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# FLAMMA

A QUARTERLY

No. 2

AUTUMN

1938

FLAMMA

Inc.

ASSOCIATION FOR ADVANCEMENT OF CULTURE

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# FLAMMA

INC.

## ASSOCIATION FOR ADVANCEMENT OF CULTURE

FLAMMA, Inc., Association for Advancement of Culture, in enlisting co-workers and establishing centers in the various states, sounds a timely call to action in the cause of cultural progress. Co-operating with individuals and groups throughout the world, Flamma is dedicated to the enhancement of cultural life everywhere.

This new movement issues from the realization that in many hearts there burns a sacred flame, each nurtured by the same universal Fire ; and that these hearts must find each other and unite, speaking the common language of the future.

The two guiding spirits of Flamma, Mme. Helena Roerich its Protector and Prof. Nicholas Roerich its Honorary President, have pointed out that co-operation in striving toward beauty and knowledge is at present an absolute necessity for the very salvation of humanity. Prof. Roerich, world-renowned artist, writes : " In the present difficult hour, at a time of utmost world tension, the possibility is offered of uniting upon the noble, unifying concept of Culture, which is the testing stone of inexhaustible youthfulness of the heart."

Recognizing that the world peace problem must be solved by the positive method of cultural co-operation rather than through the intricacies of military treaties, Flamma, as one of its aims, endorses and promulgates the Roerich Pact and Banner of Peace, which has been officially signed and adopted by the 21 countries of the Pan-American Union, including the United States, and is now open to ratification by all the nations of the world.

The scope of activities of Flamma broadly includes the fostering of scientific study and research ; the cultivation of art appreciation through the arranging of exhibitions of old and modern masters ; and the stimulation of creative endeavor through the promotion of exchange of works of art and the publication and exchange of literature.

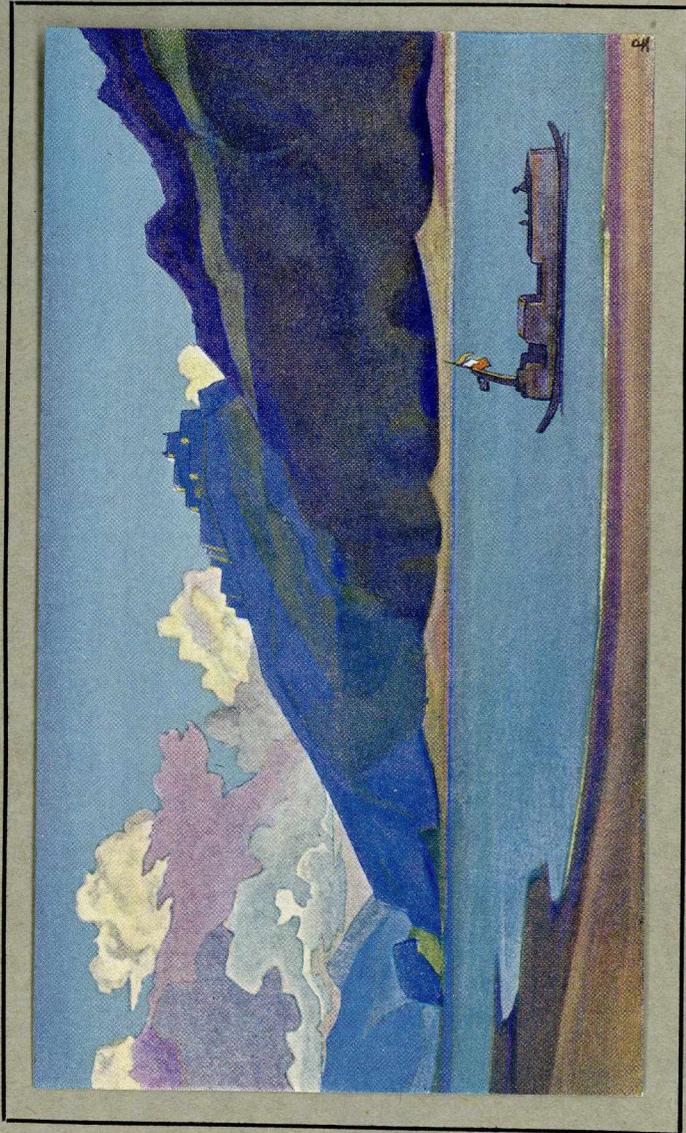
In sending its appeal to numerous hearts imbued with the same spirit of service to humanity, Flamma offers the noble thought of its Honorary President, Nicholas Roerich :

" Our heartiest wish is not only to attract co-workers to our activities, but to give them the full possibility to become fellow-creators, fellow-builders of the new steps of Culture. "

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"BRAHMAPUTRA"—by Nicholas Roerich

## On Vigil.

The ancient prophecy, "There shall be wars and rumors of wars," has become a common-place. There are wars and rumors of wars *now*. Many lesser known prophecies of terror, darkness and destruction are being fulfilled also.

But are there not prophecies of a new and better age to follow? Is not humanity destined for a beautiful future? Poets, artists, scientists, musicians, thinkers, writers, teachers—all whose hearts are aglow by contact with Beauty and Truth in the real world of Spirit—know that it cannot be otherwise. The storehouses of knowledge, libraries, laboratories, archives; and the world's great art treasures, museums and collections, have not been created just to make moon dust.

The Roerich Pact and Banner of Peace were devised to safeguard these treasures by one who is artist, poet, scientist, educator, all in one—Professor Nicholas Roerich, world leader of culture. There was recently celebrated the fiftieth anniversary of his heroic fight on behalf of humanity at large against encroaching darkness. He is adamant in exhorting people to turn to Beauty and to strive for the predestined. His is a Sacred Vigil.

The sensitive human heart knows Beauty and protests against vandalism. Human beings do not like war—therefore there will come a time when they will have no more of it. If the world has become ugly, and if ignorance and untruth hold sway, then the world must change.

Just as the enlightened individual is captain of his soul, so an awakened, united humanity can be master of the world situation and conquer all dark forces. But the captain of a ship must be vigilant during the storm at sea, and humanity must be vigilant during Armageddon.

Each individual who loves the beautiful and who recognizes true values must be on guard to detect and

denounce evil. We must challenge threatening shadows and constantly re-affirm our faith in the coming dawn.

We must also arouse those around us who sleep and who resent and resist our call; who drowsily murmur that there is no danger—that it is probably a sentry's nightmare. There is danger and the whole camp must arise and fight.

There are enemies in our midst also: those who deny the light, who say there is no world of Spirit, and who advise quiet surrender to oblivion or mad attack on each other—mass suicide. These despairing ones perhaps have forgotten previous dawns, or have never seen Light. We who remember or have faith must outnumber, convince or overpower them. And, united, we must vanquish the attacking hosts during this darkest hour.

The sensitive human heart holds Sacred Vigil.

## Tactica Adversa

(Diary Leaves)

BY NICHOLAS ROERICH



HENGHIZ-KHAN frequently resorted to feigned retreat in order to draw the enemy into pursuit, and thus the more easily to smite him in the rear with his reserve forces. Thus is it told. It is likewise said that the tireless conqueror sometimes set fire to the steppe behind his hordes in order thus to speed the movement of his army. Perhaps such tales of the versatile military technique of the great conqueror are true, but in any case they are plausible, because in his great campaigns Chinghiz-Khan undoubtedly made use of the most diverse technique unforeseen by his enemies.

It is also attributed to him, that, wishing to maintain a healthfully austere way of life, he ordered his high officials to tear their expensive silken garments on thorn bushes in order to demonstrate the inapplicability of such clothing. It is said that he simulated indisposition from imported beverages in order to attract people to the local milk products.

In ancient history can be found many examples of the most unexpected counter tactics which produced most conclusive results.

In battle man cannot discriminate precisely when he is exposed to the utmost danger. During the impact itself it was impossible to examine which circumstance was most perilous or most beneficial. What blow saved one from a still greater blow? A falling horse by its fall protected one from an unexpected overthrow. A casual outcry caused one to turn around and thus avoid a deadly arrow. Therefore right was ancient wisdom which paid attention to the final result, to the effect of all that takes place.

It is impossible to fix the end premeditatedly, but from the end it is possible to see from what was composed much that has preceded. For these observations well-tested attentiveness is needed, but likewise requisite is

knowledge of what counter tactics consist of. This latter circumstance, so salutarily effective in many historical events, is not often examined. True, people like to repeat; "No luck, but misfortune helped",—yet in this speech there is assumed as it were an accidentalness of some sort of misfortune; but of course counter tactics do not know bad luck. They know only systematic actions which it is difficult to calculate in close proximity to them.

Each traveller knows how clearly and beautifully is outlined a snow-covered peak at a distance, and how much it loses form during the severe and hazardous approaches to it. Likewise in events it is difficult to make a proper estimate in inordinate proximity to them. But counter tactics say reassuringly, that where there is a pure fiery striving, there also all accompanying manifestations are shown to be systematic. But much refined consciousness must be applied in order to evaluate the unusual actions of counter tactics. True invincibility will always be concomitant with extreme resourcefulness. People cannot recognize the upward leading paths and, for their part, must apply all sensitiveness of resourcefulness and mobility.

Each worker knows the value of mobility. How far must this true mobility be from the petty fidgeting which can only complicate proper movement. When a worker is asked how he walks, he will reply that he does not know precisely how, but whither he knows steadfastly from the hour of setting out. In the same way no sort of "unexpectednesses" of the path confuse the true doer of things. He has already assumed the premise that in everything which happens will be the element of utility.

He likewise knows that certain encountered actions must be brought to the opposite extreme, because only then is their meaning manifested and in the same way panaceas found. Each senseless attack thus acquires greater evidence of absurdity if it is helped to roll along to the limit. Then is unrolled the whole abominable absurdity and even a casual observer will apprehend the degree of hideousness.

So many times an experienced leader, having an opportunity to cut short a stream of absurdity, has held back his followers, saying: "Let it roll on." The wise leader calls up his hidden troops only after necessary measures have been carried out. What sort of a leader would he be if he summoned his secret reserves prematurely? The enemy would not yet be fully disclosed. The hostile forces still would not have attained their utmost intensity, yet his reserve troops would be fully engaged. Therefore counter tactics know, first of all, such practice of economy.

But the inexperienced watcher cries out; "Stop! Why? this is senseless!" But the experienced worker corrects him: "It is not only foolish but also ugly. Wait a minute and you yourself will see this intolerable degree of ugliness and ignorance devour itself."

The history of various peoples does not by accident continually repeat to us about different manifestations of counter tactics. These repetitions allow us to memorize examples of the victorious expedient of the counter blow. You know how people say: "Give a thief rope and he'll hang himself", or "Don't wave, he's coming." Yet the same popular wisdom proposes that the rope must be given, yet the awaiting of the coming also goes on not in carelessness but on the contrary in full attentiveness and tensivity.

So many times the best covenants speak about smiting darkness. This means the overthrow of darkness must come to pass and therefore counter tactics must be only a means of conflict but in no wise a permissible inaction. When people say: "Give a thief rope and he'll hang himself", in this is foreseen a whole series of actions. The thief must be discovered. The rope must be at hand, there must be enough of it and it must be given. While the thief must carry out an action, for he must hang himself with this rope.

History does not relate how Judas found his rope. It is thought that he found it in some special way, because

his un-heard-of evil-doing led him to self-destruction. Only observe, and you will see how evil-doing defeats itself. I have already had occasion to write about many observed cases of diverse forms of overthrow of villainy. Actually in this multiformity of automatic retribution is contained the singular refinement of the laws.

Here we speak about justice, yet you know that around this concept cling the countertactics, and by their often inexpressible reactions they help in the discovery of every step of evil. For a structure a clean place is needed. Each builder is first of all concerned about the ground on which the foundation is to stand. He sees if there are any fissures or dangerous crevices. By all the best measures he avoids corroding moisture, and first of all he fills up any cracks.

After the erection of a structure, no one pictures to himself what deep underground labors have taken place for the solidity of walls and towers! Before beginning his upper structures, the builder directs his attention to all the deep-seated unexpectednesses. If moisture should appear he will not suddenly abandon the sandy ground but will carefully observe what are the ultimate quantities of the moisture and where its source. We know how sometimes even urgent structures have been delayed while unexpected underground conditions were put in order.

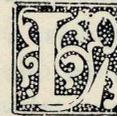
"Blessed are the obstacles, by them do we grow." He who said this knew all the dimensions of the obstacles, and by his experience could appraise them and apply them beneficially. Construction in goodness is tireless, prudent, attentive. What beauty is contained in this inexhaustible creation!

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## Attraction

(DIARY LEAVES)

BY NICHOLAS ROERICH



IVINGSTONE could only be taken away from Africa dead, so much did he love this part of the world. Casati was forcibly removed from Africa only in which he felt himself at home. All the remainder of his life, passed in Italy, his native land, he felt unhappy.

There could be enumerated a great number of diverse examples of such as it were incomprehensible attractions to a definite part of the world or even to a definite place. There are Spaniards by blood who cling to Havana or South America. There are Britons who have become for ever attached to Australia. There are Swedes, French, Russians who can breathe only the air of Asia.

In human life it is so difficult to explain attractions, from the loftiest to the most everyday. On the one side we see attraction to the place of one's birth. There are many explanations for this. But how then can we divine an inexplicable over-powering attraction to some far-removed place on the earthly globe. Often people strike out thither as if accidentally. And all at once they find themselves as it were anew in their native setting. Of course no one has expelled them from their birth-place. No offences or crimes have driven them beyond remote seas and mountains. Consequently there must have been some other basis, some other magnet, which compelled them to

strive with the whole heart to a place which no rational process could have counselled.

Such attractions are entirely distinct from the proper desire of youth to set out somewhere, to get away somewhere to spread their wings somewhere in new air. In the hour of such decisions the youthful searcher does not even give a thought as to precisely whither he wishes to go. He knows only calls, perhaps cries of the heart, which draw him to finding out about something. Usually noble characters are to be found in such seekers. They are voluntarily searching for some testing. These first days of independence will for ever remain for them a beacon of stimulation.

In thought we send greeting to one of our American friends, who now, in the twilight years, with especial animation and tenderness recalls his first boat journey as a youth. This wise old man has related to me how, in his turn, he sent his only grandchild on horseback from the Pacific Ocean to the Atlantic, in order to accustom the ten-year-old to complete independence. Probably somewhere on the marked-off route there was unseen care for the young wayfarer, but for all that he had to carry out his task, left to his own resourcefulness and reliability. Of course travel in America, unusually complex and crowded with movement, can sometimes be full of all sorts of surprises. Besides, there was the stipulation that the young horseman not only preserve his own health, but that he keep his mount in good condition. Doubtless such a trip will remain in his memory as long as he lives.

Likewise we have all read about young people who have rushed off to America in quest of a new life. And in such cases the journey itself drew them, the search for new solutions of life, but for all that, this was not always the discovery of the desired place in which they would like to localize work and life.

Otherwise sounds the story about a five-year-old Tibetan lad who repeatedly and unrestrainably went off to some home of his own. The boy dressed himself as it were for the road. He tied on his back a supply of food

and a sacred book, and at a convenient moment he disappeared from the house. When they rushed off to search for him, they found him going along the mountain pathways. They tried to persuade him to return home. They told him that he ought to get back to his own house. But the lad assured them that he was going to precisely his own real home, that the house where he had lived up to that time was not his, and that he must hasten to his real home where he must remain. We passed this place just as the boy had left for the fourth time and we do not know how it ended up.

In any case, this was some sort of irresistible attraction and it is quite possible that if it remained unfulfilled, the little one would wither, as a blossom without moisture. It was amazing to observe that the five-year-old urchin explained so seriously about his real home to which he must go.

Here are Livingstone and Casati and all the countless wayfarers to their real homes, they would wither if they could not succeed in reaching their destination, so clear in their hearts. Besides this circumstance is especially striking, that these aspirants were not seeking only the salubrious conditions of nature, they were not striving for some well-ordered place of abode. On the contrary, their home, their real home involved much hardship. Such a longed-for home was often almost unendurable for their bodies, but for all that their spirits exulted and felt themselves at home.

“Beauty lies in the eyes of the beholder.”

