

" GIRNAR "

Excerpt from an Article on Svetoslav Roerich's Art

"Western Artist After The Eastern Ideal"

By

G. Venkatachalam

(President of the All India Association of Fine Arts)

Svetoslav's paintings, whether they be sky-soaring mountains of soul-stirring symbolic subjects, have this indefinable "something" which gives them their spiritual content and character. In other words, his art is a kind of Yoga, the Yoga of Beauty, another pathway to Moksha or liberation. "The true purpose and the real test of all greatness is," say the ancient Indian books, "that it should not only please the senses and satisfy the mind and emotions but also lift one to realms of spiritual ecstasy and experience".

His "Girnar", a straightforward realistic study in tempera of a sacred mountain in Kathiawar, gives this mystic experience to any sensitive observer, this glimpse into infinite. For, after all, what is mystic experience? It is the sensing of eternity in time, the oneness in the many, the unity of all things. Any work of art that gives this realisation however momentary it may be, is mystic art. Svetoslav's "Girnar" does this, did to the present writer at any rate. It is like one of those soul expanding experiences that one gets when one sees the Kenchenjunga for the first time just before the dawn or viewing the sunrise on the Wesak full moon day from the top of the Adam's Peak in Ceylon.

"Girnar" is a large canvas, painted after the best style and technique of the Roerichs. Its technical excellences are as supreme as its pictorial merits. The giant solitary peak is posed powerfully against the pale purple plains extending far into the distant horizon. Like the serene thought of a philosopher, it soars high into the azure heaven,

THEORY OF THE EARTH AND ITS HISTORY

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ALL-INDIA WOMEN'S BEAUTY COMPETITION

INDIAN women have always been renowned for their beauty, natural and unadorned. They may not have the attributes one generally associates with the beauties of Hollywood—all the more credit and honour to them. But they have been much too modest in boosting their excellence.

They must remember what Milton wrote :—

"Beauty is Nature's coin, must not be hoarded,

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"INDIA" Weekly will hold a Beauty Competition next month. The judging will be by photographs. Every entry will have to be signed by the sender of the photograph stating that it is her own photograph and that she has no objection to it being published. There will be no entrance fee. Prizes will be Rs. 100, Rs. 50, Rs. 25 and three extra prizes of Rs. 10 each. The closing date will be October 4 and the awards will be announced in our Diwali number of October 31st.

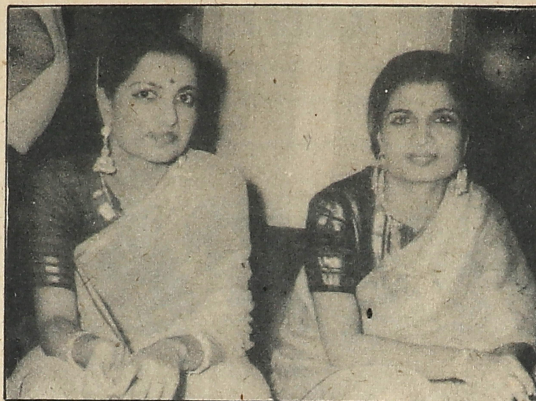
Photographs must be recently taken and should be half-plate in size, i.e. about 6" by 4", black and white, clearly defined and preferably on glossy paper. They may be head and shoulders. A panel of judges to be announced later will be appointed to decide the winners.

The competition is open to Indian women all over the world and to all women resident in the Indian Union, including the States, Hyderabad and Kashmir.

The winner will be given the title of "Miss India".



Winner in a Women's Beauty Competition held recently in Bombay by a contemporary, was Miss V. Luschartz, an Air India hostess.



Misses Roshan and Shirin Vajifdar, talented Indian dancers.



Nargis, popular Indian film star, presided at the beauty contest and gave away the prizes.

For further information please watch coming numbers of "INDIA" Weekly.

