

OCT 29 1957 7

To Mr. S. N. Roerich: Raydian<sup>†</sup> greetings to you! I hope you are in good health and as contented as a creative and growing person can be! Some below and a request on the other side. Always best wishes, Cordially and gratefully

I have several photos to return to you when you assure me of your sure address.

RAYMOND F. PIPER, Ph. D.

Professor of Philosophy Emeritus, Syracuse University

Home address: 1310 Comstock Ave., Syracuse 5, N. Y.

DEAR FRIEND:

This letter is a report and a request.

- - - - A. THE REPORT - - - -

1. I am working hard, and at the same time having lots of fun, composing the big book on COSMIC ART. Now I am in process of writing the 5th. of the 13 introductory chapters. I have on hand extensive materials for all of them.

2. In June, I completed the tenth thorough review of accumulated illustrations for this book. In this first-choice list there are now 393 photographs (47% foreign) from 243 painters and sculptors, and 24 architects, plus 10 nature forms.

3. From each artist I need answers to a three-page Questionnaire concerning his work. Only 27 of the 267 artists have completed and returned their Questionnaires! Obviously a tremendous gap exists in the data necessary for me to write good paragraph essays on 240 artists!

4. THE HUNGRY EYE: An Introduction to Cosmic Art (1956, 145 pages, \$3.08 postpaid) is being enthusiastically received. Almost half of the first edition has been sold. 110 unsolicited complimentary letters have come to me.

Nearly half of my time in recent months (quite too much) has been spent on the distribution of THE HUNGRY EYE and on collecting data from artists for COSMIC ART.

5. I cannot predict with certainty precisely which works will appear in the finished book because of many unknown factors, such as:

- a. How many illustrations will my publisher accept?
- b. Will better works come in to substitute for present ones?
- c. How large a subsidy for publication will be provided?
- d. How will the cumulative effect of future expert evaluations change the primary list?

(over)



- - - - B. THE REQUEST - - - -

In order to facilitate the writing of COSMIC ART, I shall deeply appreciate your cooperation in fulfilling the following requests which may pertain to you:

1. Please complete the enclosed Questionnaire as fully as possible and return it to me. CONSIDER EVERY QUESTION and answer all that you possibly can. Write informally, frankly, freely concerning your creations and your philosophy of art, just as you would in conversation. The words of the artists themselves will constitute one of the most valuable and distinctive features of this book, and I shall prize new, judicious, penetrating statements.

I sincerely beg you please to save my time by REPLYING PROMPTLY if you want to be included in COSMIC ART. If you do not want to be included, please inform me.

2. Would you recommend as especially important to COSMIC ART any other work of yours than what is indicated on the Questionnaire? If so, please supply a large glossy photograph (unless you have already done so).

3. Would you donate two or three colored kodachrome slides for use in educational lectures? (Standard size, 2 x 2 inches)

4. Please accept my DEEP GRATITUDE TO YOU for a prompt and full reply to these requests. I often painfully realize my shortage of time for completing this project. I have reached the point of urgency where I just do not have time for repeating requests for data or other help. I have already had to drop from consideration several world-famous artists because they ignored my letters.

Sometime after I have completed COSMIC ART, I plan to give all of my extensive accumulated materials to some library of art where they will be useful for research.

I am eagerly anticipating the delightful pleasure of an early reply from you.

With earnest good wishes for your total well-being, I am

Cordially and gratefully yours,

*Raymond F. Piper*  
Raymond F. Piper



OCT 29 1957 2

QUESTIONNAIREPlease complete and return promptly.

To: Sviatoslov Nicolai Roerich, c/o Indian Bank Ltd., Bangalore  
 Cantonment, Mysore State, South India. (Is this most permanent address?)  
 A. INTRODUCTION Please correct spelling of your name. Shorten it?

Please may I have some of your valuable time for conversation about information necessary to complete my book on COSMIC ART? Since a face-to-face chat is impossible, I ask you to write your own ideas on several topics, to aid me in composing a short account of you and your works.

A brief interpretation of each of your works in my present list is needed, and multitudes of persons will be happy to read what you as an artist think concerning the topics below.

For ten years I have been searching, at great expense in time and money, in all feasible countries, for the best recent works of metaphysical art. I have culled more than 2000 photographs and original works from 67 countries to make my present choice of 393 photographs.

Not only will COSMIC ART be a unique, world-wide survey of recent metaphysical and religious art, done in fresh, modern styles, but it will be notable also as a rich reservoir of ideas derived from the artists themselves. I NEED YOUR HELP TO FILL THIS RESERVOIR! An artist's own interpretation of his work often releases, sparks, or reenforces satisfying aesthetic responses from word-bound observers.

Let us refer to your works in my primary list by capital letters:

A. JACOB AND THE ANGEL

C.

