

812108

21-DEC-1938

Dear Mr. Conlan,

Many thanks for your letter of Dec.4th received with Dr.Chklaver's air mail letter of the 12th. I assure you that I deeply appreciate your interest in the perfection of the literary English of my translations. On long distances many things are not easy. For instance you correctly mention that Miss Grant has a good English. At the same time you also correctly state that her ~~translation~~ of Babenchikoff's article is very bad. Que faire? I would not mention any more about americanism, because we have already agreed that whatever can be sent to you for revision shall henceforth be sent. But I want to ask you with Dr.Chklaver to translate certain passages keeping their characteristics. Thus for instance in "JOY" the American translation was: "The man with the baton has taken his place". You quite correctly from a literary point of view altered this to "the conductor has taken his place" - but the whole fun is in the fact, that I as a boy of five, drew the attention of the grownups to 'the gentleman with the stick' because the word 'conductor' was then not in



my vocabulary. In my early childhood I believed that the orchestra was playing from golden notes, because the reflection from lamps on the notes gave them a golden hue. And in those days everything connected with music was as if sacred. Thus certain passages should retain their originality in interpretation.

I am sending with this letter my short message for a Buddhist magazine and request you together with Dr.Chklaver to kindly translate it into English - afterwards it will also be used in Flamma. The quotation at the beginning of the essay was taken from a book, and therefore its rendering is already beyond our field.

Your 12 sh.have been received and the copy posted to Miss Hardcastle the same day. We read her friend's comment with much interest.

Some subscribers are so enthusiastic about FLAMMA, that for example one from Melbourne subscribed for 3 years, one from Argentine for 2 years, thus people have faith in Flamma. Riga is subscribing for 1939 <sup>for 15 cop.</sup> and hopes to increase this number. For a city where English is hardly known, this is quite good. - With best wishes in Spirit with you



901054

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9-JAN-1939

My dear Mr. Conlan ,

Many thanks for your very interesting letter of Dec.20th. I fully agree with all your considerations about modern tendencies in art. It is strange how people now think of various "isms", which result in the latest works of Picasso. We have recently seen reproductions of his latest output and we were really amazed what would the surroundings and furniture have to be like to match such curiosities. Of course we know that he is in "good commercial hands" who know how to lure the mob. You are quite right that all this is ephemeral, but hélas, it does not help a renaissance of art. I remember how in olden days we did not think about "isms", but tried to create the best we could. When critics spoke of my own style, for me my art was like a song, which I anyhow could not sing differently. I remember how one of our gifted artists *Yessally wrote Paula* Mr.Kustodieff once sent several ~~of his~~ paintings under an assumed pen-name to an exhibition of cubism - and thus was proclaimed a great cubistic talent and there was great fury when Mr.Kustodieff declared that it had all been a joke . A lady friend of ours in New York has a large collection of



## ЗЛАТА ПРАГА .

### Записные листы .

Нынешний год является памятным сроком многому. Переносусь за четверть века, за тридцать, за тридцать пять лет и всюду встречаются жизненные вехи полные внутреннего значения. Тут и зачинание картин, и росписи, и сроки общественной работы. Всего много.

Среди всего этого разнообразия встает некоторые памятки особо сердечного значения. Среди них незабываем год начала иностранных выставок. Сейчас мы привыкли переплывать океаны, переноситься через горы и необозримые пространства, но ведь тридцать лет тому назад люди были гораздо неподвижнее. Каждое путешествие сопрягалось с какими-то особыми решениями. Где уж тут говорить о заграничных путешествиях или об экспедициях, когда и сама Россия-то была необследована, а ездить по отечеству считалось чуть ли не каким-то дурным, квасным вкусом. Именно тогда мы спрашивали на газетных листах, отчего россияне нелюбят свою родину и так мало знают ее драгоценные памятники старины и природные красоты. И на такие вопросы мы получали в ответ холодные взгляды и пожимание плечей.

Когда приходилось встречаться с такими замечательными путешественниками как Пржевальский, Потанин, Минуха-Маклай и другими такими-же, можно сказать, подвижниками познания, то на них смотрели как на каких-то особенных людей, почти что как на фанатиков. Впрочем, тяжеловесность неостывшей оседлости свойственна была не одним нам русским. Приходило слышать и о французах, которые с гордостью говорили, что за всю свою жизнь они не покинули родного города.

