Book III

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Dr. Svetoslav Roerich's

Thoughts on ART and LIFE.

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TATGUNNI ESTATE BANGALORE.

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1) Paintings can be Static, Dinamic or both. The mood depicted will be the determining factor, That will hold good both for Artist whose style and technique tends towards the Static, as well as for those whose approach and technique are Dinamic.
A Monumental, well defined Treatment of planes and lines will always give a more Static impression; while the indefinite, softened definitions and Dinamic 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

the personal predilections of the
colourist.
There is a peculiarity of the
so called doubled outline
or rather an outline of strokes
which has an Effect of doubling
itself.
Besides giving a quality of
relief, this also gives an Effect
of Lost and Placement.
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 Segment in
Movement appeals chosen.
Take for Example Flemish
primitifs. Their paintings
in spite of their amazing
technique and an Element
unbelievable craft appear static
and the same is true of Persian
and Indian Miniatures both
Mogul and Rajput. Yet, the
Chinese and also Japanese,
but Especially the Chinese
were fully aware of the dinamic
quality in art Strokes and Washes.
Take for Example any one a
glorious painting by Holbein
or by Clouet and Grand Angle
it is in its wonderful
impeccable touch and
Design, yet it will not
have the Spontaneous Life
of the Shrimp Girl by
Hogarth, by comparison
the Early Italian primitifs
when viewed next to a Correggio
or to the both permanent and
Dinamic paintings of Leonardo.

2) Fresco paintings because of their very nature tend towards the Static, monumental style, and Except the Frescoes by Michelangelo in the Sistine Chapel like 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, a simply a place of Love under various exhibitions and in different moods. —— The beautiful frescoes of Benozzo Gozzoli & Fra Angelico were like beautiful, decorative images, full of inspiring motifs, full of decorative repose and admirably suited to the decoration of a Wall surface. One's thoughts are uplifted and one's Esthetic feelings roused leaving as these paintings. The decorative ornamentation engaging the eye with the infinite richness of various designs & ornamentations. Like Soft lovely and music Frescoes Enrich us with their presence without making themselves overpowering. One can remain for long periods absorbed in the presence of a calm, paramount image filling us inobtrusively with its feeling of beauty and Repose.

Long Paintings surcharged with adornments and Love may become Tiresome, disturbing and as such unattainable.

Many Examples when one is
carefully Explored by them can
become very Inging. ——
Chinese painting can teach us
a great deal in them we have
Spacemen so delicately
Treated, that is so very
overpowering..

3)
The Master craftsmen and
Artists of China Thought
in Terms of their materials.
That unity of purpose and
Execution is the Hallmark
of True Art. As great
Carvers their carvings were
perfectly suited to the particular
Character of the material of
Land. The Shape, the composition
and markings of a Stone would
be fully incorporated into the finished
object fashioned from that particular
piece. The infinite ingenuity
of some of the carvers, their
resourcefulness and accomplishment
as Artists are truly wonderful.
We must face that Time was
of no consideration when Executing
some particularly intricate piece
so the True measure of an Artist,
Save the wonderful patterns
and porcelain, that beautiful
colour Schemes, Shapes and
textures. In Some of the Early
Songs of the Chou & Han dinasties
that a unique design full of
carefully designed ornament of
a the Later Songs of the
Wei Dinasty with its elongated
Dragons and beautiful Flame like
Haloes and Nimbuses.

Every thing bespeaks of a race which fully assimilated the principles of True Art.
If we have paintings as fine an almost rivalling rendering of some of the problems and withall a great technical accomplishment.
The Great Tibetan Tradition of Thangka that come from Eastern Tibet, the Kham province, is based on Chinese Tubelage and we see that the Chinese old Tradition produced a School which in turn produced the greatest paintings of Tibet so much so that Kham was a synonym of Great Art. The beauty of composition, design and colouring of the Kham paintings surpass all other Schools and they bear that unmistakable Seal of True art which is often lacking in the other paintings however rich in delicate, Composition and powerful Execution.

