Many years ago, I had a painting, the subject of which was woman making her first dress. In this painting were displayed ornaments whose design dated from the most ancient times. But the most amazing thing was to see that these ornaments were closely related to the designs which we see today.

You have no doubt also heard of the ancient Scythian art, now in vogue, which is considered the forerunner of Cubism.

In 1922, in Chicago, during the production of the "Snow Maiden", Marshall Field and Company tried to create some modern costumes, employing the styles and ornaments taken from old designs and historic figures. It was really remarkable and very significant to see how some of these models came directly from the most ancient sources of design. It was also astonishing to observe how these historic ornaments had been carried out in the most modern way.

In connection with the expression of the old in the new, I am reminded of the time when, in Tibet, I gave some photographs of skyscrapers to the people. They appreciated them most highly because they, in their own country, had had skyscrapers since the sixteenth century, in such buildings as the Potala which is seventeen stories in height. And not only were these skyscrapers equally high, but one should realize that in the character of their design they are in reality the forerunners of our modern skyscrapers. Thus again, we see that the most ancient and most modern thoughts are being united.

In my Diary, I have found a page dedicated to the production of "Le Sacre du Printemps": "Eighteen years have elapsed since with Stravinsky, we sat in the colorful fairy-house, Talashkino in Smolensk, the estate of Princess Tenisheff, working on the scheme of "Sacre du Printemps". And Princess Tenisheff asked us to write on the beams of this multicolored house some excerpts from 'Sacre' as a memento. Probably even now some fragments of our inscriptions remain there. But who knows if the present inhabitants of this house realize what is written there upon the beams?

"It was a pleasant time when the Temple of the Holy Spirit and my painting, 'Human Forefathers', were completed. The hills of Smolensk and the white birches and the yellow buttercups and white water-lilies, like ancient lotuses of India, reminded us of the Shepherd Leel and Koupava or Krishna and the Gopis. In eternal conceptions as these was interwoven the wisdom of the East with the best images of the West.

"Then war came and I heard that one of my sketches on Stravinsky's estate as well as the sketches of 'Sacre' were destroyed. Many events have passed by but the eternal remains.

"During these years we have witnessed how in all Asia the eternal rhythm of 'Sacre' resounds in the holy mountains and in the deserts where the songs are presented not for human beings but for the great desert itself. When a Mongol refused to repeat his beautiful song to us because 'he sang only for the great desert', we remembered Stravinsky and how he embodied in the symphony of 'Sacre' the eternal rhythm of human striving and the victory of the spirit. When, in Kashmir, we admired the majestic sight of the festival of Spring, with its gorgeous torch dances, I again recalled the powerful musical concepts of Stravinsky."
"When in the mountain monasteries we heard gigantic trumpets and rejoiced before the sacred dances, full of rhythmic symbolic movement, again the names of Stravinsky, Stokowski and Prokofieff come to my mind. "In Sikkim, at the festivals of homage to great Kinchenjunga, we felt the same link with the eternal homage to greatness, which inspired the best poetical images of Siva, who consumed the poison of the world for the sake of Humanity, and of all the great redeemers and heroes, the creators of human ascension. "During this time, I had already heard that 'Sacre' was acclaimed everywhere and there no longer exists any conventional prejudice against this expression. "And I remember how during the first production in Paris, in 1913, the entire audience whistled and roared so that nothing could even be heard. Who knows, perhaps at this very moment they were enjoying themselves, with the same emotions of primitive people. But this savage primitiveness had nothing in common with the refined primitiveness of our ancestors, for whom rhythm, the sacred symbol, and refinement of gesture were great and sacred concepts. "Well, perhaps it was necessary that thousands of years elapse in order that we might witness how humanity could become conventional and how much of prejudice can exist between the listener and the fact. At the same time, it is not so easy to approach the facts honestly. Again, our poor egoism, conceit and conventionality can hinder and shadow reality. But it is so uplifting to feel that in America, during the ten years of activity, I did not sense any cheap chauvinism or bigotry. Perhaps the new combination of nations preserves America from poisonous pettiness, and the heritage of the great culture of the Mayas and Aztecs gave its heroic background to the great movements of this country. Verily, here in America you do not need to be negative. So many beautiful things are possible if we can keep our positivity and open-mindedness. We can feel how the primal energy is electrified in this country: and through this energy in the easiest way you can reach the inner constructive feeling of the nation. This constructive striving of spirit, this joy before the beautiful laws of nature and heroic sacrifices, certainly are the essential feelings of 'Sacre du Printemps'. We cannot consider 'Sacre' as Russian, nor even Slavic. It is more ancient and pan-human. "This is the natural festival of the soul. This is the joy of love and self-sacrifice, not under the knife of crude conventionality, but in exuberance of spirit, in connecting our earthly existence with a Supreme. "On the multi-colored house of the Tenisheff estate are inscribed fragments of the 'Sacre'. Princess Tenisheff, the self-sacrificing collector and worker in the art field has already passed away. Nijinsky is no longer with us and already Diaghileff rejoices in higher spheres. "And still 'Sacre' is new and the young ones are accepting 'Sacre' as a new conception, and perhaps the eternal novelty of the 'Sacre' is because spring is eternal, and love is eternal, and sacrifice is eternal. Thus in this new conception, Stravinsky touches the eternal in music. He was modern because he evoked the future, it is the great serpent ring touching the great past. "And the wizard of the Symphony, Stokowski, with his sensitivity for truth and beauty, with his magic, baton, like the eternal priest, again evokes to life the sacred tunes that connect the great past and future. "The torch festival in Kashmir is so beautiful! So majestic are the gigantic trumpets in the mountain monasteries!
And from beyond Kinchenjunga itself, began the great migration with the *Eternal Sacre*!