Конечно, всюду был особый тип людей, так называемые странники. Отяжелевшие домоседы, даже и те любили послушать сказочные хождения по святым местам, по миру, когда каждый ночлег являлся яркой страницей бытописаний. Вспомним хотя бы Афанасия Никитина Никиту Тверитянина, который из пятнадцатого века воскли-



various latest "isms" and during dinner one of our friends a connoisseur of art, asked her for sake of his digestion not to hang up such pictures, at least not in the dining room. It is especially funny when these "isms" unnaturally disagree with the furniture of the XVIIIth century. You like the new true attainment in art, neither can anyone say of me that I am a retrograde. Please inquire through your friends, when an opportunity presents itself, about coloured postcards which are printed by the Soho Art Gallery in London. A lady suggested that I should send her a painting of mine, which she would let them reproduce as postcard in colours on a royalty basis. Between ourselves, this lady is somewhat strange and therefore such suggestions should first be investigated. The coloured reproductions which I sent you do not represent the entire selection of the first <sup>part</sup> of the monograph and I hope you will receive from Riga the complete set. You should have them, because the matter with the "STUDIO" should not be delayed. Nothing should be delayed at present in the whole world, such are the threatening events! Indeed, my painting ARMAGEDDON of 1936 was the indication of many horrible calamities. Many thanks for your particulars about the Chinese artist. In "Fragments of a Biography" by Jean Duvernois you have the text of a letter from the Peking Museum. In Spirit with you



нетенное и измученное человечество поймет и примет истинный мир, - мир Евангельский, мир на земле и всем народам благоволение".

Эти слова являются зовом истинного носителя знамени Культуры. Мыслить о таком всеосознанном действенном мире может народ который понимает всю жизненность основ труда, сокровищ творчества, которые всегда будут сокровищами истинными. Под таким уклоном взаимного добромелательства и обоюдного понимания протекают мои сношения с Златой Прагой.

Еще одна встреча. Бурный рейс из Гавра в Нью-Йорк. Пассажиров мало на "Париже". И вдруг мы встречаемся с друзьями о которых столько слышали, к которым сердце наше было столько лет открыто, но встреча случилась только в Атлантическую бурю. Эта встреча напомнила мне еще одну <sup>встречу</sup> происшедшую в Париже в доме няинки Тенишевой, там совершенно неожиданно и просто я встретил моего незримого друга Милоша Мартена. А здесь, среди бурных волн, мы встретили его вдову, супругу генерала Клечанды и самого генерала, едущих в Колумбию. Встретились точно бы уже годами были лично знакомы. Зазвучало обоюдно то доверие, без которого не имеют смысла человеческие отношения. Дай Бог каждой стране таких деятелей, как генерал Клечанда. Перед исполнением тридцатилетия дружбы со Златой Прагой именно встреча с генералом Клечандой и его супругой была завершающим аккордом, который лишь подтвердил <sup>us</sup> ее раз правильность радости о Златой Праге, вспыхнувшей уже в 1906 году.

Разного характера бывают воспоминания. Иногда они - лишь ожерелье фактов, коллекция наблюдателя. И такие накопления можно записать, в каких-то взаимоотношениях и они будут нужны. Но в таком собирательстве сердце может остаться <sup>вне</sup> без трепета восхищения. Только там, где обстоятельства сплетаются в сердечное восхищение - там есть настоящий смысл записать то, что дало радость. "Будем радоваться". Легко сказать, но не всегда легко выполнить этот призыв. Потому так особенно бережно будем ценить все, что может живоносно поддерживать радость духа. Истина <sup>и</sup> радость, когда в основе ее лежат культура, дружба и человечность. Привет Златой Праге.

Гималаи, 1930 г.

Николай Рерих.



CONLAN

3-MAY-1939 4

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My dear Friend,

Many thanks for your information that the article in the Studio will probably appear in July. Of course July and August are rather dead months and articles during that time unfortunately less strike the imagination of holiday-makers. It is also strange that they prefer to select the reproduction only according to size. Yet we have ourselves seen in the Studio reproductions of various sizes. Let us hope for the best.

You have perhaps heard from Dr.Chklaver, that Alexander Benois in his article about the Diaghileff Exhibition expressed his special regret that of my works in connection with Diaghileff only one sketch was exhibited. This means that the same thought that strikes you also struck others. At the exhibition there are also exhibited large stage curtains, but why are mine and Serov's not shown? All this reminds me of 1935, when during a Russian exhibition in London the late Frank Rutter in a newspaper article had to express surprize "how Russian art could be represented without Roerich! I am writing you these details, as to



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my biographer. By boatmail I am sending you some more short articles translated recently in America. The page about Moussorgsky is timely in connection with the centenary. All these separate pages belong to the next volume "LIFE", but when it will be ready and appear is difficult to guess at present. I wonder whether you would care to write a two-page (as in print) "VIGIL" editorial for our autumn issue, about which we have already to think now. The fate of art nowadays gives such rich material and with your general knowledge of art, it may not be difficult for you to give a calling editorial. Since subsequent pages are usually printed before the composing of the editorial, the latter cannot be longer than 2 printed pages.

In connection with the Studio article, do you intend going to England later or in May as planned before?