4) Style is a unified mode of Expression which Embodies the 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 people in a Collective sense or individually on a small 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 individualized
is the peoples approach to life,
& 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 reflected
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
embracing many smaller styles
overlapping each other.
Thus within the life of a country
we can distinguish the basic,
fundamental style of the
particular race or races in habiting
the given country and the many
cycles of styles that supervene
each other like the smaller
ripples on the mighty wave,
they being parts of the big wave.
Thus we may have the Chinese
style with all its subdivisions
that are never alien Chinese
or the Indian style which
in spite of all the local
variations in time and locality
fundamentally remain Indian.
And just as ideas merge into
each other, so do styles
gradually acquire the characteristics
of a neighbouring expression.

5) Gleaning of Styles, as evolved by a collective effort of thousands of individuals, the greater the accomplishment of these people, the greater, 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 students of Art and psychology.

In Art while the best of a man expresses itself; in Art work the true measure of an artist accomplishment the true characteristics of the individual and a nation together with their true accomplishments become revealed. When Elsa can we find a better a more comprehensive measure?

Art is not, as many want to believe a subtle cultivation of abstract virtues and an impractical waste of effort and time.

The arts are the magic skills which moulds our souls.

The Cultivation of Beauty & the Service of Life in Life's lofty quest for perfection.

We are concerned primarily with a more perfect, better, greater Man. Machine Civilization by giving us more leisure, more physical comforts and reducing our efforts, does not raise us better individuals, on the contrary it tends to produce a new type of cowardly

accomplished men of little virtue.
The true Cultivation of man
the Moulding of his Soul,
can only be accomplished
through Ethical, Esthetical
and Moral Training. And to
Arts take a most important
place in this training. —

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6) The arts save us out of the
sordid atmosphere of conflicts.
Conflicts both inner and outer.
They give us hope and radiance
harmony in our hearts.
The practice of Arts is of
the most importance not only
for its training in concentration
Co-ordination & observation,
but as a means of Exercise of
our creative abilities and
develope the most important
side of our Nature.
Arts are a prophilactic for the
ills of our Souls and have a
marked effect upon our physical
ailments.
Art are the best International
Medium of understanding, as
they created interest and
sympathy which were conducive
to friendships and formed new
ties. Trade and commerce
however important are on a
quite different plane, the plane
of necessity, the plane of
profit and livelihood.
The heads of a Nation reveals
itself best through Art
and the understanding formed
has a profound and lasting
potent. ———

7) The power 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 in The Praise They Give on
another plane in a different World
Tuned in to The Great Love Forces
which flow through Them. Just as
Every object has it centre of gravity,
so also every object has it
Harmony. But Sublime or
Harmony is instinctively felt
by an Artist or a person with
an developed Esthetic sense.
It is interesting that a really
beautiful face is usually
recognised at once by people
of the most diverse Races
and Even races. There is a
certain agreement on the subject.
It is because instinctively we recognise
an advanced development. —
Some girls when They are young have
boys, and what do we find? That
in The Early years boys are the
more important asset in any
person of the opposite sex, As we
have, intellectually and in
a worldly sense all sorts of petty
convictions begin to rule their
head, some of a very unfortunate
character. But as an illustration
of the inherent instinct in Man,
which is to produce a more perfect
physical type it is very useful
to study these inherent trends.
Among insects, as for instance
Butterflies the blotched blemish
will have the butterfly rejected
for purposes of mating. Thus we
see the tremendous power of this
basic instinct. —

8) Only a great actor can move the Characters he portrays live. Only a great artist can move the Characters & personages of his paintings or sculptures Express the living Emotions which animated them. To portray great Emotions, one must first & fully understand them, fully attune oneself to them and one must know Love. Unless an artist lives the parts he portrays, the Characters shall be dead & artificial, and will convey nothing, but display so many artistic Rules learned of Love. Where can we find the means to solve the problem of Love. Who can tell us where to acquire that mastery of Expression? Only within ourselves, Only our Dark Self can give us that knowledge into Love, that perfect attunement which moves us vibrate in an identical manner. The greater our knowledge, the greater will be the power of our Expressiveness, the more he shall convey and the greater the circle of people that it shall affect and influence.