We know that growth without refinement is undesirable. Everywhere we see expansion without refinement, this growth will express itself in cruelty and rudeness.

Another thing which is important: When in 1921, in Arizona, I showed some photographs of the Mongols to some Indians, they said: "Oh, they are Indians! They are our brothers!" And, similarly, when in Mongolia, I showed the Mongols pictures of the American Indians in Santa Fe, they recognized them as their closest relatives. And they told me a beautiful fairy tale—how, at one time, there lived two brothers. How the earth on which they lived was split, and since that time these relatives have always been expecting news of one another, and they have always been confident that some time they will receive news of them. Thus from the most ancient times people look to the future.

When you are in Asia, you see much around you which would here be considered as supernatural. In that country, however, everything is quite natural. We are concerned with the problems which are nearer to life. We dream of having a theatre in life. In Asia they have it. During the sacred dances, many sacred desings are seen in Mongolia. Many ancient banners and sacred images are seen in the desert—thousands of people, huge orchestras, beautiful costumes, remarkable designs. Everything there is regarded as an expression of life. If you are admitted to participate in this life you can see no difference between nature and life of today; and this is a splendid realization.

In answer to the question as to why they had such tremendously long trumpets with such powerful sound, a lama in Tibet answered that once upon a time a ruler of Tibet wanted to greet a great Teacher from India. The question arose as to how this Teacher should be greeted. He could not be approached with gold, silver and precious stones. The lama advised the ruler to construct special trumpets, in order to greet the Teacher with new, unprecedented sounds. Again here, the beautiful searching seems so similar to the searching of our days.

Remember the designs of the American Indians in the old pueblos. Before the people were divided into separate nations, they probably had only one language. So in trying to unify the national symbols in one, we can quite easily observe a historic symbol of pure design. In this are collected the perpetual symbols of nature. In the rainbow, the lightning, the clouds, we see the history of the striving of expression toward the beautiful—a striving which is the same everywhere, whether we find that expression in Russia, or in Mongolia or Arizona, it is all the expression of this great human design.

This should be very close to us all because today we are striving toward the next evolution. We are trying to discard old forms and to create something new. But in order to strive for something new we have first to know the old. Only then can we attain the true enhancement of life.

Now I hear my friend Leonid Mias sine the famous dancer and ballet producer is preparing a new staging of the 'Sacre' in the U. S. A. With great difficulties the new sketches were sent from India. Thus in time of Armageddon humanity again ponders over Spring, Love and the Beautiful. Let the eternal garment cover the disturbed human mind.