This adage shows deep insight. In it is emphasized an inner significance which surpasses everything external. If such a wayfarer has found his home, it would be ruinous to tear him away in accordance with some external circumstances. No official advancements, no tempting advantages can compensate a man for the home which he has finally discovered. He need not be made a member of the nation or tribe among which this inexplicable home of his is located. He is attracted thither not so much by

the people as by all the other circumstances of existence. Of course when such is good for a man, it is usually not even possible to explain in words why it is good for him. Sometimes this feeling of well-being arises even under very arduous circumstances.

Precisely likewise, when a man encounters his fellow-wayfarers or his opponents, often he cannot give himself any rational explanation, yet through his eyes and his heart he knows much which cannot be expressed by words. People ought to refer with all care to such attractions. They should grasp them in their very inceptions in order not to extinguish or shatter them by the fettering action of the reason. If such an attraction has awakened in a man, his nature may alter, he may be forever corrupted, but nothing will succeed in expelling from his consciousness that which his heart, his spirit knows.

We also know people who have been permanently wounded. Someone has sometime not admitted them to their recognized home. Or someone or something has deprived them of a discovered fellow-traveller. The ignorant consider such attractions nonsense, preconception, which should be terminated by any means. These ignorant ones never reflect whither, from what cause, this knowledge emanates. But on the other hand it can be seen what an enormous significance for the entire life of a man is produced by the discovery of this his recognized home, by the finding of his recognized home, by the finding of his destined, formerly encountered, fellow-traveller. Even if for some reasons, for some good, the man should be voluntarily separated for a time from his home, his companion, nevertheless all his activity in the course of the temporary separation will proceed under the sign of the achieved realization.

The man has found his home, he has found his companion, he has been fortified by long-established magnets, and thus the more clearly and resonantly can he produce great usefulness for his fellow-man. The heart knows when it is again fitting to make contact with some other homes,

and when the hour approaches to inspire some other fellow-travellers. Such straight-knowledge of the heart does not weaken a man, it merely transforms his activity; many ask, whence are such forces, such assurance to be taken? They proceed from realization of the desired home, from the mutual strengthening of the longed-for companion. The family and teachers must deal very carefully with such a manifest attraction. The home may be very near, or it may be beyond mountains and valleys. And the companion will be found when nothing is allowed to obscure the true destined attractions.



# Himalaya

(Diary Leaves)

BY NICHOLAS ROERICH

Many expeditions are striving to conquer the gorgeous peaks of the Himalayas. Severely the unconquered giants meet the daring intruders. Again Everest refused to welcome the new-comers. And Nanga Parbat does not facilitate matters in the attempted conquest. And the Kinchenjunga peak is not even contested. And yet from all sides various nations aspire to reach the resplendent Himalayan summits. Such a procession turns into homage of pilgrims to the highest of the world.

The local lamas smile mysteriously when they hear that yet another attempt was defeated. If they have confidence in you they will tell you in whisper some ancient prophecies which assert that certain sacred summits will never be defiled. Not long ago a well-known lama, who is now dead, told us: "Curious people are the pelings, why do they undertake such dangers in the physical body, when we can visit these summits and do so in our subtle body?"

Indeed in every striving to the summits, in every ascent is contained an untold joy. An inner impulse irresistibly calls people towards the heights.

If someone would begin to trace historically these aspirations, having the Himalayas as their goal, an unusually significant study would result. Truly if one could trace back the force of attraction of these heights for a thousand years one could readily see why the Himalayas have been called "Incomparable". Since times immemorial innumerable tokens of Divinity have been connected with this country of mountains. Even in the dark middle ages remote countries dreamt of beautiful India, which was epitomised in the imagination of people by the mysterious sacred snowy giants.

Let us try mentally to compare all these beautiful legends, which could only be conceived in the Himalayas. First of all, we will be astonished at the amazing diversity

of this heritage. It is true that this wealth of legends has originated in the accumulations of many tribes, becoming more bounteous through the grateful contributions of many milleniums, and are crowned by the achievements of great seekers after truth. All this is so. But for such supreme achievements, a magnificent environ is necessary, and what could be more majestic than the unconquered mountains with all their inexpressible radiance and all their exquisite variation of forms.

It would be a rather unfortunate and feeble effort to compare the Himalayas with any of the other splendid mountain ranges of the world. The Andes, the Caucasus, the Alps, the Altai - all the most beautiful heights will appear to be but single peaks when compared with the supreme mountain ranges of the Himalayas.

What does it not encompass—, this multiform Beauty? Tropical approaches, alpine slopes and, finally, all the incalculable glaciers, powdered with meteoric dust. No one describes the Himalayas as overwhelming; no one would dare to call them gloomy portals, nor mention the word monotony, in thinking of the Himalayas. Truly a great part of the human vocabulary must be forgotten when you enter the realm of the Himalayan Snow—the part of one's vocabulary comprising its sinister and effete expressions.

The human spirit, seeking to overcome all obstacles, is filled with a yearning which irresistibly impels one onward towards the conquest of these summits. And the very difficulties which at times loom so dangerous, become only the most necessary and the most desired steps of ascent, overcoming earthly conventionality. All the dangerous bamboo bridges over the thundering mountain torrents; all the slippery steps on the age-old glaciers over perilous precipices, all the unavoidable inclines before each successive ascent; and the storms, thunder and cold and heat are surmounted, when the chalice of achievement is full.

Not the feelings of ambition nor boastfulness alone could inspire so many travellers and searchers to go to the Himalayas. Other difficult peaks could be found for competition and contests. But above all thoughts of com-

petition and contests is a yearning towards these world magnets, an ineffable holy aspiration, of which heroes are born.

The true magnets are not competitive laurels, of contests nor the fleeting front pages of books and newspapers, but the attraction to this surpassing grandeur which sustains the spirit; and in such striving there can be no harm.

“Is this another tribute to the Himalayas?” One may ask.

But does the solemn grandeur of the Himalayas need any tributes?

Of course, in this case tributes are out of place; and any of them, even the most excellent, can be but feeble echoes. But then, why does one think of the Himalayas, why are we seemingly compelled to think of them, remember them and strive towards them?

Because even mental communion with their solemn grandeur provides one of the best of tonics. Everything is impelled towards the beautiful in its own way. Everyone thinks about beauty and he will feel an impulse to say something or other about it. The thought of Beauty is so powerful and moving, that man cannot contain it silently within himself, but always tries to clothe it in words. Perhaps in song or in some other expression of his being, man must manifest and record his thought of the Beautiful.

From the tiniest flower, from the wing of the butterfly, from the glow of a crystal and on, further and higher, through beautiful human forms, through the mysterious sublime touch, man wants to fortify himself by the immutably Beautiful. Wherever on earth there have been beautiful creations of human hands, the pilgrim will come to them. He will find calm under their created vaults, and in the radiance of their frescoes and stained glass. And if the pilgrim is captivated by mirages of nature's far-off horizons, he will set out towards them. And if, at last, he becomes aware of these loftiest peaks shining far off, he will be drawn to them and in this very striving he will become stronger, purer and will be inspired to achievements for the good, for beauty and for ascent.

The pilgrim is always listened to with special attention near a campfire or at a gathering of men. And not only

in ancient chronicles does one read of the respect accorded to those who came from afar. Even now, despite all the speedy ways of communication, when the world has already become small, when people strive into higher strata or down towards the center of the planet, even now, the narrative of the pilgrim still remains the highlight of every gathering.

“Are the Himalayas truly so beautiful?”

“Are they really incomparable?”

“Tell us something about the Himalayas and whether anything unusual is to be found there!”

People expect something unusual in every narrative of a pilgrim. Customs, habits, immovability due to attachments, depresses even the coarsest heart. Even a depressed spirit strives towards movement. After all, no one thinks of movement as directed downward only.

I recall the story that a traveller once related having begun the descent of the Grand Canyon in Arizona; surrounded by most beautiful colors, he was oppressed by the very thought of such endless descent: “We descended lower and lower and this thought of descending even prevented our admiring the country”.

Of course exaltation and transport is primarily connected with ascent. During ascent there is the urgent desire to look beyond the snow peaks that soar before you. But when you descend, each parting summit pronounces a sad “goodby”. Therefore it is so joyous not only to ascend a summit, but at least to follow the ways of ascent in thought. When we hear of new travellers to the Himalayas, we are thankful even for that, for they remind us of the summits of the call ever-beautiful and ever necessary.

Himalayas, let me send you once more my heartfelt admiration!

Likewise, India all-beautiful, let me send thee another greeting for all the greatness and inspiration, which fill thy meadows, thy forests, thy ancient cities and sacred rivers!

## Pearls of Wisdom

We send the Light to those who smile at darkness.

“*Leaves of Morya's Garden*”, p. 12.

Each movement of consciousness must be directed to the current of evolution. Each step of life must be considered as inseparable from perfection.

“*Agni Yoga*”, p. 23.

In studying Infinity one should first of all realize the limitlessness of love and devotion.

“*Hierarchy*”, p. 38.

For some everything is definitely an end, but for Our disciples everything is a beginning.

“*Heart*”, p. 25.

“All is pure to the pure”, fearlessly ordains the Apostle Paul. He understood the purity and activity of the heart, when it knows only the good and as a magnet attracts around itself only the good. The similarity between heart and magnet is often mentioned, although scientifically it is not yet acknowledged.

“*Realm of Light*”, p. 17.

To him of the Great Illumination came a pupil, seeking a miracle. “After the miracle I shall have faith”. The Teacher smiled sadly and revealed to him a great miracle. “Now”, exclaimed the pupil, “I am ready to pass through the steps of the Teaching under thy guidance”. But the Teacher, pointing to the door, said: “Go! I no longer need you.”

“*On Eastern Crossroads*”, p. 29.

Once a pupil asked the Blessed One, “How should one understand the fulfilment of the Covenant regarding the renunciation of property? One disciple renounced all things but his Teacher continued to reproach him for possession. Another remained surrounded by objects but did not merit reproach”. - “The feeling of possession is measured not by objects but by thoughts. One may have objects and still not be a possessor”.

“*Foundations of Buddhism*”, p. 32.

## Pearls of Wisdom.

Therefore, if thou bring thy gift to the altar, and there rememberest that thy brother hath ought against thee, leave there thy gift before the altar and go thy way; first be reconciled to thy brother, and then come and offer thy gift.

*St. Matthew, V. 23—24.*

Verily there is no purifier in this world like wisdom; he that is perfected in Yoga finds it in the self in due season.

*Bhagavad-Gita, IV, 38.*

... he who is desirous to learn how to benefit humanity, and believes himself able to read the characters of other people, must begin first of all to learn to know himself, and appreciate his own character at its value.....

*The Mahatma Letters.*

Because He is Love, you, if you would become one with Him, must be filled with perfect unselfishness and love also.

*"At the Feet of the Master". IV.*

But the way is not found by devotion alone, by religious contemplation alone, but by ardent progress, by self-sacrificing labour, by studious observation of life. None alone can take the disciple more than one step onwards. All steps are necessary to make up the ladder.

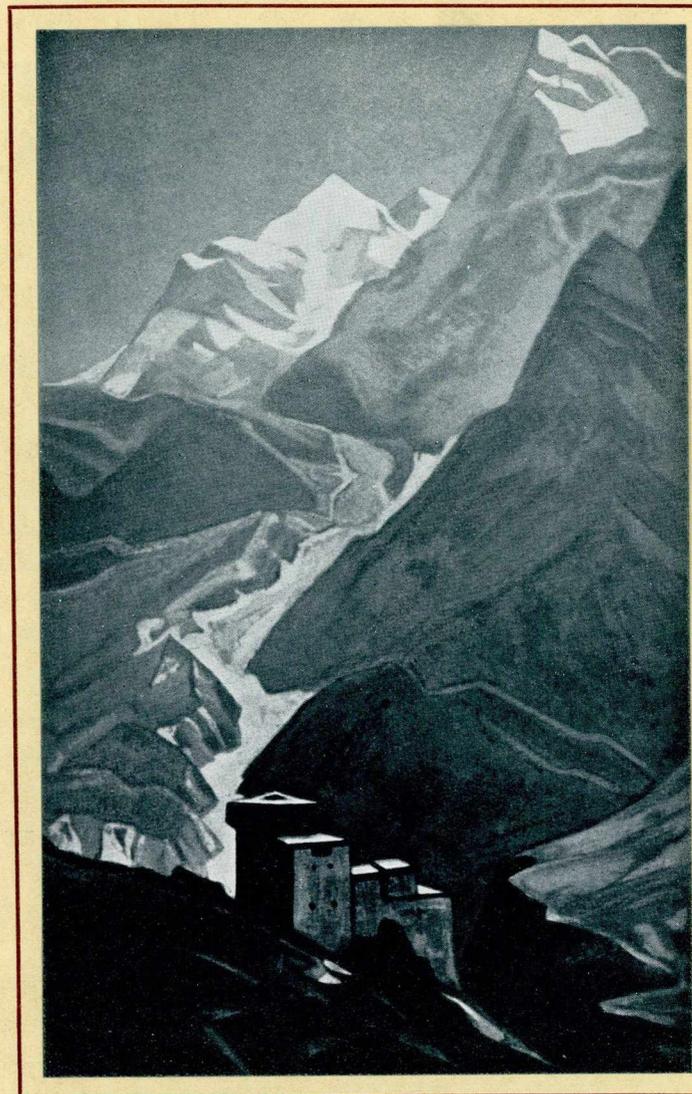
*"Light on the Path". 20.*

This earth, O ignorant Disciple, is but the dismal entrance leading to the twilight that precedes the valley of true Light — that Light which no wind can extinguish, that Light which burns without a wick or fuel.

*"The Voice of The Silence"*

Wouldst thou turn thy face away from thine earthly love at the bidding of another? If so, thou art not worthy of that love.

*"From the Mountain Top"*



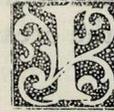
*"THAKUR'S CASTLE"*  
by Nicholas Roerich

# NICHOLAS ROERICH

A Master of the Mountains.

By BARNETT D. CONLAN.

II



It is interesting to see to what extent Roerich, as an artist, belongs to Russian music, to that great movement which, beginning with Glinka, and, developing through Opera and the Theatre finally produced the Russian Ballet, the most important event after Wagner and, in some ways, the finest synthesis of all the arts since the Greeks.

He is certainly a part of the movement, and to a greater extent perhaps than the other Russian painters of his time.

The poetic legends of Russian life which inspired the work of Glinka, Balakirev, Moussorgsky, Borodin, Rimsky Korsakov and Stravinsky had always been the chief element in Roerich's work and he had probably a deeper sense and more profound knowledge of Russian history than any of these men.

That he should have been called upon to paint the settings for Russian Opera — for Prince Igor, Sadko, Snow Maiden, the Maid of Pskov, Khovanschina, Tzar Saltan and the Rite of Spring shows that he was an integral part of the movement.

I have reason to think that he may have been the most essential, the most authentic element in it.

Not that he played a more important part than Moussorgsky, Borodin or Rimsky Korsakov, but that he was nearer, in many ways, than they, to the legends and poetic traditions on which it was all built.

Having followed the evolution of Russian Opera and Ballet in Paris from its beginning and known many of the artists connected with it I have always been impressed by the role played by Roerich.

The setting which the artist produced for Prince Igor is probably nearer to the music than any other which could have been painted.

And there is a deep reason for all this. In the scenery for the Polovtsy camp, Roerich is not only painting Russian legend, he is painting his own life.

Twelve years after this we are astonished to see that he has settled down in these same tents, there is the same smoke rising from the camp fires and there stand the banners silhouetted against the green afterglow and the crescent moon.

He is on his expedition through Turkestan.

Borodin, it seems had recourse to travellers from Central Asia for the melodies of Prince Igor, but here is Roerich listening to them at their very source.

The Snow Maiden of Rimsky-Korsakov, the most fairy-like of Russian Operas had always appealed to Roerich and the scenery he produced was the most appropriate that could be imagined.

And here again after many years strange coincidences and parallels arise.

The artist is working in one of the rooms of the old palace of the King of Ladak, built on a precipice near the frontier of Tibet.

His family who have come to meet him exclaim — "Why, this is the very room of the King of Berendei!" and they stand astonished to see the artist working in almost the identical scenery which he had painted for this ballet many years before.

With a ballet like the Rite of Spring (*Le Sacre du Printemps*) where the scenery is entirely mythic and pre-historic one could hardly expect, of course, such a coincidence to happen. But it does happen.

Among the mountain fastnesses of Kashmir Roerich suddenly comes across the Rite of Spring.