With best wishes

in Spirit with you



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22-MAY-1939

*Conlar*  
My dear Friend,

Many thanks for your interesting letter of May 10th.

I am sending herewith my permission for the STUDIO which you can forward. Of course there is nothing to be done if they want to print your article only in August. How many and which half tone cuts will they use? We would like to buy 3 copies of this issue - could you kindly arrange this and we shall write Dr. Chklaver to reimburse you. You are perfectly right that at the moment an exhibition in England would be out of place. Let us wait until all inner and outer circumstances will be favourable. I was not surprised to hear from you that Larionov protested vehemently against your opinion. Altogether the clan <sup>z</sup>Laionov - Benois will forever be hostile.

• Benois is attached to Versailles and French Kings and therefore all our strivings are for him a terra incognita. If you will speak to Benois about Kuen Lun or the Himalayas he will at once regard you as an enemy. It is very strange that he considers himself an art critic and yet he is partial. This his essential property was repeatedly



mentioned in the press. Between ourselves, I should not be surprized if the absence from the Diaghileff exhibition, was primarily due to Benois and not so much to Lifar. But Benois always knows how to hide himself - he is very sly. I very much appreciate your thought to add some of my sketches to the Diaghileff exhibition but I am afraid it will be too late now - this letter will only reach you in June and until we could get any of the sketches from the owners it would take quite some time, but to make additions, which anyhow cannot be included in the catalogue, and to do them in the last moment is useless. You correctly mention the French proverb: "les absents ont toujours tort" - but ~~at this time~~ we are not altogether absent, we have a representative in Paris, Dr. Chklaver evidently follows all events in Paris, and always could notify me in time. I am very glad that you are now our honorary member and that you can give your advice on the spot. In general we would like to see our French Association more active. If in Latvia, Lithuania, Estonia, Far-East etc. despite all difficult local circumstances, our groups are active, then it would seem that Paris has



far more material for all sorts of cultural manifestations. If you have any ideas in this respect, please let me know and you can be sure that I shall greatly cherish to hear your suggestions. If even financially the Association is at present limited - yet not all cultural activities require money. Plato correctly said that 'ideas govern the world'. Therefore every hearth around which ideas can be accumulated, is very valuable. Especially at the present times, when around art there are so many encumbrances. By the way how do you like the hanging of my paintings in our Association? Recently we have heard several complaints; part of them is too congested, and others hang on wall space between windows, that some of the wall space is used up by reproductions, etc. Of course it is difficult to judge of all this from the Himalayas, but I would appreciate very much your opinion. We liked greatly the photo of a Chinese paintings which you sent, and we shall be very glad to have it accompany your article. You will be interested to hear that the Chinese Government was very much for the Pact and only the present monstrous situation upset everything. But no doubt Dr. Chklaver will submit the memo-



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random through the Chinese Embassy and this may have an effect. Needless to say all your suggestions about FLAMMA are highly welcome. It is a nice idea to print somewhere on the cover the Latin motto. Of course the Summer issue is probably ready by now in Palghat. Mr. Shibayev was very concerned whether all copies of FLAMMA sent out from Palghat were in good condition, because we noticed in some copies the reproductions were upside down and some damaged. Another difficulty is that these good people do not at all reply to letters, and this makes the directing of the printing most awkward. Again FLAMMA prints in Palghat only because of the comparative low printing cost. If we would print the same small quantity of 300 elsewhere, we would have to pay the minimum rate for a thousand - oh, money, money. By the way have you met our new Member of the Board of the French Committee, Mme Valmont. It seems to me that she is active and energetic. Also, have you met Messrs Chambon, Ducuing & Homberg, new members of the Association? I hope that they are also active, although I have never met them. We are always glad to hear your news, with best greetings

in Spirit with you



505142

Conlan

29-MAY-1939

My dear Friend,

Many thanks for your two letters of May 15th and 19th, as always filled with interesting news. We also thank you for VIGIL which will appear in the AUTUMN issue. We are also looking forward to receive the article on YEATS and the usual Art Movement review. - Thus the English monograph is already in your hands and we anticipate your interesting news from London. If for spreading the monograph you need some more copies, no doubt Riga will supply them.

I am not surprised at what you heard from Aboukhoff about Larionoff's attitude. Larionov is of a very rude and jealous nature, and the last mentioned character trait also applies to Benois. Indeed it is deplorable to see how people who are already very aged still cannot abstain from dark habits. Besides this, owing to strange human customs, they have reason, to be hostile towards me, because in past years I have done good to both of them. When other members of the Mir Iskustva did not wish to exhibit Larionov, I insisted on this, because I always consider that everyone has a right for his individual expression. About Benois I have placed most appre-



ciative and cordial articles in several newspapers. There is a certain class of people, who do not remember the good done to them. I recall how my teacher Kuindji, when told some slander about himself, exclaimed: "How strange, to this person I have never done anything good". A great sorrow and deep understanding of the villainess of certain bipedes resounded in this saying. You are quite right supposing that the young ones, whose hearts have not yet been petrified, may understand better. Around me there were always young ones.