B. HUMANITY CRUCIFIED

D.

I beg you to answer carefully the following questions. (If a question is crossed out, I have your answer, or it does not pertain to you.) If you need more space, answers may be recorded on separate sheets or on the backs of these sheets, with answers numbered to correspond with question numbers.

B. BIOGRAPHICAL

1. Are your name and address above correct as you wish them to appear in print? If not, please change; print clearly.

2. State or country where you were born?

3. Year of your birth?

4. Country or countries where you spent your youth (through 21st year)?

5. If you now live in the United States, but are not a native, in what year did you settle in the U. S. A.?

6. What facts or events in your youth or education had a strong determining influence upon your art and philosophy, such as surroundings, family life, travel, teachers, or friends?



7. If you have printed notices, articles, or reviews about your works, (not exhibition lists) may I borrow them, if I promise to return them within a week or two? Also, please add definite references to important notices in any usually available art journals or books.

### C. YOUR ARTISTIC CREATIONS

8. If titles of your works listed above are incorrect, please change; perhaps add an alternate title for illumination.

9. Would you suggest for this book other works of yours than the above? May I see reproductions of them? I need more adequate works on these themes:

Christ's face	God in various aspects:	prophets, seers,
eternity, future life	immanent, transcendent,	masters
flying saucers	source of trust, etc.	redemption, salvat-
heaven, nirvana	law of karma or compen-	ion
symbols of infinite	sation	reincarnation
	worship	resurrection

10. Please write after each title of work the year of completion.

11. Indicate size of each work. Please put height first.

12. Indicate the exact medium used in each work. Point out any notable color effects. (Most reproductions will of necessity be in black and white.)

13. Record, if possible, the name and address of the present owner of each work. Do I need his permission to reproduce?

14. If any components of your work have special symbolic meanings, will you kindly formulate these meanings?

15. What do you regard as the most distinctive technical characteristic of your art?

16. I need, if possible, a clearer photograph of the work indicated by a star (\*). (The usual size is 8 x 10 inches, glossy finish.)

17. Please write a frank, clear, compact statement of the mood, sentiment, idea, or vision which you experienced or expressed in each work listed, and indicate the occasion, if notable.

### D. YOUR PHILOSOPHICAL-RELIGIOUS VIEWS

18. Name any religious, metaphysical, or occult society, organization, or movement in which you are, or have been, actively interested, and indicate its effect upon your viewpoint and art.

19. If you have had any extraordinary mystical, aesthetic, or psychic experiences, or conceptions of God, beauty, or spiritual life, which might explain your creations, would you kindly summarize them? In any case, please explain briefly your idea of God, of man, and man's purpose in existence.

20. If you have formulated any striking or illuminating aphorisms or maxims about art, religion, or God, please record them.



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### WHAT IS BEAUTY?

(From THE GOLDEN SCRIPTS, 2nd ed., Chap. 96. Soulcraft Chapels, Noblesville, Ind., 1951; Jesus speaking thru Medium Wm. Dudley Kelley.)

1. HEAR MY words concerning Beauty.
2. When ye do possess a thing of beauty, it is strangely aligned with your spiritual natures, but beauty I tell you is not wholly spiritual.
3. Beauty is an esoteric (inner) valuation.
4. Things of beauty are things of perception.
6. Beauty is a perpetual valuation, I say, in that it requireth knowledge for its counterpart.
8. Beauty is a product of knowledge, wedded to wisdom, thru human perception.
11. Wisdom is the wholesome recognition of values that are essence.
13. The making of the thing is art.
16. The transition of the symbol is the concretion of art.
17. This thing ye do: ye but pattern a symbol that rendereth concrete a form of sublimated wisdom that was first perception but which hath passed into realms of sublime intuition.
19. Beauty is of the essence of perception flowering into exaltation.
22. A thing of beauty is a lasting joy...because it performeth a symbolization that is forever recurrent in the soul of the beholder.
23. Beauty is the transcendent qualification for human endeavoring; it is a Divine Ideal in process of revelation thru perception; but beauty is more. . .
24. Beauty is the Divine Ideal in process of revelation through spiritual perception.
25. Or put it this way: Beauty is the sense of attraction which your spiritual natures have for divine revelation on whatever plane of perception ye do elect to make contact.
26. The beauty of the African negress seemeth real to her lover, verily as beautiful as the sister of white flesh to him whose skin is fair.
29. Beauty, ye do say, must have appreciation... I say beauty hath a quality within itself for attracting, appealing to, or drawing out, something within each spirit that is part of the Divine Harmony making for order in the universe.
30. Beauty is every man's concept of idealism based on the God Essence whereof he is created.
31. Beauty is born of consciousness, therefore it cannot be objective.
32. Whatever is born of consciousness is spiritual in value.
33. But I tell you with a vehemence, whatever is beautiful is in degree harmonious.
34. Beauty is the transcendent qualification in human endeavor that maketh consciousness to realize what the eternal meaneth in manifestation.
35. Beauty, I tell you, is always action in that it is movement toward an appreciation of a logos.
40. Beauty is your coadjutor with Nature; it assisteth you to perform your own spiritual functions.
41. Man is the instrument through which beauty is interpreted.
43. Beauty is your concept of the Divine Ideal in all which ye perceive ideal in the sense of crystallized intent.
44. Beauty is God expressing Himself in matter, by and to your spiritual consciousness.
59. Beauty is the fact of being able to perceive the cosmic intent behind the idea!
61. But beauty interpreteth for each soul his own gradations into the divine.



