BOOK NO. I

Diary Notes

SVETOSLAV ROERICH'S

"GUIDE TO THOSE WHO LIVE TODAY"

on life and Art

1951.

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1) Beauty is the ultimate ratio for any given combination.

2) No one can either give us or take away from us our happiness unless we do so ourselves. What is happiness to one is not necessarily happiness to another, - just as a person may be madly in love with someone, yet that person would mean nothing to others.

3) The scope of a man's consciousness and the constant broadening of his horizons are the measure of his developement. Goodness directed by a powerful intellect becomes a tremendous, wondrous force, while goodness in an undeveloped individual can act only within the restricted sphere of his consciousness.

4) The energy which is generated in striving transmutes the lower energies of our organism into vibrations of the highest tension. Prayers, discipline, vigils, fasts are just so many ways to arouse and generate the se energies.

5) Repetition builds up habit and habit is the very basis of our personality.

6) Character is a sum of assimilated habits.

7) We become what we want to become. The creative potential of our immagination builds and objecti-vises our subjective striving and inner thoughts.

8) It is the inner state of Man which attracts to it self and tunes in on to the Higher Influences. "The Master comes when the pupil is ready".

9) To be at peace with oneself is to be at peace with the world and one can be at peace with one-self only if and when the conflicts of our outer and inner selves are reconciled.

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10) It is kindness which builds and conquers. Kindness like love attracts and is the positive force of Life. Real kindness is just. True justice is also the greatest kindness. Kindness is born of sympathy and understanding, it is really synonymous.

11) Sometimes a great Saint can arouse in us a latent spiritual striving and awaken us to a new Life, in other words regenerates us. In some ways it can be compared to the sudden falling in Love, when a strong feeling is suddenly generated within us by a seemingly casual contact with another person.

12) Trust like Faith is a great force, building and uniting.- Trust lies at the foundation of true success and it has the power to regenerate a person.

13) The tendency to relax and to follow the path of least resistance is fairly common to all. But while we must relax at certain periods, relaxation must be followed by a period of fresh activity and fresh building otherwise the natural Evolutionary Trend will outstrip us and leave us behind.

14) Let us Bless the obstacles, these Milestones on the way to success. Let us grow to understand and them and conquer them. The Energy generated in the process will take us a long way along this Royal Road.

15) A strong will is the result of a conscious

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effort. It is the manifestation of a strong character and is in direct proportion to the magnitude of our innerself. The gradual unfolding of our innerself builds both character and will and their energies in turn help to bring out our innerself.

16) How wonderful it is that we with our physical eye can look into the Infinite Expanse of our Universe, where Infinity shows Itself to us and speaks to us through the myriads of Stars and Worlds. It is as if we could hear infinite voices from the Great Void which contains and carries and is Everything there was, is and will be. - The Stars speak to us through the infinity of their rays and place us face to face with the greatest of all Mysteries - Infinity.

17) The Atom with its whirling particles and the planetary systems ~~all~~ are the two extremes of our physical matter and within their limits all our physical manifestations of Life are bound.

18) We must look back ~~only~~ to take a detached view of certain incidents of our Life. Let us live over again those which meant a great deal to us. Those blessed memories which constitute the highlights of our Life. While ~~these~~ the moments ~~are~~ or periods which are shrouded ~~with~~ in regrets must only be remembered as Lessons learned, as steps ~~of~~ in our ascent, something we ~~can~~ may ~~award~~ avoid in the future.

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19) We must always try. However difficult the task, however seemingly unsurpassable the obstacles. Every setback must be taken as a breathing spell for a greater effort and greater achievement. No one can overcome an obstacle without some struggle. The struggle will generate the energy of success.

20) The cultivation of a fully and greater Man is the task which we have to face every day. Everyday we can either fail or succeed in our Task. If only we could realise the enormous good and new happiness which we can obtain by an even insignificant effort we would never let days go by without some progress accomplished.

21) As we progress spiritually, our horizons will expand and we shall contact other spheres. Very likely we shall contact other Beings, Men who have gone on and progressed far ahead of us.
But one thing we must always remember we have no claim whatever spiritually on any other being. Whatever we accomplish must come from our own effort and our own achievement. As we progress, many things will come to be revealed to us, but they will come naturally and we should never expect something which is beyond our reach - something we do not deserve.

22) It is useless and futile to clog our brain with endless facts and data. We must strive

to build up the correct understanding of the phenomenon which surrounds us in order to understand Life. Details will only tend to take us away from the Essentials and while giving us no solutions will retard our understanding.

23) Great Art is simple - because it is a synthesis, it is the Essence, the Summum Bonum of the Theme depicted. It gives us phenomena resolved to their fundamental properties. It is a living formula for the Set of the subjects so depicted.

24) Life is our great Teacher. We must always go to Life for all and every answer to our problems.
We think and often presume that we can find solutions outside of Life - Nature. Yet, invariably we must come to the fount of everything. Nature - Mother of Everything and of all. Stern and ~~inflexible~~ relentless in her search for more perfect combinations, and kind and sheltering to its newly born.

25) Life - Nature holds the golden key which unlocks its most secret and innermost chambers to those who search, to those who know, and give themselves up to the greatest of all adventures - the search of the innermost self.

26) We must not ever lose heart and feel despondent and discouraged. We must ever remember that there is no defeat, only a momentary

set-back and the quicker we can bring ourselves to realise this the nearer we are to success.

27) We must try to instill beauty and harmony into all our actions. When our thoughts shall be perfectly balanced then our outer behaviour and actions shall be perfectly harmonised. And when our inner and outer behaviour shall be perfectly harmonised then the Higher Vibrations shall manifest themselves through us.

28) The striving towards the Beautiful must become our normal Everyday attitude to Life. And in that striving we shall find the highest fulfilment.

29) The philosophy or religious teaching of a certain period is the Doctrine most needed by the people where the Doctrine was being preached.
The character and traits of the people can be judged from the points stressed.

30) It is important to overcome mental innertia by keeping up an active interest.

31) Consciousness is the fundamental principle of the Universe. Every part and particle of matter in whatever state it may find itself to be is endowed with the principle of consciousness and Self-determination.

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32) To transcend the Everyday to progress on to the next step is the task we must set ourselves to achieve.

33) The prerequisite for success is the unflinching determination to succeed. Just like along a rough and stony road we stumble and may even fall down, likewise along the road of Life there will be innumerable obstacles and we may even ask ourselves at times - is there a chance to succeed, is there a way out of all these crowding and threatening obstacles. But like a bright Light, like a guiding thread our determination will always lead us out on to the clear path and show the way. Only not to give up, not to feel defeated, but to fight on and to build.

34) Every problem of Life carries its own deliverance. Sometimes when it is darkest when all issues seem to have been obscured and there is seemingly nowhere to turn to, the Light is already there, the problem has resolved itself and is non extant. It is always darkest just before Dawn.

35) Great Trials, great Upheavals - they come to us often just before something like a new Life or phase had to begin for us. A release from the Old, a new step successfully ascended.

36) Patience and Hope what untold power

resides in these two concepts.

37) The great giants of Moral Force and achievements are the Examples we should try to emulate - To take a conscious and active interest in all we do and weigh our actions as against what we think we ought to have done is already a great step forward. We must remember that every Effort begets and and awakens a new set of hidden or dormant forces and the intensity of the Effort is proportionate to the Power awakened.

38) If we but clearly visualise that our thoughts are Tangible centres of Energy, that our thoughts are creative in as much as they can influence others and even affect us in so many different ways, we would pause and take stock of the trends of our thoughts and bring them into line with the Type of thoughts a person we would like to emulate would have. The Laws of Chain Reaction and the Phenomenon of the multiplication of Energy will explain to us the importance of cultivating thought.

39) The desire to be better, the desire to become a better person, must be like a constant inner urge that would affect all our actions, all our thoughts and efforts. Like a burning flame. We can gradually make the desire a part of our Life and we shall be transformed by it into whatever we have for our ideal.

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40) And as we advance the gates into the higher regions will open and we shall have communion with other and Higher Beings. And they shall come to us because we have reached their plane and they shall communicate to us Higher Truths as in the Ladder of Jacob.

41) In the silence of the early Morning or in the stillness of the night let us commune with our heart and let us listen to its whispers. It will give us the direction and our thoughts will shape its promptings and translate it into objective means of realisation. Within us lie the answers to all our problems. Friends or a Teacher can guide us, but the final realisation and assimilation of the Truth can only come from within us.

42) If we could only remember that whatever we do must be done better than what has already been done by us and that our passage through Life must be a constant becoming. By widening constantly our horizons and eschewing all small, petty and selfish thoughts, we are laying the foundations of a more beautiful tomorrow. We must realise that nothing belongs to us & nothing is bound to us, nothing but our own self and actions. Freedom is born of this realisation the greatest wealth, the greatest Treasure lies within our own self. Independent of anyone,

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Free and limitlessly great.

43) Criticism must always be constructive if it is to achieve the real purpose of all criticism, the comparative interpretation of a work of art together with an analysis of the relative merits or faults, rendered so as to help in producing a better work of art, as well as a better understanding of it. Constructive criticism has always something to offer, to suggest and helpfully lead on, while destructive criticism on the contrary tears down and has usually nothing to offer in return. By magnifying the good and minimising the weak sides we build up the particular subject so analysed and encourage the person to still greater efforts and greater results. What applies to a work of art, also applies to human behaviour.

44) The difficulty in dealing with human nature is that very few people are able to maintain a sustained effort. It is usually a flare up followed by a period of relaxation. To maintain the Effort is the secret of achievement. The greater theEffort, the greater the Energy generated, the greater the contacts with still greater vortexes of Energy. We must try to overcome difficulties by facing them. Facing them as problems and usually the Effort made will in itself carry many an answer to our hitherto unsolvable problems.

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45) A beautiful Life - What a great and lofty concept. To build by means of the beautiful is the Sacred command given to us by the Great Leaders of Evolution. Beauty is Harmony and Harmony is the advanced state we all should have at least and more an object of striving. Beauty is the Sacred Stone of the Philosophers transmuting baser metals into pure gold, Beauty is fulfillment and Beauty is the ultimate goal.

46) Let our search for the Beautiful become our Every day experience. Let us try to find the beautiful in all our daily duties, the smallest task can be beautifully discharged.

47) Always forward is the name of the beautiful. Let us unfurl our Banners, the Banner of the Beautiful and fulfill our duty towards mankind by bringing more and more Beauty into Every day life.

48) If only we could endow all our actions with that measure of consciousness which would be always there without even an Effort on our part if this action was believed by us to have some special importance, we would generate and gain enormous energy and control over our behaviour.

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49) No Effort is great enough on the Path of Liberation. Liberation ~~is~~ means only rising to a higher state, by overcoming the attractions and bonds of the plane on which we are at present. When our Innerself matures all the bonds of the Everyday fall off by themselves. What delighted us yesterday loses its meaning tomorrow.

50) It cannot be stressed too often that we become what we believe we are. Every day we must try to enrich our Inner Life. Either by study or Experience or both. We must nurture vast plans and expand our consciousness and learning. Let us ~~grow~~ improve every day, let us remember that there is nothing permanent in this Outer World and let us not mistake a fleeting experience for a permanent set of circumstances. Our Inner striving is our stable refuge, our great joy and fulfillment.

51) We must learn to discriminate between that which is in our powers to adjust and change and that which is inevitable. There is no use fighting against that which is beyond our powers. The wisest plan is to build our Life accepting the inevitables as the best possible solution to problems which would become unsolvable.

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52) At the basis of sacrifice lies the strength of our conviction and the great Energy generated directly in proportion to the magnitude of the sacrifice. This Energy thus generated energises the Soul and carries it to the Higher Spheres. There Spiritual Energies feed, so to say, our Souls and builds them up.

53) Where to find Peace, that all pervading Peace, built of happiness and fulfillment? If we can build our Life so as to depend as little, as possible on others and correlate our works and actions, we can gradually find a ballanced means. The conflict of complete vortexes of Life's current can only be steadied by our not being drawn into the multiple currents.

54) By taking the life of a great man as an example and by building our character around this ideal we can readily rise and improve ourselves. An actual example gives us the necessary pattern which can be adopted and this will save us endless perplexities of behaviour.
There are problems so complex, so involved that to grapple with these problems successfully with our limited means is futile and would only lead us into an inextricable maze of unresolvable sequences.

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55) To be true to the Type we have chosen and want to emulate is great virtue, the best line of action and the shortest path to achievement and success.

56) Thus day by day, step by step we can build our moral strength. Let us nurture the greatest of plans, the greatest ideals to follow and Life will help us and place new opportunities before us.

57) If we only could clearly realise and see how foolish and unproductive of any positive results are our petty, selfish feelings of resentment and immagined offences. How much precious Time and nervous Energy can be saved if we only take greater care not to lose sight of the bigger issues.

58) Let us always strive towards something that is beautiful, Let us shun the little, grey Everyday, which covers all with its grey, dusty covers. Heroic deeds and plans make our spirits grow. They build a greater Future and attract success. No matter how small the deed we have to perform, let us carry it out as if it were only a small, but necessary step towards a greater future. By surround-

surrounding ourselves by an aura of greater striving we only release a latent Energy and we increase our chances of success.
By expanding our perimeter of activity we grow, by contracting it we shrink and lose the grip of success.

59) It is a wonderful quality in Man to forget pain and Hardships and to remember the good and pleasant things. As if the good and pleasant experiences have actually added something to us and the something has become a part of us, while those experiences which took something away from us have left us and are not with us anymore.

60) Great Artists have the most profound influence on our Lives. They guide our perceptions and Tastes, they awaken our latent vision and they enrich our Inner-Life. To think of the millions influenced by Leonardo da Vinci and one will understand his words that a Virtuous Man is like a God and deserves worship as much as all sacred statues and images.

60) Illumination seldom, if ever comes suddenly, in a flash. Usually it comes on gradually like a light growing in intensity. It is a slow

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inner process. We often think that for the mere effort we can achieve the hardest of all things to achieve, inner growth, inner illumination. The gradual unfolding of our self is a process similar to that of any growth. It can be hastened, but it must follow certain lines of development.

62) Everyday in a thousand ways life places before us problems which we must solve. By always holding to the principle of goodness, by always viewing a problem from a constructive point of view of expediency we learn to build up a definite point of view which will help us to resolve the problems in a constructive way.

63) Often we ask ourselves: Where to start? How to proceed? The start is our firm resolve to change and pursue a new course in life. The actual course must be our desire for self-improvement, as it will lead us to the right course of actions. Nature and life are so finely adjusted that circumstances form themselves around us, attracted to us and marshalled by the forces we have generated. Let us not worry too much as to the path we should follow. As long as we have made up our mind and are determined to live a new life, the path

will open up and will become more and more clear to us as we proceed. This Universe, The Life are all interlinked by the finest threads of sympathetic currents. And the moment we Tune in, so to say, we link up with a whole new plane of Existence.

64) How easily and lightly we speak of Infinity, the Absolute, merging in the Parabrahm and identifying oneself with Eternity. But how few of us have really understood the full import of these Transcendental concepts. We treat them as mere words, whereas they are something which can never be described nor realised without the loss of ones own self. The Infinitely Small and the Infinitely Great, where does the one come from and where does the other end?

65) And so is the Great Now, the immediate Reality and while we may look ahead and remember the past, yet our immediate perception is the indefinable transition from the past into the future which we call the present. And that moving line is our conscious perception which we define as Life and our Conscious Existence.

66) The greatest of all Treasures to discover, is our own self. Therein

lies the true meaning of all Teachings. We search outwardly whereas the real Treasures are inward. We try to build up an outer Life and forget that it shall be left behind like all else. And the only possible benefit would be from the Effort so generated and the good we might have done to others. By enriching our Inner self we enrich everyone we come in contact with. But because it is the nearest it is also the most difficult. As rightly it has been said: "He who conquers self is greater than him who conquers thousands in Battle".

67) Harmony is also Justice not legalities which spring from accepted modes of Life and interpretations, but Justice in its loftiest sense the restoration of disturbed equilibrium the Establishment of Harmony. How many, many factors must be considered, weighed and understood thoroughly in order to re-establish Harmony and ballance up the disturbed equilibrium. The causes, that often are so little understood, Inner motifs and aspirations. Our human justice is so relative just as our conscience is the outcome of habit and ingrained atavistic reactions. The Voice of our Heart is greatly coloured by our outer social behaviour and dictum.

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68) How small and futile sometimes seems our life, our efforts and all that pertains to our Everyday. We must try to tune in to the greater urges and movements of Mankind. By thinking about the greater problems we extend our consciousness and we tune in on to these vast currents. We then can hear those silent voices and see the future trends, not as we would like them to be, but as they really are - Mighty - and undeflectable.

69) Every day Life can be made into a most fascinating adventure full of discoveries and new lessons; instead of a dreary tiresome routine, full of irritating details and struggles. It is for us to try to solve the problems cheerfully and with interest. To see in every problem a lesson, a new experience. Something to overcome and learn from at the same time.

70) Let us ponder sometimes what are the qualities we would expect of a superior man, what sort of behaviour, what sort of attitude and reactions. Let us take various qualities one by one and try to visualise the superior type as having those qualities. Let us try to visualise various behaviour and try to immagine this

person behaving in this or that manner. By comparing and analysing various behaviour we come to visualise more clearly the qualities that go to making a great man, and we can in turn emulate them and make them part of our character.

