FLAMMA

Edited by
"FLAMMA" Inc. Association for Advancement of Culture.
313 E.Union Street
Liberty - Indiana - U.S.A.

No. 1 SUMMER 1938

Contents:

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FLAMMA

A QUARTERLY

No. 1 SPRING 1939

FLAMMA, Inc.
Association for Advancement of Culture
313 East Union Street
Liberty - Indiana - U. S. A.

FLAMMA

INC.

[redacted]

Flamma, Inc. Association for Advancement of Culture, in enlisting co-workers and establishing centers in the various states, sounds a timely call to action in the cause of cultural progress. Co-operating with individuals and groups throughout the world, Flamma is dedicated to the enhancement of cultural life everywhere.

This new movement issues from the realization that in many hearts there burns a sacred flame, each nurtured by the same universal Fire ; and that these hearts must find each other and unite, speaking the common language of the future.

The two guiding spirits of Flamma, Mme. Helena Roerich its Protector and Prof. Nicholas Roerich its Honorary President, have pointed out, that co-operation in striving toward beauty and knowledge is at present an absolute necessity for the very salvation of humanity. Prof. Roerich, world-renowned artist, writes : " In the present difficult hour, at a time of utmost world tension, the possibility is offered of uniting upon the noble, unifying concept of Culture, which is the testing stone of inexhaustible youthfulness of the heart ".

Recognizing that the world peace problem must be solved by the positive method of cultural co-operation rather than through the intricacies of military treaties, Flamma, as one of its aims, endorses and promulgates the Roerich Pact and Banner of Peace, which has been officially signed and adopted by the 21 countries of the Pan-American Union, including the United States, and is now open to ratification by all the nations of the world.

The scope of activities of Flamma broadly includes the fostering of scientific study and research ; the cultivation of art appreciation through the arranging of exhibitions of old and modern masters ; and the stimulation of creative endeavor through the promotion of exchange of works of art and the publication and exchange of literature.

In sending its appeal to numerous hearts imbued with the same spirit of service to humanity, Flamma offers the noble thought of its Honorary President, Nicholas Roerich :

" Our heartiest wish is not only to attract co-workers to our activities, but to give them the full possibility to become fellow-creators, fellow-builders of the new steps of Culture."

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313 East Union Street, LIBERTY, Indiana, U.S.A.

No.1 SUMMER 1938

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Subscription	U.S.A.	FRANCE	INDIA	Elsewhere :
Annual :	1 Dollar	35 Frcs	Rs2/8/-	4 Shillings or 12 Int.Coupons *)

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INSTITUTE OF ALLIED ARTS

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MUSIC - PAINTINGS - SCULPTURE

INTERIOR DECORATION - GRAPHIC ARTS

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***

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O N V I G I L !

On vigil ! Let this be the motto of "FLAMMA", our new Quarterly. The guardians of Culture make no division between countries and creeds. They have but the one ideal of advancement of Culture as their aim. At the present moment when the world is in turmoil, confusion and fear of war, we wish to affirm the only panacea, proclaimed by our venerated Leader Nicholas Roerich - that true peace can only be achieved by Culture: "Pax per Cultura". Only through culture can the consciousness of people be expanded to the understanding of true fellowship, brotherhood and cooperation. Because we must face the reality, we have to say that no mechanical agreements can bring a lasting assurance of peace, until the very hearts of the people are ready for the understanding and veneration of the permanent real values, which have built the progress of humanity.

On vigil we must be, against every form of vandalism. We must raise our voice for Truth and Justice and for the safeguarding of Beauty and Knowledge. Unfortunately we cannot say that vandalisms which took place in the past, do not occur again nowadays. The ruins and destructions of the past which we wtiness with sorrow, again remind us that, hélas, in our times similar devastations take place again. Can we say that Science and Art are sufficiently protected? Can we say that the life of scientists and artists is an easy one? Many books have been published and many more should be written about the partyrs of Art and science. We see how great Teachers and Philosophers throughout all ages have been procecuted. The treasures of Art and Science and Philosophy are universal - they are the property of the whole world. And their defense is also the duty and task of the whole world. In such a universal problem we must discard aspects of national chauvinism. History teaches us how the epoch of the great Rénaissance had been created upon the foundation of the experiences of many nations. Men pass but their creations remains.

On vigil should be public opinion. No one has a right to say that vandalism and calamities do not concern them. Every human being has the noble duty to

defend the world's treasures and no one has the right to say that such defense is their neighbour's business and not their own. During a catastrophe people may be divided into three groups - those who wholeheartedly hasten to help, those who remain watching from afar in curiosity, and thirdly those who rush away to hide themselves in order not to become "entangled in a mess". Nowadays humanity is already a unit in many respects. Man has conquered distances, seas, and the air, man is no longer the lonely troglodyte; no one has a right to say "apres nous le déluge". New noble duties arise and man has no right to decline them.

On vigil ! - explaim the bearers of Culture. They shall always be in the first group - of those who self-sacrificingly rush to help, to build, to labour untiringly. Indeed the ploughfield of Culture is immense. Single efforts have to be united into powerful units. Many organizations in the name of culture exist. We greet them all. In this domain there can be no division, no enmity. Everyone has room to express his abilities. And let him know that his efforts for the one great cause of advancement of culture shall be welcomed by seen and unseen friends. Their voices constitute public opinion - this powerful motice force. Public opinion, like an all-penetrating clarion call, can ulpift the consciousness of humanity and it opens the gateways to the young generation for the coming better Future !

"Flamma".

T W O P O E M S

by Rabindranath T a g o r e .

(For FLAMMA Quarterly)

I.

I have felt your muffled steps in my blood, Evermoving Past,
have seen your hushed countenance
in the heart of the garrulous day.
You have come to write the unfinished stories of our fathers
in unseen script
on the pages of our destiny;
You lead back to life the unremembered designs
for the shaping of new images.
Is not the restless Present itself a crowd of your own visions
flung up like a constellation from the abyss of dumb night?

***

II .

My heart sings at the wonder of my place
in this world, world of light and life ;
at the feel in my pulse of the rhythm of creation
cadenced by the swing of the endless time.
I feel the tenderness of the grass in my forest walk
the wayside flowers startle me:
that the gift of the infinite strewn in the dust
wakens my song in wonder.
I have seen, have heard, have lived ;
in the depth of the known have felt
the truth that exceeds all knowledge
which fills my heart with wonder
and I sing .

***

(Translated by Rabindranath Tagore
from original Bengali poems).

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from original Bengali poem)

The Private Secretary,
to H. E. Prof. Node Roerich,
Naggar, Kulu, Punjab

Please sign and return as receipt
of these blocks.

8/26/4/38

FLAMMA

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which is never scorched. When hoary Sanskrit works which supply the bed-rock of our culture are unearthed, translated and broadcast, we have evidence of and a contribution to this re-growth, although renaissancic efflorescence can be visible only in original works.

Anyhow from the stand-point of contribution, we feel extremely grateful to Pandit Subrahmanya Sastri. He has rendered a very easy translation of the original Sanskrit slokas; given almost a literal word by word meanin[redacted]orks —such as Jathakabharana Hara-Ratna and Swarachintamani for interpretation, which vouches for the immense pain he has taken in order to make one have a correct and complete idea on the subject. And the subject is tasty,—we wish we had more explanations and a commentary as well, with a less skippy translation we notice in some places.

M. R. N.

Machine Room Hints.—By G. C. Natarajan, Superintendent, Govt. Printing, Central Provinces. Pages 152—Price Rs. 2.

Within the short compass of 150 Pages the author has set forth the varied difficulties the Machine Room assistants are daily experiencing, and from his own wide experience of about 30 years in the trade, he has suggested the remedies to overcome the difficulties. The book is divided into six parts,—General, Machinery, Ink, Rollers, Paper and Miscellaneous—each section of which will be equally interesting both to one already in the trade and the novice. The book really supplies a long felt want in that it gives very concise, but exhaustive notes on practically everything in Printing. The printing and get up of the book leaves nothing to be desired.

An Atlas of Indian History.—by E. W. Green, B. A. (Oxon). Macmillan & Co., Ltd. Price Rs. 2.

This is a work which one likes to look through; and this is saying a good deal with regard to an atlas. After looking through many of the earlier atlases we have often pictured India as a collection of whimsical pieces of land which remain adhering to each other for some time and all on a sudden fall into a different arrangement. But the work under review has been eminently successful, due mainly to the clever system of colouring adopted and the lucid, comprehensive notes under each map to impress on the reader the continuity of history. Another commendable feature noticeable is that India has been depicted in her relative

positions with the other parts of the World, which have gone to influence her history. The Editor has also taken care to bring out the influence of India's physical features on the course of her history. We have no hesitation in saying that the Editor has more than achieved the aim set forth in the Preface—" To indicate the extent and importance of India's external relations and emphasise the fact that India has never been an isolated country but 'a link in a great chain of countries' ". We would very much like to see the book prescribed for School use.

[redacted] **Madras, 1937.** By T. M. Satchit, Published by the Pearl Press, Cochin. Price Rs. 5.

The editor and the publishers of this reference book have to be congratulated for the neat get up and printing of the publication. The editor has used great discrimination in his sketches of the personages. But, it cannot be said that all the persons referred to are distinguished, or that the work exhausts the list of distinguished persons in the presidency. It is invidious to cite instances. Nor can it be claimed that all that ought to be said about the distinguised personages or princes have also been said. We will cite but one instance. In the sketch given of H. H. The Maharaja of Travancore, it is stated :—" He is the first ruler of the State to cross the seas which in itself is an index of his progressive spirit." But surprisingly enough no mention is made of the famous Temple Entry Proclamation.

We may also point out that this work has a very limited use. It would have been better if a more comprehensive Directory is undertaken and " Who is Who " is made only a section of the same.

The book also contains fine photographs of several distinguished personages, princes, zamindars and noblemen of the presidency.

USA

ARSUNA, Inc. under the able guidance of Mrs Clyde Gartner, continues this season its activities in the field of art and culture. Besides their own premises, in which an art school, lectures, recitals and reunions are held, the Museum in Santa Fe has given two of its halls in which Prof. Roerich's paintings are exhibited. Groups if paintings were further exhibited in museums of other cities in the Middle West. Amogst the recitals and lectures held at Santa-Fe the piano recitals of Mr. Maurice Lichtmann and the lectures by Dr. Edgar Hewett had great success.

The International Mark Twain Society has elected Prof. Roerich as their Honorary Vice-President. This office was previously held by the late Senator Guglielmo Marconi.

The Biosophical Institute besides a special celebration in dedication to Prof. Roerich's Jubilee, from time to time arranges lectures dedicated to the art and life of Prof. Roerich. Reprints of a previous lecture by S. Montlack "The World of Roerich" are available through "Flamma", Inc.

Reprints are also now available of Prof. Pavel R. Radosavljevich's Biography of Prof. Roerich from "The Educational Forum, Jan. 1938, New York" "Spirit of Roerich's Cult-Ur or evneration of Light in modern Education" this being a symposium of lectures delivered at the New York University. Members will already have received a copy of it.

In many magazine of the U.S.A. and India reviews have appeared of "CULTURE" by Richard the eminent poet of Latvia Rudzitis, recently published in translation by "FLAMMA", Inc. This book has previously had a Russian and Latvian edition. Copies are available from "Flamma", Inc. at 25 cents.

Mrs Naiad Key has dedicated two poems to Prof.Roerich's paintings entitling them "Star of the Hero" and "Shambhala" and another poem to Mr.M.Lichtmann's Beethoven piano recital.

Dr.Cesar Diaz Cisneros , Judge of the Supreme Court of Justice of Buenos Aires has published his lecture, which he delivered at the Instituto Cultural Argentino, in Spanish, under the title "El Pacto Roerich y la Obra Filosofica y Artistica de su creador".

The art world of the United States has suffered a great loss by the passing of Dr.Robert Harshe, Director of the Art Institute of Chicago. In this connection we recall his authoritative opinion of Prof.Roerich's art; "Roerich's message gies beyond Museum walls. He has been a tremendous influence on American Art". Dr.Harshe in 1920 had invited Prof.Roerich to visit America for a Museum exhibition tour.

Mrs Sina Lichtmann, furthering educational activities, has read a series of lectures in the Biosophical Institute, Women's Clubs in New York and other States, some of which were illustrated with lantern slides.

Dr.D.C.Mobley, chairman of the Faculty Council, has proposed a series of interesting summer lectures, in which all teachers can participate in their special fields.

Miss F.R.Grant, Director of Roerich Museum Press, is delivering series of lectures on subjects of the Orient in various clubs of New York and Boston. Readers will remember her lecture on Prof.Roerich's art and life during the interesting Commemorative Bibliographical Roerich Exhibition held at Boston some time ago.

The Delphian Society of Chicago has recently published two further illustrated volumes dedicated to modern artists . It is very praiseworthy that such a widely spread Society gives such an important place to art and acquaints its members with the latest art movements.

With great satisfaction we follow the growth of the Museum of Modern Art in New York. Although founded but several years ago, its membership has already reached over 60,000, exhibitions are continuously held, new valuable acquisitions added and many books and publications on various subjects are regularly issued.

NEWS FROM ~~THE BALTIC~~ EUROPE,

"Le Musee Roerich"and"L'Association Francaise Nicolas de Roerich" have recently moved to more central quarters, and are now situated in the Palaias, Royal, 7 rue de Valois, Paris -I . The Helena Roerich Hall, besides its permanent collection of Prof.Roerich's paintings ~~xxx~~ contains also the collection of ealier paintings by Prof.Roerich, donated by Princess Sviatopolk-Czervertinska from the Collection of Princess Tenisheff. The Secretary-General Dr.Georges Chklaver continuously delivers lectures on the International aspect of the Roerich Pact and Banner of Peace in various associated societies.

Prof.Geouffre de Lapradelle, Membre of the Comité ~~Roerx~~ du Pacte Roerich, has recently published in the Paris "Nouvelles Literaires" ~~xxx~~ an appealing article drawing the attention to the great significance of the protection of cultural treasures, which aroused such great interested that the editor decided to publish a special series of articles from eminent politicians and cultural leaders, dedicated to this subject.