PARADE of BEAUTY

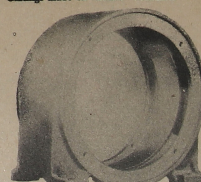


Some of the spectators at the beauty contest. They might have been very close in the running if they had entered.



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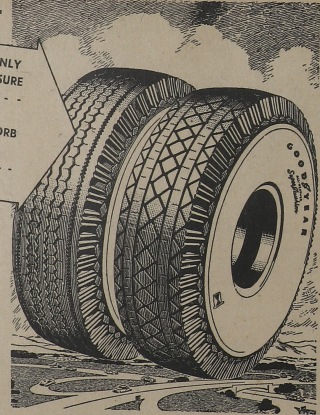
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SEPTEMBER 12, 1948

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Solution No. 1 is "P". In the same way proceed to solve the 24 clues given. Every numbered picture denotes a word. In some cases phonetic help may be used to advantage.

Covers containing entries must be addressed to—

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1. All solutions entered must be clearly filled in with ink (in block letters) or typewritten. No alterations, indistinct letters, mutilations or substitutions are allowed. Only one solution is allowed on each blank space. Entries must be on Entry Form taken from "INDIA". In all cases the competitor's surname, initials and address must be written on each Entry Form in INK only. The surname, address and total number of filled-in puzzles enclosed must be stated on the back of the cover. Families having the same surname may send their combined entries in one cover and pay for them with one remittance. In that case the FAMILY surname, address and total number of filled-in puzzles enclosed must be stated on the back of the cover.

2. Entry fees must be sent by Indian or British Postal Orders or Money Orders. Cash will be received at our office for which a receipt will be issued. Postage Stamps or Postal Order bearing postage stamps affixed will not be accepted as payment for entry fees. Postal Order remittances must be enclosed and made payable to Picture Competition No. 9 "INDIA" Weekly. Money Order remittances must be addressed to Picture Competition No. 9, "INDIA" Weekly, National House, Tulloch Road, Apollo Bunder, Bombay. Postal Orders or Money Order receipts must be attached to Entry Forms and their official numbers in the entries provided on the Entry Form. The official numbers are in all three cases stamped in the top left or right hand corner. Except at the discretion of the Editor, no entry fee or money sent with entry form can be refunded or credited to another competitor or account. Local competitors may pay cash at our office.

3. All entries must be deposited in the LOCAL ENTRY BOX at our office or reach our office by 5 p.m. on Thursday, October 15, 1948. This closing date may be extended at the discretion of the Competition Editor without notice to competitors, but any such extension will be announced.

4. The official correct solution will be published on October 26. Competitors with four errors and less may send their claims, but this is not absolutely necessary.

5. The First Prize will be awarded to the competitor who enters a Solution which agrees with the official All Correct solution of the Puzzle, that is, a Solution which in the opinion of the Adjudication Committee contains the most apt answers to Clues.

Failing an All Correct Entry, the First Prize will be awarded to the nearest correct entry. In the case of a tie or entry, the First Prize will be divided equally. The Runners-up Prize-money will be distributed between such competitors and in such proportion as the Adjudication Editor thinks fit. No competitor can win more than one cash prize.

6. Each wrong word counts as one error. Any space left blank will be counted as an error. So will every word added or omitted or mutilated or misspelled in the solution. The prize list of this Competition will be published (subject to the decision of "INDIA" Weekly) on November 7.

7. No responsibility can be accepted for any entries lost, mislaid or delayed. No correspondence can be entered into or interviews granted except at the Competition Editor's discretion. The decision of the Competition Editor on all matters relating to this Competition is absolutely



This puzzle test is repeated in our issues of September 19, 26 and October 3, Closing Date subject to Rules and Conditions—5 p.m. 14th October.

