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FLAMMA

A QUARTERLY

No. 1

SUMMER 1938

FLAMMA

ASSOCIATION FOR ADVANCEMENT OF CULTURE

313 East Union Street

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FLAMMA QUARTERLY

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ON VIGIL!

On vigil! Let this be the motto of "FLAMMA", our new Quarterly. The guardians of Culture make no division between countries and creeds. They have but the one ideal of advancement of Culture as their aim. At the present moment when the world is in turmoil, confusion and fear of war, we wish to affirm the only panacea, proclaimed by our venerated Leader Nicholas Roerich — that true peace can only be achieved by Culture: "Pax per Cultura". Only through culture can the consciousness of people be expanded to the understanding of true fellowship, brotherhood and co-operation. Because we must face the reality, we have to say that no mechanical agreements can bring a lasting assurance of peace, until the very hearts of the people are ready for the understanding and veneration of the permanent real values, which have built the progress of humanity.

On vigil we must be, against every form of vandalism. We must raise our voice for Truth and Justice and for the safeguarding of Beauty and Knowledge. Unfortunately we cannot say that vandalism which took place in the past, do not occur again nowadays. The ruins and destructions of the past which we witness with sorrow, again remind us that, alas, in our times similar devastations take place again. Can we say that Science and Art are sufficiently protected? Can we say that the life of scientists and artists is an easy one? Many books have been published and many more should be written about the martyrs of Art and Science. We see how Great Teachers and Philosophers throughout all ages have been prosecuted. The treasures of Art and Science and Philosophy are universal — they are the property of the whole world. And their defence is also the duty and task of the whole world. In such a universal problem we must discard aspects of national chauvinism. History teaches us how the epoch of the great Renaissance had been created upon the
foundation of the experiences of many nations. Men pass but their creations remain.

On vigil should be public opinion. No one has a right to say that vandalism and calamities do not concern him. Every human being has the noble duty to defend the world's treasures and no one has the right to say that such defence is their neighbour's business and not his own. During a catastrophe people may be divided into three groups — those who wholeheartedly hasten to help, those who remain watching from afar in curiosity, and thirdly those who rush away to hide themselves in order not to become "entangled in a mess". Nowadays humanity is already a unit in many respects. Man has conquered distances, seas, and the air, man is no longer the lonely troglodyte; no one has a right to say "apres nous le deluge". New noble duties arise and man has no right to decline them.

On vigil! — exclaim the bearers of Culture. They shall always be in the first group — of those who self-sacrificingly rush to help, to build, to labour untiringly. Indeed the ploughfield of Culture is immense. Single efforts have to be united into powerful units. Many organizations in the name of culture exist We greet them all. In this domain there can be no division, no enmity. Everyone has room to express his abilities. And let him know that his efforts for the one great cause of advancement of culture shall be welcomed by seen and unseen friends. Their voices constitute public opinion — this powerful motive force. Public opinion, like an all-penetrating clarion call, can uplift the consciousness of humanity and it opens the gateways to the young generation for the coming better Future!

"Flamma".

Two Poems

BY RABINDRANATH TAGORE.

(For FLAMMA Quarterly)

I

I have felt your muffled steps in my blood, Evermoving
have seen your hushed countenance in the heart of the garrulous day.
You have come to write the unfinished stories of our fathers
in unseen script on the pages of our destiny;
You lead back to life the unremembered designs for the shaping of new images.
Is not the restless Present itself a crowd of your own visions flung up like a constellation from the abyss of
dumb night?
II

My heart sings at the wonder of my place
in this world, world of light and life;
at the feel in my pulse of the rhythm of creation
cadenced by the swing of the endless time.
I feel the tenderness of the grass in my forest walk
the wayside flowers startle me:
that the gift of the infinite strewn in the dust
wakens my song in wonder.

I have seen, have heard, have lived;
in the depth of the known have felt
the truth that exceeds all knowledge
which fills my heart with wonder
and I sing.

(Translated by Rabindranath Tagore from his original Bengali poems)

Parapsychology
(Diary Leaves.)
BY NICHOLAS ROERICH.

EW upward flights of thought bring to life new words. Not so long ago the concept of Psychology won for itself the right of acceptance,—we need not repeat the significance of this Greek word, for it is sufficiently well known to everyone. Psychology has gradually conquered new fields and penetrated into the depths of the human consciousness. It has been linked with neurology and dealt with in the “Institutes of the Brain,” it has touched upon the domain of the heart and concentrated upon the study of energy and thought.

Long ago Plato asserted that Ideas rule the world, but only comparatively recently has a science of thought been constituted. It is quite natural that this broadest of provinces should require a new and refined designation. Thus there has resulted the significant superstructure upon the concept of Psychology, there was born Parapsychology. Radio waves, sensitive photographic films, and many new paths of science have become allied with the fields of Parapsychology, and not by chance has man’s attention been drawn to this higher domain which must transform many of the basic features of life.

In the dark period of the Middle Ages, any investigations into the region of Parapsychology would surely have
been terminated by the inquisition with torture and the stake. And even now our contemporary “inquisitors” are not above accusing learned investigators of sorcery or insanity. We recall how our friend, the late Professor Bechterev, was not only subjected to official persecutions for his research into the study of thought, but in the devious turns of public opinion, there were more than once heard whispers about a nervous malady of the scholar himself. We likewise know that for their research in the domain of thought serious scientists have been visited with all sorts of official annoyance, and sometimes have even been deprived of university appointments. This has happened both in Europe and in America. But evolution flows on over any human obstructions and calumnies. Evolution is unyieldingly resistant to dark ignorance, and life itself displays the brilliant advancement of that which even in the recent past would have aroused the scoffing of the ignorant. Surely, we cannot forget that even in our own time one scientific Academy pronounced Edison’s phonograph the trick of a charlatan. Not so long ago a certain physician asserted that since micro-organisms required such great magnification for study of them, they could have absolutely no significance or application in medical practice! You may see statements of this kind being circulated right now by the printed word. But since stagnation has an ossifying effect, all the live portions of humanity will be irresistibly impelled to true broad cognition.

We know that in America alone some forty scholars are occupied with the study of thought energy. Before us lies copies of the journal, “Parapsychology,” published under the editorship of Professor Rhine (Duke University, South Carolina) and his books “Extra Sensory Perception” and “New Frontiers of the Mind.” Professors Rhine and MacDougall have worked for many years upon thought transmission at a distance. We have already had occasion to make note of their brilliant results in this field. Now Professor Rhine has taken into collaboration an entire large group of intelligent students and together with them has carried out a series of most instructive experiments. At first the transmission of thoughts was effected at the shortest intervals and in the simplest formulas; after this the experiments passed on to involve greater distances and were made complicated in the thought content. In the course of several years it became established that thought can undoubtedly be transmitted at a distance and that for this people do not at all have to become some sort of devotees of the supernatural, but that they can operate within the limits of the mind and the will. It is unquestionable that the domain of thought, the field of disclosure of the subtlest primary energy, has been ordained for the immediately forthcoming days of humanity. Thus precisely science, call it material science or positive or as you please, but precisely scientific cognition will reveal to mankind those domains to which the most ancient symbols have alluded.

If world thought be directed along a definite path, a great number of unexpected auxiliaries can be discerned by the observant mind of the investigator. People have appeared, sometimes most ordinary ones, who can detect radio waves without a receiver, or can see through dense objects, thus confirming the fact that the senses can act outside the limits of physical conditions.

There is a young girl in Latvia who reads thoughts, doing this under the surveillance of physicians and scholars. Medical supervision excludes any sort of charlatanism or self-interested exploitation. In the last analysis such phenomenon ceases to be supernatural since through training, the students of the University in South Carolina can attain very significant results by perfectly natural means.

Likewise extremely remarkable are experiments with a recently devised apparatus which records most subtle pulsations of the heart which have hitherto been undetected. Recently Dr. Anita Muhl described to us most interesting experiments performed by her. These showed that lofty thought heightened tension enormously and refined the vibrations, whereas ordinary thought, not to mention that of a low order, immediately lowered the vibrations. Moreover it was noticed that the unified thought of a group
of people constituting a chain augmented tension extraordinarily. Doctor Muhl brought back observations made during her recent visit to Iceland and Denmark, and now India, where she is sojourning, will undoubtedly provide her with new impulses.

Of course, any such considerations, even though confirmed by mechanical apparatus, will continue to remain "terra incognita" for the majority of people. But fortunately evolution has never been brought about by the majority, but has been realised by an unselfish minority who are ready to subject themselves to the thrusts of the ignorant. But the right judgment of history is inevitable. The names of ignorant opponents of knowledge become symbols of infamous retrogression. The name of Herostratus, who destroyed works of art, has remained in school books, but not at all in connection with the matters which this madman had in mind. The names of the ignoramuses who voted for the expulsion of the great Aristides from Athens have recently been discovered in the course of excavations upon the Acropolis and added to the dark roster of the ignorant and the deniers. Surely we cannot forget the man who could detect radio waves without apparatus and who in our civilized days immured in an insane asylum because physicians of a certain type could not admit the existence of this faculty. In general many human capacities confound people of a sluggish retrogressive nature, and these will have to pass through many shameful hours, when all the things which they have denied shall occupy a place in the precise sciences.

Even at present certain obscurantists regard the transmission of thought at a distance as verging on witchcraft. We can cite examples when this field, already established by scores of scientists, provokes gross ridicule and mocking cries about the reception of news out of the blue sky. Without speaking of the examples recorded in the literature of all ages and peoples, it is permissible to remind the ignorant that the radio-waves which have already become a part of their everyday life also are received precisely out of the blue sky. It is sad to reflect that people give no thought to many obvious manifestations and to the cosmic fundamentals or laws which lie behind them. Sometimes the ignorant are not averse to repeating parrot-like certain truisms without understanding their significance. Thus those who jeer at news from the blue sky do not suspect that they are speaking about what has already been established by scientific investigations and recorded by machines.

So much has been said and written about the subtlest energies, which are so gradually being apprehended by humanity! The absurd prohibitions created by the inertia of stagnant deniers are beginning to fall away. Only yesterday we read about the establishment of a special governmental committee for the investigation of Hindu popular medicine. The ordinances of the Ajur-Veda, so recently ridiculed, are coming to life again under the hand of enlightened scholars. In Moscow has been founded an Institute for the Study of Tibetan Medicine; western scientists have found to be of vast significance the indications given in ancient Chinese annals which are entirely conformable to the latest European scientific discoveries. And the ancient medicine-man who brewed a portion from toads has found his justification in contemporary science which has revealed the large quantity of adrenalin in these amphibians; moreover there has been found in these creatures a new substance, buffonin, which is closely akin to digitalis. One might cite a multitude of examples among similar latest discoveries. The ass hide of Chinese medicine has also been justified in the matter of vitamin content by the latest researches of Doctor Reed.

Another scientist, Doctor Reele, has determined under the most ancient symbols the existence of indications, the significance of which has now been understood and thus advanced by science. In such manner, in different branches of science, the ancient elements of knowledge are making their appearance under a new and entirely modern aspect. If these parallels be collected, there results a voluminous treatise. But the crowning dome of all these quests will be that fundamental domain which now goes...
under the name of Parapsychology, because in its basis lies everywhere that same great primary or psychic energy. The visionary dream of thought has already been formulated in the science of thought. Human thought which anticipates all discoveries is borne into space and reaches the human consciousness precisely "out of the blue sky." The brain activity of man is comparable to electrical phenomena; recently the biologist G. Lakhovsky asserted that all ethical teachings have a definitely biological foundation. Thus in its turn Lakhovsky's work confirms the experiments of Doctor Muhl with electrical apparatus which records graphically the significance of qualities of thought. Even the myth about the cap of invisibility receives scientific confirmation in the discovery of rays which make objects invisible. Thus there arises everywhere new and boundless knowledge replacing recent negations and mockery. To all deniers can only be given the advice,—"know more, and stop not your ears with the wadding of criminal ignorance." In remote antiquity it was said that ignorance is the forefather of all crimes and offences, of all miseries and calamities.