The Russian Historical Cultural Museum in Praha has opened in May a special Hall dedicated to the art of Prof.Roerich. This collection includes also three paintings by Svatoslav Roerich, one of which being the latest protrait of his father.

The Board of the Russian University in Praha has recently elected Prof.Roerich a ~~Honorary~~ Member of the Russian Historic-Cultural Museum.

The Proceedings of the Baltic Congress of Roerich Societies have just just been published under the Title "Zelta Gramata" (Golden Book in dedication to Prof.Roerich Jubilee ~~xxx~~. This book contains messages and greetings received for these occasions from all over the world.

Mr.Barnett D.Conlan, in Paris, has just completed his monograph on Prof. Roerich, which shall shortly be published. Mr.Conlan's poems also appear later from time to time in the Indian Press , as for instance: "Magi", "Archangel of Asia","Apocalypse", "Flame", "Signal", "Ivory Flute","Antiphony" etc.

In Esthonia a new Roerich Society is in course of formation, including the following founders:

Mr. Rannit has read lectures on the radio and in Esthonian Society and has published several articles dedicated to Prof.Roerich's art.

Mrs S.Rynkevitch has read a lecture on Prof.Roerich's art, illustrated with lantern slides, at the in Warszawa and the artist K.K.Vroblevsky has request Mrs S.Rynkevich to deliver a similar lecture to the Art Association of Warsaw.

In the Kaunis Kodu Esthonian art magazine #1 1938 on the front page a Massage by Prof.Roerich to the Academic Art Society of Esthonia has been published with a reproduction of Mr.Svatoslav Roerich's portrait of Prof. Roerich.

In the London magazine "The Scouter" an article by Colonel A.E.MAHON, D.S.O. Jan.1938 "The Roerich Banner of Peace - What it is" has appeared.

In the art Section of the Tallinn newspaper Paewahlet Mr.Rudzitis article on Prof. Roerich Nov. for IV Dec. - for III is better . has been published.

In the Lithuanian newspapers several articles on the Roerich Pact has appeared as well a reproduction of Mr.P.Tarabilda's drawing "PAX BALTICA PER CULTURA.

In Warsaw "Infinity" has been published in Polish "Bezpredelnost".two volumes.

Dr.Roberto Assagioli, Director of the Istituto di Psicosintesi in Rome, know for his research in the field of parapsychology, and Mme Assagioli have arranged in their Society a special room decorated with reproductions of Prof.Roerich's paintings.

Several members of the Latvian Roerich Society, like Dr.Harald Lukins and Mr.G.Blumenthal, arrange from time to time visits of friendship to neighbouring Roerich Societies and friends. The last journeys were made to Lithuania, Finaldn (by air), Czechoslovakia, Estonia. Such reunions contribute very much to the estasblishment of cordial relations.

In Riga the Latvian translation of Leaves of M's Garden II, - Morij Lapas has been published.

On the pages of "Occultism and Yoga," published by Dr.Alex.Asejev in Beograd, many interesting articles dedicated to most vital questions of life constantly appear. On the latest issues was dedicated to the problem of Atlantis.

Dr.Dobrovalska-Zavadska, member of the Association Francais N.de Roerich in Paris, has recently receive a prize for her activities in the field of Scientific research, from the Academy of Science French .

A member of the Latvian Roerich Society, Mr.Alex.Klizovsky has published his book "Psychic Energy" in Russian. All treatises dealing with the Teaching of Life are always highly welcome.

In connection with the recent Baltic Congress, the Latvian Society of Friends of Roerich Museum has opened sections of paintings by Latvian, Lithuanian and Esthonian artists.

These collections include such well known artists as J.Rosenthals, J.Valters, R.Stilbergs, ~~Albert Prande~~, J.Kuga, L.Liberts, A.Prande A.Annuss and K.Miesnieks etc.

The Lithuanian Roerich Society has presented to Prof.Roerich a large bronze medal by P.Tarabilda in commemoration of Prof.Roerich's Golden Jubilee. This is the third medal struck in Prof.Roerich's honour, the other two being one by Henri Dropsy and the other presented by the city of Bruges on the occasion of the Second International Conference held at Bruges.

Dr.Emile Schaub-Koch, member of several Italian Acamdemies, a great admirer of Prof.Roerich's art, has undertaken the writing of a series of articles, as "Roerich,Segantini,Hodler", "La Mission de Nicolas Roerich", "Mage et peintre", "De Mantagna a Roerich", "Les vision creatrice de Roerich",etc. one of which it is hoped to publish in a subsequent issue of Flamma Quarterly.

Mrs Draudzin ~~of the~~, Chairman of the Woemn's Section of the Latvian Roerich Society is arranging during the summer season several cultural events for the Youth. This movement is under the protectorate of Mme Helena Roerich who greatly sponsors the woamn's movements in many parts of the world.

On April 7th there took place in Bruges under the Auspices of ht Societe Intellectuels Flamands a meeting for furthering the Roerich Pact. Mr.Camille Tulpinck, President of the Union Internationale pour le Pact Roerich and Fondat on Roerich prop pace arte scientiae et labore, in memoriam Alberti Regis Belgarum, took an active part in ~~these celebrations~~. this convention. Mr.C.Tulpincks also reports that lately the Foundation's

Museum has been enriched by several donations from the City of Paris, The Princess Bourbone, anx the Travancore Government, etc.

NEWS FROM INDIA .

The Roerich Center of Art and Culture in Allahabad has published a series of art monographs in connection with exhibitions held at the Municipal Museum of Allahabad. These nine illustrated volumes give a beautiful picture of the art movement in Central India. Rai Bahadur Pandit Braj Mohan Vyas and Ram Chnadra Tandan, the Joint Secretary of the Center, have to be congratulated on their excellent artistic activities.

Besides the Roerich Hall which has recently be enriched by six more paintings of Prof.Roerich and two paintings by Svetoslav Roerich, the Allahabad Museum has recently opened two halls dedicated to the art of Dr.Asit Kumar Haldar and Brahmachari Angarika Govinda. The Allahabad Museum has recently also been enriched by Tibetan tankas collected by the Rev.Rahula Sankrityayana.

The Nagari Pracharini Sabha (one of the oldest Literary Societies of India) in Benares has issued a national appeal for the erection of a new Building for the Bharat Kala Bhawan (Museum of India Art), which also has a Roerich Hall. The Nagari Pracharini Sabha has recently elected Prof.Roerich its Honorary Member.

Recent publications in India on the art of Prof.Roerich include: "The Art of Roerich" by E.Gollerbach, published by the Twentieth Century; "Gurudev Nicholas Roerich" by K.P.P.Tampy with a Foreword by Dewan Bahadur K.S. Ramaswami Sastri. Essays by Prof.Roerich appear reluarly in the "Scholar", als in the "Educational Review", "Maha Bodhi Journal", "Twentieth Century", "Vision", "Peace", "Mira","Prabuddha Bharati", etc.,etc.

Roerich as poet (in Bengali) by Ch. A. Mr. Ks

Mahon

Recently the following

The St.Mira High School for girls in Hyderabad Sind, which is under the leadership of Sri. T.L.Vasvani has recently asked Madame and Professor Roerich for their inspiring messages and photographs for their magazine, which will appear in the next issue.

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A new magazine under the title of "Achal" has recently been published in vernacular in Almora. The magazine started with a two leading messages by Sir Rabindranath Tagore and Prof. Roerich. Prof. Roerich also contributed an essay "Sacred Ashrams" to this magazine

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Recently the following books have appeared with introductions by Prof.Roerich "Psalm of Peace" of Guru Arjun rendered in English by Prof.Teja Singh (Oxford University Press Edition) and "The Ships and Boats of the Ajanta Frescoes by M. Fathulla Khan. Several societies, like the Delhi Students Federation, The Boy Scouts Association in India, etc. have received, upon their requests, messages of greetings from Prof.N.Roerich.

IMAGE OF A BODDHISATVA

(Dedicated to Nicholas Roerich).

This Boddhisatva of the Art of Wei
Maintains a solemn, slender, silver beauty.
A peony, silver peony casts a grey
And pearl-like image in the frame; our duty
Is to combine their images, the one
Of many thousand years and this - of June.

Paris. Barnett D.Conlan .

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GRATITUDE .

By Gene Fosdick.

It is said: "How wondrous is gratitude ! It kindles so easily the fire of the heart, it fills the spirit with nobility. One should especially develop gratitude because gratitude is the sister of loyalty."

May we not also say that gratitude is the respect of service? The spirit, humbled before an evidence of service, salutes in deep admiration this selfless display of a flaming heart, through the expression of gratitude. Such a necessary emotion in the scheme of perfection, it imbues with the desire to imitate or to reimburse. A feeling which tenderly and subtly guides to a new understanding of the constructiveness of sacrifice.

Oppositely it is evident that ungratefulness attests to the blindness of the spirit which prevents recognition of the majesty of service, and to supreme ignorance which numbs the heart into stagnation with selfish greed. Let us avoid this ignobility and recognize that this tender reward of the heart balances in the beautiful perfection of Divine Nature a service

given for the general good. Another evidence of the unfailing justice of the heart as the fulcrum of human striving. And with sincere hearts let us cultivate this beautiful blossoms in the wreath of achievement with which we shall adorn the foundation of the future.

THE MISSION OF WOMAN.

By Richard Rudzitis.

> "Verily, We revere the great Principle of Woman. Verily, We revere the giving Principle, which creates the life of Beauty and of the Heart".
>
> "Fiery World" III-(194).

In the Culture of Beauty of the Future an especially great role shall belong to woman. In her hands is already now the sacred fire of the hearth; to adorn, to replete everyday life with the harmony of the Beautiful - is her task. But her essential mission is incomparably greater: the spiritual beauty of woman, like invisible rays, penetrates the vibrations of the soul of her husband and children, given them benevolent impulses and drawing into the radiant creative rhythm. Yet the significance of the spiritually radiant woman lies far beyond the limits of her family. With the wise light of her heart, a heart that has realized and that follows the highest Laws of Cosmic Harmony, with the light of her spirit-knowledge, she transmutes all her surroundings and, being on the path of a higher development, she transfigures also human consciousness, giving it new colours and tones. It was the mission of woman also up to now to kindle the fire of the spirit, to inspire and uplift man, to set aflame courage, enthusiasm, heroism, to love and to sacrifice herself. If man often serves the destructive force, woman creates life, she is the bearer of life, she blesses life and she is the great creative and purifying principle of the world. And especially is to the woman-mother given the primordial power over the soul of the new-born. Only through the wonderful fire of her heart can the child enter into the province of future beauty.

If only every woman-mother would realize her entire unlimited responsibility. If she would purify, beautify and would render her body and spirit as the holy temple for her unearthly guest, for the visitor from far-off spheres. If she would desire to become truly worthy to carry the miracles of all miracles under her heart, sincerely striving to become her-

self beautiful. She should be like Mary (Miriam) in the Eastern legend, who with the powerful faith of her heart sings the lullaby to her child: "Let the people consider you to be a peasant, but I know, dear son, that you are a king!"

Similarly every mother should set herself the same aim: I want to give life to a King of the Spirit, the bearer of highest Beauty on earth. This call of the mother should be truly pure and consecrated in love, the call should emanate from the fiery depths of her thirst for self-perfectioning and for the common good, and then it will receive the deserved answer. If the hearts of all mothers would unite in prayer to the Highest, then the world would be miraculously transmuted, it would be transfigured through the consciousness of children - the future members of the community of the world!

Thus to woman is also ordained a cosmic task, which she must fully realize; the task to transmute the lower, the coarser nature of humanity into a higher, radiant one, to prepare the path for the distant traveller of the universe, to refine and spiritualize his body, to educate his beautifully resounding soul, and to uplift fierily his spirit. And woman, with the sensitive wisdom of her heart, will be able to move forward the world!

Therefore the words of the Latvian poet Rainis sound as if in the perspective of the future:

"The entire beauty of life comes from woman,
Without her we would not be able to carry the burdens of life, -
The whole love of life comes from woman,
Without her we would live in darkness and hatred...
From the heart of woman emanates a radiant tender might
Which will not be extinguished, until it conquers! "

The victory of woman will begin, when the lost equilibrium between the

tho Principles will again be reestablished, when woman will be free, both socially and spiritually, when woman shall be able to stand on the sacred vigil in the Coming Temple of beauty of life, when the abundantly loving heart of woman and the creative ~~xxxxxxxxxxxxxx~~ activity of man will be united in the highest beauty of friendship and constructiveness and when man and woman in mutual harmony will transmute our planet.

(From "Realization of Beauty will Save"
by Richard Rudzitis.)

THE ROERICH PACT & BANNER OF PEACE.
(A Historical Skotch)
By V.A.Shibayev.

There are periods in the history of the world, when when some great new ideas are introduced, beneficial for the whole of mankind and they always mark the beginning of a new era with far-reaching new effects and create new condition of life. The ordinary man in the street is not always aware of the great importance of such turning points in history; but as human consciousness expands and as man finds himself more and more a conscious co-worker in the great cultural, religious, artistic, social, educational, scientific, economic and endless other fields of world constructiveness, it becomes imperative that he pays attention to, urges and supports these great movements, which improve life as a whole and ultimately also his personal achievements, inasmuch as he contributes them to the benefit of wider circles of humanity.

There are numerous such turning points in the history of mankind. The abolition of slavery (1833-1864), the protection of child labour in factories, the right of women for parlamentary franchise and equality (1918-20), international agreements regarding law (1922), labout (1919), post and telegraphs (1865-74), commerce (1920), airways (1919), the grea idea of founding the International Red Cross Society in 1864 (conceived by Henri Dunant) and many other such in-

ternational treaties are now regarded as self-understood and one dreads to think of the chaos which would befall the world, if these ~~world~~ agreements were suddenly abolished.

