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I. Introductory: We live in an era of educational evolution which is producing its own characteristic type of leadership. It was ever so, in each period of pedagogical development. For just at the crucial time, immediately before the complete rout of generally accepted theories, a new prophet arises, a new representative man in education appears, a new neophytic idealist steps in with a mental attitude which is not influenced too much either by the spirit of the mob or by the organized stupidity of some individual authorities in practice and theory of education, authorities who happen to have an undeserved pedagogical reputation. This new educational leader who deserves honor and love from all the educators here and abroad, is a Russian exile of international reputation, an artist-educator with a Buddhist soul - Professor Nicholas de Roerich. His educational shibboleth is: "The evolution of the New Era rests on the cornerstone of Knowledge and Beauty" (5)* He is not afraid of any difficulties and struggles for "Blessed are the obstacles, through them we grow" (29). He, who was born and raised in the Russian Greek Orthodox (Pravoslavnyaya) Church does not hesitate to identify himself not only with the backbone of our own Semitic Religion (which gave birth to Judaism, Catholic and Protestant Christianity, and Mohamedanism) but with the essentials of all, much older religions in the Far East which is, no doubt, the real Mother of all religions, the Father of all sciences and philosophies, and the Parent of all arts. In that respect Roerich is a great unifier. His persistent teaching that creeds or dogmas are not intended to unite men and women but to separate them, reminds us of his great countryman Count Leo Tolstoy who used to say, "The more we live by the Intellect, the less we understand the meaning of Life." Roerich's magisterium mundi ('Stone of Wisdom') in pacifying the humanity is not Intellect but Art with its universal appeal (16):

"Art will unify all Humanity. Art is one - indivisible. Art has its many branches, yet all are one. Art is the manifestation of the coming synthesis. Art is for all. Everyone will thrill true art. The Gates of the Sacred Source must be wide open for everybody, and the light of art will influence numerous hearts with a new love. At first this feeling will be unconscious, but after all it will purify human consciousness, and how many young hearts are searching for something real and beautiful! So, give it to them! Bring art to the people where it belongs. We should have not only Museums, Theatres, Universities, Public Libraries, Railway Stations and Hospitals, but even prisons decorated and beautified. Then we shall have no more prisons."

In that spirit Roerich has written, and when ever occasion has presented itself, he spoke before the Chicago Art Institute, various sections of the Roerich Society and to its many branches - British, Bulgarian, Columbian, Finnish, French, German, Himalayan, Latvian, Origin, Siberian, South American, Spinoza, St. Francis of Assisi, Washington, etc. Roerich also addressed the French and Russian Academy of Creative Arts, the Slavonic Society, the Librarians' Conventions, the League of Composers, Japanese Bearers of Culture, Young Man Buddhist Association, the Y.M.C.A., the N. Y. State Federation of Women's Clubs, etc. That is the reason why he is called "The messenger" (230), "The Messiah of Culture" (214), "Painter and Pacifist" (217), "The Messenger of Peace and Culture" (239), "Apostle of World Culture" (266), "A bearer of Faith in Construction and Progress" (267) "The Teacher from the White Summits" (95), "World Famous Artist" (99), creator of "Realm of Roerich" (100), "Painter Extraordinary" (101) "Painter in Prose" (104), bearer of "Art Treaty" (103), "Painter Prophet" (116), the father of "Banner of Peace and World Peace through Spritual unity" (117), "Theosophical Painter" (118), "Torch Bearer of Culture" (129),

* The numbers in parenthesis refer to the numbers in Bibliography.

"Human Genius" (134), "Apostle of Culture and Peace" (141), "A World Force" (209), "A Modern Leonardo Da Vinci" (148), "Great Explorer, Painter, Philosopher and Thinker" (175), "The Forerunner of Era to come" (176), "A Saint and an Artist" (178), a man who is "Putting Asiatic Life and Philosophy on Canvas" (180), "Apostle of World Unity" (208), "Prophet of Universal Beauty" (184), "The Versatile Genius" (220), "Prophet of Universal Beauty" (184) etc.

II. Biographical Facts. Roerich, like all men of geniuses, can not be understood perfectly without his hereditary (native) and environmental (nurture) factors. One of the authors says of Roerich that he is "impregnable as rock and almost as silent." He is one of the real puzzling Russian human nature - a man of few words and an indefinable atmosphere of meditation, like a monk. Roerich is called a primitive hunter turned historian. The feelings thus aroused and the experiences thus gained, Roerich would turn over in his mind, and being religious-minded (not dogmatic minded) by nature he would convert these by sublimation into fine emotions, ideas and vivid imagery. The following biographical facts are based mainly on the official statements of the Roerich Museum authorities who are best informed about Roerich as a man and his work (235). Documents issued under ideal soul of Sina Lichtmann, the Director of the Master Institute of the Roerich Museum:

Nicholas Konstantinovich Roerich was born on Oct. 10, 1874, in St. Petersburg (now Leningrad), son of Konstantin Fedorovich Roerich a noted lawyer of Nordic descent (he took an active part in promoting the abolition of serfs or Russian peasant slaves, independent courts, public education, and Free Economic Society) and of Marie Vassilievna Kalashnikov, of an ancient Russian family of Pskov. The family of Roerich originated from the Nordic Vikings and the name of Roerich is found in old chronicles dating back to the tenth century. Thus the future artist combines the Nordic qualities of his paternal ancestry with the Russian traits of his mother's family. According to Duvernois (125, p. 33): "Roerich is descendant of Iceland and Yutland Vikings. One of his ancestors, Frederick Roerich, was the head of the Templars, and during the reign of Paul I, the guardsman Roerich was close to the Maltese order; and the trident of the coat-of-arms of the Roerich closely resembles the trident of the Seal of Templars."

Roerich is said to be a real descendant of Rurik, the brave Varengian prince who became the first ruler of Russia, and whose dynasty ended with Theodor, son of Ivan Grozny or Ivan the Terrible (181, p. 23).

Roerich's special style, which has become a by-word as well as a symbol of an entire school of art, has its source in the general nature of the artist. Even in his early childhood, Roerich was already working in his unrepeatable, individual style, thus building up the foundation of his self-developed creative art. When he was ten years old, staying on the family estate (over 3000 acres) of his father, Iswara, he began to observe ancient mounds or kurgans dating from the Vikings and prehistoric Slavs. The elders of the village prohibited him from touching these mounds, but the curious boy convinced of his way, began personally to excavate them. He found exquisite bronze objects which he presented to the Russian Archeological Society. In this way even in his childhood, the boy pursued his interests toward the beautiful. At the age of 15, already mastering the art of drawing and painting, he sent articles and drawings to illustrated art magazines which were accepted and published. Thus was begun the artistic and literary career of the artist. Hence, when the 25th year of his artistic activities was celebrated (in 1915), the date of his graduation from the Russian Academy of Fine Arts was not taken as a basis, but rather the real beginnings of his artistic creative self-expression.