71) The accepted standards of right or wrong cannot and are not necessarily the standards by which a superior Man will determine his behaviour. There may be conditions when for the benefit of all concerned a course of action may be desirable and even expedient, which course may be at variance with the generally accepted standards. This may cause criticism to be levelled at the person concerned, but it will always be the right course of action if taken from the larger and impersonal point of view. As an example we may take a greater man who having given his word finds out that the fulfillment of this promise would be detrimental and harmful, even if it does not appear so to others. He would be fully justified in ~~not fulfilling~~ altering his promise, as that would be for the greater good. But only a superior Man would know what is the greater good.

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72) There is such a vast difference in the degrees of Man's mental development that it is impossible to have a set of rules to suit all and every condition. We can of course generalise and as a general set of maxims, as a general code of conduct certain rules and sets of moral and ethical conduct applicable to all and our average daily life can be formulated. But the higher reaches of Morality and Ethics or Goodness can only be known to those of the Higher levels of Evolution. We would be only wasting our time and coming to the wrong solutions or deductions were we to use our present knowledge to solve problems of other planes.

73) Our search for the Higher Life can become a reality only if our entire life becomes that search in all we do and in all we think. In other words we must tune in on to that higher Life and become aware of it. Our Faith must be awakened and our contacts will become real and we shall gradually partake of another Life, until we shall live in it. Our Horizons will broaden, our limitations shall recede and we shall find ourselves living, thinking and acting as if from another and on another plane.

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74) That power to realise is the Power of Faith. It is that Inner Immutable conviction and absolute knowledge that something is a reality, more real and more immediate than the outer plane which surrounds us.

75) There are moments when we suddenly feel as if an access of power, we want to do things, we want to expand. If we but take one of these moments as a starting point to do something greater and persevere, we shall definitely find ourselves moving forward and before the Every-day again crowds in on us we have broken the vicious circle and advanced. The inexhorable laws of Life which will neither wait nor change for anyone unless we change ourselves and learn how to utilise these Laws.

76) How often we give up our Effort when already at the very threshold of success. The night is darkest just before dawn, the coldest days are just before spring and the air is most still just before a storm.
An extra Effort would see us across the last barrier to success and would lead us on to the wide road of achievement.
In the Life of spirit there comes the same feeling of Emptiness, of isolation, but out of that feeling, often

bordering on despair, illumination is born. Determination, steadfastness, perseverance - What tremendous forces and obstacles these qualities can overcome.

77) To be in complete control of all one's faculties is a state to which we must aspire - with all strength of our determination. By holding the attention of our mind and being fully conscious of all our actions we gain tremendous power. A great economy of Energy takes place and the control of Effort gives us the additional power of concentration.

78) One often hears the remark: "What is the use of thinking on, or of any spiritual subjects, does it get us anywhere, can it give us any tangible benefit?, beyond some nebulous dreams and phantasmagorias of a very doubtful and remote character? In saying so people forget that the very basis of our existence is the Intangible, spiritual background, which cannot be measured or defined beyond its outward manifestation on this physical plane, through the grosser, physical senses. Who can measure the ability to think and the degrees of various intellection, who can measure Talent and the degrees of our imagination, where can we find words or a scale to define the inner workings of Man's innermost mental processes? Yet, these

processes are as real as Life itself, since there is nothing outside them and they constitute the deeper, root causes of visible outer Effects. And since all the visible, living phenomena have an origin on an inner plane it is essential to study these higher planes, these higher causes which we may call the Realm of the spiritual that is ~~of a~~ belonging to a higher plane.

79) In Life we like to associate with people of our own mental development, we like to exchange our views, and we relax in their company. But it is not only the outer contact which is so satisfying - it is also and to a large extent the intangible tuning in on to the vibrations, the aura of these people. The harmony which we experience is the result of these contacts. The Higher minds feed us and we absorbing their emmanations and vibrations become charged with the energies emitted by them.

80) It happens very often that after the attainment of some success ~~that~~ we relax and in doing so lose all the benefits that accrued to us from our previous Efforts. Success has a certain momentum and by exploiting this momentum we can multiply our success many times. The sweep of the momentum will carry before itself many an opposition or obstacle before they take time to grow up and

become real impediments.

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81) It is very useful at times to sit back and review our life, not from the point of view of crying over lost opportunities or nurturing regrets, but in order to take stock of our achievements or failures, analyse the results and see ourselves in the true light of our actions. What have we accomplished, what good have we done to our near one's and to people at large, to humanity. What are the outstanding events of our life, (the important years, who are our friends and how do we stand now at this moment. This impartial self-analysis is a most useful study, often revealing to us our weak points and giving us clues to our future behaviour. To see ourselves clearly is of inestimable help to us. In this enemies are most useful, because they reveal certain of our traits which may not be even suspected by us.

82) The difficulty of steering an independent course becomes greater and greater as we deviate from the old beaten path and everyday habits. People will seldom forgive anyone who is different, who dares to think independently. Yet, as it is said, "He who looks for the approbation of the crowd will never rise above the crowd", and this saying is just as true today as when it was first said.

This martyrdom is the price that we all must pay if we want to advance and the greater our advancement the greater the opposition we must overcome. But he who succeeds is overcoming this, one of the greatest of obstacles, acquires enormous strength.

83) Thought and actions rule Karma. We are the masters of our destiny and we can build our future and mould it according to our ideals. The fatalistic view that there is no use of fighting against predestined events is a most destructive attitude of defeatism. Even if we admit that certain events are likely to take place and certain Karmic consequences will have to be faced by us, yet we can build up so much of the good actions that the evil will be greatly lessened and outweighed by the good. Hence we must always cultivate a positive attitude and pursue an active constructive life. By developing ourselves we overcome any evil that might have been in store for us and grow and reach a much higher position and state.

84) The great difficulties which beset any path of achievement are the stepping stones of success. Without difficulties and the mastering of adversities our character could never develope and we could never properly appreciate or utilise success. Our lower self would

dictate to us instead of our Higher Self through the Power of our Will if we fail to build a strong and positive character. But where do we find the strength to begin our fight, ~~our~~ the building up of our character? The strength lies in the determination to change, to succeed in the realisation that Life unless it is mastered will waste itself through the thousands of channels of a procrastinating, hesitating, weak individual's existence. The more we want, the higher the price we must pay, the greater must be our Effort. And we can succeed, beyond all expectations, beyond all hopes, if we but realise with all the strength of our self that we are given infinite opportunities, infinite achievements if we but make the Effort and go all out to succeed.

85) It is indeed most difficult at times, almost impossible to tell whether an action is right or wrong. To take the right decision, to discern the correct path to follow often is beyond our immediate capacity. The only way out of a problem which seems to be beyond our means, is to always try to follow a constructive, positive course of action and maintain a positive point of view. If we try to think in a positive constructive way our actions will themselves assume a correct course and even if in the wrong, they will straighten out,

because the impulse was a good one, and a strong impulse will have sufficient innertia to correct a mistake. Thus we must cultivate goodwill and goodness, to be positive and constructive, to work ardently to do good, improve oneself and help others. By doing so we render the greatest service to all around us.

86) To overcome difficulties and bend circumstances to one's will constitutes one of the major problems we must face in Life. How often we make splendid plans, far reaching ideas come to us, but when we begin to apply them in Life almost immediately obstacles appear and we are faced with all sorts of difficulties that fly out at us from all directions like bats that have been disturbed in their slumber. It takes a strong will and determination to overcome ~~the~~ these obstacles - to shape circumstances and events. At times all these difficulties may appear so disheartening that the natural impulse would be to give up the fight. But it is ~~in~~ during such moments that one must remember that without a struggle nothing can be achieved. Our character shall grow through the overcoming of these trials and we shall grow to take on greater responsibilities and greater tasks. Hence, we must welcome all difficulties.

87) Our thoughts have a direct reaction ~~on~~ upon our body. As our mode of thinking

changes so also does our body. Our thoughts induce in our bodies Physics - chemical reactions and changes, which cannot be percieved at first glance, but become apparent in the course of years. We must be careful of the quality of our thoughts; thoughts are potent discharges of Energy and we must control their impulse and course.

88) In reviewing a day that has passed, let us ask ourselves have we spent to the best of our ability the hours of our waking state so as to make the most of the precious time which was ours. This analysis is very important as it teaches us to be conscious of the preciousness of time and teaches also not to leave things undone. Days well spent like a precious necklace make up a life of achievement. And the richness of days well spent will give a new joy of fulfillment and through the joy we shall see a new Life full of a new meaning and purpose.

89) The Alchemists of old maintained that their Secret Fire was the foundation of their operations. They maintained that it had to be continuous, equal, and its failure would arrest all processes in the making of the stone. One interpretation of "Alchemical work" was its application to man. The Transmutation of the Lower Man. The continuous fire is the fire

of our burning faith, aspiration and striving. The true Transmutation demands complete mastery without any turning back or failures, since the physiological processes which are set in motion cannot be arrested at will. Their stopping would result in the current breaking and the process cannot be re-started at will. The physiological changes must be carried through to their conclusion and ultimate Transformation. The burning, inner glow of our aspiration is the secret fire. It quickens all processes and new nerve centres come to operate and receive impulses.

90) The Task and Problem of cultivating oneself, neither means to cultivate goodness only or to develop oneself only. It means both and more. We must develop and improve in all our qualities and in all our spheres of activity, learning and abilities - to produce a complete, higher type of man. Fulfilling the decrees of Evolution. We all know and agree on the general characteristics that belong or should belong to an advanced type of a Man. We all carry a certain prototype within our heart. But how many people do follow what they know should be correct. We know that all work of self improvement is an uphill task. It must be so, because we must accumulate new impressions, overcome certain very potent

inherent tendencies and build new sets of habits and exercise our mind. Every exercise is an effort, but like all application of Energy it awakens new centres and the Energy ~~spent~~ expended is Transmuted into new and great or accumulations.

91) We cannot hope to change by expecting a more propitious period for this change. It is significant that this propitious moment never comes. This change is within us and we can never find a better time than "now". In a change of that sort it is our Inner self that has to change regardless of Time. The most precious gift we have in Life is Time since Time is our very Existence. And the sooner a positive action is attempted the greater the benefits that will accrue to us. But while we want the benefits we are loathe to make an Effort. The old saying that one of the strongest impulses in man is his desire to get something for nothing, is quite true. And we must constantly remind ourselves that Labour, Toil, Work, whatever they may be are the great fundamental building forces of Life.

People don't realise the joy which is ours, when we make up our mind to follow a new Life. It is the feeling of Liberation, the feeling of Joy. We place ourselves within the attunement to a greater Life

and suddenly we begin to live.

92) There are moments when we can suddenly take a subjective view of our Life. We, so to say, rise above it and view it in a detached way.
We are then able to see it as it is and we can judge whether our life is worthwhile or whether it is just an existence, maintaining a certain level.
We must remember that only by a fearless setting out against the current of Life that we can become masters of our destiny.
If people could only realise that the reward of enlarging one's consciousness is so great, so immeasurably more important that anything else in this Life, people would not fear to go out and seek.
? And in comparison to the new horisons that will open up, how small, grey and insignificant our Life would appear.
And to think that we cling to something, which we must give up anyway, we cling, as if we could hope to maintain a permanent existence on this plane. We try to clutch ~~on to~~ at something which we must leave - is it not better to prepare in good time.

93) We must remember that the state to which we must aspire and strive for is the state of cultural enlightenment, not of mere, however extensive learning. One can learn by heart the names of thousands of men and women, yet know nothing about them in reality. What we must

acquire is the inner relationship of the phenomena of Life. We must so to say, clearly see and learn the true significance of the phenomena that surrounds us. To read into the language of Life and understand it. It is something like the difference between wisdom and knowledge. There is a wonderful definition of the two terms in the following line. Knowledge dwells in minds replete with other people's thoughts while wisdom is a mind attentive to its own.

94) Life places before us endless opportunities and it is for us to make the best of them. These opportunities are everywhere and in everything. We can be everything and nothing at all. To see these opportunities and to make use of them depends upon us, our knowledge, alertness, good judgement and other personal qualities, but above everything it is a matter of our own preparedness. We cannot derive any lasting benefits if other people were to constantly guide us in Life and make us take this or that choice. By sitting and waiting for this or the other to happen we lose precious time and confine our own powers of discrimination which must constantly be exercised, independently and with full responsibility to be developed and to give us a clear impulse and direction.

95) We must constantly exercise our faculties in order to keep them at a certain level

just as we must exercise our muscles if we do not want them to waste away. Take for instance Memory unless we constantly exercise it we lose the facility to remember, the power of retaining an impression is lost and so it is with everything. Very few indeed keep their faculties in constant exercise. The general tendency is to gradually let go, and to succumb to the narcotic of Entertainment. No one can deny that Entertainment is a wonderful relaxation if it is in moderation and at the proper place and time, but often the need of this stimulant to our senses begins to take hold of us and we succumb to the comfortable feeling of being occupied while being entertained.

96) Nothing can compare to the joy of self-improvement. What a wonderful feeling to see new horizons gradually opening up, new faculties manifesting themselves in us, very often unsuspected gifts and qualities. Many things become easy, many things become revalued and new ideas guide us in Life. We attract new people and the feeling of achievement and progress fills us with new, hitherto unfelt and unknown joys.

97) The true artist is also the prophet, by virtue of his responding to certain more advanced vibrations he can see and guess the trends of Evolution. He can see along which particular grove the Life impulse will

travel and he tells us in words, Harmonies of Transcendental Music and beautiful shapes and colour symphonies the patterns of Beauty which are inherent in the greater Evolutionary trends. Every race, every sub-race or group, has its highest point - the most beautiful balance of all the Elements, characteristic of this group. The true Artist can read, so to say, ahead and guess the ultimate apex - Harmony.

98) Consciousness - Life is the inherent quality of matter. It is Life itself. From the tiniest particles of whirling vortexes of matter, to the self-consciousness of man through all the states and conditions of matter the rudiments of consciousness are present as the qualifying behaviour of matter. In other words the Infinite is trying to know itself, to realise itself through the finite. Infinity - what a truly all explaining - all containing concept, the beginning and the end of all philosophy, of all speculations, as well as of all wisdom. - How awe inspiring is this great concept - Infinity. It attracts us, yet it is always beyond us. It confuses us, yet it holds the explanation of everything. It surrounds us and is everything - yet we cannot be aware of it, as it is beyond anything which we may hold for comprehension and comparison.

99) It is Infinity - this beautiful all-explain-

-ing and all containing concept which is the source of Hope. Hope the motif power of Humanity. Hope which holds deliverance and consolation and compensation. And it is the reflection of Infinity deep down in us, however lazy, however unconscious, unrealised and unrecognised which makes us act as if there could never be death or dissolution for us. As if our Life was to continue somehow. Truly in Infinity there is no death only Transition. That Infinity which manifests itself as Everything speaks to us and makes us conscious of itself through ourselves.

100) The Elixir of Life, the fountain of Youth, the Waters of Immortality. These beautiful visions were not visions of escapism, as a protest against Death and finality. These Visions were truly based on sound understanding of the process of Life. Man who sacrifices his life for others, Man who faces Death and gladly gives his Life for some great Ideal, this Man who can look straight into the Eyes of Death has he not conquered Death, has he not Transcended the fateful point of dissolution has he not partaken of the Waters of Immortality?

101) Life can be made beautiful through achievement. It is given to us to mould our own Destiny, it is given to us to Transcend the average man in the

crowd. There is no impediment which cannot be ~~Transcended~~ overcome by a determined Will. It seems as if this Man becomes a focus of greater forces and moulds the destinies of Mankind. There is no Limit which man cannot exceed and it is in this that lies Man's Real Freedom. The Freedom to become something great. The chance and possibility which are his and which no one can take away from him except himself.

102) The problems which are placed before us by the Ever-changing ~~Protens~~ proteus of Life are the testing stones and trials over which we must triumph. They are building our character and we grow strong through contact with the fires of trials we don't know often the magnitude of the difficulties which may open up before us. But in these moments we must remember that we hold it in our power to profit a thousandfold by bending these obstacles to our will and growing strong beyond any of our dreams. We repeat with the Philosophers; "Blessed are the obstacles".

103) It is the cobwebs of the small personal feelings that we must brush aside if we want to see a wider life, behold a broader horizon. Like weeds they cling to us weighing us down and making of our Life an insignificant existence or rather vegetation. The sense of security is often false, since security is real only

when it is based on our own invincible strength. Our own strength is our own security, the best armour against all adversity. Small thoughts are like rust on armour, they eat into the bright surface of achievement and ~~they~~ blunt the edges of The Sword of our will.

104) Only when facing ~~the~~ an actual situation ~~we~~ can we tell how well we are prepared for meeting it. Who can tell beforehand all the subconscious reactions or almost uncontrollable reflexes which we shall have to face. It is almost impossible to imagine our own attitude. And in that respect Life is our great Teacher. If we take every ~~solution~~ situation or problem ~~or of~~ as something we must overcome to the best of our ability, the very desire to learn from it will help us to overcome it in the end. To actively pursue a determination to do better to be positive and constructive surrounds us with a sort of very potent aura. The magnetism generated helps to overcome all the difficulties which we have to face in the course of our Life.

105) Freedom - this coveted concept. A bird in a cage, a man shackled by his own thoughts and fears. Yet, both strive towards that wonderful state, the state of being free, that state of promise and fulfillment. How far it seems at times and and yet how near at hand. The fear of losing the means of expressing oneself lies at the basis of our fear of losing our freedom.

2nd

BOOK NO.I

What great deeds, what great sacrifices have been enacted for this sublime concept. But of all the concepts of freedom the true and permanent is the Inner Liberation of our self. There are no bars to the freed Spirit of Man, above all limitations and vicissitudes of Life, above all strife and misery soars the emancipated spirit in true Freedom and Self-obtainment.

