Book II

1951

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Dr. Svetoslav Roerich 's

THOUGHTS

on

LIFE AND ART.

TATGUNNI ESTATE

BANGALORE.

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Vijaya Dasami.

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 combinations. The Search of the Beautiful in Love 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 parts, 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, their guiding and helpings on the road to more perfect combinations. Where can we find these approaches to Beauty, how become aware of the Elements of Beauty in our life? All Great Art, Great Thought is the Quest of Beauty in all its manifold Manifestations and by Studying the Works of the 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.

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2) Leonardo da Vinci and Michael Angelo. Their names shine with the radiance of quite a Special Glory. It is the Glory of the Great Fulfillment, the Culmination of a Long line of Outstanding Artists and of a Great Epoch. How Marvellous to us to think of Man and his achievements,

and nowhere can we find a more shining Example. These two Men have left a wondrous record of Achievement. The rugged Grandeur of Michael Angelo, His Supreme Master of Form, His conflict of [Verse] Shapes and Lines, Battle Evaluations struggle from within and Spreading into Tremendous Harmonies of manifested Agglomerations of Human Bodies. The Symbols of His Great Vision of the Primeval Evolutionary Struggle of Man perfected Humanity.

His Master of Form, a great Designer and Architect of the Earth pole so to say of the Divine Genius of Leonardo, Whose greatness as a man perhaps Even greater than that of his achievements in Art. The Marvellous penetration of His Great Eye into the Causes of Events Phenomena, his preoccupation with the Inner Significance of Things and his grasp of Natural facts Made him a great Seer, A Seer who was in complete and direct accord and contact with the Inner Lead of Nature.

His Search of the Beau Gospel
so marvellously crystallized
in the Last Supper, the Mona
Lisa, the Madonna of the
[rocks] of the Madonna and
S.S. Anne revealed in him
the true Master Artificer
of Nature. The Grand and
at the same time Intimate
approach to the Approach
of a Philosophy, who knows
fully the true significance
of the Subjects portrayed.
Every line, Every detail
bears a testimony of a
complete realization and
the Marvellous Nobility of

Leonardo's Great Spirit. —
And by contemplating the
Works of these two great
Men. The Morality, Conduct
of the Artist, Human
form and its Significance
and the Sublime Inner
Beauty and realization
of the Artist; we realize
to what height Man can
rise and how truely
Wonderful are the Powers
which lie within Man if
only he would educate to the
to his Ideal.

3)

The mysticism [Clairvoyance] of
Leonardo da Vinci was his

great contribution to our knowledge of art to approximate the elusive quality of life. This new approach gave the art of Lando Suggieri and the art of Leo Steinitz, had as it basis the full knowledge of the limitations of a two dimensional interpretation of life. By letting any imagination come into play, the spectator became his own creator. His own inner impulses stimulated by suggestion began to live and though the plane of the painting can't be changed

world. Life - with it ever changing moods and attitudes can never be impressed in a two dimensional interpretation without loosing its own most precious quality. The quality of change - movement. The more carefully the details are rendered, the more lifeless they become, the more deprived of its lines, its movement. And that is basic quality which appears whenever all details are carefully erased and it 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 destined to give us the key to Life's secrets, just as he was able to solve many a problem in other fields of thought, natural History, Engineering, Music & That Elusive [Laughing] charm of the Mona Lisa. Yes it was the Elements of Life - which resides in that [problem?] The peculiar Smile and the Lazy background Leading Your Eye away in a strange inobtrusive way, Ever present - Yet only an accompaniment Subtle and Elusive, like Mona Lisa's Smile.