The most important new contribution to this improvement of world conditions is the Roerich Pact and Banner of Peac for safe-guarding the world's cultural treasures from annihilation through warfare and vandalism or in times of so-called peace from destruction through neglect, lack of understanding, internal~~ional~~ ~~militi~~ties. Under this Treaty the signing parties bind themselves to honour, promote and protect the cultural achievements of human genius, just as the Red Cross protects mankind from physical sufferings.

Professor Nicholas Roerich conceived this great idea already as far back as 1904, proposing it then to the Society of Architects in Russia and again in 1914 during the Russo-Japanese war to the Russian Government. Though received with great interest, actual warfare delayed the international adoption, but in 1929 the Pact, drafted according to the codes of international law by Dr.G.Chklaver, Doctor of International Law and Political Sciences of the Paris University, ~~of~~ was formally promulgated in New York. The Pact provides that:

> Educational, artistic and scientific institutions, artistic and scientific missions, the personnel, the property and collections of such institutions and missions shall be deemed neutral and as such shall be protected and respected by belligerents...The Institutions, Collections, and Missions thus registered desplay a distinctive flag which will entitle them to special protection and respect on the part of the Governments and people of all the High Contracting Parties. (articles I and II).

This Banner, designed by Prof.Roerich, is a white flag on which in magenta colour are shown three spheres in a circle. To mention but a few of the interpretations of this symbol,-

it may be taken to represent Religion Art and Science as expression of Culture or the Past, Present and Future achievements of mankind protected within the circle of Eternit

A Committee of the Banner of Peace was founded in 1929 in New York and in 1930 two committees were inaugurated in Paris and Bruges respectively.

The First International Conference was held in Sept 1931 and it resulted in a most enthusiastic response from all the different fields of world cultural activities. The first volume of adherences, messages and letters of support by cultural institutions and leading persons from all part of the world was published the same year.

On August 8th and 9th, 1932 the Second International Conference took place in Bruges which met with still greater enthusiatic response and resulted in the foundation of the "Fondation Roerich pro Pace, Arte, Scientiae et Labore".

A great step forward was accomplished in 1933, when on Nov. 17 and 18 at the Mayflower in Washington the Third International Convention of the Roerich Pact convened when diplomatic representatives of 36 nations participated. The proceedings of this Convention, which the Director of the Pan-American Union rightly defined as "one of the most successful meetings ever held in Washington" have been published in book form. Insummarizing this interesting book, one may say that - augmented by a colossal number of written endorsements from individuals and institutions in all branches of life - all speakers at the Convention advocated the acceptance and the Convention passed the unanimous rsolution to adopt the Pact and to "recommend the adoption of this humanitarian measure to the Governments of all Nations" for "adoption or adhesion by unilateral

action through proclamation of the executive; by bilateral action through international agreements and by multilateral action through declaration of international conferences".

In December 1933, the Seventh Conference of the Pan-American Union at Montevideo, also passed the unanimous resolution to accept the Roerich Pact and to urge its members (the 21 republics of North, Central and South America) to sign the Pact.

Thus on April 15th 1935 in the office of the President of the United States, at the White House in Washington, th Treaty of the Roerich Pact was signed by all the twenty-one countries of the Pan-American Union: The United States, Argentine, Bolivia, Brazil, Chile, Colombia, Costa-Rica, Cuba, Dominica, Equador, El-Salvador, Guatamala, Haiti, Honduras, Mexico, Nicaragua, Peru, Panama, Paraguay, Uruguay, ~~xxxx, Colombia~~ and Venezuela.

The Secretary of Agriculture, who had been officially empowered to sign the Treaty on behalf of the United States, made the following statement in regard to the Roerich Pact:

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In Europe, besides the Committee of the Roerich Pact in Paris (at the Musee Roerich, Palaias Royal, 7 rue de Valois) there are many other Pact Committees actively working in Bruges, Bruxelles, Prague, the Baltic States, Bulgaria, Rumania, etc. The great importance of the Roerich Pact, besides the actual protection of world cultural treasures, lies in its enormous educative value and the subsequent raising of the general cultural level. To make people understand the real values of their own national and other nations' contributions to Culture, means to uplift the very outlook on the purpose of human existence - it means to stimulate them to create such cultural treasures themselves, to turn their efforts towards higher ideals.

Reprinted from FLAMMA, Nos. 3 & 4, Winter, 1938.

Pearls of Wisdom

Love can create universes. Love and Wisdom are one.

" *Leaves of Morya's Garden* ".

Where shall one direct one's consciousness? Verily to the true Infinite. Therefore it means that it is time to pass from the coarse layers of matter to the research into most subtle energies.

" *Agni Yoga* ".

Every one on the way to Us must strive to creativeness, consciously directing his perception.

" *Hierarchy* "

Command thy heart to come as close as possible to the Teacher. If words are necessary for the affirmation of the Teacher, begin to converse with the Teacher as though He were beside you. It is not necessary to expect an answer from the Teacher only in the usual words. The answer may be in numerous signs apparent, as well as remote.

" *Heart* ".

Intolerance is ignorance. And having dispersed essential ignorance with science, we may feel that science and art are one.

" *Realm of Light* ".

And one should not forget the favorite pastime of Buddha with His disciples during moments of rest. The Teacher cast into space one word, on the base of which the disciples built an entire thought. There is no wiser test of the condition of consciousness.

" *On Eastern Crossroads* ".

Among the disciples there were some who preferred the solitary life. About these who isolated themselves too greatly, Buddha said: "A solitary life in the forests is useful to him who pursues it, but of little help to the welfare of men".

" *Foundations of Buddism* ".

Pearls of Wisdom

And if thy right eye offend thee, pluck it out and cast it from thee: for it is profitable for thee that one of thy members should perish, and not that thy whole body should be cast into hell.

"New Testament" St. Matthew.

Yoga is hard to attain, methinks, by a self that is uncontrolled; but by the SELF-controlled it is attainable by properly directed energy.

"Bhagavad-Gita".

We work and toil, and allow our chelas to be temporarily deceived, to afford them means never to be received hereafter, and to see the whole evil of falsity and untruth, not alone in this but in many of their after lives.

"The Mahatma Letters".

Men who do not know, work to gain wealth and power, but these are at most for one life only, and therefore unreal. There are greater things than these—things which are real and lasting!

"At the Feet of the Master".

Within you is the light of the world—the only light that can be shed upon the Path. If you are unable to perceive it within you, it is useless to look for it elsewhere.

"Light on the Path".

Saith the Great Law: "In order to become the Knower of all Self, thou hast first of Self to be the knower."

"The Voice of the Silence".

There is no other Path, no other way to find the true self, save through effort and suffering. It is the strain, the stress, the exercise of power, that gives the final victory.

"From the Mountain Top".

#3x4

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"*From the Mountain Top*".

THE ART MOVEMENT.

The Machine Age.

The ' Machine Age ' is a term which sounds unpleasant to many ears, and there are still those who, after the manner of the ancient Lollards , would like to do away with machines altogether. They hold that the machine is an enemy of the spirit and a power which is ultimately destined to destroy Art and root out all religious feeling.

This attitude, however , is becoming rarer every year and most people are now 'machine minded' ;that is, they have a lively perception of what the machine can do to introduce light, cleanliness, order, speed and precision into daily living.

Since no one can change the course of events - which show that we are at the threshold of a Machine Age and that the machine has come to stay - it is preferable to recognize how much better we are with it than without it.

The growth of Machinery constitutes the greatest revolution in history , and one besides which all other revolutions are insignificant . It is Machinery that will probably build the foundations on which the religious, artistic , social and political constructions of the future are to be built.

We are still at a period of transition , during which the machine is often an aesthetic and social nuisance, it is too soon to speak conclusively of the beauty of the Machine Age. And yet such a thing exists. It can be seen hinted at in many a picture of Cezanne and in the work of many modern sculptors and architects.

It is a beauty inspired by the same spirit as that which created machinery and is not something derived directly from the machine itself.

And here lies the distinction between the genuine artist and the psudo-modernist. The first works from within, by inspiration, and a sheer love of Art and of the materials of which his Art is compounded ; the second takes and copies from without in order to illustrate some preconceived theory.

The composer who introduced a propeller into his orchestra only showed that he had little real feeling for music or machinery.

If Science, Art and Religion are to be the synthesis of the future , then it is permitted to look for an Art with a power and beauty which correspond to the vital and dynamic character of this scientific age of machinery.

Such an Art already exists - it is that of the New Architecture.

Following on the New Tradition which held sway during the first quarter of the present century, there came the New Pioneers with a technique of ferro-concrete construction.

This type of building is now universal and, in America, where it has towered up into immense cliffs of architecture, it has begun to hint at fabulous possibilities.

The result is a new aesthetic which may be said to be that of the machine.

With Perret and Le Corbusier in France and Oud in Holland , ferro-concrete buildings possessing all the directness and dynamic character of machinery began to replace the older and less technical type of building.

The work of such a pioneer as Oud is remarkably convincing . It is functional , that is eminently adapted to its purpose, and its rhythmic handling of volumes and planes clearly points the way towards a new aesthetic. As Oud himself has told us : " The New Architecture will be able to outvie even classical limpidity."

There is much in the work of pioneers like Perret, Le Corbusier, Oud and Lurçat which annoys many, by its austere simplicity, its entire absence of all ornament or decoration.

Ornament, however, would have added nothing to the attraction of such a style , and , infact, would have destroyed the beauty inherent in its rhythmic form and proportioning.

Architects, who have a sense of the future , esteem that this new type of building, which has emerged along with the work of the engineers , is the greatest of its kind since the Middle Ages.

It is a style like that of the great Cathedrals, original, organic, eminently vital. It recalls that athletic sense of fitness which the Parthenon imparts - and it is all around us.

We have only to glance at the beauty of some fine car, airplane, locomotive, or a liner like the 'Normandie' to perceive a new beauty, a dynamic style based on the mathematics of the machine. It is significant that Chartres has something of this. The way in which t the towers thrust up into space as sheer as any modern engineering feat , brings this wonderful cathedral into line with the towering architectures of the modern spirit.

It suggests that both belong to ages of great style, great creative energy, and that in between , is a period of heterogeneous styles, largely decorative, answering often enough to the frivolous demands of a wealthy bourgeoisie.

The importance of this New Architecture lies not so much in what it has accomplished - in the actual buildings set up by Perret, Le Corbusier Lurcat, Oud, Gropius or Behrens - as in its clearance of accumulated rubbish, its stress on the sheer beauty of what is dynamic.

Much of the work is tentative, but it points the way towards a living style , a style which emerges from the life around us. In some ways this is much more than the architectural traditions since the Middle Ages have been able to accomplish.

Le Corbusier swept away by his admiration for the American 'building' and the miracle of ferro-concrete , began, soon after the war , to launch his crusade for Urbanism.

Whatever his achievement as an architect may be , his theories had an immense success, and he has done more by his writings than anyone of our time to call attention to the dynamic beauty of the new machine- conscious architecture.

He believes that the apartment building modelled on the stacked up business palace of New York, and set in its own park will be the unit of the future, and his rational city planning is a remarkable forecast of the importance of engineering in the city of to-morrow.

It is impossible to estimate the beauty of the New Architecture from its present incipient stage. Little has so far been done to explore the application of colour to ferro-concrete or its combination with glass and metal work, and these again with the setting or landscape.

The possibilities for a new beauty based on engineering and modern materials are well nigh inexhaustible.

And this brings us to another pioneer in the building of the Future, to the American engineer-architect Frank Lloyd Wright.

Neglected, to a great extent, by his own countrymen during his lifetime Wright was , in many respects, the prinniple forerunner of the modern movement.

Compared with the French engineers he seems to have been a man of larger calibre.

He was not only an engineer, but an artist possessing the genius of a great architect, prophet, seer, constructor. The more we study his work and convictions the more we that he was one of Americas' great men , possessing that large and luminous outlook which we find in Emerson and Whitman.

His building achievements are such that he is now recognized as the greatest American architect of the twentieth century.

He completely renovated the style of building, in the West, changing much of the unsightly roofing of the old order for a modern original type of architecture which was organic and took into consideration the nature of the terrain.

The beauty of his style is too individual however to lend itself to reproduction .

Like some great sculptor every building he set up showed new qualities, fresh inspiration.

His belief in the machine was as intense as that of the French engineers but he completely dominated it with his art .

In the Wright houses there is something of that concentrated plastic rhythm and proportioning that so impresses us in Egyptian sculpture, together with an immense sweep of roofline that suggests the temples and palaces of the Far East.

The style however is highly original, modern and in keeping with this age of machinery.

These buildings are made to grow, as it were, from their surroundings, they are organic and in keeping with the landscape, which, again, is often reflected into the interior.

Between such an architecture and that of Le Corbusier and his 'machines à habiter' there is a difference of direction, of inspiration.

Despite their predilection for light, air, and ample spacing, almost all the New Architects are urban , in their inspiration, above all , Le Corbusier.

Perhaps this is the natural instinct of all Frenchmen, but between the spirit of this urban-intellectual building and that of Frank Lloyd Wright there is a world of difference like that between Boileau and Shakespeare.

Wright had no faith in the money-making business, in the stacked up money-making city, which he aptly described as ' a rented aggregate of rented cells , upended on hard pavements.', and he goes on to say that " no healthy human soul may longer grow or long survive in the vicarious life of the machine made city ".

Le Corbusier in his 'Urbanism' sets out the advantages of reconstructing all our great cities on a basis of rational and scientific planning. Wright in his 'Disappearing City' shows how all such overgrown centres ought to gradually disappear and give way to architecture and acreage seen as landscape.

Both men had unlimited faith in reinforced concrete and the machine, and from a technical standpoint both have equally contributed to the establishing of a New Architecture.

But the outlook of the Urbanists is intellectual and, for this reason, narrower than the vision of such a great constructor as Wright, whose comprehension of architecture and life was always in the dynamic sense of the term - poetic, that is, creative.

His remarkable intuition and imagination led him to perceive the goal towards which all life is tending, and he saw it all the more clearly, because he was busy with its foundations - architecture.

His inspiration like that of his great predecessor Henri Louis Sullivan seems to have been drawn from Nature, whereas that of the Urbanists had its roots in abstract painting.

