

КАРТИНЫ РЕРИХА В АЛЛАХАБАДЕ.

"Увидеть картину Рериха значит увидеть новый мир", сказал об искусстве Рериха знаменитый писатель Леонид Андреев. Скажем: увидеть группу картин Рериха составляющую новый зал Рериха в Музее Аллахабада значит не только погрузиться в мир высоких концепций, но и познать художественное прекрасное мирозерцание нашему знаменитого современника.

Группа картин Рериха в Музее Аллахабада действительно очень представительна и выражает многие аспекты разнообразного творчества Рериха о котором Клод Брагдон выразился знаменательно; как о пути посвященного:

"В истории искусства от времени до времени появлялись определенные личности, творения которых выделялись своим исключительным, глубоким, истинно мистическим качеством, отличавшим их среди их современников, и делая их превыше определенного направления и установленной школы; они были лишь сходны между собою, как посвященные, вне пространства и времени. Таковы были Леонардо, Рембрандт, Дюрер, Блэк и, в иных областях, Бетховен и Бальзак".

"Рерих, в своей жизни, в характере своем, в искусстве своем является сочленом этого братства. Тридцать пять лет - он шествует по свету - по Европе, Америке, Азии, впитывая ауры многих народов, совершая тайные паломничества и всегда и всюду сеет мудрость, насаждает семена красоты, ростки которой уже расцвели и уже продолжают свои богатые посевы".

Группа в Аллахабадском Музее состоит из 12 картин. "Святой Пастырь", "Весть Шамбалы", "Свет побеждает тьму", "Архат" Шаруген / Тибет Виасакунд / Лахуль/, Прибежище Духа, Гуга Чохан и Нарзинг - Покровители Кулу, Майтрейя, Ведущая,

Разсмотрим эти картины в отдельности; как в тонах, так и в построении и в концепции они стоят многоцветным ожерельем. Св. Пастырь ведь это никто иной как Лель древне славянских традиций, с ним Купава и Снегурочка, две его спутницы. Каждый узнает в этом славянском образе Шри Кришну и Гопи. Можно лишь воскликнуть: разве не удивительно это!

Вот Весть Шамбалы - уже в совершенно других предутренних тонах. Незнаемый

вестник через пропасть посылает стрелу с прикрепленной грамотой в горный монастырь едва тронутый восходящим солнцем. Помимо сильных тонов зари, действительно нужно провести много времени в самом Тибете, чтобы быть в состоянии так убедительно знать и выразить смысл великой концепции Шамбалы.

Свет побеждает тьму - в ярких эмалевых красках вечный герой Духа поражает змея тьмы. Может быть камни мозаики или керамические плоскости хорошо запечатали бы эту композицию в круге.

Со всем другого характера широкая композиция Архат, вся пропитанная янтарно-золотистым светом. Архат в пещере проникнут великою мыслью. Но за скалою не дремлет дракон порога. Вечный змий не покидает свою надежду даже и по отношению и к самому Архату. Но Архат знает об этом драконе, знает его неизбежность и потому ненарушено его спокойствие во Благо. И вся картина полна этим спокойствием.

В вечерних пурпурных тонах последний, луч касается стен Шаругена. Тибетского монастыря. Художник был там и потому так убедительно запечатлевает эти образы духовных уединений.

"Виасакунд" на высотах перевала Ротанга является местопребыванием знаменитого составителя Маха-хараты Риши Виасы. Летом художник посещает Гималайские высоты и проходит мимо многих памятных и священных мест.

"Прибежище Духа" напоминает нам о таком же незабываемом месте в Гималаях. Неведомые художники потрудились над созданиями этих вечных образов, запечатлевая свое анонимное вдохновение из многие века. Укрепляется дух изнеможденных путников у этих нагорных твердынь.

"Гуга-Чохан и Нарзинг покровители Кулу", той самой исторической долины Кулу, которая связана с именами Пандавов, Арджуны, Ману. В этой долине у этого самого деодара учрежден художником Урусвати Гималайский Институт Научных Исследований. А в дали на лазоревом небе сияют очертания перевала Ротанга. Там путь на Тибет, на Кайлас, к великим святыням.