106) The joy of being better. Nothing can compare to the feeling of a well accomplished task, a well solved problem. We should take ourselves as our own problem and we try to examine and mould our thoughts and actions. To be better, to perform well some work at hand, to face a certain situation, to try to live up to the ideal we place before us. The material well-being, prosperity or even riches can never make us either happier or better. On the contrary the temptations which they place before us, the artificial complication of our life and heavy burdens of new responsibilities all but crush our good intentions and leave us with far less time to think over things worth while and with far less sympathy for our fellow beings, - and happiness, that elusive feeling and quality cannot find a congenial ground to manifest itself and leaves us, overburdened, tired and disillusioned. One can acquire all the riches known and yet be as far from happiness and even further than the man who looks ~~ahead~~ forward to

acquiring wealth and thinks it to be a potential source of happiness. The external wealth and well-being can never give us anything by themselves if it is not within us to receive it and draw from it for our inner benefit. All happiness, all joy is our own. And it is within our own powers to have it under all circumstances and under all conditions. Nothing external can compare to the wealth of inner happiness which becomes ours as we cultivate our selves. Our inner wealth permits us to react in a myriad ways to life's manifestations. Our scope expands, our consciousness grows and the joy of a new world fills us with that wondrous feeling of fulfillment.

107) By dedicating our life to some sort of an ideal, that ideal will begin to manifest itself through us. We cannot expect to become channels for the higher forces to work through unless we completely surrender ourselves to these higher ideals. Our regeneration must be complete. There is so to speak a fundamental change in our constitution, the change is just as much physical, as it is spiritual and mental. Soon science will discover the chemical changes which take place in us when our inner outlook and attitude are changed. The laws of affinities are so fundamental that we shall soon understand the full meaning of the words:"regeneration" and "resurrection". Why should there be more rejoicing at the conversion of one sinner than over ten righteous ones? There is a

deep meaning in these words, the realisation of the great forces involved in the process of conversion and regeneration.

108) What are the means to build a greater and better future? To improve ourselves and energies ourselves with the force of our resolve. Just like the pulse of Life around us beats imperceptibly and the myriads of cells unknown to us go through their cycles of existences, such must be our desire to progress. It must possess us in all we do, permeate us and fill all our thoughts and actions with an all-present, all pervading onward progress. That inner expanding force will mould all our actions quite imperceptibly and will give a new aspect to our Life. And in our waking hours, as well as in sleep there shall be a constant shaping of ourselves, Inner as well as outer. The Chemical constituents of our brain will change, and new combinations will make their appearance. And in seven years our cells will have changed completely and may truly be said to belong to another Man. The new and Regenerated Man is born like a Phoenix out of the ashes of his former self through the purifying fire of his Higher Aspirations.

109) Despair - that feeling born of frustrated aspirations and hopes. No one can escape it - no one can go through Life without experiencing its searing pangs. It is known to all - Even to the greatest. But out of the storm

of Despair grows the stillness of realisation. Our Inner striving may outstrip the progress of certain outward circumstances and the growing disparity may bring about the feeling of frustration and Despair. In the progress of the Cycles the outer circumstances will again catch up and we shall find ourselves in harmony and progressing rapidly. Who can always calculate his progress and time it so perfectly in all its manifestations that it shall never lose any of its balance. Like all living forces, outer circumstances ~~have~~ leave their invisible imprints on all we think and do and it is too much to expect to never transgress. Then the ~~past~~ results Karma with its accumulated retribution. The degree of our Inner Progress is the measure to the rapidity with which Karma matures and a great, intense aspiration and progress may bring about the ~~fulfillment~~ ripening of ~~Karmic actions~~ reactions which normally may have taken years to come to fruition. They are, so to say fanned into manifestation by the fires of our spiritual striving.
Despair can be a measure of our striving!

110) Where can one find an answer to that age long question which always agitated humanity. Is there life after Death, is there continuity of our existence. The answer lies in the complete accord of all great spiritual Leaders throughout the World and throughout the ages on that point.
There is a continuity of existence.

BOOK NO.I

Even in Buddhism, which maintains and advocates that there is no abiding principle in Man, this particular tenet is only based upon the interpretation of the inner meaning. The personalities must of course change as everything must change in the constant becoming of a manifestation, but that Being which will Incarnate, which will experience Nirvana, or as an Arhat go to Devachan, that Being survives Earthly dissolution and passes onwards from one type of existence to another. The search and realisation of a Higher state is the ultimate of the great spiritual quest. The hard discipline, the great privations, fasts, vigils and even martyrdom are all so many means to energise our latent powers and awaken in us new states of consciousness. There are few, very few indeed, men who can honestly say that they have fulfilled the purpose of their life. Who when left to themselves would not feel that they could have done more and better, had they exerted themselves more. And it is this exertion in many directions which takes us to new achievements and is and was at the basis of all spiritual exercises. Hence we must repeat "Blessed be our Labours and our Trials".

9th October 1951.

BOOK II

~~" VIJAYA DASAMI "~~

--

10TH OCTOBER 1951

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Diary of Notes

SVETOSLAV ROERICH'S ~~THOUGHTS~~

ON

LIFE AND ART

1951

~~TATGUNNI ESTATE,~~

~~BANGALORE :~~

BOOK II

1) The pursuit of the Beautiful is the pursuit of perfection. Beauty is the ultimate expression of Nature seeking perfection in its myriads of forms and combination. The search of the Beautiful in Life will lead us to ever greater realisations. Every combination of conditions has its apex, an ultimate ratio, that perfect, most vital, most expedient and perfect harmony of all the component facts, in place and time. The Evolutionary Trend, constantly evolves new Types of Beauty. The Artist, the Poet can often guess the ultimate intents of the natural forces at work and can give us their prophetic visions, thus guiding and helping us on the royal road to more perfect combinations. Where can we find these approaches to Beauty, how to become aware of the elements of Beauty in our Life? All great art, great thoughts is the worship of Beauty in all its manifold manifestations and by studying the Works of ~~these~~ great men and following their precepts we are led into the Sacred Workshop and Temple of Nature ever perfecting her Works and seeking new combinations and a new expression.

2) Leonardo de Vinci and Michael Angelo, their names shine with the radiance of quite a special glory of the great Fulfillment, the culmination of a long line of outstanding artists and of a great Epoch. How ~~marvellous~~ inspiring it is to think of man and his achievement, and nowhere can we find a more striking example. These two men have left a wondrous record of achievement. The rugged grandeur

of Michael Angelo, this supreme Master of Form, the conflict of Surging shapes and Lines, Matter Evolving in struggle from within and spreading into tremendous Harmonies of manifested agglormerations of Human Bodies. The symbols of the great vision of the Primeval Evolutionary struggle of manifested Humanity. This Master of Form, a great Designer and Architect is the Earthly Pole so to say of the Divine Genius of Leonardo, whose greatness as a man is perhaps even greater to that of his achievement in Art. The marvellous penetration of His Spiritual Eye into the causes of outer phenomena, his preoccupation with the Inner significance of things and his grasp of natural facts make him a great Seer, a Seer who was in complete and direct accord and contact with the Inner heart of Nature. His search of the Beautiful so marvellously crystallised in his 'Last Supper, the Mona Lisa, the Madonna of the rocks of the Madonna and St. Anne reveal in him the true Master Artificer of Nature. The grand and at the same time intimate approach is the approach of a Philosopher, who knows fully the true significance of the subjects portrayed. Every line, every detail breathe a harmony of a complete realisation and the marvellous nobility of Leonardo's own great spirit. And by contemplating the works of these two great men - the Master Creator of the outer Human form and its significance and the sublime Inner Beauty and realisation of the other, we reasile to what heights Man can rise and how truly wonderful are the powers which lie within Man if only hw would dedicate his Life to his Ideal.

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BOOK NO.II

3) The mysterious Chiaroscuro of Leonardo da Vinci was one of his great contribution to our knowledge of how to approximate the Elusive quality of Life. This new approach like the art of how to suggest and the art of how to omit, had at its basis the full knowledge of the limitations of a two dimensional interpretation of Life. By letting our imagination come into play, the spectator became his own creator. His own inner impulses stimulated by suggestion began to live and through the magic of the painting contracted another World. Life - with its ever changing moods and attitudes can never be imprisoned in a two dimensional interpretation without losing its own most precious quality, the quality of change - movement. The more carefully the details are rendered, the more lifeless they become, the more defined the lines, the less movement. And that static quality which appears wherever all details are carefully worked out was the great problem which every great Artist had to face - to solve it or to fail. The Great Man that Leonardo da Vinci was he had to give us a new key to Life's secrets, just as he was able to solve many a problem in other fields of thought, natural History or Engineering. What is that Elusive haunting charm of the Mona Lisa? Is it not the Element of Life which resides in and pervades the picture? The peculiar smile and the hazy background leading your eye away in a strange inobtrusive way, ever present - yet only an accompaniment soft and Elusive, like Mona Lisa's smile.

BOOK NO. II

4) To capture life is one of the greatest accomplishments of Art. This vital, all prervading Elusive quality, fleeting and yet all present because like all movement it is like music. This quality can be rendered only through a synthesis of all the component facts. Colour has a great potential power to infuse a sensation of Life. A line which is not static, but suggests an undefined outline, the three dimensional depth so important to draw our immagination and make it sink into the painting. All this and so many other important factors will go to help the illusion of Life. Suppressed definition - suggestion - is most important. We know that a finished, continuous outline is static and though very decorative and important for a certain type of work cannot contribute to the illusion of Life because of the very quality of finitness which it has. The surface of a painting is also important in the creation of an illusion. The Human Eye is very sensitive to surface and can instantaneously react to the quality of a surface. Yet a surface can be made so rich, so intricate that it will in itself become, so to say, a conveyor of Life. The Technique of Rembrandt is a good illustration of the complexity of surface rendering. Bright colours, by their intensity and reaction upon us have a faculty of imparting Life to a surface by the very intensity of their glow and vibrations. These are colours that actually feel hot. A drawing no matter how wonderful will never have the quality of Life which it will convey if colour is added to it.

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BOOK NO.II

5) Michael Angelo remarked: "He who follows in the footsteps of another will not walk ahead of him". How true are these words. How true today when imitation is being passed off for the original. The past However great has had its day it can never be brought back and that which was their expression, the Truth of ages long past cannot be true today because it is not our Expression, it cannot portray or reflect our Life. True Art, great Art are Truth itself. To pretend to be something which we are not is like using the language of days by-gone. An ancient language however great will remain a dead language, a classical means of expression, but it cannot be artificially resurected. Art is the synthesis of a Nations expression at a particular Historic period. And just as Historic periods cannot be resurected, so also with art. We can only use the lessons of the past and the achievement, which will serve us as a short-cut to still greater discoveries and means for self-expression. If only today some new pigments or materials were to be discovered perhaps an entirely new expression would result. Our mediums of painting are not perfect. If we could only combine the exactitude of oil painting with the brilliance of colouring of Tempera or rather of unsaturated pigments, we would open up a new world of painting. Tempera or the so called unsaturated pigment colours are not satisfactory because they are not exact. The change of Tone on drying, as well as the uncertainity of the texture, besides other

BOOK NO.II

difficulties make of Tempra a very, very difficult medium of painting. The beauty of Tones is its greatest advantage. The colours in Tempera are first of all in a much lighter key and secondly they are pure pigments with a minimum of binding material interposed between the particles of pigment and the Eye. The pure pigments have a peculiar living quality, as if the vibrations emitted by them attracted some sort of a Life and radiated it on to the onlooker. Pastels would or could be a very useful and fine medium, but the difficulty in fixing the colours and the changes in Tonality after the fixative does not make of it an ideal means. In oil colours two features are very disturbing. First - the glossy surface which makes the painting very difficult to place as regards the source of Light and two the quality of Tones, the darkness of the colours. Landscapes in Tempera can achieve a rare degree of reality and Lightness. The same landscape in oil would look dark and heavy.

6) There were several Tempera mediums on the market, but all of them were far short of the ideal medium. One thing is certain too that by mixing the pigments on the spot and using them immediately after they were mixed, improves the durability of the colours and mixtures. Moisture of any Type kept for a long time in contact with the pigments tends to affect the colour, and often induces chemical reactions. Thus the minimum of a medium to fix the Colour and make it resistant to water is

all that is really necessary. The difficulty is to secure the right Type of a medium. The mediums may be of animal, vegetable, or both these substances together. ~~nature~~. The Egg Tempera makes use of the yolk of an Egg and was widely used in Bysantium, Italy and Russia. The Frescoes at Ajanta were not True Fresco paintings, but were painted in Tempera. Some vegetable juices and gums were often used, the so called Feigenmilch was very popular at one time. There are new plastic colours, but they must pass the Test of Time.

7) The medium used has a very profound influence on the Technical development of Art. In other words it shall constitute one of the main limitations, so to say, to the expression of ideas and design. And those sides or facets of the expression will develope most which can be well rendered in that particular medium. The beauty of an unfixed pastel cannot be preserved except if the painting is left just as it is, without moving it, without any influence of air or vibrations. Any Type of fixing will immediately change the Tonalities and ruin the more delicate blending of the shades. The exactitude of the stroke which we have in Oil, the relative stability of Tones, (except for a uniform darkening) makes oil a favourite medium where exactitude is required. It permits of the finest shadings and Treatments, but it is not an easy medium to use to make it look beautiful. The Tones in Oil are not beautiful in themselves compared to the ~~origi-~~ pure nal pigments.

2B&D

Book No. II

8) The Tempera which is used by myself and was used by my Father is based upon the use of the minimum of binding material, leaving the pigment as ~~fine~~ pure, as possible. One can wash the pigment by passing cold water over it, but one should not rub it in a wet state. It is not an easy medium. It changes when dry to a much lighter shade and the wet to dry change is not uniform in all the pigments, some undergoing greater change than others. This must be constantly borne in mind, and only long practice will teach one to know the exact degrees of change. One can also paint in the wet, but the final effect will be somewhat flat no matter how many gradations or tones of pigment may be used. Washes can be used to a great advantage, but one must prepare the under painting, the principle being somewhat like the ~~glasses~~ glazes used in oil. One must also remember that tempera applied thick has a tendency to crack and flake. A fine linen canvas with well defined, but even grain is the best to use. It permits the building up of pigment and gives a much richer effect. The Luminosity of skies can only be achieved in Tempera. The pure bright pigments and ~~these~~ true contrasts are alone capable to give us some idea of Light. Tempera is very difficult in the treatment of the body or flesh. The finer shades which can only be applied in the wet, like in fresco painting must necessarily be left to dry before we shall know their final

effect. And since the pigments when still in emulsion, even when applied, (before they set) are of a different shade to the same pigments after they have set, it is very difficult to match the pigments which have already set, unless we may have some ready mixed pigment left over, a practice which was used by frescoe painters of the past.

9) The method in painting used by me ~~is~~ usually according to a certain pattern. The unprepared linen canvas must be well and evenly stretched with its threads running parallel to the sides of the stretcher. The outline is made in charcoal and may or may not be fixed depending upon its complexity and nature. Then the painting is laid on in high lights, the high-lights all painted on with, as final strokes of the brush, as possible. Then the washes are put on or rather poured over while the painting is in a horizontal position. Sometimes for greater freedom the canvas may be made wet and the whole painting painted in the wet with large brushes in simple key and highlights. The wetness of the canvas permits a much greater fluidity of the stroke and can also help to distribute the pigment. With large brushes one has the freedom to mould and work over the design, change and arrange and re-arrange. What is impossible with a dry canvas is quite easy with a wet surface. After a satisfactory underpainting has been ~~placed~~ completed, the painting is left to dry, to receive next its first big washes through which the underpainting will show or to finish first the underpainting after it has become dry and work it for strokes and texture.

10) These washes and then working over the gradually enriched surface helps to give a three dimensional quality to the surface itself, as the eye penetrates into the successive layers of pigment and follows the superimposed strokes. This rich surface vibrates with a multitude of tonalities each contributing to the rendering of Life, movement and light - a flat surface, no matter how bright is not living. It has no dynamic quality and at best will be a poster surface. By observing nature in all the myriads of effects and combinations which nature so lavishly places before our eyes, we learn to translate our vision into the medium of paint. We learn to think in terms of pigment and can visualise our mental image of a painting in exactly the same terms as if translated into actual pigments and design. The peculiarities of particular mediums and pigments can only be learned by practice. The behaviour of every pigment is different - some are heavy, some are light. Some have a tendency when mixed with water to sink others to swim at the surface. Then they separate in layers. All this only experience can teach us, long practice and study. Towards the end of his career, Titian would use all and every type of technique to express some special type of effect. Though like all Venetians he worked in glazes and had a very orderly method of consecutive stages in his work on a

painting, towards his later years, he would often change the procedure and use a glaze over a semi-dry underpainting which he would never have done in his early days when he left the paintings to dry thoroughly before working over the underpainting. But as his virtuosity and experience grew he tried out many new technical combinations and at times became almost impressionistic. Sarjent used to say that a beautiful painting may be the result of any technique or even of none at all. And ~~though~~ while in a great painting all the component ~~facts~~ parts of the paintings are in full harmony perfectly coordinated and harmonised, a beautiful composition, colouring and design must have preference over mere Technical virtuosity in the application of paint. Just as great thought will be greater, even if clumsily expressed, to empty, meaningless sequences of words however cunningly interwoven. — Though of course the ~~desired effect~~ optimum result can be achieved only through the perfect equillibrium of all the component parts.