Thus, we have now a record of over 40 years of incessant creative ascent which have brought the name Roerich to the peoples of the entire world:

- 1883: Entered the Private Classical Gymnasium of the famous educator, Dr. May.
- 1893: After graduating from this private College, he entered the School of Law, Imperial University of St. Petersburg. At the same time he passed the requirements for entrance into the Imperial Academy of Art under Professor Kuindji. Roerich's father, an influential lawyer wished to give over to his son his very extensive practice. But the young Roerich, feeling that his goal was Art, solved the problem quite unexpectedly by combining studies in both Art and Law, an extremely difficult task.
- 1896: Graduated from the University.
- 1897: Graduated from the Academy. His first painting, The Messenger,¹ was purchased by the famous collector, Tretiakov for his Museum in Moscow.
- 1898: Conducted excavations. Became Professor of the Archaeological Institute and Art Editor of the Magazine Art.
- 1899: Engaged in archaeological excavations for the Imperial Archaeological Society. Organized the first American Art Exhibition in Russia. Assistant Secretary, Imperial Society of Encouragement of Arts in Russia.
- 1900: Visited Paris, Holland, Italy. Studies with Cormon in Paris.
- 1901: Elected General Secretary of the Imperial Society for the Encouragement of Arts in St. Petersburg. Married Elena Ivanovna, the daughter of the Architect, Shaposhnikov.
- 1902: Held exhibitions in the Imperial Academy and in the Mir Iskusstva (Diaghilev). His works acquired by Tzar Nicholas II, the Tretiakov Gallery, and the Imperial Academy.
- 1903: Made extensive trips throughout Russia. Held exhibition in Mir Iskusstva (Diaghilev), in Modern Art (Prince Stcherbatov and the Imperial Society for the Encouragement of Art).
- 1904: Made extensive trip through ancient cities of Russia. Held first exhibition in America at St. Louis, Mo.
- 1905: Held exhibitions in Prague (Mannes), Berlin, Venice and Vienna.
- 1906: Nominated Director of the Art School of the Imperial Society for the Encouragement of Art. Made trip through France, Switzerland and Italy. Held exhibition in Paris. Elected Societaire of Salon d'Automne. Completed mosaic in the chapel on the estate of Mr. Golubiev (Kiev). Introduced broad reforms in the Art School.
- 1907: Visited Finland. Completed theatrical decorations.
- 1908: Visited Novgorod and Paris. Held exhibitions in Paris and Venice. Conducted his lectures in Yousupov's Palace in St. Petersburg on The Stone Age.
- 1909: Visited Novgorod, Germany, Holland, England. Began his collection of Old Masters. Academician of the Academy of Fine Arts of Russia; Member of the Academy of Rheims. Held Exhibitions in Paris and London. Work acquired by the Luxembourg.

- 1910: Elected First President of Mir Iskusstva. Held exhibitions in Rome and Brussels. Painting acquired by the National Gallery of Rome. Conducted excavations of the Novgorod Kremlin.
- 1911: Began frescoes in the Temple of the Princess Tenishev (Smolensk). Visited Germany and Holland. Designed theatrical productions.
- 1912: Completed frescoes in Smolensk. Collaborated with Stravinsky on Sacre du Printemps. Designed Poer Gynt (Moscow Art Theatre.)
- 1913: Completed mural, Kerjenetz--Battle. Visited Caucasus. Designed settings for Princess Maleine (Maeterlinck).
- 1914: Visited Smolensk. Completed his Fresco there. First volume of writings published by Sytin (Moscow). Elected Honorary President of the Institute Of Advanced Architectural Studies for Women. International Exhibition, Malmo. Commander of first class of Swedish Order of the Northern Star.
- 1915: Celebration of the twenty-fifth anniversary of his artistic and literary activities held. Elected President of the Imperial Commission for War-Invalids. Held exhibition at Mir Iskusstva. Murals for Moscow-Kazan Railroad Station.
- 1916: Prepared for extensive world-tour of exhibitions and lectures. Visited Finland.
- 1917: Finland Heroica Series. Valamo. Project of Free Academy.
- 1918: Visited Sweden. Exhibition held at Stockholm. Work acquired by the National Museum of Stockholm. Visited Finland. Held exhibition at Helsingfors. Acquisitions by Atheneum.
- 1919: Visited Denmark. Exhibition held at Copenhagen. Arrived in England where he worked with Dr. Young on the medical values of certain colors in the cure of certain diseases. Lectures.
- 1920: Remained in England. Exhibitions held in Goupil Gallery, London; Worthing Gallery, Worthing; Victoria and Albert Museum. Invitation from Dr. Harshe of Chicago Art Institute for exhibition tour in America. Arrives in New York with Mme. Helena Roerich (under the name of nom de plume, "Josephine Saint-Hilaire" she wrote: On Eastern Crossroads - Legends and Prophecies of Asia, N. Y. F. A. Stokes Co. 1930, pp. 155) and their two sons, George (a scientist) and Sviatoslav (an artist), on October 2. Exhibition in Kingore Gallery, New York.
- 1921-2: Extensive tour through America. Exhibitions held in 28 cities throughout America. Lectures. Santa Fe, Grand Canyon, Arizona. Designed Snegour-otchka for Chicago Opera. Visited Monhegan, Maine. Founded Master Institute of United Arts and Corona Mundi, International Art Center.
- 1923: Extension of Master Institute of United Arts and Corona Mundi, International Art Center. Held exhibition in Boston. Set out for the Roerich American Central Asiatic Expedition on May 8th. Visited Italy, Switzerland, India. Roerich Museum founded on November 17th by American Institutions.
- 1924: Visited India, Sikhim. Made trip to America. Opening of the Roerich Museum on March 24th. Sent paintings to the Roerich Museum.
- 1925: Continued Expedition-Egypt, Ceylon, India, Darjeeling, Kashmir, Ladak, Chinese Turkestan. Paintings sent to the Roerich Museum.