E. MISCELLANEOUS

21. Have you any works of metaphysical or religious art for sale?
22. Do you grant me permission to quote or incorporate into my manuscript any of your statements in this Questionnaire?
23. Do you grant me permission to reproduce the work or works listed above (or others you send later) in this book, COSMIC ART?
24. Can you suggest a better title than COSMIC ART?
25. Can you suggest title and composer of a recent musical composition which contributes atmosphere and inspiration to persons engaged in creative meditation, especially some for which records are available?
26. Please list addresses of artists whose works you strongly recommend for my consideration.
27. Will you kindly give me addresses of persons, such as artists, clergy, leaders of any kind, libraries and other institutions, who might be interested in purchasing the finished work?
28. Can you suggest a way in which I might get financial subsidy to increase the number of colored reproductions (at \$500 to \$700 each) and sell the book at a moderate price (say \$15)?
29. Do you care to subscribe?
- 30 Date \_\_\_\_\_ 31. Signed \_\_\_\_\_

F. CONCLUSION

Finally, please accept my heartfelt gratitude for your answers to the preceding questions. I regret that the cost of research and publication is so great that I see no way of rewarding materially the thousands of persons who have helped my project with generosity and enthusiasm.

My friend and former colleague, the sculptor Ivan Mestrovic, has given me strong and steady encouragement from the beginning. When his tremendous exhibit of twenty-five large wood carvings of the Life of Christ was held in our University Chapel (they have now gone to Yugoslavia), an attractive folder with three brown reproductions was printed. When I am sure of your permanent address and have received your reply to this Questionnaire, I have his permission to send you a copy.

Thank you for your time and your contribution. It will help to make COSMIC ART more valuable. With earnest good wishes for your total well-being, I am

Cordially yours,

*Raymond F. Piper*

Please return promptly to:

Raymond F. Piper  
1310 Comstock Ave.  
Syracuse 5, New York.



DR. RAYMOND F. PIPER  
Professor of Philosophy, Emeritus  
Syracuse University  
1310 COMSTOCK AVENUE  
SYRACUSE 5, N. Y., U. S. A.

6  
Sept. 25, 1958

Mr. S. N. Roerich,  
Bangalore, India.

Dear Sir:

The enclosed yellow sheet indicates what I am working at intensely now. I enclose a preliminary statement of my interpretation of the picture by your father which I hope to include. I made a small photo of it so that you might identify it. In the middle center two female figures are helping a third to climb out of a cave, while on the rocks on each side sit two others, watching; one is playing a musical instrument. I should be glad of your evaluation, frank please. It is a little too long.

Mr. Baltzar Bolling of Grand Haven, Mich., owns this work and several years ago, promised gladly to have a photo made of it. Since then he has persistently refused to answer or acknowledge my many letters to him. I am now, therefore, uncertain if he will give me permission. Do I need it? Could you give it? Please add any points of meaning which I miss; or tell me wrong ones.

I have yet to write a paragraph biography of him. I should be glad of a few suggestions of what is important to put in it. Some questions: years of his birth and death. Approximate dates of his major stays in various countries. Have you any idea of the size of the painting above, or the year when it was finished?

If the unhappy event happens that Mr. Bolling refuses to let me use this work, then I certainly am uncertain of a second choice. I have looked over hundreds of photos of his works, many at his photographers in NYC, and found nothing that quite suits me like this one. The photo I have of it was taken from the color reproduction of which I have, and the result is fairly good.

(I have three photos of yours which I would send back if you tell me an exact address: THE GARDEN OF EDEN, HOPE, and THE GOOD SAMARITAN. ~~XXXXXX~~ After I have finished with about 2,000 photos I expect to put them in some public or University Library.)

At the present time, and for a long time, I have two of yours in my list of first choices: HUMANITY CRUCIFIED and JACOB AND THE ANGEL. But I have no publisher yet, and he may require me to reduce the 400 I want; so that I hesitate to make an absolute promise for the future.

The simplest way perhaps to put down the essential data I need is for you to complete the enclosed Questionnaire for these two works and return promptly. Since there are two works, many questions will have two answers. I have crossed out some that are unimportant for you to answer.