11) An artist must become the Master of the tools he is using, the greater his mastery, the greater the fields that are open to him. The old Masters, beginning their studies as apprentices to great Artists at a very early age mastered and grew up, so to say, with the foundations of the craft as part of their constitution, their integral self. The training of co-ordination between mind, eye and hand is the most difficult instantaneous Transposition of the seen image into the image to be reproduced, visualised and then projected through the medium of the hand on to a surface. Transmuted by our inner self into an image which

carries besides the outer visual impression all the characteristic traits, our attitudes, observations, a whole set of ideas which are aroused in us by this particular image. The first impression, the synthesis of our first reaction is the sum total of all our impressions, thoughts, and that is the most important impression, which we must strive ~~not~~ never to lose subsequently, when details often make us forget ~~the~~ our first reactions. Thus an artist's impression is not just the outer form, but a multitude of ~~impressions~~ factors, feelings, and ideas which have been evoked in ~~the artist's~~ a person's mind while looking at ~~the~~ an object. The discipline of our mind, the power of concentration required of an artist comes only through hard work and constant practice. It is indeed difficult to achieve anything great without the power of concentration. We must remember that an Artist must be infinitely more than just a reproducer of outer nature. That can be done by the camera with ~~greater~~ much greater ease and economy of time. The True artist is the interpreter, the creator, the outer forms are for him only Elements which he weaves into ~~his~~ patterns according to his own Inner vision and emotion.

12) To bring beauty into our Life, interpret the Element of Beauty as it exists or manifests itself in our Epoch - these are the fundamental problems ~~of all~~ true artists, ~~and~~ ~~in all~~ the ages. The interpretation of Life outside the Realm of Beauty is a very limited approach. It is the prophetic vision, the projected spirit of the artist which becomes the guiding influences of Men, and overshadow the Evolution of a given period. The artist~~x~~ sees and brings

forth for us the great Prototypes of Beauty which have formed themselves in the subjective. Beauty like all harmony has a wonderful influence on us, on the younger generation. Children brought up amidst beautiful surroundings always strive towards an ideal of Beauty. Beautiful surroundings begt, beautiful, harmonious thoughts. And it is simply impossible to ennumerate all the innumerable ways in which Beauty influences our lives. Imperceptibly it enters our hearts and kindles new hitherto unknown fires. And it lives like a presence, moulding our thoughts and behaviour. The search of Beauty is the search of Evolutionary Trends and forces. A man establishes himself in harmony with the currents and becomes an active, positive force in Life.

13) Plato said: "By contemplating the beautiful we elevate curselves" while Dostoevsky said: "Beauty will save the World". An object of Beauty must be appreciated and seen as such. In other words the response to Beauty comes from within us. We react to something to which we become attuned, and cannot react if it is not within us. The faculty to see Beauty must be cultivated, we must permeate ourselves with the Higher Vibrations and we shall gradually awaken to new concepts, new ideas. The search for Beauty must be in all domains of Life, in all its manifestations, objective as well as subjective. It is an advanced condition of a Harmonised Self, attracted to all the manifestations of a more perfect character. Vibrating to all Evolving combinations, more perfect, more perfectly balanced, more Beautiful.

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BOOK NO.II

14) There are certain principles of Beauty, certain Elements which the majority of people agree to call Beautiful. An outstanding, beautiful face, may not be the preferred type of many, yet most will recognise the Beautiful features. Like a perfume, ~~when we~~ while people may have a decided ~~liking~~ preference for ~~sort of~~ particular perfume, ~~but~~ yet most people will agree on the fundamental difference of a perfume or of an offensive smell.

Perfumes are the symbols of life, of the Living force, Expanding, manifesting itself, attracting, conceiving. While the Evil smells are the very antithesis of Life, The symbols of decay and the break up of tissues and Elements.

In Beauty we recognise the life principle Manifesting itself, the same attracting, building up principle, creating new combinations and forms. ~~Thus~~ Beauty is vital.

Life carries colour, while decay destroys and breaks up the ~~light~~ bright colour values of Life.

Thus Life has its modes of Expression and everyone recognises them as such. Nature even tries to multiply and perfect her work. The greater Balance and perfection we call Beauty.

15) An Artist must constantly study and fill himself with new impressions, enriching his store of knowledge, broadening his horizons and acquiring an ever greater proficiency in his particular line. An artist's progress as an artist is directly proportional to his general development. ~~But~~ Who can deny that a man who undertakes to portray and interpret Nature should not try to come as close as possible to the understanding of the hidden properties, qualities and virtues of Life around him. An artist must

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be one with Nature, he must understand Nature's language and hear the beats of her heart. The outer forms are of only partial importance. There are numerous other factors which an artist tries to interpret. If we only follow the progress and development of such artists, as Titian, Rembrandt, Frans Hals, Velasquez to name but a few, we can easily see that with years of study and practice, they were more and more preoccupied with the Inner Life, the Inner meaning and the sumptuous, detailed finish and rendering of the outer surfaces changed to a much more summarised treatment, a synthesis where the Inner Man, the Inner presence purpose and subjective realities play an ever greater part. They led us into the mystery of their own approach and understanding and our imagination was stimulated just sufficiently to complete its own vision and verdict. Sarjent once said: "The greatest art, is the art of how to omit". In other words to suppress all superfluous, and irrelevent details which would only detract our attention from the real Central Theme. The limitations of a two dimensional illusion are very real and very numerous. Constant practice and study, reflexions and especially associations with great artists are essential for any artist. A great Teacher furnishes us many a practical short cut which we might have taken years to solve and overcome. of left to ourselves These associations also lift us out of a possible groove into which habit and the facility of Technique often leads us. It is an unconscious following of habit. Where the outer means begin to rule over the Inner Vision and often cover it up altogether.

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Only by constant coordinated study and development of the Inner Man can an artist truly progress along the Royal Road of an interpreter of Life, Creator of Nature and discoverer of new combinations and new concepts of Beauty.

16) We must train our imagination and our creative powers so as to project as completely and as fully as possible the mental picture of the work of art we wish to portray. If we can concentrate sufficiently to hold before our mental vision the image and work upon it mentally we can perfect it to such an extent that the eventual sketching of it will be a matter of comparative ease. And truly enough the success of our mental projection can be so well developed that a complete creative process can be carried out from day to day to all details and complete in every way. This creative process is such that once having received the impetus our subconscious mind will continue of itself and suggest details and rearrangements. The complex laws of memory and association will produce often entirely new combinations. This subjective field of vision, the Mental Screen can be developed to a most wonderful degree. The creative process, like the process of gestation, moulds and designs, suggests and eliminates and is ever at our command. The richer our background of impressions is, the richer the process of our creative thinking shall be. But as in everything there must be a constant practice and study and assimilation, of new Impressions and ideas.

17) There is a story how a Chinese Artist was once commanded by the Emperor to paint a painting. He was given ~~his~~ a room where he hung on the wall an empty silk scroll and there he sat for days looking at the scroll. After some time the members of the court became alarmed that so much time has elapsed and nothing has yet been painted.
Then suddenly one day the Artist took the scroll and preparing the inks and colours with a few deft touches completed the painting.
This little narrative illustrates the mental building up of the theme, until it is so perfectly visualised that the physical reproduction becomes a matter of a few hours. The Chinese were great Artists and they knew well the meaning of the mental creative process.
Painting from Nature greatly helps to develop the mental power of holding an impression, and visual concentration. This visual memory is the indispensable faculty for all creative artists. The Training of an Artist must include the training of our Mental powers and faculties. In painting, where we must perfectly co-ordinate the Eye, the brain and the hand plus the whole complex Inner process of Emotional and Intellectual approach, Man has a wonderful means of Training his Inner and Outer powers and faculties. Thus art and painting in particular, have a most wonderful value as an Educative and developing medium.

18) If a painting is truly beautiful, be it modern or old, that painting Transcends all dictates of fashion and lives on as an object of inspiration, an object always above the Temporary Trends of

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of peoples' whims, always to shine in ever greater glory, as the crystallisation of Man's genius, the symbol of Man's Triumph, the Emblem of Hope and fulfillment. From within the fathomless recesses of limitless space, just like the visible light of Stars countless Light years away come to us the flashes of Supreme Inspiration. The soundless voice of Consciousness permeating the all. As we advance in our knowledge of pigments the mediums will tend to more and more beautiful colour Tones and greater brilliance. The brighter the pigment, the greater its luminosity, the greater are its fields of application and usefullness. There are no pigments bright enough or luminous enough to convey the brillance of Light. Yet Light is the most important problem to solve, the most elusive as well as the most difficult. Great Colourist like Gauguin for instance tried to represent sunlight by bright colour, he painted in Oil. Had he at his command the bright Tones of the powdered pigments to be used for Tempera or other water mediums, he would doubtlessly make use of them in his own wonderful way. The paintings of my father are of these pure pigments and are as bright and as luminous as modern pigments can be. But because of this brightness and purity they cannot be put next to ordinary oil paintings, as the oil painting will seem black, devoid of air and light. We can at present only dream of a perfect medium, a medium which would permit careful treatment of surface, careful modelling, yet be bright and resistant to the damage of exposure to Light and climatic changes. All this will come of course and we shall probably wonder at

the crudity of our methods and mediums of today, but in the meantime we must make the best of what we have and study it from all possible angles and aspects.

19) It has been often said that Titian has, in the course of his life, passed through the whole gamut, the entire span of technical development of the Two-dimensional Art. He had an uninterrupted, continuous and glorious period of mastering the technical difficulties and exploring the possibilities of design, pigment, Treatment and all the ~~allied~~ related component facts which go to make up a painting. In this respect it is interesting to analyse his technique of the latter period. When his entire treatment became sketchy, expressive. We know well that he came to this through long years of Experience. As if he suddenly realised that the most precious Element of a painting - Life - could not be represented, captured by a carefully finished and complete in itself Treatment. There is no parallel in the history of Art, as known to us, of an Artist having lived as long as Titian and having started his studies of Art at such an early age. Which gave him an uninterrupted concentrated, ever developing Mastery of the art of painting. There can be no doubt that his knowledge of the Technical problems of painting must have been stupendous. The fact that he like so many of the artists of that period started his Training in Art at a very early age, was a tremendous help, as his physical faculties grew and developed in the practice of this Art. Thus the technical problems were reduced to a minimum by a thorough grounding. Technically Rembrandt also was very great, in some ways more advanced than

Titian, but his colouring, and compositions were much simpler and poorer. Titian was an Artist who was great in all aspects of painting. To him Art was the pursuit of the Beautiful, his design was grand, his colouring must have been superb when in his Life-time, his Themes, compositions, everything was great. He was truely a great Painter. We cannot though compare him with Leonardo - Leonardo was much the greater man. But Leonardo was more than a Painter, he was Truly a Superior Man.

20) The Technical problems cannot be any more disregarded than the problems of composition, Theme, problems of subject matter, selection of Models, and all the innumerable problems which go to make up the real work of Art. The problems of Technique which must be peculiar and suited to the mediums used must be developed by the Artist just like the vocabulary, literacy form and style must be mastered by the Writer. There are still so many problems which will be solved at some later date, problems of visual illusion, problems of suggestion. Problems of the interaction of pigments, colour and their influence on our Emotions. There can be no doubt that the first impact, the first reaction upon us a painting has through its colour. Colour holds our attention and our personal liking and predilections or dislike for certain colours determines the first positive or negative reaction in us. Then after the first Emotional, so to say, impression and response on our part comes the appreciation of the composition, design, theme and Technical execution. These are already reflections of a more intellectual order, as we respond to the various aspects of a work of art.

All these impressions are again summarised into a general appreciation of a work of art. The sum total of all our reactions and analysis and thoughts. But it is always colour which holds our attention first. Beautiful symphonies of colours, like luminous skies, like the play of colours in a precious opal, in a rare flower, or the iridiscent, metallic shades of a humming bird's breast or a butterfly's wing will always captivate us and will always evoke our admiration. And just as nature lavishly spreads her colours before us, so must the Artist, exhaust all his efforts in search of more magnificent and rare combinations. Always remembering that the vibrations of colours carry Life. Our intellect which is a later development, as compared to our emotions comes next in the appreciation of the other phases of a painting. Thus a painting appeals in turn to all the various aspects of our mental make up and the fuller, more complete these impressions, the greater is the sense of appreciation evoked in us.

21) Movement in Painting is one of the many problems an Artist has to solve. A painting being static in itself, the rendering of Movement must necessarily be based upon the physical properties of the Eye and the mutual inter reactions of line, colour, plane , in direct relation to the receptivity of the Eye. The Artist must create an illusion to make something static appear as dynamic. A mere reproduction of a body in action is not enough - it remains static no matter how well it may have been depicted. But build up a series of mutually following lines and

planes and the Eye will be made to move in the direction of these lines and a sensation of movement will be created. The obliteration of some details or outlines along the plane of the movement also helps. Then colour ~~the~~ - the stronger colours should be built up along the directions of the movement so as to successively attract our Eye in a certain direction. Auxilliary movement lines are very helpful just as the fading out planes along the direction of movement can greatly increase the illusion. A line quickly drawn, carries the impression of the quick movement. Then like in other Types of composition lines running in threes are more convincing as three ~~like~~ bars in a Tune is an Elementary basic structure. But there cannot be a dead rule, since there are infinite conditions we have to face with every composition and problem. Remember only that all the lines and planes of the moving object must move in the direction of its motion while the direction of the background against which the objects moves must be opposite to these. Colour must, like contrast be strongest and gradually built up towards the focus of movement. I say gradually so as to lead our Eye along the plane of motion. The whole problem is to make the Eye of the onlooker move and follow the successive lines and planes along which the movement takes place. The better we can lead the Eye, the more perfect will be the illusion of movement.

22) There are so many as yet undiscovered influences locked in rythm, line and colour. The purely Technical aspect of painting has not been exhausted by far even with the materials well

familiar to us. The discovery of new Treatments, new Technique is the heritage of a great Master, a new Discoverer. The present day state of our World with all conditions of Life in constant flux, with the minds of people in turmoil, with balance lost, with insecurity and instability as the symbols of the period cannot be conducive to great manifestations or revivals in the Arts, or humanistic studies. These effervescences will come again, but later when the entire Wave of reconstruction has swept the World and a new and great Era will begin. When the Spiritual Values of Life will become apparent and will again rule our actions and our thoughts. We shall come to that period just as surely, as the day must follow night, but how long it may take for that time to come that still remains the question. The Inner and Spiritual Worlds are sources of Infinite Inspiration and of Boundless Beauty and Joy.

23) The importance of Treatments, the Technical peculiarities of various Treatments and the problems which the various Techniques evoke can be illustrated by the problem of treating Light in a painting. The brightest and purest colours when placed upon a surface as a flat expanse of pigment will always look flat, without luminosity or life. That luminous quality can only be achieved by a whole set of conditions carried out step by step in the process of applying the pigments. The juxtaposition of colours, the knowledge what colours will be the reflected lights and the colour of the outlines of objects against the light - the gradual recession of Light and the

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various colours for the gradations of the intensity of the Light are problems which must be thoroughly mastered by the Artist. The scintillating quality of Light can be achieved by what is called broken colour or broken stroke, and by building up a series of surfaces of broken colour one can create an illusion of Light. Tempera is by far the best medium for the rendering of Light. The brightness and lightness of colours, the ease with which broken colour or strokes can be placed upon the canvas with subsequent washes make Tempera the best medium we now have for this purpose. Yellow is the brightest colour we have for light. White has not got the same quality of Light though as a colour it is lighter. White and the lightest of lemon yellows used over each other in broken colours achieves an effect of a scintillating surface. So does light green. Every shade almost can be made to represent, and be treated as the colour of Light, but not all colours have the same light value. By using a whole set of complimentary shades, shades which would be found at the time of a particular Light Effect in certain circumstances, one can create a very luminous Effect, as for instance the edge of an object like a Tree, Cliff, etc., against a light yellow or orange sky would be reddish, as the weakening of the Light towards the edge of an opaque object would tend to make it reddish and this tone would be the connecting tone between the light and the silhouette. Next outline inside the object or silhouette may be purplish and the centre of the silhouette will be deep metallic blue. All the colours depend-

ing directly upon the scheme used for the source of Light and the complimentary reflex lights.

24) In Tempera where one can achieve a wonderful variety of broken colour strokes, one can also make use of the texture of the brush against the canvas obtaining the finest parallel lines of pure colour. This superimposition of pure colour can give a beautiful luminosity and life to a surface. The principle is ofcourse more or less the same as in oil colours where the underpainting is covered by a glaze to be again worked over by strokes of bright underpainting to be glazed over again as long as the desired effect is not obtained. The glaze in oil becomes the wash in Tempera. And this gradual building up of a surface gives depths of Tones and play of colours which cannot be achieved by any other method. There are so many ways by which a certain effect can be achieved. The Transparencies of water or layers of Clouds, they can all be treated as Effects beautifully rendered in Tempera. Suppose we paint a sky in a very light undertone, that is to say in a much lighter and brighter key than the finished effect we want to reproduce, then we pour over it washes of whatever colour we want to appear and after the washes are dry we paint again some clouds over the already existing background. After these clouds are dry and thus resistant to moisture (they are never resistant to a rubbing in a wet state), one can again make the surface of the painting wet and with a dry soft large brush work over the surface to fuse

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and soften or blend the contours. By this means one can obtain a fine transparent effect of great depth. The underpainting will show to some extent and the soft formations of colour will seem suspended or superimposed over the lower surface. Only practice and thorough familiarity with the mediums used can teach us to know ~~all~~ the behaviours of some particular pigments. Every pigment behaves in a specific, particular way due to its density, specific gravity, covering property and so many other ~~properties~~ characteristics. One must thoroughly know all the properties and characteristics to make full use of a certain colour.