"Майтрея" представляет один из любимейших образов художника. На горных пе-

ревалах, среди студенных вихрей высятся неведом кем изваянные иногда гигантские изображения Майтрейи Владыки Будущего.

Тоже к высотам, тоже к духовному восхождению направляет путников "Ведущая". может быть белая Тара. Бело-зелено-синие ледники. Уже позади остались скалы. В царство снега и света ведет Благая усталого путника. Едва пурпурное одеяние ее светит среди бело-зеленых льдов. Картина небольшая размерами, в построении своем необыкновенно устремляет вверх и насыщает свежей бодростью, высот.

Что-то ведущее есть в этой нежной и привлекающей гамме уходящих вдаль гор. Это ведущее начало, характерно в творчестве Рериха. В десяти указанных картинах так полно выражено это чувство благородного искания и неутомимаго устремления, которое утвердилось за творчеством Рериха такое прочное мировое почитание.

Не могу не закончить настоящее словами Мр Хелина: "стремление эпохи находит блестящее выражение в Рерихе. Основной характер ее выражается во всем что он творит. Он верен духу времени и становится его простым и послушным выражением. Рерих в искусстве тоже что Эйнштейн в Науке и Форд в индустрии. Он синтезирует до сего неосознанное. Он скрепляет искусство с наукой, красоту с пользой, восток с западом, форму с жизнью и человека с космосом. Рерих человек нового типа, в нем древняя культура востока уявляется под динамичностью запада. Внутреннее выражает внешнее. Внешнее напитывает внутренним. Душа вещей открыта ему. Он провидит то, что множествам представляется лишь еще в тумане. Он обращается к этому множеству. И они понимают его, ибо он говорит мировым языком." Через красоту вечности он являет людям их сущность указывает их судьбы и утверждает путь слияния с Единым".

Винсент Уайт.

1933.

THE YOUNG BUILDER FOR ALLAHABAD

Roerich's Paintings in Allahabad

By *Vincent White*

"The inspired art of Roerich discloses before us the Eternal Beauty. Through the veil of the temporary, he sees the eternal," said one of the leading art critics in London after Roerich's exhibition of paintings there. We will add that to see the group of paintings which fill the new Roerich Hall in the Museum in Allahabad, means not only to submerge oneself into a realm of highest colours and conceptions, but even to actually realize the beautiful world of our famous contemporary Master.

The group of Roerich's Paintings in the Allahabad Museum is indeed most representative and expresses many aspects of the multifarious creativeness of Roerich, of whom Claude Bragdon spoke so significantly as of the path of an Initiate:

"In the history of 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, Duerer, Blake and in other fields Beethoven and Balzac. Roerich in his life, in his character, and in his art, reveals himself as a member of this fraternity. For thirtyfive years he has been going up and down the world—Europe, America and Asia absorbing auras of diverse people, making pilgrimages to remote places and always and every-

where scattering wisdom, planting seeds of beauty, some of which have sprung up, flowered and scattered seeds of their own."

The group in Allahabad consists of 10 paintings: "The Holy Shepherd," "The Message of Shambala," "Light conquers darkness," "Arhat," "Sharugen (Tibet)," "Vyasakund (Lahul)," "Abode of the Spirit," "Guga-Chohan and Narsing—the Protectors of Kulu," "Maitreya," "She who leads."

Let us look at them separately: they stand as a multicoloured necklace as in their tones, so also in composition and conception.

"The Holy Shepherd" is no one else than Lel in ancient slavonic traditions. With him are both his attendants, Kupava and Snegurotchka. Everyone will recognize in this slavonic conception Lord Sri Krishna with the two Gopis. Comparing this parallel one can but say: is it not wonderful!

Here is "Shambale Daik—The Message from Shambala." This painting is already in entirely different sunrise colours. An unknown messenger sends an arrow across an abyss to a mountain monastery, which is just touched by the rising sun's rays. A message is attached to the arrow. One must love the morning and indeed one must have passed a long time in Tibet itself, to be able to know to express so convincingly this great conception of the East—Shambala!