In drawing inspiration from Nature , and from a universal love of humanity as part of Nature, Wright touched on those deeper levels which are permanent.

There is much in the changing styles and fashions of the big city which can never be of permanent importance, and there is not a little of this in the Art of the present moment. More than half of the New Art, New Poetry, New Music, is an urban growth concerned , like the city itself, exclusively with artifice.

Art may, as Goethe said, be something more than Nature , a kind of higher or more concentrated phase of Nature, but it is certainly not a product of the dispensing chemist. In his desire then, to transport the citizen back to the woods and fields Wright showed that he was one of the world's great leaders.

In such a scheme of life he saw the importance of the great highway.

" The Romans built great roads that remain to this day. But with reinforced concrete and our modern machines, we could build better and more lasting roads and make them noble modern architecture. What greater, nobler agent has culture or civilization than the safe , open road , made , in itself, beautiful ? "

In view of the fact that road building is going forward all over the world to day and that magnificent highways are being engineered even into the most remote regions of the countryside, this is significant.

Thanks to the machine, a part of Wright's vision of the future - the architecture of the road- has already been realized.

Along these great arteries made safe for high speeds, he foresaw the movement of those centrifugal forces which would make the overgrown city a thing of the past.

Between this conception of extensive garden cities, that of the scientifically planned area with buildings stacked up higher and higher, there is perhaps all the difference between culture and civilization ; imagination and intellect.

Wright however, one cannot help feeling , is on the side of the gods, because as he puts it ' Imagination is our human divinity '.

No one has imagined in clearer outline how to construct a new world far healthier and happier than the present, with the help of the machine:

" Imagine spacious landscaped highways, grade crossings eliminated, by-passing living areas, devoid of the already archaic telegraph and telephone poles and wires and free of blaring bill boards and obsolete constructions. Imagine these great highways safe in width and grade, bright with wayside flowers, cool with shade trees, joined at intervals with fields from which the safe, noiseless transport planes take off and land."

" It is because everyman will own his acre of home ground that architecture will be in the service of the man himself creating appropriate new buildings in harmony not only with the ground but harmonious with the pattern of the personal life of the individual"

With the development of reinforced concrete and engineering such a scheme is perfectly feasible. Modern methods of locomotion , airways and wireless make such decentralization both possible and desirable for as Wright has put it : " Like some tumour grown malignant the city, like some cancerous growth is become a menace to the future of humanity."

It is in France where the old world lingers on longest that the New Architecture emerges in the most striking contrast. The new buildings attract one immediately with their fresh beauty. Whether factories, schools or offices , they are, for the most part, organic, well adapted to their purpose and bright with plate glass, brick facings and sculptural outlines. Seen against their surrounding background of decrepitude they stand out like flowers on a rubbish heap, and they are signs of the modern movement towards the Machine Age , the age of light and colour.

If this New Architecture is beginning to show a vitality and concentration which has not been seen for many centuries ; if the science of the machine and reinforced concrete has already introduced fresh beauty into life , then we may assume that the Art and Religion of the future will correspond to such a renewal of vitality.

In some ways both are already inherent in it. We have only to glance at any piece of machinery, that has been brought near to perfection , to see that its beauty of form is inseparable from its qualities of drive and precision.

It requires no additional ornamentation since it appeals to us with the dynamic beauty of some fine crystal and it has a concentrated style of its own which can also be found in all the temples, factories and country houses erected by Frank Lloyd Wright.

Already the presence of the machine is beginning to carry with it certain moral implications. Those who make the most of it in their homes, in order to secure a greater sum of cleanliness and well being , seem to acquire an increased sense of responsibility and a desire to live up to the new conditions.

Moreover a man who is driving a fast car cannot afford to be drunk or to fall into habits of 'laisser aller' , and thus the machine by exacting a sense of control and precision may eventually lead to a greater control over thought itself which is a 'sine qua non' if we are to get through with the prevailing conditions of world irritation and dissension.

Sixty years ago few people had any idea of the present day world of the machine, and had they heard of it the majority would have denied the possibility of any such thing.

And so with the Art and Religion of to-morrow ; there are many , because of some subconscious attachment to the past, who prefer to think that nothing great is ever again likely to appear in this direction.

A new world of Art and Religion however, is not only probable - it is inevitable.

On all hands we can begin to see new forms of machinery and architecture rising in that hard inflexible way which plants show at springtime. Such forms may well be the forerunners of some new phase of Art.

To define what form these new phases of Art and Religion are likely to assume would be to narrow and limit our outlook. Things far apart and opposed in appearance are often connected on the inner planes of being and the Synthesis of to-morrow may be so vast that it will come to include the spirit of machinery with that of Mahatma Gandhi.

For there is a connection between the spirit of Gandhi and the New Architecture .

Both are divested of the lifeless decoration and convention of the past, of all that is superfluous, both rise clear from the heart of life.

And so it is with much else in the India of to day, where the scientific thought of a Jagadis Bose the religious experience of a Ramakrishna show , perhaps, a more advanced trend , a deeper sense of the foundations of the New Era than has yet appeared in the psychic life of the West.

This is particularly so with a philosopher like Sri Aurobindo who, combining a profound knowledge of Western Science and Culture joined to an exhaustive comprehension of Eastern thought and tradition has attained a point beyond the reach of most thinkers of East and West.

His system of philosophical training which is, in many respects, a technical approach to the spiritual world, shows how Matter can be so transfigured that it can lead us to the world of the Divine.

In India and Tibet, the ancient science of Yoga is again emerging in unsuspected ways moving towards new phases in which the finer and more subtle energies will play a leading part.

Such a tendency may also have its counterpart in the general movement of the Machine Age ; in fact, if we look about us we shall find that it has already begun to embody itself in the material progress of the West.

One of the objects of Yoga is to attain a greater freedom from matter, from material ways and means. In the wing of an airplane , in the reinforced concrete terrace that thrusts out into space independent of the old pillars and supports, and in the wireless message freed from all material channels we can glimpse something of the spirit of Yoga working, as it were, in the Western way.

Once we have recognized that the science of the West and the science of the East are inspired from the same source we shall be well on the road towards a new religious attitude

It will be one which will give a heightened significance to all life and work, and it will point to the constructive goal of life . It is something that will establish itself insensibly and in the all pervading character of a general climate.

Being world wide its expression might be manifold. Should it take the form of some dynamic Temple or Cathedral, then, with all the means and materials of the Machine Age at our disposal such a construction must be a high water mark of Art like the Parthenon or Chartre

Or it might find expression through some new form of the Theatre, transcendental in spirit, and rich in technique, after the manner of Eleusis.

We are apt to forget that the spirit of the Theatre at the time of Aeshylus has never been equalled since, and that its counterpart must be sought for in the works of Bach, Haendel or Wagner , although in ensemble and presentation it was a more complete art than any of these. On the wheel of time such an art may again return to us.

The Machine Age then, may well be the physical character of the Age of Maitreya which Asia has announced for many centuries, an age in which as Wright has explained :

" Translucent glass enclosing interior space would make living in a house a delightful association with sun , with sky, with surrounding gardens. The home would be an indoor garden the garden an outdoor house. "

The factory life which the 19th Cent left us is apalling enough but it has nothing in common with that of the coming age when as Wright foresaw ' Factories will be beautiful , smokeless and noiseless '.

Nor will they be a source of unemployment or stupidity as many still believe , on the contrary , they will win time for the worker give him leisure for development.

And here Wright seems to have forseen the present crisis when he says : " We need organic architecture, organic economics, and an organic social contract."

With the increase of leisure he foresaw the necessity of ' Style stations or culture centres ' in which ' a branch could be devoted to landscape studies on conservation and planting and town planning.'

And when he speaks of - " Transport, buildings, all life spaciously intimate with the ground, all appropriate to each other and life to each and every man according to his nature and love of life. Woods, streams, mountains, ranges of hills, the great plains - all are shrines , beauty to be preserved. Architecture and acreage seen as landscape " then we feel sure he is speaking in the American way of what Asia means when she says :

> " If the Crusades created a whole epoch , then the Age of Maitreya will be a thousand times more significant . "

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THE ROERICH PACT

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Report by Dr.Georges Chklaver to the First Congress of International Studies, Paris.

"The Roerich Pace Banner Pact" - "Pathways to Peace Series"
Excerpts from a radio lecture by Mildred Haywards delivered from the "World-Wide Broadcasting Foundation", Boston, on Sept.23,1938.

Report by Dr.G.Chklaver at the First Congress of International Studies, Paris

Report by Dr.G.Chklaver at the First Congress of International Studies, Paris

"Pathways to Peace" - Excerpts from a Boston Radio Broadcast by Mildred Hayward.

~~The Roerich Museum of the Peace Foundation~~ The beginning of this broadcast was dedicated to a historical description of the Roerich Banner of Peace with quotations from the text of the Pact. The broadcast was concluded as follows:

" Roerich says: 'The pledge of happiness for humanity lies in beauty. Art is the highest stimulus for the regeneration of the spirit'. No wonder he considers art to be immortal and boundless. The way to the truly civilized Future, he clearly sees, is through Art.

And because of this profound understanding of the influence of Art and Beauty in human life, Roerich has founded centers of culture in nearly every country in the world.

You can see, I am sure, why Roerich thought of the Banner of Peace. One of his greatest paintings symbolizes the idea that the Banner represents. In this painting he represents some Tibetan monks standing on a ledge of the lofty mountain where they live, and casting to the four winds some little paper horses, that they have made. For the is an old Tibetan fable, full of magic and spells, that these paper horses will find travellers who are lost in that great mountain wilderness. And then the paper horses turn into real horses and bring the travellers safely to one of the monasteries for food and shelter.

This story has a deep meaning, that all the world can profit by. First of all, it means that if man will only try he can find ways and means of bringing lost travellers gome to safety and friendliness. And, in the second place, it mans that the way home is through spiritual effort, by a kind of magic - the sort of magic that we find in noble buildings, rich music, fine paintings, or great poems. These little paper horses represent beauty and truth - immortal beauty, and immortal truth. In fact, these little paper horses are prayers - spiritual messages of helpfulness and peace and goodwill.

And that is why Roerich made this great painting of his. It serves him

xx as a symbol - it tells the stroy - it explains the message that theyway home, to peace, and to harmony, is through the devotion of humanity to art, to man's eternal love of creating beauty.

Roerich tells the same story in his writings. For, as he says, over and over again, 'the evolution of a new era rests on the corner-stone of beauty and culture'.

Thirty-four years ago Nicholas Roerich thought of the Banner of Peace. To-day thirty-six nations have already agreed to respect that banner...."

"In two hours from now I shall be speaking all across the World, through Madras, in India, to my friend, and the friend of all the world, and of all the people in the World - Nicholas Roerich.

I am sure that I can give him messages of your goodwill and that in giving him those messages, I can give them to all the people, of India and everywhere else, who love and strive for - Peace.

Write to me, in care of this station; I will send your letters to Professor Roerich, a prophet of peace and if he has time, he will asnwer them; and,in any case, yours words will help that great genius to carry on his mission for Peace. "

* * *

The Indian History Congress,Allahabad and the Roerich Pact.

At the Second Indian History Congress, held at Allahabad, on October 10th 1938 Dr.Tara Chand moved the following resolution edorsing the Peace Pact inaugurated by Dr.Nicholas Roerich, the world renowned artist:

"Resolved that the Second Indian History Conress, held at Allahabad, approves of the International Pact fpr the protection of artistic and scientific institutions, historic monuments, missions and collections, originated by Nicholas Roerich and records its support of the three Articles

of the said Pact (Here the text of the Pact is quoted).

Dr.Tara Chand moving the resolution made a brief speech commending the resolution for the acceptance of the Congress and pointing out that it had been adopted by a large number of countries.

Rai Bahadur Brij Mohan Vyas seconding the resolution said that it was very wise and thoughtful of Dr.Roerich to have inaugurated that pact, which aimed at the preservation of historical arts and treasures, which bore evidence of the different stages of culture, through which the world had passed, from the dark stages of history. Cases of vandalism had by no means been uncommon in the past and they were all painfully aware of the destruction which had been irretrievable. That pact has already been adopted by 21 countries and a very large number of learned societies and associations had voluntarily bound themselves in honour to protect those treasures. They were all aware of the wonderful humanitarian work which was being done by the Rec Cross associations in all parts of the world and all of themlooked at it with gratitude and admiration because it aimed as saving human life and relieving humansuffering. A little imagination would soon convince them that that pact, which had been inaugurated by Dr.Roerich, similarly aimed at saving archaeological treasures which were essential for the growth of future generations. The significance of that pact was further enhanced when it was adopted by the different countries and institutions as one inseparable body like a family pact, which mustered together in time of distress to save a family from extinction. It also aimed at permitting and bringing about a higher and better understanding between different nations of the world because the language of art, science and religion was one and inseperable. He had no doubt that by solemnly endorsing that great pact in the cause of peace and culture that most distinguished and learned assembly of scholars from all over India, would not only be following in the footsteps of similar assemblies and orga-

nizations in other parts of the world, but would be lending its support to a most emergent and significant measure."

It was a happy coincidence, he added, that the day on which that rsolution was being moved was also the birthday of the distinguished originator of the pact." ("The Leader", Allahabad, October 12, 1938).

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Quarterly Chronicle .

The "Shanghai Evening Post & Mercury", Shanghai of Sept.8th 1938 reviewed the "Roerich Pact" in a long three column article under the heading: "Roerich Peace Plans To Save Scientific Cultural Institutions. China, Ravaged By War Too Late To Benefit By International Action But Sponsors Strive To Save European Centers. Many Leaders Endorse Roerich Plan". After a historical survey of the Movement and particulars of its various International Conferances, the author mentioned the irreperable destructions already done in China and quotes the opinions of leading persons of Shanghai. The article concludes as follows: "It is now too late to save those vast treasures of China that lie in the occupied and war zones, though the rest, farther in the interior, are intact. It is not too late, however, to implement this Pact in Europe, and the supporters of it are to-day working hard in an effort to put it into effect before another disastrous eruption should occur on the continent.