- 1926: Continued Expedition--Chinese Turkestan, Altai, Mongolia. Paintings sent to the Roerich Museum. Society of Friends of Roerich Museum was organized.
- 1927: Continued Expedition--Mongolia, Tibet. Paintings sent to Roerich Museum. Archer publication of Society of Friends of Roerich Museum inaugurated.
- 1928: Continued Expedition--Tibet, Sikkim, Darjeeling, Simla, Naggar. Paintings sent to Roerich Museum.
- 1929: Lived in Naggar, Kula, Punjab, British India. On May 17th started for New York; arrived June 18th. New twenty-four story Master Building for the Roerich Museum and its affiliated institutions completed and opened on October 17, 1929. Celebration of the Fortieth Anniversary of Roerich's artistic activities, when Commemorative Medal was awarded to artist. Inauguration of Roerich Museum Press and Urusvati, Himalayan Research Institute of the Roerich Museum. Foreign Committees of Society of Friends of Roerich Museum organized. Promulgated the Roerich Pact and Banner, the idea of protecting cultural treasures.
- 1930: Honorary President, Maha Bodhi Society of America; Member of Yugoslav Academy of Art and Science; Vice-President, Archaeological Institute of America. Painting Castles of Maitroya in Luxembourg, Paris. Production Sacre du Printemps with Stokowski for League of Composers, Metropolitan Opera, New York, Philadelphia, Pa. Visited France, England. Preparation, Lahoul Expedition.
- 1931: Dr. Camille Tulsinck, member of the Royal Academy of Archeology, Belgium, inaugurated the Bruges Conference for Adoption of the Roerich Pact.
- 1932: A Second Inter. Conference was held, in Bruges at which a Roerich Foundation for Peace, Art, Science and Labor was suggested.
- 1933: The Third International Convention for the Promotion of the World Wide Adoption of the Roerich Pact and Banner of Peace, Washington, D. C.
- 1934: Returned to N. Y. with his son, Dr. Georges de Roerich. After a short stay in America, he returned to India, visiting Japan on his way.
- 1935: While he was in Asia, in a memorable ceremony at the White House, the treaty on the Roerich Pact was signed by the 21 Americas, in the presence of President Roosevelt (that happened on April 15, based on a unanimous resolution passed at the Seventh Pan American Conference in Montevideo, Dec. 16, 1933, upon the proposal of Chile; in accordance with this resolution, the Pan American Union, Washington, D. C., drew up the present Treaty on the Roerich Pact; it is interesting to note the fact that it was not decided among the nations of the Western Hemisphere who had begun to plan for peace so early as 1823 (Bolivar) and had already 11 separate instruments).
- 1936: In fall our America was suffering from a terrific drought. Roerich, remembering the drought-resisting vegetation of the steppes, and gobis of Asia, set out, commissioned by Washington, to investigate this grass which had survived all catastrophes. He reports: "The dunes of Barga provide remnants of great forests; there still are found great quantities of feather-grass and other steppe grasses at once strongly in resistance and useful for forage." He found 300 or more kinds of "drought-resisting plants, adaptable to recarpet Western American plains, and he sent the seeds of these plants gathered on the edge of the Mongolian Desert, to America. He then proceeded to India. Although the natives were not hostile, they could not understand

why America should send an expedition half way round the world to dig up some Mongolian woods" (181, p.58).

Roerich has made more than 3000 canvases, distributed in nearly 25 countries, in hundreds of museums and private collections, and more than 1000 of his graphic creations are in N. Y. He has been honored by some nations and their cultural institutions of high order - he is President-Founder of the "Master Institute of United Arts," N. Y., and of "Corona Mundi", New York; Member of the "Archaeological Society," Washington, D. C., Fellow "American Ass'n for the Advancement of Science"; Fellow of the "American Geographical Society"; President-Founder, "New-Syndicate," Honorary President, "Atlas", an international, non-commercial publishing society for the inter-change and dissemination of new and constructive thoughts by means of the art constructivé; Honorary Advisor of the "Y. M. C. A.", N. Y.; Honorary Member, "Boston Art Club"; Honorary President, "Cor Ardens," an affiliation of the creators of beauty everywhere throughout the world, Chicago; Member of the "Anglo-Russian Literary Society", London; Academician of the "Academy of Fine Arts," St. Petersburg; Honorary Member of the "Moscow Archaeological Institute; Member of the Board, "Fine Arts Editions of St. Eugonia", St. Petersburg; President of Council, "Red Cross Art Workshop for Disabled Soldiers," St. Petersburg; Vice-President of the "Council of Art in Russia," St. Petersburg; President of the Council of the "Museum of Pre-Potriian Art," St. Petersburg; President Museum of "Russian Art, Society for Encouragement of Fine Arts"; Member of the Board, "Society of Architecture," St. Petersburg; Member of the "Russian Archaeological Society," St. Petersburg; Member of the Board, "Society for Revival of Russian Art", St. Petersburg; Member of the Board, "Society of Lovers of Art," St. Petersburg; Com-mandor, First Class, Royal Swedish Order of North Star, Stockholm; Member of the "Finnish Artists' Society." Helsingfors, Finland; Honorary Member of the "Vienna Secession," Vienna; Life Member of the "Indian Society of Oriental Art," Calcutta; Life Member of the "Asiatic Society of Bengal," Calcutta; Honorary Member of the "Bose Institute," Calcutta; Member of the Société des Antiquaires de Paris; Member of the Société Préhistorique, Paris, France; Honorary Member of the Société Lusace, Paris; Membre de la Société Géographique, Paris; Membre Donateur de la Société Ethnographique, Paris, Paris; Member of the Académie National de Reims, France; Honorary President, "Maha Bodhi Society of America; Member of "Jugoslav Academy of Art and Science;" Vice-President, "Archaeological Institute of America", etc., etc.

Still under 60, Roerich is not only a man inspired but he is an inspiration to others. Roerich is a world teacher and by his distinguished educational efforts he has sown the seed in about 25 countries.

III. Roerich's Main Contributions to Modern Education and Culture:

1. Roerich's Distinctions between Culture and Civilization. Most of the dictionaries derive the word culture from the Latin cultus, pp. of colore meaning to till, to cultivate, to worship, or reverential homage. Not one of these dictionaries give derivation for the last three letters in culture. Roerich applies his acquaintance with Oriental languages and defines it (-ure) as meaning light, for ur is a root word in many oriental tongues, meaning "light" or "fire". This is indicated in many of the writings of old Egypt. The Hebraic root word for light is ohr; the Phrygian ur, means light or fire, and according to our Armenian scholar, Dr. Paelian (181, p. 80) it is very similar to the Armenian word hur (pronounced "hoor"), which means fire. In one word, Roerich defines culture as "the Cult of Light" (7, p.47) or veneration or adoration of Light. As he says: "After all, we need not give up this definition. Cult will always remain adoration of the principle of good, and the word ur reminds us of the old Eastern root, which always means Light, Fire" (7, p. 47). He does not want to interchange Culture and Civilization, for these two terms already have been subject to misinterpretation.