9) When Rembrandt used to paint he would give the particular parts of Emotion he wanted to portray. He remembered what he laughs and felt softly his painting will speak for itself, it will convey its words & sounds and around it will convey and exhale enthusiasm.

In other words the Truth of feeling, can be only conveyed upon an Artist was himself living the past 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 Sographic 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 capacities 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 Identical of the Artist

thoughts and Emotions and the Power of his Evocation. A great work of Art objectivises the Great Subjective Forces of the Unseen and though it surpasses these Forces become Leading for us and Exert their influence upon us. It is thus a great Source of Art for the Unseen World often pours it influence upon us.
So let us observe diligently (leading) the Great Works of Art, as the Great Crystallised Efforts of Human Genius.

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10) The mind of a peasant farmer, a man who lives in close contact with Nature will always be healthier and wiser than the mind of the industrial worker living under the

sadly neglected conditions of
slums. The sordid atmosphere
of the slum areas, the squalor
of tenement homes and the
often stupefying monotony
of factory routine, must have
a most unhealthy and unfortunate
effect on the army of industrial
workers. Nature, with its beauty,
its peace and endless variety
of impressions fills man with
impressions of beauty whether
consciously or unconsciously
affects a person. The unfortunate
conditions of industrial
workers on the contrary depriving
them of all the beautiful
elements of love and love
nothing to offer in return.
The wrongs occasionally
resolved by them are not often
of an uplifting and high standard.
Sport gives 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 unfavourable
circumstances created by our
unbalanced economic basis.
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 shorter time.
Beauty will always make itself
felt and repay a thousandfold.

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11/

The world we call Beauty adorns the various kingdoms of Nature. Beautiful crystals, Beautiful in shape, Beautiful in Colour, 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 shapes, Beautiful Colours and Exquisite aroma. Rare Butterflies, Rare glasses like creatures, Gorgeous in their form and Colours. The delicate pale green of the Luna Moth and the dazzling blues of the Morpho. The range of Colours and wonderful variety of combinations. Strange designs, unseen Elsewhere, and Exquisite Colours Splashed on to the Lowest Form.

Even in the more sombre varieties, colours are rich as the deep Velvety Pansies.

And when we leave the Beautiful displays of Nature we must recognise that Beauty is not an Abstract delusion, but the very Expression of Love, The veily breath of Love, flowing out in nature of a beautiful Song of bird singing to its Mate, Or a Magnificent flower pouring its Wonderful perfume

into Beautiful air.
The glades of the Earth briefly
wisps these precious stones
of Beauty which only do they
not proclaim the Mystery
of Beauty - these Messengers
of the Goddess of Beauty
and Love.
And when we see these sparks
of Beauty scattered
heedlessly beneath our very
feet, shall we not learn
from it 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 shall move on or
pursue the current of Evolution
and we shall move along these
currents to a higher State,
Higher Realisation and
Attainment. Harmony will
bring us Happiness and
Joy. Real Joy which only
Beauty can bring. —

13) Since all creative manifestation
of Life a work of Art must
be unfolded from its Central
point of its Unity. This will
Ensure a complete coordination
of its component part and
and present a Harmonious whole.
A Composition which contains
a multitude of equally
important Elements will
always tend to scatter, fall apart

All manifestations of life should have its central focal point and unfold outward. But whatever its subsequent development its inner unity and central point always remain.

Only by excluding all life's component part becomes disintegration and takes place when the central magnet or focal point is withdrawn.

A person deprived of benefit of a central focal point, as in shyness, in confusion, design, and colony cannot compress on account of it's lack of unity. It may have a decorative value, but it shall not be a self-existent living creation.