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Western Artist After The Eastern Ideal

By G. VENKATACHALAM.
(President of the All-India Association of Fine Arts)

THE world is familiar with the name and art of Nicholas Roerich, the sage and savant, the master-painter. Like the heaven-piercing Himalayan peaks that he loved to paint, he stood out, a titan among men. He is already a legend, like the unseen Himalayan mystics, whose messenger to the outer world he truly was. Nicholas Roerich was an epoch in Art history, not a mere tradition or an institution.

The world knows the other Roerich too, Svetoslav, the son, but only as the incomparable painter of his father's portraits and as the enthusiastic propagandist of the elder Roerich's dreams and aspirations in the outside world. As the Vice-President of the New York Roerich Museum and of the Urusvati Himalayan Research Institute and as the organiser of the Roerich Pact and Peace Banner, he has ably and worthily represented his father in many international gatherings and has done splendid pioneering work in the cause of art, peace and freedom. That by itself is no mean achievement.

But Svetoslav is cast in as grand a mould as his great father both in his art and life. He is not a mere chip of the old block; he is a substantial part of the block itself. There is the Roerich touch in everything he does or says. He is a painter of mountains and their moods, like his father; a revealer, in form and colour, of the mysteries of nature and a daring explorer from the deva world, where colours take their birth and have their being in all their pristine purity and glory.

MYSTIC DREAMER

But there is something more than mere Roerich tradition and style in Svetoslav's art; there is the individual uniqueness no less great than Nicholas Roerich's. He too is a mystic-dreamer. Some do not sense any mysticism in his life or art but see only all humanitarian with an artist's impulse and the craftsman's skill. He is abundantly all these, but he is also a mystic. His art reveals it.

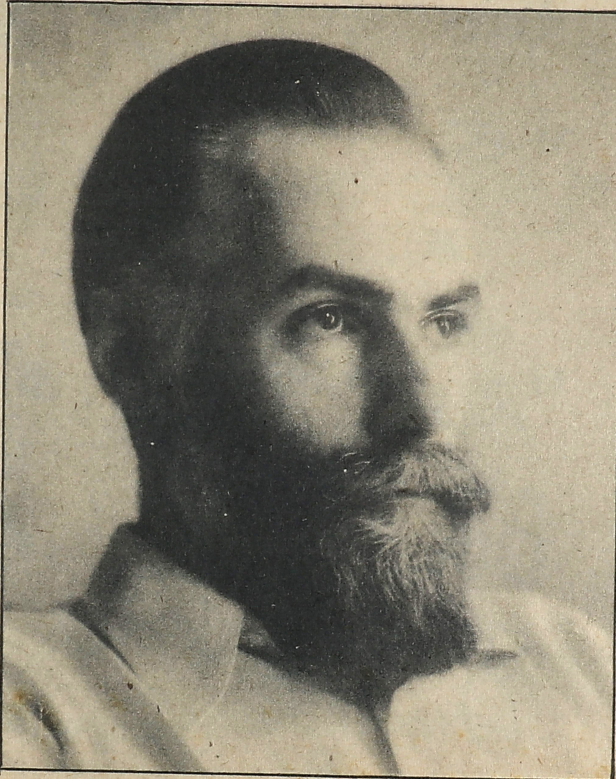
Great as are his gifts as a technician in the art of painting, who knows all there is to know about building imposing structural masses, suggesting strength and beauty (the "substance of things" of which Cezanne spoke) and of laying contrasting complementary colours in such a subtle way as to bring out their rich pulsating qualities (the dream of impressionists) and which make his paintings such exquisite dreams in colour harmony and pattern and so ethereal and unbelievably beautiful; great as these merits are, it is not for these that one would like to appraise them as immortal works of art, but for their inherent mystic elements which, in the words of Carlyle, "take you to the edge of the Infinite and then let you gaze, as over a wall, into its wonder".

SPIRITUAL CHARACTER

Svetoslav's paintings, whether they be sky-soaring mountains of soul-stirring symbolic subjects, have this indefinable "something" which given them their spiritual content and character. In other words, his art is a kind of a Yoga, the Yoga of Beauty, another pathway to Moksha or liberation. "The true purpose and the real test of all greatness is," say the ancient Indian books, "that it should not only please the senses and satisfy the mind and emotions but also lift one to realms of spiritual ecstasy and experience".

