

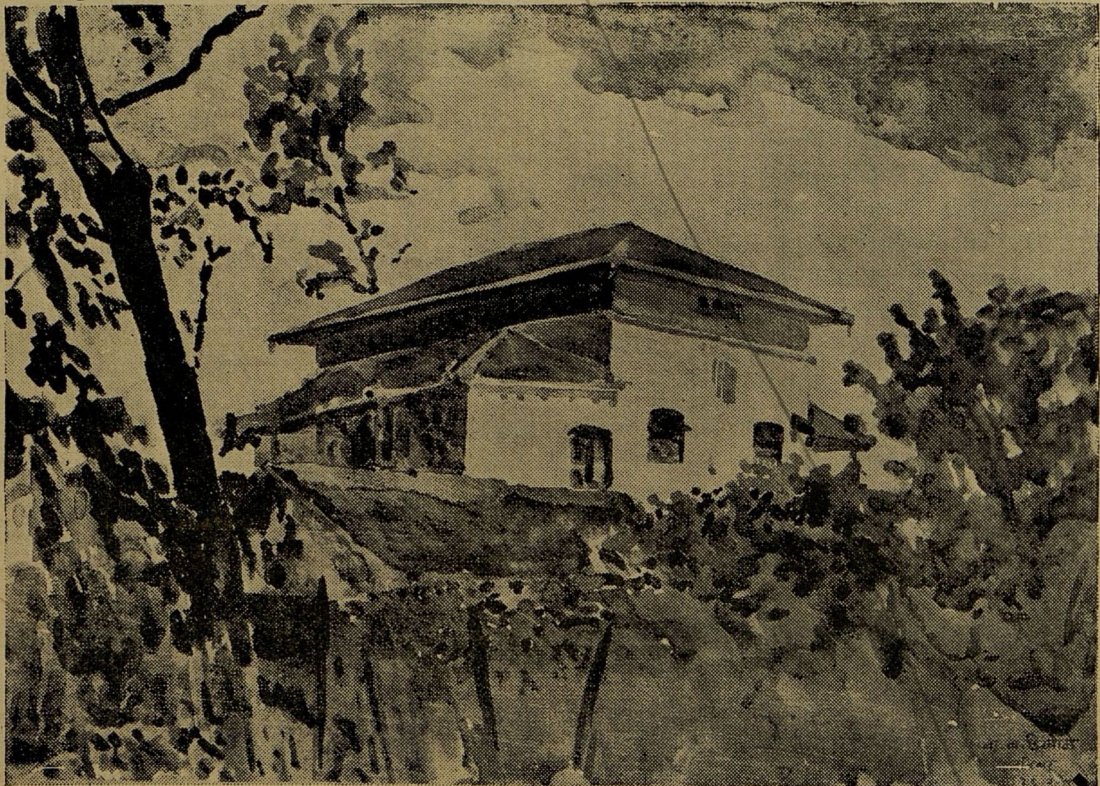
Independence, 1956.

**BHATTIPROLU :**

Its interest lies in the Buddhist STUPA which it contains. This was much damaged in the last century, by subordinates of the Public works Department, who utilized its marbles for making a sluice and other constructions, and little of it now remains. The ASTUR was 132 feet in diameter, and

excavations made in 1892 revealed three caskets containing relics and jewels, which are now in the Madras Museum. On them are nine inscriptions in the Pali language, and in characters resembling those of Asoks' inscriptions, stating that they were made to hold relics of Buddha.

By :  
The Home (Information and Publicity) Department  
Government of Andhra.



Happy Home

by Sri N. B. Dikhole.

see Rhythm, vol. IV no 2, Independence, 1956

# DIARY LEAVES

by

Nicholas Roerich Esq.

## THE UNIVERSITY

The Gordian knot of family was solved when I enrolled in the Juridical Faculty instead of the Historical, but with the idea of taking the examination in the Academy of Arts. It finally resulted that I passed the examinations in the Juridical Faculty, but attended lectures in the Historical.