Roerich says: (7, pp. 46-47): "Up to now many people consider it fit to replace the word Culture by civilization, forgetting completely that the very Latin root Cult has a very deep spiritual significance, whereas civilization has as its root a civic social structure of life. It seems quite clear that every country passes through certain social steps, viz. civilization, which in its highest

synthesis forms the eternal and indestructible conception to Culture. As we see from many examples, civilization may perish, may be altogether annihilated, but Culture creates its great heritage upon indestructible spiritual tablets, which sustain the future generation. Every maker of standardized articles, every manufacturer, is of course already a civilized person; but no one would insist that the owner of every factory is necessarily a cultured person. And it may easily happen that one of the subordinate workmen in the factory may be the transmitter of undoubted Culture, whereas the owner himself may still remain only within the boundary of civilization. One may easily imagine a 'Home of Culture', but a 'Home of Civilization' would sound absurd. The conception of a 'cultural worker' is quite definite, but 'civilized worker' means something entirely different. Every university professor will be well satisfied to be called a 'cultural worker' but try to call the honorable professor a civilized worker; every scholar, every creator would feel an inner uneasiness at this title, if not even offence. We know the expressions 'civilization of Greece', 'civilization of Egypt', 'civilization of Rome', but they do not in the least exclude the concept far greater in its unalterability, of the Great Culture of Egypt, Greece, Rome, France."

In his Address as a President on the occasion of his election as Supreme President of the World League of Culture, Roerich says (7, pp. V and 107):

"Culture is the reverence of light. Culture is the love of humanity. Culture is fragrance, the unity of life and beauty. Culture is the synthesis of uplifting and sensitive attainments. Culture is the armor of light. Culture is salvation. Culture is the moving force. Culture is Heart. If we gather all definitions of Culture, we find the synthesis of active Bliss, the altar of enlightenment and constructive beauty."

In his "Realm of Light" he says, "Culture is found in Beauty and is Knowledge. Immense wealth is necessary in order to exchange and mentally strengthen the language of the heart." (6, p. 180)

2. Wisdom ("logos," "sophia" or "holy wisdom") is Roerich's the highest goal of all culture and education. Roerich is not in sympathy with the modern educators who emphasize mainly knowledges and skills without wisdom. This wisdom "rests in reality which renounces neither spiritual nor physical existence," for "in the State of Culture lies do not exist. It is impossible to remain static, you must either advance or retreat. The standards of the Culture do not know of retreat. The real bearers of Light do not know disappointment, because the magnet of Light is great" (6, p. 179). Roerich believes that "only through the knowledge of spirit can we perceive what is authentic" (2, p. 25). He believes in the protection afforded by the power of the spirit, "Because only in spirit are we fortified mentally, and physically. A man, spiritually concentrated, is as strong as a dozen of the brawniest athletes. The man who knows how to use his mental powers is stronger than the mob" (2, p. 27-28).

3. Toaching of Roerich does not consist merely in mastering the facts (truths, data, items, material, content, etc.) but in a special joy to expel not only ignorance but that ugly offshot of ignorance, superstition is destroyed. As he says (2, pp. 314-315): "Thus we see that even in the conception of the most positivistic scientist is clearly expressed the relativity of matter. In this relativity is an open window for the highest conceptions. Let them approach our earth! Let them saturate the coming evolution not only as an external transfiguration but also as the evolution of the innermost being. The facts are needed but the understanding of these facts should be without hypocrisy and superstition...The self-denying study of the facts is no longer a fairy tale but has entered the laboratory of the scientist, and the scientific mind knows how many more rays and forms

of energy can enter our life and can be applied for the upliftment of every hearth. The benevolent transfiguration of life is on the threshold; even more, it knocks on our portals because so many things may be distributed at once without delay. How many social problems can be solved without hostility, but with only one condition, that they be solved in a beautiful way. Well, we can evoke the energies from the space; we can enlighten our life with powerful rays, but these rays shall be beautiful - as beautiful as is the conception of evolution. Our responsibility before The Beautiful is great! If we feel it, we can demand the same responsibility to this highest principle from our pupils."

In one word Roerich's teaching strives to the realization of the perfect manifestations of Nature, considering man as a part of nature. It is the highest duty of education to teach mankind how to use the great treasure of the psychic energy, and if the time has come to speak of the physical visible residues of psychic energy, then consequently reality has become evident. "This means that people must without delay strive to master the psychic energy" (2, p. 166). Roerich claims that this psychic power is developed in Buriatia and Mongolia (2, p. 141) as well as in our America (2, p. 169) where the liberated minds of scientists, unbound by prejudice, turn to the same direction of reality. "The summits of Asia and the heights of America clasp hands on the basis of true research and self-denying affirmation. Millikan's Cosmic Rays, Einstein's Relativity, Theremin's Music from the Ether, are accepted by the East in a most positive way, because ancient Vedic and Buddhist traditions confirm them. Thus the East and West meet!" (2, p. 169). Both Modern and the ancient truth "is in the very reality but not in the pathology of evidence" (6, p. 19).

4. Roerich is against any standardized methods of teaching and learning. According to Roerich the first condition for the attainment of knowledge is "freedom from methods of study" (6, p. 4). To quote him: "One should not insist upon standardized methods. The true knowledge is attained by inner accumulations, by daring; for the approaches to the One Knowledge are manifold. The Description of such calls and milestones of life would make a most needed and uplifting book. One must not insist, not deprive, not subdue by conventionalities, but should constantly recall the light, the fires of space, the high energies, the predestined victories. All facts not within the elementary school books should be collected. Such facts should be threaded with full honesty, without conceit and disdain, or hypocrisy, behind which lurks fear-truly speaking, ignorance. One may never know whence the useful seed will come: the physicist, bio-chemist, botanist, physician, priest or historian or philosopher or a Tibetan lama, or Brahmin-pandit, or Rabbi-kabbalist, or Confucian or an old medicine woman, or, finally, the fellow traveller whose name we failed to ask without reason - who will make the most important contribution? In each life there is so much that it is remarkably inspiring, unusual. Only to remember it! In these reminders sparkle so many of the best stars only temporarily obscured. Thus, once more without renouncing our daily labor, we approach not the things forbidden but the possibilities which illuminate life. Only it is not our task to insist, lest we coerce. For nothing is achieved by forcing, but, I repeat, it is necessary to recall the possible joys. The names of these spiritual joys are inexpressible in the language of the material world" (6, pp. 4-5).

Roerich is against a uniform school program or curriculum, because "Every standard leads to tyranny" (6, p. 98). Like our Professor Hugh Mearns, Roerich preaches and practices the unfoldment of the creative impulse, when he says: "At times one already hears the mention made in the schools of the need of developing the creative impulse and of organizing thoughts. If a deadly standardization is not made of this beneficial enterprise, then perhaps somewhere there might be felt a shock which will make the school generation ponder over the questions of elevated thought, of heroism, of self-denial and self-sacrifice. And then only will people understand the simple truth that in giving we receive and in sacrificing we are enriched. And

this will not be understood in a narrow, material sense, but its spiritual meaning will be revealed in all its true wealth. This physiology of spirit, of which one has to speak so often nowadays, will be a practical life principle which will once more bring the abstract into reality" (6, pp. 42-43).