Mrs. Fosdick at N. Y. York has been very kind in helping me get information. I have the following papers that are relevant to your works: 1. Four typed sheets by Dr. Herman Goetz (Correct spelling?) on THE RELIGIOUS ART OF SVETOSLAV Roerich, 2. A 6-p. folder by S. S. Dev called WITH ROERICH IN HIMALAYA. 3. Two copies of the same newspaper clipping from ILLUSTRATED WEEKLY OF INDIA, in color, June 1, 1947. I think I should return one of them at once, not so? I like WHITHER HUMANITY very much and it was a great pain to remove that of necessity from my primary list--had too many artists and pictures



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SEP-25-1958

RAYMOND F. PIPER, Ph.D.  
Professor of Philosophy Emeritus, Syracuse University  
1310 Comstock Ave., Syracuse 5, New York, U. S. A.

Dear Friend:

I am writing especially to thank you for your generous help and to report progress on my book, COSMIC ART. I am having a wonderful, though strenuous, time and the book is advancing steadily.

This summer, I took two months to prepare the manuscript (now being typed) for a book, "THE GOLDEN HARVEST: Gems of Wisdom from Fifty Years of Reading, Listening, and Thinking". I hope it will be a popular paper-back and gift book.

I have decided to make COSMIC ART a trilogy. The first volume, "THE HUNGRY EYE: An Introduction to Cosmic Art" (\$3.15 postpaid), was published late in 1956 and includes eight illustrations. It has brought twenty good reviews and 132 letters of commendation. I hope you have read it.

Now I am working on the second volume, "THROUGH ART TO GOD", which will consist of pictures with brief interpretations and biographical notes of the artists. The third volume will be "A PHILOSOPHY OF COSMIC ART" with a dozen or more illustrations.

For THROUGH ART TO GOD, I have 476 photographs from 47 countries in my list of first choices. I estimate that is about a hundred too many for publication; so I am trying to choose the best 375 and to arrange them in the most exciting order from "First Day of Creation" to "Beyond and Beyond". The book will portray in novel forms of art, the story of man's pilgrimage in a mysterious, divine universe in search of security and self-fulfillment here and hereafter. I am writing a brief interpretation of each picture with suggestions for its enjoyment. Here important words from the artist are included. Finally, I shall write a biographical sketch of each artist, including his important statements about such questions as: What is Art? How is art related to God? estimate of non-objective art, meaning of religious art, etc. Please send me as soon as possible any important, new relevant statement you want to make.

I am enclosing my preliminary interpretation of your work(s) in my present primary list. Please make any correction or improvement in phrasing or thought, and add any stimulating suggestions for a new observer. If you think another work of yours is more important, please tell me. The interpretations must be brief.

If a questionnaire is enclosed, please send your best answers to the questions. To save further correspondence, do not omit answers to any questions. As I write, I am often stymied because some artist has not returned the questionnaire or his answers are incomplete.

This trilogy on COSMIC ART is a tremendous project. I have worked on it intensely for twelve years, examining more than 50,000 pictures and 1300 books. I know that I have the material for a book on religious-metaphysical art such as the art world has never seen. There are strong reasons why it should be published soon and I know I can count on your help and support to the end. Because details of this job are so enormous, I hope you will excuse this mimeographed letter and will reply promptly and as fully as you can.

With my best wishes to you always, I am

Cordially and gratefully yours,

Raymond F. Piper

*Raymond F. Piper*



8

SEP 25 1958

Raymond F. Piper, Ph. D.  
1310 Comstock Ave., Syracuse 5, New York

Dear Friend:

I am striving strenuously to make my prospective book on COSMIC ART aesthetically attractive and philosophically fruitful. I am counting on you to help me as you can, and I thank you for all your kindnesses. I want every feature of the book to enrich the aesthetic, emotional, and meaningful experience of the reader.

It has already been proved that one of the most illuminating and fascinating features consists of statements by the artists themselves about their works, philosophy, and religion. I want yours to be among the best, but you must supply many of the data. I need from you some further relevant comments and interpretations. (Titles of pictures involved are at bottom of the page.)

I am preparing a book: that is to say, an instrument for communicating by words as well as by pictures. If a large book on art is to attract multitudes of readers, it must offer a wide variety of interests, ideas, and forms, for diverse personalities. There are many profitable approaches to artistic creations that can be drawn upon: aesthetic, technical, poetic or verbal, philosophical, religious, historical, commercial, etc. Once in my aesthetics class, seventeen students wrote seventeen different interpretations of an engraving; my artist friend commented, "That's pretty poor; that work has a hundred interpretations."