I heard Platonov, Veselovsky, Kareyev, sometimes Braun; of the jurists, Sergeyevich, Foinitsky. At the formal examination, Efimov, who already knew about my "Messengers", asked: "Why are you dabbling in Roman Law, for you'll surely never return to it?" He was right; yet for all that Roman Law and the History of Russian Law remained favourites of mine. It was a pity the way Bershadsky taught the Philosophy of Law, like pouring peas out of a sack. Sometimes Korkunov was very interesting

My examination thesis was "The Legal Status of Artists in Old Russia." This involved Russian Law and Chronicles and Statutes and the Acts of the Archaeographical Commission. Even in the oldest records of Russia there are many signs of culture; our most ancient literature is by no means as barren as westerns would lead one to believe. But it must be approached without preconceived opinions, scientifically.

Close relationships were formed with the historians. Spitzin and Platonov introduced me to the members of the Russian Archaeological Society. In the summer, excavations went on, carrying

out the program of the Archaeological Commission. It was in the course of one such excavation in Bologoi sponsored by Prince P. A. Putyanin, that I met the lady who has been my life companion and inspiration. Joy!

The University was being allotted less and less time compared with the Academy of Arts. Of the law students I remember Serebrenitsky, Mulyukin, Zakharov; but I have had no opportunity of seeing them for a long time. I was invited to attend the seminars and the juridical society but simply did not have the time.

The University made up a beneficial episode. To our house came Mendeleev, Sovyetov, and the Orientalists, Golstunsky and Pozdneyev. I acquired a great interest in the East. And on the other hand through my uncle Korkunov came news of the medical world. I felt called into Siberia, to Altai. Summons were heard to remote distances and heights—Belukha, Khan Tengri!

Kuindji was much concerned that my University studies not be slighted too much. Later too Cormon in Paris always recommended the University. The Historical, not the Juridical Faculty regarded me as one of them.

At this time came out the distinguished book by G. V. Vernadsky, "The Links of Russian Culture."

## THE ACADEMY

How many sensations the Academy building aroused! Museum, sculptures,



NICHOLAS ROERICH

( A painting by Svetoslav Roerich ).

the dark corridors, and somewhere within it the school, bound up with many beloved names..... Would I succeed in becoming a part of this ?

In the summer of 1893 I worked with I. I. Kudrin in the Academy Museum. All the heads were redrawn which figured in the examination. Kudrin taught thus : "Be not too much attracted by shading, the main thing is to show that you can construct."

At the examination I did the best I could with the head of Antinous. Coming to find out the result, I met Novarenko in the vestibule and he began to console me : "next year if not this one". "Then I failed ?" "You're not on the list." "But there stood the Academy porter Lukash, (we were very fond of him), and he reproachfully admonished Novarenko :

"Why cause him worry instead of telling him to read the list ?" I had passed and done well !!

The head class—Professors Laveretsky and Pozhalostin. At the next examination transfer to the figure. There Christyakov and Zaleman. After doing the Apollo, Christyakov advanced me to the following examination in nature. While I was working on this, he exclaimed : "You must take Apollo for a Frenchman,—you've made his legs painfully refined."

In the nature class was Willewalde, always in formal frock-coat, commendatory of everyone. I recall how an academist he had praised received on an examination a fourth-grade rate. He came bewailing the fact—"how can this be, Professor, when you yourself extolled my work ?" "well but the others were still better." My sketch, "Yaroslavna's Plea", received first-rate grade, likewise the sketches "Sviatopolk the Damned" "Man of Pskov", "Desert Hut", "Man the Savage at the Boundary Line", "Cannoneers", "The Common Council"

The old Academy came to an end. New professors entered the scene. The problem arose, with whom to place myself, with Repin or Kuindji. Repin had praised my studies, but then he was generally liberal with his compliments. Voropanov suggested that we go to see Kuindji, and we did so. He looked us over sternly. "Bring me your work." We lived nearby, opposite the Nicholas Bridge, and fetched him at once all that was available. He looked it over in silence. What would his decision be ?

Then he turned to his attendant Nekrasov, pointed me out and snapped briefly: "Etto, these here will go into the studio." No more than that! One of my most important steps was accomplished with the greatest ease. Arkhip Ivanovich became my teacher not only of painting, but of all life. He was my mainstay in striving for composition. Sometimes he startled me, as in connection with "The Campaign", but then came back: "Well, don't be distressed, of course the paths of art are broad—and so much is possible!"