I have sent to Dr.Chklaver, my "Banner of Peace", asking him to translate it and forward it to you. No doubt you will be amazed to see under what diverse aspects the same sign of the Banner of Peace appeared everywhere. If you will meet in London in the London Library Dr.Hagberg Wright please transmit to him my hearty greetings. In London lives Mr.Braikévitch - I wonder whether he may not be interested in the monograph. It would be interesting to hear how the last exhibition by Zuloaga at the Burlington Galleries, was received by the public. No doubt there will be much news from England.

With best wishes,

in Spirit with you



CONLAN

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enclosed: article Chauvinism

19-JUNE-1939

My dear Friend,

Many, many thanks for your most interesting news of June 7th. What you write about the slander emanating from Benois, Larionov and Gontcharova is shocking. Of course I was well aware of certain sinister peculiarities of this trio, but I could never think that their nature is so low that they could dare such a ghastly slander. Hélas, amidst artists there is very much jealousy but still there is a limit. I personally have never spoken against Benois and on the contrary have published recently a very favourable article about him, which according to his letter to me he very much appreciated. It shows his character, if he writes me with one hand most suave and friendly letters, with the other disseminating slander and lies. As regards Larionov and Gontcharova I already wrote you that in the past I have even helped them, when many other artists attacked them.

I am very grateful that you shall take up this matter with Dr. Chklaver, to whom I am also writing about it. No doubt such malicious slander cannot be ignored, the more so as you have heard it before witnesses and of course it is widely circulating. Of course I leave it to you with Dr. Chklaver to decide what steps or measures could best be taken. Perhaps two Russian friends could visit the slandering trio and could ask them to substantiate with documents their libel or to apologize in a written form. But perhaps you and Dr. Chklaver will have some other ideas and I shall be very glad to hear of them.

Your news about the monograph and Flamma are also striking. Sir Hagberg Wright was the Chairman of the Committee of my London exhibition and you know the names of the other members. It is very strange for a chairman of the Committee to say that I am unknown in England - would this not be the fault of the committee after all?

You are quite right stating that the future should lie in the hands not of sly scholastics but in simple, sincere and



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devoted people. We have to get over the generation of all sorts of 'isms'. We must remember that quite a new young generation is already growing up. And all our attention should be dedicated to these young, very young torch-bearers. When you wrote us that my art according to your idea will be appreciated especially by the youngest generation, you not only told me something very dear to my heart, but you replied to my inner strivings. Not seldom have I felt, and heard from others, that my art has enthusiasts amidst the youngest and this was always a joy to me.

The middle-ages generations has quite lost its way in the labyrinth of conventionalities and surrealistic un-realities. Humanity needs a fresh healthy air. I am sending you my current diary leaves "Chauvinism" - please look it over. I am also sending to Dr. Chklaver with this air mail a Russian essay "Novelty" which he will put into English for you. Indeed it is some novelty, when an artist himself calls his art 'paranoic'. I have never been a retrograde nor an illustrator, but I also never took part in paranoic manifestations.

It is very deplorable to witness how innocent hearts are infected by paranoic bacilli. Art always is a precursor. And are not all the paranoic epidemics the precursor of those horrors which take place in the world. Some people try to ease their minds by saying that there is no war at present. But we all know that war and the most horrible war is on already for many years.

Dr. Chklaver probably already has translated for you my diary leaves "Banner of Peace", in which I mention several cases where this sign is manifested. Despite everything which takes place in the world, let us hope that our Red Cross of Culture will soften and open some people's hearts. - We shall await your further news,

with best wishes

in Spirit with your



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24-JUNE-1939

The Claims Division  
General Accounting Office  
Washington, D.C.  
U.S.A.

Dear Sir,

With reference to the disposition of my two months' salary and re-claims for travel and other expenses incurred while heading the expedition for the Bureau of Plant Industry, (resubmitted by me in Nov.-Dec.1935 and still due to me), I beg to refer to the letter of the Chief of Bureau of Plant Industry dated Jan.19,1937, which stated that:

"The vouchers and other papers are being placed  
"in course of settlement through the General  
"Accounting Office in the usual way. You will be  
"advised of whatever action may be taken by the  
"General Accounting Office" .

Not having up to now received any advice from your office, I hereby request to kindly inform me of the position of the whole matter and when the balance due to me will be passed.

Anticipating the favour of an early reply, to my address as above, I remain

Yours faithfully

Nicholas Roerich .