5. Roerich's Teacher is not an I. Q. giver, a grader or promoter, a policeman or a drill-master, a judge or an examiner, an intellectual undertaker or an educational danteist, but an inspirer, uplifter, spiritual guide, councillor, big brother, enlightner, a guru or a rabbi who originally meant instructor, a physician and a spiritual healer at the same time. As he says: "The Teacher is He who reveals, enlightens and encourages" (6, p. 62) or: "In the entire East, the deep veneration for the Teacher has surrounded the Conception of the Guru with a sacred solicitude and impregnability. The conception of the Guru-Teacher is understood with similar veneration only in the East.

"Let me remind you of the legend from Agni-Yoga about the small Hindu boy, who, had found his teacher:

"We asked him:

"Is it possible that the sun would darkon for you, if you would see it without the Teacher?"

"The boy smiled: 'The Sun would remain the same, but in the presence of the Teacher, twelve suns would shine to me.'"

"The sun of wisdom of India shall shine because upon the shores of a river there sits a boy who knows the Teacher."

"There are conductors of electricity, and also there are uniflors of knowledge. If a barbarian will make an attempt against the Teacher tell him how humanity named the destroyers of libraries."

"The foundations of the East are fortified by the conception of the Guru. What a wonderful words and dignified gestures can be found in India in regard to the Teacher" (p. 5, pp. 152-153).

According to Roerich there are "two types of teachers - the one the teacher who knows and affirms. The other knows so much that he is always searching. Only a short time ago many institutions were opposed to the searching teacher because the standard life was not yet crystalized. But now the crystal of our standard is formed, and we cannot create the next step of life. You perceive that everyone is depressed by this cold crystal of standard and humanity is ready for a real search" (3, p. 69). In another place Roerich says: "He who knows - searches. He who wins knowledge - achieves" (4, p. 105). "Guruship is the highest relation we can attain in earthly garb. We are guarded by Guruship and we ascend to perfection in our system to the Guru. He who knows the essential meaning of the Guru will not speak against relics. In the West you have also some portraits of dear ones and you have great esteem for symbols and the objects used by your forefathers and great leaders. So do not take it as idolatry, but only as a deep veneration and remembrance of the work performed by some one great. And it is not alone this external veneration, but if you know something of physical emanation from objects, then you also know about natural magic" - so spoke an Indian Lama to Professor Roerich (2, pp. 21-22).

The now teacher will develop a new type of education by means of which the pupils and students will be moved by the three forces of Great Future - -

(1) Creative love", (2) "the miracle of beauty" and (3) "the wisdom of action" (3, p. 46) Since a teacher does not bother with the fettered brains who are the cause of many idle disputes about life, religion, knowledge, and beauty, and who believe "in the fetters of schools which are prisons" (3, p. 44). This new teacher must know that "Creation is the pure prayer of the spirit. Art is the heart of the people. Knowledge is the brain of the people. Only through the heart and through wisdom can mankind arrive at union and mutual understanding (3, pp. 19-20). Such a future teacher will know that "outside of art religion is inaccessible; outside of art the spirit of nationality is far away; outside of art science is dark" (3, p. 20). Such a modern teacher must feel that "in every process of reconstruction the level of education and beauty should be raised; in no case should it be forgotten even for a moment. This is not an abstract judgment; on the contrary it is the task before us" (3, pp. 16-17).

Roerich deplures the present insecurity of the teachers when he says: "Without succumbing to truisms or sentimentality, we must admit that the present upheavals threaten the destruction of all cultural concepts. It is a sad fact that a general financial and economic crisis is usually reflected first upon the entire domain of education. The people fear to reduce or do away with the manufacture of poison gases, but with distinct ease they are ready to close educational institutions or, at least to reduce the salaries of much-tried worker in education" (7, p. 41)

6. Roerich believes in experiment if it is free from prejudice, if it is under the spell of creative flame, if it is based on universality and sincerity of study (7, pp. 6,7,8,10,11,15,32,36,74,75,97,98,99; 2, pp. 22,153,154; etc.). Roerich points out how every nucleus of a new unprejudiced scientific conquest is attacked. "This creates an ugly sight. On one part there are being opened new educational institutions, which by their very appearance seem to invite new research; yet on other part every unusual manifestation, which I'd not enter into elementary textbooks, is not only ridiculed but also prosecuted. It means that the hydra of ignorance dwells not only in illiteracy but also in fossilized perception and in human hatred" (72, p. 7). According to Roerich education and culture are synonyms (72,p. 2), for both are characterized by infinite cognizance. "In the furnace of such a constant rejuvenation of consciousness the very essence of man is being purified. Through honest and unlimited labor of knowledge, people are ennobled and begin to understand the concept of service of humanity. The true scholar has an open eye and is moved by freedom of thought. But as everything in life the eye and thought must be educated. From the first steps of education an enlightened admission and broadening of the horizon should be laid at the foundation of primary schools. Knowledge should be freed from conventional limitations. Knowledge is the path to joy, but joy is a special wisdom" (72, p. 2). To Roerich the terms "Education" and "Culture" are not empty words, and he suggests that everyone should in his field, as far as he can, combat ignorance. To quote him: "Let no one say that he has no possibility to do so - this would be untrue. He has, open and hidden ignorance in all its cunningness, exist everywhere. In every household a clear mind can discern where dust and rubbish have to be removed. And to-day where in the world there thunder guns and poisonous gases compete with each other, how the combatting of ignorance is imperative. A defence of the best, most beautiful and most enlightened will be needed. If anyone will not succeed in his noble efforts, still it will be a heroic attempt and not an abstract intention. Besides in every effort there is already a vital element of action. Therefore every effort is already beneficial. No doubt some servitors of ignorance will whisper, that precisely how words about culture and enlightenment are out of place. This is their typical trick in order to find at every moment of life a reason, why exactly at that hour a striving to culture and education are untimely. By this their formula the henchmen of ignorance betray themselves. Time always reveals himself. But Good, Culture and Education are needed at every hour" (72, pp. 8-9).