Call it Parapsychology or science of thought, be it revealed as psychic or primary energy, it is alone clear that evolution imperatively directs mankind to the discovery of the subtlest energies. Unprejudiced science is striving in quests for new energies in space, that infinite source of all forces and all cognition. Our age is the epoch of a World-outlook based on Energetics.

**Tarnhelms.**

*(DIARY LEAVES)*

*BY NICHOLAS ROERICH*

**EVERYONE** will remember the tarnhelm of Siegfried which made him invisible, and this helmet of invisibility was always considered as one of the most precious treasures of the hero. Many tarnhelms may be found as in ancient folklore, so also nowadays.

Someone was puzzled, why in a volume of letters, a certain thinker continuously reverted to one and the same subject. The reader did not realize that the letters were written at different dates, and were addressed to different persons in various parts of the world. For this reader, the invisible correspondents melted into one person. For him they remained for ever invisible. And the reader apparently imagined that the letters had only him personally in view, not taking into consideration any outside circumstances. Invisible friends, invisible listeners, invisible co-workers they are all as if they belong to the domain of tarnhelms in fairy-tales.

Even till recently, invisibility was either denied altogether, or it was considered charlatanism or something nebulous just as people considered telepathy. It is most difficult for the average man in the street to become accustomed to the fact that he is surrounded by anything invisible. When stories about Angel-Guardians were told, this also was left to old ayahs. Yet since antiquity iron birds were foreseen, as well as words from space, audible across seas, and iron fiery serpents were predicted.

In the same manner in many folklores, there lived and lives the persistent idea of tarnhelms. In the best fairy tales and epical legends, the idea of invisibleness was continuously expressed in most picturesque symbols. And in the lowest reality, during wars, was practised a smoke screen for invisibility. That was the coarsest solution of all legends and fairy tales.

And now the newspapers report, without any sensational headlines the following:

"Rays that make invisible";—"A young Hungarian scientist has apparently succeeded in bringing to reality the fairy-tale of the tarnhelm. The demonstration of such rays took place on a square in front of a statue. As soon as the apparatus was switched on, the statue suddenly disappeared from sight, and one
could only prove that it was still there, by touching it. After a few minutes, the statue again became visible, as if emerging from a fog."

Thus the predictions or recollections of folklore have again entered into life. In the same manner, iron birds cross the skies, iron serpents carry people and the word thunders out from space and the tarnhelm has again materialized. One can realize how everyday life shall be transformed by these recent discoveries.

There is a story of a person who made fun of his lady acquaintance. Having moved to a new house, he saw from his window in an opposite flat, how his friend was just getting up from bed. In the same room was a telephone. The joker rang her up and during the conversation, mentioned of the successes of television. His friend expressed doubt. But when he began describing her night gown and various other details, the lady in horror dropped the receiver.

A similar joke recently appeared in the papers, about certain residents of London, who having heard about the successes of television, became seriously worried about the inviolability of their homes. The Directors of the Television Company had to explain that no such danger existed. In other words, at the moment there is no such danger, but once having entered the field of invisibleness, one may expect many new developments. It is important to establish the principle.

Let us compare the primitive daguerreo type with the splendid results of modern photography. In some countries, up to now, people do not know the application of photostats, instead of the easily forged copies of documents. But in the courts of other countries, photostats are already accepted as documents. By the way, I cannot help remembering a curious episode of how a lady, pretending to be cultured, refused to permit to make a photostat of a rare book from her library, for fear that this procedure may destroy the book. Let us also remember the primitive railway, a prototype of which is exhibited at the Grand Central in New York. It has nothing at all in common with modern railways. Thus, if the principle of invisibleness is discovered, then also from it may result the most tremendous surprises.

One cannot bar such mechanical achievements, for by one way or another they will penetrate into life. Hence one should study by what other natural means the real equilibrium may be established. And let us again remember the blissful properties of the human spirit. If a dog senses non-physical things, ergo, how many times more can a vigilant human spirit conceive all these subtle matters? And how naturally can such knowledge be attained! At first, it will be an unconscious sense, then it will develop into straight-knowledge which will lead to a fully conscious realization. At this stage, all mechanical tarnhelms will be conceived. And the whole daily life shall be transformed in a better and spiritual direction.

When one reads of the achievements of Rishis and other holy hermits with what subtle fiery knowledge are they imbued? They generously gave out in their enlightened ordinances the fundamental principles of life. Ages pass, the methods of expression are changed, but the truth remains immutable. The great Rishis and hermits knew unfailingly what the heart represents and how to evoke it to blissful action.

What a beautiful word is Bliss!

In the face of these highly natural beautiful ways all mechanical rays become poor and limited. Yet for those who do not want to grasp the higher, even these lesser paths will have already formed the elementary trail. In different languages, in varying expressions of thought, people yet strive for the basic signs of the epoch. This means that all who have heard of this resounding thought, are obliged to create from it a real harmony. It is instructive to witness how very important mental processes take place not only amidst one nation, not only in one country, but often in most unexpected combinations.

Thoughts strive along some universal outlines. There, where due to ignorance and mediocrity people deny the higher spiritual paths, there still remain some lesser possibilities—the mechanical ways. And these ways, nevertheless, lead in the direction of achievement. But the spiritual gates remain above all. The entire existence reminds us of these unavoidable paths. Even the most unusual diseases also remind us of new conditions of life. Many so-called heart and nervous diseases, unusual inflammations, cancer epidemics, all poisoning by gasoline and narcotics and other carelessly evoked energies—all this knocks upon the human consciousness, as Fate in Beethoven’s Symphony. We read:

"A hundred years ago, in June of 1835, Baron de Morog, a member of the Supreme Agricultural Council, read in the French Academy a report on unemployment and social sufferings, which threatened France and the whole world, owing to the introduction into industry of an influx of new machineries. The Paris papers have now extracted from the archives of the Academy this prophetic report and printed the following excerpts which are truly significant:
Every machine!—de Morog wrote in his paper,—replaces human labour and, therefore, every new mechanical invention makes in industry superfluous the work of a certain number of people. Taking into consideration that workmen are accustomed freely to earn their means of existence and that they in most cases have no savings, it is easy to imagine the irritation, which will gradually be caused amidst the working masses through the mechanization of industry.

The member of the Academy foresaw that 'despite the improvement of technical output the material conditions of labourers would become worse', from what arises 'moral, social and political danger'. The report of de Morog made such a great impression upon the academy, that it sent to the King—in 1835—a special memorandum about the necessity to regulate the mechanization of production. This memorandum, however, received no further attention.

Thus by other ways, people arrived at the consideration of regulating mechanical achievement. This is already not a wailing against machines, nor an ignorant grumbling against improvements, but a call for a proper comeasurement. During the centuries so many tarnhelms have become visible, but, on the other hand, many realized visions of the past have now been lost.

Whatever may be the calculations, but without a spiritual equilibrium no real progress can be achieved. A rough handling of invisible energies may lead to innumerable repercussions. How much true knowledge is needed in order that all the millions of unemployed may find a useful and joyful labour—as Life preordained.

If tarnhelms could conceal something, then the Spirit can reveal Truth in its full splendour.
N all the changes of names can be read the history of civilization. At one time certain people were called "burghers", that is, those who collected around the burg, the castle. Under the protection of its walls and towers arose the growth of the concept of townspeople. The townsman, the burgess, were likewise identified with some city, some fortified place. Gradually, with the decline of the feudal structure, the concept of burgherhood also became outworn. For a long time it remained as a purely conventional designation, having lost its inner, formerly very definitive, meaning.

At the changing of outworn concepts and designations, many new ones grow up. At times they continue as it were and develop further the former concept, but sometimes the resulting extermination advances a definition just as outwardly conventional as the latest survivals. In most recent time, the word urbanism is employed in different countries around the concept of the city. There is something very vague in this derivative from the Latin word "urbs". The city, the Latin "urbs", generally appears an indefinite concept. An assembly of people forms such a populous locale, and you do not distinguish whether such a place is a fortress, a commercial center, a cultural center, or its usual principal form, containing all sorts of bazaars. Yet at the same time, such a peculiarly singularly definitive will be in the word "urbanism".

Urbanism somehow characterizes those frigid city agglomerations which have made poisonously unhealthy places of these crowded myriads of people. Even in those cities where by a fortunate accident there have not risen up accumulations—right now even there people are trying to heap up structures in the name of some strange modernism.
There can be recited a whole list of cities which, without any visible need, killing all the already composed character of the place, are making haste to install some enormous edifices, precisely as if there were not far more than enough space in the country.

There have appeared some sort of artist "urbanists" architects "urbanists", technician "urbanists". In many of its applications the concept of urbanism, like the recently invented technocracy, has appeared rather intrusive. In this deliberate intrusiveness there always proves to be something premeditated, some premature senility. Not for long did technocracy flourish. Not even the monkey glands of Voronov could help it. Likewise precisely urbanism, in its intrusive self-assurance does not suspect its own short-livedness, in the aspect in which it is understood at present.

There may be some against the urban structure. Many thoughts have been devoted to solving the city problem. City-gardens would not be urbanism, which would like to place itself in exact opposition to life in the country. No society can successfully solve its vital problems on a foundation of decadent superstitions and fossilized horrors. Likewise precisely in the problem of the city, it is impossible to think only about ancient Babylonian towers. This Biblical symbol would seem to emphasize sufficiently the limits of uniform thinking. Any decadence, either material or spiritual, is identically worthless.

In place of the Babylonian towering piles, humanity is again beginning to remember about returning to nature. Even not so long ago ill-considered measures dragged farmers away from their fields and rounded up starving crowds in unemployment in the city. Right now one can understand the terror of these enormous throngs of people which are ending up in misanthropy. Again thoughts have arisen about a return to natural work which through the contemporary discoveries of science can be transformed into a fuller life, both spiritually and materially.

Everywhere are appearing individual persons and families and entire groups of people who dream about a life in the midst of nature. Both on small and large scales they are thinking up all sorts of cooperatives which, in varied work, would enable them to lead a working life which is natural, full, and sensible. One can only rejoice if the latest contemporary discoveries and social movements can lead people to thoughts about nature, about natural improvements in the different applications of labor.

The loss of the city symbols and the arrival at the coldly conventional urbanism is as it were the entry-way to new and vital labor structures. Again the human spirit must rush back to nature in which there is so much free space and so many unused and unrealized possibilities. To the same thoughts about nature and to various improvements in the matter of health refer the tasks of making the deserts bloom. By wise indeferrable measures let these spaces neglected by the carelessness of people be made again fruitful and useful for habitation.

Many thoughts are narrated regarding the best methods of agriculture, forestry and other conditions relating to rural life. Not long ago V. N. Mehta in an Indian journal properly remarked about the rehabilitation of rural life. He says: "Many physicians are at work on the treatment of illness when it happens to the small villager. They have found that he has gone into debt and the indebtedness forces him as it were into the hospital. But such an endless detention in an infirmary cannot be recognized as a remedy in practical usage, and consequently many recipes are filling space, the more quickly to release such a patient from the hospital and to furnish him a reasonable period for convalescence".