#### THE BEGINNING

I had won the right to become an artist. The first pictures in "The Star" and "Illustration". For the students' exhibition at the Academy (1896), the painting "Among the Greeks"—a Varangian in Byzantium. Sokolov, a curator of the Museum, asked: "Why have you placed no price upon the Viking?" It simply didn't occur to me that someone might want to buy it. "Well, anyway, put a price on it." "Eighty rubles; that isn't too much, is it?" Sokolov smiled: "Consider it sold," and brought up a gray-haired gentleman who turned out to be V. C. Krvenko. Afterwards Rushchitz became angry at the low price set.

We left the Academy along with Kuindji; he was forced out by the Grand Duke Vladimir and Count I. I. Tolstoi. It was expected that our stand on the side of the master would be condemned by the Academy.

In part it so turned out. They could not refuse recognition, but they looked askance. Mate came to me and proposed

that I transfer to Repin's studio and then the following year go abroad. To this I replied: "Vasili Vasiliyevich, forgive me, but that course is too closely akin to the thirty pieces of silver." We stood together firmly for our Arkhip Ivanovich. Where could one find another such preceptor of art and life? It was impossible to tear us away from him with any foreign missions. I remember one slanderer whispered to him: "Roerich has sold you out", to which Arkhip Ivanovich replied with a laugh: "Roerich knows what price to put upon me"... We all knew the worth of Kuindji.

Tretyakov came to the competitive exhibition. He marked off for Moscow, Rushchitz, Purvit, and my "Messenger". There were great expectations. Finally Tretyakov approached me: "Will you part with the "Messenger" for 800 rubles?" It was worth a thousand. I didn't know what to say! He came to me in the studio upstairs and inquired about my further plans. He knew that the "Messenger" was to be the first of a series "Russia of the Slavs". He asked to be informed when the others were ready. Alas, he died soon after and the series was never finished.

"Meeting of the Elders" is in California; "Birds of Ill Omen" is in the Russian Museum; "The Campaign" is, I know not where. Only "Building the Town", bought by Serov and Ostroukhov is in the Tretyakov Gallery along with the Dyagilev exhibit. What a furor this purchase caused? First bewilderment, then habituation. Rozanov described it very well.

Independence, 1956.

### PAINTING

From the first I was attracted to color. I began with oils. In my first pictures the paints were applied thickly, very much so. No one offered the advice that one can trim with a sharp knife with excellent results, and achieve a fine-grained surface like enamel. Hence in "Meeting of the Elders" there came out rough and even sharp superficies. Someone at the Academy stuck a cigarette stub on one such point. Only later, observing Segantini, did it become clear how to trim and to secure the enamel surface.

I soon had my fill of oils in general, due to their density and somberness. My fancy was attracted by the Munich tempera of Burme. Many of my pictures were painted with it. The frescoes at Talashkino were also done in this medium. Serov was pleased with these colors and asked me to order some for him. With the war everything became upset and the factory closed down.

About the same time I took up egg tempera. All sorts of experiments went on in our ikon workshop. There were combinations with glue tempera. The lightness and vibrancy of tones fostered freedom of technique. There were conversations with Golovin about tempera, but he usually preferred pastel. Oil is not to be compared with tempera. Colors are doomed to alteration—better that pictures become pale ghosts rather

than blackish boots.....The unfinished picture by Michelangelo in the National Gallery, London, provoked thought about color of background. It was painted on a green ground, and as a result the sienna has not become reddish, but golden. A theatre painter of Golovin's prepared such canvasses excellently.

Likewise I worked upon colored boards. Sometimes, I admixed pastel, fixing in with milk or thin carpenters' glue. Over the bathtub I secured composite effects with washes upon smallish pictures.

Canvases were obtained from Lefranc. At first I tried out taking those already prepared, but later it proved best to prepare them at home according to the older practice. One such blue canvas was used by Serov for his "Ida Rubinstein."

I tried tempera in tubes from Lefranc and Georges Rohun. Each had its peculiarities, but they still did not produce strong tones, and the white turned yellow and cracked. I advised V. A. Shchavinsky to take up the technique of such materials, so that we Russians might have available those of the best quality. He set about this; we planned to open at the School for Advancement of the Arts, a complete technical experimental atelier, but Shchavinsky was killed by his nephew. Thus a useful idea withered.