

Roerich Museum at Benares.



THE Bharat Kala Bhawan Museum in Benares is opening a Hall dedicated to the masterpieces of the brush of the world-renowned artist, Nicholas de Roerich; the hall is a branch of the Roerich Museum in New York. In the life of India this artistic event is most noteworthy and will for ever remain in memory as a most significant occurrence.

Amongst the twelve canvasses are such rich characteristic representatives of the great Art of the Master as: "Star of the Hero," "Buddha the Giver," "The Blessed Bhagawan" (dedicated to Sri Ramakrishna), "Charaka," "Kalki Avatar," "Maitreya" and a series of impressions of the Himalayas and Tibet.

"The Star of the Hero" gives in deep nocturnal tones the image of a boy who watches with ardent enthusiasm a mighty meteor on the sky—the Messenger of far-off Worlds.

"Buddha—The Giver," in bluish purple sun-set tones, gives a touching picture of the meeting of the Blessed One with a pilgrim.

"The Blessed Bhagawan" is dedicated to Sri Ramakrishna and depicts the Bhagawan carrying the symbol of *Om* from the snowy heights into the distressed world.

In tremendously powerful tones Roerich presents "Kalki Avatar," rising in majestic clouds fiery above the Himalayan ridges.

"Charaka" the well-known Ayurvedic healer, collects precious medical herbs on Himalayan heights, which radiate a remarkable blue.

"Maitreya" and "Mountain Eagles" gives dramatic images of Lahul.

"Triratna" in copper-bronze tones, depicts the eternal legends of the wounded deer seeking refuge at a Rishi.

How beautiful are all these images of the hills,—pages of the ascending spirit, which have been recorded throughout the whole creativeness of Nicholas de Roerich, and which are so typical in their style, that they have become known as "the Roerich style".

It will be interesting to recall here the enthusiastic definitions of Roerich's Art by such men as Dr. Rabindranath Tagore, Dr. Asit Kumar Haldar and other notable personalities of the East.

there in the meanwhile saw the blank stare on the young man's face and the crowds questioning him. He approached Venu and with the air of a man who had caught a thief said: "Well, my dear chap. What is this trick? Not an expert I see. Your aim missed the lady. Come on before the crowd lynches you."

The lady who had by this time recovered from the suddenness of the incident spoke: "I remember to have seen this young man. Where? Ah! I recollect. He followed me in the train last month". "That settles it, Madam," said the Inspector. "Your evidence will be important. I shall call on you to-morrow. Very sorry for the incident. I shall send a taxi to you. Now I will take the young man with me."

At the same time, in the upstairs of a house overlooking the place of the incident, two youths were talking.

"Well this is the third job in which you have failed. I don't think the association will depute you to any job in future."

"The car was moving fast," replied the other. "What could I do?"

The next day the papers announced in streaming headlines: "*Bomb in Madras, Mrs. Wood's Miraculous Escape. Culprit Arrested.*"

Dr. Rabindranath Tagore wrote on Roerich's paintings: "Your pictures profoundly moved me. They made me realize one thing which is obvious, and yet which one needs to discover for one-self, over and over again; it is that Truth is infinite. Your pictures are distinct, and yet are not definable by words. Your art is jealous of its independence because it is great."

Dr. Asit Kumar Haldar says about Roerich's Art: "The true vision of the Orient, as symbolized by the great Himalayas, has indeed been truly realized by one of the greatest creative seers of the modern world. The Master Nicholas Roerich. He has indeed distilled the secrets of Nature and Humanity and has seen through the Veil—the Life Eternal. He has seen in Life the exquisite *Anandam*, born not of earthly things, but of *Bhuma* or the Infinite. He may thus be called a storehouse of sublime contemplation and divine impulses—a spontaneous and vital force, imbibed with serious thought and culture."

The National Historical Museum of Peking has addressed Nicholas de Roerich as follows: "We have ordinarily looked up to you, Sir, on account of your Occidental and Oriental learning, your reputation being exalted with the T'aishan, and the Constellation of the Great Bear. In speaking of antiquities you have much knowledge and your eyes can cover a period of five thousand years. You have visited the most remote places, your travels covering ninety thousand li. Among connoisseurs you are a most renowned artist, having the ability to depict sounds and shadows and are reputed to possess much ability and skill. Although the objects of antiquity in quantity are comparable to the sea, Sir, you are among the initiate, and know and appreciate them all."

The best scientist of Mongolia speaks of Nicholas de Roerich in the following terms: "Such great universal personalities as Roerich walk the Path of the Bodhisattvas of the highest order as absolute lights of the century. In this age, the age of egoism, their great deeds will bring limitless results to those countries through which these lofty personages have passed. Therefore, our country considers the visit of Prof. de Roerich to our country as a great honour and joy."

Itsuzo Takeuchi, Japan's greatest writer, who recently has written and issued the second book about Prof. Roerich, says: "Reaching such heights, the creation of Roerich's genius is incessantly growing. Inspired by an inner striving which impels him onwards, he searches new heights and conquers seemingly impassable barriers. Nothing impedes his striving to carry the message of the broadest pan-human communion. His latest

message coming from the heart of Asia, synthesizes the spirit of his works and confirms the New Reality. This is seen in the last paintings of the great Teachers of all ages, in whose works he sees indications of the world unity. Roerich, artist, writer, thinker, leader sees us approaching the day of his New Reality, when the most idealistic is transmuted into the most practical, when brotherhood as the result of the united creation in the life, will proclaim: "Love, Beauty and Action," which are the shields of Roerich, and in the name of which he has attained his highest victories."

Nicholas de Roerich is also the originator of the Roerich Peace Pact, a world-movement to protect treasures of Art and Science from destruction in times of war and unrest, and to educate public consciousness towards the veneration and appreciation of cultural achievements of humanity. The Roerich Banner of Peace, showing three spheres in a circle, is the emblem to protect places of cultural treasures, similarly as the Red Cross flag protects hospitals, etc. The Union Internationale pour le Pacte Roerich recently held its Second World Conference in Bruges, Belgium, to bring into life and to spread these wonderful humanitarian ideals. In dedication of the Banner of Peace, Nicholas de Roerich has recently painted a remarkable canvas: "The Great Mother of the Banner of Peace," showing the Great Mother,—Raj Rajeswari—holding the Sign of Peace and Culture. This painting has been unveiled at the opening of the Conference in Bruges and forms part of the Bruges Branch of Roerich Museum.

D. A.