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14) There are four principles that would falsify impressions. Even with their apparent causes and imperfections, their appeal is direct, strong and enduring. In a primitive the direct emotion of an artist, unhampered by the false veneer of sophistication and artificial polish is conveyed to us with all the force of an simple, living faith, belief and inner illumination. The limit of a two dimensional technique will often force us to realize that technique by itself is a very limited means. Only a perfect balance of all the

component of a work of art
can guide it an almost
unlimited scope. ———

15) It is interesting to note
that an important fact
colours play in what we
call prim. effs.
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 destroys the
large planes of colour
and robs the the emotional

effect becomes lost. As it often
leaves the composition and only
a semblance of refined
and perfect shapes remains.
The primitives unconsciously
carried the secret of great
paintings, the lyricism of
impression. The often infantile
design and rendering could
never detract from the
central theme.
Let us study primitives, as a
most important page in the
history of art and learn
the great lesson they have
to teach us. — Lyricism —

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 be used in a
painting the effect of unity
is lost and unity is thrown
up. When building up a
composition one must guard
against the introduction of
mutually interfering objects
and Equalisation of point
of interest. That is, we must
build up the composition in
direct 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.

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

a Great Understanding, The Mastery of a Great Mind, the accomplishment of a Seer, The Lofficies of a Great Ideal. In Vision & the dynamic force of a free Expression, of a rich imagination and Mastery over the physical Conditions of pigment and materials. The wonderful Energy and prolific production and 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 Consider 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 fulfillment of Harmony, which will lead the World to pure planes of Mental and Spiritual perception. Only through Beauty and the Ardent Love of Higher Ideals can we ascend to Superior State. Beauty of the Spirit is a State of Harmony which is attained by pursuing the Highest Beneficences of Life. Life is always Gracious towards the Highest.

20)

Thought 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 developments
of the people who practiced them.
One should draw logical conclusions
from the trends of popular arts.
Just as we can look back
so can we draw a look into
the future by consciously 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 creative expression through
the Arts.

"Abstract Art" are just as much
of an exaggerated deviation
from true Art, as bare Naturalism
is. One is severing its connection
with Life, the other clings to
the lowest planes of Physical
impressions and is bound by them.
The true poets, the great
Musicians and Artists
look they look beyond
the World, beyond the grey
and limited Everyday into
a greater and Richer World,
The World of Thought liberated
Freed of the Mental Shackles
of a Conventional and
Organized made of Echo Sense.

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

glad.
Where it is very evident in autumn in Portraits, where a receding landscape greatly contributes to the fullness of the personal And introduces a poetic note a 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 supplement the feelings 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.

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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 impressionist and post-impressionists claimed to have discovered Sunlight, and one really is inclined to believe them, but if we read Leonardo we see that he did not paint figures in sunlight because sunlight dissipated the features, by the shadows cast. He knew well that the complementary colours and the colours of shade would be due to the reflected light, coloured by the reflecting surfaces of the figure itself.
Yet, his 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 reflected 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 mind of Leonardo, a Great Genius like him was

gay, far ahead of his time and would even perhaps invent more than what we know today scientifically, because of his conscious experiments and wonderful traditional background.

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23)

Tradition is most important because it carries the synthesis of former experience, of ancient experiments and a wealth of priceless data. When a particular tradition comes to us from a great period of artistic activity and achievement the 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 as the present generation only we could remember all that the Great Masters have learned and known.

We often spend years trying to rediscover a lost tradition instead of utilising our time to enlarge upon the science of the past.

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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. Some for example Greek art - what tremendous

and lasting influence & Exercised on neighbouring and also distant countries. In the Art of Landscape Painting countries and Continents we find the Echos of Great Traditions. Whistler was making use of Japanese Prints. While Frigid Artists were busy in exploiting Western methods in their Art predominantly Persian textures. The Italians rediscovered Greece and Rome. Byzantium introduced the Blend of Oriental decorations with Greek Traditions. Two Great Races Spring from the blending of Various often widely dissimilar races so do Arts Spring from various Traditions coming in contact with each other. —

25) To be truly great, a painting (a painting) must have a complete record of all its component parts. It must be great in Design, Colouring, Composition, Subject matter, Rendering of the Emotional Elements, 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. Often looking back, down the Vista of Great Artists, there are but Many who have achieved these manifold prerequisites for a Great painting. Most have been Great Artists in

one Aspects 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 the word.

26) Just as we cannot dissociate 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 Work 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 Lack 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 Art is a Work of Art all its Constituents must be in perfect harmony, Yet Great Thoughts and Great Subjects Rarely want to be Clad more important than a brilliant Execution without any Thoughts or feeling behind it.