Remember, the average person needs a fat kit of aesthetic aids to help him appreciate or understand modern art. I trust that you endorse my plan to include the best possible interpretations of your work by anyone. By best, I mean it contributes most to an observer's enjoyment and comprehension. My wife and friends know that I take, with relentless seriousness and thoroughness, the responsibility of selecting the best pictures and comments; so from every artist, I want, out of the depths of his heart, his own best verbal interpretation of his work.

The following recent experience is common and characteristic. I asked an artist for his views on certain of his paintings. He replied, "I think pictorially; I can't express myself verbally." Then he proceeded to talk off several pages of fascinating and brilliant comments! Ninety nine percent of the artists I know are verbally facile; of course they are very social beings. Please may I hear from you soon?

With sincere best wishes for your continued inspiration for great art, I am

Gratefully yours,

*Raymond F. Piper*

"Although the artist's intent is primarily expressed through the shaping of his materials, his innovations in style, his experiments with new media, and his underlying views of life and nature must often be interpreted verbally if we are to understand his creative undertakings fully."

University of California Press.

\*\*\*\*\*

"I believe more than ever in the need of reaching the general public with simple explanations of the various phases of the modern movement in art."

Howard Devree, critic

"In so far as the work of art is not purely a completed and achieved thing, but a continuous spiritual radiation emanating from a creative intent, no one can reveal its intimate essence as well as the artist himself."--Auguste Centeno, painter.

\*\*\*\*\*

"Like all artists who feel and think deeply about their work, you have said things which no critic could say for you, and said them with an eloquence which he might well envy."--Herbert Read, critic.



1.

SEP 25 1958 9

### QUESTIONNAIRE

Please complete and return promptly.

To Mr. Svetoslav Roerich, (Please add your proper address: as brief as will reach you) (for publication):

#### A. INTRODUCTION

Please may I have some of your valuable time for conversation about information necessary to complete my book on COSMIC ART? Since a face-to-face chat is impossible, I ask you to write your own ideas on several topics, to aid me in composing a short account of you and your works.

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Let us refer to your works in my primary list by capital letters:

A. HUMANITY CRUCIFIED

C.

B. JACOB AND THE ANGEL

D.

I beg you to answer carefully the following questions. (If a question is crossed out, I have your answer, or it does not pertain to you.) If you need more space, answers may be recorded on separate sheets or on the backs of these sheets, with answers numbered to correspond with question numbers.

Please return these sheets with your answers, SOON. THANKS!!!!

#### B. BIOGRAPHICAL

1. Are your name and address above correct as you wish them to appear in print? If not, please change; print clearly.

2. State or country where you were born?

3. Year of your birth?

4. Country or countries where you spent your youth (through 21st year)?

5. If you now live in the United States, but are not a native, in what year did you settle in the U. S. A.?

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eternity, future life  
flying saucers  
heaven, nirvana  
symbols of infinite

God in various aspects:  
immanent, transcendent,  
source of trust, etc.  
law of karma or compensation  
worship

prophets, seers, masters  
redemption, salvation  
reincarnation  
resurrection

10. Please write after each title of work the year of completion.

11. Indicate size of each work. Please put height first.

12. Indicate the exact medium used in each work. Point out any notable color effects. (Most reproductions will of necessity be in black and white.)

13. Record, if possible, the name and address of the present owner of each work. Do I need his permission to reproduce?

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Thank you for your time and your contribution. It will help to make COSMIC ART more valuable. With earnest good wishes for your total well-being, I am

Cordially yours,

*Raymond F. Piper*

Please return promptly to:

Raymond F. Piper  
1310 Comstock Ave.  
Syracuse 5, New York.



12

A SHEAF OF VERSES FROM THE CHIEF RELIGIONS OF THE WORLD  
CONCERNING THE INDWELLING PRESENCE OF THE DIVINE BEING.  
(Collected by Raymond F. Piper, Syracuse University).

1. Primitivism

At first, forever, lost in space, everywhere,  
the great Manito (Supernatural Spirit) was.

He made the extended land and the sky.

He made the sun, the moon, the stars.

He made them all move evenly. (Garrison, The Walam Olum of Lenape Indians,  
Library of American Aboriginal Lit., 1895, 5:171).

2. Hinduism. This whole universe is filled with this Person. He possesses  
that purest power of reaching everything. His hands and feet are everywhere;  
his eyes and ears are everywhere; he stands encompassing all in the world.  
(Svetasvatara Upanishad, 3:9-16) (I have not yet found any fitting verse from  
Jainism.)

3. Judaism. The eyes of the Lord are in every place, keeping watch upon  
the evil and the good. (Proverbs, 15:3)

4. Zoroastrianism. The Eternal Lord of Wisdom (Ahura Mazda) is the most  
prior Thinker, whose sparks are all-pervading in the limitless light, and who  
through His Wisdom is the Creator and the Sustainer of the Best Mind and the  
immutable law of order. (Yasna, 31:7, trans. for R. F. Piper (by F. A. Bode,  
Zoroastrian priest.))