4/ To capture Life is one of the greatest accomplishments of Art. This vital, all pervading Elusive quality, fleeting and yet all present, because like all movement Visible music Its quality can be rendered only through a synthesis of all the components Pack. Colour has a great potential power to impart a sensation of Life. A line must & not be static, but suggest an undefined outline, The three dimensional depth so important to [dwell] our imagination and pass it

sion into the picture. All
this and so many other important
factors will help to help the
illusion of Life.
Supposed definition - suggestion
is more important. It is known
that the finished, continuous
outline is so basic and stage
very [decorative] and important
for certain type of work
cannot contribute to the
illusion of Life by the very
quality of finish which
it has. The surface of a
painting is also important
as this 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 as 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. —
Fine tones are colours that actually

ful Art. A drawing or painting
had wonderful will never
have the Effect of Life.
Work & will convey of
colour is added to it.
Delacroix wrote about the
mysterious power of colour.
And Colour is not applied
in Therapy.

Michelangelo 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 mood was their Expression
The Truths of ages long past
cannot be True today because
they are not our Expression it
cannot portray or reflect
our Life. True Art, Does
Art get its Truth in itself.
To pretend to be something
that we are not is like
using the language of days
bygone. An ancient language
however great will remain
a dead language, a
classical means of Expression,
but it cannot be artificially
resurrected.

Art as the synthesis of a
Particular Expression at any
particular Historic period.
And just as Historic periods
cannot be resurrected, so
also with art. We can only
use the lessons of the past and
the achievement, which will
serve us as a start to
still greater discoveries
and greater means for Self-Expression.
If only today some new
pigments or materials were
discovered 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
Substantary because they
are not stable. The change
of tone on drying, as well
as the tenderness of the
Tertiary besides other difficulties
name of Tempera a very
very difficult medium of
painting. The beauty of tones

to the greatest advantage. The
Colours in tempera are
first of all to a great
Lightness 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
seeing quality, on which
vibrations Emmitted by
them attracted some sort of a
Lizard 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 fixative dries not
gone of it can't deal mans.
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 the
Quality of tone & the
Lowness of the colours.
Landscapes in tempera can
achieve a rare elegance
of quality and Lightness.
The same landscape in oil
would look dour 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 for 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 if 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 permanent 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. Thus substances natural together. The Egg tempera paints we of the Yolk (of an white Egg and was widely used in Byzantium, Italy and Russia. The frescoes at Ajanta were not true frescoes 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 the. In other words it shall contribute out of its own limitations, so to say to the expression of ideas and design. Good Tone scales or [faults] of the expression will develope more well can be well rendered on the pastel 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 [accon] of air or vibrations. Any type of fixing will immediately change the tonalities and [accon] the marvelous blending of the shades. The exact scale of the tones that we have in it, the relative stability of tones, (except for a unforeseen [accon]) moves it a favourite medium where exact scale is required. The pencils of the finest shadings and treatments, but it is not an easy medium to use to have it look beautiful. The tones in oil are not beautiful in themselves compared to the original pigment

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8) The Tempera which is issued by myself and was used by my Father is based upon the use of the minimum of binding material, leaving the pigment as fine, as possible. One can wash the pigment by pouring cold water over it, but one should not rub it in a wet state. It is not an easy medium. It changes its tendency to a most bright state and the wet to dry change is not uniform in all the pigments, some undergoing great change from others. It must be carefully learnt in mind.

And only practice will teach one to read the exact degrees of change. One can also paint in the wet, but the final effect will be somewhat flat for no matter how many gradations of [layers] of pigment may be used, Washes can be used to a great advantage, but one must prepare the under painting, the principle being sometimes to glaze the glazes used in oil. One must also remember that tempera applied thick for a tint dries very much darker than it appears when wet. A fine linen canvas with well sized, but even grain is the best to use. —

It permits the brilliancy of pigments and gives a much richer effect. The luminosity of skies can only be achieved in Tempera. The pure hue of pigments and their contrasts are alone capable to give us some idea of light.—
Tempera is very difficult for the treatment of the body or flesh. The fine shades which can only be applied in the wet, like in fresco painting must necessarily be left to dry before we fully know their tidal effect. And since when 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, so very difficult to match the pigment which have set, unless we may have some ready mixed pigment left over, a practice which was used by fresco painters of the past.