His "Girnar", a straightforward realistic study in tempera or a sacred mountain in Kathiawar, gives this

Svetoslav Roerich is well-known to world and Indian art circles for his paintings, which have an indefinable something, giving them spiritual content and character. In other words his art is the Yoga of Beauty. It makes a direct appeal to the deepest in the heart of man. As a man he is tall, handsome, lovable. He is the husband of Devika (Rani) Roerich.



SVETOSLAV ROERICH, artist and architect. He is Vice-President of the New York Roerich Museum and the Urusvati Himalayan Research Institute. He was the organiser of the Roerich Pact and Peace Banner, recently adopted by the Government of India.

mystic experience to any sensitive observer, this "glimpse into infinite". For, after all, what is mystic experience? It is the sensing of eternity in time, the oneness in the many, the unity of all things. Any work of art that gives this realisation however momentary it may be, is mystic art. Svetoslav's "Girnar" does this, did to the present writer at any rate. It is like one of those soul expanding experiences that one gets when one sees the Kinchenjunga for the first time just before the dawn or viewing the sunrise on the Wesak full moon day from the top of the Adam's Peak in Ceylon.

"Girnar" is a large canvas, painted after the best style and technique of the Roerichs. Its technical excellences are as supreme as its pictorial merits. The giant solitary peak is poised powerfully against the pale purple plains extending far into the distant horizon. Like the serene thought of a philosopher, it soars high into the azure heaven, casting deep dark blue shadows on its steep slopes. It looks "a great supernatural world cathedral, piled up, stern, solemn, awful," like the "Dream of Ravan" or the "Vision of Valmiki". It is a mountain view of a mountain; so breath-taking it is in its majesty, vastness and overpowering beauty. It is an "experience" this painting.

APPEAL TO THE HEART

In all Svetoslav's paintings there is a grandeur that is not of the earth earthy; a serenity as compelling as that of a Divine Idea. There is a definite spiritual content in his art which makes a direct appeal to the deepest in man. "Wouldst thou plant

dreamy lagoons of Kerala; or whether it be a gorgeous portrait of a Tibetan Lama or a Cossack girl, or whether it be symbolic and religious, like his "Whither Humanity" and "Humanity Crucified", behind each one of this we observe not only clever compositions of figures, forms and colours but ideas, cosmic in their character and universal in their appeal.

We sense in them, vaguely may be, the Real amidst the Unreal, the Light amidst Darkness, the Truth amidst Falsehood. "In all true works of art", wrote Carlyle, "wilt thou discern Eternity looking through time, the Godlike rendered visible". How true it is you know when you have the privilege of seeing Svetoslav's masterpieces. "These pictures have a mysterious presence of light" writes the critic, H. Goetz, a friend of the artist, "which creates a subdued intimacy, full of a secret life, which we feel growing around us, an intimacy which renders the strangest things natural, familiar; lets us partake in their endless little sorrows and cravings for happiness."

EARLY INFLUENCES

What manner of a man is Svetoslav and what is his life story? Born in Russia (1904), the second son of Nicholas Roerich, he grew up under the catholic influences of Theosophy, for his parents were enthusiastic followers of their distinguished countrywoman, Helena Petrovna Blavatsky. In the cosmic character and spiritual significance of the Roerichs' art this early influence can easily be seen. While yet in his teens Svetoslav went to London for two years to study Art and later joined Harvard and Columbia in the United States of America to study architecture.