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The Banner of Peace Movement in Argentine is represented by Mrs Salvadora Medina Onrubia, wife of the editor of the well-known "Critica" magazine.

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On the 23rd December a delegation comprising Messrs Banville d'Hostel, Raymond Bouchard, Felix Courche, Dr J.-L. Lecourt and Henri Strentz was interviewed by the Home Secretary, who was asked to transmit to Geneva the resolutions of ~~our~~ the F.I.A.L.S. Congress concerning the League of Nations. On January 20th the International Institute of Intellectual Co-operation informed ~~us~~ the Federation that the Foreign Office had the ~~following~~ resolutions in hand and was going to transmit them to the League of Nations.

THE ROERICH PACT.

The Roerich Pact Movement in various countries continuously supplies new data and material and FLAMMA Quarterly beginning with this issue commences a separate section dedicated to the Roerich Pact.

LETTER FROM Prof.Nicholas ROERICH to "LES NOUVELLES LITTERAIRES",Paris.

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The Committee then decided that four delegates should transmit the wishes of the Congress: I. To the Foreign Office. 2. To the Ministry of Education. 3. To the Ministry of Home Affairs; 4. To the Town Hall.

The Congress of the F.I.A.L.S. ~~Consac Civilisation~~, on the 14th, 15th & 16th October 1937, ~~Maison de la Chimie~~, has adopted the following resolutions addressed to the League of Nations.

1. - The Congress submits the wish that the Roerich Pact for safeguarding historical monuments and works of art should be adopted by all nations and consequently become a universal law for the right of the people. Introduced by MM Chklaver and Marc Chesneau.

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This statement was a great and well deserved success for M. Georges Chklaver. The wonderful poet and great orator , Marc Chesneau, reporter on this subject, does not have to make any great effort to convince us. The case had been heard. He seized the opportunity to answer the scepticism of our great colleague Riotor, by the deep expression of his faith in the work and in the future. It was a great day.

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tement of Our Congress. Reports by: Felix Courche,

sina, Georges Chklaver, Dr C.Simionesco and Dr Jacques

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place again here, in the proper order, the first proposition of our programme which was postponed at the time owing to the absence of the reporter but which we duly heard afterwards. The subject was: "The Protection of Monuments and of Scientific Institutes". M. Georges Chklaver, secretary at the S.D.N., explained to us the object of the Roerich Pact which is to protect them. Here are his own words:

Report of M. Georges Chklaver

Mme A.Kamensky, ~~lecturer at the Geneva University~~ Privat-Docent de l'Université de Geneve, concludes her article "La "Croix-Rouge" des Valeurs Culturelles (Le Pacte Roerich)" as follows;

"This is very beautiful. And what ~~part does the Pact play~~ can is the future of the Pact? - In history there are periods when a new great idea is born, which enobles and enriches the world. These ideas always bring with themselves great progress and news conditions of life. They herald the renaissance ~~of~~ for the whole of mankind. The Roerich Pact is the sign of our times. A Message of the new era, which it announces. A new stronghold of the world is in process of being generated, - a stronghold of the spirit, perhaps. It is the conscience of the new era, which begins to manifested intself in the world."

~~In~~ The symposium of articles dedicated to ~~Prof~~ Nicholas Roerich, which is in the press in ~~Tallinn,~~ Esthonia, contains an articles on the Roerich Pact by ~~A~~ Alfred Tamm, Secretary of the Cultural Foundation of Fine Arts,Tallinn.

Lectures on the Roerich Pact were delivered at the Meeting of the Lithuanian Roerich Society held at the University of Kaunas, on May 29th,1938. Members of the Board of the Latvian Roerich Society, on invitation, were present at this occasion.

Amidst the voluminous literature on the Roerich, which has appeared lately in various countries, the following editions are of special interest.

According to a letter from Shanghai dated May 21st 1938, a Roerich Pact Committee in Shanghai was organized, headed by S.Zenkevitch, A.Tomashevsky and C.Danilevsky. The Committee is publishing a booklet on the Pact in English, in which will be printed the opinions on the Pact of local representatives in the field of Culture. It is also planned to issue in the near future a Russian magazine.

In the IVth Volume of the VREMENNIK, published by the Society of friends of the Russian Book (Paris, 1938) in an article by Mr. A. Roumanoff "I.D.Sytin, The Publisher" is reproduced Prof. Roerich's painting in defense of cities against ~~destruction~~ annihilation through war. The painting is of 1915 and is called "~~Enemies~~ The Enemy of Mankind" - thus the artist defined the destructors of cultural treasures.

News from America

The Roerich Academy of Arts has been inaugurated at New York at 250 West 57th Street under the directorship of Sina Lichtmann, David C.Mobley, Ethel M.Burton and Dudley Fosdick and with Prof.Nicholas Roerich as Honorary President. The R.A.A.has the following departments: piano, violin,harmony, composition,modern American music, ballet, painting, drawing, design, dynamic symmetry, poster design, decorative art, voice, violoncello, harp, wind instruments, choral and orchestral conducting, chamber music, drama, interior decoration, sculpture and a junior art center."The Academy, uniting all arts, had before it the ideal to fortify its students with a technical mastery in their respective field and to forge the precepts of spirit and creation which are the guiding principles in art and life. The ideals of the world renowned artist, Nicholas Roerich, founder of the Master Institute of United Arts, the first institution in America to teach all arts unde one roof, inspired the members of the faculty of the Master Institute and its director, Sina Lichtmann, to open the Roerich Academy of Arts as their Midtown Center".

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Dr.G.H.Paelian, member of FLAMMA Association, has lately read a very interesting article on "Electronic Waves" at the Eastern Electronic Research Assocation Convention in New York.

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Claude Bragdon's latest book "More Lives than One" has been published by Alfred Knopf, New York. Mr.Thomas Sugrue in reviewing this book in the "New York Herald" says: "The essay sections,which form the bulk of the book, are rich and exciting. They are the records of Bragdon's mental and spiritual growth and they contain fascinating portraits of the minds against which he leaned, fought, stumbled and with which he worked in harmony: Louis L.Sullivan, George Eastman, Walter Hampden, Harry Barnhart, John

Cowper Powys, Krishnamurti, Louis Calvert, Viscontess Rothermere, Nicholas Roerich, Minnie Maddern Fiske, Stanford White, Frank Lloyd Wright, Lee Simonson - the names are indications of Bragdon's diversity of mind and his genius for friendship." Flamma heartily greets the publication of this outstanding autobiography.

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The Educational Department of the City of New York organized an exhibition dedicated to the works and influence of great men upon the culture of America for the last hundred years and at this exhibition a section was dedicated to the books and reproductions of Prof.Roerich's paintings.

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"Agni Yoga" in Spanish, as before announced, has been published in Buenos Aires and "Hierarchy" in Spanish is in the publishers hands. Our friends in Argentine are now translating "The"Heart".

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S-r José Albuerne, Editor of the Revista Pitman in Buenos Aires, is publishin in this magazine series of articles by Prof.Roerich, of which so far "Los misterios del corazon" and "Cultural Unity of Nations" have appeared.

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We are publishing elsewhere excerpts from two interesting articles by the well-known art critic Alfred Morange from the "New Mexico Sentinel" describing the activities of ARSUNA, Inc. in New Mexico.

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In the "Novaya Zaria",San Francisco appeared an article "Roerich,The Poet" by Alexis Rannit of the Estonian Roerich Society,Tallinn. He begins his essay: "Roerich is undoubtedly and indisputably one of the greatest names of world. I do not only speak of Roerich,the colour genius, Roerich,the enthusiastic cultural leader,Roerich,the clear and ennobling writer,Roerich the profound lyrical poet,- but of the synthesis of all these aspects."

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A series of interesting lectures has been delivered at "Arsuna" in Santa-Fe, New Mexico. Mr.Kenneth L.Chapman lectured on the Pueblo Indian Art of ancient times, the pre-Spanish period, the post-Spanish period, and recent times, and on the Arts of the Navajo and other tribes, as also on the future of this art. Dane Rudhyar lectured on the function of the creative artist in the contemporary world, the creative artist faces a changing world, the dilemma between culture and civilization reinterpreted, modern psychology and the idea of 'art as a release of power', individualism versus collectivism, dissonant music and the new dance of utterances, why they fulfill a vital need to-day, on the 'new vision' in the plastic arts, subjective geometry and transcendental paintings and on the spiritual and social responsibility of the creative artist in the 20th century. Dr.Reginald G.Fisher lecture on the New Mexico primitive contemporaries and illustrated this lecture with artifacts, typical objects and stereoption slides; on the political organization of the Pueblo Indians, Democracy or Theocracy; on the ceremonial organization of the Pueblo Indians and whether the Church has its roots in such institutions; and on the Religious thought of the Pueblo Indians .

All these lectures were given excellent reviews in the "Santa Fe New Mexican" and "New Mexico Daily Examiner" by Alfred Morang, well-known arti critic, L.L.Partlow and Jimmy Gartner.

* * *

The piano recitals by Maurice M.Lichtmann are a most interesting feature of Arsuna activities. Alfred Morang, in two articles dedicated to these recitals, wrote in the "Santa Fe New Mexican" : "Of the pianists now playing before the American public, Maurice M.Lichtmann possesses the faculty of grasping the element of strangeness to a remarkable degree, It is not enough for Lichtmann that he senses the rhythmic and tonal structure. He knows that beyond these outer shells there exists a sea of emotion that defies any technical analysis. He feels that the external symbols of music - notes and the

keys of the piano - are trifles beside the deeper meaning of the art. But he also realizes that if he is to express the element of strangeness that he senses, he must command all of the things that go to make up an interpretive equipment. In his recital at Saint Francis audotorium Lichtmann again demonstrated his complete mastery of his instrument. To Lichtmann a piece of music is governed by the same laws that control a perfectly organized painting. The motion cannot become apparent without the technique, but unless the mechanics are dominated by the emotions, technique becomes a grave hindrance. Such an approach demands the utmost perfection; such perfection that the greatest difficulties can be overcome sibconsciously, leaving the interpretive impulse free to attack purely artistic problems. In Lichtmann's rendering of Chopin, each theme is stated in its exact relation to secondary themes, a feat that in the hands of a lesser artist often becomes a matter of straining for effect. He stresses certain traditional approaches, but never to the point where they become obvious enough to mar the beauty of his own individual conception. To him the Steinway is an instrument upon which to blend his knowledge of the past with the vivid reality of today."

The programme of the recitals referred to above consisted of 8 Mazurkas and 14 Etudes by Chopin as well as Beethoven's Sonata quasi u a Fantasia in C sharp minor and three Chants Polonais by Chopin-Liszt.

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Messrs G.P.Putnam's and Sons have just published a very interesting travel book by Mrs Henrietta Sands Merrick of New-York, under title "The Caucus Race". In it Mrs Merrick dedicates a page to her visit to Mme Roerich at Naggar in 1934.

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The following of Prof.Roerich's essays have appeared in the American and Russo-American press:

"Oeuvre Inconnue" in the "Delphian Quarterly", Chicago, July

"Gifts to the East" in "Inner Culture", Los Angeles, July

"Alexander Yakovlev" in "Rassvet", Chicago, September

News from Europe

Under the auspices of the Russian Historico-Genealogical Society Princess C.Sviatopolk-Czetvertinsky has published a monograph on "The Church of the Holy Ghost in Talashkino", in which Prof.Roerich's frescoes and mosaic are reproduced as well as a frontispiece of the Church by Svetoslav Roerich.

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The Estonian Roerich Society has organized in Narva an exhibition of reproductions of Prof.Roerich's paintings and Mr.P.Belikov delivered an address.

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The Women's Section of the Latvian Roerich Society has sent a beautiful message to the International Women's Congress, held in August in Edinburgh, Scotland.

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"Zelta Gramata" (publ.by the Latvian Roerich Society) has everywhere received a most hearty welcome. A Latvian edition of it has also recently been publishe

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A medal was bestowed by l'Ecole des Arts Decoratifs upon Mrs Tarabilda, member of the Lithuanian Roerich Society, who was delegated by the Lithuanian Government to Paris for art studies.

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The Latvian Roerich Society and "Uguns" Publishers will have volume I of their new monograph "Nicholas Roerich" ready by Christmass Vol.II is to appear in 1940.

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Dr.Georges Chklaver, Secretary-General of the Association Francaise N.de Roerich has been bestowed with the French order of the "Croix de Combatants".

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The Latvian Roerich Society's bookshop in Riga has opened a circulating library. A Latvian translation of C.Jinarajadasa's "Teosofijas Pamati" has been published.

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Mr.Jan Woroniecki of Bucarest expressed the idea that a special fund be created for publishing cheap editions of the Living Ethics, so that they can be made widely accessible to the public. This suggestion is under discussion with the "Agni Yoga" Publishers.

* * *

The X-th volume of the Russian review "Occultism and Yoga" has appeared, contining Prof.Roerich's article "Parapsychology"; Mme Roerich's articles on "Psychic Energy" and "To him,who strives to India"; Mme E.Pissareva's "New Era", Dr.Asejev's "Pharmacodynamics of Occultism" and many other interesting essays. We regret to read the editor's announcement that thus useful review is being discontinued. All its readers will no doubt hope that it may be resumed again in the near future.

* * *

Our French Roerich Association has sustained a great loss through the death of its esteemed friend, M. Edouard Soulier, Vice-President of the Chambre des Députes. All Roerich Societies join in expressing their deep appreciation of his cordial cooperation and assistance.

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The art world deeply mourns the loss of the great artist and Head of the Moscow Art Theatre Constantin Stanislavsky, to whose memory Prof.Roerich's article in this issue is dedicated. A very fine tribute to this great teacher written by Leo Bulgakov has appeared in the New York Times of Aug.14th. Leo Bulgakov was a close co-worker in Stanislavsky's Theatre and was connected with the Master Institute of Roerich Museum.