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Conlan

26-JUNE-1939

My dear Friend,

Many thanks for your interesting letter of June 15th. Of course your idea about a biography on myself fully coincides with my ideas. Indeed you are now already so versed in my art and life that you are fully qualified to write such a biography. And I anticipated that as you write, it would not be a dry collection of facts, but you will express my life mission from the point of view of a poet. I shall be very glad to reply to all your questions and perhaps you can send the <sup>bio-</sup>~~mono~~graph to us in chapters, part by part, and I shall return it to you with my notes. In the book of Mme Selivanov, in the Fragments by Duvernois, in the article by Mme Jarinzov, you already have some starting points. Dr. Chklaver can give you some quotation from the book by Serge Ernst and by Serge Makovsky from "Toison d'Or". No doubt you will find it necessary to quote some passages from Leonid Andreev, Baltrushaitis and Benoix, which had been given in Mme Jarinzov's article. In Mme Selivanova's book you will come across a mistake: she, being an Emigré, tried to picture us as émigrés, but this is wrong, because owing to my illhealth, we went to



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Finland already in 1916, before the Revolution, and later the foreign exhibitions to which I was invited made our further itinerary. And the East and India, as you know, were always our dream and several paintings and essays on oriental subjects had <sup>long ago</sup> already been written by me already in Russia. Of course my diary leaves, which you have, can also help you. By this boatmail I am sending you some printed matter. Of course some of it you no doubt already have, but for the written <sup>2</sup> it is always useful to have a working copy, and if you have any in duplicate then please give the extra copy to some library. I will also ask Dr. Lukin to loan you the monography by Yermenko, from which you can note several reproductions, which are not available in other monographs. Also in Ernst monograph there were some reproductions not to be found elsewhere, course every monograph, as also the Russian one of 1916 has reproductions not repeated in others. Thus you can make a tentative list of desirable illustrations, and we can add to it, in the course of your work. Probably some good title for the biography will be found by you. Sir Hargberg Wright was right that people like biographies. I will convey to Dr. and Mrs Cousins your good thoughts about them - all crusaders towards the one goal of Light should be united. With best wishes in Spirit with you



Comlan

✓4

11th Dec.1939

My dear Friend,

Thank you very much for your letter which you sent on All Saints Day and which has just reached us. In Russia in days of great stress we also used to have services invoking the help of all the Saints. I recall the following popular story; a peasant trying to lift a van, invoked the help of various Saints, and finally in despair invoked the help of all the Saints, and the van turned over on to the other side. The peasant scornfully murmured "Help, but not all at once!" Indeed the World badly needs the help of All Saints and we greatly appreciate your writing to us on that day.

The mail is very irregular. Letters take a very long time to reach here, and some probably go astray. Thus from Dr.Chklaver we had received only two short notes since the War was declared. We have no information about the Centre, and we failed to receive any reply to our numerous questions. Possibly some of the letters got lost. In general all things became difficult and for some of the things one has to obtain special permits. This of course is understandable for War is War. I intended sending you some printed material including several excellent reviews of your Monograph which appeared in local periodicals, but it is impossible to send printed matter abroad. We have to wait. Perhaps our friends in Riga have already sent you an interesting review which appeared in the local Russian Daily paper on Oct.4th. The author of this review speaks very highly of your text. Yesterday I have sent you L2 excerpts which you may find useful for your future Monograph. Please confirm receipt of the package. Shortly I shall send you in two packages the material for the winter issue of "FLAMMA". After perusal, please send it to Dudley Fosdick, at the Roerich Academy of Art, Carnegie Hall, New York. Unfortunately it is impossible to send books from here, but you can find them in Paris and America. I know that Madame de Vaux



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Phalipau has a copy of "Altai-Himalaya" and one of "Shambhala". From Mr. Fosdick you can obtain "Spinoza" and the book on Goethe.

I am glad to hear that the Monograph made such an impression on the "Studio". In our times one has to keep matters in the public eye, otherwise things are easily forgotten. The Review by Dr. Cousins was indeed excellent. They are both extremely nice people.

We often think and speak of you and are always glad to hear from you. There is only one joy left - the Joy of Work.

In Spirit with you,



Comlan  
(W10)

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2nd February 1940

My dear Friend,

Your interesting letters of the 15th and 25th December and the card by the Chinese debutante artist reached us safely. Please transmit to the artist my encouragement. All what you write about the "Sacre" and the "friendly" inventions is most amazing. I am sending you a short note in Russian, perhaps Chklaver or some one else can translate it (but not Obukhov). "Sacre" has been entirely my subject and until recently I was receiving a honorarium as decorator and librettist. I am also sending several of my "Diary Leaves" for your perusal and possible changes in the American translation. Please return- some of them I shall send to local Hindu periodicals. The article " Theatre" will be useful for your work. It is a pity that all my archives had been left in Russia. Where are they now ? "Altai-Himalaya" and "Shambhala" can be had in the private library of Madame de Vaux Phalipau ( 35-bis Avenue de Paris, Choisy-Le-Roi (Seine)). I am sure she will be delighted to lend you these books. Don't mention to her Chklaver - she dislikes him.