Roerich would like to see both scientific research workers or experimentalists and the artists work together in fighting ignorance: "The extermination of ignorance should be carried out on a world scale. No nation can boast that it is sufficiently educated. Nobody has sufficient strength to conquer ignorance single-handedly. Knowledge should be universal and should be supported in full cooperation. Ways of communication know no limitations. Thus also the path of knowledge should flourish through exchange of opinion. One should not think that somewhere enough has been done already for education. Knowledge spreads to such an extent that a constant renewal of methods is required. It is horrible to witness fossilized brains which do not admit new achievements. No denier can ever be a true scientist. Science is free, honest and fearless. Science can change instantaneously and enlighten upon world problems. Science is beautiful and therefore is infinite. Science does not tolerate prohibition, prejudice and superstition. Science can find the great even in the quest of the small. Ask great scientists how often the most astonishing discoveries took place during ordinary research. The eye was open and the brain was not dusty. The path of those who know how to investigate without limitations is the Path of the Future. Verily the struggle against ignorance is undeferrable as against decomposition and decay. Combating evil ignorance is not easy, for it has many henchmen. It lurks in many countries and is clothed in various garments. One has to apply courage and patience, for the battle with ignorance is the conquest of chaos" (72, p. 1).

7. Roerich makes plea for the development of the creative instinct or impulse from the earliest years of childhood, when he says: "In the education of children we still forget the development of the creative power. First men seek to instill into the child a mass of conventional concepts. First he is taken through a full course of fear. Then the child is acquainted with all the family quarrels. Then he is shown films, those criminal films in which evil is so inventive and brilliant, and good so dull and ungifted. Then the child is given to the teachers who, unfortunately, being often without love for their subject, reiterate the deadening letter thereof! Further, the children are shown all the vulgar headlines in the daily press. Next the child is plunged into the sphere of so-called "sport" that its young head may grow accustomed to blows and broken limbs. And this is how the youth's time is first occupied; he is given the most ignoble and perverted formulae. And after that, besmirched and rusted, he may begin creative work. This is one of the deepest crimes. Any machine men treat with greater care than they treat a child. Of course - the machine has been paid for with 'almighty' money. It may not be allowed to grow dusty or be soiled with dirt. But no money is paid for children. - We are often astonished by the unexpected character of a child's drawing, by the melody of a child's song, or by the wisdom of a child's reasoning. Where everything is yet open, there things are always beautiful. But afterward we notice that the child ceases to sing, ceases to draw and that his reasoning begins to remind one of so-called children's books. The infection of triviality has already sunk into him, and all the symptoms of this horrible disease have become evident. Ennui has made its appearance, a conventional smile, submission to what is disagreeable, finally the fear of loneliness. Something near, some ever-present, guiding principle, has therefore withdrawn receded. But you will not drive the children out of the Temple. Are not the most difficult things so very simple? But if even a machine suffers from dust and dirt, how destructively must spiritual grime be to the tender young soul. In mortal yearning the little head seeks for light. In mortal pain it feels all the offensiveness of its surroundings. It suffers, weakness, and sometimes lies in the dust for ever. And the creative apparatus runs down and all its wires fall away" (3, pp. 33-34).

The only way out is - "Open in all schools the path to creative effort, to the greatness of art. Replace banalite and despondency by joy and seership. Preserve the child from the grimace of life. Give him a bold, happy life, full of activity and bright attainments" (3, p. 34).

Surely such a new school must have a Great Teacher: "We must feel that the Great Teacher will come not only in Love and Truth, but radiant with Beauty. In Beauty only are all the diverse spirits united" (3, p. 66)

8. Roerich has a high opinion of Women as a part in Cultural Education. The destiny of women (be they mothers, wives or sisters) is to create Heroes. Their duties are to transform the dusky daily life into the festival of Great Service, and show the coming generation that every labor, while of spiritual aspect creates high quality. This sublime quality should enter human life from Dawn to Sunset, and in this constant self-perfectioning we shall find the creative smile of happiness. According to Roerich the Woman is the bearer of Beauty and Peace. In his "Woman's Destiny" (93, pp. 5-6) he says: "The great task of the Mother of the World is first of all one of unifying and persuading. No one in the world can impede the rise of working collaborations. Against cooperatives likewise no one can make any objection. Just now in all governments this form of partial collaboration is everywhere being broadly accepted. For it is not needful to devise new laws which are disturbing to some people. This means that it is only necessary to be united in the most heartily compacted groups, and, though in small measures at first, to approach the multiform task. I emphasize the point that every seed is small, and therefore one should not strive all at once for enormous overburdening dimensions. On the contrary, precisely the small dimensions at first can promote and make easy mutual understanding. Then later it is not difficult, in a businesslike order, to find the points of contact between the already strongly welded cooperatives. Everywhere one has occasion to hear about the most unaffected and original forms of the cooperative. Not long ago one could read about entire enterprises based on the exchange of manufactured wares. If exchange of handiwork is possible then just as precisely it is possible to arise an intellectual and beyond that a spiritual heart exchange. Among the imperative tasks of our days will be first of all work. Precisely work covers over with itself many perplexities. Among women just now is noticeable a sincere desire to work as the basis of independence. Indeed, let us repeat work must be most diverse, from that of the hand to that of the lofty brain. We are tired of accounts that work must first of all take place in some sort of factories. Every constructive spirit is everywhere possible and everywhere valued. And women know how to work. Of course freedom is not in beginning to smoke or to commit excesses with any other narcotics. On the contrary, just now there is required an unusual temperateness in all branches of life. Faith and loyalty come to sobriety. As it has been said unfaithful in the little, unfaithful also in the great. But true beautiful is the labor of the Mother of the World. Inspirer, creatress, everywhere producing the creativeness of good - can anyone possibly argue against this" (93, p. 6).

9. Roerich believes in our America as a land of great cultural and educational opportunities of every kind. In the remote yurtas of Asia's desert our America is called chichaps (protector) over all countries, President Hoover is the great giant Savior of starving people, Ford is symbol of motive power, and the latest American discoveries are regarded by the Far East as signs of the era of Shambala (according to these ancient teachings, the forties of our century are regarded as the era of cosmic energies and expanded consciousness). To quote Roerich: "In the history of human achievement, America is an unique example of prodigious progress. Not bound by conventionalities and old forms, without prejudice, America built its life with the powerful hands of toil. Naturally, the question of material existence and life had first to be settled. Then attention was turned toward problems of technical necessity and social life. Having built the foundation of civilization, America began to aspire toward the firm establishment of cultural principles. Knowledge and Beauty became imperative requirements in the life of the young country. In most unexpected ways, meriting great admiration, grew the conquest of Art and Science. The quality of production advances still higher, and this is always a sign of the growth of national creative genius. The wide industrial growth

reaches the poesy of creation" (2, p. 298). Roerich sees another great sign in our American true culture - "the fact that what is gained is not kept for personal use alone. The treasures of achievement are open to society as a whole" (2, p. 299).