9/ The method in painting used by us is usually according to a pattern. The unprepared linen canvass 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 pencilling is laid on in highlights. The highlights all pencilled on with, as fluid strokes of the hand as possible. Then the washes are put on or rather poured over while the pencilling is in a liquid position. Sometimes a greater freedom to canvas may be made wet and the while pencilling is fixed with wax lacquer in simple key highlights.

The weaken of the canvas permits a much greater fluidity of the stroke and can also help to distribute the pigment. Wax lacquer brushes are less freedom to mould and work over the design, change and arrange and re-arrange. While impossible with a dry canvas a quite long work is quite successfully accomplished. After the pencilling and design has been placed the painting is left to dry, to receive next its first wash. Whilst work the underpainting will stand as the finish first the

underpainting after it has become dry and work it for shapes and texture.—

10/ Rare washes and Rich working over the gradually Enriched surface helps to give a three dimensional quality to the surface it self, as the Eye penetrates into the succesive layers of pigment and follows the superimposed shapes. The wet surface vibrates with a multitude of Localities. Each conforming 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 pasted surface. By observing nature in all the myriad of Effect 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 visualize any mental Image of a painting in Exactly the same Terms as if Translated into actual pigment and design.—

The peculiarities of pastels, 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 waters to sink others to swim at the surface. When they separate in layers. All the 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. Tintoret like all Venetians he worked in glazes and had a very orderly method of consecutive stages in his work in a painting, towards his late 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 passages to dry thoroughly before working over. Tintoretto But as his Certainty and Experience grew he used as many real Technical combinations,

abrd at times became almost
impressionistic. [Sargent]
used to say that a beautiful
painting may be the result
of any technique or even
none at all. And that
in a great painting all the
component parts of the
painting are fully harmony
perfectly condensed and
harmonised. A beautiful
(due) composition, colouring and
design must have preference
over mere technical
virtuosity or the affectation
of paint. Just as great
thought will be greater, even

if clumsily expressed, than empty,
meaningless sequences of words
however cunningly interwoven.
Magic of course the desired
Effect can be achieved only
through the perfect equilibrium
of all the component parts.

"

An artist must become the
master of the tools he is using,
the greater his mastery the
greater the fields 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 procedures

of the craft as part of their
contribution, their integral self.
The training of coordination
between mind, eye and hand
is the most difficult enterprise.
Transposition of the scene image
into the image to be reproduced,
visualized and projected
through the medium of the hand
on to a surface. - Transmuted
by any / every 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 assumed in us by the
particular image. The first
impression, the synthesis of
our first reaction to the scene
total of all our impressions, thoughts
and constructive
and the more unfamiliar
impression, which we must
to some not to loose subsequently,
when details often make us
forget the first reactions.
Thus an artist's impression is
not just the outer form, but a
selected rude of impressions, feelings
and / ideas which have been
aroused in the artist mind
while looking at the 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 deceive any Being great with the power of concentration. We must remember that an Artist must be infinitely more than just a reproducer of daily routine. That can be done by the camera with great Ease and Economy of Time. The true Artist is the interpreter, the creator. The daily forms are for him only Elements which he weaves into his fathers's eternity to Learn Inner Vision 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 in all the ages. The Interpretation of Life outside the Realm of Beauty as a very limited approach. It is the prophetic Vision, the mystical Spirit of the Artist which become the guiding influences of men, and Circumstances, Guide the Evolution of a given period. The Artists are of

brings forth for us the Great Prototypes of Beauty which have formed themselves in the Subjective. Beauty and 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 begets, beautiful, harmonious Thoughts. And it is simply impossible to Enumerate all the innumerable ways in which Beauty influences our Loves. Imperceptibly it Enters our hearts and kindles real Love to Human fires. And it lives like a presence, moulding our Thoughts and behaviour. The Secret of Beauty is the Secret of Evolutionary Trends and forces. Man Enables Himself in having with the current and becomes an active, positive force in Life.