Further on the author comes to the conclusion: "The small villager should not be fed on falsehood. Let him be given the inner impulse to set his affairs to rights. Do not urbanize him. In that case of course he suffers the fate which the French beautifully express by the word 'déracine', torn away, uprooted, a spectacle worthy of regret and requiring special considerations from each reformer. There can be observed two streams rushing out of the
same watershed which at last have to flow together in the Ganges Felix. These streams must enrich the soil over which they pass, and in their course bring regeneration to the countryside. Make no mistake about it. The peasantry must be so reorganized that it can augment three-fold its economic level and its spiritual growth."

Indeed, this Hindu writer could not but end his just considerations with one about precisely spiritual growth. In each new settlement, in each abode in the midst of nature, the question of spirituality must enter the more strongly in all of life. The entire way of life in nature cannot be limited by any technocracy. Many beautiful and vital thoughts will drift together at the closest contact with nature, in the blessed everyday labors. Calling these labors blessed is no exaggeration of their significance, because to them can be easily attached all the best self-cultivation. Radio and television and all the paths of facilitated communication, of course these are not for urbanism—all these beneficial possibilities are required precisely in the broad expanse of nature, among the again blossoming meadows and filled granaries.

The definition, urbanism, in its boldness, was probably predestined for cutting short in time the harmfulness of the sickened and poisoned life in the city. It would be extremely deplorable if there should not be immediately opposed to these maladies the garden-dwellings in which will be combined the best individualities with rich opportunities for collaboration, co-operation. One comes to an end in order for the other to prosper, in eternal life. Throughout the broad horizon there are no obstacles, and no city monstrosities, no Babylonian towers overshadow the paths to the flowering garden of nature. During the last year, the idea of Urbanism received some terrible blows. If the urbanists would summarize the amount of destroyed houses by air-raids and shelling, they would get monstrous totals. Even from casual newspaper data one can see the ever-growing number of destructions even when war as such has not been declared. In one of my diary leaves mention was made about the "rain of stones". Such a Biblical warning may seem very mild in comparison with a rain of bombs, filled not only with explosives but also with poisonous gases and liquid fire. This is the kind of triumph that "civilization" offers to humanity. What shame!

Recently people even in Southern Europe were amazed by an unprecedented enormous Aurora Borealis. Thus the Northern Light flashed as far down as the South. These magnetic phenomena interfered with radio transmission—thus cosmic energies again entered into human inventions. Let us hope that some kind of "Aurora Universalis" may manifest itself, to crush all bombs, shells, poison gases and other "fratricidal implements of civilization".
Pearls of Wisdom
(From the Teaching of Life.)

Happiness lies in serving the salvation of humanity. Put aside all prejudices and, summoning thy spiritual forces, aid mankind.

"Leaves of Morya's Garden."

It is necessary to manifest a discipline of the Spirit; without it no one can become free. For the slave it will be a prison, but for the free it will be a garden, beautiful and healing.

"Leaves of M's Garden." II.

Unity has been ordained in all Faiths, as the sole stronghold of Success.

"Community"

Of all creative energies, thought remains supreme.

"Agni Yoga."

Aspire towards the Source of Infinity, not as towards a symbol, but as to the manifestation of Eternity, ever creating beauty and building the firmament.

"Infinity"

Hierarchy — is the law of world-structure. It is not a threat but the call of the heart and a fiery admonition towards the General Good.

"Hierarchy"

Upon the path to Hierarchy, upon the path of the Great Service, upon the path of Communion, synthesis is the one luminous path of the Heart.

"Heart."

The element of Fire is the most omnipresent, most creative and most life-giving.

"Fiery World"

The non desire to think closes the gates to the future.

"Aum"

The most sacred surrounds the concept of Brotherhood. Greatest joy abides in the realization that there exists a Cooperation of Knowledge.

"Brotherhood"
**Pearls of Wisdom**

(From Nicholas Roerich’s Writings.)

Messenger, O my Messenger, thou standest and smilest. Dost thou not have a command to heal sorrow through smile?

"Flame in Chalice" p. 69

Amongst horrors, in the midst of the struggles and collisions of the people, the question of knowledge and the question of art are matters of the first importance.

"Adamant" p. 10

Once the Great Akbar drew a line and demanded of Birbal, the Wise, that he shorten the line, without cutting or erasing from either end. Birbal drew a longer line parallel to it and Akbar’s line was thereby shortened. Wisdom lies in drawing the longer line.

"Activity", "Paths of Blessing". p. 72

India, we know thy sorrows... We know the depths and finesse of thy thought. We know the great Aum, which leads to inexpressible Heights. We know thy great guiding Spirit. India, we know thy ancient Wisdom!

"Altai Himalaya" p. 29

In the name of beauty and of knowledge, the wall between East and West has vanished.

"Heart of Asia" p. 171

"Await in ardent labour until the messenger of Shambhala shall come to you, amidst constant achievement. Await until the Mighty-voiced shall utter ‘Kalagiya’.”

"Shambhala, The Resplendent" p. 17

Vigilance and thoughtful attention are the keys to the sealed gates.

"Realm of Light" p. 6

To beautify life, to ennoble and to uplift it, means to dwell in the good. All-understanding and all forgiveness, love and self-denial are generated in the attainment of creativeness.

"Fiery Stronghold" p. 7
NICHOLAS ROERICH
A Master of the Mountains.
BY BARNETT D. CONLAN

What then is the nature of Tai Tsung Honourable Ancestor of all mountains? Invested at hour of formation and evolution, with supernatural qualities, dividing northern shade from southern light, it cuts the darkness from the dawn.

TU FU.

At all the important turning points in the world’s history, there have appeared great artists whose destiny it was to illumine Life, by giving form and colour to the spiritual tendencies of their time.

Pheidias, a perfect master of all the plastic arts of Greece, revealed the gods, latent in the world of myth and imagination, and his images not only reigned over the whole of the Ancient World, but lasted on long into the Middle Ages.

After a thousand years or so had elapsed, Giotto arose to usher in a New Age and a New Art. Like Chartres Cathedral or Dante’s immense poem, Giotto’s work, more than that of other painters reflects the essential beauty of Christianity and the aspirations of the Middle Ages.

And now when the Wheel of Time is bringing us once more to another ending and a fresh beginning, a great painter, Nicholas Roerich, sounds the note of dawn and resolutely leads the way towards a renaissance of the Spirit.

If Pheidias was the creator of divine form, and Giotto the painter of the Soul, then Roerich may be said to reveal the spirit of the Cosmos.

For this reason he is the chief interpreter of our epoch, and his art is the counterpart of Science itself, since it supplies that religious vision of Life and the Universe which Science had seemingly taken away.

The Art of Roerich, therefore, like the Art of Pheidias and Giotto is a sacred Art and if it is not centred exclusively round the human form, that is because it is modern and moves with the spirit of our time.
If Pheidias had a close affinity with Aeschylus, and Giotto with Dante, then Roerich, by his immense faith in the power of Culture may be said to continue the work of Goethe.

Among the world's great artists he is unique in having formed societies all over the world with a view to promoting the love of Art and Science. In New York alone, he has built a cathedral of Art which contains a variety of Art institutions together with a thousand of his own masterpieces.

Such an activity would be hard to match at any period of the world's history, and we have to go back to the Middle Ages, to great builders and educators such as St. Thomas Aquinas, if we are to find a parallel to such unflagging energy.

It is perhaps in the order of things that Nicholas Roerich should be Russian. So deep and religious an attitude to Art as his could hardly derive from any other race today, and his universal culture, his vast outlook which stretches throughout Europe, Asia and America, comes of a race which is half Asiatic, and which contains in itself a sort of synthesis of East and West.

A well known poet has told us that East and West can never meet—'Never the twain shall meet'. Roerich, however, who is also a poet, but whose inspiration is not drawn exclusively from the past and the appearances of this world, not only points to an understanding between East and West, but assures us that a New Era, a New World more spiritual than that of the old order, will arise from such a meeting.

He is for union rather than for separation, for he sees with the eye of the spirit as well as with that of the body. Behind these forms and appearances, which are the crystallizations of centuries and refer to the past rather than to the future, there is a world of Spirit, infinitely simple and common to both hemispheres, and on this the Future will be built.

By a stroke of rare genius Roerich has been able to divine this spiritual realm not so much in the works of the historic past as in the vestiges of prehistoric times, in the Art of the Stone Age. Through the vast, the simple, the universal, he discerns the outlines of a New Beauty, which shall unite both East and West in forms far more essential than those which now go to separate them.

And here he touches on the great problem of our Epoch—that of Renewal, of Rebirth.

All the upheavals and insurrections that have occurred during the last twenty-five years in every phase of life, and in the thoughts of the whole world, are signs of such a reawakening; and during this eventful period Roerich has been going from one continent to another, staying in one country and then another, until he has found himself at home in every part of the world.

It is for this reason that he is never pessimistic, for he knows that if the tide recedes in one part, it is rising in another, and that, on the whole, there is a powerful movement towards a Renaissance of the Spirit.

At fourteen years of Age being attracted by the Past, he began to excavate the tumuli on his father's estate near St. Petersbourg. The discovery of gold and silver coins of the tenth century, encouraged him to continue his researches, and eventually introduced him to the famous archaeologist A. A. Spitzine who made him a member of the Archaeological Society.

His excavations at Pskov and in the province of Novgorod led him to make a close study of the Stone Age, and get together an immense collection of stone reliques which included 75,000 objects, so that his vision of this period may be said to be based on scientific experience of a high order.

What he has to say of the Neolithic Period is of extraordinary interest. The knowledge of the man of science, the perception of the artist, and the vision of the poet have all combined to give us a living picture altogether unrivalled in the annals of archaeology.

The world of primitive savages and cave dwellers, which figures so miserably on the first pages of our his-
tory books, is here restored to its real stature, and shown as a period of splendid art.

Roerich asks us to forget the Age of Iron and the conventions of civilization and to try and visualize the beauty of the Stone Age—"the marvellous beauty of its tinted stones and precious furs, its coloured woods and woven tassels."

He assures us that this Age far surpassed our own in its aspiration to Art and Beauty and that the Future would do well to follow its example — "by working to embellish and harmonize our surroundings."

He shows us that these cave dwellers were anything but uncouth savages, that everything they touched was stamped with the beauty of form and colour, their walls covered with living frescoes, by no means inferior to the finest works of Japan, and that their vases, utensils and arms wrought of jade or stone had a style and distinction worthy of the Greeks and Egyptians.

It is the aspiration of these cave dwellers to beautify everything around them with the same simplicity with which Nature beautifies the earth, that leads Roerich to the startling conclusion that they were nearer to the broad highway of perfection than we are to-day.

"From continually living in fear and fighting against the world that surrounds him, Man has come to imprison himself in a labyrinth, from which there will be no escape until he again strikes the broad highway from whence he started."

This immense beauty of a far off Past stirs him to visions of a spacious Future, of a New Era, when the aspiration towards Art and the effort to beautify life will again be universal.

His life-long researches into the Stone Age have given him the conviction that humanity has existed here on earth for many a million years, and that the immense cycle of time is again bringing us round to a New Era of beauty whose universal character will correspond with that of this Neolithic Culture.

This is a far more ample vision of things than that of the historians, but it is one which is in keeping with the nature of the Cosmos, and we have only to glance at the starry spaces at night to realize that such a large harmony and duration is far nearer to Nature than the world of our narrow traditions.

It is interesting to see how Roerich's researches into the Stone Age, and his early enthusiasm for this period has influenced all his work. It would seem to form the basis of his style, for many of his early paintings have a neolithic grandeur all their own.

It also explains why he finds himself at home in every part of the world where Nature is still intact and preserves some vestiges of this primeval beauty.

Not only among the ancient cities and monuments of his own country — in those early pictures of Kovno, Mitava, Riga, Kazan and old Pskov — but in all his wanderings through Asia and America, we shall always find him at work, painting the rocks and shrines rather than the more superficial aspects of the land through which he is passing.