"Light conquers Darkness"—in bright enamel colours, the eternal hero of the Spirit defeats the dragon of darkness. Perhaps in smalto of mosaic or in keramic this composition in a circle could be reproduced in its full vigour.

The decorative composition "The Arhat" is again of quite a different character, saturated in amber-golden glow. In a cave an

arhat is contemplating on a great creative thought. But behind the rock the dragon of the threshold is vigilantly watching. The eternal serpent does not lose expectations even in regard to the *arhat* himself. But the sage knows of the dragon, knows its inevitability and therefore his tranquility of spirit directed towards Bliss, is unshaken. And the whole composition is filled with this serenity.

The last rays of the setting sun touch in beautiful purple the walls of the "Sharugen Monastery" in Tibet. The Master was there, and consequently he can depict so persuadingly the place of spiritual retreat.

"Vyasakund"—on the range of Rhotang Pass was the abode of the Rishi Vyas, the famous compiler of the Mahabharata. The artist goes to the Himalayan heights in summer and visits many sacred places.

"The Abode of the Spirit" reminds of a similarly memorable sanctuary. Unknown artists created these eternal great images, recording their anonymous inspiration for many ages.

"Guga Chohan and Narsing"—are the Protectors of Kulu Valley that very same historical valley which is connected with the names of the Pandavas, Arjuna and Manu. In this Valley, under this very deodar tree the artist has founded the Urusvati Himalayan Research Institute. And further on, under an azure sky shine the outlines of Rothang Pass. There is the Path to Tibet, to Kailas, to the great sacred places.

"Maitreya" is one of the most beloved conceptions of the Master. On mountain passes, surrounded by ice-cold winds, are towering gigantic carvings of Maitreya, the Lord of the future.

"Ecstasy" with its brilliant colours of a monsoon sky shows the eternal striving for communion with the unspeakable highest.

"Sacred Himalayas" is one of a large series, depicting glorious effects of majestic mountains, so beloved by the Master.

"On the Himalayan Summits"—in finest rainbow sunset colours shows how the merciful Kwanin is on eternal vigil for humanity. Her golden dress as a lonely touch against the blue summits is exquisite. The tonality of the sky with the difficult gamma from yellowish to purplish and bluish is so typical for the Himalayas and for the paintings of the Master in particular. Only one who lives in the Himalayas and venerates their sacredness and grandeur, can paint in such glorious harmonies.

"She, who leads"—perhaps the white Tara herself, directs the travellers to the same spiritual ascents towards the heights. The glaciers are of whitish-emerald-sapphire colour. The rocks are already below. Into the realm of snow and light the blessed One leads the tired pilgrim. Her lightly purple garments shine among the whitish-green ice. The painting though small in size, elevates by its composition and saturates with refreshing vigour of the heights.

Something leading is expressed in this whole series of the calling harmony of endless rising mountains. This leading principle is characteristic for the creativeness of Roerich. In these ten paintings the feeling of noble searching and untiring striving is most deeply expressed. These glorious colour schemes and rich composition and enlightened striving have established for Roerich's creativeness a firm world recognition.

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Roerich's Art in India

By VINCENT WHITE



ROERICH'S ties with India began from early childhood. His father's estate had the name "Iswara" and nearby was an estate which during the reign of Catherine the Great belonged to an Indian Raja and showed traces of an Indian park.

There was in the family of Roerich an old painting showing majestic mountains which Prof. Roerich admired since his childhood. Only afterwards did he discover from a travel book by Bryan Hodson, that this was the famous Kinchenjunga Himalayan Range.

An uncle of Mme de Roerich went to India in the middle of last century. After his return he was seen at a court ball in resplendent Rajput garments. He left again for India and was never heard of again.

Already since 1905 many paintings and essays by Roerich were dedicated to India, for instance the paintings: "Deva Sari," "Lakshmi," "Boundary of the Kingdom," "Shri Krishna," "Damayanti," "Dreams of India" (Series), painted already before his first trip to India. His early essays on India include: "Indian Path," "Gayatri," "Silent Cities," "Devasari," "Lakshmi," and a series of poems.