13) Plato said: „By contemplating the beautiful we Elevate ourselves" While Dostoevsky said: „Beauty will

Save the World." An object of
Beauty must 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 of
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 seed
of 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, attuned 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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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
not will recognise the
Beautiful features.

Since a perfume when we may have a decided liking of some sort of perfume, but 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.

The 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 heaps up the lowest colour values of Life. Thus Life has it modes of Expression and Everyone recognises them as such. Nature ever tries to multiply and perfect her Work. The Greek's Balance and perfection we call Beauty.

15) An Artist must constantly Study and fill himself with

ped impressions, Enriching his store
of knowledge, broadening his horizons
and aquiring an ever greater
proficiency in his particular line.
An Artists progress as an Artist
is directly proportional to his
general development.
But who can deny that a man
who understands 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 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, Velazquez 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, inner meaning
and the scrupulous, detailed
finish and rendering of the
outer surfaces changed

to a much more sumemarized treatment, a synthesis of how the lines may, the many purpose and subjective realities play on Every Greater part. They led us into the mystery of their own approach and understanding and our immagination was stimulated just sufficiently to complete the own vision and verdict. Lafcadio once said: "The Greatest Art, is the Art of how to omit." The Other words to suppress all superfluous, and irrelevant details.

And 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, reflections and Especially associations with Judaism are Essential for any Artist. A great teacher furnishes us many a practical start but we may be Years to solve and overcome. These associations also lift us out of a possibly groove into which labor and the nascent facility of technique

often leads us. It may
unconscious following of
habit. When the outer means
begin to rule over the inner
vision and often carry
it up altogether.
Only by constant coordinated
study and development
of the whole man can
we ever 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 fully as possible the
mental picture of the work
as it will be when
finished.
If we can concentrate
sufficiently to hold before our
mental vision the image and
work upon it mentally we can
push it to such an extent
that the eventual working
of it will be a matter of
comparative ease. And
truly enough the screen 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 that has once having received the impetus our subconscious mind will combine & sift and suggest details and rearrangements. The complex laws of memory and association will produce often endlessly new combinations. The subjective field of vision, the depth of focus can be developed to a most wonderful degree.

The creative process, here the process of gestation, moulds and designs suggests and eliminates all to suit our command. We invoke our background of impressions &, the richer the process of our creative thinking shall be. But in Everything there must be a constant practice and steady and essential elimination of past impressions ideas.

17) There is a story that a chinese artist was once commanded by the Emperor to paint a painting. He was

given his 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 prepared his inks and colours with a fine delicate touch and completed the painting. — This little parable 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 develope the mental Power of holding an impression, and visual concentration. The visual memory is indispensable faculty for all Creative Artist. The training of an Artist must include the training of our Mental powers and faculties

In painting, where we must perfectly coordinate 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 outpowers and faculties. Thus Art and painting in particular, have a most wonderful value as an Educative and developing medium.

18). If a painting be 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 people's whims, always to shine in ever greater glory, as the crystallization of Man's genius; the symbol of Man's triumph, the Emblem of Hope and fulfillment. From within the fathomless recesses of limitless Space, plus and the noble 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 usefulness. There are no pigments bright Enough or luminous Enough to convey the brilliance of light. Yet Light is the most important problem to solve, the most illusive as well as the most difficult. Pure Colours like Gaugin 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 pigment can go as. But because of their 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 gamut,
the entire span of technical
development of the Two-
-dimensional Art. He has
had an uninterrupted, continuous
and glorious period of mastering
the technical difficulties
and exploring the possibilities
of design, pigment, problems
and all the allied component
facts which go to make up
a painting. In this respect it is
interesting to analyse his
techniques of the latter
period. When his entire

Rembrandt became suddenly expressive. We know well that he came to this through long years of experience. As if he suddenly realized that the most precious element of a painting - life - could not be represented, captured by a carefully furnished and completed technique. There is no parallel in the history of art, as known to us, of an artist having lived as long as Titian and having studied his studies of art as early as an early age. What 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 lived so many of the years of that period started his training as an artist 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 was rich and superb (then) in his Love-Time, his Themes, Compositions, Everything was great. — He was truely a great Painter. We cannot properly compare him with Leonardo, Leonardo was much the Greater Man. But Leonardo was more than a Painter, he was truely a Superior Man.