It is very strange that up-to-now we have not received "The Ballet" published by the "Studio", although we had paid for it and have their receipt. The November issue of the "Studio" also never reached us. Mail continues to be very irregular.

We quite understand how difficult it must be now for the Chklavers. All have to suffer from the results of Armageddon. Just recently I have finished a second version of "Armageddon". Madame de Roerich finds that this second version is better than the first, and she is my chief critic. Yes, times are terrible, and Dawn is still far off!

The fate of "Flamma" is very difficult to foresee. Many subscribers ( about half of them) reside in countries which are difficult to reach now. As usual Culture suffers first !

May Bliss be on you!

In Heart and Spirit,



(H3) 2  
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Naggar,

27th February 1940

My dear Friend,

Many thanks for your hearty letter of the 4th January which only now reached our Himalayas! I am so sorry to hear about the recent illness of Mr. Chklaver-Pere. From all our societies we continually receive alarming news, and how is it possible to help from a our remote mountain retreat? Everybody suffers! I am delighted to hear that your work progresses nicely. Books by Selivanova, Duvernois and others can be of help to you. About Selivanova we can quote the Latin proverb "ut adsit vires, tamen est laudanda voluntas". In your hands her text will receive quite a different quality. I understand your desire to have a balance between mountains and theatre. You also have a good balance between my frescoes and mosaics. I enclose herewith a list of them. Of course I shall be glad to answer your questions. It is sad that all my archives remained in Russia. Where are they now? You could always quote from the letters of Sudeikine, Grigoriev and Andreev, which have been sent to you. As well as as opinions by Denis Roche, Vauxelles, Zuluoga and others quoted in the "Archer". I am sending two photos just received from the Museum of Buenos Ayres: 1) Sacre & version of 1930 in New York - violet, yellow, blue), 2) Pskevitiianka ( Diaghilev Paris, Chaliapine as John the Terrible. Colours -white, blue and brown). Both can be useful for your work. Also I enclose a reproduction of the fresco in Talashkine ( estate of Princess Tchisheva ) - purple, red, gold, green and black. Also a reproduction of "Atlantis" (1929). Little by little your collection will grow. "Mongolian Dances " shall also be useful. I hope that my sendings reach you. In the days of the present Armageddon we shall continue to think about Culture, Art - all panacea.

With best wishes,

In Spirit with you,

P.S. Just received the November "Studio". The Issue on the "pallet never reached us !



Conlan  
W/46  
Naggar,

13th March 1940 14

My dear Friend,

Many thanks for your letters of the 28th January and of the 13th February, just received. I am very glad that my sendings have reached you safely and that you consider them useful for your present work. The Bulletin, the Archer and the other publications will give you an idea of my programmes. My "Santana" or Stream of Life has been long and has crossed many chasmes. I hope that the photo of "Sacre" / in the Museum in Buenos Ayres ) also will reach you. This photo as well as the 16 photos enclosed herewith are the only copies left. If you intend sending them to the "Studio" or elsewhere, please ask to return them. Unfortunately I have no photos of my latest group of paintings - "China", "Jeanne d Are", "Armageddon", "The sacred Arrow", "Lightning", "Fiery Bird" and others. I am sure the Chinese artist would like my "China" with a figure of a Chinese warrior. "Panacea" which he liked adorns now the Buddhist Library in Sarnath. I am sorry that we cannot send to America four coloured reproductions of Indian paintings - they were prepared for FLAMMA. It is most significant that even STUDIO had to curtail its issues. During last War it did not happen. By all means let us proceed with cultural work! It is ordained in the Anguttara Nikaya: "Warriors, warriors, we call ourselves. We fight for noble virtue, for lofty effort, for sublime wisdom, for this reason we call ourselves warriors!"

"Aryan Path" is right - in China and here in India much attention is given again to Buddhism. It is interesting if Mrs Wadia remains there as one of the editors? Her path is not Aryan.

We are very glad to hear that Georges Chklaver is now in better conditions. Helas, how many misfortunes take place during Armageddon.

May your work be blessed!

In Spirit with you,



Confidential.

Conlan 1  
22-3-40. 15

(118)  
My dear Friend,

Indeed Armageddon is raging and affects all human relations. Your avion of March 4th is at hand. I fully understand your good intentions, but feel sad to realize that you have been misinformed. I feel that you as my biographer are entitled to know many details and therefore I shall try to elucidate in a few words the real situation in our French Association.