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In the Czechoslovakian Press a series of articles appeared dedicated to the New Roerich Hall in Praha: in the "Poledni", "Venkov", "Narodny Listy",etc. Similar articles appeared in the "Segodnia",Riga; "Russkoye Slowo",Warszawa; "Rassvet",Chicago; "Novaya Zaria",San-Francisco and "Posledniye Novosti",Paris.

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The Latvian Roerich Society and "Uguns" Publishers are completing the printing of the new large monograph on"Nicholas Roerich" , part of which will be ready before Christmas. The monograph will by in Royal quarto size and will contain one hundred reproductions of Prof.Roerich's paintings, thirty of which in colour. ~~The~~ Part I of the Russian edition will contain articles by E.Gollerbach and Vsevolod Ivanov; the English edition, which will be ready a little later, will contain articles by Barnett.D.Conlan and Michael Babentchikov. In the course of the preface to the first volume, the publishers state:

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

Michael Kuzmin, in his monograph on Roerich, ways 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'.

India's great poet Rabindranath Tagore was so struck by the originality of Roerich's work that he wrote: 'Your pictures profoundly moved me. 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. - Yours pictures are distinct - and yet are not definable by words. Your art is jealous of its independence, because it is great'.

The opinion of the Spanish master Ignacio Zuloaga should be of particular interest to Russians for, after seeing a collection of Roerich paintings he exclaimed: 'A great artist. Here is proof that some new force is coming into the world from Russia. I cannot guage or define exactly what it is, but it is here'.

~~Amom~~ Although Roerich's work is essentially Russian in character, nevertheless he has elicited the praise and admiration of writers from all over the world and not a few artists.

Among these we might mention - Materlinck, Mestrovitch, Alexander Benois, Leonide Andreyev, Asit Kumar Haldar, Robert Harshe, Vittorio Pica, Frank Rutter, Gordon Bottomley, Milos Martin, Christian Brinton, Baltrushaitis, Serge Makovsky, Denis Roche.

It is a remarkable fact that whereas all these writers point to the universal character of Roerich's work, at the same time they all lay stress on the Russian side of his genius.

The peculiar quality of his style has attracted the attention of most writers and has often been defined as 'synthetic realism'.

If Roerich is always on the crest of the wave, and in the advance guard of art, at the same time he has a profound knowledge of the ancient Arts of Russia and Asia.

The Publishing Society "Uguns" had, at first intended to issue a monograph in one volume, but after finding that the material in hand was too voluminous they decided to publish it in several parts.

The first part will contain the latest series of pictures which have not hitherto been published. The reproductions of those pictures which are scattered throughout the world in museums and private collections is being gradually completed and will appear in succeeding volumes.

Roerich's complete work, which comprises some five thousand canvases requires a special study, if it is to be appreciated at its real worth, and it is only in a series of volumes that we can do full justice to the immense production of this great master of Russian painting....

In one of His essays Roerich appeals for a world-wide wide cooperation: 'We are not dreamers, but workers whose mission it is to tell the people: Keep the image of Beauty constantly before you and never let it be driven from the field of your daily activities. Let everyone share in the festival of Joy; let all be summoned to take part in the infinite and peaceful work of creation'. ("Uguns")

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The Roerich Hall in Praha has been visited by a group of a thousand "Sokol" boy scouts from Yugoslavia and Bulgaria.

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A translation of A.Klizovsky's book "Summons to all Women" has been published in Latvia, by M.Dickovsky,Publishers.

* * *

The President of the Lithuanian Roerich Society in Kaunas, Mrs J.Montvidiene, describes the activities of their center as follows. There are seven groups devoted to the following aims: 1) a general group in which all members participate, 2) a women's section - this section has elected a commission for carrying out in life the resolutions passed at the Baltic Congress of Roerich Societies and at the All-Women's Congress of Lithuania; 3) an educational section which also intends to publish separate booklets on educational questions, selected from the "Living Ethics"; 4) a medical section dedicated to questions of health and physical welfare in which Mr.Matusevic participates; 5) Friends of the Community; 6) a Lithuanian national section and 7) a group for beginners. Each group gathers once weekly, reading lectures, and members write talks on various cultural subjects.

* * *

News from India & Australasia.

The "Colourists' Association of the Govt.School of Arts and Crafts in Lucknow has sent a message of greetings to Prof.Roerich, their Honorary President. A set of literature was donated to their Library through Mr.Bireswar Sen, President of the Association.

* * *

Udai Shankar, famous Indian dancer, announced the foundation in India in the Almora district of a cultural centre for the training of about forty students in dacing, music and other forms of art. The All-Indian character of the centre will be a special feature. The present members comprise Mahrattas, Bengalies, Malabaris and Muslims and experts from all parts of India shall be invited to join as teachers. It is also planned to organize a museum, library, art and craft studios,etc. Amidst the patrons are Rabindranath Tagore, Mrs Sarojini Naidu, Romain Rolland, Leopold Stokovski, Sir William Rattenstein, Lady Daphne Straight, Sir Chinubhai Madhowlal, Sir Phiroze Khan Noon and other leading Indian notables. In connection with the inauguration of the Above Centre Professor Roerich stated that the idea of this Centre is most important and that he heartily greets it, because the gems of India's art should be ardently cultivated and protected, as too many of the beautiful folklore treasures have already been irreplaceably lost. FLAMMA on their part also send sincere greetings to this new praiseworthy endeavour.

* * *

The Indian History Congress held on October 8th in Allahabad under the presidentship of Dr.D.R.Bhandarkar and sectional presidentships of Rao Bahadur K.N. Dikshit, Director-General of Archaeology,and Dewan Bahadur Dr.Krishnaswamy Iyengar and with participation of Sir Shafaat Ahmad Khan, have invited Prof. Roerich to participate in this congress. Prof.Roerich sent his Message and his Address on the Pact for the protection of cultural treasures. ************

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In connection with this Indian History Congress an exhibition of paintings is being arranged by Rai Bahadur Braj Mohan Vyas and Ram Chandra Tandan to which Prof.Nicholas Roerich and Mr.Svetoslav Roerich have been invited to send paintings. Prof.Roerich participated with his paintings "Snowmaiden", "Himalayas" and "Compassion" and Mr. Svetoslav Roerich with: "Autumn Trees", "Mira", "Lilies" and "Gallardias".

* * *

The Roerich Fellowship of Culture in Sydney is doing good work in Australia. They have fine plans for expansion in the future. Dr.Donald Ingram Smith had been delegated to represent "The Australian Federation of Youth" at the World Congress of Youth held at Vassar College, New York in August. He also visited the Roerich Academy of Arts in New York.

* * *

A series of poems by Barnett.D.Conlan "Path", "Nirvana", "The Throne","Chorus" and "The Breath of Life" has been published in the "Aryan Path", Bombay and his Monograph on Prof.Roerich, published in our Quarterly is also appearing in series in the "Scholar" of South India.

* * *

Miss Edith Sutherland concludes her article "All for Art's Sake" published in the "New Zealand Women's Weekly", Auckland, with the opinion that "Professor Nicholas Roerich is one of the few men who expresses much of this inner culture and artistic living".

* * *

Colonel A.E.Mahon's articl "The Art of Roerich" appeared in the Sept.magazine of "Modern Girl",Lahore and his review of B.D.Conlan's monograph in the Daily Herald of Sept.12th, Lahore.

* * *

The following of Prof.Roerich's essays have lately appeared in the press of India: "Russian Silhouettes" in "Modern Reviews",Oct.; "Civilization" in

"Twentieth Century",Oct.; "Credo" in "Visva Bharati Quarterly",Nov.; "Ashrams" in "Landholders' Journal",Sept.; "Chalice" and "Success" in"Educational Review" July and Aug.; "Ascent" in "Prabuddha Bharata",Oct.;"Children's Castles" in "Mira",Sept.; "Man's Subtle Energies" in "Kalpaka",Sept.; "Academies of United Arts,","Gateways to the Future" and "Himalayas" in"Scholar", July,Aug., Sept. and "Thou Art Sent" in "Vision",Oct.

* * *

Rahula Sankrityayana, India's famous sanskritologist, who has recently been bestowed with the title of Mahapandit, has returned from his Tibetan expedition and has brought back many interesting manuscripts, and photographs of frescoes from various monasteries. The Bihar Government has increased the grant of 6000 Rs to 10,000 Rs. to him for scientific research.

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According to the "Modern Review" a National Art Gallery is proposed for India. The scheme has been outlined by Mr.B.Ukil of New Delhi. If located in a central place like Delhi, it is hoped that the Gallery may receive wide support of the Government and the Princes.

* * *

Bireswar Sen, one of India's foremost artist, President of our Colourists' Association in Lucknow, and Headmaster of the Govt.School of Arts and Crafts, has recently completed several pastel paintings, like "Splendour", "The Message of Fire", "Silver Fleece", "Neela-Kantha", "Dusk on the Himalayas", "The Banners of Maitreya", "Meditation," , "Pearl, Lapis and Quicksilver", "The Hermit of the Cave" and "Morning Glory". He has received for his pastel paintings the highest awards both at the Lahore Exhibition and at Mysore.

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At the Mysore Dasara Exhibition students of the Govt.School of Arts and Crafts have for the second time in succession won the highest

honour and also most of the other prizes. Mr.P.R.Roy was winner of the ~~first prize~~ H.H.the Maharaja of Mysore's Silver cup and of the first prize for landscape paintings in water colour and painting in Oriental style. Other winners were: A.Aga Hassan, K.M.Dhar, D.D.Chandola, R.N.Chatterjee, Iswar Dass, B.C.Gue, and S.Sen Roy.

* * *

A review of Mr.Barnett.D.Conlan's monograph on Prof.Roerich by K.P. Padmanabhan Tampy has appeared in the ~~[illegible]~~ "Feudatory and Zamindari India" for September, ~~[illegible]~~

* * *

The following of Prof. Roerich's essays have lately appeared in the press of India:

"Russian Silhouettes" in the "<u>Modern Review</u>", October.
"Civilization" in the "<u>Twentieth Century</u>", October.
"Credo" in the "<u>Visva Bharati Quarterly</u>", November.
"Sacred Ashrams" in the "<u>Landholders' Journal</u>", September.
"Chalice" in the "<u>Educational Review</u>", July.
"Success" in the "<u>Educational Review</u>", August.
"Ascent" in the "<u>Prabuddha Bharata</u>", October.
"Children's Castles" in "<u>Mira</u>", September.
"Man's Subtle Energies" in "<u>Kalpaka</u>", September.
"Academies of United Arts" in the "<u>Scholar</u>", July
"Gateways to the Future" in the "<u>Scholar</u>", August
"Himalayas" in the "<u>Scholar</u>" September .
" " in the "<u>Scholar</u>", October.
"Thou Art Sent" in "<u>Vision</u>", October.

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FLAMMA

A Quarterly issued by FLAMMA, Inc.
Assn. for Advancement of Culture, Liberty-Indiana-U. S. A.

Co-Editors: Gene Fosdick (U. S. A.)
Vladimir A. Shibayev (India).
Asst. Editor: Barnett. D. Conlan (France).

No.6 **SUMMER** **1939**

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FLAMMA

INC.

ASSOCIATION FOR ADVANCEMENT OF CULTURE

Flamma, Inc. Association for Advancement of Culture, in enlisting co-workers and establishing centers in the various states, sounds a timely call to action in the cause of cultural progress. Co-operating with individuals and groups throughout the world, Flamma is dedicated to the enhancement of cultural life everywhere.

This new movement issues from the realization that in many hearts there burns a sacred flame, each nutured by the same universal Fire ; and that these hearts must find each other and unite speaking the common language of the future.

The two guiding spirits of Flamma, Mme. Helena Roerich its Protector and Prof. Nicholas Roerich its Honorary President, have pointed out, that co-operation in striving toward beauty and knowledge is at present an absolute necessity for the very salvation of humanity. Prof. Roerich, world-renowned artist, writes : " In the present difficult hour, at a time of utmost world tension, the possibility is offered of uniting upon the noble, unifying concept of Culture, which is the testing stone of of inexhaustible youthfulness of the heart".

Recognizing that the world peace problem must be solved by the positive method of cultural co-operation rather than through the intricacies of military treaties, Flamma, as one of its aims, endorses and promulgates the Roerich Pact and Banner of Peace, which has been officially siged and adopted by the 21 countries of the Pan-American Union, including the United States, and is now open to ratification by all the nations of the world.

The scope of activities of Flamma broadly includes the fostering of scientific study and research ; the cultivation of art appreciation through the arranging of Exhibitions of old and modern masters ; and the stimulation of creative endeavor through the promotion of exchange of works of art and the publication and exchange of literature.

In sending its appeal to numerous hearts imbued with the same spirit of service to humantty, Flamma offers the noble thought of its Honorary President, Nicholas Roerich :

" Our heartiest wish is not only to attract co-workers to our activities, but to give them the full possibility to become fellow-creators, fellow-builders of the new steps of Culture."

MEMBERSHIP

Patron	$ 100.00	Fellow (annually)	$ 5.00
Life Member	$ 25.00	Annual Member	$ 1.00

(Subscription to FLAMMA Quarterly ONE Dollar annually extra.)

No. 6 SUMMER 1939

C O N T E N T S :

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On Vigil.

Many many hearts are heavy throughout the world because of the reluctance or spiritual inability to see and accept personal advantage Cosmic thought cries against such selfishness and the human state that rewards it, because the measure of Cosmic success, of the success of the nature is the direct antipode of personal advantage.

"In thy bosom cherish the thoughts of service towards good. Think of the stars that always give their light to humanity. Be like these stars and give your love, wisdom and knowledge to others. Only when everything is given, can we receive".

Almost everyone is on vigil at this critical time. Let us hope that a greater number are anxious about the destiny of humanity and that fewer are concerned only with their personal fate. At least all thinking persons know that the moment has arrived when isolation is as impossible for the individual as for the nation.

Boundaries and treaties are being obliterated with the same incredible speed. The ponderous old "balance of power" is shaken. But whereas for ages history has been made in slow stages with only a few statesmen aware of the reasons for changes as they occurred, at present such happenings are so promptly and thoroughly described and analyzed in papers, movies, and by the radio that it is almost impossible to remain unaware of their significance. The world has shrunk within a few months to the size of one's own backyard. We are"all in the same boat"in many respects.