All his life he has been erecting an immense edifice of Art, the foundations of which are firmly laid amid the rocks and stones of all the countries of the earth, while the summits, like the highest peaks of the Himalaya, catch the light of coming dawn.

In Art as in everything else some sort of heredity is necessary as a foundation on which to build, and the stronger the racial character, the better. Roerich is as Russian as Titian is Venetian or Turner is English. His style eminently personal derives from the main tradition of Russian Art, and to a greater extent perhaps than the works of its ecclesiastical and Byzantine masters.

In such early works as — The Daughters of the Earth — The Heat of the Earth — Idols of Ancient Russia — The call of the Sun — there is a primitive spirit, the spirit of the pre-historic Slavs and of the Stone Age, due perhaps to the fascination of this epoch on the young artist, but partly, I believe, to an innate sense of those Cosmic Powers of life which underlie all appearances.
Simplicity is a characteristic of all high spirituality, and we shall find this primordial element in almost all his work.

Such a style may be pre-Russian, it may be even more universal than Russia, but only a Russian, I believe, could be equally great as artist and as mystic to have produced it.

Throughout almost all his work, which runs to over three thousand canvases, we are constantly reminded of the fresco paintings of the Byzantine Church and the sacred images of the ikon painter.

From 1902 to 1912 there are a whole series of Russian paintings depicting the ancient cities of Moscow, Smolensk, Vilna, Kovno, Mitava, Riga, Kazan, Pskov, Nijni-Novgorod — paintings which show the inner and poetic nature of these places as no other artist has done. In all these early works the style and the subject have the simplicity of the things that are everlasting. Their very titles, 'the Lake', 'the Forest', 'the White Church', 'the Cloud', 'A small town', have that timeless beauty which is of all ages because it is eminently simple, spiritual.

Some of these canvases have an unearthly beauty of coloring which would suggest that the painter has had visions of that world of archetypes, of which Plato spoke, a world where the soul of all things lives on for ever.

In his mural paintings — such as those of the Pochayev Cathedral, in the decoration of many a chapel, and in frescoes like the Queen of Heaven, Roerich shows his deep knowledge of the Byzantine tradition and the art of the Russian ikon painter.

Art, to him, is the sacred thing it always was to the pious Russian artists of the 17th century, and I imagine that he brings to his painting much of their fervour and devotion. 'An ikon painter' he tells us, 'while his work lasted only partook of food on Saturdays and Sundays, for, in those days, the painting of a holy image was a matter of prolonged ecstasy.'

Roerich is not only one of the most remarkable of Russian painters, he is also one of the foremost critics and historians of Russian Art, and has done more perhaps than anyone before him to evoke its hidden treasures.

His lectures on Russian Art are themselves treasures, for they sparkle with the rich imagery of the painter and the poet, give life there where others only perceived dead relics, and rouse our enthusiasm and curiosity for those wonderful fresco painters whose works have for centuries been neglected or forgotten in the shadow of many an ancient Russian church.

He was one of the first to discover that the naive art of the ikon painter was, in reality, a very advanced art and the result of a consummate technique.

Like the supreme simplicity of Homer, which Hellenists now assure us was the result of highly wrought Art rather than of a primitive spontaneity, this early art of the Russian ikon painter displays, as Roerich shows us, a marvellous insight into the technique of decorative art.

So deep was their knowledge of Art that the effect produced by these miraculous ikons, he tells us, 'borders on magic'.

It is here among these sacred painters of the Russian church that we can trace the technical source of Roerich's own art. He has the same remarkable sense of colour, the same profound attitude to his subject, and, like these pious workmen, he can produce 'magical effects'.

To describe the unique character of his own work we could hardly do better than quote from one of his lectures on the mural paintings in the Russian churches.

'And even when you have grasped the magic colouring of those mural paintings in the churches of Yaroslavl and Rostov, this is not all. Examine carefully the interior of the church of St. John the Baptist at Yaroslavl. What a marvellous harmony between the pure transparent tones of azure and that brilliant ochre!

'What a calm atmosphere emanates from those green tints with their emerald shadings fading away into grey and harmonizing so wonderfully with the reddish brown of the figures!'
"Archangels of a serene beauty of countenance crowned with a dark yellow halo float across the heavens, their immaculate white garments looking all the fresher by contrast with the deep blue background. And the gold is so well inserted, so perfectly adapted, that it never distracts the eye. These paintings have the quality of the most exquisite silk tapestries."

"In the labyrinth of passages in the church of Rostov, we halt before many a miniature doorway astonished at the harmonious beauty of their setting. Through the pearl grey tints which cover these walls with their strange transparencies, human figures hardly discernible gaze upon you as you pass. In certain places you seem to feel the heat of the brilliant red and brownish red colours; in others a bluish green tint evokes a feeling of immense calm, or you suddenly pause, as if arrested by some solemn warning of the scriptures—to find yourself face to face with a sacred figure painted in ochre."

This beautiful description of the work of the great Russian fresco painters—perhaps the highest type of sacred art—might apply to many a Roerich masterpiece.

We have the same mysterious figures looming up against a background of a magic colour the same sacred atmosphere and mystery, by no means lessened as one might imagine, by this age of unbelief, but grown vaster, more universal, and able to hold its glamour in the light of day.

His art then, is of noble descent and derives much of its technique from one of the greatest traditions of Art.

These writings and lectures of Roerich on Russian Art and civilization show a penetrating insight into Russian history, and do more perhaps, than the work of any other historian to evoke the splendours of the past and the rich inheritance of Russian art.

Gazing back into the centuries he shows us the splendour of ancient Yaroslavl, Novgorod, Moscow and Kiev. Above all ancient Kiev—the Mother of Russian Cities—is depicted in terms which only a poet, painter, archaeologist and historian could employ.

He tells us that the origins of the city are legendary, and that a recent discovery of a cult of Astarte, shows that they go back to the 17th century B.C.

"Such was the splendour of ancient Kiev, where the Scandinavian skill in metal work joined to the Oriental wealth of Byzance produced such marvellous beauty that the Princes slew one another to get possession of the city. The sparkle of its translucent enamels, its refined art of miniature, the nobility of its architecture, its wonderful bronze work, its wealth of tapestry together with the finest elements of Roman Art, all tended to give the city an unrivalled magnificence. He shows us the horsemen going and coming through the courtyards of those private places where, in the words of an ancient epic poem: —

The entrance is paved with ivory,
And over the door stand seventy ikons.
In the midst of the courtyard are the terems,
The terems with their golden domes.
The first door is of cast iron,
The second door is of glass.
The third door is of trellis work.

and then follow the riders in their costumes: —
Their garments are of rich scarlet cloth
Their leather belts fastened with clasps of bronze.
They wear sharp pointed caps of black fur,
Embossed with golden crowns
Their feet are shod in precious green leather,
Curved into metal clasps.
With pointed heels.
There is room enough for an egg to roll about the toes.
There is space enough for a bird to fly about their heels.

Roerich assures us that this epic, which corresponds with the Byzantine frescoes is true to life, and has the value of an archaeological document.

The poem continues with the portrait of a hero which might well figure in the Arabian Nights, or at the court of the fabulous Kubla-Khan.
Above his bonnet the helmet glows like fire,
His silver shoes are woven with seven silks.
Sewn with a golden thread.
Over his shoulder hangs a cloak of black ermine,
Of that black ermine which comes from beyond the seas,
And covered with green velvet.
Around every button hole—a bird is woven,
On each golden button—a rampant beast is engraved.

He gives us a picture of the Russia of the Middle Ages
which is probably unique in the archaeology of that
country, and all the more authentic, since it is based upon
his own researches among the fresco paintings of that
period and upon a knowledge of the ancient Russian lan-
guage and literature and its monuments.

He shows how the lower classes had no ill feeling
against the cultured and how the society of those times
dwelt in harmony, the people themselves sharing in the
general atmosphere of Art and Poetry. But then, they
had wise rulers such as Yaroslav who read and wrote
books of the deepest wisdom and cultivated all the Arts.

He quotes a poem of the eleventh century which tells
us that: “Prince Yaroslav the Wise founded Kiev the Great
with its Golden Gates and built the beautiful church of
Saint Sophia,” and goes on to show us how Novgorod,
Pskov, and Moscow were, at that time, cities of Art, splen-
did like Venice, with temples, palaces and private dwel-
lings of the most perfect proportions.

But Roerich does not halt at these historic splendours
of the Middle Ages, he goes even further back to the
Ancestors, to the mythic past, to the Age of Bronze where
his intuition tells him there are even greater marvels.

“Every day brings us some fresh revelation and we
begin to discern a multitude of peoples. Behind the Byzant-
tines clad in cloth of gold come the various throngs of
Finno-Turks. Still further back the Aryans emerge in
their sumptuous attire, and who knows what their predeces-
sors were like?”

“The treasures which these people have bequeathed
us will help to build up a new Nationalism, and, in study-
ing them, the younger generation must necessarily gain in
health and strength. If our modern national art, so
uncertain at the moment, is to be transformed into a new
nationalism of a highly attractive character, it will have
to be based upon the corner stone of this Ancient Art replete
with the beauty of Truth and works of genius. In the
great Future ahead of us this ancient sense of truth and
beauty will be reborn.”

In his evocation of the Stone Age and his description
of Mediaeval Russia and the vast art treasury buried under
Russian soil, or visible in its ancient churches and palaces,
Roerich has given us a wonderful succession of word fres-
coes which by their rich qualities recall the style of Pinder
when he paints the splendours of Agrigentum and Syracuse.

After which we are not surprised to hear that an
ancestor of the artist, the legendary Prince Rurik, laid the
foundations of Russian civilization in the year 862.

What is certain is that Roerich has founded an Empire
of Art—the first of its kind, and that he has his ambas-
sadors of Art and Culture in all the civilized countries of
the world.

I have dwelt somewhat on the Russian side of Roe-
rich’s genius because so much has been said of the cosmo-
politan and international character of his work.

He is certainly ‘universal’ but after the manner of
some giant tree, rooted in one particular spot and sending
its branches out over the whole world.

Of all modern races the Russians have, perhaps, the
greatest genius for Art, and if there is to be some great
Renaissance of the Arts, in the deep sense of the Parthenon
and the Cathedrals, it will be to Russia that the task of
promoting it will probably fall.

The Russian element then in Roerich’s genius is no
mere hasard, but something connected with the onward
march of the world.

It is interesting to see how Roerich has always moved
with the general current, leading the way, as it were, in the
forefront of all Art movements.

Previous to the war we find him as one of the most
important elements in the Russian Ballet, creating with Igor
Stravinsky the ‘Rite of Spring’, a masterpiece, which like Spring itself or the music of Bach is something which must remain everlastingly fresh.

At the end of the war he leaves Europe and its atmosphere of depression for America where he builds up a beacon fire against the encroaching darkness.

The Roerich Museum, towering like a lighthouse of Art, above the world’s vulgarity and commercial indifference is too well known to be touched on here in detail.

It is sufficient to say that Roerich conquered America and that it would be hardly possible to over-rate the influence of his work on the future of that great country.

If he has decided to remain in India among the Himalayas, there is reason to think that his work there must have an especial meaning for America.

Like Michel Angelo who displayed an untiring and titanic energy until an advanced age, Roerich also shows a multiple activity and, on a wider scale, perhaps, than the Italian for his work draws its inspiration from Europe, Asia and America.

It is one of the great consolations of existence, this great procession of torch bearers who carry the flame of beauty across the most stormy and despondent periods and, at the same time reveal Life’s deepest values and, in fact its raison d’être.

If Michel Angelo helped to design and erect churches and decorate them, Roerich in addition to his art has been building up societies for Art and Culture in almost every country.