In his essay "Tagore and Tolstoy" Roerich remembers with great enthusiasm his first meeting with Tagore. In the same article Roerich recalls that at Mme Roerich's first ties with India were Ramakrishna's and Vivekananda's books. In Roerich's family "The Bhagavad Gita" and Tagore's "Gitanjali" had always a place of honour and accompanied them on all journeys.

Since his coming to India in 1923, Roerich has dedicated hundreds of paintings to the majesty of the Himalayas, to the sacred concepts of the ancient wisdom of India and his essays in the Indian magazines are well known to all. Prof. Roerich concludes the chapter on India in his inspiring book "Altai Himalaya" as follows: "We know thy fragrant essence, India. We know the depths and finesse of thy thoughts. We know the great Aum which leads to the inexpressible heights. India, we know thy ancient wisdom! Thy sacred scriptures in which is outlined the past, the present, the future. And we shall remember Thee with the same tremor, as the most precious first flower on the spring meadow."

The Modern Review was the first channel in India through which the Art of Roerich became known to the wider public on this continent. An inspiring article from the pen of Mr. Joseph Finger

appeared in 1921 unfolding before the eyes of the readers the colourful life and magnificent art of this great Russian Master.

Roerich's art had now become well known all over India. In 1923 Nicholas Roerich, Mme Roerich and their two sons Georges and Svetoslav arrived in Bombay and were heartily welcomed here by many prominent cultural leaders of India. The eminent artist Bireswar Sen summarized the voice of India when he wrote 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". This reference to the Holy Grail is very significant, because almost at the same time in another part of the world the famous Lithuanian poet Baltrushaitis voiced a similar comparison.

In the Bharat Kal Bhawan in Benares, and in the Municipal Museum of Allahabad special halls have been dedicated to the Master. Besides this Roerich's paintings are in the Bose Institute in Calcutta, in the Adyar Museum in Madras, in the collection of Rabindranath Tagore in Santiniketan, in the Sri Chitralayam State Gallery of Travancore, in the State Museum of Mysore, in Hyderabad, in the Urusvati Himalayan Research Institute in Naggar and also in several private collections.

The Benares group contains amongst others, the following painting gems so typical of the creativeness of Roerich: "Star of the Hero", "Buddha—The Giver", "Kalki Avatar", "Bhagawan Sri Ramakrishna", "Charaka—the Ayurvedic Healer". The Allahabad group includes: "The Arhat", "Guga Chohan", "Maitreya" "She who leads", "Holy Shepherd", "The Message of Shambhala", "Light Conquers darkness", and paintings of the Himalayas, some of which had been exhibited at the last Governmental Exhibition of the United Provinces in Lucknow. About these paintings O. C. Gangoly wrote in the *Pioneer*, naming Roerich—"the Wizard of Eastern landscapes, who sublimates realistic scenes to the dizzy heights of divine dreamlands". The Bose Institute is adorned by the painting "Santana"—the Source of Life", in Madras is "The Messenger", in the Tagore Collection: "The Ruler", in the Urusvati Himalayan Research Institute are "Fiat Rex", "Heavenly Mountains", etc. and in Travancore: "Fiery Thoughts", "Santana", "Shambale Daik" "Brahmaputra, Himalaya" etc.

Rabindranath Tagore wrote of the Art of Roerich that "it is ealous of its independence because it is great". Alexander Benois

in his articles pointed out that Roerich appears as a representative of an entirely new school of art. The American critic Dr. Brinton, Serge Ernst and many others wrote similarly in different countries. Leonid Andreev in his last article beautifully expressed the same thought speaking of a whole unique "realm of Roerich". Maxim Gorky called Roerich the "greatest intuitivist". In the last books of the ultra modernist Burliuk, in the book of Jean Duvernois and in the articles of the Belgian critic E. van Loo, again the same idea is affirmed that Roerich is the founder of a new school of Art. More than once this school was named "cosmic synthesis", "synthesis of wisdom", and Serge Ernst states that "such searching more than anything else corresponds to the spiritual path of the Master, so beautiful in its purity and power." R. C. Tandan concludes his monograph on Roerich with the words: "The seeds now sown by Roerich will in the fulness of time blossom forth into a harvest of flowers and redound to the glory of the sower".