It is Spring Day. The same fires are burning, there are the same costumes and dances, the same sort of music, so that he himself has to exclaim — "When we composed the Rite of Spring together with Stravinsky we could hardly conceive that Kashmir would greet us with its very setting."

One might almost conclude that Roerich himself was a part of Russian legend, and with all he has done and is doing, he may be for Russia what Wagner will be for Germany one of its most legendary figures.

Roerich's understanding of Opera is that of a musician, and all the movements of the orchestra the voice and the dance appear to him like the colour and movement of his own compositions.

In speaking of his work for the Theatre he says: "I compose a symphony with the music choosing a leitmotiv of colour which corresponds with the tonality of the piece."

He enters into the movement of the Drama, in the same way as the composer, and then translates it into his own Art. This may explain why highly sensitive critics such as Ivan Narodny can hear musical themes whenever they examine any of his large canvases.

The settings which Roerich has made for Opera, Ballet and Poetic Drama are, in many respects the most interesting aspects of his work.

To some extent his pictures may be said to form the background of some invisible drama and it is this which gives them their peculiar atmosphere.

Like the fragments of a Greek column or the infinite in a Japanese work of Art, they suggest rather than complete and engender an air of mystery.

I think this is because the artist himself is charged with all the psychic accumulations of the countries through which he has passed, and whether the landscape be in Spain, in Russia or in far off Tibet, he seems by some rare intuition to apprehend all that has been enacted there.

He is dense with many experiences, like a man that has passed perhaps, through many lives and has travelled so far on the circle that he is round again in the position of a fresh start, a new cycle, already conscious of some new springtide.

The Rite of Spring which was presented in May 1913 at the Theatre des Champs - Elysees, Paris may, in the future, come to be recognized as one of the most important artistic events of the 20th cent.

It was not the work of any one artist but of several men of genius — Stravinsky, Roerich, Nijinsky, Diaghilew, seconded by a corps de ballet which, I believe, was almost equally inspired.

It was certainly 'monumental' as Stravinsky had dreamed — a monument to the Russian genius.

At that moment I took part in an advanced Art movement in Paris, and can still recollect that eventful first night. We were young, enthusiastic, and thought that nothing mattered but Art. The piece ended in a free fight while the discussions it had provoked lasted well on into the next morning.

This extraordinary production must have seemed to many a devastating whirlwind come to destroy all the conventions of the Past.

It is significant that Roerich's contribution was, in many ways, far less revolutionary than the other elements, so that some advanced critics to-day are ready to accuse him of being academic.

It is just possible that they overlook — probably ignore — the part played by the painter in this strange production.

Stravinsky is said to have first had the idea from a dream which occurred to him in St. Petersburg in 1910, in which he imagined a ballet which should be as massive as a block of sculpture, as monumental as some immense figure in stone.

It was natural then, that Roerich, an artist of neolithic imagination, should have been asked to produce the setting.

As far back as 1900 we find him painting scenes in which prehistoric groups are seen greeting the sun at springtime, and through all his early years he seems to have been haunted by these visions of the Stone Age.

As in the case of the Prince Igor of Borodin he may be said to have been nearer, in some ways, to the sources of the Rite of Spring than Stravinsky himself.

It was Roerich who wrote the libretto and inspired the ritual as well as painting the settings, and Stravinsky seems to have recognized his inspiration by dedicating the work to him.

The extraordinary character of the music, with its deafening hammer blows and monstrous rhythms has caused this to be overlooked, so that critics have generally failed to recognize that Roerich's contribution was all important.

It is significant that in his later works Stravinsky seems to have less driving power behind him. He has made remarkable technical discoveries, retrieved new ground from the past, and gone on in an undaunted spirit towards fresh sonorous feats, but the great winds of the steppe and the tremor of the earth are no longer heard as in this work.

Those who have not had an opportunity of living in Paris and following the sudden changes that have arisen there in all the arts during the last twenty five years will hardly be able to gauge the 'modern' attitude and all its limitations.

When Roerich, for the first time in 1913 presented his opera settings in Paris, many of the leading artists and critics were of opinion that he was — 'The inventor of a new type of stage scenery,' — and his work began to be considered as a revolution in stage setting.

This, however, does not prevent a modern critic from informing us that Roerich's work, after all is — 'of the academic type and compared with the setting which Picasso painted for the Russian Ballet in 1917, it shows how immature the art of stage painting was before the war'.

After reading this sort of criticism one has doubts about the ultra modern attitude.

Much of its outlook becomes provincial being the opinion of a clique and of a clique that hardly ever quits the asphalt.

This is not the place to attack the city, but in future, I risk the prophecy, that the purely urban type of mind is going to be put in its proper place.

That any art could have risen from a stage of infancy to maturity and perfection in the space of four years — above all during four years of war — is of course ridiculous.

I saw most of Roerich's settings for Russian ballet in 1913 and, four years later the scenery made by Matisse, Picasso and Derain for the Diaghilew ballets of 1917.

From this I was convinced that Roerich was a born stage painter and that these other artists — however great they may be as painters — were not in their real element.

It is possible that the Russian temperament is more synthetic than that of the West — the Russian ballet which is a fusion of all the arts — suggests this, and since Roerich belongs to the society which produced such men as Glinka, Moussorgsky, Borodin, Rimsky — Korsakov and Stravinsky it is natural that his Art should in many ways approach their music.

It is certain that his stage settings have the character of great music, are themselves a form of visual music, and that they accompany the movements of the drama in ways that the easel painter is not able to divine.

Compared with the scenery of Roerich the stage settings of Matisse, Picasso and Derain give the impression of enlarged pictures. They have not that inner unity with the drama which Roerich's work shows and they are the work of specialists whose real tendency is to segregate painting from the other arts rather than to approach it.

Just before the war I recollect a meeting at which Stravinsky, Ravel, Picasso and other well known artists were present. From the discussion that arose I understood that the 'subject' in a work of art was going to be taboo. And so it was. During many years a sort of laboratory movement set in and the arts were segregated from one another like chemicals in test tubes.

Any literary or poetic associations in a picture were enough to condemn it and many of the more advanced painters began to produce work which resembled the illustrations to some geometrical problem. I knew one

painter who was able to create a new school merely by placing colour schemes together like chords of music.

The subject in a picture began to be looked upon as a limitation, and just as Stravinsky protested against its contaminating influence in music, so painters began to treat it as an inferior element which ought to be excluded from the realms of pure painting.

Such an attitude however, could not be expected to last indefinitely since its value — and it had a certain value — lay in the direction of experiment and research and in its concentration on the purely concrete qualities of a work of art.

I was not astonished then, some years later, to hear from one of the pioneers of the movement that — 'the subject was gradually coming back'.

Efforts to deepen and enrich the technical tradition of the Arts have always been going on. It is possible that the change which took place at the time of Giotto when the Byzantine style was replaced by more natural forms seemed as revolutionary then as modern painting does to day.

The same will occur with the modern elements in all the Arts, what is genuine and of permanent worth will remain, the absurdities will disappear.

It is possible that the fanatical pioneers of these ultra modern tendencies would receive a shock if they were able to look back on modern movements from the future.

Those who admire the jazz and cubist elements in Stravinsky and the fact that he has apparently freed himself from the main Russian tradition which started with Glinka, might be surprised to find that the place eventually assigned to him may be somewhere in his native Steppe not far from Rimsky Korsakov, unless this is taken by Prokofieff.

In a century or so a visitor to any of our large galleries might not find any greater difference between Corot and Picasso than we can discover between Constable and Chardin.

When Roerich designed the settings for the Rite of Spring in 1912, his style was at that time the most advanced and it is a question if any other painter could have approached the heart of the subject with such insight.

Not only did he give the outer sense of Spring — the great spaces of the growing light the hard green landscape caught up by the evening glow—but he also gave that inner sense of the sharp, chill sap rising through the pores of the earth, all the acid activity of fresh vegetation as shrill in its movements as the east wind.

The colours were hard and keen, the forms rough and primitive and what was infinitely old in a circle of ancient rocks seemed to have again come round on the ring of time and pointed to the future.

The most modern technique of to-day could not have done more, not half as much!

With the modern movement which, starting with Cezanne has produced such masters as Renoir, Gauguin, Matisse and Derain, painting is an end in itself and altogether apart from what it may happen to represent.

In the words of one of its foremost interpreters it is an art — 'freed from all traces of representation and sensibility, something akin to the absolute.'

It is obvious that Roerich has other intentions, and that much of his inspiration is derived not only from the subject and the symbol but also from his rare sensibility to the associations and psychic emanations which surround a theme, a legend, a city or a landscape.

It is because of this that he was able to produce those unique settings for the Rite of Spring which gave the sense of an infinitely remote past merging into the great spaces of the future.

But this is also the reason why the rising generation, above all, the younger painters who are brought up in exclusive admiration of all the modern movements between Cezanne and Matisse have a tendency to look on Roerich's style as academic and something nearer to illustration than to painting, something prior to the great technical change initiated by Cezanne!

Such opinions need not trouble us very much since these painters take up just the same attitude with regard to Turner, and it does not need much foresight to prophesy that they and their works will for the most part have disappeared when Turner and Roerich remain to be universally admired.

It would not be difficult however, to show that Roerich was, in many ways, a pioneer in the general movement towards a freer technique, that he was one of the first to repudiate the Naturalism of the past with its fastidious detail, and that his early canvases, such as 'The Call of the Sun' were among the most advanced types of painting before the War.

In the art of Music Russia has, for a century, been in advance of the West so that the most modern of European composers, Debussy, was content to follow in the footsteps of Moussorgsky.

Moreover the principal creators today in modern Music are Russian — Stravinsky, Prokofieff and Oboukhoff.

There is reason to suppose then, that Russia cannot have been very far behind the West in the more modern tendencies of Art.

In 1895 a group of well known painters — Vrubel, Serov, Somov, and Roerich began to lead a crusade against academic traditions with very much the same ideals as those which inspired men like Courbet, Manet and Cezanne.

Roerich's early contact with Byzantine Art gave him an oriental sense of colour, something almost Persian in its richness, whereas Western artists like Matisse only began to acquire it towards 1905, by a careful study of Persian miniature.

Gauguin, perhaps from his heredity, had something of this innate sense of colour, but Roerich, in this respect may be considered to be in advance of the West.

Like the colour tones in the orchestra of Moussorgsky, Rimsky Korsakov, and Borodin he has an oriental wealth and depth which is not to be found in Western painting.

In this he is especially Russian and the same may be discovered in the works of two other well known Russian

painters — Gontcharova and Larionov, whose colour schemes have a dash and spontaneity which is not always to be found in the work of their contemporaries Matisse and Picasso.

In some ways Roerich might be considered to be one of the very greatest of scene painters.

The Russians have produced other great stage painters — Bakst, Benois, Gontcharova, Larionov, some of whom have brought stage setting to a science in itself, but none of them have the breadth of power and the wide poetic outlook into the world of legend which Roerich possesses.

In this his creative intuition brings him near to Wagner. He is the counterpart, as it were, in painting of those great creators of Music Drama — Wagner, Mussorgsky, Rimsky — Korsakov and Borodin and he has a sense of rhythm and poetry which is obviously of the same scale.

In the snow Maiden of Rimsky — Korsakov the artist found a theme well suited to his genius.

Here he was at home. This fairy-like legend of Ancient Russia had all the elements that have since appeared in the artist's work. It was full of myth and poetry for it had that poetry of the earth which is always associated with early pagan ritual.

It may have given Roerich the idea of the Rite of Spring, it certainly attracted him more than any other work of the Stage so that we find him producing no less than three different settings.

The costumes which he designed for this Opera, for Migir and the Boyars have a Tartar simplicity, a Chinese beauty which show that the artist is himself something of an oriental.

Later, when he came to travel through Mongolia and Tibet he discovered many of these designs and this is particularly interesting, for it would seem to show that what is called Imagination is often nothing but the evocation of our experiences either in the past or in the future.

All the poetry of Russian legend and folklore is to be found in the scenery which Roerich painted for this Opera.

The valley of Yarila with its pine forests and clear vistas recalls the snowy beauty of those landscapes in which he had depicted the exploits of St. Sergius. It is something specifically Russian in its northern purity and fresh poetry, something akin to spring torrents and the music of Grieg.

It is not surprising then that Roerich should have been commissioned by the Moscow Art Theatre to supply the setting to Grieg's Peer Gynt.

In the atmosphere of this poetic drama he was so much at home that when the Directors of this Theatre proposed to send him to Norway to study the local colour, he refused, explaining that a close study of the music and the text would be likely to bring him nearer.

In this he was right and when the other artists and actors had returned from Norway they recognized the remarkable truth of his setting.

And he was no less at home in the Drama of Maeterlinck. The settings which he produced for Princess Maleine, at the request of the Moscow Art Theatre, are among the finest stage paintings that have ever been made. Not that they are brilliant in colour or otherwise extraordinary as works of Art, but they are remarkably suited to the Drama.

Here, as with Russian Opera and the works of Wagner, Roerich entered into the tragedy with a leitmotiv of colour. The scheme is that of a nocturne outlined in dark cypress tints and the sombre blue of old towers seen under moonlight.

In the scene of Maleine's chamber, where the unfortunate princess lies listening to her murderer's approach, he has depicted the mediaeval vaultings like the limbs of some giant spider.

This shows to what extent his settings help to create the psychological atmosphere of the Drama.

The costumes have a delicate beauty of design and show that Roerich can be a master of the human figure when he wishes.

In *Sister Beatrice*, *Pelleas and Melisande*, *Aglavaine et Selysette*, he gives us gothic mystery and mediaeval beauty as perhaps no other painter could have done.

Roerich, in his way, is a poet like Maeterlinck, like Tagore, whereas most of our modern stage painters can hardly be included in this category.

His studies in archaeology, his researches into the Stone Age, his knowledge of the mediaeval cities of the north gave him a unique advantage over other artists.

These mysterious corridors, ancient towers, fabulous forests and vaulted chambers are all products of the artist's experience.

He has passed through these fantastic streets and market places in Moscow, in Ancient Pskov, in Nijni Novgorod; he has gone through these underground passages, he has himself lived in these ancient towers.

I remember just before the war losing my way one winter's twilight along the banks of some old waterway outside of Gand. Ancient walls and towers quivered in the slate coloured waters and a wintry after glow silent and clear as silver peopled the place with ghosts.

There lay the spirit of the North and all the poetry of Maeterlinck.

In later years when I saw the settings that Roerich had painted I immediately recalled this scene.

Roerich who is also a poet of the North has been called the Maeterlinck of painting.

This is true in a sense but only to a limited extent.

As an artist, that is as a poet, Maeterlinck never got much beyond this twilight stage, this pre-war state of feeling which may, for all we know, have been the twilight of a passing world.

To Roerich however, it was but a passing phase, his work pointing rather towards dawn and the light of the Future.

The poetry of Maeterlinck is drawn from that mysterious atmosphere of the North in which the invisible world plays almost as much part as the visible. This is the land

of the Hyperboreans, the country of the Beyond, from which Apollo was said, significantly enough to arrive every springtime.

Roerich was born in these regions of myth and legend, he is at home in such an atmosphere, and in painting the settings for Maeterlinck's world he was only continuing much of his former work.

Modern students of Art tell us that the aspect of the world and man's position in it has been completely changed by the discoveries of Science.

"Man may be in the foreground but the drama of man's life is acted out for us against a tremendous background of natural happenings: a background that preceded man and will outlive him; and this background profoundly affects our imagination and hence our art. We moderns are in love with the background. Our art is a landscape art."

This passage which defines the attitude of modern Art and the Drama of Maeterlinck might serve as an excellent description of almost all Roerich's work.

It shows that he is in keeping with his time, that his outlook is the result of Science and its influence; for, as already shown, it supplies that poetry of life which Science at first, seemed to have taken away.

Many of his theatre settings, especially those for Russian opera, are complete in themselves. The scenes from *Snow Maiden*, *Prince Igor* and *Tsar Saltan* have a strange fascination, a poetic appeal like that of the *Arabian Nights*, a peculiar property which, at times, evokes — 'magic casements and faery lands forlorn.'

An advanced cubist or futurist might consider all this as foreign to Art, something out of date. The only thing however that will eventually prove to be out of date is a mere sleight of hand void of spirit, and this is becoming common enough.

The inspiration behind most of Roerich's work is something rare, unique, indefinable.