According to Roerich our America is under the spell of creative imagination and the ability to perceive the new wave of progress. To quote him: "America follows in its development the path of true progress. During the last few years America stands alone in the creation of new museums, schools, societies, agencies, lectures, theatres...One is amazed at the colossal resources of the country which absorbs this rich stream of creative power. Opportunity is also found both for the development of a national art, as well as for collecting the treasures of the whole world. There are multitudes of people who welcome artistic events and show response...America animates the consciousness by broad decisions; in her generosity she wants to have the objects and wants to hear the best words and aspires to make of her children future creators. The statesmen of America and her finest leaders are at the same time collectors of most varied forms of creative genius. There, where leading men and where great men, devote the best part of their mind to creative products there also the masses express the same aspirations and will think in the same direction of true evolution. Unbound by prejudice or superstition, people want to have not only a convenient, but also a beautiful life. No small habits hang behind the back of the Builder of life. And his success will be followed by new progress and even the very obstacles will become levers of energy" (2, pp. 300-302). In one word, Roerich believes that the era of happy attainments is predestined for our America: "As the rapid movement of a big ship attracts everything movable, so also is the irresistible development of America joined by the highest and the best" (2, p. 303).

IV. An Illustration of Roerich's Educational Writings. As a great psychologist Roerich paints, talks and writes in order to arouse a universal appeal. He writes to arouse curiosity, to uplift, to educate by suggestion rather than by formalities. One of his Diary Leaves from Himalayas is entitled "Cosmic Signs":

"New Year's Eve. Three friends had gathered for a chat. One of them recalled the story of an eye witness of the terrible, instantaneous destruction of Quetta. They were sitting on the veranda, having just returned from a theatre in a most happy mood, when suddenly they heard some cosmic roaring. They ran into the garden, and there before their very eyes, in one moment Quetta collapsed. In this instantaneous destruction of an entire city, burying over fifty thousand victims, was as if revealed a terrible cosmic Sign.

One of the listeners remembered ancient indications from various Puranas, which predicted how entire cities will perish, how the earth will become dry, how whole nations will become extinguished, and others will revert to primitive worship. He mentioned the prophecies about the end of the Kali Yuga and continued:

"And don't we see all these signs before our very eyes today?! Are not entire cities destroyed by cosmic forces or human hands?! Is not the death rate in many countries higher than the birth rate despite all endeavours of governments? Have not some people returned to nature worship? Have not terrible droughts devastated huge areas? In magazines we see daily, pictures of destructions caused by ravaging gales, sand storms and tornadoes. Some governments already try to prevent the epidemic droughts. Forests disappear, rivers become barren. Grasses are strangled by sand dunes. Every one of us has witnessed such horrible sights of morbid deserts. Some people do not, as yet, pay attention to such obvious realities. But the far-sighted are already on vigil. Seeing this, how can anyone say that predictions are not true?!"

The third interlocutor quoted from Biblical prophecies and added: "One can imagine how the masses who lived at the time of Amos, Ezekiel and Isaiah scoffed at these seers. Also nowadays we know of many discoveries and predictions that are ridiculed and insulted. Ignoramusses never heed anything that is beyond their narrow understanding or threatens their mercenary profits. But true scientists have already proved the transmission of thought and the world has benefitted by their many beautiful discoveries. And how the ignoramusses laughed at these new possibilities which they all themselves now use daily. Remember how even Edison was declared a charlatan by the academy, how the energy of steam was denounced, and railways were derided, and how it was declared by a scientist that the flight of heavier-than-air machines was an 'absolute impossibility', thus stopping the development of aircraft for almost a century. The scroll of ignorant mockery and envy is endless. In history we can trace that such insults were not only a thorny crown for the inventors but a testimony of true achievement."

During this conversation another friend had silently joined the company. He exclaimed: "Stop this nonsense about fossilized prophecies. My prediction is the best. Yesterday I announced that there would be a boom on the exchange today, and so it is. Before your prophecies will become reality, mine is already in my pocket. What does it matter whether Quetta was destroyed? Perhaps this will contribute to the rise of my Cement Factory stocks. And cannot the drought about which you wailed, bring me profit in some way? The more deserts the better. Humanity will flock into cities. We shall feed it with canned goods. My movie shares will rise. You all are not good to me. You may even try to revivify the deserts and all the urbanites will run away into the country. You are drinking here some mineral water - where is your whisky and soda, and where are your cigars? It is boredom to sit with you miserable people! You don't even understand the advantage of deserts and shelled cities! The more craziness that is manifested in cities, the more it is profitable! Even if your predictions ever prove true - when will that be? I am young but mother earth will last my time. And remember it was a King who said: "Après nous le déluge." - "After me - let there be a flood!" About whom do you worry - about your heirs? But maybe they don't deserve any better. And what does it matter if somewhere somebody worships a tree stump? We shall manufacture these stumps for him by the thousands. If humanity will be poisoned by narcotics, tobacco and alcohol, we shall make money on patent medicines. You hopeless people - there stands a gramophone, but I dare not use it. All your Bachs and Beethovens make me sick! you have no jazz, tango, foxtrot carioca - and yet you imagine you are up to date! To sit with you - is simply to waste an evening!" And he slammed the door from the outside.

He was especially annoyed that the three did not even lose their temper but, shrugging their shoulders, looked at him as upon a certain zoological specimen.

The physical drought is menacing, but the spiritual emptiness is far greater. Besides care for the soil, let there also be remembered the need for the uplifting of the human spirit. Without such spiritual fertilization, all attempts at reforestation, grass sowing and other good efforts will be in vain. All this brings results only when people actually realize why they live, and when they will again pronounce the sacred word of Love. In Love the quality of labor will improve.

In Love deserts will again flourish."

Such writings do not tire a person. Most of Roerich's writings are like this essay. He has hundreds of such essays. He combines the spirit of essay-writing of our Emerson and Brisbane. He is our Jean Macé in popularizing the great spiritual, aesthetic and scientific truths.

V. Concluding Remarks:

Roerich's educational experiments here and abroad are based on Truth (which he classifies as Science) and Beauty (whose appeal is Aesthetics or Art). Together these two basic ideas culminate in Spiritual Culture.

In his pedagogy, Roerich believes that the art appeal is a universal means to unite individuals and nations. He does not approve of standardization of any kind, but seeks An Inner Growth from the point of view of the outer or aesthetic, and the inner or ethical beauty.

He considers that education as a great inner, impelling force is the evolution and involution of mankind.