Every student of the manifold creativeness of Roerich will indeed note, both in colour and form, the highly unusual expression of the mighty individuality of the Master. Sir Hagbert Wright, Director of the London Library, justly pointed out the repeated comparisons between Roerich and Gauguin and Vrubel. In French literature one can find the name of Roerich in line with that of Moreau; and William Ritter in Germany calls Roerich's Art the best expression of Wagner. The Italian articles, when mentioning Roerich, place him with Benozzo Gozzoli and Duccio. And at the same time all countries definitely underline that originality and independence of the Art of Roerich, which was so clearly defined by Rabindranath Tagore.

What do all these unexpected and seemingly differing comparisons mean? They but affirm that in the Art of Roerich we have some extraordinary, unrepeated style of his own. Of course Roerich is a modernist. But why then does he remind some people of Benozzo Gozzoli or Moreau? The heroes of Wagner and Maeterlinck are beautifully expressed by Roerich—and this again is something entirely different to modernism. Precisely not by suppositions, but through the numerous series of comparisons and opinions of different critics has the Art of Roerich been defined as a special school. About such independence and unrepeated originality Claude Bragdon writes in the following words: "In the history of the finer arts, certain individuals have appeared from time to time, whose work has a unique and profound quality, which differentiates them from their contemporaries, making it impossible to classify them in any known category and 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, Duerer, Blake and in other

fields Beethoven, Balzac, Rodin Roerich, in his life, in his character and in his art reveals himself as a member of this fraternity".

Those who named Roerich's Art a cosmic synthesis, are not far from truth. Roerich's creativeness cannot limit itself to the boundaries of existing schools. He finds his allies in creation under most unexpected circumstances. No doubt, those who mentioned Roerich with Gauguin, had reason, remembering the same intensity of colour symphonies. Those who compared Roerich with the phantastic searcher Vrubel or with William Blake, also had reason, admiring the wide vision of Roerich's conceptions. Even those to whom Roerich resounded like Peter Breughel the Elder and other Netherland Masters, who so romantically depicted the castles and towers of Northern countries, even they were right, because they remembered the wonderful series of Roerich dedicated to "Princess Maleine", "Sister Beatrice" or his last "Great Mother of Peace". Like Wagner, Roerich loves powerful symphonic series, which like mosaic form sonorous pearls. One has but to remember "Heroica" or "Sancta" and his latest series of the "Sacred Himalayas".

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This quality of convincingness is a very rare one. One cannot learn it. Either it already exists having been accumulated in the depth of the chalice of the heart, or it is altogether absent, and then no amount of teaching nor handicraft can replace this expression of the Spirit.

In various countries many publications have been dedicated to Roerich, from large monographs to biographical essays, in which all writers, however different their points of view, unanimously acknowledge the grandeur of his style, the unforgettability of his creations and the convincingness of his great colour symphony. How often one hears: "Roerich's Clouds", "Roerich's country", "The Realm of Roerich", "Eagles of Roerich", "a Roerich Blue", "Summits of Roerich".....

Like Balzac, like Wagner, like Leonardo, Roerich loves to work and by his untiring creativeness inspires and urges towards works all those who are near him. This also is a definite sign of an entire school. Indeed in this constant achieving Roerich manifests such a genuine originality that it cannot be called otherwise than his own style.

Whether Roerich outlines the profile of a snowy mountain, or eternalises the image of rishis and saints, or whether he defines warriors and heroes, in everything we find this same convincingness and originality of containment and synthesis. Roerich's spirit has long

ago mastered this synthesis. Not casual are his searchings and wanderings; but a certain, fine path, known only to him, unifies all his multiform creations.

In Hindu literature Roerich's name is often preceded by the epithet Rishi, or Guru. These significant definitions explain much what is perceived by the refined spirit of the sons of the Vedas and Mahabharata. A deep striving towards everything heroic, to the Great Service, is expressed in all attainments of the Master and has been underlined by many authors as a special quality. They state that the very names of his paintings already read like a heroic poem. And the combinations of colours of Roerich's paintings resound like a magnificent symphony.