Like the spirit that forms the works of Rimsky-Korsakov and Wagner, Maeterlinck and Tagore, it is the

product of centuries of stored up experience, of deep heredity, of the accumulations of spirit.

It is not to be explained or arrived at by any technical system, because, after all has been said it remains a form of great poetry.

In the work of all real artists and creators there is a preparation, a gradual leading up to some definite style, which afterwards changes under fresh innovations into another aspect.

Beethoven's work has often been treated in this way, by those who, for convenience divide it into three periods. The same might be said of Roerich.

There is the early Russian phase, that of the Theatre, and lastly his Asiatic period.

It is interesting to see how almost all his early work up to the War is a preparation for his Theatre settings.

The scenery he painted for the Maeterlinck dramas was, as we have seen, a synthesis of all those early works painted in the mediaeval cities of Russia.

The scenery for Wagner and Russian Opera might also be considered as a resume of all those landscapes which he had produced in his native North and in Finland.

It is there that we shall find the natural decor for many of the scenes in Moussorgsky, Rimsky, Wagner and Grieg.

The affinity of these early landscapes with the folk music of the lands they represent is often quite striking.

One need only listen to a concert of Sibelius or, better still, to the folk songs of Finland to see how the landscapes which Roerich painted there near Lake Ladoga will gradually emerge on the mind's eye.

In both there is the same sense of pure and simple lives, of a long forgotten state of innocence still preserved amidst the solitude of forlorn regions, and if the music is melancholic and full of yearning, nevertheless it has a strange depth and poetry which is denied to the city and perhaps unknown to modern civilization.

Roerich has outlined these profound sentiments in landscapes of rare simplicity, where the shafts of the setting sun trail their strange searchlights across the floor of glimmering lakes.

Unless it be in parts of Western Ireland there is nothing more inscrutable perhaps in all Europe than these far off regions : like Tibet, like the landscapes of Roerich they are full of mystery.

This explains why the settings made for Tristan and Isolde evoke as by some magic process the prehistoric coastline of Ancient Ireland.

Roerich is at home in the country of this legend. I imagine that after Snow Maiden this was the theme which came to him most naturally, that it was the work in which he took a particular pleasure and which gave him the greatest inspiration.

It is significant that the style of primitive dwellings, the rocks, mountains and sea coasts in many of Roerich's works suggest scenes from the West of Ireland.

There is the same prehistoric simplicity and those immense stretches of solitude that are peculiar to Connemara.

No doubt he has seen all this amid his own Northern gulfs in and Finland, but I am inclined to think that there is a deeper reason, and that is that much of his work might be defined as a subconscious evocation of the Stone Age.

The atmosphere and scenery of the West of Ireland has probably changed very little since those remote times, it is one of those rare parts of Europe where a prehistoric past has never been trampled on by the feet of civilization.

In all Roerich's work there is a sense of the Theatre and this, because he is a man of action.

His pictures are settings to some invisible drama, some unseen achievement which often refers to the future.

In some of the early canvases such as 'Sea Coast Dwellers' where primitive folk are seen hunting wild duck at dawn, there is a freshness which reminds us of Chaucer.

The colour scheme subtle and varied pleases the eye with its delicate repetitions, which render in painting what a Prelude of Chopin gives us in music.

The series of prophetic canvases—'The Last Angel', 'The Cry of the Serpent', 'The Doomed City', 'The Lurid Glare' and 'Human Deeds'—painted before 1914, and all obviously inspired by the coming war, belong to a category which, curiously enough, modern art critics seem to have overlooked. Had they foreseen one they might possibly have labelled such work 'apocalyptic'.

The tendency of all modern criticism and most modern art, as we have shown, is to decry the subject, to separate the aesthetic qualities of a work from its content, and to consider any work in which the subject is the main pretext as a third rate production.

A well known critic tells us :

"What painters have to do is not to convey sentiments about morals and religion, but to create forms which have an emotional significance of their own."

That is exactly what Roerich has done. Not only had he no intention of making a moral or religious statement, but there is every reason to believe that he had not even the idea of announcing war!

It is evident that he arrived, at such a revelation by—'the creation of forms which have an emotional significance', and not at all from a desire to illustrate a subject.

Were it possible to found a new school of painting, after this prophetic series, it might well be called the 'Apocalyptic School'.

Painting of this sort however, is inimitable and consequently could no more give rise to a school than the works of Blake.

It might be easier to imitate Renoir, Manet or Matisse, to adopt many of their methods and assume their pagan outlook than to follow in the footsteps of such visionaries as Roerich and Blake.

Renoir may be one of the greatest masters of the human figure since Titian but Roerich is certainly one of the most spiritual of masters since Leonardo and Blake.

Matisse who possesses a remarkable sense of the plastic tells us that 'We are born with the tastes and

characteristics of our time. We are not masters of our work, rather is it imposed upon us'.

This is perhaps another way of saying that Pheidias has no choice between being Pheidias or El Greco.

If this is so with regard to what Matisse calls our 'sensibilite', our particular way of reacting to our surroundings, then why should not the same hold good with regard to the subject?

Pheidias and El Greco gave us images of their divinities, Renoir, Monet and Matisse—in fact, most of the moderns show, in addition to a remarkable technique, the pagan satisfactions of the 'petit bourgeois'.

The one was probably as inevitable as the other.

Artists to-day assure us that Pheidias really cared little for the worship of Pallas Athene and was only concerned with the craftsman's point of view; that El Greco's real aspiration was not to praise the Holy Trinity but to create great dramas from the rhythmic alternations of light and shade—in short, that neither of these masters was very much interested in the nature of his subject.

There is no way of proving such a statement. They were born into the nature of their subject as historically as any modern is born into a period of 'genre' painting or still life. They certainly had the same intense feeling for the form of their divinities as Cezanne showed in his still-lives, the only difference being that the moment in which Pheidias lived—the age of Salamis was godlike and that of Cezanne 'scientific'.

At that time the rigid separation of the aesthetic value of a work of Art from its subject had not yet set in, and it is a question if the whole process is not something of a surgical operation due to a general decay in plastic vision.

In France the movement began with Cezanne who showed that he could extract something far more vital and stimulating from an old hat and a clay pipe than David and his followers had done with a whole pantheon of classical divinities.

It is obvious that great painting of an indifferent subject such as Cezanne gave us in many a still life is of far

more value than pompous histories worked out in an Art which eventually came to differ very little from coloured photography—the sort of thing that Poynter, Collins, and Alma Tadema perpetrated in England, Bougereau and a long line of academicians in France.

This reaction however has already done its work—at least in France. After all it was a reaction and a very necessary one, but if painting were to continue on the lines of the later cubists, and all interest in the subject were to be eliminated, Art would only be the poorer for it, and in the long run deprived of its *raison d'être*.

El Greco who may have inspired Cezanne with much of his technique and who has taken by storm most modern craftsmen, is now looked upon by the advance guard as 'the greatest of all painters.'

If he returned however, he would likely understand very little of the modern attitude to his work.

I doubt if he could have shared the exasperation of our leading English critic who tells us that 'Subject is the only thing in a picture which nine thousand nine hundred and ninety nine people out of ten thousand can understand at all'.

It is not certain whether there was such a distinction in his time, and there is every reason to think that he was as interested in the nature of the subject as in his treatment of it.

Greco had a profound knowledge of the philosophical and theological ideas of his age; he is said to have possessed a very important library and everything goes to show that his view of the subject was anything but that of an artisan.

The stress laid upon the 'artisan' element in painting, since the time of Renoir and Cezanne, upon the nature of Craftsmanship, on what the French call '*metier*' has led many artists to the belief that the subject is something extra-pictorial, something extraneous and foreign to a work of art.

In music we shall find the same outlook. Stravinsky turns away from the ultra musical elements in Scriabin, his

theosophy, for instance, as something harmful and foreign to Art, and this attitude, like that of the painters, has had the effect of making the artist concentrate on his craft.

When everything has been said, however, from this standpoint, there still remains the fact that painting, like poetry and music, is a language, a means of communication and even if we could confine it to the pattern on a Persian carpet, an arabesque or a carved figure with no associations it would have to convey through pattern, form and colour some particular phase of what Matisse calls '*la sensibilite de l'époque*'.

This is much easier with a subject than with pure decoration.

Most modern artists even when, for aesthetic reasons they steer clear of direct representation do not care to ignore the subject and the most spiritual among the moderns Gauguin and Van Gogh refused to do so.

Almost every modern painter has some special atmosphere, some particular phase of life which, for temperamental reasons, he prefers to any other and to mention the names of such painters as Renoir, Cezanne, Seurat, Monet, Gauguin, Van Gogh, Matisse, Bonnard, Picasso, Derain, is to call up an almost similar variety of subjects.

Some of these masters seem to have had very little imagination.

Cezanne, for instance, was often glad to get his inspiration out of a catalogue or from other painters.

Turner and Roerich however, are so richly endowed with imagination that they can give us a vast panoramic view of life, an epic in painting.

For this very reason they are considered by many present day craftsmen and critics as ultra pictorial and illustrators perhaps, of some literary or poetic vision of life rather than pure painters.

Merely from the technical standpoint however, Turner, in some directions may be said to have done as much for modern painting as Cezanne. He may not have laid the foundations of a new order like the Master of Aix, but his tremendous pioneer work in the rendering of light and

atmosphere helped to create Impressionism and all those movements that led to modern painting.

He was something more than a mere craftsman however, for he had the imagination of a great poet and his immense epic of land and sea which ran into some twenty thousand paintings and drawings has a depth and grandeur that sets him by the side of Shakespeare.

This is an element which many of the modern and more unimaginative painters cannot forgive. To them Turner is an illustrator.

With Roerich the case is somewhat different. There is obviously less of the literary or poetic appeal in him than in Turner. His mountain fortresses and citadels are not particularly romantic or sentimental, we see them for what they are, for what his painting has made of them, and, in the great majority of cases, his pictures, like those of Gauguin or Cezanne appeal to our plastic sense, to our delight in colour rather than to our interest in what they represent.

There are, however, quite a number of works which attract us by the nature of the subject by the legend or mythological episode which they convey.

The same sort of thing however is to be found in all great painting, and it is difficult to find compositions of any considerable size in which either the subject or the plastic element does not predominate.

Ruskin, writing on this aspect of Art, almost a century ago, and, of course from quite a different approach than that of to-day says:—"The style is greater or less in exact proportion to the nobleness of the interests and passions involved in the subject."

To the modern critic who has got rid of all those extraneous elements which a moralist like Ruskin required in order to clinch his dogmas such a statement now seems obsolete, it has the ring of the 19th century ecclesiastic about it.

But Ruskin goes on to say:—"In nine cases out of ten, the so called historical or high art painter is a person infinitely inferior to the painter of flowers or still life".

Here he shows himself well aware of the modern attitude and, almost half a century before Cezanne, he lays stress on the artisan qualities in Art, its aesthetic values.

Provided the painter be sincere however, Ruskin's first statement is well worth attention.

If one goes deep enough into the question of the subject and its influence on art it all comes to a question of mythology.

Science has changed our sense of values; it has revealed the whole universe in a drop of water and made us feel the glory of light reflected from a door.

A still-life of Cezanne shows us the monumental grandeur hitherto unsuspected in the common objects of every day life and our whole outlook has broken away from the values and conventions of the past.

There are reasons for believing that we are moving towards a fresh synthesis, a new mythology in which other values will go to build up the spiritual architecture of the future.

It is this which Roerich, in many ways in advance of his time, already senses.

The subjects which he paints are almost always sacred subjects. They are related to all the heroic thoughts and sacred places of the earth, through which he not only glances from some new angle into the Past, but looks forward to the Future.

Compared with most of the other painters of our time whose outlook is largely neo-pagan and materialistic, Roerich is pre-eminently a sacred painter.

Ruskin says: "The habitual choice of sacred subjects implies that the painter has a natural disposition to dwell on the highest thoughts of which humanity is capable; it constitutes him so far forth a painter of the highest order."

This is probably a view which the Future will come to adopt but from a totally different line of approach, in fact, so different as to appear new.

The religious attitude will have become mystical, the moral outlook scientific and the historic element will be in great part legendary or mythological.

When we come to compare Roerich's art with that of other well known painters of to-day we are obliged to admit that it belongs to a different line of development.

He cannot be judged according to the trend Art has taken in Paris during the last twenty-five years, for he has less need, perhaps, of successive revolutions in style.

In 1900 Prof. Cormon recognized that Roerich was in advance of the style of painting then prevailing in Paris when he said—'We shall learn from you.'

Unlike most artists of to-day Roerich has never looked upon Paris and its modern developments in art as an indispensable centre.

His attitude to all these new movements, which he seems to have appreciated at their real worth, has always been one of independence.

Much of the modern technique he has discovered for himself, and very wisely he has evolved a style of his own which owes little allegiance to contemporary methods, but conveys his peculiar vision of the world as no other could have done.

As a matter of fact Roerich does not belong to the Western developments of Art but to the Byzantine tradition.

This explains his independence with regard to the more recent movements.

Nearly all modern art is the result of a series of revolts against those academic conception into which the Greco-Roman traditions of the Renaissance finally degenerated.

Roerich's art however, derives from a tradition which goes beyond the Renaissance, and beyond Giotto, and one might almost say that this dispenses him from taking up the position of many modern painters towards the past.

For him the past is much more likely to be represented by Byzance and the Orient, in which we find no traces of the Greco-Roman cult or the anatomical drawing of the Renaissance.

Having once revolted against the petrified formula of the schools and created the organic style which he required, Roerich has had no further use for abrupt changes but has gone on gradually enlarging and simplifying his technique, his principal object being not so much to experiment as to construct.

There probably never was a period in which Art has had to undergo so many changes and to submit to so many new influences as that of the last fifty years.

From the time of Courbet and the realists until to-day, painting appears to be in a state of perpetual revolution absorbing and assimilating new ideas, constant changes in technique and a multitude of strange influences that surpass in number and variety anything of the kind since the Renaissance.

Chinese, Japanese, Indian, Persian, Cretan, Mohammedan, Mexican and Egyptian art together with Negro sculpture have all left their impress, so that with the exception of the few modern masters who have always known what they wanted the world of Art, during the last twenty years, has had a striking resemblance to the political world!

It is perhaps significant that the latest of all these influences is that of Byzantine Art.

Henri Matisse may be considered as one of the greatest specialists among the modern masters. He has assimilated almost every one of these exotic trends, and, after a lifetime of arduous technical research and immense experience we find him curiously enough drawing near to the Byzantine tradition.

Modern critics who are interested in such an approach have completely changed their attitude to Byzantine art. They admit that their knowledge, at the moment, is insufficient for them to go deeper into the question, but there is no longer the old tendency to look upon Byzantine work as something immature, stereotyped, relatively lifeless.

Blake, who was always a century or more in advance of everybody else, said that the Byzantine style had been given him through divine revelation - which it probably was.

In view of what Roerich has told us of the profound character of this art, and of the devoted attitude of the ikon painters these latest developments in Western technique are particularly interesting.

This makes Roerich's position all the more significant, all the more modern.

It is now known that the landscape element in Byzantine Art was derived from China, so that his return to mountain landscape is a sign that he belongs as much to the Orient as to the West.

The position of the younger artists in China to-day is somewhat similar to those of Europe. They are in revolt against the petrified traditions of the Past and, at the same time, under the necessity of assimilating a mass of modern influences and Western technique quite foreign to their genius.

The more conservative Chinese look upon these changes as undesirable and tell me that they can only lead to a hybrid form of Art. Here I think they are mistaken.

One of the most imposing things in Art is to notice how a great tradition overcomes all obstacles and innovations and, in the long run, allows nothing unworthy of it to impede its majestic flow.

The Chinese tradition in art is, by a long way, the most important that we know, and there is every reason to believe that it is strong enough to assimilate all that is foreign to its nature and, in course of time, move on towards the creation of New Beauty and a renaissance of Chinese painting.

In France we see the great tradition overcoming a multitude of heterogeneous elements, not to mention such incongruous influences as Cubism and Negro Sculpture, all of which fall into their proper perspective as time goes on, and now appear to be nothing more than stimulants which may have helped to renovate the main stream of French art.

From watching the work of several of the leaders of modern Chinese painting I have the impression that when China has finally assimilated Western technique and returned to her main tradition, the resulting style may be nearer to that of Roerich than to anything in the West.

If the landscape painters of the Sung dynasty were to return and to begin work with our modern outlook and technique they would paint very much I believe like Roerich.