In proclaiming Art as a way of the Future he has struck a bell whose note must inevitably be heard by all the advancing spirits of the world.

A well known contemporary writer very aptly defines the old world and its beliefs as ‘a mass of tradition which has turned sour’, and it is these dead beliefs, these outworn husks that have let pass the hordes of Darkness and an ocean of vulgarity which threatens to invade a great part of the world. Against these evil and degrading tendencies Roerich is fighting with all the fire of his remarkable genius—and fighting victoriously.

If he has conquered a good part of the best minds in America, he has also attracted the heart of youth, who, there is every reason to believe, will come, more and more, to look upon him as a guiding light.

In his “Call to Youth” where he lays stress on heroism and the striving towards the Beautiful, there are passages which recall the language of ancient Greece.

“You who are about to begin life will probably wish to know how you can best make your life a happy one. After forty years of labour and experience in twenty five different countries of the world, I do not hesitate to reply:— ‘Only through the Beautiful’.

“The important thing is to encourage and develop the innate sense of Beauty which will prove to be a veritable shield against evil and ignorance”.

“It is mistake to imagine that the Beautiful is beyond the reach of the workers and only a possession of the rich. Such false conceptions will only lead us to identify the Beautiful with Luxury, whereas one should understand that the vivifying spirit of the beautiful is the very opposite to that of Luxury”.

This might be the voice of Plato speaking to us in other conditions and recalling the ‘kalos-kagathos’, that bright conception which lay at the foundation of the Greek spirit.

There is much in the philosophy of Roerich—in his preoccupation with the general good, in his belief that art and the Beautiful constitute the highest aspects of Life and Morality—that brings him near to the conceptions formulated by Plato.

The universal tendency is towards a better state of things, and it must be evident to a discerning eye that much of what is going on today under the label of conflicting systems is really a general movement towards those aspirations which Plato outlined in his community. Such aspirations, short of some general cataclysm, must be
gradually realized, even though they work themselves out under systems which, in appearance, seem directly opposed to one another.

Roerich tells us that every Art creation is a dynamo charged with uplifting energy and a real generator of enthusiasm, and he looks to Art as the most effective instrument for leading us towards a life of "Beauty, Simplicity and Fearlessness" to a "Fearlessness which possesses the sword of courage and which smites down vulgarity in all its forms, even though it be adorned in riches".

To encourage this sense of Art he has founded centres of Culture in almost every country throughout the world, and in so doing has been impelled to act, I believe, from a deeper source than that which inspires most of the social and religious renovators of to-day.

He looks upon life with the eye of Plato, with the understanding of Goethe, judging things with the rich possibilities of a cultured creative mind, rather than from the standpoint of some narrow conventionalized doctrine.

Like Goethe he is on the side of the living and organic, the realm of Art, and is not satisfied with the purely mechanical, intellectual, and systematic.

And herein lies the deep meaning of his crusade for Culture.

The material and mechanical efforts of the last century have left civilization in the position of a man who has come to create a highly organised body without a soul, and as soul and spirit are not to be manufactured he is in danger of being caught in a gigantic web of soulless organisms whose joyless existence must eventually drive him to self-destruction.

To ward off such an impending catastrophe Roerich in 1930, devised a Banner of Peace on which figured three spheres symbolizing that synthesis of Religion, Art and Science—which is Culture.

The object of this Banner is to protect the world's Art treasures and monuments, in the same way that the Red Cross Flag protects the wounded.

Most of the leading countries immediately recognized the utility of such an arrangement and twenty five nations came forward to support this convention, while the well known leaders of Culture such as H. M. King Albert of Belgium, Rabindranath Tagore, Maurice Masterlinck, Sir J. C. Bose, and President Roosevelt gave their enthusiastic adhesion.

Dr. George Chklaver, Doctor of Law and Professor of Paris University who drew up the Pact in its legal form, pointed out in his inaugural address why such an arrangement could become effective.

"Seldom are all the nations of the World stirred by the same thought, seldom are they united by the same endeavour. It was given to Nicholas Roerich to create a Movement which has won the enthusiastic support of Governments and peoples alike; thus it was proved once more that Beauty, Knowledge and Culture are the best means to bring together the 'Membra disjecta' of humanity."

In discovering a point on which all nations are spontaneously agreed Roerich has stirred up a world-wide attention to Peace and a wave of enthusiasm on behalf of Culture.

To Roerich the word Culture signifies much more than its current meaning of 'learning' or 'refinement'.

He uses it in a deeply religious sense, in its original druidic and oriental meaning of the 'Cult of Light'—Cult-Ur.

All the aspects of Roerich's activity in this direction have been ably set out in 'Culture' a booklet published by Flamma Inc., New York, and written by the Latvian writer and poet Richard Rudzitis-

He tells us: "In the development of culture, Nicholas Roerich distinguishes the following steps: ignorance, civilization, organization, then intellect, spiritual refinement, and only after this does man secure means for synthesis and a higher state of culture."

In founding centres of Culture throughout the world and designing a Banner of Peace and a Pact based upon those mutual interests which link together the different cul-
tures Roerich has done something which is not only highly desirable but urgent and necessary.

The founding of this universal movement inspired by Culture is an act of Destiny, it is a decision which corresponds with the world's destiny and one which has been taken at the most critical moments of the world's history.

The ideal of "making money" which has helped to hold together our materialistic world since the early nineteenth century is, for many reasons, gradually passing away and, as a well known saying has it, — 'Where there is no ideal the people perish.'

They perish because every ideal, even the lowest, is a rallying point, a focus of construction, and when this goes then the Destructive Powers get their innings.

That the Destinies who watch over this world's evolution should have selected an Artist to undertake the immense work of canalizing the world's highest thought currents, is very significant.

It points to the Power of Art, the profound nature of Art, the all-importance of Art. Shelley made a great statement when he said "Poets are the trumpets that sing to battle; Poets are the unacknowledged legislators of the world."

Had he been born to-day to realize the wonderful influence that Music and Painting have had during the last hundred years, he must have said Art instead of Poetry, since Poetry is one of the Arts.

Shelly's statement has a double interest for us today, for it is far more appropriate to our age than to his. It proclaims the power of Art and shows that all high effort and genuine spirituality is a condition of lofty warfare.

There are many reasons, then, to believe that Roerich — a profound artist, — possesses a wider and deeper insight into life than the majority of our politicians, social reformers and philosophers.

I was inspired many years ago to write a poem entitled 'High War' which opened with the lines:

"May God again let loose great wars
Wherein is search and strife for ever
To meet some spirit from the stars"

A few weeks after the Great War broke out, and I came to dislike the sound of these lines when, re-reading the piece, I found that it referred to a Sacred War, a spiritual war, of which the Great War was a perversion.

More than twenty years had elapsed when, one day, I came across a sentence from Roerich.

"There exists no such terror which cannot be transformed into a luminous solution by evoking into life a still greater tension of energy."

The heroic conviction of these lines recalled to my mind the phrase High War and, for the moment I seemed to be upon the brink of some revelation.

What if the one way out of War was through High War? just as the only way up from the basest instincts of human nature is through the higher mind?

In the last resort it is all a matter of potentiality, voltage, electricity, or, rather of those higher phases of electricity which constitute psychic energy.

Today it means that it is not enough to be peacefully minded, it is not enough to vote for the idea of Peace, when the adverse party is in a state of greater tension and activity. War which is a state of intense and destructive activity can only be overcome by High War which will be a condition of even greater intensity and activity — but of constructive activity.

That, it seems to me, is the heroic meaning of Roerich's message. He summons the world to a higher, nobler and more constructive type of warfare, a war of Culture whose object is to secure spiritual wealth, the only wealth, in the long run, worth attention, since it is that from which all the lower types of wealth take their reflection.

The big majority of people would probably conclude that such lofty ideals can never really have any lasting effect on a world governed by the power of Money and given over to warring materialisms.
It is futile however to judge the spiritual in terms of the temporal, for a visible failure may prove to be an invisible success.

This was the case of Confucius. Possessing the liveliest sense of order and justice that has ever been known, he found himself, during a great part of his lifetime, surrounded by a society of gangsters and ruthless politicians, so that at eighty years of age we find him declaring that, despite his long life of tireless effort, he had failed.

But what was the nature of this failure? Nothing less than the almost absolute moral control over four hundred millions of men for well nigh two thousand years.

It is the most stupendous warning that could be imagined—It is a warning to all cynical, shallow, worldly scoffers of the Ideal, to remember that their little world of the here and the now is anything but powerful and that all their attempts to deny and extinguish the Light of the Spirit must inevitably be defeated.

In laying the foundations of Culture, in founding spiritual centres throughout the world Roerich is making an unprecedented effort to raise the level of thought in every nation. For profound reasons he has come to realize that no political and social system based on the old qualities of thought can save things now.

Such an undertaking is so much more arduous than anything hitherto attempted, that, at first sight, it must appear to many as well nigh impossible.

That Roerich has already started on the task, however, suggests that it is possible, since everything hitherto undertaken by him has succeeded.

Moreover, he is not working merely through intellectual channels, but by spiritual power, and for one who possesses spiritual power there are a thousand gifted with intellectual power.

Now Roerich possesses spiritual power of a very high quality. Why this should be is not easy to say. Like genius, lofty spiritual power defies all definition or explanation, in short, it cannot be labelled or limited, being from the Infinite.

One of the reasons I am inclined to suggest is that all his life—and perhaps in previous lives—he has always been in a state of high war, of untiring effort.

He has been fighting all his life. Fighting against ignorance and misunderstanding; striving every moment to create great Art; forging his way past all sort of opposition to build up spiritual strongholds for the general welfare; proclaiming vital things in prose and verse; travelling everywhere to enlighten the best minds in twenty-five countries, fighting his way, for profound spiritual reasons, through the impassable precipices and dangerous deserts of unknown Asia, and now, straining all his energies, he is striving to found spiritual centres throughout the world.

In all this he has shown himself to be the Ideal Warrior, for parallel with this unprecedented activity there are evidences of remarkable spiritual efforts.

His Banner of Peace, then, should have an unusual and particular signification.

If there are any who are inclined to think that Roerich's idea of Peace is synonymous with slackness, ease, and repose, they have only to turn to his writings.

There they will be told that: 'The hope of ease, in all times, forced the people to forget the higher.'

'Repose is nothing but an invention of the hordes of darkness'.

They will hear of 'higher energies'; 'predestined victories'; 'untiring vigilance'; of 'fortresses of thought', and they will be told that if they are exhausted they should begin again and again.

In short, the most warlike language imaginable.

From all this one might infer that Roerich has the capacity of a great general, that he is far more warlike, in the best sense, the constructive sense, than the average military captain, and that he is not likely, when unnecessary, to destroy a fly.

His Banner of Peace, is therefore, a symbol of intense activity of the highest order and in this differs from those hoisted by our more urban and sedentary politicians.
It is a pity, perhaps, that the distinction cannot be made. It might help to clear the air. Were it not for the general misunderstanding which might ensue, it could far more appropriately be named ‘The Banner of High War’.

All Roerich’s efforts and activities have come to show that only a powerful crusade waged from a higher spiritual plane can hope to bring about permanent peace and unity.

Hitherto the Peace movements of the world have been directed largely by politicians and financiers who, for the most part, are connected with the material aspects of life.

Financial and political ambitions are generally to be found at the root of most wars and upheavals, so that they can hardly be expected to eliminate them.

Despite all that is said and believed to the contrary, all the world problems, of today, derive from deeper causes than questions of finance, politics or economics.

The Churches have failed to renew themselves and have fallen to the level of charitable organisations whose business it is to distribute the material things of life.