27) Only when man will re-discover his inner Self and again relate to its Emotions what so ever around in us by that wonderful and

All powerful realisation of another Life — an Illusion, 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 re-kindled. —

By depriving ourselves of the background of the subjective, Inner Spiritual Life, we destabilise our Art and deprive it of its richest Source of Imagery and Emotion. But This will come again as sure as the Dawn follows Night. Such a wonderful renaissance will come about; the Great rediscovery of Man's Inner Self, His True Life, its heritage of Ceaseless Forces. Ultimately and reaching out into the Realms Unseen and Unrealised.

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28)

Why is the Search and Call for Beauty so important? Because it is the Search of the More perfect, of something beyond us, beyond the Every day Life. Send the Wastrop of the Spirit, the Quest of a more perfect Life, a higher Ideal to follow & aspire to.

If we place 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 strength. Beauty we introduce Harmony into our life and raise our ascent.

29/ To progress, an artist must constantly study and experiment. The great artists have always, even in the called years of their lives learned new modes of expression, new styles and they fearlessly adapted new ways and new techniques.
Only mediocrities are afraid to change, afraid to abandon a technique or method which brought them success.

They are happy to enhance their illusory success and their progress is sanctified as a fact of public opinion and recognition.

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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, hopes, aspirations and hopes. The highs and lows were the concepts and ideals, the greater were the arts.
Just as in a person a highly cultured and evolved type can find spiritually a whole section of the community. So also a work of art which reaches of the highest ideals, inherent in all evolutionary streams, can influence

and satisfy large groups of humanity, though its mysterious influences which are immanent in all its parts. The genius of the artist endows the work of art with the greater life. And its concentrated synthesis of Beauty has a tremendous force inherent within its evocation.

31)

The mystery of influence inherent in a work of art, depend upon the plane from (on) 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 painting which influence us, but actually the physical factors are of secondary importance, the influence comes from the Mysteries of the Psychic qualities revealing on the different part of the painting. — These qualities reveal themselves to us gradually, they are always ahead of time and synchronous with Evaluation. It is from the depths of these advanced concepts that the real influences spring.
When we are suddenly overwhelmed of qualities we sensed instinctively without being able to visualize of interpret. —
The great Artists draw their inspiration from the Invisible, 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 Loft stock we can See before us, lies an Infinitely Greater Loft, the Loft we can See only occasionally. A Loft we can Luminize in momentary flights of our imagination when glimpses Lind flames from the beyond come before our Eyes, or when we hear — the Great Harmonies of the Dark Spheres and the Voices of other Beings, Beings far, far beyond us, yet Supremely Real and Audible. That Supreme Reality of a Great World Extends to us From the Worlds of Great Lights whose Laghey Selves Contacted Spheres about. The average man can only see Lines in Subjective sense.

33) Beauty, that inexpressible mystery resides in this concept. That unexplainable attraction, That strange compelling power, is it not the Voice 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 Naturescene Beauty so must we also mutually

things of Beauty and faithfully 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 whenever instinct is allowed to assert itself Beauty will be a tremendous, impelling Force.
Only our intellect, imperfect, as it is, often succumbs to dictates of less than to 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 their paths according to our Will and completely lose sight of the 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-through out the manifested Plane of Existence

35) Once we recognise that there is an Evolutionary Stream, which Evolves and perfects the Objective phenomena of Life, an impulse, which lies at the

foundation of our manifested
World, then the problem of
Beauty becomes the natural
outcome of Life manifesting
Itself through the Endless
chain of Living Units.
And we look for 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 develope,
We Shift the limits of our
perceptible Universe to recede,
These visions are the stepping stones
of any successive perception and
one can extend them indefinitely
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,
As a later Stage the ideal
May be different, being an
Expansion of all the known
Qualities and Characteristics

37/ Reality in 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 this will not be the subject of Great Art. Great Art follows the Evolutionary Major Trends and Manifestations. It reflects the Greater Life and Greater Sentiments. It becomes cosmic 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 the Great and Ultimate Significance. Because Great Art — is the Inner Joy or Interpreter of Beauty and ugly subjects, sordid subjects, stark realistic subjects, should not be seen through the prism of the beautiful.