25) There are means in Tempera to achieve such reality in the rendering of skies that the clouds would appear actually suspended in an atmosphere, the Light will come out of the picture and the effect would appear as reality itself.

The stroke of the brush in Tempera can be most varied, but because of the general Consistency usual of the colour as compared to oil the ~~general~~ Tendency will be of a broken strokes. These broken strokes were much used in Oil by the Greater Masters, as for instance Titian towards the end of his career. By a series of superimposed, variously disposed strokes one can achieve an effect of richness and Life, as our Eye probes through the successive layers of strokes. And if the strokes be of different colour one can expect a remarkably rich effect. I have often designed and moulded the whole painting in monotone first, Preferably with

yellowish tints. The first sketching or layout would be over a wet canvas surface with pigment without any binding medium. The wet surface permitted a rapid uninterrupted flow of the brush and the absence of medium made it possible to change the design and composition without any difficulty. Should the complete organisation and layout of the painting be approved and satisfactory to one, it is easy to make it wet again and the medium can be poured over it and the whole painting may be gone over with a large brush working the medium into the laid on colours.

When the fixed, so to say, underpainting is complete, one can dry it to let the medium set and work over it in detail with fairly heavy strokes allowing them to set and dry before working over them. This would be the first stage. Next one would prepare all the local colours and pours them over the so prepared bed and after they dry one can begin to paint in body colour, moulding and working over the various passages. This method akin to the method of the old Venetians in Oils is based upon the light underpainting and subsequent glazes. It gives us additional freedom in design and beauty of execution. There are so many methods and as Sarjent used to say that great paintings and Beautiful paintings result from any one method or from no method at all. It all depends upon the Artist's personal predilection, though certain short cuts are very often useful in the beginning.

26) The art of summarising an effect is the realisation of a synthesis. Synthesis is the all

inclusive grasp of a problem or a subject reduced to its fundamental Essentials. But with all the essential facts revealed. To give that great synthesis in painting is to reveal the True purpose of Art. The greater the cultural level of an Artist, the greater is his grasp of a subject and the greater is the penetration of his inner vision. We must strive to enrich our language of expression and broaden as far as possible our horizons and outlook. Our Inner intuitions need concrete symbols to be able to express themselves. They need a rich repository of words and data in order to ~~form~~ weave a Tangible garb to step into the objective from the subjective. When we view a landscape or any scene, there are so many conditions and associations, thoughts and Emotions which are evoked by ~~which~~ what we see that in order to recast our impressions we must correctly analyse the impressions created upon us by all the numerous component influences of that scene. The predominant thoughts or Emotion will colour the whole scene. The mere outer, physical garb will be of only secondary importance. But to cast away all the important details and reveal only the essentials is one of the most difficult problems to solve, one of the greatest lessons to learn. Sarjent used to say: "The greatest of all Art is the Art of how to omit". The greater the artist the greater is his power of mental penetration ~~of~~ into the subject.

27) The power of observation has to be exercised constantly. One must constantly study and look at the work of other artists. Works of Art of all nations and all periods must be our guides

and our inspiration. The more impressions we have in our mind and visual memory, the easier it is to understand and express a subject. Just like a rich vocabulary helps us when writing. The mission of the Artist is to carry Beauty into our Life, to interpret it for others to draw our attention to it and depict something that is greater than our Everyday Life, the Life of Tomorrow, the Life of a greater World, the unfolding of our Life into the next stage of Evolutionary Existence. Thus an Artist must be also a Prophet in Tune with the Eternal Forces, able to read into the Evolutionary Trends. Where ~~theme~~ are the limits of an Artists domain? No where, - there can be no limits to an Artist's Realm, just as there can be no limit to a Philosopher's penetration of the Secrets of Life and of the Universal Forces.

28) The complexity of the Trends of our contemporary Life cannot but cast a reflexion or rather a shadow upon the development and the Life of Art and the Artists. ~~The~~ Instability, the lack of honesty, vociferous ignorance, clothing itself in the checkered garb of Modernism, Insecurity and the vicious circle of balancing up the fundamentally unhealthy and unhappy set of circumstances. When with ever rising prices, we are trying to produce better living conditions with all the working capital being bowed up into armaments, armaments that can only destroy. Virtue - what chance has it got in a World divided against each other and itself. Art - what place can it have with people who have become convinced that they are not getting their due, that work, hard work, ~~wki~~ work which purifies and uplifts is a

sort of a curse which should be limited to a minimum hours. And Time, precious Time given away to stultifying Entertainments, which fill every nook and corner of the Ether and save us the worry of thinking. Hard work is at the basis of every Art. Hard, dedicated Efforts and Self-forgetting study and practice. Often unrecognised, unnoticed and seldom if ever helped for many long years. With our mind and attention rivetted on to the desirability, nay absolute necessity to secure a better social standing and better livelihood - can there be time to think of Art, Beauty and the Emancipation and Upliftment of our Cultural Standard. Yet, material well-being has never solved the problem of Inner Culture or Happiness. Man's appetite for physical comforts comes by enjoying them. The more we have, the more we need and rare indeed is the man who voluntarily and happily could say with all conviction "I have enough - I want to dedicate myself to my Inner Culture. It is a curious fact that the more leisure we have, the less desire we have to employ it constructively. As if the weight of Leisure can only be borne by him who has lifted it by hard work.

29) To analyse the principles of Beauty is just as difficult as to generalise on the qualities of an Infinity of Manifestations. But there is a balance, a harmony which is instinctively detected by us, to which we readily respond even without the need of any analysis. This harmony is and must be different for whatever subject or conditions may exist. It is a natural inborn

quality, since beauty is an Evolutionary development, a natural sequence to a better set of combinations. Primarily every Manifestation has a practical significance and meaning first of all. Like the human Face which has features designed to perform certain definite functions, it is only the proportions, texture, colouring and disposition of these features which are the measure of that perfect harmony which we call Beauty. Eyebrows are there to protect the Eyes from the sweat pouring over the arches of the Eye sockets, but Eyebrows can be beautiful, and Ladies will go to great trouble plucking out the hairs to achieve a more pleasing line. Eyelashes protect the Eye from dust and other External particles and accidents and help to shade the Eye from excess of light. When Eyelashes have a fine curve are long and of suitable colour we call them beautiful. One may ask oneself the question - are the features of the human face the best possible combination, or best possible distribution of these combinations. That no one can answer, but undoubtedly since they are the outcome of a particular manifestation of Life force, they must be the best and most expedient solution for all the functions these features are designed to perform. Hence we call Beautiful the more perfect combination of a set of given factors ~~only~~. Every Type of Beauty has its apex and after that zenith has been reached a new combination is sought for by nature. The constant change of combinations seems to serve the development of some particular characteristics. This characteristic is needed in the whole set up of Evolutionary forces at work for some particular purpose of its own.

Suitable to a particular Time

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30) Many Philosophers believed that Music is one of the most potent influences for good. Music as an integral part of our Education was believed to mould our character and instill in us a love of Harmony and Beauty. There can be no doubt that music has a profound influence on our Lives, and Music like the other arts mirrors the tendencies of Trends, Social, political, intellectual as well as spiritual. Rythm and Harmony are like food to our Emotions and Inner Self. But in order to assimilate them we must have these Harmonies deep within ourselves. We shall again foregather one day amidst the ruins of the outer mechanical Life and pause and think. Wherein lies happiness, wherein True achievement and progress? Not the mastery of others or the mastery of outer Nature only, but the mastery of our own selves, the building up of our own character and of our Higher Life. It is the same Eternal Truth which rings in our Ears just as True as when proclaimed by the Delphian Oracle: "Man know Thyself in thee is hidden the Treasure of Treasures".

31) And it is because the methods of painting are precisely the same as they were centuries ago with hardly any change whatever that Art remains a personal experience which cannot be fundamentally changed through by the development of our physical and technical knowledge. We draw with charcoal and crayon just as the great Masters of the past did and use the same Type of brushes to apply the paint with. But is our equipment from a point of view of Technical Training equal to the Training of the Old Masters. Do we start as

apprentices to famous Artists from the Earliest years of our life? Do we grow up in the Exercise of the craft, when the body develops and is built up in the process of learning, when the Mind, eye and hand develops a marvellous coordination and power of concentrated Effect. Technique may not be the fundamental Measure of great Art, but it is its most important vehicle. We must all agree that it is infinitely more important to have great thought even if clumsily expressed, than no thought very cleverly presented and camouflaged. But we must likewise agree that it is certainly very desirable to have great thoughts beautifully expressed, as that would be the True measure of a great work of Art. Out modern life with its distractions and artificial leisure tends to stupefy the Inner Man and reduce everything to an attractive level of well filled, but unproductive waste of precious Time. Few of us realise that as years pass it becomes more and more difficult to adjust ourselves to new studies and mould our faculties. And it is for that reason precisely that in the past a particular Training in the Arts was begun at a very early age, to mould our developing physical faculties in the process of the Exercises and Studies.

32) To grasp the Essence of a scene, to a character, to the Inner meaning, as well as to the outer Essentials ~~of a Landscape~~ requires the genius of a great Artist. To resolve to its Elements an objective phenomenon and summarise all the component parts is a faculty which works on the

order of Intuition. It is like Tuning in on the sum total of all the subjective and objective parts that comprise the whole and drawing upon the whole for the rendering of the particular impression. The greater the Artist, the greater is his Art of the synthesis. It cannot be achieved at once it is the result of Extensive study and analysis. Laymen can seldom understand the full meaning of this synthesis. The average man looks for the outer familiar features and the realm of causes, the subjective is seldom if ever grasped. Such mysteries as colours or numbers carrying within themselves the most subtle, but potent influences, are the spheres of research of Artist-Philosophers. These forces make a painting live.

33) The Influence which great Artists can Exercise upon posterity can be in some ways compared to the Influence of great spiritual Leaders and Reformers. The Mysterious Influence of Beauty in moulding people's characters has been recognised only by the more advanced Minds of our Epoch as well as of Epochs past.
We all know that a child brought up among beautiful objects and Scenery will always carry within himself the living Memory of his Early impressions and often unconsciously strive towards the Beautiful. The slow process of our Mental development does not permit a sudden and complete regeneration of Man. Education must be gradual and we must remember that visual impressions are among the most direct and permanent ways of influencing our Mental

outlook and Memory. Visual memory is developed to a greater extent and it is much easier to convey a lesson through the medium of Visual Education. Many years ago I wrote: "Crime will hesitate under the vaults of a Lofty Cathedral, while it will thrive in an ugly den". Beauty dissipates like light ugly thoughts, the waves of harmony it generates within us even when we are not conscious of it, have a soothing and positive influence. Beauty regenerates our Soul, a Man who strives towards the Higher Life, strives towards harmony, towards the Beautiful. And the Artist who objectivises for us Beauty prays to the Higher Currents or Spheres of Evolution.

34) The greatest service that an Artist can render to Men is to give them something that will inspire them for years to come. Like a great Truth, the Images evoked by an Artist live and will fill our Life with a new influence; a beautiful image creates a set of impressions which elevate our Inner Self. Plato said: "By contemplating the beautiful we elevate ourselves ". How True it is when we think in terms of associations and vibrations. What is the regeneration of our Mind and our Heart. What brings about these changes so sudden and so Tremendously potent. What set of vibrations sets off hidden flows of Energy and changes the course of our thought and behaviour. A Word, a Touch or something we have seen. We are what our thoughts are, not accidental thoughts born of outer impressions and passing away like a ripple on the surface of water, but the

thoughts which are ours, coming from our Inner Self and what we may call guiding thoughts. Any great work of Art, a great thought, anything which is beyond the life of today, something that is ahead of our Everyday level, that something is capable to lead on our thoughts and move us along the Evolutionary path in other words make us progress. And in this the role Beauty plays cannot be emphasized too much or too often. Beauty in all its manifestations as a symbol of an objectivised Harmony pours these vibrations into us and makes us respond to higher vibrations, more advanced combinations. What plunged Ramakrishna into Samadhi when he was a boy? The flight of geese in the blue of the sky. What wonderful Ecstacies and Inspirations were generated by the great Pageants and Ceremonies. When Man would be lifted to new Heights and would partake of a New and Wondrous World.

35) Thus let us all strive towards the Beautiful, but not as To something abstract outside of us, but to something which is part of us, by trying to infuse Beauty into all the phases of our daily Life. Let us do Every little task more perfect beautiful, in that it shall be made better in less Time with all the attention we can give it. Let us watch our speech, so that we may use a fine language and express ourselves correctly. Let us try to dress properly, as if we were going to meet someone of importance. Let us put our best interest into our own behaviour and into our meeting with other people. Do not say, What is the use? How can these type of things help us? But they do. Just like our Houses, the rooms where we live, we must try to keep them as neat as poss-

possible, as it will help our thoughts. There is no more fascinating game than the game of trying to be a better person and cultivating all the various aspects of our Life. We shall see a difference almost immediately. And the feeling that we are the Masters of our Life will give us infinite joy. We shall feel a new lightness born of the sense of achievement. A very real sense too since the cultivation of ourselves is truely our greatest achievement. Beauty will be our best guide and friend, it will be our great torch of Inspiration, Let us search for Beauty in Life.

36) The Infinite richness of Life around us and the equally Infinite depth of our own Inner Selves are sources of Wonderful happiness. When we come to realize more and more that we can dive deep into our own nature and draw out of it with the help of outer impressions the most marvellous Experiences. But in order to do so we must still the unharmonious clamour of our thoughts, disconnected and not held by the Inner thread of a Master Impulse. It is indeed the greatest gift and happiness this realisation that we can be Masters of our own selves. Just think of the hope it contains. To Master Oneself - therein lies the True hope of Mankind.

37) A Wonderful common characteristic of the great Saints and Sages was the Inner joy which they experienced. This joy is born of Happiness and Happiness is born of Realisation and Inner Enlightenment it is the Happiness of Truth. and light communion, The joy of creative Effort, the joy which stirs the Soul of a Master Artist when he feels within his

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Soul the first ~~great Element~~ stirring great of a work of Art. When the Fires of Genius Light up hitherto unseen Images and harmonies of Sounds and Colours. When before the stilled gaze of the Soul a new creation takes its mysterious shape and sheds its own, new Life into our own harkening World. The joys of Truth, ~~realisation~~ illumination and Creativeness, they are the joys of all great achievements and especially the achievement of self realisation, because of all achievements it is the greatest.

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Book No. 3

1952

"ART AND LIFE"

By

Svetoslav Roerich.

BOOK NO. III

1) Paintings can be static, dynamic or both. The mood depicted will be the determining factor, that will hold good both for artists whose style and technique tends towards the static, as well as for those whose approach and technique are dynamic. A monumental, well defined treatment of planes and lines will always give a more static impression, while the indefinite, suppressed definitions and dynamic, swirling, interlacing outlines, emerging and merging into the planes of the painting will by virtue of optical illusion create an impression of movement. Both styles or types are good, it depends upon the personal predilection of the onlooker.

There is a peculiarity of the so called doubled outlines or rather an outline or stroke which has an effect of doubling itself.

Besides giving a quality of relief, this also gives an effect of life and movement. Movement in a painting cannot be treated in a static technique, as it will look artificial like the movement taken by an ultra-speed camera, when the figure in movement appears frozen. Take for example Flemish primitives. These paintings inspite of their amazing technique and an almost unbelievable craft appears static and the same is true of Persian and Indian miniature both Mogul and Rajput. Yet, the Chinese and also Japanese, but especially the Chinese were fully aware of the dynamic qualities of strokes and Washes. ~~Like~~ For example take a glorious painting by Holbein or by Clouet and Grard DAVID though it ~~is in its~~ has all the wonderful impeccable brush-work and design, yet it will not have the

spontaneous life of the Shrimp Girl by Hogarth, or by comparison the Early Italian primitives when viewed next to a Corregio or to the both Monumental and dynamic paintings of Leonardo.

2) Fresco paintings because of their very nature tend towards the static, Monumental style, and though the frescoes by Michelangelo in the Sistine Chapel have great virility and dynamism, yet the surface of a wall calls for a certain repose, a repose which is indicated by the very nature of rooms, either as a place of worship, or conferences or simply a place of life under various conditions and for different moods. The beautiful frescoes of Benozzo Gozzoli, Fra Angelico were like beautiful decorative dreams, full of inspiring motives, full of Decorative repose and admirably suited to the decoration of a wall surface. One's thoughts were uplifted and one's Esthetic feelings were moved looking at these paintings. The decorative ornamentation gladdens the eye with the quiet richness of various Textiles and ornamentations. Like soft background music frescoes enrich us with their presence without making themselves overpowering. One can remain for long periods at a stretch in the presence of a calm, monumental image filling us inobtrusively with its feeling of beauty and repose.

Any painting surcharged with movement and life may become tiresome, disturbing and as such less desirable. Strong emotions when one is constantly exposed to them can become very trying. Chinese painting can teach us a great deal; in them we have movement so delicately treated, that it is never overpowering.