You know that I am not a capitalist, and my only goldmine are my paintings. But helas! living on the Tibetan border it is not easy to sell them, especially during Armageddon. All our Societies & Groups are selfsupporting but our French Association found itself in a very unfortunate financial position. The first two years it received some memberships but after that, it has been maintained solely by foreign supporters, mostly American. During last year three of our most active supporters passed into the better world and the fourth, owing to financial difficulties was unable to continue her annual contributions.

Of course you understand that the times are extremely unpropitious to find new contributors for the Association. M. Peyronnet justly wrote that the activity of the Association should be temporarily curtailed. I have answered him by a letter/the copy of which I enclose.

Dr. Chklaver was receiving 1500 frs monthly - 1000 frs as his salary & 500 frs for the upkeep of the office, apart from 4000 frs for the rent & about 800 frs for city taxes. Since the beginning of the war inspite of difficult financial conditions we have sent to Paris at intervals - 1750 frs, then £4 and £5, and again £5. Moreover Chklaver has used for the Association the £5/10, which my son George has transferred to him to be paid to a publisher, as well as 250 frs from Mme Roerich which were sent for buying some special copybooks which she uses for her writings.

We have written to Chklaver that should we sell some more paintings we



1505  
shall be only too glad to help them, but such thing as selling now paintings is a very hard problem.

We are doing all what we can but judging by the great number of letters asking for help from various countries, people must think that I am a Croesus.

We met the Chklavers in 1918 in Finland and since then I have had ample time to acquaint myself with his work. Speaking about the Pact we must also pay tribute to many others who have worked for this idea. Miss Er. Grant, Mrs. Z. Fosdik, Mr. M. Lichtmann, Dr. J. Cousins, Mr. Tulpink, Mr. R. Rudzitis, Mrs. J. Montvid, Mr. K. Sture, Baron de Taube and many others should not be forgotten. Intensive work had been done in N. York, in Washington and Montevideo. As you know the Pact has been adhered to and ratified by 21 American Republics, but Europe and France have so far abstained.

Of course you know the real situation when you write: "as for the center I doubt if it would have been much if left to Parisians since they soon tire of anything... .." For the same reason it is especially difficult to find financial support for Paris, everybody wishes to know about the activity of the French member of the Association. For instance nobody can understand why in a small country as Latvia our Society has about 200 members, maintains a Museum, a bookshop, publishes many books, organizes lectures & recitals and has regular meeting while at Paris the center has been rather inactive?

You have also seen in the materials for "Flamma" which have been sent to you reports from our center in Philadelphia & from the Academy in N. York. All this must be of interest to you. From your last avion we understand that somebody has been trying to impress you that we do not sufficiently appreciate Dr. Chklaver's work, but it is incorrect and in spite of unusual strained conditions we are sending to Chklaver what we can afford. For the present I have no secretary because strict economy is needed.

I must confess that I was hurt that you could believe, even for a moment, that we were not helping the Chklavers. When conditions permit we are only too glad to help where we can.

I have asked Mrs. Fosdik to send you a large Monograph published in N. York by Mr. Ieremenko, for your work this book is of great importance. Did you succeed in obtaining "Altai-Himalaya" from Mme de Veaux?

I began this letter with the sinister word - Armageddon and will finish with it - Armageddon is raging.

With all best wishes

In spirit with you



Conlan 1  
Naggar, (120)

6th April 1940 16

My dear Friend,

Your good letter of February 27th has just reached here. We have send to Zwimmer one monograph ( price U.S.\$ 10.00 or Rs 30/-, the bookseller can keep 30%). If required, we could send some more copies. I presume you can correspond with Riga. We continue to get letters from there. Please tell Zwimmer that he should pay for the books sold - some of the booksellers are rather strange in this respect! One does not need to protect Picasso, he is well represented in modern Museums, more than the others. Time indeed works wonders! Vive la Montagne! Your remarks are very much to the point.

The book on the ballet published by the STUDIO has not been received by us. In my "Diary Leaf" entitled "Tagore and Tolstoi" you will find a few lines about my visit with Stassev and Rimsky-Korsakov to Tolstoi, and I always remember Tolstoi's wise advice about my "Messenger". You also must have my "Diary Leaves" dedicated to Mussorgsky and Stravinsky, as well as a list of productions. Also my "Diary Leaf" entitled "First Joy". In my "Realm of Light" you must have seen my essays on the Sacre and on Princess Tenishev. Unfortunately I do not have here the librette of the Sacre. Most probably you will be able to find it in Paris. It is a pity that my "Diary Leaf" on "Hunting" has not been translated. I did hunt while in College and University, but after that all killing became impossible for me. You are in saying that everything might be useful. Very many thanks for your corrections of the American translations - I shall require them for local Indian magazines.