For Roerich, I could well imagine to be a reincarnation of one of those great Chinese masters — whether Ma Yuan, Li Lung Mien or Sia Kuei — I cannot say.

Like them he is a Master of the Mountains.

And this relation of his to Ancient China and to the China of the Future seems to me one of extraordinary interest.

## Flaming Hearts

BY GENE FOSDICK

Wondering, the children of sleeping hearts trudged on through the forest.

So light in cares and years had they entered the forest that their laughter had smothered the whispered warnings of their tender hearts.

They met the forest's children who led them to the shaded spots where the berries seemed larger and the songs of the birds more exciting. Here they ate and laughed and danced with the children of the forest, pausing when weary to rest and to warm themselves in the increasingly rare sun-beds which were covered by the light that filtered through the towering trees of their playground. Here their hearts were refreshed and begged to be permitted to remain, but the children of the forest called to sweeter fruit and more thrilling games in the deep dark of their home.

Slowly, still suddenly, the years became heavier, the games more tiring and the sun-beds impossible to find.

Their hearts fell sound asleep. The children of the forest danced aimlessly away.

Wondering, the children of sleeping hearts trudged on through the forest.

One evening they came upon a cabin belonging to a Keeper of the forest. Wearily they fell through the open door and entered the shelter of the Keeper. Here they rested and were strengthened by the beautiful works of art about the walls of the cabin. There were many candles about but the children had forgotten their use until the dreams of their hearts reminded of the joyous light of the sun-beds.

Eagerly they took a candle and kindled a FLAME.

Refreshed by the light and warmed by the flame their hearts awakened and were most grateful to the

Keeper whose love for all children had built this beautiful refuge in the forest.

Then came the storm.

The wind blew, the rain fell and the cabin was shaken by the fury of the forest aroused. The flame flickered and the children of awakened hearts rushed to guard their precious treasure.

They thought, "But there must be others lost in the storm of the forest."

"But our flame will be blown out if we take it from the shelter to hunt."

"Our flame may be extinguished, but we will never remain in darkness, for now even in dreams we remember the light-beds."

The flame is carried into the forest.

## The Contribution of Biosophy to Culture.

By GREGORY GROVER

Unique in the field of true culture is the science of Biosophy, developed by Dr. Frederick Kettner and applied in the lives of the members of the Biosophical Institute. This movement, international in scope, is "devoted to character and peace education."

Biosophy is the science of intelligent living (bios—life; sophia—intelligence). Its teachings are applied practically in the following objectives, which constitute the work of the Institute:

1. The integration of philosophy, science, religion, art, ethics, economics and politics into one harmonious whole.
2. The study of human nature not only psychologically and biologically but also biosophically.
3. The education of the emotional and mental natures of man so that not only the wish for friendship, but also the ideal of friendship, can be made more adequate in his mind in order that individual man may reach his normal development of character, freedom and brotherhood.
4. The establishment and maintenance of schools for character and peace education.
5. The breaking down of the racial, religious, national and social barriers in the individual, thus establishing the conditions essential for everlasting peace among men.
6. The ultimate establishment of Secretaries of Peace in National Governments.
7. The creation of a world fellowship of peace loving men and women who have already overcome their national, religious, racial and class prejudices, and who can work honestly for character and peace education.

The study and practice of the teachings of biosophy are made possible in the communities of the Institute, in which the advanced students live. Here members develop

friendships; constant opportunities are afforded to each one to improve his character and increase his understanding of human nature. The daily association provided by such intimate living and experience offer mutual mind and heart stimulation. Of necessity, selfish habits and petty thinking must be overcome. Prejudices and limited thinking are brought to the fore, the individual is made aware of them, and is required to sacrifice all that is not in harmony with the progress and perfection of the whole.

All leisure time of the advanced members is given to ethical-social activities. Leadership is encouraged. Among the functioning groups of the Biosophical Institute are a lecture staff, editorial staff, art and music division, secretarial group, program committee, peace scout leaders committee, junior group leaders staff, and others. Classes and meetings are conducted almost every evening in the week.

To the students, biosophy is not merely a casual interest. It is a life work, in fact their true career. Furthermore, its ideals must be realized in visible form. For biosophy points out the method of integrating inner spiritual forces and outer factors. Intuition, Dr. Kettner teaches, must be coupled with integration or else remain abstract.

One of the most significant events in Dr. Kettner's biosophical work was his meeting with Professor Roerich in 1929. The consequence was an invitation on the part of Prof. Roerich to Dr. Kettner to establish his headquarters in the Roerich Museum. The Institute maintained offices, lecture and study groups, and a young women's community in the Roerich Museum for years. On two occasions during this period Prof. Roerich addressed the students of the Biosophical Institute.

The Biosophical Institute is now in its sixteenth year of existence. During this period it has grown from a small handful of enthusiastic youth, to a worldwide movement, with centers and representatives in New York, Chicago, Philadelphia, Canada, Scotland, Iceland, Buenos Aires, India and other nations. The Institute also offers a weekly

radio program. It publishes two magazines: the *Neo-Christian*, "devoted to the religion of friendship" and the *Biosophical Review* "devoted to character and peace education", both of which are now being changed to *The Biosophical Page* and *The Secretary of Peace Journal*.

According to biosophy, Dr. Kettner explains, world peace based on political and economic foundations is impossible. He therefore developed a plan for the establishment of a Secretariat of Peace in every nation, involving a complete program for intelligent peace education. In the brief span of time that has elapsed since the presentation of this peace proposal, it has won wide recognition on the part of educators, statesmen and thinkers in many nations.

On the occasion of the 1936 Inter-American Peace Conference which was convened at Buenos Aires, Dr. Kettner attended the Conference and presented his peace plan there. A petition signed by thousands of endorsers of the plan was forwarded to the Conference by the Secretary of Peace League, the peace division of the Institute.

Dr. Kettner's proposal won the affirmation of a number of statesmen at the Conference. The Secretary of Peace plan was partially approved by a Commission of the Conference, and referred for further consideration to the 1938 assemblage of the Conference, to be held in Lima in 1938. So popular did the peace plan and the biosophic concept of man prove in Argentina, that Dr. Kettner's intended two-month visit extended into a year of remarkably active and progressive work.

Within a brief interval the Biosophical Institute of Buenos Aires, (Instituto Biosofico Argentino) was founded by Dr. Kettner with the co-operation of a number of progressive minded men and women. Sr. Alberto Desimone, was selected as president. Dr. Kettner's book of verse, "Back to the Nameless One" originally published in English was translated by this group into Spanish. Dr. Kettner also wrote a book entitled, "From Democracy to Biocracy" in Spanish which is now being translated into English.

Among the best known artists in South America is a 30 year old sculptor, Antonio Sassone, whose works have won numerous prizes. This spiritual-minded creator, deeply inspired by Dr. Kettner's teachings, has become Vice-President of the Buenos Aires center.

The Biosophical Institute of New York has been sponsoring an art exhibit, proceeds from which are used for the furtherance of the work of the Secretary of Peace League. Two of the works on display have travelled across 6,000 miles of ocean for the occasion. One is a modelled head of Dr. Kettner, by Sassone, entitled, "Head of a Philosopher". The other, a massive work also by Sassone, is called "Concentration". It is a feminine nude posed in deep thought. This statue, which is well known throughout South America, received first prize in the contest commemorating the 400th Anniversary of the founding of Buenos Aires.

The members of the Buenos Aires Center have also established a Peace Group consisting of young idealistic men and women.

On his return voyage to the United States, Dr. Kettner stopped at Trinidad and succeeded in creating the Biosophical Association of Trinidad, which continues to add new students and is causing biosophy to become more widely known. These spiritual idealists seeking an integrative teaching applicable in a world torn by conflict and darkened by chaos, have welcomed biosophy as a means of uniting men in universal brotherhood.

Dr. Kettner has been carrying on a series of conferences in Washington recently, with leading Senators and Representatives in Congress regarding the peace plan he originated. A number of legislators have heartily accepted the plan and are ready to vote for it should it be introduced as a bill in the U. S. Congress.



"MORNING GLOW"  
by Nicholas Roerich



## THE ROERICH PACT

The Roerich Pact movement in various countries continuously supplies new data and material and FLAMMA Quarterly beginning with this issue commences a separate section dedicated to the Roerich Pact.

Letter from Prof. Nicholas Roerich to  
"Les Nouvelles Litteraires", Paris.

The Editor,

Les NOUVELLES LITTERAIRES,

Paris, France.

March 5th, 1938.

Sir,

I have been particularly happy to hear that your esteemed paper has decided to ask various well-known people to express an opinion with respect to the problem put forward in the excellent article of our eminent friend, Professor A. de Geouffre de la Pradelle, relating to the protection of historical monuments and works of art in time of war. For 34 years I have worked in this sphere and as an old friend of France, where I finished my artistic studies, I think it is my duty not only to congratulate "Les Nouvelles Litteraires" for having undertaken these investigations but also to express to you my deep conviction that the international discussion which has been thus opened is of great and urgent importance. In the article herewith "The Gates of Peace" I mention some declarations on the problem in question emanating from M. de la Pradelle himself, from the late Marshal Lyautey, and from the representatives of America, China, India, Czechoslovakia and many other countries who have taken part in the International

Conferences authorized to investigate our Pact for the protection of artistic and scientific treasures.

World-wide events recall to mind how necessary it is to safeguard these treasures without delay, for they constitute the heritage of the whole of humanity and they are now threatened by war and the spirit of destruction.

Unfortunately there exists an opinion according to which the suggested protection seems Utopian, as so many violent and cruel attacks would prove. One may add that even the Red Cross has suffered many an inhuman attack. In many cases also the Red Cross flag has been outrageously insulted, but these crimes do not in any way detract from the wonderful work done by the Red Cross. In the same way the salvage of valuable artistic and scientific treasures can come into contact with vandalism. Nevertheless humanity must untiringly strengthen the protection of her most precious patrimony. The younger generation must be taught to respect the emblem and any attack against it must be considered an outrage. Respect for monuments of the past and for treasures of art should be instilled in them while at school, so that every young citizen would consider himself the responsible guardian of the heritage of a nation. It should be part of every curriculum. May those who predict the inevitable destruction of all culture keep quiet! Optimists have always been the greatest realists, and we know that although it takes time to create certain movements we should all the same persevere.

To defend his country is every man's sacred duty. To defend treasures of Beauty and Knowledge is the noble duty of every citizen and he should not fail to do so. The humane ideal of the Red Cross demanded years of effort to put into force, and this ideal raised many a jeer from the ignoramuses. When we are told that it is a difficult undertaking to protect art and science we must answer: "therefore we must increase our efforts."

With all my heart I wish your great paper entire success in the enquiry it has undertaken.

Yours very sincerely,  
Nicholas de ROERICH

## THE ROERICH BANNER OF PEACE

BY

Colonel A. E. Mahon, D. S. O.

(for "*Les Nouvelles Littéraires*")

A Banner of Peace may sound out of place in a world that is anything but peaceful, but if we examine the real objects of such a banner we will find that not only is it not out of place but it is eminently desirable.

Professor Roerich's idea is to create a flag which would be respected as international in the same way as the Red Cross is today, and the places over which it is flown would be treated as neutral territory. It would be raised above cathedrals, museums, libraries, mosques, temples, universities and other centres of culture in every country with the object of preserving them in times of war.

Professor Nicholas Roerich will need no introduction to the majority of people, his reputation in the spheres of art and letters is famous throughout the world, and his work in the cause of universal peace and understanding is known in every country. It is indeed fortunate that an acknowledged leader of culture whose name is universally familiar should pioneer this scheme for the preservation of international treasures.

We have heard so much of pacts in recent years that we are inclined not to give them the consideration that they deserve. If, in experience, agreements have often been broken, that bare fact does not nullify their value. The more deeply one probes into historical records the more one comes to appreciate the restraining influence which agreements exercise. They operate both psychologically and technically. We are justified in deducing that assurances of help, prohibition of certain forms of action, and limitation of weapons may be an effective check, if not a complete one. Their effect may even persist after they have been broken. Moreover, although each tie separately may seem a fragile strand, when interwoven they may form a powerful check.

If the Great War did no other good, it at least brought home to us the irreparable loss that modern warfare must

inflict not only to human life but also on those treasures of art and science that form the milestones of civilisation.

We know that Red Cross has been fairly well respected, so far as the conditions of modern warfare will permit. Would it not be possible to have a flag for the protection of institutions of culture and also of monuments of artistic and scientific value?

Although the idea has been welcomed in the highest quarters, and its practicability endorsed by competent military authorities — including the late Marshal Lyautey — there are still sceptics who express their doubts as to the possibility of respecting such a flag in modern warfare. Similar doubts were expressed in the past with regard to the Red Cross, and yet we must admit that, in spite of regrettable accidents, the Red Cross has been respected, and that it has proved to be an inestimable blessing to all nations. The spirit of the Geneva Convention has been observed in all wars between civilised powers that have occurred since the signing of the Convention in 1864.

If it is possible to respect the Red Cross which, generally speaking, is for the protection of the sick and wounded and their attendants, would it not be equally possible to protect those places which, on the cessation of hostilities, are for the benefit of both belligerents?

Personally I believe that the protection of the places which the Roerich Pact is designed to protect, would not be so difficult as the protection of a hospital, although I am well aware of the difficulties that would have to be overcome. As a soldier I know that in war one becomes imbued with the desire to kill as many of the enemy as possible, and one is even loath to spare the sick and wounded in hospitals, for will they not return to the fight as soon as they are well again? Even though one may feel no personal animosity towards the enemy one feels that in order to win the war one must kill as many of the enemy as possible. When a spirit of hatred for the enemy has been fostered among the fighting forces, as is sometimes done, it is possible to understand the killing of even women and children in a mad desire to exterminate the race of

the enemy, but brutality of this kind would not apply to works of art or places of beauty or culture unless they were suspected of harbouring the enemy, and the Banner of Peace would have to be a guarantee that they were not being used in any way for any kind of military purpose.

If it is thought that any nation would sink so low as to abuse the proposed flag — and it must be regretfully admitted that standard of national honour is not very high in these days — and use for military purposes certain buildings over which the flag was flown, it should be possible to make it one of the conditions under which this flag is to be flown in war, that officers belonging to neutral nations should be deputed to see that no building over which this flag was flown was used for any kind of military purpose.

It has to be admitted that in the case of long distance bombardments, aerial bombardments by night, defective shells etc., accidents will happen. But we believe that, as has been the case in the past with the Red Cross, such cases are genuine accidents and that no nation will sanction the deliberate bombardment of any place which they had previously agreed to regard as neutral territory.

In most cases it would be possible to indicate the flag at night by means of lights, in the same way that hospitals are indicated today.

For the effective protection of any building it would, of course, be necessary to delimit a certain specified zone in the immediate locality of such building, and the whole of this zone would have to be regarded as neutral and not made use of for any military purpose. But it will undoubtedly be necessary to apply this rule to hospitals in future, and what would be possible in one case would be equally possible in the other.

If nations can agree not to use soft-nosed bullets and to conform to other agreed rules for the conduct of warfare, there is no reason why they should not agree to preserve from destruction those edifices which can be regarded as international treasures or which are for the lasting benefit of humanity.

Had the idea been adopted before 1914 the Cloth Hall at Ypres, and the irretrievable treasures of Rheims and Louvain might have been saved. Even in the heat of war, ships flying neutral flags have usually been respected. It is equally possible to respect a neutral flag that indicates a neutral zone on land.

The object of the Roerich Pact is to bind all contracting parties to respect a distinctive flag, (known as the Roerich Banner of Peace) which is to be flown over artistic, scientific and religious institutions and historic monuments, nationally and privately owned. This does not mean that the flag can be used indiscriminately. Lists of places over which it may be flown will be registered and agreed upon by the signatories to the Pact.

At no time has it been easy to imagine a belligerent in the heat of battle living up to all the refinements of his peace-time obligations. This does not mean that the proposed treaty is a futile gesture. It is one more reminder of the bitter cost of modern warfare.

At a time when war clouds are hanging over the world, we should welcome any treaty which, even though it cannot prevent war, may help to limit the dangers from instruments that have already outstripped our powers of comprehension.