Moreover they have been taken in tow by the Financiers who rule the world, so that much of their spiritual independence has gone.

Otherwise, one might say that all the problems of today reduce themselves in the last resort to a religious problem.

As things are we shall have to call it a spiritual problem.

It is very doubtful now if any political or economical organising of the nations can save the world from disintegration.

Only some world-wide change from a material to a spiritual goal can show the way out.

Disintegration, separation, and disruption are characteristic of Matter, just as Unity is in the nature of Spirit.

No fresh grouping or organising of the material side of life upon the circumference is likely to improve matters.

We have to rise above, towards the Centre, where we shall find that heightened sense of unity or spiritual power which can overcome the destructive tendencies around us.

All the great religions and spiritual teachings of the past have concerned themselves with the conversion of the lower to the higher man. They have shown that it is only the higher spirit in a man that can accomplish this and no power outside of him.

Science will some day, perhaps, prove to us that all spirituality, all higher power is derived from great tension, great inner activity at the service of pure motive.

Just as the brutal and ignorant elements in a man can be gradually educated into something higher — something more potential, so the dark and destructive forces that break out into war can be guided to that higher plane which might logically be called High War, a state of intense spirituality alone capable of finally transmuting the Powers of Discord.

However sincere many of our statesmen and politicians may be in their desire for Peace they have not that fiery spirituality, that high victorious concentration, which is able to raise the world to a higher level.

Were they to attempt to do so they would find themselves in the position of a man who wished to raise himself by the hair!

Such a change can only be brought about by those living on a higher plane.

This naturally brings us to the threshold of Hierarchy, to the question of Higher Beings.

It is impossible to deny the existence of Higher Beings because it is not possible to do away with the idea of Infinity, anything less than Infinity seems impossible, and so with the question of Higher Beings.

All the great religions were founded by Higher Beings. In Asia alone, the gods, rishis, buddhas or enlightened Ones can be counted by thousands.

In the West we have had a multitude of Saints, Heroes, Leaders, great Artists, who must certainly have drawn their inspiration from a higher level than that of our average humanity.
It has been generally taught or supposed that the ‘pagan’ Greeks cultivated, above all their bodily and intellectual powers and cared little about the existence of a spiritual realm.

We have only to study Aeschylus carefully to see that he lived far more in such regions than Shakespeare, for example, and so tremendous was his spiritual influence that, thousands of years later, when Wagner arose to build up his great Music Dramas, it was Aeschylus who inspired him with half his grandeur.

At Marathon, the Greek army beheld an apparition of Theseus, in full armour, fighting in forefront of the battle, and there are many historians who hold that this vision played a large part in deciding the victory.

Just before the great naval fight at Salamis all the Greeks prayed to their gods and heroes to assist them and despatched a ship to Aegina to bring back the spirit of Ajax and the heroes of former ages.

So soon as the ship touched harbour the Greeks knew that the great warrior was in their midst, and, without further hesitations they attacked and defeated one of the greatest armies known to History.

The modern mind, so sceptical of what is spiritual, so sure in all things of its scientific superiority, will have a tendency to dismiss this in a few words: ‘superstition’, ‘autosuggestion’.

It is well worth remarking, however that with this sort of language the Greeks would have been practically wiped out of existence!

The modern attitude to the Invisible, then, is anything but powerful, and it is one which is doomed to disappear.

Built upon the limitations of 19th century science, to-day it finds its very foundations going, in fact almost gone.

The modern scientist knows that Matter, in the accepted sense of the term, does not exist, and that it is perhaps a sort of spiritual blindness.

He knows, for scientific reasons, that the very earth beneath him is by no means real, that the table upon which he is writing is only an illusion, and that the whole material scheme of things, including his own body, is no ultimate reality, but only an appearance.

In short he has arrived at the belief held many thousand years before by those Higher Beings of Ancient India — the Arhats, the Rishis and Buddhas, that the whole material Universe is but an appearance and that the only thing ultimately real and lasting is Spirit.

Should he employ such terms as Dynamism, Subtle Energies, or Radio-Activity, rather than spirit, it is all the more interesting.

If this transcendent vision of the man of science has not yet penetrated the general consciousness it is because such a change will only be brought about gradually. It will be done in great part by Art, because, as Roerich has so well put it, “Art is for all, art is for the people”.

Through his own Art and inspiration Roerich has arrived at very much the same point of vantage as that of Ancient India, and present day Science, for he has also come to recognize the world of Spirit which is the substratum of this world of appearance.

It is this close contact with the Spiritual World which, despite these times of discord and darkness, has given him the energy to step forward as a leader and issue his call to arms on behalf of Culture.

He realises that we are at the advent of another Salamis — and Salamis is a Symbol, this Greek victory being really a victory of Spirit over Matter.

A small body of men armed with an intense spiritual activity routed an overwhelming army of brute force by sheer fire of enthusiasm, and the fire once kindled produced — Athens, the Parthenon, Pheidias, Aeschylus, Sophocles, and, in short, a great part of that wonderful Hellenic Culture.

Today the situation is, if anything, more difficult. The enemy is not advancing from any one point on the horizon, but is in our midst.

The enemy is a State of Mind, and the wars, revolutions, upheavals and crimes which surround us are only the effects of this state.
It might be difficult to discover any one cause for modern Materialism, since its origins are multiple, but all those of the 19th century whose religion was written in their ledgers and whose motto was — Time is Money — did, of course, their very best to create it.

Modern Materialism is the antithesis of all that is meant by the word 'Culture', so that in calling all the advanced spirits of the world to rally round the 'Banner of Culture', Roerich has found the solution.

It is a solution which is the result of deep inspiration and due to a flash of inspiration rather than to any process of reasoning.

Only Culture can deal with the causes which cause all the evil of our time, without wasting energy on the effects.

There has been a general depreciation in the value of words so that a 'saint' has come to signify almost the opposite of its original meaning.

Saints like St. Bernard and St. Thomas Aquinas, however, possessed a spiritual energy which it would be difficult to parallel today. They travelled all over Europe at a time when travelling was a danger and hardship. They built schools and convents, educated the nations, and by their supreme energy, directed and guided the men of war and state, and with all this found time to compose immense metaphysical treatises on the scale of Aristotle.

They were in a state of High War fighting against darkness and barbarianism and fighting with an energy which for quality and continuity surpassed even that of men of war. They were spiritual warriors.

Roerich has much of this untiring energy, for his power is not merely intellectual but spiritual, dynamic, irradiating. He also is a crusader.

He belongs naturally to that family of higher beings who, irrespective of all distinctions of race, class, or academic honours, are guiding and inspiring the world at large towards a more luminous way of life.

In India — which is still the world's great spiritual reservoir — there are signs that man is again beginning to rise towards a higher plane of consciousness.

Such marvellous spiritual energies as Ramakrishna, Vivekananda, Gandhi, Ramana Maharshi and Aurobindo Ghose, such great poets and scientists as Tagore and Jagadis Bose show that a spiritual renaissance has already started, and that India is once again beginning on new and scientific lines to recreate the spiritual splendours of the past.

That Roerich, from his high station in the Himalayas, should aspire to change the thought current of the world, may seem natural; then, to many out there, but very doubtful of course to most of us over here.

And yet, there are many signs that he is likely to succeed and that Culture will conquer.

In the first place there is the warning of what happened to Confucius; and then, it is not so much the case of one man wishing to change the tendency of all against their will, as of the Voice of Humanity itself calling from the crest of the wave, as to the direction of the waters!

The Irish poet, W. B. Yeats, whose strange and half Mathematical insight into the nature of things almost borders on that of Ancient Tibet, says: 'As I read the world, the sudden revelation of future changes is not from visible history but from its anti-self. Every objective energy intensifies a counter energy the other gyre turning inward, in exact measure with the outward whirl'.

If this be so, then centuries of Materialism must have generated a corresponding power of spirituality, so that there is reason to suppose that we are approaching some immense springtime of the spirit which no power on earth will be able to resist.
This Bodhisatva of the Art of Wei
Maintains a solemn, slender, silver beauty.
A peony, silver peony casts a grey
And pearl-like image in the frame; our duty
Is to combine their images, the one
Of many thousand years and this — of June.

Paris.

Barnett D. Conlan.
Gratitude.

By GENK FOSDICK.

It is said: "How wondrous is gratitude! It kindles so easily the fire of the heart, it fills the spirit with nobility. One should especially develop gratitude because gratitude is the sister of loyalty."

May we not also say that gratitude is the respect of service? The spirit, humbled before an evidence of service, salutes in deep admiration this selfless display of a flaming heart, through the expression of gratitude. Such a necessary emotion in the scheme of perfection, it imbues with the desire to imitate or to reimburse. A feeling which tenderly and subtly guides to a new understanding of the constructiveness of sacrifice.

Oppositely it is evident that ungratefulness attests to the blindness of the spirit which prevents recognition of the majesty of service, and to supreme ignorance which numbs the heart into stagnation with selfish greed. Let us avoid this ignobility and recognize that this tender reward of the heart balances in the beautiful perfection of Divine Nature a service given for the general good. Another evidence of the unfailing justice of the heart as the fulcrum of human striving. And with sincere hearts let us cultivate this beautiful blossom in the wreath of achievement with which we shall adorn the foundation of the future.

The Mission of Woman

By RICHARD RUDZITIS

"Young friends, fill the treasury of your spirit, become imbued with sound, colour and with the rhythm of the inexhaustible source of Space. These finest vibrations when received consciously, refine your perception and thoughts!"

(From Letters of Helena Roerich)

N the Culture of Beauty of the Future an especially great role shall belong to woman. In her hands is already now the sacred fire of the hearth; to adorn, to replete everyday life with the harmony of the Beautiful - is her task. But her essential mission is incomparably greater: the spiritual beauty of woman, like invisible rays, penetrates the vibrations of the soul of her husband and children, given them benevolent impulses and drawing into the radiant creative rhythm. Yet the significance of the spiritually radiant woman lies far beyond the limits of her family. With the wise light of her heart, a heart that has realised and that follows the highest Laws of Cosmic Harmony, with the light of her spirit-knowledge, she transmutes all her surroundings and, being on the path of a higher development, she transfigures also human consciousness, giving it new colours and tones. It was the mission of woman also up to now to kindle the fire of the spirit; to inspire and uplift man; to set aflame courage, enthusiasm, heroism, to love and to sacrifice herself. If man often serves the destructive force, woman creates life, she is the bearer of life, she blesses life and she is the great creative and purifying principle of the world. And especially is to the woman-mother given the primordial power over the soul of the new-born. Only through the wonderful fire of her heart can the child enter into the province of future beauty.

If only every woman-mother would realize her entire unlimited responsibility. If she would purify, beautify and would render her body and spirit as the holy temple for her unearthly guest, for the visitor from far-off spheres. If she would desire to become truly worthy to carry the miracle of all miracles under her heart, sincerely striving to become herself beautiful. She should be like the Holy Mary of the Eastern legend, who with the powerful faith
of her heart sings the lullaby to her child: "Let the people consider you to be a peasant, but I know, dear son, that you are a king!"

Similarly every mother should set herself the same aim: I want to give life to a King of the Spirit, the bearer of highest Beauty on earth. This call of the mother should be truly pure and consecrated in love, the call should emanate from the fiery depths of her thirst for self-perfectioning and for the common good, and then it will receive the deserved answer. If the hearts of all mothers would unite in prayer to the Highest, then the world would be miraculously transmuted, it would be transfigured through the consciousness of children—the future members of the community of the world!

Thus to woman is also ordained a cosmic task, which she must fully realize: the task to transmute the lower, the coarser nature of humanity into a higher, radiant one, to prepare the path for the distant traveller of the universe, to refine and spiritualize his body, to educate his beautifully resounding soul, and to uplift fiercely his spirit. And woman, with the sensitive wisdom of her heart, will be able to move forward the world!