His first exhibition was held in America before he was twenty; and it was about this time he made his first visit to India. Such was his popularity in the art world of America that not only exhibitions of his pictures were regular features in all the important cities but he became, at an early age, the Director of the International Art Centre and the Vice-President of the Roerich Museum in New York. In 1926 he won the grand Medal of the Sesquiennial Exposition of Philadelphia. Between then and the global war in

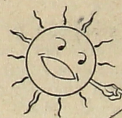
(Continued on page 22)



ONE OF S. ROERICH'S well-known paintings, "The Gods are Coming". His famous triad of paintings will be found on page 22.

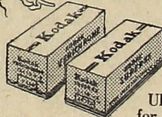
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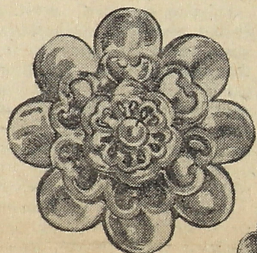


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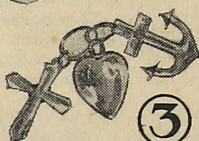
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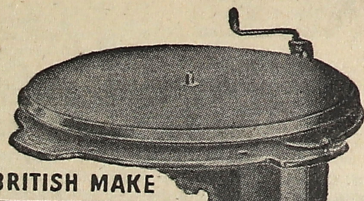
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TRIAD OF PAINTINGS by S. Roerich—"Whither Humanity" "Humanity Crucified" and "Humanity Released".

S. ROERICH

(Continued from page 10)

1939 he travelled widely in Europe, India and America and held exhibitions of his paintings.

His paintings have become part of numerous museums and private galleries. In Paris at the Luxembourg Museum, at Bruges in Belgium, in America, in Prague and many others; while here in India they form part of the museum collections in Travancore, Allahabad, Benares, Hyderabad, Baroda, Indore, as well as many state and private collections.

In India, which is his home now, he is a well-known figure and a much respected man. Several of the leading Indian States have his paintings in public galleries and private collections; and his exhibitions are treats of a rare kind to which the public look forward too eagerly. "To know Svetoslav Roerich and to admire his art multifaceted genius is a real unparalleled spiritual joy" is the spontaneous tribute from a great admirer of his, Valdimir Shibayev.

THE MAN

Svetoslav is a lovable man. Tall, handsome with a perfect profile; his

physical personality is irresistible. Kind and courtly, soft of speech and gentle of manners, he is a born aristocrat, who impress all who come in touch with him. Big-hearted, friendly and sociable, he is every inch a gentleman. Just as his art reveals the spiritual stature of his soul, so his deportment and demeanour reflect his taste and culture.

He is a Western artist after the Eastern ideal: an artist who is pure in life, calm in action and spiritual in aspiration. Such have ever been the sons of the spirit, the true creative geniuses of the world.

Reds Under S. E. Asia Beds

(Continued from page 5)

Communist bandwagon. Recently he mobilized his army against a threatened insurrection by his own ultra-rightist henchman, Luang Kach, and was able to cover it by speaking of the "threat of Communist insurrection". Similarly, he has been having trouble in the South with the oppressed Malay minority, smugglers and bandits. Marshal Pibul sent some Siamese army detachments down there to "suppress Communists". He is helped in this propaganda by the fact that the Reuters man in Bangkok, who during the war was a propagandist for Japan-allied Subhas Chandra Bose was a government propagandist for Pibul before the war.

Already his Red-labelling has carried the Marshal far. Two years ago the British wanted him tried as a Japanese collaborator. Six months ago they were fearful of his full fledged come back. Now they think it would be dangerous to replace him.

One of the propositions that seems to appeal to distant editorial writers—including that of the usually well-informed N. Y. Herald-Tribune—is that these uprisings are timed to drain Western Europe of troops. When the Herald-Tribune correspondent arrives here she will undoubtedly discover that the Indonesians and Indo-Chinese nationalists would be delighted to have half of the 120,000 troops which France and Holland each have in their S.-E. Asia colonies return to Europe. Indonesian and Indo-Chinese Socialists and Communists usually grow sarcastic when speaking of their "brother parties" in Europe because of their ineffective fight against colonial policies. The usual crack is: "They may be Socialists (or Communists) but they are Dutchmen or Frenchmen first!" One Indo-Chinese Communist spoke to me hopefully of World War III, hoping it would drain away French troops.