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3) The Master craftsmen and artists of China thought in terms of their materials. That unity of purpose and execution is the Hall mark of True Art. As great carvers their carvings were perfectly suited to the particular character of the material at hand. The shape, the composition and the markings of a Stone would be fully incorporated into the finished objects fashioned from that particular piece. The infinite ingenuity of some of the carvers, their resourcefulness and accomplishment as artists are truely wonderful. The mere fact that Time was of no consideration when executing some particularly intricate piece is the ~~True~~ LOFTY measure of an Artist. Take the wonderful potteries and porcelains, what beautiful colour schemes, shapes and textures. Or take the Early bronzes of the Chou or Han dynasties what a unique design full of carefully ~~designed~~ integrated ornamentation. or the later bronzes of the Wei or Sui dynasty with its Elongated figures and beautiful flame like Haloes and Nimbuses. Everything bespeaks of a race which fully assimilated the principles of True Art. If we take the paintings we see an almost modern approach and rendering of some of the problems and withall a great Technical accomplishment.

The Great Tibetan Tradition of Artists that come from Eastern Tibet, the Kham Province, is based on Chinese Tutelage and we see that this centuries old Tradition produced a School which in turn produced SOME OF the greatest painters of Tibet so much so that ~~Pitam was~~ Kham became a synonym of great Art. The beauty of composition, design and colouring of the ~~Pitak~~ KHAM paintings surpass all other Schools and they bear that ~~unbeatable~~

unmistakable seal of ~~T~~true art which is often lacking in the other paintings, however rich in details, composition and powerful in execution.

4) Style is a unified mode of Expression which embodies ~~the~~ a particular approach to life, line, colour, expression of thoughts, emotions, harmony and modes of living at a particular time and place by any race of peoples in a collective sense or individually on a smaller scale by creative artists. Minor styles change quickly while the basic, major styles survive for long periods of history. The more developed and pronounced the style, the more individualised is the peoples approach to Life, and the greater their grasp of the various Evolutionary forces working through them.

Style is a unity, an original blend of a multitude of factors, expressing themselves in an objective form.

Like handwritings styles are a sort of key to the Inner characteristics of the people who created them, or expressed themselves through them. Like living Cycles in the life of a Country or a race there are major styles and minor styles, the Major style containing many smaller styles overlapping each other. Thus within the history of a Country we can distinguish the basic, fundamental style of the particular race or races inhabiting the given country and the minor cycles of styles which supervene each other like the smaller ripples on the Mother Wave, yet being part of the big wave. Thus we may have the Chinese Style with all its subdivisions which are nevertheless Chinese or the Indian Style which in spite of all the local

variations in time and locality, fundamentally remains Indian. And just as races merge into each other, so do styles gradually acquire the characteristics of a neighbouring expression.

5) Speaking of styles, as evolved by a collective effort of thousands of individuals, the greater the accomplishments of these people, the ~~greater~~ richer, the more complete will be the expression and the characteristics of the style. As I have often repeated a style is like the handwriting, like the language of people, full of revealing traits to the student of Art and Psychology. In Art where the best of a man expresses itself, in Art which is the True Measure of an Artists accomplishment the True characteristics of the individual and a nation together with their True accomplishments become revealed. Where else can we find a better and more comprehensive measure? Art is not, as many people ~~who~~ believe, a futile cultivation of abstract virtues and an ~~impartial~~ unpardonable waste of Effort and Time.

The Arts are that magic elixir which moulds our souls. The cultivation of Beauty is the service of life, ~~in~~ life's lofty quest for perfection. We are concerned primarily with a more perfect, better, and greater Man. Mere Civilisation, giving us more leisure, more physical comforts and reducing our efforts, does not make of us better individuals, on the contrary it tends to produce a new type of outwardly accomplished men of little virtues. The inner cultivation of Man, the moulding of his soul, can only be accomplished through Ethical, Esthetic~~s~~ and Moral Training. And the Arts have a most important place in that Training.

(6) The Arts take us out of the sordid atmosphere of conflicts. Conflicts both inner and outer. They give us hope and restore harmony in our heart. The practice of arts is of utmost importance, not only for its training in concentration, co-ordination and observation, but as a means of exercise of our creative abilities and ~~develop~~ the cement of that most important side of our nature.

The Arts are a profilactic for the ills of our souls and have a marked effect upon our physical ailments.

The Arts are ~~the~~ also the best international medium of understanding as they created interest and sympathy which ~~were~~ are conducive to friendships and formed new ties and understanding. Trade and commerce, however important, are on a quite different plane, the plane of necessity, the plane of profit and livelihood, while ~~The~~ the heart of a Nation reveals itself, ~~but~~ best through her Arts and the understanding formed ~~has~~ is of a profound and lasting nature.

(7) The process of creating Beauty, is in itself a sort of service, a Prayer to the Highest. When our heart and mind unite in Evolving Images of Beauty ~~and~~ they live in the process ~~they live~~ on quite another plane, in a different World ~~Tuned in~~ as it were to the greater Life Forces which flow through them. Just as every object has its centre of gravity so also every object has its Harmony. That balance or Harmony is instinctively felt by an Artist or a person with a developed Esthetic sense. It is interesting that a really beautiful face is usually recognised as such by people of the most diverse stratae and even races. There is a certain agreement on the subject.

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It is because instinctively we recognise an advanced development. Take girls when they are young, or take boys, and ~~what do~~ we find that in the early years, locks are usually the most important asset in any person of the opposite sex. As we mature, intellectually and in a worldly sense all sorts of other considerations begin to raise their head, some of a very utilitarian character. But as an illustration of the inherent basic instincts in man, instincts to produce a more perfect physical type, it is very useful to study these inherent trends. Among insects, for instance butterflies, the slightest blemish will make the butterfly ~~rejected~~ ineligible for purposes of mating. Thus we see the tremendous power of these basic instincts.

(8) Only a great actor can make the character he portrays live. Only a great artist can make the characters or personages of his paintings or sculptures express the living emotions which animate them. To portray great emotions, one must first of all fully understand them, one must fully attune oneself to them and one must know life. Unless an artist lives the parts he portrays, the characters shall be dead, artificial, and will convey nothing, but display so many attitudes devoid of life. Where can we find the means to solve this problem of life. Who can tell us where to acquire that mastery of expression. Only within ourselves, only our own self can give us that insight into life, that perfect attunement which makes us vibrate in an identical manner. The greater our insight, the greater will be the power of our expressiveness, the more it shall convey and the greater the circle

of people that it shall affect and influence.

9) When Rembrandt used to paint he would live that particular part or emotion he wanted to portray. He maintained that if he laughs and feels happy his painting will exhale joy, if he covers it with moans and sorrow it will convey and exhale unhappiness. In other words the Truth of feeling can be only conveyed if an artist was himself living the part and experiencing the feeling. The feeling emanated so to say on to the canvas and imbued the paint. Just as we can read a handwriting, or character from a signature and a good Psychometrist can readily reproduce the scenes and episodes pertaining to some writings so can an average person tune in, and without any special aptitude for psychic impressions, can feel the thoughts and emotions which motivated an artist. That mysterious influence which emanates from a great work of art, is the sum total of the artists thoughts and emotions and the power of his Evocation. A great work of art objectivises the great subjective forces of the Unseen and through its surface these forces become living for us and exert their influence upon us. It is through a great Work of art that the Unseen World often pours its influence upon us. So let us preserve diligently and lovingly the great works of Art, as the great Crystallised sparks of Human Genius.

10) The mind of a peasant, a farmer, a man who lives in close contact with nature will always be healthier and richer than the mind of the Industrial Worker living under the sadly neglected conditions of city slums. The sordid atmosphere of the Slum areas, the squalor of Tenement

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Houses and the often stupefying monotony of factory routine, must have a most unhealthy and unfortunate effect upon the Army of Industrial Workers. Nature, with its beauty, its peace and its endless variety of impressions fills man with impressions of Beauty which consciously or unconsciously affect a person. The unfortunate conditions of Industrial Workers on the contrary deprives them of all the beautiful Elements of Life and have little to offer in return. The Movies occassionally visited by them are not often of an uplifting or high standard. Sports give a certain amount of recreation, but none of these are sufficient and comprehensive enough as a corrective for a poorer life. The coarseness of City dwellers is quite universal and one could hardly expect anything else in the unfortunate circumstances created by our unbalanced as yet civilisation. By beautifying our factories and improving the living conditions of our Workers we would solve many a difficult problem and create a set of circumstances which would be felt in the shortest time. Beauty will always make itself felt and repay a thousandfold. —

11) That which we call Beauty adorns the various Kingdoms of Nature. Beautiful crystals, Beautiful in shape, Beautiful in colours, Humming birds, displaying extraordinary shapes, and brilliant plumage of metallic hues, Flowers - always beautiful, from the small, ordinary blooms of the Northern Meadows to the exotic flowers of the Tropics, of Beautiful intricate shapes, Beautiful Colours and Exquisite aroma. Take Butterflies, these flower like creatures, gorgeous in their form and

colours. The delicate pale green of the Luna Moth and the dazzling blues of the Morpho. What a range of colours what wonderful variety of combinations, strange designs, unseen elsewhere, but everywhere colours splashed on with a lavish hand.

Even in the more sombre varieties, colours are rich in their deep velvety tones.

And when we look at these beautiful displays of Nature, we must recognise that Beauty is not an abstract delusion, but the very expression of Life, the very breath of Life, flowing out in notes of a beautiful song of a bird singing to its mate, or a magnificent flower, pouring its Wonderful perfume into the still air.

The flashes of the butterfly wings, these precious ~~strokes~~ Tones of the Insect World do they not proclaim the Mystery of Beauty - these Messengers of the Godess of Beauty and Love.

And when we see these sparks of Beauty scattered lavishly beneath our very feet, must we not take it for a great lesson and proclaim: Beauty the Saviour, Beauty the Conqueror?

12) By placing Beauty before us as a Goal, as a means of attainment of Greater Harmony, greater Refinement, we tune in or partake of the currents of Evolution and we travel along these currents to a higher state, Higher Realisation and attainment. Harmony will bring us Happiness and Joy, That Joy which only Beauty can bring.

13) Like all creative Manifestation of Life a Work of art must be unfolded from the central point of its Unity. This will ensure a complete co-ordination of the component parts

and present a harmonious whole. A composition which contains a multitude of equally important Elements will always tend to scatter, fall apart. All Manifestation of Life start from the Central focal point and unfold outward. But whatever the subsequent development the inner unity and Central point always remain. Only the scattering of Life's component parts becomes disintergration and takes place when the Central Magnet or Focal point is withdrawn. A painting deprived or bereft of a Central focal point, as in theme, in composition, design, and colour cannot impress us on account of its lack of Unity. It may have a decorative value, but it shall not be a self-existant Living Creation.

14) There are few primitives that would fail to impress us. Even with their apparent crudities and imperfections, their appeal is direct, strong and lasting. In a primitive the direct Emotion of an Artist, unhampered by the false veneer of subsequent artificial polish is conveyed to us with all the force of a simple, fiery-faith, belief and Inner illumination. The limits of a Two dimensional Technique will often force us to realise that technique by itself is a very limited means. Only a perfect balance of all the components of a Work of art can give it an almost unlimited scope.

15) It is interesting to note what an important part colours play in what we call primitifs. The Emotions were directly Transposed into colours and the glowing quality of these Early

paintings is one of their most important characteristics, the intensity of faith. With the Emancipation of design and Technical perfection the superabundance of details destroy the large planes of colours and with this the Emotional appeal becomes ~~lost~~ weakened. As if Life ~~leaves~~ left the composition and only a semblance of refined and perfect shapes remains. The primitifs unconsciously carried the Secret of great paintings, the synthesis of impression. The often imperfect design and rendering could never detract from the central theme.
Let us study primitifs, as a most important page in the history of Art and learn the Great Lesson they have to teach us - Synthesis.

16) Every painting must have a central point or focus around which the theme is built up. Just as the brightest light must be one. If many similar points are used in a painting the effect of Unity is lost and Unity is broken up. When building up a composition one must guard against the introduction of mutually interfering objects and Equalisation of points of interest. That is, we must build up the composition in direct ~~reali~~ relation to the Central theme and point. Very often the first sketch is a much more balanced and perfect rendering of the Idea than the subsequent development. To keep to the first idea is one of the most difficult problems an Artist must learn.

17) Just as the brightest point of Light must be one, so also the darkest point must have no equally dark points to detract from itself. It is true that a large surface of Light or Colour will be more prominent than a smaller point of brighter shade and this must be always considered when

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Establishing the relative balance of all component parts.

18) I always felt that any artist should and would do well to study the technical means of Leonardo and Titian. In Leonardo there is the glory of a great understanding, the mastery of a great mind, the accomplishment of a seer, the loftiness of a great ideal. In Titian is the dynamic force of a free expression, of a rich imagination and the mastery over the physical limitations of pigment and materials. The wonderful energy and prolific production are characteristic of the master's style and technique. He had a wonderful technical equipment acquired over a period of almost ninety years of hard work, to compare his various styles and to follow his development is a very important study.

19) To all the masters who enrich life and to those who open the eyes of the people humanity owes its great debt of gratitude.
Life is to be understood - We must learn how to see and what to see. It is beauty, the fulfilment of harmony, which will lead the world to new planes of mental and spiritual perception. Only through beauty and the ardent love of higher ideals can we ascend to a superior state. Beauty of the spirit is a state of harmony which is attained by pursuing the higher manifestations of life. Let us always strive towards the highest.

20) Through the arts we have an unerring insight

into the character of the people who created them. The arts are the Handwriting and so to say, signature of a country or the races that inhabited it. Take the folk art. One can readily discern the various characteristics and development of the people who practiced them. One should try and draw conclusions from the trends of popular arts. Just as we can look back so can we take a look into the future by continuing and observing the trend of the development in the arts. The search which culminated in the so called modern art is a great illustration of the indivisibility of the mental state of a country and its outer expression through the arts.

Abstract arts are just as much of an exagerated deviation from true art, as bare naturalism is. One is severing its connection with Life, the other clings to the lowest planes of visual impressions and is bound by them. The true poets, the Great Musicians and artists don't they look beyond this world, beyond the grey and limited everyday, into a greater, and richer world, the world of thought, liberated, freed of the narrow shackles of a conventional and bigoted mode of existence.

21) The three dimensional quality of a painting raises the question of the importance of distance in all, but the purely decorative paintings. Distance is the means of drawing our eye and our imagination and leading them into the beyond. The beyond which is somewhat akin to hope. The inherent feeling of a progressive becoming and a revolt at the thought of finality and limitation. Distant horizons open an endless field for speculation, drawing our thoughts ad stimulating our imagination. This quality is peculiar to man, and it is based upon the hope of continued existence

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and evolutionary progressive flow.
Where it is very evident in art - is in portraits, where a receding landscape greatly contributes to the fullness of the portrayal and introduces a poetic note or quality which no flat or shut in background however rich can produce.
The poetic element, the note of romanticism can be brought out by an appropriate landscape and the receding planes lead our eye and mind on to other impressions and feelings which enrich and supplment the feeling we receive from contemplating the person depicted. As an example we can mention the Mona Lisa of Leonardo. The sense of distance is of the greatest importance to stimulate our imagination.

22) If we read the writings of Leonardo da Vinci we see how profoundly he assimilated and understood the problems of art. For instance the impressionists and post-impressionists claimed to have discovered sunlight, and one really is inclined to believe this, but if we read Leonardo we see that the artist did not paint figures in sunlight because sunlight distorted the features, by the shadows cast. He knew well that the complimentary colours and the colours of shade would be due to the reflected light, coloured by the reflecting surfaces or the light itself. Yet, this polichrome play of colours was avoided, because it might detract from the true colourings of a face. The human figure and face were the most important subjects all the rest was subservient to them. Leonardo knew well that shade reflecting the blue sky would be blue, but he would have avoided a lighting

which would produce an accidental colouring. The methods of painting remaining pretty well the same as in the Time of Leonardo, a great Genius like him was far, far ahead of his Time and would even perhaps know more than what we know today Technically, because of his continuous Experiments and wonderful Traditional background.

23) Tradition is most important because it carries the synthesis of former experience, of countless Experiments and a wealth of priceless data. When a particular Tradition comes to us from a great period of Artistic activity and achievement this particular Tradition will be most precious and important. How many lessons already learned and problems solved have to be re-learned and re-discovered. How much of precious Time is lost in the process. If only we could remember all that the Great Masters have learned and knew.

We often spend years trying to rediscover a lost tradition instead of utilizing our Time to enlarge upon the Science of the past.

24) One must study the Arts in as many of their manifestations, as possible in order to form a clear picture of their relative interdependence and mutual influence. Each Art in turn feeds the others and the greater the Art, the greater and wider is its influence. Take for example Greek Art - what tremendous and lasting influence it exercised on neighbouring and also distant

countries. In the Arts of how many countries and for how many long centuries we find the Echoes of the Greek Tradition. Whistler was making use of Japanese Prints. While Mogul Artists were busy incorporating Western Methods in their still predominantly Persian technique. The Italians re-discovered Greece and Rome. Bysantium introduced the blend of the Oriental decorativeness up with Greek & Roman Traditions. Just as new races spring from the belending of various often widely dissimilar races so do new artistic expressions spring up from various Traditions coming in contact with each other.

25) To be truely great, a painting must have a complete accord of all its component parts. It must be great in design, colouring, composition, subject matter, rendering of the emotional element, spiritual meaning and physical foundation. Only when all these parts have been blended into a great symphony, can we call such a work of Art, a work of genius, a great masterpiece. When looking back, down the vista of great artists, there are not many who have achieved these manifold prerequisites for a great painting. Most have been great either in one aspect or another. Only of Leonardo we can say that he was great in all the domains of Painting. His paintings bear the unmistakable stamp of greatness in the full sense of this word.