I have sent your 12 poems to the "Scholar", and I quite agree with you on the significance of poetry. Maxim Gorky and Leonid Andreev greatly appreciated my poems. A second volume of pems was ready for publication in 1920, but unfortunately the manuscript was lost in transit. Art in all its manifestations helps to uplift our poor earth, and with the help of Beauty we can fight Armageddon.

With all best wishes,

In Spirit with you,

P.S. Again no letters from Chklavers. We feel worried not having received so far acknowledgments for several M.O. sent to the Centre and to Chklaver-Pere.



Naggar,

April 28th 1940

My dear Friend,

Many thanks for your letter dated the "Spring Equinox" enclosing your sonorous poem dedicated to me. You mention Ajita and this has the deepest meaning. I also thank you for the package with the corrected diary leaves and the most interesting article on Dr. J. Cousins. One copy of it I have sent to the SCHOLAR, as well as your poem. It is very doubtful if FLAMMA will resurrect at present. With every day mail becomes more irregular and now the Baltic countries are cut off - who knows for how long? The article "DIAGHILEFF" was reprinted from my book "REALM OF LIGHT" where probably you have read it. This book was edited by Miss Frances Grant and I am very sorry to hear that you have found her language unsatisfactory. I thought that some sentences could be useful for your work. In the same book were articles "SACRE", "SACRED PRINCIPLES", "TALASHKINO", "PRINCESS TENISHEFF" from which certain quotations might be useful. I enclose herewith my diary leaves "HUNTING" and "METHODS OF WORK" (in the form of a letter to a young friend). Also passages from the Memoirs of the late Princess Tenisheff and the Autobiography by Igor Grabar. Both passages, if correctly translated could give a correct picture of my life and work in Russia.

Thus we speak about poetry and art, but Armageddon is roaring. You are right that our Earth begins to show signs of illness. Many of our friends are passing off, as if the terrestrial calamities are too much for good people. Sir Hagberg Wright was a rare type of cultural worker, untiring, just and striving for the common good. In Latvia we lost one more good friend. We hear that Tagore's health is not good and Shantiniketan is in financial difficulties. Everywhere some distress. We are so sorry to hear from you about the illness of Monsieur Chklaver-Pere. Atshageage all world calamities are indeed dangerous.

Accept our best thoughts,

In Spirit with you,



W29

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My dear Friend,

Many thanks for your interesting letter of April tenth. We ere all greatly surprised to read the excerpt from Stravinsky's memoires in which he says that "Sacre" is his idea and he invited me only as a decorator for this ballet. Strange, how truth can be distorted!.

I have sent you previously my diary leaf "Creation of Legends" published in a Latvian ntwspaper in which I speak of the birth of the "Sacre".

Stravinsky came to me asking for a subject for a ballet in which we could collaborate. I gave him the idea of "Sacre du Printemps" and the librette. Stravinsky was enthusiastic about such a ballet and began to write the music, dedicating the ballet to me. Diaghilev was au courant of everything concerning the creation of the "Sacre".

I received the honorarium not only as decorator but also as libretist. I have transfered the honorarium to my son Svetoslav and he received it from the Paris Agency. Dr. Chklaver knows this. Madame Nijinsky in her book correctly referred to my part in the creation of the "Sacre". Of course living in the Himalayas I am not conversant with everything published in Europe and I am grateful to you for giving me the opportunity to reestablish the truth.

Stravinsky hab been at college with MR. St. Mitoussov a cousin of Madam Roerich and we knew Igore Stravinsky's family for many years. If Stravinsky had a dream on my subject, no doubt we would heer about this. Long before the creation of "Sacre" I have expressed the same "stimmung" in several painting. In the vicinity of our estate "Iswara" in a dense forest was a hill where in



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prehistoric times some sacred rites were held. This place became the source for inspiration of the "Sacre".

You ask if some hunting scenes from my early years can be found. Here I have none but in the russian monograph of 1916 there is one. This volume was in the library of our center in Paris.

The list of 24 productions for the theatre is correct. The item 15-20 were for the "Musical Drama" /St.Petersburg/, for the "Free Theatre" /Moscow/ and for the theatre of "Ancient Drama" of Baron Drisen.

We still have not received the book on the ballet published by Studio.-stranges! The November Studio has finally arrived. Everything becomes more and more difficult. Mail continues to be very irregular.

We were very worried not receiving any news either from Chklaver or from Peyronnet. Also we continue to be in dark whether the money orders we sent have been received by them. We would like to send another remittance for Dr. Chklaver but perhaps you or Mr. Peyronnet could advise us were better to direct it? Mr. Peyronnet has mentioned in one of his last letters about the possible transfer of Dr. Chklaver to Paris, but so far we have had no confirmation of this.

Hope that this letter will reach you safely. Fierce is Armageddon! Very best thoughts and wishes to you and all friends.

In spirit with you