Therefore the words of the Latvian poet Rainis sound as if in the perspective of the future:

"The entire beauty of life comes from woman,
Without her we would not be able to carry the burdens of life,—
The whole love of life comes from woman,
Without her we would live in darkness and hatred......
From the heart of woman emanates a radiant tender might
Which will not be extinguished, until it conquers!"

The victory of woman will begin, when the lost equilibrium between the two Principles will again be reestablished, when woman will be free, both socially and spiritually, when woman shall be able to stand on the sacred vigil in the coming Temple of beauty of life, when the abundantly loving heart of woman and the creative activity of man will be united in the highest beauty of friendship and constructiveness and when man and woman in mutual harmony will transmute our planet.

(From "Realization of Beauty will Save"
By Richard Rudzitis.)
of Peace for safe-guar ding the world's cultural treasures
from annihilation through warfare and vandalism or in
times of so-called peace from destruction through neglect,
lack of understanding, internal calamities, etc. Under
this Treaty the signing parties bind themselves to honour,
promote and protect the cultural achievements of human
genius, just as the Red Cross protects mankind from phy­
sical sufferings.

Professor Nicholas Roerich conceived this great idea
already as far back as 1904, proposing it then to the So­
ciety of Architects in Russia and again in 1914 during the
great world war to the Russian Government. Though
received with great interest, actual warfare delayed the
international adoption, but in 1929 the Pact, drafted ac­
cording to the codes of international law by Dr. G. Chklaver,
Doctor of International Law and Political Sciences of the
Paris University, was formally promulgated in New York.
The Pact provides that:

Educational, artistic and scientific institutions, artistic and scientific
missions, the personnel, the property and collections of such institutions
and missions shall be deemed neutral and as such shall be protected and
respected by belligerents. The Institutions, Collections, and Missions
thus registered display a distinctive flag which will entitle them to special
protection and respect on the part of the Governments and people of all
the High Contracting Parties (Articles I and II).

This Banner, designed by Prof. Roerich, is a white
flag on which in magenta colour are shown three spheres
in a circle. To mention but a few of the interpretations of
this symbol,—it may be taken to represent Religion, Art
and Science as expression of Culture or the Past, Present
and Future achievements of mankind protected within the
circle of Eternity.

A Committee of the Banner of Peace was founded in
1929 in New York and in 1930 two committees were inau­
gurated in Paris and Bruges respectively.

The First International Conference was held in Sep­
tember 13-15, 1931 and it resulted in a most enthusiastic
response from all the different fields of world cultural ac­
tivities. The first volume of adherences, messages and let­
ters of support by cultural institutions and leading persons
from all parts of the world was published the same year.

On August 8th and 9th, 1932 the Second International
Conference took place in Bruges which met with still greater
enthusiastic response and resulted in the foundation of the
"Fondation Roerich pro Pace, Arte, Scientiae et Labore."

A great step forward was accomplished in 1933, when
on November 17 and 18 at the Mayflower in Washington
the Third International Convention of the Roerich Pact
convened, with the participation of diplomatic representa­
tives of 36 nations. The proceedings of this Convention,
which the Director of the Pan-American Union rightly
defined as "one of the most successful meetings ever held
in Washington" have been published in a second volume.
In summarizing this interesting book, one may say that—
augmented by a colossal number of written endorsements
from individuals and institutions in all branches of life—
all speakers at the Convention advocated the acceptance
and the Convention passed the unanimous resolution to
adopt the Pact and to recommend the adoption of this
humanitarian measure to the Governments of all Nations
for adoption or adhesion by unilateral action through
proclamation of the executive; by bilateral action through
international agreements and by multilateral action
through declaration of international conferences.

In December 1933, the Seventh Conference of the
Pan-American Union at Montevideo, also passed the
unanimous resolution to accept the Roerich Pact and to
urge its members (the 21 republics of North, Central and
South America) to sign the Pact.

Thus on April 15th 1935 in the office of the President
of the United States, at the White House in Washington,
the Treaty of the Roerich Pact was signed by all the
twenty-one countries of the Pan-American Union: The
United States, Argentine, Bolivia, Brazil, Chile, Colombia,
Costa-Rica, Cuba, Dominica, Equador, El-Salvador, Guata­
mala, Haiti, Honduras, Mexico, Nicaragua, Peru, Panama,
Paraguay, Uruguay and Venezuela.

The Secretary of Agriculture, who had been officially
empowered to sign the Treaty on behalf of the United
States, made the following statement in regard to the Roerich Pact:

"I regard the Roerich Pact as an inevitable step in international relations. At no time has such an ideal been more needed. While the individual nations are working out their separate economic and national problems, it is also necessary that they recognize their responsibility as part of the community of nations. It is high time for the idealists who make the reality to-morrow, to rally around such a symbol of international cultural unity. It is time that we appeal to that appreciation of beauty, science, education which runs across all national boundaries to strengthen all that we hold dear in our particular governments and customs. It is for this reason that I regard the ratification of the Roerich Pact as so significant a step. Its acceptance signifies the approach of a time, when those who truly love their own nation will appreciate in addition the unique contributions of other nations and also do reverence to that common spiritual enterprise which draws together in one fellowship all artists, scientists, educators and truly religious of whatever faith."

"I feel that this age owes a great debt to Nicholas Roerich in that creation of this ideal—for such ideals alone afford reality to our efforts for creating material wealth and working out improved social machinery for its distribution. While we work out these myriad individual problems we must have a unifying principle to which all our hearts can give supreme allegiance. In this we can work with faith and anticipation towards those spiritual and cultural realities of which the Roerich Pact is the symbol."

In Europe, besides the Committee of the Roerich Pact in Paris (at the Musee Roerich, Palais Royal, 7 rue de Valois) there are many other Pact Committees actively working in Bruges, Bruxelles, Prague, the Baltic States, Bulgaria, Rumania, etc. The great importance of the Roerich Pact, besides the actual protection of world cultural treasures, lies in its enormous educative value and the subsequent raising of the general cultural level. To make people understand the real values of their own national and other nations' contributions to Culture, means to uplift the very outlook on the purpose of human existence—it means to stimulate them to create such cultural treasures themselves, to turn their efforts towards higher ideals.

"THE GREAT WALL - CHINA"
By Nicholas Roerich.
NEWS FROM AMERICA

Arsuna, Inc., under the able guidance of Mrs. Clyde Gartner, continues this season its activities in the field of art and culture. Besides exhibitions on their own premises, where an art school, lectures and recitals are held, the Museum in Santa-Fe has given two of its halls for exhibition of Prof. Roerich’s paintings. Groups of paintings were further exhibited in museums in other cities in the Middle West. Amongst the recitals and lectures held at Santa-Fe, the piano recitals of Maurice Lichtmann and lectures by Dr. E. Hewett had great success.

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The Intern. Mark Twain Society has elected Prof. Roerich a Honorary Vice-President. This office was previously held by the late Senator Guglielmo Marconi.

* * *

The Biosophical Institute besides the special celebration in dedication to Prof. Roerich’s Jubilee, from time to time arranges lectures dedicated to the art and life of Prof. Roerich. Reprints of Mr. S. Montlack’s lecture “The World of Roerich” are available through “Flamma”.

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Mrs. Naiad Key had dedicated two poems to Prof. Roerich’s paintings “Star of the Hero” and “Shambhala” and another poem to Mr. M. Lichtmann’s Beethoven piano recital.

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Dr. Cesar Diaz Cisneros, Judge of the Supreme Court of Justice of Buenos Aires has published his lecture, which he delivered at the Instituto Cultural Argentino, in Spanish, under title “El Pacto Roerich y la Obra Filosofica y Artistica de su creador”.

* * *

The art world of the United States has suffered a great loss by the death of Dr. Robert Harshe, Director of the Art Institute of Chicago. In this connection we recall
his authoritative opinion of Prof. Roerich's art: "Roerich's message goes beyond Museum walls. He has been a tremendous influence on American Art." Dr. Harshe in 1920 had invited Prof. Roerich to visit America for a Museum exhibition tour.

Mrs. Sina Lichtmann, furthering educational activities, has read a series of lectures at the Biosophical Institute, Women's Clubs in New York and other States, some of which were illustrated with lantern slides.

Miss F. R. Grant, Director of Roerich Museum Press, is delivering series of lectures on subjects of the Orient in various clubs of New York and Boston. Readers will remember her lecture on Prof. Roerich's art and life during the interesting Commemorative Bibliographical Roerich Exhibition held at the Boston Library.

Dr. D. C. Mobley, Chairman of the Faculty Council, has proposed a series of interesting summer lectures, in which all teachers can participate in their special fields.

The Delphian Society of Chicago has recently published two further illustrated volumes dedicated to modern artists. It is very praiseworthy that a society which has so many widely spread branches, gives such an important place to art and acquaints its members with the latest art movements.

With great satisfaction we follow the growth of the Museum of Modern Art in New York. Although founded but several years ago, its membership has already exceeded 60,000; exhibitions are continuously held, new valuable acquisitions added and many books and publications on various subjects are regularly issued.

NEWS FROM EUROPE

"Le Musee Roerich" and "L'association Francaise Nicolas de Roerich" have recently moved to more central quarters and are now situated in the Palais Royal, 7 rue de Valois, Paris—II. The Helena Roerich Hall, besides its permanent collection of Prof. Roerich's paintings contains also the collection of earlier paintings by Prof. Roerich, donated by Princess Sviatopolk-Czetvertinska, from the Collection of Princess Tenisheff. The Secretary-General Dr. Georges Chklaver delivers many lectures on the international aspect of the Roerich Pact and Banner of Peace in various associated societies.

Prof. G. de La Pradelle, Member of the Roerich Pact Committee, has recently published in Paris in the "Nouvelles Litteraires" an appealing article drawing attention to the great significance of the protection of cultural treasures, which aroused such great interest that the editor decided to publish a special series of articles by eminent politicians and cultural leaders, on this subject.

The Russian Historico-Cultural Museum in Praha has opened in May a special Hall dedicated to the art of Prof. Roerich. This collection includes also 3 paintings by Svetoslav Roerich, one of which being the latest portrait of his father.

The Board of the Russian University in Praha has recently elected Prof. Roerich a Honorary Member of the Russian Historico-Cultural Museum.

The Proceedings of the Baltic Congress of Roerich Societies have been published under the title "Zelta Gramata" (Golden Book) in dedication to Prof. Roerich's Jubilee. This book contains messages and greetings received for these occasions from all over the world.
Mr. Barnett D. Conlan, in Paris, has just completed his monograph on Prof. Roerich, which shall shortly be published. Mr. Conlan's poems "Magi", "Archangel of Asia", "Apocalypse", "Signal", "Flame", "Ivory Flute", "Antiphony" etc. have appeared in Indian magazines.

In Estonia a new Roerich Society is in the course of formation, including the following founders: R. Nyman, Ed. Taska, A. Kaigorodoff, Greenberg, A. Tamm, A. Rannit, Prof. A. Starkopf, Dr. J. Vasar and the Director of Education Vold. Pats. Mr. A. Rannit has read lectures on the Tallinn Radio and in Estonian societies and has published several articles on Prof. Roerich's art.

Mrs. S. Rynkevich has read a lecture on Prof. Roerich's art, illustrated with lantern slides in Warsaw and the artist K. K. Vroblevsky has requested Mrs. S. Rynkevich to deliver a similar lecture at the Art Association of Warsaw.