26) Just as we cannot disassociate man's actions from his own self except under certain circumstances so also true Nature of an artist must be reflected in his Art. It is impossible to create a condition in which the Arts will be quite separate to the man who practices them. Life which finds Expression

in Art is the Integral part of the Artist and to be really great an Artist must be also a great Man. Leonardo held that Talent or genius is greater than acquired merit because it precedes it, also a Composer must be greater than the Executor because in some ways the composition precedes the Execution. And though in a Work of Art all its constituents must be in perfect harmony, yet great thought and great Subject Matter must be held more important than a brilliant Execution without any thought or feeling behind it.

~~x27)~~

27) Only when Man will re-discover his inner self and again vibrate to the Emotions which are aroused in us by that Wonderful and all powerful realisation of another Life - an extension, so to say to our own Existence, only when this other Life is re-discovered, the Arts will again receive a new, wonderful stimulus; The stimulus of a new Vista, full of Every new Experience, New Emotions, new possibilities and Hope rekindled. By depriving ourselves of the background of the subjective Inner or Spiritual Life, we devitalised our Art and deprived it of its richest source of Imagery and Emotion. But this will come again as sure as the Dawn follows Night. What a wonderful renaisance will come about. The great rediscovery of Man's Inner Self. His True Life, the heritage of countless Lives. Extending and reaching out into the Realms unseen and unrealised.

28) Why is the search and cultivation of Beauty so important? Because it is the search of the more perfect, of something beyond us, beyond ~~the~~

us the Every day life. Like the Workshop of the Spirit, the great quest of a more perfect life, a higher ideal to follow to aspire to.
If we plan a High Ideal before us and we reach out towards it either in prayer, or Esthetic striving, we are drawn towards the qualities of the Ideal and the Creative Energy in us Transforms us into better and higher persons. Beauty is Harmony and through Beauty we introduce Harmony into our life and make our ascent.

29) To progress, an artist must constantly study and experiment. The Great Artists have always, even in the latter years of their lives found new modes of Expression, New Styles and they fearlessly adapted news and new techniques.
Only mediocrities are afraid to change, afraid to abandon a technique or method which brought them success. They are happy to continue their illusory success and their progress is sacrificed at the feet of public opinion and recognition.

30) Every period has its own artistic expression. The arts are the mirror of the Country, the people and its general level. With all the conflicts, strifes, aspirations and hopes. The Higher and loftier were the concepts and Ideals, the greater were the arts.
Just as in a person a highly cultured and Evolved Type can feed spiritually a whole section of the community, so also a work of art which partakes of he Higher Ideals, inherent in all Evolutionary Streams, can influence and satisfy large groups of humanity, through its mysterious influences which are imminent in all its parts.
The genius of the Artist endows the work of art with that greater Life. And the concentrated

synthesis of Beauty has a Tremendous force inherent within its Evolution.

31) The mystery of Influence inherent in a work of Art, depend upon the plane ~~from~~ ~~(on)~~ upon which the work of Art has been conceived. The higher the plane the greater and more far reaching shall be the Influence. We often think that there are certain physical properties in a painting which influence us, but actually the physical factors are of secondary importance, the Influence comes from the synthesis of the Prophetic qualities residing in the different parts of the painting. These qualities reveal themselves to us gradually, they are always ahead of time and synchronises with Evolution. It is from the depth of these advanced concepts that the real Influences spring. When we are suddenly made aware of qualities we sensed intuitively without being able to visualise or interpret. The great artists draw their inspiration from the Inner, Higher planes and the greater the artist the higher the plane he can contact.

32) The plane of causes - Noumena, can be reached by very few men - during moments of sudden Illumination.
Beyond this Life which we can see before us, lies an Infinitely greater Life, The Life we can see only occassionally. A life we can surmise in momentary flights of our imagination when glimpses like sparks from the beyond come before our Eyes, as when we hear - the great Harmonies of distant spheres and the Voices of other Beings, ~~Beings~~ far, far beyond us, yet Supremely Real and knowable. That supreme reality of a greater

World extends to us from the Works of great Artists whose higher selves contacted spheres which the average man can only at times instinctively sense.

33) Beauty, what inexpressible mystery resides in this concept. That unexplainable attraction, - that strange compelling power, is it not because it is born of the innermost heart of this Evolving Universe?
Beautiful shapes, born to fade away, to be worn away by Time and to make place for others to come. Every shape has imprinted itself in a thousand different ways upon all the spheres of Life and lives and stimulates other shapes to re-appear in the course of Time. ~~Just as .~~ Just as Nature seeks Beauty, so must we also multiply things of Beauty and fulfil the commands of Nature.

34) Beauty, the great motive power of our Life, all the Kingdoms of Nature seek perfection, seek Beauty.
Even the Elements Evolute by becoming less dense.
And wherever instinct is allowed to assert itself Beauty will be a Tremendous, impelling Force.
Only our intellect, imperfect, as it is, often succumbs to dictates other than the dictates of greater perfection. We often forget and lose sight of the great guiding inner force of Life asserting itself through the myriad forms of its Manifestation.
We often think that we can ourselves guide these forces according to our will and completely lose sight of he True perspective of Life and Evolution.

Appreciation of Beauty is a quality inherent in all animate organisms more or less. And we recognise this quality in all - throughout this manifested Plane of Existence.

35) Once we recognise that there is an Evolutionary stream, which Evolves and perfects the objective phenomena of lifex, an impulse, which lies at the foundation of our Manifested World, then the problem of Beauty becomes the natural outcome of Life manifesting itself throughout the Endless chain of Living Units. -
And we look at Beauty, as the sign of perfection, as the signal of achievement, of an Evolutionary step completed. We seek Beauty and we strive after Beauty as for a condition ordained, for a state of Harmonious balance carried within the very heart of the Evolutionary current.

36) The Heart of the Evolutionary Progress and current. Where are its roots, where are its outermost reaches. We can measure reality as related to our perception and our plane; but each condition, each state has its own Reality, its own Measure.
As we progress and develop, the further the limits of our perceptible Infinity recede, These vistas are the stepping stones of our successive perception and one can extend them infinitely within the limits of any given state of Existence. We are concerned with a perfect Type of Man, for the given period of Man's Evolution, at a later stage the Ideal may be different, being an Expansion of all the known qualities and characteristics.

37) Reality; our Everyday struggles, problems and

achievements can be portrayed with great power, conviction and Truth and in the hands of an artist can be turned into works of art. But there will not be the subjects of greater art. Great Art follows the Evolutionary Major Trends and manifestations. It reflects the greater Life and greater sentiments. It becomes _____ and deals with the Elemental Forces working within Man, his Higher Spiritual Aspirations and even when using Elements of the life around us it builds them up into their greater and ultimate significance. Because great art - is the mirror or Interpreter of Beauty and ugly subjects, sordid subjects, should not be beautified, should not be seen through the prism of the beautiful.
Just as decay produces an odour to make it repellent so must ugliness and the sordidness of certain fuses of our life be repellant, ugly - just what they are in life and being the outcome of decay, breaking up and destructive must be represented as such.
Life has many ugly manifestations and they must remain ugly and should be concealed and not immortalised to carry the odour of decay upon everyone who chances to come in contact with these images.

38) Flashes of genius, destined often to become great revelations come in the most unexpected circumstances. It is impossible to limit the flights of our imagination by some artificial means of segregation and dictation. No one can define the individual paths of Man's Inspiration and intellection. Hence persons in power must guard above everything to curtail the scope of creative imagination, by inflicting their own arbitrary limits and regulations.

This stunting is a great crime and it is bound to bear its insiduous fruit by depriving people of a potential. inspiration of genius and impoverishing the heritage of Mankind.

39) The Service of Art is like the Service of God. It is the fulfillment of the Higher urges in Man, When the artist Worships the Highest Realm of Spiritual Depth the very Heart of our Manifested Universe. It is the prayer of Faith, the realisation of the Unity with the all. The expansion of ourself into the mysteries of Creation. When the Artist tunes in and vibrates to the greater Consciousness spread out throughout the Infinite recesses of the Universe. And the Echoes of the Harmony of Consciousness all pervading passing from the subjective into the objective. These greater Forces - The greater artists - Seers contact and become the channels for these Higher Forces. To interpret them and explain them and in this lies the service, the Supreme Worship of that which we call God and the Men who reach the Highest are called geniuses, Saints Seers and we look up to them and they Truly are the Gods of this Earth.

40) True Happiness can neither be bought, nor transferred to another individual.
There are so many relative concepts of happiness, but the True, Greater Meaning of this state is a state of illumination which comes from within and which can be attained only through one's own Effort. Happiness is a state of fulfillment and only Self-Realisation can give us a lasting sense of fulfillment.

41) It is our Inner attitude which is the key to our

twenty five is on reverse!

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For pursuing and searching for Beauty we but follow the Path laid down by Evolution. Deep, within Man's heart, the forces of Evolution are moving, if we but listen attentively to these cosmic whispers we shall know the Path and shall discern the goal towards which nature moves.

45) It is always a wonder to ponder over the marvellous accomplishments of Greece. One could say with a measure of Truth that the Greeks learned from Egyptian examples. And they logically developed the heritage left by Egypt. In that we may see an illustration of how important it is to begin with good examples. The theory that good examples are all important is correct, but only to a point. The Romans had not carried any further the marvellous heritage of ancient Greece. Only Italy during its renaissance went in some ways beyond ancient Greece. Hers it is a combination of Race and Tradition and Heritage. Where did the Greeks come from? Where was that advanced Race nurtured and how did it come to settle in what we now call Greece? That quick, phenomenal efflorescence must have surely been the result of ages of building up and laying the foundations.

46) The mastery of a subject gives us its synthesis, we can visualise the whole and we think in terms of the whole as related to its parts. When we describe or picture any of its parts we think of them as part of the whole and that grasp of the whole gives us its synthesis. And this synthesis is the key of all great art.

Page 25 overleaf

feelings and Emotions. Emotions and feelings are either sublimated to a higher state when the very nature of these feelings is changed or if we let Emotions control us we must eventually succumb to them. The mastery of ourselves is the natural course of man's development and this mastery calls for the control of the primary Elementary Reactions.

42) It is always useful to review one's work and look at it with refreshed eyes.
It is very useful to look at our old drawings, ~~of~~ paintings and studies.
Often reproductions in black and white can help us to see some of our mistakes in design or composition. By comparing our former work to our present approach and technique we can measure the degree of our growth and accomplishments.
There is no ideal high enough for us to place before ourselves as our goal. And by careful comparison and study we can shorten our path.
A painting which has not been seen for years may either appear to us as very unsatisfactory or it may appear in a new light full of unexpected and unsuspected virtues.
Usually we can see its defects and our reaction is a certain measure to our own advance.

43) The rendering of the synthesis of our impression is the measure of our mastery over a particular mode of expression. The complete rounded out syn-thesis which includes all our reactions, emotions, thoughts and associations is the seal of a master. Only inner growth can unfold a harmonious balance of all the constituent parts.

44) The surest, simplest path is the Path of Beauty.

Seen
27.4.65
S.R.

58

Book No. 4.

25th July 1952

Continued from - Book No. 3.

" ART AND LIFE "

8th August 1952.

By

Svetoslav Roerich.

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57. Again as it has come about many times before, there must come the re-discovery of spirit in Man. This re-discovery will find its embodiment in art and new art will come, great and glorious. The new vistas discovered will awaken man to new concepts, a new wealth of impressions will enter our everyday life and enrich our rendering of it. How true it is and how true it shall always be that the realm of the ~~Spirit,~~ the ~~our~~ goal of our ascent alone can give us the highest inspiration and out of the throes of our everyday life we rise into a new world, vast and beautiful, rich and all-containing. Our thoughts will expand and new hope will come to us. We shall suddenly become again aware of our true heritage, our true selves. And then, only then art will come in a new ~~R~~enaissance, full of new ~~B~~eauty and ~~P~~ower.

58. The recognition of an ~~a~~rtist comes as a discovery and the period of time which it lasts is measured by a multitude of factors. Usually whenever there was an early recognition the wave of novelty would spend itself after a decade or so and after the particular circles and strata of society which would be interested in this particular art would become saturated, tired so to say and turn to new artists. Of course often countries take it up in turn, but in one particular country the height of interest cannot be maintained indefinitely. Of course if an artist makes very rapid progress or changes his style and mode of expression, interest does survive for a very long time. But then it often becomes a kind of accepted recognition of merit and the works of art of the particular artist are viewed in direct relation to his reputation and fame.

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~~59.~~ It is seldom indeed for a man who knows art to have sufficient means to acquire what he likes to have and as he likes it.

Usually money - the purchasing power is in the hands of people who know or understand very little and must rely upon others when making purchases. This in itself is not a very happy situation and it has given rise in France to the saying that "the price of a picture depends upon the nail on which it hangs."

The greatest master-piece will be passed unnoticed if not properly advertised while a very mediocre painting in a beautiful frame and ~~under~~ WITH proper ~~circumstances~~ introduction will fetch an unjustifiable price. "Paintings are sold not bought" is another proverb, which is very true. And that is why proper business organisations for the sale of paintings must be encouraged. Dealers have built up many an artist and helped to disseminate a vast number of most important works of art, as well as stimulated the interest in many circles.

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~~60.~~ Some circles maintain that dealers are not really needed and artists must contact the patrons of art through some co-operatives or organisation of artists. Though there can be no doubt that such organisations are most desirable, they will seldom fulfill the place of a dealer who is to a great extent activated by the motive of gain and is always very alert and enterprising. A dealer builds up the market and that in itself is a most important and difficult job.

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~~61.~~ To build up a market is like making people conscious of something they need and want and something they must have. But of course there must be ~~an innate~~ already tendency towards art, it would be futile to ~~cultivate a negative community~~ cultivate a negative community

61

futile to cultivate a negative community. Or at least it may take many generations to bring about the change. When one considers that in Europe to collect art is the proper occupation for an Enlightened and Socially minded individual, it becomes clear that it is this awareness of art which produces great art. Great art springs from Encouragement and if great art is to be built up it must be provided with the proper foundations. The exalted positions held by artists in countries which encouraged and produced great art are illustrative of the common recognition of the importance of art.

The artist is the man who interprets the National genius and as such is of the utmost and greatest necessity to a Nation, ~~a People~~ and to the Peopee.

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~~62.~~ To harmonise and perfect our character we must surround ourselves ~~by~~ with Beauty, we must think of the Beautiful and become aware and conscious of Beauty in all and every domain of our ~~life~~.

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~~63.~~ Only when we become regenerated in the service of the Beautiful can we understand the great words: "Beauty will save the World".

63
~~64.~~ The practice of art must be made attractive to appeal to people in order to recruit to its ranks progressive, clever and well educated young men and women.

It is a well known fact that if a profession or occupation is made remunerative and ~~it~~ is made to carry glamour and public recognition, promising security it will invariably attract the more progressive elements of Society. Whenever we can select from a

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larger number of entries the chances of a higher level are usually much greater.

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65. We must try to learn as much as possible about the various schools of art. The arts are the mirrors which are the most correct interpretation and reflection of the people who have produced them. We can understand many characteristics which may hitherto escaped us and find and learn new approaches.

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66. It is the art of the people which is always their true expression. It is always true. Folk art in all its manifold ramifications is the correct key to the people who have evolved it. And so it is with the great art, for in true and great art the Man was also True to himself because he was sincere. Genius is sincere. It is only the mediocre art which is not True, and that is why it is mediocre and will not find a response over a period of years.

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23-8-52.

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67. Great art is True because it is itself, nothing else. While mediocrity tries to be something else and so is not sincere. We must always try to reach out for the best. Falsehood is contageous and envelopes us by its nature of unreality, Like an insidious mirage. Folk art is sincere because it comes from a True source. It has the clarity of an uncontaminated and unsophisticated faith. There can be no fire of genius where the fuel has been dampened by falsehood. Let us cultivate that sincerity it will help us both to understand and express ourselves. And if we direct our thoughts towards the beautiful we shall already elevate ourselves, because True Beauty is a Harmony of Truth.

67 63

68. How often it has happened that artists died without leaving us any records of their own particular philosophy of Art, their theories, their technique and discoveries. How often years later men have ~~vied~~ tried in vain to reconstruct these precious scattered bits of data and have often erred for want of material. Very often wrong motives have been ascribed to these men, who could not any more correct the errors. I always felt that it would be most necessary to record the views of Contemporary Masters while they lived among us, so as to understand better their approach and their vision. ~~A True~~ an Artist, while he is alive can throw light on so many problems within his own creative expression, which otherwise would remain unsolvable and we would never perhaps understand the vision of the Artist towards which he was advancing through the medium of his art. That vision, yet uncaptured ~~perhaps,~~ by the Artist, yet living nevertheless for him in the far recesses of his imagination, can sometimes be summarised in words even before it ~~will~~ can be solved as an expression of Art.

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69. Thus I feel a record must be made of an artist's views on Art, his Theories, problems, approaches, in other words all the manifold expressions only known to the artist himself. If we have a record of that type we may be able to appreciate better his painting and work. It is not often that a painter was also a good writer or speaker. Very often the habit to think in terms of images and scenes sequences makes it difficult to translate these thoughts into words.

~~70.~~ Let us remember that the various manifestations of human genius are just the wayside signs of the

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71. Evolutionary Trends. The examples held out to mankind by the Greater Law and Forces of the Path to follow, of the road to Tread. It is through these flashes of the Higher Forces in Man that Man reminds himself of his own Greater Nature, his ultimate Patrimony. The Legends of the Divine Teachers all remind us of the impulses given to early races by great men, who set the examples to be followed by succeeding generations. In Art - great examples produce great Art, and the periods of the so called Rennaissance are periods of rediscovery of Classical, Heroic Traditions. That is why it is so important always to keep before the eyes of the younger generation Beautiful examples of Man's past achievements - Past and Present, if such they be.