One cannot blame Marshal Pibul, the Dutch or French so much for taking advantage of the inflated market in Red menaces. But if the outside world allows authentic nationalism to be misrepresented as Communism—and therefore disavows it—it should not be surprised if it actually turns towards Communism.

YOUR LUCK THIS WEEK

By Dr. K. V. Mulabagala

THIS week is an unhappy and unfavourable one. The human being is the best creation of God. By exercising freewill and soul-force one can rule the stars, for as the saying goes: "Fools obey and the wise rule". Nothing is impossible to the man of mettle. Women are impelled more by intuition than men, and therefore they can contribute a great deal to bring harmony into every hearth and home.

September 12th.

A DAY OF EXPENDITURE. There will be peace in domestic life. Indicates help from superiors. Avoid documents. Gain by buying. Elders frown on modernistic young people. Conflict between mind and soul. Do not lend money.

September 13th.

GENERAL BAD LUCK in the offing. Legal losses. Trouble through travel and religion. Unexpected enmity. Avoid rash acts and extravagance. Friends prove faithless. Expensive for women. Indiscreet to live beyond one's means. Do not spend on dress or ornaments. Neither buy nor sell.

September 14th.

MEDIOCRE DAY. Discourages any new venture. Risk in love affairs. Disapprobation from superiors. Good for spiritual progress. Liability to accidents. Susceptible to fevers. Trouble from or to brothers. Favours students and writers. Avoid quarrels by rashness. Unfavourable for commercial undertakings.

September 15th.

GOOD FOR CULTURAL ACTI-

VITIES. Propitious for travelling. Quick wit will be advantageous. Avoid matrimonial quarrels. Guard against temper. Nervous strain is likely. A little gain by speculation. Hospitality will bring popularity. Safe to undertake documentary deals.

September 16th.

THIS DAY ROBS DOMESTIC PEACE. Headstrong acts tend to unhappy results. Avoid quarrels with superiors. Bad for women as marital relations will be much strained by rashness of partners. Accidental extra marital attachments are seen. Guard against business losses. Digestive trouble. Avoid controversy.

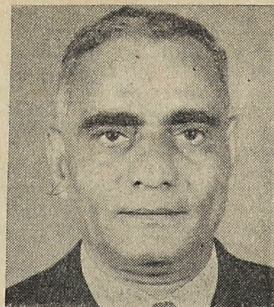
September 17th.

REGISTERS LOSS THROUGH WOMEN. False friend's exploitation should scrupulously be avoided. Fondness of pleasure and moral laxity will land one in trouble. Separation of lovers, probably by death if married, is very prominent. By personal courage and energy, mishaps can be avoided. Enterprise succeeds.

September 18th.

INAUSPICIOUS DAY. Travelers meet with accident. Physical illness is shown. Do not buy. Do not back mares—day for upsets. No. 5 is prominent. Punters should avoid lady friends. Liability to gout, liver and blood disorders. Marriage negotiations will not succeed.

Punters will be interested to read Dr. Mulabagala's prediction for next Saturday September 12.



We have introduced this new feature as many of our readers have been writing to us of their interest or anxiety in what the stars foretell for them. The author, Dr. Mulabagala is a member of the Medical Astrology and Metaphysical Science Institute, London. He is a Fellow of the Royal Economic Society, London, and of the International Medical Freedom Association. In 1933 to 1934 he was a delegate to the World Parliament of Religions at Chicago, representing the Vedic religion, the first Indian to succeed Swami Vivekananda after a gap of 40 years. He is a Doctor of Psychology and Cosmic Law and a well-known specialist in mental and other diseases. He was instrumental in including astrology in the Punjab University in its curriculum.