows a Tibetan surrounded by lofty peaks praying to a gigantic rock-hewn figure of Maitraya. While engaged in this devotion he catches a glimpse of the Great Horseman riding across the sky in the shape of a cloud. The long-awaited One has come.

A Westerner by physical heredity, he was an Easterner by soul lineage. There were associations with India in his life from the very first. When finally he did visit India he came to his own and his own received him with deep homage and with the reverence they hold for the spiritually wise and good and true. An eminent artist, Bireswar Sen, welcomed him in the name of India in the following words which appeared at the time in the Hindu Weekly. "To most of us, Roerich is a legendary figure of romance. Against the lurid glare of the flaming West, his mighty figure looms large like the motionless and benevolent Buddha in the midst of a vast cosmic cataclysm. Far above the tumultuous din of frenzied nations rings his voice - the unequivocal commandments of the Eternal, the Voice of Truth, Beauty and Culture. Great is Roerich - and greater still are his works, the beautiful harbingers of Peace and Good Will among men Indefatigable in action, indomitable in spirit and innocent at heart, he is the new Sir Galahad, seeking after the Holy Grail!"

When Roerich spoke of Peace through Culture he meant vastly more than current usage of the words convey. To him culture had a sacred content. It stood for the sum total of Man's creative abilities as these found

expression in the divine triad of beauty, truth and goodness. Culture to Roerich was no mere synonym for personal refinement and social grace; nor again, for intellectual excellence and formal religious piety. It stood for no passive existence, idleness or ease. "The hope of ease in all times," says he, "forced the people to forget the higher". And his crusade was to bring the higher back again into our civilization.

Culture, then, as this peacemaker conceived it and promoted it, meant a life of intensive creativeness on the spiritual front for the purpose of bringing forth a more luminous and fruitful way of life. It is the moral equivalent for war which the psychologist William James postulated as a necessary requirement for the establishment of a permanent peace on earth.

Two instruments were conceived by Professor Roerich for promoting a new world order through Culture. One was a banner of Peace, the other a cultural Pact of Peace. The Banner is white with three red spheres in the centre representative of art, science and religion. These are enclosed in a circle indicating their underlying unity. The symbol is also representative of the past, present and future, all of which are embraced within the circle of eternity. And Roerich expressed in his life and work this symbol in its double significance, for as artist, scientist and prophet, he was perpetuating the ancient wisdom, envisaging the unfolding future and making radiant and fruitful the living, pulsating present.

The concept of promoting Peace through Culture by the creation of a Banner and a Pact of Peace was first conceived in 1904 when its author proposed the plan to the society of Architects in Russia and again

in 1914 to the state authorities. It was received with the highest interest but delayed owing to the war. The project was formally promulgated in New York in 1929. In 1933 the Third International Convention of the Pact and Banner of Peace was held in Washington when thirty-five nations were represented. Two years later in Washington the United States and all twenty Latin-American countries signed the treaty of the Roerich Pact. In the words of President Roosevelt spoken on that occasion, the event marked "a step forward in the preservation of the cultural achievements of the nations of this hemisphere." Continuing the President observed that "in opening this Pact to the adherence of the nations of the world, we are endeavouring to make of universal application one of the principles vital to the preservation of modern civilization. The treaty possesses a spiritual significance far deeper than the text of the instrument itself..."

Professor Roerich was the author of many books and a contributor to a wide variety of magazines in all parts of the world. He wrote in several languages and his more important works have been translated into all the principal tongues both European and Asiatic.

The subjects are of wide range - art, archeology, travel, philosophy, and the Esoteric Doctrine. His volume Agni Yoga is among the latter. It deals with the Yoga of Fire, or the pentacostal experience awaiting the new humanity as it makes contact with the fires of the Holy Spirit.

One need but glance at a few of the many titles of his works to detect the prophetic nature of his

writings. One of his earliest, published in 1925 is titled Path of Blessing. Then there is Flame of Chalice which by its title alone kindles the inner fires of every aspirant in his quest of the Holy Grail. Shamballa, Realm of Light, Fiery Stronghold, Sacred Vigil and Gates of the Future all conjure up in the mind of the aspirant sacred images and holy experiences associated with the path that leads to illumination and Mastership.