Just as decay produces and odour to Man it is repellant so must ugliness and the seediness of certain Phases of our Life be repellant, ugly — just as they are in Life and being the result come of decay, cleansing up and disinfection must be represented as such.

Life for many ugly manifestations and they must remain ugly and shield by concealed Art not immortalized to carry the odour of decay upon Everyone who chooses to come in contact with these images.

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38/ Flashes of Genius, destined after to become great revelations come in the most unexpected circumstances It is impossible to limit the flights of our imagination by social forms 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 inordinous fruit by depriving people of a splendid Inspiration of Genius and impoverishing the heritage of Mankind.

31. 12. 51

39/ The Service of Art is like Service of God. It is the fulfillment of the Higher urges in Man. When the activity worships the Highest Realm of the Spiritual Depth the very heart of our Mansperbed Universe. It is the prayer of Faith, the realisation of the Unseen within the all. The Expansion of ourself into the Mysteries of Creation. When the Artistic Genius in an Artist creates it the Greatly Consciousness Spread out transforms the Inspired Visions of the Universe. And the Echoes of the Harmony of Consciousness all pervading passing from the Subjective into the objective. Here Great Forms

The Greatly Advanced Seers
Contact and become the
Channels of the Highly Forces,
To interpret them and Explain them.
And in this lies the Service,
the Supreme Worship of that
which we call God and its
Men who read Higher Laws are
called Geniuses, Saints, Seers
and we look up to them and
They Truly are the Gods of this
Earth.

-1.1.52-

40) Happiness can never be bought,
not transferred to another
individual.
There are so many relative
concepts of happiness, but the
true, Greater Meaning of the
State as a State of Illumination
which comes from within and which
can be attained only through
one's own Effort. Happiness as a
State of Fulfillment and only
Self-Realisation can give us a
Lasting Sense of Fulfillments.

41) It is our inner Attitude which
is the Key to our Feelings & Emotions.
Emotions and Feelings are Either
sublimated to a Higher State
when the very nature of these
Feelings is changed or these
Low Emotions control us we
must Eventually succumb to
Them. The mastery of our Selves
is the Natural Course of Man's
Development and this Mastery
calls for the control of the
Animal 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, 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 accomplishment.
Here 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 often 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 often reach in a certain measure to our own advancement.

43) July 25. 52.

The rendering of the systems of our impression is the measure of our mastery over a particular mode of Expression. The complete rounded out System which includes all our reactions, Emotions, Thought and association 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. In pursuing and searching for Beauty we can not fail. The Path laid down by Evolution. Deep within Man's heart, the forces of Evolution are moving, if we can but listen attentively to the Cosmic Whispers we shall find 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 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 up 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. Thus it is a combination of Race and Tradition and Heritage. Where did the Greeks come from? Where are those 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 Clysis by the foundations.

46

The mastery of a Subject gives us its synthesis, we can visualize 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 that 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.

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47.

As we extend our knowledge of some particular Subject, we begin to see hitherto unrealized qualities and our familiarity with the Subject stimulates a new interest which in turn makes us see new Aspects. Thus a Specialist as Connaisseur will look at some object with quite different Eyes and perceive in it details of great importance which would escape and mean nothing to a casual observer.— In many Schools of Antiquity special attention was paid to the cultivation of observation.

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48 We must always remember that we must always study and learn. We must try to develope ourselves and make it a continuous process to strengthen our Life.

The Majority after a few brief years at School stop to apply the knowledge thus gained to overcome the problems as placed before us by Life and lose sight of the necessity of self-development.

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49

To Express oneself having full command and mastery over one's own resources requires a very high degree of concentration. And it is often not Exercised to the full Extent by us with the result that we leave out many a known to us item and means. Our Expression will be below our real Capacity and will not do justice to either our Knowledge and to our ability. To have that degree of Concentration calls for Self Mastery, so that one's faculties will always be under complete control.