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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, literary form and style must be mastered by the writer. There are still so many problems which will be solved at some late date, problems of visual illusion, problems of suggestion. Problems of the interaction of pigments, colors and their influence on our emotions. There can be no doubt that the first impact, action upon us a painting has though is colour. Colour holds our attention and our personal living and predilection 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, tone 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 summarized 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 labels our attraction first. Beauty of Symphonies of colours, like Iridescent Species, like play of colours in a precious opal, in a rare flower, or the [iridescent,] metallic shades of a humming bird's heart or a butterfly's wing will always captivate us and will always evoke our admiration. And just as Nature Lovers fully appreciate 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 the 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 reactions of line, colour, plane in their 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 colliding 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 obscuration of some detail or outlines along the plane of the movement also helps. Then colour the stronger colours should be built up along the direction of the movement so as to successively attract our Eye in a certain

direction. Auxilliary movement lines are very helpful just as the leading out planes along the direction of movement can greatly increase the illusion. A line, quickly drawn, carries the impression of the quick movement. Then line is other type of composition lines running in three are more convincing as three line in a plane is an Elementary basic structure. But these 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 objects must move in the direction of it's motion while the direction of the background against which the objects moves must be opposite to these. Colors must, line 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
must 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 rhythm,
line and colour. The purely
technical aspect of painting
has not been exhausted by
has even used 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 stands off our World with
all conditions of Life in endless
flux, with the minds of people
in turmoil, with balance lost,
with insecurity and unbelief
as the symbols of the period
cannot be conducive to
Great manifestations of
revivals in the Arts, or
humanistic studies. There
Efflorescences will come again,
but later when the Entire
Wave of recumbence in has
swept the World and a new and

great Era will begin. when the Spiritual Values of Love will became 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 Values 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 evoque can be illustrated by the problem of Treating Lights 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 to 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 various colours
of the gradations of the
[illegible]city 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 Bronzen
Colour or bronzen shade,
and by building up a series
of Surfaces of bronzen colour
one can create an illusion of
Light. Tempera is by far the
best medium for the rendering
of Light. The highest and
lightest of colours, the Ease
with which bronzen colours or
shades can be placed upon the
canvass with subsequent washes
prove 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
Light as a colour it is lighter
White and the lightest of bronzen
yellows used over Each over in
bronzen colours achieve an Effect

of a semi Tillabing 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 bright 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 Ember of the Silhouette will be deep metallic blue. All the colours depending directly upon the Scheme used for the Source of Light and the complimentary reflex lights

24) In a tempera where one can make

a wonderful variety of known colour shades, one can also name one after 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 of course more or less the same as in oil where the underpainting is covered by a glaze to be again covered over by shades 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 depth 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 transparency 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 pass over it washes