The nature of mankind's present needs are such that one who was pre-eminently the artist could accomplish more than one centred primarily in either science or religion. Science is too strongly focused in the material side of life and religion has lost its way in doctrinal abstraction and secretarian dogmatism. In the words of Alexis Carrel in Man the Unknown, "There is not the shadow of a doubt that mechanical, physical, and chemical sciences are incapable of giving us intelligence, moral discipline, health, nervous equilibrium, security and peace". And as for religion, neither is it equal to the task, since as Carrel further observes, "Mystical activity has been banished from most religions. Even its meaning has been forgotten."

And so today's supreme task called for a Leader who was first of all an artist, but who had at the same time the intellectual qualities and practical accomplishments of a proven scientist together with the devotion, the reverence and the spirituality that distinguishes the deeply dedicated religious soul. And such a man was Roerich.

That forgotten mystical sense of which Alexis Carrel speaks Nicholas Roerich came to help man recover. A mysticism pervades everything he touched. As with

Blake, the spiritual outlook dominates. He was profoundly religious, not in the creedal but in the cosmic sense. The character of his ministry was impersonal and universal. It was, moreover, so far removed from the purely utilitarian activities prevailing in our time as to quite fail of recognition by the uncomprehending multitude for whose enlightenment and upliftment he spent his precious life.

This earth can afford no more fitting frame for a man of Roerich's heroic stature than the Himalayas in which he spent the closing portion of his richly productive life. This Master of the Mountains occupied a position midway between two centres of planetary power. On the one hand was the powers of materialism that govern present humanity in their external way of life, on the other was the spiritual Hierarchy that watches over human destiny and so governs as to bring mankind of its own free will eventually to a realization of its essential spiritual nature and a way of life consistent therewith. Their effort is to shorten the Path, to ease the journey, to reduce the errors, to lessen the needless suffering.

To aid mankind to achieve that necessary reorientation became, therefore, a fundamental proposition in the programme he came to execute.

His equipment for that task was a mellow wisdom that had ripened in the course of ages past, a surrender of the personal life to the service of the group life of the race, and a proficiency in the arts and sciences that enabled him to reveal immortality in all his creations. And the primary powers with which he sought to fulfil his appointed task were those that flow through Culture. The arts were his vehicles and these he exalted by giving them a new significance for our time. And it

was his faith, backed by prodigious works, that by their beneficent influence when properly restored in our individual and collective life, peace and harmony and gracious living will once more return to this earth. Such was Roerich's gospel; such his Hierarchial message to our time, such the Voice of an Epoch.

TAKEN FROM ; NICHOLAS ROERICH MEMORIAL VOLUME.
EDITED BY : R.C. GUPTA.
YOUTHS' ART & CULTURE CIRCLE, BOMBAY.

DR. KALIDAS NAG

~~TO~~ ON

NICHOLAS ROERICH

"Our friend the great artist Nicholas Roerich is ever upholding the cause of Beauty even when the world appears to lapse to Barbarism. His thoughts on Art flow like his masterly lines depicting the Himalayas and we are grateful to him that he composed his colourful picture-epic of the Himalayan snow. Roerich is the first Russian ambassador of Beauty who has brought to India the deathless message of Art and we are ever grateful to him for his inspiring thoughts and his loyal co-operation in bringing the soul of Russia and of India closer."

~~TAKEN FROM~~ : "BEAUTIFUL UNITY" by NICHOLAS ROERICH.

~~PUBLISHED BY~~ : ~~THE YOUTHS' ART & CULTURE CIRCLE,~~
BOMBAY.

A FEW HIGHLIGHTS OF NICHOLAS ROERICH'S CREATIVE LIFE

BY

SVETOSLAV ROERICH

Though there already exists a very vast International Bibliography dealing with the various aspects of Prof. Roerich's creative genius, a complete unifying work is yet to be written.