50

To contact and associate with Enlightened people is just as essential, as to come in contact with Great Art. Great personalities, call forth in us new often hitherto completely dormant faculties, and qualities. The same with Art. Great Art can awaken in us new concepts, new Emotions and lead us along new Paths to new achievements, to a new Life. Just like Great Emotions can shock us a new approach to Life and raise us Vibrate to New thoughts and Ideas.

51

Wisdom comes to us as result of Countless Experiences and can be further Enriched by the Experiences inherited from our Parents. Then again we can Tune in on to certain conditions and glean a completely new aspect. New Vibrations

throwing into relief our own reflective and discriminatory powers. What happy concatenation of circumstances produces a Genius? And why is it that clever parents may not have a clever progeny? Yet as a rule of both parents are outstanding their offsprings will indeed become of their ancestors. We often mistake outward brilliance for true inner illumination when in reality outer brilliance is nothing but a superficial garb with nothing beneath it.

52

Ideas Evoke Ideas, In practice we Enrich our Store of Experience

Richness of Experience gives us facility in formulating Ideas. No matter from what point of view we view or examine means of success, the one and only world wide path to follow is the Path of Self-development. The Self-building when our Self-Enrichment becomes an integral part of our Self.

53

Everyday Life reminds us of the Ultimate Realities of our pilgrimage. Safety and Security these are but relative terms. There can be no Security, there can be no Safety Except the Security of Self Mastery. When we have developed the faculties at our command then we have nothing to fear, no catastrophy

can overcome us, Nothing can deprive us of our possessions. What we possess is our Integrated Self. And within that Self lies Every Thing.

54.

Realism in Art is a very relative term. In its fundamentals Realism must be always a welcome attitude, But it is only such when it leaves the objective plane and goes beyond on to the Subjective. It is Realism not Reasonedly, but it passes into the Realm of Reasoning beyond the World of phenomena. Here is the difference then. Great words of Wisdom pronounced by a Philosophy may not

vibrate by effect Nobleness around the Philosopher, but their Effect upon the listeners may be such as to change their reactions to the outer visible phenomena. The Page be rendered by colour, line, tone special Harmony. And that will be Reality. Plus as much (perhaps) more than just the outward appearance of things. The Thoughts of a Great Philosophy are Subjective, but they are Even greater reality (per chance) than its appearance. When rendering Reality we must then try to represent the True Inner Cause first and the outer reality only as a complement to the Reasoning.

Only the True Synthesis can achieve it.

55) True reality presupposes a multitude of factors and the more aspects of it we can discern the greater will be our interpretation. It is difficult to classify reality and try to make it fit some sort of a scale, as if it were a kind of specimen that could be catalogued. Reality is so vast a concept, with so many implications, factors that it is well nigh impossible to describe it and our only approach is the all embracing approach through Love itself. The inner Eye of a Great Artist can penetrate far beyond the outer appearances and its indications name him since the Great Synthesis, just as the Atoms of the periodic law

flower is a synthesis of its characteristics. So Vast is Love, so Great and Innumerable are its Manifestations, we can truly say that all is possible and there is nothing that may not be Reality. The Roots of our Visible Reality stretch deep into Unseen Worlds, of Unseen Beings they have come and in the Unseen they shall resolve themselves.

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56) It is the duty of Every Artist to try to learn as much as possible so as to Enrich his power of perception and vision. Only hard Work, association with other Artists of Merit and Enlightened Men and Women can give us the material to build the Stairs of our Ascent. The mediocrity of Ignorance is a

most stifling atmosphere, wherein
Every genuine progress becomes
almost impossible. Ignorance
condemns Every mode of
advanced thinking. And the
Self contentment of smug mediocrity
Shrouds like a grey pall of
Fog, which covers Everything
and Turns Every Thing into
grey ink silhouettes. Mediocrity
loves equality. Equalisation
is the Enemy of progress.
Individuals carry forward the
Torch of Human Achievement
And in Art this is Evident
to a most shocking degree.
Diversity is the Key of the
Perspective Lights by which
becomings tend to maintain
its fundamental Quality,
Independence in Everything.

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