of whatever colour we want to appear and after the washes are dry we paint again some clouds over the finishing already begun. After these clouds are dry and these rendered more true (they are never rendered to a rubbing in a wet state), one can again wash the surface of the painting wet and with a dry soft large brush work over the surface to pure and soften or blend the contours. By this means one can obtain a fine transparent effect of great depth. The underpainting will stand to some extent and soft gradations 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. 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 as 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 strong effect of the burnt in Tempera can be more varied, but because of the general [tones] of the colour as compared to oil the general tendency will be of a browner strokes. These browner strokes were much used in Oil by the Great 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 one Eye probes through the successive layers of strokes. And if the strokes be of different colour one can effect a remarkably rich effect. I have often designed and moulded the whole painting in monochrome first. Preferably with yellowish tints. The first stroke thing or layer would be over a wet Canvass 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 lay out 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, or dead, 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 one pours them over it
so prepared bed and after
this day one can begin to
paint in body colour,
moulding and working over
the various passages.——
The method given 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 Sargent used to say Bad first
paintings and Beautiful
paintings can result from
any one method or from no
method at all. It all depends
upon the Artist's personal
predilection, Rough cartoons
Short cuts are very often
useful in the beginning. —

26/ The art of Summarising an
Effect & 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
part revealed. To give that grasp
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 horizon 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 a tangible garb.
to step into the objective
from the subjective.
When we view a landscape
or any scene, there are so
many emotions and associations,
thoughts and Emotions which
are aroused by what we see
that in order to recast our
impressions we must correctly
analyse the impressions
evoked upon us by all the
numerous component influences
of the scene. The predominant
thought or Emotion will colour the
whole scene. The mere outer, physical
garb will be of only secondary
importance. But to cast
away all the unimportant
details and reveal only the
Emotions is one of the
most difficult problems to solve
one of the greatest lessons to learn.
Sayers used to say:
"The greatest art of all art
is the art of Love to omit."
The greater the Artist the
greater is his power of mental
Abstraction of the subject.

2

27) The power of observation has
to be Exercised constantly. One
must constantly study and learn
as the work of other Artists.
Works of Art of all nations and
all periods must be our guides
and our inspiration. The
rare 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 us to deal 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 then are the
limits of an Artist domain?
Nowhere, There can be no
Limits to an Artist's Reality
Just as there can be no limit
to a Philosophers perception
of the Secrets of Life and
of the Universal Forces —

28) The complexity of the trends of our contemporary life cannot but cast a reflection or rather a shadow upon the development and the style of Arts and Artists. The instability, the lack of honesty, vociferous ignorance, clothing itself in the skeleton of Modern insecurity, and the vicious circle of ballooning up a fundamentally unhealthy and unhappy set of circumstances. When words even rising prices, we are trying to produce better living conditions world all the working capital being locked up into armaments, armaments that can only destroy. Virtue - what chance has it got in a World divided against God 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, work about principles and efforts 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 cranny of the day and save us the worry of thinking.

Hard Work - the Base
of Every Art. Hard dedicated
Efforts and Self-forgetting
Study and practice. Often
unrecognized, unnoticed and
seldom if Ever helped for
many long years. Patient
need and Attention riveted
on 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 Enactment
and Upbuilment of any
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 have indeed to pray,
who Voluntarily and Joyfully
could say with all conviction
I have Enough - I want to
dedicate myself to my Inner
Culture. Life's chances
for the more Leisure we
have, the less desire we have
to Employ it constructively.
As if the Wings of Leisure
can only be born by Him
who has lofted it by hard Work.

2g) To analyse the principles of Beauty is just as difficult as to generalise on the qualities of an Infinity of nonsensation. But then do a Ballade, 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 the conditions may Exist. It is a natural human quality, since beauty is an evolutionary development, a natural sequence to a better set of combinations. Primarily Every nonsensation has a practical significance and meaning first of all. Even the human Face which has features designed to perform certain definite functions, it is only the proportion, 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 Eyesockets, but Eyebrows can be beautiful, still Ladies will go to great trouble pluckking 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 Glare of light. When Eyelashes have a fine curve are long and of suitable colour we call them beautiful. One may ask merely the question are the features of the human face the best possible combinations of best possible adaptation of the combinations. Who can answer, but undoubtedly some they are the outcome of a particular preadaptation 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 most 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 needed in the whole set up of Evolution may have at work for some particular purpose of its own.