It will take some years to classify properly all the enormous cultural heritage he left to Posterity, and in this short resume we shall enumerate only a few highlights of his life which may be of help to a student of his work.

HE WAS BORN IN 1874 in St. Petersbourg and his early, as well as higher education he received in that city.

AS A STUDENT he simultaneously attened the Academy of Art, the Historic and Philological courses of the University of St. Petersbourg, the Faculty of Law and the Institute of Archeology, later he went to study abroad. This wonderful training was the foundation which gave him that marvellous breadth of vision and understanding to build his beautiful edifice of Achievement.

His heart and thoughts belonged to all humanity, to all peoples.

AS AN ARTIST he painted over 7,000 paintings dealing with a wide range of subjects from Historic large compositions painted in the academic and more realistic style influenced by the late 19th century, to his later highly decorative colourful and unique paintings - depicting Man's higher aspirations and strivings. He took his themes from the Great Book of Life, The Quest of Man, Philosophic Doctrines and

Religions, and in the later years along with his imaginative paintings he also painted the sublime landscapes of the Himalayas which he loved so much and which made him known as "Master of the Mountains". His paintings hang in the leading museums as well as in the most important private galleries of the world, here in India they form part of many State collections and Travancore has a separate building dedicated to them, while separate halls have been set aside at Allahabad and Benares.

HE WAS AN OUTSTANDING MURAL PAINTER and his monumental murals for the Kazan Railway in Moscow and the Church of the Holy Spirit in Talashkino, near Smolensk, are the better known among his murals. He also designed many mosaics.

HIS CONTRIBUTIONS TO THE STAGE was likewise very important. He painted settings for practically all the Operas of Wagner, and for many Operas of Rimsky-Korsakov, Borodin, Moussorgsky as well as for Maeterlink and others.

HIS WORK FOR THE BALLET was no less significant, his Danse Polovtsienne and Sacre du Printemps have become classics of the Stage.

AS AN AUTHOR AND SCHOLAR his published works include some 27 volumes mostly dealing with Cultural and Philosophic and Pan-Human subjects.

The better known are:-

1. Complete Works 1914
2. Flowers of Morya 1921
3. Adamant 1925
4. Altai Himalaya 1929
5. Paths of Blessing 1929

6. Realm of Light 1929
7. Flame in the Chalice .. 1929
8. Heart of Asia 1929
9. Shambhala 1930
10. Fiery Stronghold 1933
11. Gates into the Future .. 1936
12. Beautiful Unity 1946
13. Himalayas - The Abode of Light 1947
14. Himavat 1947

Besides these he wrote innumerable articles for the leading periodicals of India and abroad. His Poems were published both in Russian, in which language they were written by him and other languages. The English translation was in the rendering of Mary Siegrist. Several unpublished manuscripts were left by him.

AS AN EXPLORER AND SCIENTIST he carried out extensive Archeological research and excavations in Russia and later organised an expedition to Central Asia which took the better part of five years. Starting from India in 1924 he came back across Tibet in 1928. He settled in the Himalayas from 1928 onwards, and except for a few trips abroad and in India, and one major expedition to Mongolia and China in 1933 he remained in the Himalayas.

HE ORGANIZED THE ETHNOLOGICAL, Linguistic as well as the Botanical and Zoological survey of Western Himalayas, in which work he was mainly assisted by his son George Roerich, himself an Eminent Scholar, and other visiting scholars.

AS A CULTURAL LEADER he was associated with numerous cultural and scientific organisations

throughout the world. He was the head of the Imperial Society for the Encouragement of Arts in Russia, with its extensive ramifications. He was First President of the famous society "The World of Art" and Chairman of the first Architectural courses for Women, besides taking a leading part in many others.

IN AMERICA HE FOUNDED THE MASTER INSTITUTE of United Arts, the International Art Centre, and was Honorary Chairman of the Roerich Museum with its branches in Europe, America and the East. His belief that Peace can only come through Culture made him propose an International Pact for the protection of Cultural Treasures, which Pact became known as the "ROERICH PACT AND BANNER OF PEACE". This Pact was ratified by 21 countries and approved by 36 countries including India.