We have seen that the immediate object of the Roerich Pact is the protection of international treasures in times of war and similar disturbances, but the treaty also possesses a spiritual significance which, in the words of President Roosevelt, is "far deeper than the text of the instrument itself." The intention is that the flag should be flown in times of peace as well as war, and when men see the Banner of Peace they will know that it is the symbol of Culture, something that is greater and more enduring than nations. Something that is the heritage of the whole of humanity. Some day — it may not be for centuries, or it may happen quite soon — man will realise the true worth of those things which the Banner of Peace is designed to protect. He will realise that they are greater than wealth or territory, and then will humanity become united in one

common cause — the cultivation of the only things worth cultivating, and which can be embraced in the one word 'Culture'.

At present we are more concerned with the immediate object of the Pact, but we should not lose sight of its greater and ultimate object, that Utopia which is the goal to which all enlightened minds are striving. Peace and goodwill among men.

The creator of the Pact himself says: "Youth will understand why we raise the Banner of Peace. Youth will realise that this is not an impotent pacifism, but that it is the spirit-creativity of the New Era. In this Era, peace is necessary first for all intense discoveries and constructions, then war must be eliminated, as well as each quarrel, lie, slander, and each meanness which impedes the progress of humanity."

No longer must Civilisation tolerate the wanton destruction of works which represent the mental and physical energy and genius of generations; the annihilation of knowledge which is the accumulated experience of centuries, unless civilisation itself is to be obliterated from the face of the earth. Let us at least consider the proposal with an open mind and a will to encourage any scheme that may in the course of time lead to the ideal of the unification of mankind.

Dr. Georges Chklaver's Address to the Congress of  
La Federation Internationale Des Arts, Des Letters  
Et Des Sciences held in Paris on Oct. 14th 1937.

The Roerich Pact to which Historical Monuments and Works of Art are entitled, was officially formulated by Professor Nicholas de Roerich in 1929.

Of the three International Conferences the two first were held in Bruges (Belgium) in 1931 and 1932, and the third in Washington in 1934. They have enabled us to let the general public in the whole world know what the Roerich Pact is. Various governments, on the other hand, have studied the Roerich Pact and a great number of them have declared themselves, in principle, in agreement with

the new rules of International Law which the Pact serves to introduce and to which it is consecrated.

The Roerich Pact has already been put into force in America. On the 15th April 1935 the United States of America and the 20 other States of South America signed in Washington an agreement to put into practice amongst themselves the regulations of the Roerich Pact, previously approved by the VIIIth Pan-American Conference of Montevideo.

This treaty is an "Open Treaty", that is to say, any nation can adhere to it.

Secondly, through the medium of an international agency the Roerich Pact would classify and register the main historical monuments, museums, libraries and other buildings dedicated to Art, Science and Culture in general. In time of war these buildings will have the benefit of special protection in the same way as Hospitals and Ambulances. For this purpose these buildings will have to hoist a special flag of the following design: A red circle and three spheres of the same colour, inscribed in the circle, the whole on a white background. Buildings protected by the Roerich Pact flag must not be used for military purposes, under any pretext whatsoever.

In case of an alleged violation of the Roerich Pact an international commission of enquiry will be held to investigate in accordance with the rules already in force.

The International Commission of Enquiry can publish its reports on the facts elucidated, thereby appealing to the opinion of the enlightened world.

Thirdly, from discussions relating to the Roerich Pact, whether at the Office of International Museums of the League of Nations, during International Conferences, or in private organizations representing cultured and intellectual centres, it appears that the system of protection of the Roerich Pact can be applied efficiently in the same measure and in the same way as the Convention of Geneva protects the fate of the wounded.

The Roerich Pact has to contend with the same difficulties as the Convention of the Red Cross. But, as with the latter, it appears that one can overcome the various

obstacles that are met, and that, in actual warfare, it is possible to avoid bombardment, especially that of long range artillery and aeroplanes, of the determined zones, protected respectively by the flag of the Red Cross and that of the Roerich Pact.

The Roerich Pact can render the greatest service for safeguarding the artistic, scientific and cultural patrimony of Humanity.

On the other hand, one cannot deny that nowadays it is necessary to maintain and develop the stipulations of an international character which have as their object the regulation of hostilities and to put a limit, as far as possible, to the damage done. The Pact of the League of Nations does not entirely do away with the possibility of reverting, in certain cases, to the force of arms (Al. 7, art. 15 and 16 of the Pact of the League of Nations) and finally the signature of the Pact of Paris, known as the Briand-Kellogg Pact, forbidding nations to resort to war as a means of national politics, could not, *de facto*, completely eliminate the possibility of even the reality of war from international life. That is why we are interested nowadays in the creation of towns of refuge, internationally protected for non-combatants and the wounded, and that is also why one wanted to assure the protection of historical monuments and works of art by the means suggested by the Roerich Pact, some of which are already in force in the States of America.

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#### Quarterly Chronicle

The journal "Esopo", organ of the F. I. A. L. S. of March 1938 reports that Dr. G. Chklaver's address was a great and well-deserved success and that it was wholeheartedly seconded by the eminent poet, Marc Chesneau.

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The Congress of F. I. A. L. S. on the 14th, 15th & 16th October 1937 adopted the following resolution addressed to the League of Nations: "The Congress submits the wish that the Roerich Pact for safeguarding historical monuments and works of art should be adopted by all nations and consequently become a universal law." The Committee then decided that four delegates should transmit the

wishes of the Congress to : (1) The Foreign Office, (2) The Ministry of Education, (3) The Ministry of Home Affairs and (4) to the Town Hall. On the 23rd December a delegation of the F. I. A. L. S. interviewed the Home Secretary, who was asked to transmit to Geneva the resolutions of the F. I. A. L. S. concerning the League of Nations. On January 20th 1938 the International Institute of Intellectual Co-operation informed the Federation that the Foreign Office had the resolutions in hand and was going to transmit them to the League of Nations.

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Mme A. Kamensky, Private-Doctent de l' Universite de Geneva, concludes her article "La Croix Rouge des Valeurs Culturelles—Le Pacte Roerich" as follows; speaking of the idea of the Roerich Pact Mme A. Kamensky says: "This is very beautiful. And what is the future of the Pact?—In history there are periods when a new great idea is born, which ennobles and enriches the world. These ideas always bring with themselves great progress and new conditions of life. They herald the renaissance for the whole of mankind. The Roerich Pact is the sign of our times, a Message of the New Era, which it announces. A new stronghold of the world is in process of being generated,—a stronghold of the spirit, perhaps. It is the conscience of the new era, which begins to manifest itself in the world."

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In the IV-th volume of the "Vremennik" published by the Society of Friends of the Russian Book (Paris, 1938) in an article by Mr. A. Roumanoff "I. D. Sytin — The Publisher" is reproduced Prof. Roerich's painting in defence of cities against annihilation through war. The painting is of 1915 and is called "The Enemy of Mankind" — thus the artist defined the destructors of cultural treasures.

A Roerich Pact Committee has been organized in Shanghai, headed by S. Zenkevitch, A. Tomashevsky and C. Danilevsky. The Committee is printing a booklet on the Pact in English in which will be published the opinions on the Pact of local representatives in the field of culture. It is also planned to issue in the near future a magazine in Russian.

## The Art Movement

BY BARNETT. D. CONLAN, PARIS

If one goes the round of the picture galleries and exhibitions in London and Paris at the moment one gets the impression that painting is rather at low ebb.

One often hears from Art connoisseurs and even dealers that painting is at a dead end and much has been written in recent years to the effect that Art and Poetry are things of the past, and Machinery the thing of the future.

The truth is just the contrary. There never was a time when the outlook for Art seemed more promising. To realise this however one must take a wider survey and not confine one's attention exclusively to the easel picture.

Previous to the war there was a tendency among the most advanced artists and critics in Paris to look upon the picture as a form of art well nigh obsolete. To the artist who has something to convey, a piece of canvas, none the less, can still be what it was to Rembrandt—a way to revelation.

This tendency, however, is a sign of the times, and today we shall find that many of the best painters are collaborating with the architects, builders and industrial world, so that their work, no longer segregated and irresponsible, is beginning to take an organic part in the life around them.

When we have looked at the four thousand odd canvases of the Salon des Independants, and as many more at the Salon and other exhibitions, we feel that most of these painters would have done better to turn their hand to something more practical.

After such a plethora of sameness it is refreshing to turn to applied Art and all the variety of its material.

It is in architecture and the applied arts that we shall find the best work of recent times. In some ways this is quite natural.

An artist who designs a public building, a monument, or a villa has to shoulder a greater responsibility than the

painter, who only risks spoiling a sheet of paper or canvas. And so with the craftsman. His material, whether of marble, ivory, wood, copper, or stone is generally costly, with the result that he works under far higher tension than the average painter who will often go about his business with a pipe in his mouth.

There is another reason however for this, and one which is even more interesting, and this is the almost unprecedented interest that the artist of today is showing for his material. One has only to talk with a carver in wood or stone to see that the quality and design of his work is determined, more than ever, by the nature of his material.

In fact there is a tendency to push this attitude to its extreme limits, and many artists are now more interested in questions of technique and material than in the spirit of their work. Some of the leading artists work in all sorts of media—a sign of creativeness, and one which is growing more and more apparent every year.

Workers in marble, wood, stone, iron, copper, ceramic, glass, bronze, leather, textiles, book bindings, hand printing and illuminated manuscripts are not only producing a new style in objet d'art but are finding a market for it.

And the artists and painters are beginning to work with architects, builders, manufacturers, engineers, railways, airways, transatlantic companies, tourist and advertising agencies, publishers etc.

Only a few days ago when dining in a London restaurant I noticed a very good landscape set up on a dais at the end of the hall and floodlit for the benefit of the clients.

One has only to keep an eye open to see that an immense movement in favour of Art is setting in, on all sides, breaking out in unexpected places like a rising tide.

Critics and artists who persist in regretting the past and the art patrons of former days are naturally pessimistic. Let them look around and move with the times.

In London and Paris many of the large shops now exhibit works of Art in their windows, and a Society has already been formed in London to promote this movement.

For more than half a century Prof. Roerich has been engaged in a world-wide crusade in favour of Art. He may therefore be taken as the forerunner of the coming Renaissance.

The views that he expressed thirty years ago that: "Art will unify all humanity. Art has its many branches but all are one. Art is for all. Art is the manifestation of the coming synthesis.....Bring Art to the people where it belongs. Everyone will enjoy Art" may have seemed to many, at that time, as somewhat of a utopia.

Today they are being realized.

In this general Renaissance, Denmark and Scandinavia would seem to lead the way. There may be many reasons for this, but one assuredly is that they are not obliged to devote a great part of their wealth and energy to the manufacture and upkeep of mechanized armies. The government, moreover, strongly encourages Art and well known artists and craftsmen from all over Europe are being invited to Stockholm to teach or lecture.

There is said to be such a demand for sculpture, even in the small towns and villages there, that artists are hardly able to cope with it. There is little doubt that a universal Art movement such as that which produced the Cathedrals and the arts and crafts of the Middle Ages is beginning to emerge, and that Scandinavia may be said to constitute its cradle. In view of this it is interesting to remember that Prof. Roerich is himself of Scandinavian descent.

Only a few weeks ago I was standing in the studio of Cezanne at Aix, surrounded by the objects which he took for his famous still lifes. Mr. Marcel Provence, the owner of the house, showed me a whole library of works from every nation on earth, all concerning the work of Cezanne, and when I asked him which of all these he considered the most important he replied - 'those of Denmark and Scandinavia.'

Those who decry the architecture of today and regret the past would do well to look at the two new Art palaces

recently erected in Paris - the Trocadero and the Modern Art Museum. Both are among the finest buildings of their kind in Europe today, and obviously superior to the Grand Palais and the Petit Palais of 1900.

Art is not dwindling into decadence as some are ready to believe, but moving steadily forward towards a fresh Renaissance.

A comparison of these two buildings with those of 1900 ought to be sufficient proof.

The Modern Art Museum with its delicate white Pompeian columns, its excellent bass-relief by Janniot, is reflected in a great sheet of water flanked by groups of sculpture.

Bourdelle's giant statue 'La France standing above on the terrace, spear in hand, like Pallas Athene, strikes the Athenian note, and forms the central point to the whole scheme.

We have had plenty of pseudo Greek buildings, in the past, gloomy places for the most part, and as dark as sepulchres. Here is a living Greek style, not cold and academic, but luminous and blithe as ancient Greece, and the sort of thing that Debussy might have imagined. It shows the same wonderful genius for architectural design as that which presided over the planning of Chambord and Versailles.

If this new temple of Art suggests a modern Parthenon, the Trocadero, set like a citadel on its distant hill, recalls the Propylaeum.

Its style both modern and classical is eminently satisfying and the avenue of statues and fountains which divides the two wings is a joy to the eye, and the sort of place where one would care to read Pinder.

Far from being a thing of the past, Art then, is the sign of the Future.

## Science Digest

By VLADIMIR A. SHIBAYEV

If from the last Presidential address of Sir Edward Poulton "The History of Evolutionary Thought" delivered at the Annual Meeting of the British Association for the Advancement of Science at Nottingham in 1937 we received the definite assurance that biologists with hardly any exception had "accepted evolution as a fact", we can this year look forward to great revelations both at the Meeting of the British Assn. to be held at Cambridge on Aug. 17 - 24th with Lord Raleigh as President and at the meeting of the American Assn. for Advancement of Science at Ottawa June 27th - July 2nd. At the time of writing the present review, detailed news of the latter has not yet reached India, but the very subject "Science and the Future" is a most promising one. When the best leading scientists gather to discuss "The Changing Values of Science", "Physics of the Future", "Chemistry of the Future", "Biological Sciences of the Future", "World Standards of Living" and "World Natural Resources", there is indeed ground to expect enormous advance of progress.

Another gratifying step is that taken by both the American and British Associations for Advancement of Science jointly, urging a world organization for science independent from racial, political and religious influence. The Secretaries of both these national organizations hope that such a world institution can reach agreement on fundamental scientific principles and can establish a series of inviolable methods of international co-operation and that thus an important foundation for the wider progress of humanity will be laid. Thousands of laboratories of the world conduct scientific research with enormous expenditure of labour and money and a synthesis of such efforts would be of incalculable advantage to mankind. Some results of the research of thousands of laboratories may only become evident many years later. In this connection it is interesting to remember that Dr. Alexis Carrel urges that some research, especially on the nature of man, should

actually be planned to last a century at the least. He also stresses the imperative necessity to devote more research to the mastery of ourselves and comparing the enormous strides which astronomy, chemistry, physics and technical sciences have made, with that of the knowledge of man and mind, he asserts that the science of man is the most needed, though the most difficult of all sciences. Although there exist several scientific institutions (like the Institute for the study of the human individual in Genoa, the Institute for the study of human relation at the Yale University, the Institute for the study of man in Moscow, etc.) the growing war madness of nations is causing much alarm amongst scientists. No doubt as those domains of science, which touch upon the subtler energies, like parapsychology conducted by Prof. J. B. Rhine and others, find wider acknowledgment and are taken up by scientists all over the world, an approach will be reached towards a spiritualization of knowledge and towards the betterment of human inter-relationship. In the present short review I want however to synthesize in general all spheres of human knowledge, especially from data that have become available during the last years.

ARCHAEOLOGY, ANTHROPOLOGY and PALEONTOLOGY have gone further and further back in time when trying to estimate the age of man and life on earth. Scientists agree that the so-called "Peking man" has lived in a cave in China at Choukoutien near Peking about half a million years ago and he is a direct ancestor of man. Further discoveries of skulls of a man and a woman both between 40 and 50 years old show better preserved bone. Prof. Franz Weidenreich of the Rockefeller Institute of Peking believes that this *Sinanthropus Pekingensis* forms a link between *Pithecanthropus* and the European *Neanderthal* man. New skeletons discovered in Palestine revealed old stone age men of about 60,000 years ago and a new type of a stone age man was discovered at Steinheim, Germany, its skull being older than the *Neanderthal* man. Results of excavations in Mesopotamia brought to light fine architecture and art vases

of 4000 B. C. and various instruments found indicated flute music. In Western Palestine the Oriental Institute continued its excavations unearthing a palace with wall frescoes and floors of seashell mosaic. A hoard of gold and ivory jewellery, cosmetic jars etc. was found. That Greek philosophers received mathematical knowledge from Babylon was proved by the deciphering of an four thousand year old Babylonian mathematics book. In Siberia a fully preserved and perfect specimen of a mammoth was found, completely intact, 10,000 years old. In Utah, U. S. A. the remains of the carnivorous mammal *Apataelurus* were discovered said to be 50 million years old and the age of the *Dinosaurus* was determined as hundred million years. That man made musical instruments 30 thousand years ago from the bone of animals like the eagle, swan and deer is another statement recently made by scientists.