5. Taoism. (a) What you call the Supreme Being (Tao), --where is It?  
There is nowhere where It is not. (b) Heaven hears a man's private conversa-  
tion as plainly as thunder. (a. Chuang Tzu, by Giles, 2nd ed. 285.  
b. West China proverb.)

6. Northern Buddhism. Like the blue sky, Buddha overarches everything,  
and since he is all things, he lacks nothing. Buddha's body fills every  
corner of the universe; it reaches everywhere; it exists forever; its sub-  
stance is Wisdom. (Dwight Goddard, translator, Truth, Buddha and Brotherhood,  
1934, 17-18).

7. Confucianism.

Great Heaven is intelligent,

And is with you in all your goings.

Great Heaven is clear-seeing,

And is with you in your wanderings and indulgences.

(Book of Poetry, 3,2,10,8, in J. Legge, Chinese Classics, 4.2.503)

8. Christianity. In him we live, and move, and have our being. (St. Paul  
in Acts, 17:28)

9. Islam. (Saith the Lord:) We created man, and we know what his soul  
whispers, for we are nigher to him than his jugular vein. (Koran 50:15)

10. Sikhism. The Searcher of hearts is contained in everything. God  
pervadeth the continents, the islands, the nether regions, the universe, and  
all worlds. (M.A. Macauliffe, translator, Sikh Religion, 3:264, 371).

11. Tenrikyo Shinto. (a) When the sky is clear, and the wind hums in  
the fir-trees, 'tis the heart of a God who thus reveals himself. (b) The  
Universe is the body of Deity. This law (of Heavenly Reason) exists and acts  
in every quarter of the universe as the expression of eternal vitality.  
(a. Aston, Shinto, 371. b. Tenrikyo Doctrine, 11, 1-2)

12. Bahai Faith. (a) The mirror of God's knowledge reflecteth, with  
complete distinctness, precision, and fidelity, the doings of all men.  
(b) The divine breath animates and pervades all things. (c) God is closer  
to man than his own self. (Bahai World Faith, 1943: (a) Baha'u'llah,  
p. 132; (b) Abdu'l-Bahé, 260; (c) Baha'u'llah, 98.)

13. Jainism. The Lord [or God] Jina is seen in all the three worlds.  
In the (omniscient) knowledge of the God Jina, the world is reflected.  
Omniscient, supreme, and perfect Soul resides in one's heart. -- Selected  
and translated from the Jain scripture, Pahuda-Doha, verses 39, 59, by Kamta  
Prasad Jain, Director of World Jain Mission, Aliganj (Etah), U. P., India.



14. Caodaism (Vietnam). God, the Spirit of Truth, animates the entire universe. Through the complementary mechanisms of Yin and Yang, the Supreme Master continues the eternal genesis of the universe. He is the resplendent light that illuminates every corner of the cosmos. (Seances of Feb. 25, 1926, and of Sept. 23, 1936.)

*I believe I have included all?*



# DESCRIPTION OF A PROSPECTIVE BOOK ON COSMIC ART

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COSMIC ART is a book being written by Dr. Raymond F. Piper of Syracuse University, (Syracuse 10, N. Y.), devoted to recent religious and metaphysical arts of many countries, profusely illustrated, emphasizing universal themes and original forms of expression. The themes relate to the fundamental concerns of men in their pilgrimage in a precarious universe in search of God and the good life. About four hundred reproductions will present, in dramatic order, the great themes of existence from creation to eternity, as interpreted by the world's best cosmic artists of recent decades.

## A. THE PARTS OF THE BOOK

### I. Compact Introductory Essays to Aid Understanding and Appreciation

- |   |   |
|---|---|
| 1. Significance of cosmic art                   | 9. Characteristics of modern art                    |
| 2. Beauty, reality, and God                     | 10. Recent art trends                               |
| 3. Fine art as truth-yielding                   | 11. Essentialized art                               |
| 4. Nature of art and beauty                     | 12. Hindrances to enjoyment                         |
| 5. Transcendental perspectives of art           | 13. Suggestions for appreciation                    |
| 6. The human need of art                        | 14. Cosmic art and self-realization                 |
| 7. Comparison of aesthetic and religious values | 15. Values of cosmic art for social and world order |
| 8. Nature and need of art symbols               | 16. Philosophic summary                             |

### II. The Unfolding Plan of Illustrations

1. COSMIC BEGINNINGS: creation, light, firmament, time, space, earth, life.
2. STREAM OF HUMAN LIFE: man, love, motherhood, evolution of mind; phenomena.
3. CONFLICTS WITH EVIL: basic evils, sorrow, death; end of an era; liberation.
4. HEROES OF HOPE AND COMPASSION: saviors, power of love, aspiration, new world.
5. MAN'S QUEST FOR GOD: prayer, illumination, salvation, aspects of God.
6. GOD IN NATURE: divine geometry in nature's designs, as in snowflakes, flowers.
7. TEMPLES AND RITES OF WORSHIP: new temples, sacred dances, meditation gardens.
8. INTIMATIONS OF THE BEYOND: resurrection, immortality; visions of occultists; masters, angels; hell, heaven, nirvana.
9. COSMIC VISION: metaphysical perspectives; symbols of the Infinite; eternity.