J. K. Nag in the *Illustrated India* of Calcutta says: in his article "Roerich—A Saint and an Artist": "There lives now on the roof of the world, a unique figure of charming composition—a genius that had so ardently worshipped Beauty—a genius that has so passionately loved art and culture. He is the world famous painter, the great Nicholas Constantinovich Roerich—a towering personality of this century. Besides his genius in art, Roerich is one of the ardent enthusiasts for world peace. He dreams of an international peace through art and beauty. He says: Art is to create beauty, through beauty we gain victory, through beauty we unite and through beauty we pray".

In connection with the Golden Jubilee of Nicholas Roerich let us remember the inspiring address which the well-known American artist Leon Dabo delivered at a meeting arranged by the Fellowship of Faith in New York:

"This universe is a universe of law and order: it is a universe of law and order and justice—and if man has lost the sense of spiritual guidance, it is because he has severed his connection with the creative forces. It is a universe spiritually guided and the Hierarchy are constantly sending their messengers to this terrestrial globe of ours. They constantly send to us those, who like John the Precursor, act as guides. This guidance is in three forms—the first form is that of creative art; the second form is that of formulative philosophy, the law; the third form is through the inventive forces, where the whole marvellous mechanism of evolution is revealed, and which combines all the three forms. One of these Messengers is Nicholas Roerich—priest, poet and artist—who as a result is also a philosopher, prophet and guide. One who like a Leonardo, a John, the Baptist is sent providentially as have been so many precursors, who by culture and beauty teach us to gain spiritual peace, and through love to destroy the blasphemy.

Nicholas Roerich has no home, no date, no Nation—he belongs to no Nation or epoch. So do the Persian miniatures, so do the great

Chinese art works, or the Etrusean creations They belong to all times and all Nations. For every artist, every poet, every philosopher is primarily a priest—his vocation is holy, holy, holy. He leads mankind and we follow his light. They are timeless, as is beauty. They have many facets all reflecting the Supreme. Nicholas Roerich is the present day representative of that divine inspiration—what matters, whether he is here or in India. What matters if one hears from him but a few times a year—I always knew Nicholas Roerich, and there is an eloquence in our silent communication that transcends all written words. He is a messenger from the Hierarchy itself, revealing that in Beauty all virtues are combined: no man with an evil thought can create, not 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 and there results—a Nicholas Roerich.

ROERICH'S ART IN INDIA

By VINCENT WHITE

ROERICH'S ties with India began from early childhood. His father's estate had the name "Iswara" and nearby was an estate which during the reign of Catherine the Great belonged to an Indian Raja and showed traces of an Indian Park.

There was in the family of Roerich an old painting showing majestic mountains which Prof. Roerich admired since his childhood. Only afterwards did he discover from a travel book by Bryan Hodson, that this was the famous Kinchenjunga Himalayan Range.

An uncle of Mme. de Roerich went to India in the middle of last century. After his return he was seen at a court ball in resplendent Rajput garments. He left again for India and was never heard of again.

Already since 1905 many paintings and essays by Roerich were dedicated to India, for instance the paintings: "Deva Sari", "Lakshmi", "Boundary of the Kingdom", "Shri Krishna", "Damayanti", "Dreams of India" (Series), painted already before his first trip to India. His early essays on India include: "Indian Path", "Gayatri", "Silent Cities", "Devasari", "Lakshmi", and a series of poems.

In his essay "Tagore and Tolstoy", Roerich remembers with great enthusiasm his first meeting with Tagore. In the same article Roerich recalls that Mme. Roerich's first ties with India were Ramakrishna's and Vivekananda's books. In Roerich's family "The Bhagavad Gita" and Tagore's "Gitanjali" had always a place of honour and accompanied them on all journeys.

Since his coming to India in 1923, Roerich has dedicated hundreds of paintings to the majesty of the Himalayas, to the sacred concepts of the ancient wisdom of India and his essays in the Indian magazines are well known to all. Prof. Roerich concludes the chapter on India in his inspiring book "Altai Himalaya" as follows: "We know thy fragrant essence, India. We know the depths and finesse of thy thoughts. We know the great Aum which leads to the inexpressible heights. India, we know thy ancient wisdom! Thy sacred scriptures in which is outlined the past, the present, the future. And we shall remember Thee with the same tremor, as the most precious first flower on the spring meadow."