He believes that within every child there is a spiritual inspiration and that every child has something to express if we, as parents and teachers, have understanding and discernment enough to nourish the germ within, and this germ he believes finds expression through painting, sculpture, music, etc. Such an educational procedure offers great opportunity for the culture and nurture of child's emotions and will. It is emphasized and practiced by our Hugh Mearns and by many other progressive educators here and abroad. Such a procedure is emphasized by Ernst Meumann, the father of systematic and critical evaluation of experimental pedagogy. On pp. 194 and 202 of his Abriss der Experimentellen Paedagogik (Leipzig, 1920, translated into English by Natalie L. Gunkel, a graduate student of School of Education, N. Y. University) he says this about development of the emotions and will:

"Let us bestow one more look upon the development of the emotional and volitional side of the mental life of the young. If I treat these rather briefly it is not in the least to imply a lower evaluation of emotion and volition; indeed, I think that the quintessence of the whole mental development of the youthful is to be found in the abundance, the vividness, the sensitiveness of the reactions of his outer and inner experiences and in the formal volitional qualities which he is able to develop; but up to this moment we know least of this sphere which it is so difficult to investigate. That is due less, I regret to say, to the insufficiencies of the emotion and the will in our experimental methods than to our failure, so far, to apply them to the case of the child. Of these enquiries the most important results only can here be given. We know that the emotional life of children is the more unsteady and fluctuating (given to incongruities) the younger children are. Their feelings are under the spell of suggestibility and children's feelings are open to persuasion, pro and con, just as it is the case with old and young weak-minded people. Of the various kinds of emotion the 'esthetic' ones have been the special object of research. They furnish an important contribution to the problem of the accessibility of the child for esthetic art and nature impressions (Child and Art').

"The development of the religious and ethical feelings of the child is a subject surrounded by earnest controversies. It should be noted in this connection that according to researches by Pohlmann, Seyfert, Engelsperger and Ziegler: (1) all dogmatico-religious concepts remain long incomprehensible for the pupil as they are too abstract and too complicated, difficult for him to understand; (2) the religious concepts have an entirely anthropomorphic character; (3) numerous religious concepts consist of the pupil's creating for himself in a concrete manner the corresponding situation of the religious life, e.g. the situation and attitude when praying, in the church, during religious instruction in class. Finally (4) a great part of the religious instruction is absorbed purely upon pressure of authority: father and mother say so and, therefore, it is so. On that basis we are forced to assume that the religious emotional life of the child depends also from the objective concrete

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content of the religious life and that the religious life of the children develops from emotion and concrete conception and not from religious (dogmatic) teaching: But the concrete material of the religious life is represented for the child in the example and the conversation of the parents and the educator, and the child makes his relation to them the starting point of all those analogies by means of which God, His relation to man, heaven, the angels, sin, and guilt, faith etc. are depicted. Thus the access to the religious life of the child must gradually be developed from the vantage ground of his concrete and emotional life, for only that part of religion which has emotional character and can be grasped correctly is open to the child. Any clarification and purification of the religious concepts can manifest itself quite gradually only.

"The judgment, too, of children anent moral conditions such as lying, theft etc. have repeatedly been made the subject of research.

"It is evident from these reflections on the moral judgment of the children that the moral insight and the comprehension of the child as also a certain amount of life experience have first to be acquired before a decisive moral judgment and volition is possible. The advancement of moral insight is a factor of equal importance as that of the awakening of the moral sentiments, dispositions and sentiments and the raising up of formal volitional qualities by the means of practice. Thus, too, do we find that feeble-minded children are also morally weak just as are feeble-minded adults."

Surely experimental education, both in theory can gain very much by sticking to the high criteria in Roerich's capital ideas in culture and education of emotions and volitions. These two fields are the Achilles' heel or the weakest spots in modern experimental pedagogy and experimental didactics. Roerich as an artist par excellence feels the significance of art and character education as no other modern educator here and abroad.

In Roerich there is no lack of purpose and rhythm is of its essence. His art is essentially a modern development of the ancient folk art of his own people. He contends "there is, in the world, a tremendous unseen force working slowly towards unity." He contends that this unity of the arts is not only an ideal matter but of use in the daily life. This searching of Truth against conventionalism, against hypocrisy must be the watchword of our days, for already we see a new generation arising to look for Truth. The position of art must be discussed and reclassified.

Criticizing the current classifications, Roerich asks, "Why separate technology from art and science?" "Why is sociology separated from politics and why are these placed before religion?"

Asked about his color schemes he said "I use musical arrangements of color; this I can teach, but not by words." He added, "I want to express that while nature is the creator, still the spectator of creation may also be a creator. Realism has mystery and mystery is very exact". As a painter he cannot be summed up. Some say he is mystical, others decorative and still others that he is a symbolist. Others call him a realist. The whole world is his studio.

Very literally indeed did Andreyev speak of Roerich's Kingdom. He said, "Roerich is not a servant of the earth, he is all in his own world." Tagore in a letter to Roerich wrote: "Each art achieves its perfection when it opens for our mind the special gate whose key is in its exclusive possession. Truth is infinite, but when I tried to find the words to express your pictures, I failed. It was because the language of words can express only a particular aspect of truth and the language of pictures finds its domain in truth where words have no access."

It is in the field of experiment and research that Roerich stands preeminent. A pioneer who has carried the science and practice of color values further than his predecessors. The blinding blaze of color in his exhibition is due to his widening of the color field. In his works the color is such that no printer can reproduce it. He uses the same pigments as are sold everywhere, but he achieves combinations which vibrate to the eye in a different way. His color composition is well blended, soft and delicate, always vibrating. And this immense effort has been necessary to him simply to express what he has felt or imagined. The designs of Roerich are based upon memories of his archaeological studies. He has carried Russian art forward yet after his contact with Tagore, he felt Indian and his Indian paintings were entirely Indian in design and conception, so Indian that Tagore was amazed.

Science on the whole attracts the finest minds today and it seems that Nicholas Roerich is a scientist for he is notable in archaeology. Yet he is a practical pioneer. His work and teachings at the Moscow Art Theatre dominated much of the modern movement in the art of the present day world.

Each of his hundreds of paintings is in the nature of an experiment, but is also a finished thing in itself and in this sense Roerich is both an experimenter and manufacturer. To acquire the technique of a Roerich much research was needed. In addition he must know all that can be known of the chemistry of color (a subject which fascinated Davy, causing him to work on the pigments of the ancients). Like Sir Bose of India he covered a vast field of united specializing and as we let Bose go unnoticed 20 years so have we let Roerich go perhaps never to return. A few in America appreciated, but the United States could not hold him, outcast from Russia, he took India and China in his stride but it is Tibet that has proven to be his spiritual home. He went to the Himalayas and returned to New York with a great collection as no man has ever produced before.

He journeyed to Tibet in search of the Spirit of Truth and since then we have almost only silence.

As Bose proved the unity of the science of physics and biology, so has Roerich battled to pull the specific arts together. After many vain attempts Roerich established in New York his master school of all the arts (Master Institute of Roerich Museum, 310 Riverside Drive, N. Y. City) to which doubtless he will return. Our America needs him very badly.

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