ASTRONOMY has made enormous progress recently and the completion of the 200 inch reflector telescope expected to be ready in 1940, which will reveal a heaven 30 times larger than hitherto catalogued shall be truly an epoch making event. To be installed at Mt. Palomar, California and constructed for the California Institute of Technology for a cost of over 6 million dollars the reflector will collect almost three quarter of a million times as much light as the human eye, that is to say a candle-light shall easily be detected with it ten thousand miles away and objects only forty feet long will easily be visible on the moon. The penetration into space will be three times as deep as with the best telescopes available now. The whole mounting is completed, the "Pyrex" glass for the mirror has been cast, weighing seventeen tons and at present the grinding of the parabolic mirror surface is in progress. In the meantime astronomers have achieved colossal results with at present available telescopes. Two supernovae (exploding stars) have been discovered, 500 million times brighter than our sun and spectra of nebulae thirty thousand times fainter than the faintest star visible to the eye have been photographed, at the Mt. Wilson observatory and are said to be eighty million years distant from us.

Three more elements, osmium, iridium and thulium have been discovered on the sun, bring the total number of known elements on the sun to sixty one. Interstellar space was found to contain potassium and calcium and astronomers of the Carnegie Institutions of Washington assert that interstellar space is by no means as empty as hitherto believed. A cubic yard is reported to contain twenty millions each of free electrons and hydrogen atoms, about half a million photons, a few sodium atoms and very few potassium and calcium, and larger units of cosmic dust, as large as smoke particle are estimated as one particle in every million million million cubic yards. Four periodic comets and six new ones were recorded. "Eros" elongated box shaped thirtyfive mile long little planetoid came to within twenty millions miles from our earth. It was found to be topling over in its movement, hence its flickering. The nearest other planetoid observed is "Hermes" on Oct. 1937, half a mile long, but venturing very close to our earth — only some 350,000 miles. That the temperature of the surface of Venus of fifty degrees centigrade was also reported. During a total solar eclipse Major A. W. Stevens flying in an aeroplane about 25,000 feet high over Peru obtained wonderfully clear photographs of the Corona, estimated to be even, globular, a million miles thick. Sunspots were again on the increase showing, magnetic storms etc. worse than in 1871. But the greatest number of sunspots is foretold for 1939.

(To be continued.)

## News from America.

Members of FLAMMA, Inc. will be glad to know that the number of their co-members is growing, also in foreign countries. Thus contacts are established for exchange of opinion. We shall be thankful to all members who will send news of artistic and scientific events from their States.

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ARSUNA Inc. has organized several exhibitions of paintings by Prof. Roerich in Tulsa, Ada, Carlsbad etc. which have aroused much deep interest as well as Press comments. Of the many articles which have appeared, Alfred Morang's "Roerich's Work tells of Nature in New Solidity" (Muskogee Daily Phoenix) is especially interesting in its comparison of Roerich with modern French masters.

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Many of Prof. Roerich's essays have appeared in the American press in "Mind", "Inner Culture" etc. and in the Russian Press of America in "Rassviet", "Novaya Zariya" and "Svet". Lately his essays "Science Seeks Man's Subtle Energies", "Friendship", "Parapsychology", "Creativeness" "Open Gates", "Chalice", etc. appeared.

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FLAMMA express their greetings to the Swami Omkar Peace Foundation, Inc. in America and India, in their noble endeavour for world peace. Swami Omkar, Mrs John B. Howard, President and Sister Sushila Devi, Vice-President and Major J. G. Phelp Stokes have often expressed themselves as ardent friends of the Roerich Pact Movement.

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News has been received from Buenos Aires that a group of friends there, who have translated "Agni Yoga" into Spanish, are preparing to print this book this coming September.

## News from Europe

*Celebration of Opening of Roerich Hall in Praha.*

The "Ruske Kulturne Historicke Museum", which is situated in the ancient Zbraslav Castle, held on June 16th a celebration, inaugurating the Roerich Hall. Professor Valentin Bulgakoff, Curator of the Museum and Honorary Member of Flamma Association, describes this solemn event as follows :

"Representatives of the Czechoslovakian and Russian scientific and art world were invited for the opening and met in the beautiful *Barocco* hall, the former refectory of the monastery, which was previously situated in the castle. The Rector of the "Ruske University" Prof. M. M. Novikov addressed the gathering, after what, I (Prof. V. Bulgakoff) delivered a lecture on the life and creative work of Prof. Nicholas Roerich, describing both the Russian and foreign periods of the Master's work comparing him with Leonardo da Vinci and emphasizing his love and admiration to the East, to Asia. I underlined not only the *oeuvre* of the great artist, but also dwelt upon Roerich as poet, philosopher, writer and as a great leader of Culture, creator of the Banner of Peace and devotee of his motherland Russia. The speech met with great applause and all present joined in expressing their thankful hearty feelings to Prof. Roerich by signing a commemorative address to be sent to the Himalayas. Then the Rector of the University read messages in Russian and French received from various Roerich Associations. Afterwards the owner of the Castle, Cyril Barton-Dobenin, Czechoslovakia's famous philanthropist and maecenas invited all guests to tea, which was beautifully served in the ancient castle.

"Everyone also greatly appreciated the paintings of Svetoslav Roerich. In his portrait of Prof. Roerich everyone was struck by the inner significance and originality and richness of colour. His 'Kuluta Shepherd' and 'Sunset' were also much admired. The visitors remained in the museum till late and the Roerich Hall conquered the hearts of all art lovers." A beautiful address with 150

signatures has been received by Prof. Roerich in the Himalayas. The Museum has published an illustrated catalogue, the cover of which is designed by the artist Yupatov.

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The "Rericha Muzeja Draugu Biedriba" in Latvia has published an impressive commemorative volume "Zelta Gramata" in Dedication to Fifty Years of Creative Activity of Nicholas Roerich and the First Baltic Congress of Roerich Societies 10-X-1937 with several coloured reproductions of the Master's paintings. This volume contains 246 pages of inspired messages of Professor Roerich's admirers and friends from all over the world and salutatory articles in connection with the events by: R. Rudzitis, R. C. Tandan, S. Lichtmann, G. Chklaver, P. Tarabilda, A. Rannit, A. Khiriakov, S. Zenkevitch, P. Siriwardhana, C. Bragdon, E. Schaub-Koch, S. Gorny, A. Kaun, M. Mosoff, Dr. E. A. Moskov, P. G. Bhavnani, B. Behari, D. Fosdick, Twentieth Century, Week-End, V. Tome, V. Tretiakov, P. R. Radosavljevich and the Proceedings of the Congress.

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We regret to announce the death of the eminent member of the Bruges Roerich Foundation, the former Governor of West Flandres, Baron Janssens de Bisthoven. Remembering his friendly attitude towards the Roerich Pact and the International Conference in Bruges, we express our sincere condolences.

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On April 20 the "Association Francaise Nicolas de Roerich" in Paris held a meeting in memory of Feodor Chaliapin, whose death had recently occurred. Heartfelt speeches were delivered and a selection from the best of Chaliapin's records was played.

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In the "Cahier d'Art Contemporain" IV Series, two reproductions of Prof. Roerich's paintings "Archangel" appeared with an editorial note by Mme Valmont.

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In Rumanian newspaper "Lumea" and "Facla" several articles on Prof. Roerich's art and the Roerich Pact appeared as editorials and by Prof. A. Dumitriu. Prof. Roerich's essay "Frumosul si Viata" appeared in the "Lumea".

The artist N. Root's article "N. K. Roerich" with reproductions of Prof. Roerich's paintings has been published in a Russian monthly in Tallinn.

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On May 30th at the Kaunas University in Lithuania a conference with lectures and musical programme took place. All members of the Lithuanian Roerich Society, headed by the President of the Society, Mme J. Montvidiene and Dr. N. Serafiniene and about 250 guests were present. Mme J. Montvidiene opened the evening with an address, whereupon Mr. Glemza delivered a lecture "Prof. Roerich and his cultural activity". The next lecture on "Heart and Culture" based upon excerpts from Prof. Roerich's writings, was delivered by Mrs J. Monvidiene. A piano and vocal recital followed, dedicated to Ciurlionis, Schubert, Rubinstein, etc. Every guest was presented with a copy of the Lithuanian booklet on the Roerich Pact and with the Lithuanian Magazine published by the Lithuanian Roerich Society.

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The Vice-President of the Association Francaise Nicolas de Roerich, Monsieur Marc Chesneau has completed a new volume of his poems, which will shortly be published under title "Sortileges de la Paix chantante".

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"The Mother of the Banner of Peace" — a sculpture by Mrs D. Tarabildiene has been acquired by the Ciurlionis Museum in Kaunas.

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Sixteen members of the Latvian Roerich Society, headed by their President Mr. Richard Rudzitis on June 5th visited the Lithuanian Roerich Society in Kaunas, where they were accorded a very hearty welcome and spent their time in cordial discourses, lectures and excursions. Both Societies were delighted at such a reunion.

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Mme J. Montvidiene, President of the Lithuanian Roerich Society, visited Tallinn towards the end of June and established close contacts with members of the Estonian Roerich Society.

## News from India

The General Secretary of the Boy Scout Movement in India requested Prof. Roerich for a Message to all Boy Scouts in India and the following Message was sent by Prof. Roerich :

### ON SACRED VIGIL

Greetings to the Boy Scouts of India.

It gives me much pleasure to respond to your request, and to send this heartfelt message to the glorious Association of Boy Scouts in India. To greet the Boy Scouts means to hail the young generation, in which lies our hope for Progress, Friendship and Peace. The Boy Scouts are the guard of honour for their Motherland. They are guardians of Beauty and Knowledge. Precisely the young generations must understand their duty in upholding the fundamental concepts of life — Art and Knowledge, on which evolution rests.

The Boy Scouts and Girl Guides are always prepared to defend everything noble and humanitarian. When we unfurled our Banner of Peace we had in view first of all the young generation, which understands its duty in defending the real treasures of humanity. From the first school years the Boy Scouts already know that the renaissance of the nation comes from Art and Science, in its highest form.

Youth knows that spiritual aspirations are the guidance to lofty Heights. More than once humanity deplored atrocities and vandalism. Precisely the young knights should be prepared to defend untiringly the great heroic achievements which have been created by the best of mankind for the common benefit. The Boy Scouts and Girl Guides know the meaning of discipline. They are concerned also with sports and physical training with the object of the general betterment of life. Service, Self-sacrifice, Honour, Friendship, Vigil, Courage and joyful Labour—all these noble virtues are inseparable from the concept of Scoutism. We have proclaimed "Pax per cultura"—indeed real peace is only there, where is true culture.

In the name of these foundations of progress, I am sending my ardent greetings and wishes for heroic success.

This message appeared in the "Jatri" magazine of the Bengal Boy Scout Association and other boy scout magazines. In "Jatri" Prof. Roerich's article "Be Prepared" was also published.

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The member of the Urusvati Himalayan Research Institute, Rev. Rahula Sankrityayana, after his recent return from Russia, has now started on an expedition to Tibet, accompanied by Lama Chompel. Rev. Rahula Sankrityayana is in search of ancient Sanskrit manuscripts on Buddhism.

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The Maha Bodhi Society has requested Prof. Roerich to donate for the adornment of the Library of the Mula-gandhakutti Bihara at Holy Isapatana, Sarnath, one of his paintings. Prof. Roerich expressed his consent.

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The following of Prof. Roerich's essays have recently appeared in the Press of India: "Our lesser Brothers" — in the *Field and Landholders Journal*.

"Confidence" — in *Vision*. "Flame of Things" in *Prabuddha Bharata*, "To the Memory of Princess Tenisheva" in *Educational Review*, "Parapsychology", "Tactica Adversa" and "Schools" in *The Scholar*, "Learning and Loving Heart" and the poem "Our Path" in *Mira* "The Blessed One" — in *Maha Bodhi Journal* and the poem "I shall Guard" in *Peace*.

## Notes

We are glad to say that FLAMMA Quarterly has been cordially welcomed and appreciated by all who have seen it. The first issue of FLAMMA is already exhausted and we are bringing out a slightly larger number of this Autumn issue.

Three new permanent items have been added: a Roerich Pact Section, a quarterly Art Review by Mr. Barnett. D. Conlan and a Science Digest. Readers can greatly help the editors if they will kindly send news and clippings pertaining to interesting art movements and scientific discoveries to the Representative of Flamma in Paris (for art matters) and to India (for science news).

By the time this issue goes into press we have not yet received response from distant places and therefore cannot as yet discuss proposed suggestions. But it has occurred to us, that if any of the Roerich Societies in the world would like to have a section of their own added to the Quarterly, in their own language, FLAMMA Quarterly will be very happy to consider this, if the Societies can send a 4 pp. folder (or 8pp. or 2pp.) of the size of FLAMMA (10 × 7 inches). Such folders can contain data about their Society, exhibitions and meetings held, lectures delivered, publications printed, books for sale at the center, etc. etc. Thus also those Societies, which have a large part of non-English speaking members can find expression through FLAMMA. It will be found that the printing locally of some 4 pages every three months is really a very small item and we hope that several centers will avail themselves of this opportunity. For quantity required and dates by which these folders have to reach for inclusion into the Quarterly, please address the Editor in India.

We again call upon the co-operation of ALL members of ALL Roerich Societies to regard FLAMMA Quarterly as their own, to take its success to their hearts, to consider themselves collaborators in every respect and therefore to support it in every possible way, morally and materially.

Very little is needed, if ALL help, since the Quarterly makes no profit, is offered at self cost to members and every assistance received goes direct to the improvement and adornment of it. We know you will realize and appreciate this fundamental principle of co-operation and that this realization will urge you to do your utmost in the name of Culture and Beauty to make FLAMMA Quarterly a success.

We express cordial thanks to the Latvian Roerich Society for the donation of coloured reproductions of "Brahmaputra" for this issue and for two coloured reproductions for the Winter issue.

FLAMMA Quarterly is scheduled to reach its readers on annual solar quarter days:

March 21st — SPRING equinox — green cover title.  
 June 22nd — SUMMER solstice — red cover title.  
 Sept. 23rd — AUTUMN equinox — purple cover title.  
 Dec. 22nd — WINTER solstice — grey-blue cover title.

The WINTER issue of 1938 will be a double issue, with double text and with two coloured and six monotone reproductions and will thus conclude the annual subscription for the current year. The price of the Winter issue is \$1. or Rs. 2-8 (for Members 60 cents or Rs. 1-8 - ). The rates for annual subscriptions are given at the end of this issue.

The WINTER No. 3 & 4 issue will make a fine Christmas present for friends and so will an annual subscription. When desired such presentation subscriptions will be sent with an attractive Christmas greeting card, giving the sender's name.

*Flamma.*



# ARSUNA

## A SCHOOL OF FINE ARTS

Santa Fe, New Mexico

"From the snowy peaks of the Himalayas, in the name of all-embracing and all-conquering Beauty of creativeness, in its vastest conception, I greet you! I greet the friends—devotees of culture. And this Union in the Beautiful will multiply our strength, it will attract to us the multitudes of co-workers for culture."

—Nicholas Roerich

## Instructors and Lecturers

**Emil Bisttram, Instructor in Dynamic Symmetry**, studied dynamic symmetry with its re-discoverer, Jay Hambidge, and with Howard Giles. He has taught this subject at the New York School of Fine and Applied Arts and at the Master Institute of the Roerich Museum. He has also used these principles with success in commercial designing.

**Kenneth Chapman, Lecturer**, has spent thirty-five years in New Mexico. He was with the Museum of New Mexico for twenty years, specializing in studies of decorative art. He is one of the founders of the Laboratory of Anthropology and served two years as Director. He is now Research Director of Indian Art, conducting studies of that subject for the Laboratory. Mr. Chapman has been Instructor in Indian Art for the University of New Mexico for the past ten years and special Consultant in Indian Arts and Crafts for the U. S. Indian Service for the past five years. He has been engaged for many years in projects for the revival and improvement of Indian Arts and Crafts, and has written numerous magazine articles on the subject, as well as two volumes on "Pueblo Pottery".