HE WAS HONOURED BY MANY COUNTRIES, their Governments, their learned bodies and organizations. He was Commander of the Russian Orders of St. Stanislaus, St. Anna and St. Vladimir. He was Commander I Cl. of the Yugoslavian Order of St. Savva and the Legion of Honour of France. He was Commander I Cl. of the Royal Swedish Order of the Polar Star. He was made a fellow and member of several Academies and many learned bodies throughout the world. A few of these memberships are given here to show the scope of his Associations.

1. Fellow of the Russian Academy of Arts.
2. Fellow, Yugoslavian Academy of Science and Art Zagreb.
3. Fellow, Portuguese Academy, Coimbra, Portugal.
4. Fellow, Rheins Academy France.
5. Fellow, Academy of the International Institute of Science and Literature, Bologna Italy.

6. Honorary Member, Committee' Cultural, Buenos Aires, Argentina.
7. Vice-President, Mark-Twain Society, U.S.A.
8. Honorary Member, Nagari Pracharini Sabha, Benares, India.
9. Honorary Member, More Society, France.
10. Member, Red Cross, France.
11. Member, Societe' Pre-historique, France.
12. Life Member, Federation of French Artists, Paris.
13. Member of the Salon D'Autome, Paris,
14. Life Member of the Society of Antiquaries, Paris.
15. Honorary Member of the Secession, Vienna.
16. Honorary President, International Union for Roerich Pact, Bruges.
17. Honorary Protector of the History Society of the Academy, Paris.
18. Honorary President of the French Roerich Association, Paris.
19. Member-Founder, Ethnographic Society, Paris.
20. Honorary President, "Roerich Academy" - New York.
21. Honorary President, Flamma Association for the Advancement of Culture, Indiana, U.S.A.
22. Honorary President, Philadelphia Roerich Society, Philadelphia, U.S.A.
23. Honorary Member, Society for the Protection of Historic Monuments, New York.
24. Honorary President, Latvian Roerich Society, Riga.
25. Honorary President, Roerich Societies in Lithuania, Yugoslavia, China etc.

26. Honorary Member, Bose Institute, Calcutta.
27. Life Member, Royal Asiatic Society of Bengal, Calcutta.
28. Life Member, Society of Oriental Art, Calcutta.
29. Honorary President and Doctor of Literature, International Budhist Institute, San Francisco. California.
30. Honorary Member of the Russian Museum of History and Culture, Prague.
31. Honorary Member, Society of Lusace, Paris.
32. Honorary Member, League for the Defence of Art, Paris.
33. Protector of the Amritsar Art Society, Amritsar, India.
34. Member Benefactor, Association for International Studies, Paris.
35. Honorary Member of the Field Association, St. Louis, U.S.A.
36. Honorary Member of Braurveda Society, Java.
37. Honorary Member of the National Association of Naturopaths of America, Los Angeles, California.
38. Honorary President of the Centre of Art and Culture, Allahabad, India.
39. President, League of Culture, U.S.A.
40. Honorary President, American-Russian Cultural Association, New York, U.S.A.
41. Vice-President, American Institute of Archeology, U.S.A.

and many others.

We hope that the few facts given above will serve as a land-mark for the students of Nicholas Roerich's vast field of creative activity and will guide them to

the central thread of his entire life. - The Quest of the Higher Self - The Quest of Service.

11th Nov: 1964

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JAWAHARLAL NEHRU'S TRIBUTE TO ROERICH

Nicholas Roerich Memorial Exhibition,
December, 1947 - New Delhi.

EXCERPT.

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

Not to be used before 6th October 1974.

LEONID ANDREYEFF SPEAKS OF ROERICH

The world of Roerich is a world of Truth. - Any attempt at transmitting its enchanting beauty through words must be fruitless. That which has been thus expressed in color will not tolerate the rivalry of words and stands in no need of them. Here (in Roerich's realm) is the cradle of wisdom where the heavenly words about God and Man came forth speaking eternal love and eternal struggle.

RABINDRANATH TAGORE ON NICHOLAS ROERICH

(Letter of Rabindranath Tagore to Nicholas Roerich, London, 1920.)