The entire world structure is toppling - the economic and the political together - and only the very ignorant and thoughtless can maintain the illusion that they will be unaffected. In so-called modern society, the individual's striving for independence has created a monstrous "Frankenstein" of interdependence.

Then what does it mean to be "on vigil"? It means to be aware of the impending collapse of all that has been established and built up by force

and cruel selfishness. We must recognize and accept interdependence, and perceive therein not a monster but a saviour. In other words we must stop trying to save each our own skin at the expense of everyone's else, and learn to cooperate. It is time to make friends - for as members of the human race we must unite or fall.

"Mountains have crashed to earth. Lakes have been drained of their waters. Cities have been engulfed by floods. Hunger shows its face. The spirit is filled with forboding of coming events - the currents vibrate. Happenings of the Universe are interbound with mens lives and the strings resound complexly. Secretly and openly the dark forces are fighting. Never was hatred more rampant. The blind are rejoicing, the deaf make merry but the awakened spirit is filled with forboding and sorrow. A new day dawns over the earth. The present hour is not a stream but a vortex. Each personal world reflects the flaming sky xxx aglow with the fire which demolishes the old forms. The earth will sink beneath the feet of the blind and the deaf will be destroyed. The Miracle will be manifested, and the Bridge of Beauty will lead on to a new way".

Beautiful, beautiful future. Beautiful, beautiful Spirit. May all the forces of Good be brought to the awakening of men. Open our eyes, open our ears, open our hearts to the glory of Peace, Love and Wisdom .

A victory won by aggression, injustice, imposition, cruel force, is always temporary. Love is the only infinite, irresistible, eternal force and it can win a permanent victory. Once we admit that there is a Cosmic Plan and a reason to exist, we soon realize that humanity's goal is Brotherhood. Perhaps it is nearer than we think .

"FLAMMA"

Liberty, Indiana, U.S.A.

Pearls of Wisdom.

Love and labour work miracles in life.

"Leaves of Morya's Garden"

Who would swim, must dive fearlessly into the water. And he who decides to master Agni Yoga, must transform throggh it his entire life. Wherefore do people think that they can accord to Yoga a portion of some idle hour, remaining during the rest of the time in impure thought?

"Agni Yoga.

If we say "Do not have desire", it does not mean to be insensate. On the contrary, replace desire by the irresistible command of a pure thought. In this command you invoke all the powers of light, and you make thri currents act in correlation with your pure striving. Be, be, be joyous; not through desire but through the striving of spirit. Be joyous; not through ancestral desires but through the command of the entire consciousness in order to create that thread of light which unites all worlds.

"Hierarchy".

The Teaching which does not know the Subtle World, does not serve as a guide, because earthly existence is not an hundredth part of life in the Subtle World!

"Heart"

The Mother of the World veils Her Face. The Mother of the Lords is not a symbol but a Great Manifestation of the Feminine Origin in which is revealed the spiritual Mother of Christ and Budoha - She Who taught and ordained Them to achievement. From times immemorial the Mother ordained achievement. Through

the history of humanity Her Hand traces the unbreakable thread.

"On Eastern Crossroads".

p/23

"A man is not an ascetic only because he lives in a forest, Unworthy of the yellow garment is he who wears it and is impure and insincere in deed, is ignorant and has not mastered himself". (Ciskshasamuccaya)

"Foundations of Buddhism".

Tzu-Lu asked: "Does not the princely man value courage?" - The Master said: "He puts righteousness first. The man of high station who has courage without ritheousness is a mance to the State. The common man who has courage without righteousness is nothing more than a brigand".

"The Sayings of Conficius".

News from America.

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With deepest regret FLAMMA announces the passing of the Honorary Advisor of the Roerich Institutions, the Honorable Charles R.Crane, on Feb.14th in California. His wide cultural activity will always be remembered in all parts of the World. We are privileged to publish in this issue Prof.Roerich's article "A Friend of Mankind" dedicated to this great personality.

* * *

The Lincoln Memorial University of Harrogate, Tennessee, U.S.A. has inaugurated a special Hall of Holography, which contains many authographed photographs and original letters of the great men and women of this and past generations, such as: Kipling, Whitman, Emerson, Masefield, Longfellow, Tennyson, Gladstone, Disraeli, Austen Chamberlain, Jefferson, Monroe, Jackson, Lincoln, Nicholas Roerich, Lloyd George, and numerous others. Such collections, which may now be still available, in future will be quite unique.

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FLAMMA regrets to announce the passing of Prof.Wm.McDougall, a great scholar in the field of parapsychological research. He was co-editor of "The Journal of Parapsychology", ~~together~~ with Prof.J.B.Rhine, published by the Duke University Press, U.S.A. The loss of such an eminent worker in a field which is now gaining wider and wider recognition, is most deplorable.

* * *

Dr. Charles Wharton Stork delivered a lecture on the Swedish writer Axel Karlfeldt at the Philadelphia Roerich Centre, on Jan.22nd 1938. Dr.Ch. W.Stork is one of the earliest coworkers of our institutions and was Editor of "THE ARCHER", magazine, New-York during 1927-28.

* * *

The Editors of "Agni Yoga" in Spanish, Libreria Kier, Buenos Aires have

issued a leaflet under title "Signos del Agni Yoga". Another appreciative review of this edition has appeared in the "Revista de Correos y Telegrafos" Buenos Aires, December 1938.

* * *

The well-known American writer Mary Siegrist in the course of an inspiring article "Calling a World Peace Conference" in the "New York World Telegram" of Feb. 18, 1939 writes: " In the observance of a World Culture Day - or Week - in which all nations shall collaborate, all races, colors, creeds, join in mutual appreciation and evaluation of their cultural treasures, would not our savageries of war and armaments-race be consumed and melt away? It is exactly such a day of which Nicholas Roerich, great artist and apostle of world peace, has dreamed. Such a day would recall the labors of Pope Pius XI, Albert Einstein, Romaine Rolland, Rabindranath Tagore, Edwin Markham, Ossietzky, H.G.Wells, Thomas Mann, George Bernard Shaw and others of their kindred who, like our President, hate or have hated war and are or were dedicated to peace. Would not such a day help to make bonfires of our gas masks - to paralyze the world-armaments race?"

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An article dedicated to the musical career and talented achievements of Mr.Dudley Fosdick has appeared in the "Garnet & White".

* * *

An interesting article "A Song They Sang When the Pyramids Were Built" has appeared in the New York American in which Mrs Sina G.Lichtmann quotes transcriptions of ancient Egyptian scales into modern notations.

* * *

In the Beacon monthly, U.S.A. for March 1939 Dr.G.H.Paelian's article on "The Changing Attitude of Science" has appeared. He concludes his article as follows:

"Through this attitude of our most prominent scientists, a new science

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is in the making, a philosophy of science, which looks at the universe, not from an individual, but from a cosmic viewpoint. Such a science will change our philosophy of life, and as the present day science created our materialistic civilization, based on competition, the new science will, doubtless, create a new idealistic civilization, the basis of which will be cooperation and universal brotherhood".

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Mr.M.M.Lichtmann has been invited to hold a piano recital at Phoenix, Arizona, U.S.A. in April.

* * *

The University of New Mexico has published a beautiful anniversary colume dedicated to Dr.Edgar L.Hewett "So Live the Works of Men". FLAMMA heartily welcomes this commemorative publication not only because Dr.Hewett distinguished himself as a prominent American scholar in the field of archaeology, but he is also a Honorary Advasor of the Roerich Institutions. The volume contains articles by the following contributors: L.B.Bloom, A.S.Riggs, P.A.F.Walter, W.F.Albright, H.B.Alexander, D.D.Brand, L.Bryson, B.Cummings, F.Densmore, H.R.Fairclough, R.G.Fisher, J.P.Harrington, F.M.Hawley, J.Henderson, F.W.Hodge, A.Hrdlicka, A.V.Kidder, C.S.Knopf, H.N.von Koerber, L.E.Lord, R.V.D.Magoffin, W.K.Moorhead, S.G.Morley, E.B.Renaud, F.H.H.Roberts, N.Roerich and J.C.Tello. Prof.Roerich's article is entitle "Mongolian Epics".

* * *

The following of Prof.Roerich's essays have lately appeared in the Press of North and South America:

"Rassvet" (Chicago) - in Russian - Vandals on Nov.12th 1938

"Rassvet" " " - "Joy" on Feb.4th and 6th 1939

"Rassvet" " " - "A Friend of Mankind", March 1939

"Revista Pitman"(Buenos Aires) in Spanish - "Ascenso y Descenso".

"So Live the Works of Men" Univ.of New-Mexico. - "Mongolian Epics" 1939

* * *

News from Europe.

According to new government refulations, all cultural societies and organizations of Latvia have been re-registered. Our Society has received its new statutes on Jan.20th 1939 and is now known as Rericha Muzeja Biedriba. Throughout the season lectures and addresses were read and we see from the annual report that besides those activities already mentioned, the following lectures took place. The well-known Latvian writer, Dr.phil.Zenta Maurins spoke on "Malvina Meizenbug - The Friend of great leaders" describing the friendship of this remarkable woman with Richard Wagner, Nietsche, Herzen, Mazzini, Garibaldi and others. The writer K.Raudive lectured on "Human relationship" and the artist "F.Silins addressed members on the subject of "the special sides of Lettish art", showing landern slides. The Secretary of the Society Dr.Harald Lukins and Mr.J.Blumentals made a flying visit to Paris, Bruges and Bruxelles visiting our Museums and Associations. The Society's bookshop has opened a circulating library which started with over a thousand books in seven languages. In connection with the opening of the Library an address was delivered by the Librarian. In connection with the twentieth anniversary of Latvia, the Society transmitted on behalf of Prof.Roerich his painting "Himalayas" to the President of Latvia together with an address, as a gift from Prof.Roerich to Latvia.

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The President of the Yugoslavian Roerich Society, Mme Vera Dukshinska in describing the Society's activities, stated that two new members: the artist Trifun Ristitch and Andrew Krshanatz joined the Society. Mr.M.Nikitine delivered a lecture on "Nicholas Roerich", The Builder of Culture" (in Serbian). The Proceedings of the Society were received. At a meetings on Dec.21st the Roerich Pact and Banner of Peace were discussed.

* * *

The member of the Estonian Roerich Pact Committee A.Kaigorodoff held an

exhibition of his paintings in Tallinn in connection with his 60th birthday. He dedicated a series of his paintings, depicting ancient historical sites around Pskov, to Prof.Nicholas Roerich. This series was purchased by the Estonian Government and one painting was acquired by the President of Estonia.

* * *

Prof.V.Bulgakoff informed Prof.Roerich that the Board of the Museum Ruske University unanimously accepted Prof.Roerich's proposal to publish a booklet with the aims of the Museum, in three languages.

* * *

The Committee of the French Assocation has sent to Prof.Roerich their report of activity for 1938, as well as of the Roerich Pact Commitee and Russian Committee.

* * *

L'Association Francaise Nicolas de Roerich presented to the French Government on behalf of Mr.Svetoslav Roerich, his portrait of Prof.Nicholas Roerich, which appeared in the Winter issue of "FLAMMA". This portrait is to be exhibited in the French National Gallery (Jeu de Paume).

* * *

"FLAMMA"'s correspondent from Tallinn,Estonia, writes: "Parallel with the already existing Roerich Committee, which includes many Estonian artists,there has now been formed and commenced its regular activity a new group. The aim of this group is to acquaint itself as widely as possible with the oeuvre of Nicholas Roerich, as artist and as philosopher. The group consists of the artist A.Kaigorodoff, the poet and literary critic B.Taggo-Novosadoff, the artist V.Borchardt, the journalist A.Miller, P.Belikoff, etc. The meetings are dedicated to the most important problems of the moment and a lively exchange of opinions takes place. It is significant that also in this case the name of Roerich has united in close contant persons belonging to different organizations with different world outlook, thus proving once more that a wide cooperation

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is possible if Prof.Roerich's principles of synthesis are applied in life".

* * *

"The Estonian newspaper 'Uus Eesti' (Tallinn) has marked the publication of the new 'Roerich Monograph) (published in Riga) by an article "Riias ilmus Roerichi monograafia". This review points out the finesse and beauty of the edition. Besides this the reviewer emphasizes the great importance of Roerich in the cultural life to-day and stresses the vitality of Roerich's motto: "Love,Beauty and Action". The reviewer also mentions the Roerich Pact and quotes the following passages from E.Gollerbach about Roerich's paintings: 'They open to the initiate such vistas, they raise one to heights, of which there is no necessity to speak nor even the possibility of speaking'. The review is illustrated with Prof.Roerich's painting 'The Old King'. "

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The "Uguns" Publishing Company, Riga, Latvia is preparing two volumes of "Letters from Madame Helena Roerich" in Russian. Upon publication FLAMMA will be glad to give further particulars to its readers.

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The Junior Section of the Latvian Roerich Society, under guidance of Dr.K.Draudzin has been inaugurated and gatherings take place on Sundays in the Society's premises.

* * *

The President of the Latvian Roerich Society, Richard Rudzitis has delivered a lecture on the "Holy Grail" in the Society in early February. The lecture forms part of his new book on the "Holy Grail" which is in preparation for the press. Mr.Rudzitis has made thorough studies of this subject in large European libraries during his trip in Septtember 1938.

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A comprehensive review by Th.Stogoff under title "Roerich recalls his visits to Latvia, Lithuania and Estonia" has appeared in the Riga newspaper "Segodnia".

* * *

The famous Russian architect V.Stschuko, member of the Russian Academy and close collaborator of Prof.Roerich died in Moscow in the middle of January, 61 years old. Besides outstanding buildings, V.Stschuko was known for his brilliant stage work and as an experienced educator. He was Professor of the senior studio in composition at the School of the Society of Fine Arts in Russia, of which Prof.Roerich was Director, V.Stschuko was also Director of the Women's Architectural Course, where Prof.Roerich was Honorary President.