**Louie Ewing, Instructor in Crafts**, studied at the Santa Monica School of Art, and has worked under Stanley Breneiser and Beniamino Bufano. His experience in teaching in the Santa Monica School for Adults and at the Eidolon School in Santa Fe, together with three years of private teaching, has given him a practical background. In addition to thorough training, Mr. Ewing is a master craftsman and artist, having that natural flair for working in wood, tin, and various metals which has been characteristic of true craftsmen throughout the ages.

**Marrie Ewing, Instructor in Crafts**, studied at the Santa Monica (California) School of Art, and the Santa Barbara School of Art, besides working intensively with such well-known artists as Beniamino Bufano, Stanley Breneiser, and Richard Helsey. Her experience includes one year teaching at the Santa Monica Night School for Adults, as well as the broadening experience of private teaching over a period of several years.

**Reginald Fisher, Ph.D., Lecturer**, is an anthropologist and Assistant Director of the Museum of New Mexico. His main fields of research are: Peoples and Civilizations of the Southwest, American Archeology, and Human Geography of the Southwest, and his avocation is adult education in New Mexico. His publications

include several scientific papers and monographs on Southwestern and American anthropology.

**Edgar L. Hewett, D.Sc., LL.D., Lecturer**, is a world traveller, explorer, archeologist, lecturer, and author. He has been Director of American Research for the Archeological Institute of America since 1906, and Director of the School of American Archeology (now the School of American Research) since 1907. He was professor of Anthropology at the State Teacher's College, San Diego, California, from 1922 till 1927. As Professor of Archeology and Anthropology, State University of New Mexico in 1927, his classes in Archeology were the largest in the world. During 27 years he has conducted explorations in Morocco, Algeria, Tunisia, and the Sahara Desert, Asia Minor, South America, Mexico, and the American Southwest. Dr. Hewett has been Director of the Museum of New Mexico at Santa Fe from 1909 to the present time. He is the author of several standard works in his field, and is considered the foremost authority on ancient life in the American Southwest.

**Raymond Jonson, Instructor in Advanced Painting and Drawing**, has lived and worked in Santa Fe fourteen years. From 1913 to 1918 he was Graphic Art Director of the Chicago Little Theatre, the first theatre organization in the United States to experiment and work in modern methods of production. From 1918 to 1924 he taught Drawing and miscellaneous other classes at the Chicago Academy of Fine Arts. At present he is instructor in Painting and Drawing at the University of New Mexico. For twenty-five years he has exhibited in various museums and galleries in the United States. He is represented with works in many private collections and public institutions. Six panels hang in the Library of the University of New Mexico and two are in the main building of the Eastern New Mexico Junior College in Portales. During the past thirty years, Jonson has worked from a thorough Academic training, through many phases and approaches, to a statement which at present has a position of genuine original accomplishment.

**Maurice M. Lightmann, Instructor in Piano**, is a graduate of the Royal Conservatory and Meisterschule of Vienna. He studied with Leopold Godowsky, Professor Paul de Conne, Professor Graedener, and Professor Mandyzewsky. He is at present Dean of Music of the Master Institute of the Roerich Museum.

**Monsignor Philip F. Mahoney, Ph.D., D.D., S.T.D., Instructor in Plain Chant**, was Choir Director of North American College Rome, Italy, and Holy Name Cathedral, Chicago, Illinois. His teachers were Monsignor A. Rella, Monsignor A. Ambrosi and Maestro Don Lorenzo Perosi, Director of the Sistine Choir; he is

thoroughly informed in ancient music, medieval polyphony, and plain chant.

**Alfred Morang, Instructor in Short Story Writing**, began to write seriously about six years ago, on the advice of his friend, Erskine Caldwell. Since then he has published one hundred and ten short stories, articles and poems in widely varying types of magazines and papers. Three of his best stories were on the Honour Roll of Edward J. O'Brien's Best Short Stories, 1934 and one was reprinted in Best Short Stories 1935. Alfred Morang is also a lecturer and an art critic who has been closely connected with the constantly changing pageant of contemporary art. A painter himself, he brings to his lectures on art a knowledge both of technical problems and of the historical and psychological background of art.

**Dorothy Morang, Instructor in Piano**, graduated from the New England Conservatory of Music in Boston, Mass. In 1928 while in Boston she studied with Julius Chaloff. Later she studied one year with Winifred Bauer in New York City. She has had ten years experience teaching piano in cities in the east.

**Datus E. Myers, Instructor in Painting and Drawing**, has lived and worked in the Southwest for many years. He is recognized for his portraits and drawings of many subjects. He spent five years in intensive research in all fields of art, especially Oriental, Egyptian, and Indian. As a result he has an unusual fund of information regarding the fundamental principles of art in all ages.

**Raymond Otis, Instructor in Novel Writing**, holds a B.A. degree from Yale College (1924). For one year he taught secondary school at the Berkshire School at Sheffield, Mass. Continuously thereafter he has been writing, mostly novels. Three of his novels have been published, "Fire Brigade", "Miguel of the Bright Mountain", and "Little Valley". Mr. Otis' shorter efforts have been published here and there in England and America. He is a member of the League of American Writers and in sympathy with their aims and objectives.

**Laura Brooks Secrist, Instructor in Speech and Dramatics**, has a B.A. degree from Cornell and Randolph-Macon Woman's College, studied with Cora Mel Patten, former National Director of Children's Theatre of Drama League of America, is a post-graduate student in Speech and Drama at the University of Iowa with Dr. Merry and Dr. Mabie, and at the University of Denver with Vida Ravencroft Sutton, Director of Speech for National Broadcasting Company. She has a teacher's First Grade Life Certificate in Iowa and New Mexico. Mrs. Secrist was high school instructor in Speech and

Dramatics (Iowa) for eight years, conducted Secrist Drama Studio, Denver for nine years, also directing city pageants, Little Theatre plays, and plays in summer camps, and last year directed Indian Drama in Seton Institute.

**Dorothy Thomas, Instructor in Short Story Writing**, is too well known in the short story field to need any introduction. Her stories of Mid-western life have been praised by critics and public alike. Her work is published regularly in such magazines as Saturday Evening Post, Harper's, and Woman's Home Companion. It has been said, "Dorothy Thomas is a writer who, perhaps more than any other woman in America, has grasped the inner and outer meaning of life close to the soil. She is, if any writer is, a product of American culture."

**Edgar Varese, Instructor in Composition and Orchestration**, is a world famous composer and expert in sound. In his Master-Session, Mr. Varese will treat music in its all-embracing aspect as an Art-Science, and will include the study of New Forms and New Mediums of Expression with especial emphasis on the use of recent scientific discoveries and inventions in the electrical for creative purposes and not, as currently considered, as only mediums of reproduction and transmission.

## Courses and Tuition

**Arsuna Summer School** is open twelve weeks from Monday, June 13th, through Saturday, September 3rd. Registration is Friday, June 10th. An enrolment fee of ten dollars for eight weeks courses and five dollars for four weeks courses is required upon application. This will be deducted from tuition which is payable upon registration. The Art Classes will be held in two studios in the historical old Governor's Palace, a unit of the Museum of New Mexico. Students will furnish their own easels and supplies. Supplies are available at the school.

All other classes and lectures will be held at Arsuna, 435 Manhattan Ave.

### ART

**Raymond Jonson. Advanced Painting Class.** Five mornings each week from nine till twelve. One comprehensive private criticism each week.

Tuition \$25.00 for 4 weeks.

**Datus Myers. Drawing and Portrait Class.** Five mornings each week from nine till twelve. One comprehensive private criticism each week.

Tuition \$25.00 for 4 weeks.

**Life Class** will be held afternoons from two till four, either three or five days each week, depending upon the number of pupils enrolled. Raymond Jonson and Datus Myers will each instruct two weeks of every four weeks period. One comprehensive private criticism each week.

Tuition \$25.00 for 4 weeks.

Tuition for full time classes eight weeks session is \$100.00.

Tuition for full time classes four weeks session is \$50.00.

Tuition for full time classes by the week is \$15.00.

**Emil Bistram. Lectures on Dynamic Symmetry.** Principles and practical employment of Dynamic Symmetry as applied to drawing and painting. One lecture each week for six weeks, Saturday afternoons. This course comprises not only lectures but problems in subject-matter which will demonstrate the use of Dynamic Symmetry.

Tuition \$25.00 for 6 weeks.

(As Mr. Bistram will make the trip from Taos to Santa Fe every week, this class will be open only when a minimum of six pupils is enrolled.)

### CRAFT CLASSES

**Marrie and Louie Ewing.** The craft classes presented by the **Arsuna School** will cover the field thoroughly. There will be intensive training in the individual crafts; leather, tin, woodwork, carvin, modeling, craft design, and color. One of the most interesting phases of the craft courses will be the marionette construction. Another phase of the courses which is of very great interest, owing to recent revivals of this ancient craft, is making and presenting plays with masks made by students. The masked play uncovers the basic human emotions in the dramatic art, and perhaps typing these emotions is the best method of instilling in the pupil a knowledge of the fundamental principles upon which all drama has been constructed throughout the ages.

The first six weeks will include marionette construction, theatre construction, costuming, and lighting, culminating in a marionette play at the end of the sixth week. Throughout the period there will be intensive training in the individual crafts. The second six weeks will be devoted to the mask-making, presenting a play using the work of the class, and intensive training in the individual crafts.

First six weeks course June 13th through July 23rd.

Tuition \$40.00 for 6 weeks.

Second six weeks course July 25th through September 3rd.

Tuition \$40.00 for 6 weeks.

### SPEECH AND DRAMATICS

**Laura Brooks Secrist.** There will be individual instruction in speech for each student, thirty minutes daily five days each week. This instruction will include the solution of problems that may be blocking effective speech, correction of speech defects and development of a resonant and flexible voice through natural breathing, tone placement, and free articulation.

**Children's Group Meetings.** Original dramatization of natural and imaginary activities by pantomime, puppet, and marionette manipulation; spoken drama; narration and dramatization of folklore. There will be about two informal presentations of plays with the

object of giving pleasure to the audience, not of exhibiting the students.

First six weeks course June 13th through July 23rd.

Tuition \$40.00 for six weeks.

**Adult and Prep School Group Meetings.** Original dramatization and reading rehearsals of selected plays; group discussion of problems of play selection and production; informal presentations of several one-act plays, rehearsals frequently directed by students under supervision. Classes meet one hour five days each week.

First six weeks course June 13th through July 23rd.

Tuition \$40.00 for 6 weeks.

Second six weeks course July 25th through September 3rd.

Tuition \$40.00 for six weeks.

### MUSIC

**Edgar Varese. Master Class in Composition and Orchestration.**

Two lectures weekly for eight weeks, June 13th through August 5th.

Tuition \$40.00 for 8 weeks.

Two lectures weekly for four weeks August 8th through September 3rd.

Tuition \$20.00 for 4 weeks.

**Monsignor Mahoney. Plain Chant.** One lecture each week for eight weeks June 13th through August 5th.

Tuition \$10.00 for 8 weeks.

**Maurice M. Lightmann. Piano Pedagogy.** Twice weekly for eight weeks June 13th through August 5th.

Tuition \$40.00 for eight weeks.

**Piano Technique and Interpretation.** Twice weekly for eight weeks. This will include Beethoven's Sonatas and Chopin's Walses, Etudes and Mazurkas.

June 13th through August 5th.

Tuition \$30 for 8 weeks.

(Listeners may take this course for \$10.)

**Piano Pedagogy** twice weekly for four weeks, August 8th through September 3rd.

Tuition \$20.00 for 4 weeks.

**Piano Technique and Interpretation** twice weekly for four weeks, August 8th through September 3rd.

Tuition \$15.00 for 4 weeks.

(Listeners may take this course for \$5.00.)

A limited number of private lessons.

Tuition \$5.00 each lesson.

**Dorothy Morang. Assistant to Maurice Lightmann.** Private piano lessons.

Tuition \$2.50 each lesson. Special tuition arrangements may be made by the month.

## WRITING

**Alfred Morang. The Short Story.** One class lecture each week and one private session each week for eight weeks June 13th through August 5th.

Tuition \$50.00 for 8 weeks.

Special condensed course on Short Story Writing. Two lectures each week for four weeks August 8th through September 3rd.

Tuition \$30.00 for 4 weeks.

**Dorothy Thomas. The Short Story.** One class lecture each week and one private session each week for eight weeks June 13th through August 5th.

Tuition \$50.00 for 8 weeks.

**Raymond Otis. The Novel.** One class lecture each week and one private session each week for eight weeks June 13th through August 5th.

Tuition \$50.00 for 8 weeks

## LECTURE COURSES

**Kenneth Chapman. Indian Art.** Eight lectures twice weekly August 1st through August 27th. The course will be illustrated with chalk talk, enlarged drawings, stereoptican and motion pictures.

Course \$7.00.

**Alfred Morang.** Eight lectures on the development of the modern school of art from the Barbizon to the present time. The lectures will include the interrelation of all modern art movements, the effect of the racial tendencies upon them, the influence of Freud, and the interconnection between art and the metaphysical.

Eight weeks one lecture each week, June 13th through August 5th.

Course \$7.00.

**Dr. Reginald Fisher.** Four illustrated lectures on the subject, "Pueblo Mythology and Religion". Dates to be announced later.

Course \$3.50.

Other lectures, dates to be announced later, by

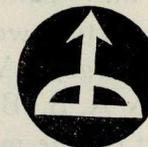
Dr. Edgar L. Hewett, Ina Sizer Cassidy, Alexandra Fechin, Alice Corbin Henderson, Adolfo and Milla Dominguez, and Dr. Henry James Forman.

Address all communications to—

Secretary, **ARSUNA SCHOOL OF FINE ARTS,**

435 Manhattan Ave.

Santa Fe, New Mexico



## The Roerich Centre of Art and Culture, Allahabad.

The Municipal Museum of Allahabad in 1933 dedicated a special Hall to the paintings of Nicholas Roerich and on February 12, 1934 the Rt. Hon. Sir Tej Bahadur Sapru presided over the opening celebrations and R. C. Tandan, M. A., LL. B. delivered a lecture on Professor Roerich which was later on published in the form of a monograph in English, Hindi and Urdu. At first the Roerich Hall contained the following 10 paintings of the Master: "Holy Shepherd", "Shambale Daik", "Light conquers darkness", "The Arhat", "Sharugen Monastery", "Vyasakund", "The Abode of the Spirit", "Narsingh and Guga Chohan, the Protectors of Kulu Valley", "Maitreya" and "She, who leads", and a series of coloured reproductions. At the same time The Roerich Centre of Art and Culture came into being, of which Rai Bahadur Pandit Braj Mohan Vyas and Ram Chandra Tandan became Joint-Secretaries. A Library was also founded in connection with the Centre.

The Roerich Hall gradually was enriched with further paintings: "The Sacred Himalayas", "Himalayan Summits" and "Ecstasy" and after the Government Exhibition in Lucknow in the beginning of 1937 six more were added: "Himalayas", "Lahul", "Kardong", "Ladakh", "Himalayas", "Ancient Novgorod, Russia", as well as Mr. Svetoslav Roerich's painting "Thakur's Castle, Gundla". To commemorate the Golden Jubilee of Prof. Nicholas Roerich, in the autumn of 1937 Mr. Svetoslav Roerich donated a portrait of his Father to the Roerich Hall.

Together with the development of the Roerich Hall, the Roerich Centre of Art and Culture also grew. Series of exhibitions of eminent artists were organized under its auspices : of the art of Vijaivargiya, Amrita Sher-Gil, Anagarika Govinda and E. H. & A. B. Brewster. Nine monographs dedicated to the art of the mentioned artists and to Asit Kumar Haldar were published during the last years and series of further exhibitions and publications have been planned.

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Note: I am a member of the..... Roerich Society*)	
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The special "FLAMMA WINTER 1938" double issue No. 3 & 4 will contain twice as much text as usual and will have 2 coloured and 6 monotone reproductions of paintings. If sent as a Christmas present this issue can be accompanied with the attached greeting card signed by yourself or with your visiting card, which please send. This Winter number will reach the readers just before Christmas and is sent out in America in the middle of December; and from India in the MIDDLE of NOVEMBER for Europe, Asia, Australia and Africa. Please send orders with remittance a full month EARLIER to ensure despatch in time for Christmas. The annual subscription for 1939 commences with the SPRING issue, published in March, 1939.

*With All Best Wishes  
of the Season*

*from*