EXCERPT:

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

FOREWORD

To

BEAUTIFUL UNITY

(Beautiful Unity by Nicholas Roerich
Foreword by Abanindranath Tagore.)

Nicholas Roerich has a place all his own in the world of Art. His pen too has carved out a niche for itself in the world of letters. The brush has a wider appeal no doubt, but the pen has a distinct function of its own; and in the hands of Nicholas Roerich it has for long exerted an influence which is at once elevating and instructive. A call to Beauty implies in its essentials an appreciation of the Vision which the Artist would fain share with the world at large. That the Artist's vision even when expressed in rhetoric can be quite as sincere as when it finds expression through line and colour and form is amply evidenced by what is set forth in this volume of essays. I am happy to find that in the following pages my friend Nicholas Roerich has voiced what fundamentally every sensitive mind feels about the values of Art including what is perhaps the greatest of all Arts - the Art of Living. In this he has indeed spoken for all Artists. I am sure the book will receive the recognition which is its due.

Santiniketan,
15-3-1964

ABANINDRANATH TAGORE

DR. KALIDAS NAG
ON NICHOLAS ROERICH

(Beautiful Unity by Nicholas Roerich.)

EXCERPT:

"Our friend the great artist Nicholas Roerich is ever upholding the cause of Beauty even when the world appears to lapse to Barbarism. His thoughts on Art flow like his masterly lines depicting the Himalayas and we are grateful to him that he composed his colourful picture-epic of the Himalayan snow. Roerich is the first Russian ambassador of Beauty who has brought to India the deathless message of Art and we are ever grateful to him for his inspiring thoughts and his loyal co-operation in bringing the soul of Russia and of India closer."

PROF.NICHOLAS ROERICH'S CENTENARY CELEBRATIONS IN THE U.S.S.R.

(From the 9th October 1974)

1. Exhibitions of Prof.Nicholas Roerich's paintings.
2. Exhibitions of Svetoslav Roerich's paintings.
3. Sessions at the Academy of Fine Arts and Svetoslav Roerich's lectures at the Academy.
4. Commemoration Centenary Medal of Prof.Nicholas Roerich.
5. Commemorative Stamp.
6. Full length film on the life of Prof.Nicholas Roerich.
7. PUBLICATIONS:
   - (a) One Volume - "FROM THE LITERARY HERITAGE OF PROF.NICHOLAS ROERICH" Published by: "PICTORIAL ARTS".
   - (b) Articles and Studies on Prof.Nicholas Roerich Published by: "PICTORIAL ARTS".
   - (c) Selected articles of Prof.Nicholas Roerich Published by: "YOUNG GUARDS".
   - (d) "ALTAI-HIMALAYA" by Prof.Nicholas Roerich Published by: "SCIENCE"
   - (e) Poems of Prof.Nicholas Roerich Edited by: The Eminent Poet Mr.V.M.Sidorov.
   - (f) Albums of Prof.Nicholas Roerich's paintings.
   - (g) Biography of Prof.Nicholas Roerich by Mr.P.F.Belicov and Madam V.P.Kniazeva - Two Editions in the series "THE LIVES OF REMARKABLE MEN". Published by: "YOUNG GUARDS".
   - (h) Biography of Prof.Nicholas Roerich by Madam E.I.Polyakova - Published by: "ART".
   - (i) Monograph on Prof.Nicholas Roerich by Mr.A.D.Alekhin Published by: "THE ARTIST RSFSR".
   - (j) Series of colour Postcards of Prof.Nicholas Roerich's paintings.

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8. The second highest Peak of the Altai Mountains in Siberia named after Prof.Nicholas Roerich. A bronze Plaque with the image of Prof.Nicholas Roerich and the Symbol of his "BANNER OF PEACE" has been placed on the summit of the mountain, by the Academy of Science Expedition.

9. "ISWARA" the old country Residence and Park of Prof.Nicholas Roerich near Leningrad is being restored as a Memorial Museum to Prof.Nicholas Roerich to be ready by October 1974.