* * *

In the "Gazeta Dlia Vsekh" , Riga of Jan.29th appeared a review of the book "Church of the Holy Ghost at Talashkino", with a reproduction of Prof. Roerich's fresco, "Queen of Heaven", which adorns the apse of the Church.

* * *

In Paris the famous dancer Serge Lifar has arranged this spring for an exhibition dedicated to the late Serge Diaghileff. The following artists were amongst the participants in Diaghileff's world renowned enterprises: Alexander Benois, Nicholas Roerich, Leon Bakst, Valentin Serov, Gontcharova, Larionov, Golovine,etc.

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The Latvian publishing company "Uguns" in Riga has published two volumes in Russian of the "Secret Doctrine" by Mme H.P.Blavatsky, in translation of Madame Helena Roerich. FLAMMA heartily greets this monumental work, which has thus been made accessible to a wider circle of readers in the world. A very enthusiastic appreciation has been received from Mme Elena Pissareva (Italy), who calls this translation "an heroic life achievement" and ~~xxxxxxxxxxxxxxxxx~~ "sincere hearty thanks for this fine translation and excellent editing" were expressed by Dr.A.Kamensky (Geneva).

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The "Occultism and Yoga" Publishers (Dr.A.Asejev) has issued a Russian translation of "The Occult Anatomy" by Manly Hall, in translation of Mme Brezinskaya.

* * *

On January 27th an exhibition of Latvian Art was opened in Paris. The following artists, whose paintings are on exhibition at the Latvian Society's Roerich Museum in Riga, also participated in the Paris Latvian Exhibition: Augusts Annus, Jekabs Bine, Janis Kuga, Ludolfs Liberts, Karlis Miesnieks, Janis Rozentals, Leo Svemps and Janis Roberts Tilbergs.

* * *

Mr.T.Bucens, Member of the Board of the Latvian Roerich Society has been elected President of the Latvian Anti-Alcohol Society, where he is delivering a series of lectures.

* * *

At the Annual Meetings of the Board of the Association Francaise Nicolas de Roerich, Section Comite du Pacte Roerich, held at Paris on February 11,1939 it was decided to submit memoranda in favour of the Roerich Pact to all Embassies and Legations of foreign countries in Paris, and these were sent out on March 24th.

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On Feb.12th 1939 the Latvian Roerich Society in Riga held a special meeting dedicated to the 60th birthday of Madame Helena Roerich. Speeches were delivered by Mr.R.Rudzitis, J.Blumentals, Th.Bucens, A.Klizovskis and Wierth . Passages from Mme Roerich's letters were read and two of Prof.Roerich's essays.

* * *

The Yugoslavian Roerich Society in Belgrad held a meeting with a subsequent concert on Jan.15th. Amidst the participants were the artists of National Opera Petr Mishitz, Stefan Lazarevich, the composer Dragoslav Nikolich and the orchestra conductor Predrak Miloshevich. A lecture on the Roerich Banner of Peace of delivered by Mme V.Dukshinskaya and all present signed a beautifully executed address of greetings to Mme and Prof.Roerich.

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In the "Journal de Geneve" of March 23rd 1939 an article by Dr.A. Kamensky "Le'Croix-Rouge' des valeurs Culturelles" has appeared, d edicated to the Roerich Pact.

* * *

In Kolga-Jaani, Estonia, an exhibition of reproductions of Prof. Roerich's paintings was held and the local population showed a vivid interest in the art of Prof.Roerich and in the lecture,which was delievered in this connection.

* * *

The "Gazeta dlia Vsekh" ,Riga, of March 26th 1939 Riga has published a review of the new Russian Monograph, praising this edition.

* * *

In the Russian newspaper "Segodnia" of March 12,1939, Riga, a comprehensive review of the New Russian Monograph has appeared. The review is written by Mr.P.Pilsky and is illustrated with two reproductions from Prof.Roerich's paintings and at the heading of this issue of the newspaper is reproduced the portrait of Prof.Roerich by Svetoslav Roerich.

* * *

In the Estonian magazine "Vaimsuse Ideoloogia" of Dec.1938 (Jubilee issue) published by the Hingelise Enesearenduse ja Metupsuhhika Ajakiri two editorials have appeared about "Flamma" Quartely and about the Estonian Roerich Society in Tallinn.

* * *

The following of Prof.Roerich's essays have lately appeared in the European press:

"In Memory of V.Stschuko" in "Segodnia",Riga, March 4,1939 in Russian

"A Friend of Mankind - Charles R.Crane", in "Segodnia",Riga,March 1,1939.

"Velikiy Novgorod" in "Segodnia",Riga, April. 1939. in Russian.

"Diaghileff" in "Posledniye Novosti",Paris, March 30,1939. in Russian

"Slava Moussorgskomu" in "Segodnia",Riga, March 23,1939.in Russian.

"Parapsychologiya" in "Segodnia",Riga,April,1939 in Russian.

* * *

For Summer FLAMMA

News from India.

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The Allahabad University is arranging an Art Gallery. Pandit Amaranatha Jha, Vice-Chancellor, upon whose initiative this Gallery was started, has requested Prof.Nicholas Roerich to donate a painting of his as a nucleus. Prof.Roerich ~~Rxxxx~~ presented his painting "The Eternal Book" , which was most heartily appreciated.

* * *

A booklet has been received from the Triumph College, Madras, describing their celebration of an "International Day" held on Dec.21st 1938. Under the presidentship of the Rev.C.F.Andrews and with participation of representatives from 19 countries who each presented their national flags, a solemn meeting was held, with music, prayers and invocation. Addresses received from leading persons were then read: from Prof.Nicholas Roerich, Peter Freeman, Dr. J.H.Cousins George S.Arundale, Mirza M.Ismail, etc. H.H.The Yuvarajah of Mysore then unfurled a world flag.

* * *

In connection with Prof.Nicholas Roerich's and Mr.Svetoslav Roerich's exhibition of paintings at the Osmania University, Hyderabad, several newspaper articles have appeared in the"Hindu"and"Madras Mail" under titles: "Roerich Paintings", "The Art of Nicholas Roerich", "Internationality in Art", "The Culture of the Spirit", "Exhibition of Russian paintings at Hyderabad".

* * *

Upon request of the Maha Bodhi Society Prof.Nicholas Roerich has donated his painting "Panacea" for the adornment of the Library in Sarnath. The painting shows The Blessed Lord Buddha descending from the mountains and offering to his disciples the panacea - the Teaching. The General Secretary of the Society, D.Valisinha, in expressing the thanks of the Society, wrote that "the Society will always treasure this beautiful paintings as one of its best possessions.

* * *

Prof.V.N.Bhushan as Editor has sent the first Annual of of the Literary Studio of the Wadia College, Poona. FLAMMA heartily welcomes this new venture. Amidst the contributors to this Annual are ~~Dr.Rabindranath Tagore, Mr.~~ Prof.K.M.Khadye, Prof.M.M.Desai, Prof.V.N.Bhushan, Mr.S.Vellatore (who dedicated an inspired article to Prof.Nicholas Roerich) and others. Greetings and Good Wishes received from many distinguished persons of India have also been published in this well-edited volume. Mr.Somanath Vellatore concludes his article on Prof.Roerich as follows: "Roerich has made India his home. He is an asset to us, for in him we have another great exponent of our ancient culture, for his interpretations of Aryan thought and vision will carry the spiritual message of India to every cultured western heart for their appeal is as varied as are the avenues of his expression - in word and song, in colour and form.

* * *

The following essays and poems by Prof.Roerich have appeared in:

"Buddhist" Golden Jubilee Number,- poem "The Blessed Singer".

"Educational Review",Madras Dec.1938 - essay "Influence"

" " " " poem "Adorn"

" " " poem "Time".

"Scholar" , January 1939 essay "Montsalvat"

"Peace", February 1939 poem "I see around me".

"Mira" , January 1939 poem "Do not count".

"Maha Bodhi Journal" Calcutta, Vesak Number, eassay "Peace to All Beings" and four reproductions.

~~"Maha Bodhi~~

"Sinhala Bauddhaya",Vesak Number, Colombo - essay "Future and Friendliness".

(this will be continued).

Dr.Amiya Chakravarty has been commissioner by the Oxford University,under a fellowship, to write a book on "Modern India".

* * *

Mr.C.Inge, Harbin, has translated Mr.D.B.Conlan's Monograph on Prof.Roerich into Russian.

* * *

In the February issue of the "Educational Review" Mr.V.Shibayev's article "Wonders of the Himalayas" has appeared, also Mr.K.P.Tampy's article "Travancore,The Land of Shrine " and Mrs Naiad Key's poem "Beethoven (after hearing Maurice Lichtmann's ~~xx~~ recital of "Sonata Pathetique")".

* * *

An article "The Roerich Collection of the Sri Chitralayam" by K.P.Tampy has appeared in the February issue of the "Landholder's Journal".

* * *

A review of "Gurudev NicholasRoerich" K.P.Tampy's has appeared in the Cochin Argus,Apr. 22,1939.

* * *

In the "Kalaimagal" magazine, Madras, an article on Prof.Roerich with a portrait has appeared, in the Telugu language.

* * *

In the "Maha Bodhi Journal" March 1939 an editorial "Roerich Painting for Maha Bodhi Society" and a review of "Zelta Gramata" has appeared.

* * *

Two poems by Naiad Key "Star of the Hero" and "Shambhala" dedicated to Prof. Roerich paintings have appeared in the March "Educational Review", Madras.

* * *

The following of Prof.Roerich's essays and poems have lately appeared in the press in India:

"Buddhist" Golden Jubilee Number - poem "The Blessed Singer"

"Educational Review" Dec.1938. - essay "Influence", poems "Adorn", "Time".

"Educational Review", March 1939 - essay "Joy"

"Scholar" Jan.1939 - essay "Montsalvat"

"Scholar", Feb.1939 - essay "The Imperative"

"Scholar", March 1939 - essay "Vandals"

"Scholar", April 1939 - essay (insert here the title, please, which we do not know yet).

"Peace", February 1939 - poem "I see around me".

"Peace", March 1939 - poem "We Cannot".

"Peace", April 1939 - poem "Our Path"

"Peace", May 1939 - poem "Not to kill".

"Mira", January 1939 - poem "Do not count".

"Mira", Feb-March 1939 - poem "To Him".

"Philosophy & Religion" - April 1939 - "Scriptures of Asia".

"Maha Bodhi Journal", Vesak Issue - essay "Peace to all Beings" and 3 reproductions.

"Sinhala Baudhaya", Vesal number - essay "Future and Friendliness".

"Achhal", April 1939 - essay "Chandogiya Upanishads".

"Modern Review" - essay "Anonymous" with one portrait and 4 reproductions .

* * *

Notes .

We welcome heartily every co-operation on the part of our readers. If therefore anyone wishes to express his views on some of the subjects which are close to the aims of FLAMMA, we shall be glad to open a "FORUM" page, on which such views can be exchanged.

* **

We again call upon the assistance of ALL members of ALL Roerich Societies throughout the world to regard FLAMMA Quarterly as their own, to take its success to their hearts, to consider themselves collaborators in every respect and therefore to support it in every possible way, morally and materially. Very little is needed, if ALL help, since the Quarterly makes no profit, is offered to members at self-cost and every donation received goes direct to the imporvement and adornment of the magazine. We know readers and friends will realize and appreciate this fundamental principle of co-operation and that this realization will urge them to do their utmost in the name of Culture and Beauty to make FLAMMA Quarterly a success.

* * *

We express our most sincere thanks to all kind donors and contributors. Individual acknowledgments have been sent to them. Our cordial thanks are also again due to the Latvian Roerich Society for continuing to donate the coloured reproduction "The Master's Command" and the monotone reproduction "The Messenger" for the present issue.

* * *

FLAMMA Quarterly is scheduled to reach its readers as follows:

the SPRING issue, Flamma No.5 by March 21st, spring equinox

the SUMMER issue, Flamma No.6 by June 22nd, 1939 , summer solstice

the AUTUMN issue, Flamma No.7 by Sept.23rd, 1939, autumn equinox

the WINTER issue Flamma No.8 by Dec.22nd, 1939 , winter solstice.

Some copies of the last double WINTER issue are still available - the price of it being that of two number No.3 & 4, viz. $1.00 or Rs:2/8/- or 30 Francs or 4 sh (for MembersL 50 cents, Rs:1/8/-, 20 Francs or sh.2/6). These copies can be offered at this prices only until the Summer 1929 issue appears, whereupon the general rule applies, that backnumbers can be had, if at all available (No.1 is already completely sold out) at double their ordinary price.

* * *

No acknowledgments of payment for subscriptions can be sent unless a stamped envelope or intern.postal coupon is sent with the subscription - but the fact of the subscriber receiving the next issue is in itself a proof that the subscription has been received. Subscriber will kindly note that their subscription number is indicated at the lower right hand corner of the label bearing their address, and the figures that follow indicate how many more issues are due on their subscription. Thus IS-137-6/7/8 Means that the subscriber's number is IS-137 and that No.6,7 & 8 of FLAMMA are due on his subscription. The subscription number should kindly always be quoted in correspondence.

* * *

All members are advised to use widely the Banner of Peace Stamps—as at the heading of our Peace Pact Section. These can be obtained, ready gummed, and perforated in sheets at one Dollar, or four shillings or Rs. 2—8—0 per hundred from FLAMMA Representatives and Roerich Societies in Liberty, New York, Paris, Riga, Naggar, Shanghai, etc.

We are glad to announce that reprints in covers are now available of all articles that have appeared in FLAMMA Quarterly. Those of our readers who have begun their subscription with the present issue, and are unable to obtain backnumbers of FLAMMA may want to have parts I and II of Barnett. D. Conlan's Monograph on Prof. Roerich and can obtain these from Naggar, at 8 Annas, 20 cents or 10d each part, other reprints can be calculated at 1 Anna, 2½ cents or 1d per every two pages at a minimum of 4 Annas, 10 cents or 4d per reprint, adding a little for postage. Such amounts can be sent in unused postage stamps.

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