### III. POETRY AND MUSIC

1. Recent metaphysical poetry; about twenty pages, mainly from India.
2. Music for meditation: titles of recent inspirational music.

## B. DISTINCTIVE FEATURES OF THE BOOK

1. Novelty: nothing like it exists; rich in unique illustrations.
2. World-wide range: works from many countries and religions.
3. Variety of Arts: painting, sculpture, architecture, the dance, poetry.
4. Interpretations by artists themselves.
5. Proof of the emergence of a new age of metaphysical art.
6. Numerous essays to help readers enjoy modern cosmic art.

## C. PURPOSES OF THE BOOK

1. To bring aesthetic delight by presenting superb works of art.
2. To provide an art bible for religious meditation and inspiration.
3. To encourage artists to create more and better cosmic art.
4. To stimulate churches and homes to acquire fine modern religious art.
5. To help readers to build a constructive philosophy of life.
6. To assist readers to realize a more abundant and sympathetic life.
7. To help men feel the oneness of mankind.



~~XXXXXXXXXXXXXXXXXXXX~~Birth of the Elements by Nicholas Roerich, Russia, U. S. A., India

Roerich lived many years at the end of his life, in the beautiful Kulu Valley, surmounted by the snow-clad heights of the Himalayas. As the Psalmist "lifted his eyes to the hills" for Divine strength, Roerich declared, "From the peaks comes revelation." (P. J. Yoglananda, Autobiog. of a Yogi, 272.) He indeed realized a "Himalayan soul."

He loved "the primordial architecture of the earth in its aspects of rocks and mountains." (Barnett D. Conlan, Studio Aug. 1939, 66.) With his brush he sculptured the mountains and forces of nature into poetic rhythms and organic architecture. ~~(He asserted that the arts are one -- Check)~~ *He proclaimed the unity of the arts* He commanded his colors to sing in tune with the mighty patterns of earth, sea, and sky. ~~Thus~~ *H* his orchestral creations allure us to feel the "majestic and never-satiating grandeur of the Himalayas."

His vision penetrates the invisible, both of ~~the~~ earth and ~~the~~ heavens. ~~He knew that~~ *He* ~~was intensely aware that~~ the Divine Power operates within the total ~~universe~~ ~~He was~~ universe. He was intensely aware of the inner forces of the earth, ~~both~~ geological and archaeological. Here, out of an invisible subterranean kingdom, emerge, with musical accompaniment, three charming goddesses (probably Venus, left, Isis and Ishtar: respectively Roman, Egyptian, and Babylonian). The serpent-like dragon dashing through the sky is a favorable omen. (See #26.) *Catalog* The ~~exhibition~~ title of this work is The Serpent.

In occult tradition, with which he was familiar, mountains symbolize the steps of spiritual ascent. Many mountains have become holy through their association with earth's religious seers. Roerich paints mountains because, says Conlan in his booklet called Nicholas Roerich: A Master of the Mountains, *(91)*

(over)



"deep spirituality is derived from the mountains, and the lofty regions of the earth are the dwelling place of the Higher Vonsciousness."

Roerich emphatically desires his works to be spiritual, beautiful, universal. He seeks "to reveal the spirit of the Cosmos/" (Ibid. 1)

Most of his subjects are sacred in theme and mystical in appeal. Variations of yellow, especially golden yellow, distinguish his paintings.

In occultism yellow symbolizes intelligence or mind, and is a vitalizing and refining color. In Christian tradition it means glory, fruitfulness, and goodness.

Here indeed we behold The Birth of the Mysteries (alternative title.)



P. 2. to S. Roerich, Sept 25/58

I should be glad if you would ~~put~~ put down the major facts about your life and views of art *and religion*

I have had about 20 wonderful reviews of THE HUNGRY EYE. The best one is by Mr. Tappy, in the Indian art magazine called RHYTHM, vol v, no. 4, no date, 21-2C Harish Mukherjee Road, Calcutta. I had an article in Vol V/3/

If you have done some works other than the two mentioned which you regard as more important for my book, and which perhaps are a little more abstract, and if you have photos of them, even small ones, I should like to see them, but we must remember that my time is now short and that I cannot make changes for many months. There is time, however, for you to reply by sea mail.

I trust you and your loved ones are well and that life is going on happily for you. I am working as hard as energy allows and having lots of fun.