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 characters 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 must [illegible]
act mirrors the tendencies of
Trends Social, political,
intellectual as well as Spiritual
Rythm and Harmony are Close
bound to our Emotions and
Inner Self: But in order
to assimilate them we must have
these Harmonies deep within
ourselves. We shall again
forgather one day amidst the
ruins of the outer material
Life and pain and Time.
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 Self,
the building up of our outer
Character and of our Higher Life.
It is the Same Eternal Truth
that rings in our Ears just
as Pythagoras proclaimed by the
Delphian Oracle: "Man know

Myself to the hidden 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 one remains a personal achievement work cannot be helped 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 are to some type of brushes to apply the paint with. But in our equipment for a point of view of technical training equal to the training of the Old Masters. Do we go back as apprentices to famous artists for the earliest years of our life? Do we grow up in the science 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 effort. 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 Good Taste Even
if clumsily Expressed, than
No Taste very cleverly
presented and camouflaged.
But we must likewise
agree that it is certainly
very desirable to have
Good Taste as Beautifully
Expressed, as that would
be the True measure of
a Great Work of Art.
Our modern Life with
its distractions and
artificial leisure
tends to Sweepefy the Very
Man and reduce Everything
to an attractive level of
well filled, but unproductive
Waste of precious Time.—
And often 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 this
reason precisely that in the
last 9 particular Years during
which Art was begun at
a very Early age, I moulded
our developing Several faculties
in the process of the Educational
Studies

32) To grasp the Essence of a Scene, a character, the true meaning, as well as the outer Essentials of a Landscape requires the Genius of a Great Artist. To resolve for its Elements an objective phenomenon and summarize all the component parts is a faculty that 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 act of the Synthesis. It cannot be achieved at once but 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 Physicists as Colonies of numbers carrying within themselves the most subtle, but potent influences, are the Species of present day Artist-philosophers. These forces have a haunting line.

2

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 most 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 Less Exist under the Vaults
of a Lofty Cathedral, while
it will Thrive in an Ugly den.
Beauty dissipates like Light
ugly Thoughts, the Waves of
Luminosity 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 Highly Life, strives towards
Luminosity, towards the Beautiful.
And the Artist who objectivises
for us Beauty prays to the
Highly Currents of Spheres
of Evolution

=

34) The greatest Lesson the 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 sea 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 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 Thoughts and
behaviours. A Word, a Sound
or something we have seen.
We are told 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 which
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 any
Everyday level, that something
is capable to lead on our
Thoughts and move us along
the Evolutionary path in other
words move 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 paces us
respond to higher vibrations,
more advanced combinations.
What plunged Ramanuchan

into Samadhi when he was a boy? The flights of fancy in the blue of the Sky. What wonderful Experiences and Inspirations were [Loaned] by the Great Pageants and Ceremonies. When Man would be lifted to new Heights and World partake of a New and Wonderous World.

35)

Thus let us all strive towards the Beautiful, but not as Something abstract and Unreal afar, but be 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 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 Homes, the rooms where we live, we must try to keep them as neat as 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 a sense of achievement. A very real sense for since the cultivation of ourselves is truly 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 depths of our own inner selves are sources of wonderful happiness. Listen we realize more and more that we

can dive deep into our own nature and discover of it with the help of early impressions the most marvellous Experiences. But in order to do so we must stifle the untuneful clamor 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 Life 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. The Joy of Creative Effort The Joy which Stirs the Soul of a Master Artist when he feels within his Soul the Just Great Element of a Work of Art. When the Veils of Genius Light Caps bathe Unseen Images and Harmonies of

Laurels and Colours. ——
When before the Skilled Gaze
of the Sacrosanct Creation
Dances its Mysterious Shape
and Sheds its own, new
Life into our own Dawning
World. The Joys of
Truth, Realisation and
Creativeness, They are
the Joys of all Great
Achievements and Especially
the Achievement of Self
Realisation. It Crowns
all Achievements
It is the Greatest.

—