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71. Arts are a great Unifying force. They inter-penetrate and are a bond between various stratae of Society and the most remote nations. Art is the True symbol of a nation, through art we can readily understand and interpret the aspirations and achievements of a Race. Once all barriers, which divide Mankind into units of hatred are removed, the new co-operation and mutual understanding will give us unthought of prosperity. Instead of the fear of outer enemies and agression we shall be able to turn our vigilance against the innermost Internal Enemies of Mankind, Greed, Jealousy, Hatreds, Ignorance. Whether Humanity can reach that stage or whether it is doomed to go through the most destructive cataclysms of its own making, the Forces of Good must try and spread the Gospel of Culture and Tolerance and Art in all its manifold manifestations is that precious medium of understanding, the most direct, the most

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simple. It carries within its folds the deepest sentiments, hopes, aspirations and genius of the people and like Truth it finds a direct response in others.

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70 1-9-52.

72. Since in all great achievements of Mankind, Art belongs to the Individual, It must be the genius of an Individual that will manifest its Light and give us a new Great Revelation and Interpretation of Life. To nurture that genius, to provide conditions which will develope and build it up, is the task before every Enlightened Society and every Civilised Government. Public must be mobilised to support the Creative Life of a Country. By maintaining that first we must raise the level of the people and then think of Art, we slander against, the poorer classes, because it is precisely in the countryside among the peasants that we still find a greater appreciation of beauty and understanding of the beautiful. The poor people have a natural inborn urge to use decorative motifs and ornaments, in their dress, ceremonies, and dwellings, to compose songs, play the flute and other instruments, dance and stage Dramas and plays, and we owe it to them, to maintain their natural expression of creative genius and make it possible for them to see and partake of the better Art and receive the training for further development.

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73. Food, clothing and shelter are the three requisites, the three basic foundations of our Life. But the thousand and one other requisites of our Civilisation, are they all so over-important as to exclude Art and push it into the back rows of luxury commodities?

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Is Gold less of a Luxury than Art. Are the thousands of workers utilised in the mining and refining of the metal performing a more important function in the life of a country than the people dedicated to the cause of Art? There is a ready market for Gold. True, but what are the basic foundations for this demand and the ultimate functions of Gold? Retrieved from Mines often of enormous depth, refined and re-buried again in another country and in another soil. A medium of Exchange, a source of reckoning, but is it so absolutely vital, so absolutely indispensable to the well being of Humanity? Suppose the Gold were was to disappear, would the World and its Life suffer a terrible destruction and catastrophy? Certainly not. It would hardly affect the average man. But that which elevates our spirit, that which builds our Culture and developes and refines our Minds, our Hearts and often gives us new understanding and happiness, that which is and becomes part of our Nature or an integral part of ourselves, that surely must be the real Treasure, the real common bond of for all people, something which transcends the every day and leads us into the future. This These are is the true riches, the This is the true prosperity, the lasting supreme Treasure of Humanity.

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72 74 The outward facilities offered to us by civilisation, such as the general speeding up of our communications - by all and every means, do not by themselves make us any better, no more than money as such, can make a man better. On the contrary the rapid circulation of Evil which predominates in our general life often leads to a corresponding weakening of the good. Like all young life, the beginning of good must be protected from all stifling influences of ignorance. The tender shoots must be protected from the

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ravaging attacks of Locust, but they will withstand the attacks when fully developed.

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75. Will humanity succeed in bridging the ~~dreadful~~ abysmal hiatus which now separates the various countries? Will humanity ~~f~~ succeed in preventing the ~~all the~~ catastrophy which it clearly visualises, or will it be drawn into the vortex of the inevitable by the very force of retribution? So far Man has seldom learned his lessons, unless he was chastised by events so terrible and cruel as to leave him with no other choice, but to start de novo.

74
76. The great treasures of the Human Spirit seem to pale into insignificance before the apparent enormity of Man's achievements on this physical plane. Just as the best of pearls is out-shone in a heap of false diamonds, the true creator of everything, the Inner Man who is responsible for all these miraculous achievements of the present day science, the True Man is hardly spoken of and seldom even recognised. His creations seem greater than him and being so elusive he may well not exist altogether. As a matter of fact the concept of Spirit has become a sort of anachronism with hardly any place in the fast moving piebald kaleidoscope of modern life. As I have written many years ago: "How out of place, pale and inconspicuous seems the full moon over the brilliantly ~~lanes of a~~ glittering Broadway. And yet when all will be said and done it will be the same Moon in all its glory lighting up the tangled ruins of what was a glorious achievement of Modern Civilised Society."

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77. Great Art leads us towards the True values of Life. Man's ignorance makes him believe that by multiplying the material benefits of Life we actually become

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better and solve all immediate problems. We know well that wealth without the guiding light of wisdom and goodness becomes a menace just as intellect without the light of the higher man will not make a man better. Art devoid of the higher spark can be decorative, illustrative, but it will lack the quality of inspiration, it will lack longevity and will not move people. But the magic of great art lies in its own living quality, its own individual life which makes us would be actors in the mystery of its own life. The magic exerted by great works of art is the magic of a greater realisation, greater consummation and greater experience. Where the longer we are under this particular influence the greater our fascination and appreciation, as we discover greater vistas and new meanings.

76
78. When an artist creates, he creates out of his own inner resources. He deals and struggles with no one but himself. Art is a personal Triumph and the means at the disposal of an artist remain pretty well the same as those of ~~centuries~~ millenniums ago. And the artist who evokes and creates beauty is like the great benefactors of mankind by bringing beauty into our life and teaching people to see beauty and incorporate it into their lives.

77
79. By becoming conscious of the beautiful we change our attitude towards our former concepts and habits. We see beauty in those domains of life where we formerly did not even suspect it to be found. We begin to be conscious of new vistas and new meanings and we learn to discard the ugly and surround ourselves by the beautiful. A man whose heart and eyes are closed to beauty can never be a

great reformer and his words will never live, as a great revelation. If Beauty is Truth and Truth is Beauty then we have a ready measure which can never err and mislead us.

78
~~80.~~ If Life, through such Effort and Pains searches for the Beautiful, if all the struggles, labours and heartaches are undertaken for the sake of creating a more perfect Type, more harmonious proportions, a greater and more perfect balance of the ~~Elements~~ components, then is it not for us - beings endowed with consciousness, who see it all around us to strive and accelerate the efforts of the Evolutionary forces? Those who do, those who bring beauty into our Life and open our eyes to greater and ever greater Beauty are indeed blessed - they contribute to the great task of evolving a more perfect Humanity, creating a more perfect Life.

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~~81.~~ Not until Man re-discovers himself can humanity hope to solve the staggering problems which face Mankind. Countries ranged against each other, animated and driven by suspicion and hatred, countries refusing to see the Light of co-operation and goodwill. Armaments piled up high only useful as instruments of destruction and useless in Peace. When one feels the abyss of Man's misunderstanding and error and when one knows that Man alone can pull himself out of this abyss, how one wishes to find a way to awaken Man's heart, wherein lies the secret of True co-operation.

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~~82.~~ And suppose one set out on a journey and a swollen river barred one's progress; should one disregard-

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ing one's safety ford the stream at the point one meets it, or should one look for a shallow place where one could cross without any danger to one's Life? In the course of our Life there are events which can be compared to the loosened Elements of a swollen river, to try to face them without discrimination would be courting certain disaster and that fearlessness would amount to foolishness, as there are natural circumstances which must be fatal to one and the certainty of this cannot but enhance one's foolishness in facing them.

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~~83.~~ As the serpent curves in his progress, so must Man avoid the points which will impede his progress, and which would either be Unsurmountable if found face to face or would destroy the Man in his progress. The Serpent was chosen as the symbol of Wisdom. There are many attributes that endow him for that comparison. The Wise Man passes through Life noiselessly, avoiding all Unsurmountable obstacles, because he knows that Time and the flow of events will never permit for any set of conditions to remain for any length of time and by by-passing them Man leaves them far behind.

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~~84.~~ And in this lies the discrimination of the Wise Man. He knows that a swollen stream at its narrowest is the most dangerous and the same stream at its widest point the easiest to ford. He knows which events are unsurmountable and at which particular point and he knows that there where they appear most menacing they are easy to face and to overcome.

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85. Attachments to the outward forms of Life spring up quite imperceptibly and gradually they shut out our awareness of the Higher meanings of Existence and hold us fast within the ever increasing coils of our own weaknesses. It is for this reason that we must recapitulate and take stock of our progress and thoughts. This is most necessary at all periods of our Life. So as to free ourselves mentally of all the superfluous bonds of Life, and give more Time to the development and cultivation of the Inner Man.

~~Read please :~~
2nd Novr. 1952.

84

86. What is that regeneration and what is that Life conferred upon us by the Holy Ghost? What does it do to a Man, how does it affect him? This Regeneration is a complete change in the substance of a Man wrought by the Fire of his own aspiration. When the lower energies burn up the lower gross substances of Man's Nature and are blended or drawn into the higher self. This Transmutation has been described by Alchemists in their numerous Treatise. There is a physical as well as spiritual Transmutation and the ardent glow of our Devotion is the ~~Sunet~~ Secret fire, the Athanor of the Alchemists. And just as for their physical operations the fire must be continuous and the operation fails if the fire was to go out, So also with the Higher Spiritual Transmutations. There can be no break, no retracing of one's steps, because the physico-spiritual processes once put into operation must be continued without a break.

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87. The quickening of the Elements can be compared in a way to the incubation of an Egg. Once the continuity is broken the process is arrested and cannot be

started de novo. It is the same with the development of certain Nerves which begin to develop under certain conditions.

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88. These nerves are the central spinal nerves and certain others. We may maintain this only as a reason why the continuity of effort was considered essential and why the Alchemists have written so much on this point. Our physical body offers us just so much for this our life on this plane. We cannot expect miracles (though "miracles" do happen.) Once some part of our body is lost or in some way damaged it cannot be easily restored. Hence we must carefully listen to the advice given by those who have progressed far, far beyond the average level of Mankind.

87
89. It shall be very difficult to collect our mind once it acquires the habit of straying. With years our physical body becomes much less pliable and it is much more difficult to make it follow new grooves. Our faculties become less alert, our reactions slower and we have a much more difficult time to overcome some impediment. In that, like in so many other things, there is no better time than now. And every delay only postpones and makes the task proportionately more difficult.
He who thinks that tomorrow will be an easier time, is gravely mistaken. There is never a better time than now.

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90. Only by raising our own state and rate of vibrations can we expect to contact other intelligences provided we are ready to receive, to tune in and deserve.

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Most people think that by leading a virtuous life Man places other forces under some sort of an obligation to himself. As if something becomes due to him. As if Something must and can be rightfully expected. This selfish fallacy is born of a perverted acknowledgement of the fact that a virtuous life is praise-worthy. It is a selfish and ignorant attitude of those who expect to gain from every little effort they make.

89
91. Self-cultivation is the most difficult, the most arduous and exacting task we can undertake. Yet, it is the one task which bestows on us countless blessings, undreamed of in the wildest flights of our imagination. What are these blessings? What are these achievements? They are the blossoming forth of our inner powers, hidden deep beneath the accumulation of outward dross. The liberation of Self, - the overcoming of all the apparent obstacles towards an integrated, perfectly balanced individuality. The road to Happiness, through Inner Joy, which comes with our Liberation. - When the physical aspect of Life, gradually loses its significance or attraction and a new aspect, Rich, and Glorious becomes apparent.

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92. This other plane or New World is so grand in its purport that the first, initial vistas even, make us forget completely the former surroundings of our Life. This greater Plane is our heritage, when we can raise ourselves beyond and above our present state of Existence.
How many of us try to shape their destinies by becoming higher type of Men? How many hours or

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even minutes every day are spent in this endeavour? And yet a sustained Effort would bring about a quick result. At least we would discern the New Light and it would lead us to ever greater Heights.

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93. Few people can detach themselves sufficiently from their surroundings to make a lasting effort possible. No matter how difficult may be life to them and no matter how rigorous may be the price that Life exacts from them, yet strangely enough they find it easier to fall into the old familiar grooves than to follow new Paths and rebuild their selves and Modes of Life.

92
94. The habit of working for some sort of gain, whether fame, money, position, etc., etc., makes man almost incapable to work for some intangible results.
All the interest, ardour, and perseverance fail when day after day, year after year, we must work without a visible, practical goal. And this is true not only of uneducated people, but also of the so called highly accomplished members of our society. Now, when we are nearing the outer limits of our physical material progress, when we have learned how to disassociate matter and to fly faster than sound - When Man holds in his hands terrible keys to mass destruction, when he has actually looked into infinity and hopes to take a flight into the Interstellar Spaces, still the consciousness of his spiritual background and the true Foundation of Life - ~~strongly~~ Strangely evade him or rather he fails to take any notice of these fundamentals.

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95. Knowledge of the physical world and the great inventions which resulted from our mastery of matter on this plane, belongs truly to a handful of men of advanced intellect. The results of this knowledge and the great discoveries and inventions, become the common property of all, Of all the advanced and not advanced. And into the hands of a vast multitude are given new facilities, inspite of them, so to say, and regardless of their level. Are these great discoveries sources of undisputable good or do they tend sometimes to out-strip the average level and create an artificial condition which must eventually produce a most unhealthy situation or growth. If we recognise that we must gradually educate children and give into their hands the knowledge of how to do things gradually, the same principle must apply to the large masses, of course in a qualified way, but still with a certain similarity.

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96. The sudden acceleration and apparent precipitation of scientific discoveries is but the natural result of a cycle in the Life of Humanity coming to a close. When the boderland of matter is being reached and the horizons extended into new states of matter. Yet, the state of Man's mind , his Mental attitude towards Life and his fellow beings has changed but little. We should only look at the drop of interest in the Humanistic sciences and we shall readily understand the trend of our present day Evolution. Civilisation which is supposed to emancipate Man of drudgery, long hours of hard work and toil seems to develop into a medicine worse than the disease. Inorder to facilitate something on the one hand our Mechanical Civilisation enslaves millions of men under the pretext of providing

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employment to the masses.
The three fundamentals of physical existence, food clothing and shelter seem to lag sadly behind and all the great achievements of Material Civilisations fall sadly behind in providing the fundamental necessities of Life.
The Race in armaments throughout the World, The building up of useless, utterly wasteful arsenals to enforce ideological superiority or maintain an evanescent independence - are these not the fruits of our Civilisation? Can they lead to a happy, comity of nations or nationalities? Like a gigantic Frankestein physical civilisation dectates its own terms. It cannot rest, because it needs no rest and into its becoming vortex it draws all who are carried along the Tide of our Modern Life.
And amidst the din and screech of our gigantic factories forging ever new tools to equip mankind, the interest in Humanistic studies and subjects wanes and the great goal of Civilisation - "Greater Leisure" recedes as a Practical Boon, because Leisure unless it is dedicated to the development of Man fines qualities and Nature, becomes a threat and Man begins to seeks entertainment as a pastime at all costs..

95
97. It is a problem for all to solve their own attitude and understanding of the Divine. The most important of our attitudes is the attitude of striving towards a great, lofty goal. This goal must be personal individual with everyone, but unless we have that thread of striving our Inner Self must wither away or retrograde.
Along the Path of Life, Humanity like a river flows along the channels of Evolutionary causation.
Our outward Civilisation with all its apparently wonderful achievements takes man away from himself,

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outside of himself and the True Man is no better whether he travels seven hundred miles an hour or only a hundred. Why is Art so important? Why are the Humanistic subjects so necessary? Because they deal with the culture of the Inner Man and in creating Beauty, the Artist cannot help but elevate himself, because any search of perfection in our creative expression is bound to have a deep influence on our Inner Self and personality. We become what we think, and by thinking the beautiful we raise ourselves to a higher state.

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98. The joy of creating something beautiful can be compared to the Higher Joys of Spiritual Contemplation, the difference is mainly in degrees. The elevation of our spirit while we draw upon the treasure house of Beauty is directly ~~professional~~ proportional to the degree of the Beautiful which we can reach. But since Beauty is a perfect harmony of certain elements and this harmony is the ultimate Evolutionary combination before Nature will again resolve this (would be perfect combination for a still more perfect solution, in perfect harmony and consonant with the Evolutionary changes of conditions. By realising the ultimates of Beauty we raise ourselves Evolutionary ahead of our time and conditions and live so to say attuned to higher and more advanced spheres and periods.

Bombay,
July 9th, 1953.

97
99. The joys of true Creativeness come from the Inborn impulse to create, to multiply, this inner impulse can be of any degree and can reach out into any sphere. When we think of Beauty, when we create beauty, we project our conscious

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perception and intuitive responses into the Realm of greater Perfection, Greater Harmony. We become participants of a more advanced state of Evolution and we try to re-create our intuition and visions. The very striving towards the Beautiful has a profound effect on our Inner and Outer Selves. It is comparable to the silent prayers when our Spirit rises on its own unfolding wings of terrestrial energy into the Higher Realms of Existence, the Greater Mysteries of Life, the Greater Consciousness. To raise ourselves to these Higher Realms constitutes the secret of all initiations.

The cultivation of the Beautiful, the search of greater Perfection, greater Balance, Harmony, is a short cut to the Higher Realms.

9th July '53.

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100. Let us try to be good, let us try to cultivate a kindly attitude and a warm understanding heart. All Joys and Happiness come from within. It is our attitude which determines whether we are happy or unhappy, but by being kindly, by giving out the positive current of sympathy and understanding we build a happy aura full of positive elements around ourselves.