I am grateful for your many kindnesses past and future.

With ardent good wishes for your total well-being, I am,

Cordially yours,

*Raymond F. Osier*

P. S. I am an ardent admirer and student of Sri Aurobindo. Gave a ~~grad~~ graduate course on him one semester during one of my last years in the University.



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DR. RAYMOND F. PIPER  
1310 COMSTOCK AVENUE  
SYRACUSE 5, N.Y.

Dec. 10, 1958

Mr. Svetoslav Roerich:  
Dear Sir:

When I wrote you Sept. 25th, I did not yet have a good photo of THE SERPENT. Now the owner, Mr. Baltzar Bolling, has promised to send me one soon.

Therefore, I have spent about two days trying to write a better interpretation of this painting of your father's and of his significance. I enclose the result. I earnestly ask you for any corrections, omissions, additions, you care to make, particularly in his biography.

I have tried hard to say some important things about his activities, but just cannot condense them. A list of his important achievements and honors would take half a dozen pages, which I cannot use—*lack space.*

Now another important fact: I lack documentation about you such as I have at hand about your father. Therefore, I must depend upon you to supply the facts about yourself which I shall need to write an interpretation of your works. At present I have two in my primary list: HUMANITY CRUCIFIED and JACOB AND THE ANGEL. I hope to keep both in. The Questionnaire I sent you indicates the kind of information I need. Will you please send your reply to me as soon as possible? I am short of time. I thank you PROFOUNDLY. I wish you health and happiness. A joyful New Year to you all.

Cordially,

*Raymond F. Piper*

DR. RAYMOND F. PIPER  
Professor of Philosophy, Emeritus  
Syracuse University  
1310 COMSTOCK AVENUE  
SYRACUSE 5, N. Y., U. S. A.



DR. RAYMOND F. PIPER

Professor of Philosophy, Emeritus  
Syracuse University

1310 COMSTOCK AVENUE  
SYRACUSE 5, N. Y., U. S. A.

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Feb. 26, 1960

Mr. Svetoslav Roerich  
c/o The Indian Bank Ltd.  
Bangalore Cantonment  
Mysore State  
South India.

Dear Esteemed Friend:

I have finally come to the delightful job of writing a short essay on you and your art. I enclose two copies. I should be glad to have one copy ~~you~~ returned with all corrections you can think of to improve it, and the other copy is yours to keep. I am also sending a copy to ~~XXXXXXX~~ Mr. H. Goetz, Director Baroda State Museum, for his corrections and suggestions, *if permission.*

It has been a great joy to read over all your letters, pamphlets, clippings, and to contemplate the photographs with special care. I am profoundly grateful for all your help and many kindnesses. I am heartily ashamed of writing you urgently for more data, and I beg your pardon, for I now see that the rest of the data are easily supplied in the blank places.

On page one is it all right to omit the documents and put only the names of S. Sanjiva Dev and G. Venkatachalam? Would you please insert the proper designation of his office or function? art critic or what?

In some quotations from you I have made some changes to fit context or to add some facts. I know you will check these carefully, and change any that you do not ~~approve~~ approve. In HUMAN CRUCIFIED I have inserted colors to save space in the heading. I do not know the colors of JACOB AND THE ANGEL.

At the end I should like to add two or three titles of other works of yours which are cosmic in significance and which you regard as of most importance. For all artists I want to add their mailing addresses for persons who may want to communicate with them. I trust you are willing to do this. You will make your residence as definite as you care to. I do not know if the Himalayas are always in sight in day time? But you will correct any errors I have made.

*on Dec 27, 1957*  
I ~~am mailing~~ you a copy of the first volume in this series, THE HUNTRY EYE: AN INTRODUCTION TO COSMIC ART, published in 1956. I hope you ~~will~~ enjoy it. I ~~am sending it to the same address as this letter.~~ Elizabeth Brunner of Delhi, (Constitution House), and Vice-President Radhakrishnan have copies.

I shall return with the book some photos of yours I shall not use, and also an extra copy of the article, illustrated in the Weekly.

Mrs. Piper is an expert in Grapho <sup>Hand</sup>Analysis (analyzing personality from handwriting.) She made a hasty reading of your Christmas note. I esteem you more than ever after she discovered the following traits among other good ones: "cultural, artistic interests; feels deeply, immediately expressive; ~~fluid~~ fluidity of thought and words; exploratory in religion and philosophy; emphatically an individualist; dreams much, has willpower and enthusiasm to carry out his dreams; self-control, determination, decisive; very self-reliant; should be able to write well; good organizing ability; inclined to be stoical: what will be will be; broad-minded, open to suggestion, like physical activity," *(may not do it!)*.

With earnest wishes for your total well-being, and deep thanks, I am,

Cordially yours,

*Raymond F. Piper*

*She stressed this*