The *Modern Review* was the first channel in India through which the Art of Roerich became known to the wider public on this continent. An inspiring article from the pen of Mr. Joseph Finger appeared in 1921 unfolding before the eyes of the readers the colourful life and magnificent art of this great Russian Master.

Roerich's art had now become well known all over India. In 1923 Nicholas Roerich, Mme. Roerich and their two sons Georges and Svetoslav arrived in Bombay and were heartily welcomed here by many prominent cultural leaders of India. The eminent artist, Bireswar Sen, summarized the voice of India when he wrote 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". This reference to the Holy Grail is very significant, because almost at the same time in another part of the world the famous Lithuanian poet, Baltrushaitis, voiced a similar comparison.

In the Bharat Kala Bhawan in Benares, and in the Municipal Museum of Allahabad special halls have been dedicated to the Master. Besides this Roerich's paintings are in the Bose Institute in Calcutta, in the Adyar Museum in Madras, in the collection of Rabindranath Tagore in Santiniketan, in the Sri Chitralayam State Gallery of Travancore, in the State Museum of Mysore, in Hyderabad, in the Urusvati Himalayan Research Institute in Naggar and also in several private collections.

The Benares group contains amongst others, the following painting gems so typical of the creativeness of Roerich : "Star of the Hero", "Buddha—The Giver", "Kalki Avatar", "Bhagawan Sri Ramakrishna", "Charaka—the Ayurvedic Healer". The Allahabad group includes : "The Arhat", "Guga Chohan", "Maitreya", "She Who Leads", "Holy Shepherd", "The Message of Shambhala", "Light Conquers Darkness", and paintings of the Himalayas, some of which had been exhibited at the last Governmental Exhibition of the United Provinces in Lucknow. About these paintings O. C. Gangoly wrote in the *Pioneer*, naming Roerich—"the Wizard of Eastern landscapes, who sublimate realistic scenes to the dizzy heights of divine dream-lands". The Bose Institute is adorned by the painting "Santana"—"the Source of Life", in Madras is "The Messen-

ger", in the Tagore Collection : "The Ruler", in the Urusvati Himalayan Research Institute are "Fiat Rex", "Heavenly Mountains", etc., and in Travancore : "Fiery Thoughts", "Santana", "Shamvale Daik", "Brahmaputra, Himalaya", etc.

Rabindranath Tagore wrote of the Art of Roerich that "it is jealous of its independence because it is great." Alexander Benois in his articles pointed out that Roerich appears as a representative of an entirely new school of art. The American critic, Dr. Brinton, Serge Ernst and many others wrote similarly in different countries. Leonid Andreev in his last article beautifully expressed the same thought speaking of a whole unique "realm of Roerich". Maxim Gorky called Roerich the "greatest intuitivist". In the last books of the ultra modernist Burluk, in the book of Jean Duvernois and in the articles of the Belgian critic E. van Loo, again the same idea is affirmed that Roerich is the founder of a new school of Art. More than once this school was named "cosmic synthesis", "synthesis of wisdom", and Serge Ernst states that "such searching more than anything else corresponds to the spiritual path of the Master, so beautiful in its purity and power." R. C. Tandan concludes his monograph on Roerich with the words : "The seeds now sown by Roerich will in the fulness of time blossom forth into a harvest of flowers and redound to the glory of the sower".

Every student of the manifold creativeness of Roerich will indeed note, both in colour and form, the highly unusual expression of the mighty individuality of the Master. Sir Hagbert Wright, director of the London Library, justly pointed out the repeated comparisons between Roerich and Gauguin and Vrubel. In French literature one can find the name of Roerich in line with that of Moreau; and William Ritter in Germany calls Roerich's Art the best expression of Wagner. The Italian articles, when mentioning Roerich, place him with Benozzo Gozzoli and Duccio. And at the same time all countries definitely underline that originality and independence of the Art of Roerich, which was so clearly defined by Rabindranath Tagore.

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