In the Estonian magazine "Kaunis Kodu" Prof. Roerich's Message to the Academic Art Society of Estonia has been published on the front page with a reproduction of Mr. Svetoslav Roerich's portrait of Prof. Roerich.

In the Jan. issue of the London Magazine "The Scouter" Colonel A. E. Mahon's article "The Roerich Banner of Peace — What it is" has appeared.

In the Art Section of the Tallinn newspaper "Paañaleht" Mr. Rudzitis' article "Nikolai Roerich" has been published with 3 illustrations.

In the Latvian and Lithuanian newspapers several articles on the Roerich Pact have appeared, as well as a reproduction of Mr. P. Tarabilda's drawing "Pax Baltica per Cultura".

In Warsaw two volumes of "Nieskonszonose" ("Infinity") have been published in Polish.

Dr. Roberto Assagioli, Director of the Instituto di Psicosintesi in Rome, known for his research of parapsychology, and Mme Assagioli have arranged in their Society a special room decorated with reproductions of Prof. Roerich's paintings.

Members of the Latvian Roerich Society, Dr. H. Lukins and Mr. G. Blumentals, arrange from time to time visits of friendship to neighbouring Roerich Societies and friends. The last journeys were made to Lithuania, Finland (by air), Czechoslovakia, Estonia. Such reunions contribute very much to the establishment of cordial relations.

In Riga "Community" has recently been published in Lettish: "Vienkopa".

Dr. Dobrovolska-Zavadska, member of the Association Francaise, Paris, has received the prize of the French Academy of Science for her activities in the field of scientific research.

In "Occultism and Yoga", published in Russian by Dr. A. Asejev in Beograd, many interesting articles dedicated to most vital questions of life constantly appear. One of the latest issues was dedicated to the problem of Atlantis.

Mr. A. Klizovski, member of the Latvian Roerich Society, has recently published his book "Psychic Energy" in Russian. All treatises dealing with the Teaching of Life are always highly welcome.

In connection with the recent Baltic Congress, the Latvian Society of Friends of Roerich Museum has opened Sections of paintings by Latvian, Lithuanian and Estonian artists. These collections include such well known artists...
The Lithuanian Roerich Society has presented to Prof. Roerich a large bronze medal by P. Tarabilda in commemoration of his Golden Jubilee. This is the third medal struck in Prof. Roerich’s honour; the other two being, one by Henri Dreyfus in connection with New York celebrations in 1930 and the other presented by the City of Bruges on the occasion of the Second Intern. Conference.

Dr. Emile Schaup-Koch, member of several Italian Academies, a great admirer of Prof. Roerich’s art, has undertaken the writing of a series of articles, like “Roerich, Segantini, Hodler”, “La Mission de Nicolas de Roerich”, “Mage et peintre”, “De Montagna a Roerich”, “Les Vision creatrice de Roerich”, etc., one of which it is hoped to publish in a subsequent issue of Flamma Quarterly.

Mrs Draubzin, Chairman of the Women’s Section of the Latvian Roerich Society is arranging during the summer season several cultural events for the youth. This movement is under the protectorship of Mme Helena Roerich, who greatly sponsors the women’s movements in many parts of the world.

On April 7th there took place in Bruges under the auspices of the Union des Societes Intellectuelles Flamandes a meeting for the furthering of the Roerich Pact. Mr. Camille Tulpinck, President of the “Union Internationale pour le Pacte Roerich” and of the “Fondation Roerich pro pace, arte, scientiae et labore, in memoriam Alberti Regis Belgarum”, took an active part in this convention. Mr. C. Tulpinck reports that lately the Foundation’s museum has been enriched by several donations from the City of Paris, The Government of Travancore, the Duchess of Vendome, Prof Nicholas Roerich, etc.

**NEWS FROM INDIA**

From "THE LEADER", Allahabad.

**GOLDEN JUBILEE OF NICHOLAS ROERICH**

**BALTIC CONGRESS OF ROERICH SOCIETIES**

The golden jubilee of the creative activities of Prof. Nicholas Roerich was a cultural world event. Around Oct. 10 were concentrated many artistic and literary celebrations. Besides the expansion of the Roerich Museum in Latvia, also the Russian Museum in Leningrad dedicated to the art of the Master a special hall and the museum in Praha likewise honoured the artist by establishing a separate hall. The museum in Santa-Fe, New Mexico, exhibited a group of his new paintings and the Allahabad Municipal Museum, besides additional paintings of Nicholas Roerich, was enriched by a new portrait of the Master by the brush of Svetoslav Roerich. Many magazines and hundreds of newspapers published dedicatory articles and from Delhi (by R. C. Tandan) and from Riga (by R. Rudzitis) radio talks about the celebrated artist were broadcast.

On Oct. 10 the Baltic Congress of Roerich Societies was opened in the presence of numerous cultural leaders, the intelligentsia and cordial messages poured in from all over the world, amongst which were greetings from the President of Lithuania, Sven Hedin, Sir Jagadis Bose, Prince de Medicis, N. C. Mehta, Jamshed Nusserwanji, Ramananda Chatterji, Asit Kumar Haidar, Marc Chesneau, Prof. Assagioli, C. Tulpinck, Pandit Vyas, R. C. Tandan, from all the numerous Roerich societies, peace pact committees, cultural and educational institutions and many many others. The Congress lasted for three days and had the following sections: scientific, artistic, women’s and educational, protection of culture and the ethics of life. On all these subjects many lectures were read by outstanding workers in these fields. The Congress was concluded with three excursions to historical places in Latvia.
Similar celebrations took place in Paris, New York, Philadelphia, Belgium, India and the Far East. The Publishing Cooperative Society "Uguns" ("Agni") in Riga in commemoration of the golden jubilee is publishing a large monograph on the Art of Nicholas Roerich in seven languages illustrated with 150 coloured and monotone reproductions of his masterpieces.

It is of interest to mention that a special jubilee celebration in honour of Nicholas Roerich took place at the Biosophical Institute in New York; amongst other lecturers, the eminent American writer and philosopher Claude Bragdon delivered an address on the art and philosophy of the Master, and at a commemorative meeting at the Philadelphia Roerich Center Mr. Christian Brinton, America's foremost art critic, lectured on "Roerich, Artist and Friend", and Mr. Wharton Stork, well-known American poet, gave a talk on "The Spiritual Significance of Roerich's Art".

Another artistic manifestation in India may be regarded as forming part of the same homages to the artist — in Trivandrum at the Government Exhibition in honour of the birthday of H. H. The Maharaja of Travancore a special hall was dedicated to a group of paintings of Nicholas Roerich. And, in this connection the renowned poet Dr. J. Cousins, in a beautiful article on the "Art of Nicholas Roerich" wrote in the Bharata Kesari stating, that the art of Roerich was regarded 'as a revelation'. Nicholas Roerich lives in eternity; he also inhabits time. But he makes his transient habits a symbol of his eternal abiding-place. This is the special characteristic of the great mystics: they do not depress heavens or 'draw an angel down', they elevate the earth and 'raise a mortal to the skies'.

'The Leader' 29-12-37

The Roerich Center of Art and Culture in Allahabad has published up to now nine volumes of the series of art monographs in connection with exhibitions held under its auspices at the Municipal Museum of Allahabad:

6. Album of Vijaivargiya's paintings. Introd. by Dr. Suniti Kumar Chatterji.

These nine illustrated volumes give a beautiful picture of the art movement in India. Rai Bahadur Pandit Barj Mohan Vyas and Ram Chandra Tandan, the Joint Secretaries of the Roerich Center, have to be congratualted on these excellent artistic activities.

* * *

Besides the Roerich Hall, which has recently been enriched by six more paintings of Prof. N. Roerich and two paintings by Svetoslav Roerich, the Allahabad Museum has recently opened two halls dedicated to the art of Dr. Asit Kumar Haldar and the Anagarika Govinda. The Allahabad Museum was recently also enriched by Tibetan tankas collected by the Rev. Rahula Sankrityayana.

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The Nagari Pracharini Sabha (one of the oldest Literary Societies of India) in Benares has issued a national appeal for the erection of a new Building of the Bharat Kala Bhawan (Museum of Indian Art), which also has a Roerich Hall. The Nagari Pracharini Sabha has recently elected Prof. Roerich a Honorary Member.

* * *

The St. Mira High School for girls, in Hyderabad, Sind, which is under the leadership of Sri T. L. Vasvani,
has recently asked Madame and Professor Roerich for their inspiring messages and photographs for their magazine; these messages shall appear in the next issue.

A new magazine under the title “Achal” has recently been published in vernacular in Almora. The magazine started with two leading messages by Sir Rabindranath Tagore and Prof. Nicholas Roerich. Prof. Roerich also contributed an essay “Sacred Ashrams” to this magazine.


The following books have recently appeared in India with introductions by Prof. Roerich: “Psalm of Peace” Guru Arjun, rendered into English by Prof. Teja Singh (Oxford University Press Edition) and “The Ships and Boats of the Ajanta Frescoes” by M. Fathulla Khan. Several societies, like the Boy Scouts Association in India, the Delhi Students Federation, etc. have received, upon their requests, messages of greeting from Prof. N. Roerich.

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NOTES

TO OUR READERS

FLAMMA Quarterly present their compliments to all members of all Roerich societies, associations, centers and groups throughout the world and take pleasure in sending the first issue of FLAMMA.

Having been fortunate to secure reprints of Prof. Roerich’s essays on Culture, the idea has occurred to add some pages of notes and to send them out to members. Within a few weeks this plan has grown into the present shape of FLAMMA Quarterly, which we are offering to all members for their perusal, approval and further suggestions.

Thanks to the free contribution by authors of the various essays, thanks to a donation which constitutes the financial foundation of the first issues, thanks to the presentation of a number of reproductions, and thanks to the fact that everything was planned most economically—we begin FLAMMA with this Summer issue.

We now call upon the co-operation of ALL members of ALL Roerich Societies to regard this Quarterly as their own, to take its success to their hearts, to consider themselves as collaborators in every respect, to realize that with them this Quarterly rises or falls, and therefore to support it in every possible way, morally and materially. Very little is needed, if ALL help, since FLAMMA Quarterly is not making any profit whatsoever, is offered at self cost and every assistance received goes direct to the improvement and adornment of it. Any donation, however small, will be gratefully accepted—they should be directed to the same address as subscriptions as indicated on the index page. If you can spare a dollar it will help to print a page or two; if you can get some subscribers, every benefit from the increase of circulation will react upon the improvement of the magazine, as it is naturally always more economical to print a larger issue, when the cost per copy decreases and thus more can be applied to make the issue more beautiful. If you can spare 5 dollars now and then, a reproduction can be paid.

Thus we appeal to our readers—it is through your efforts that FLAMMA Quarterly can succeed and can eventually become the most
widespread and liked cultural magazine of the world. Already now it
is international in its aspect as it is being read with equal interest in
America, Europe and Asia.

If you have any suggestions to make, please do not hesitate to
write and every effort will be made to apply valuable advice. If you
can get public libraries and school libraries to subscribe, please assist
in this way. If you can obtain contributions of essays in English from
leading men or women in the field of culture—FLAMMA shall be very
glad to receive these. For the present we have to keep of this size
and print, but in future, granted wider support, there is no limit for
expansion of FLAMMA.

We know you will realize and appreciate the fundamental
principle of co-operation and that it will urge you to do your utmost
in the name of Culture and Beauty to make FLAMMA Quarterly—
your magazine—a success.

FLAMMA being an international quarterly, it has occurred to us
to send it out in such a way, that wherever its subscribers may live, it
will reach them on definite days and they will thus read it all over
the world almost on the same day. 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—blue cover title

The WINTER issue of 1938 will be a double issue, with double
text and with two coloured and six monotone reproductions. The two
coloured reproductions have kindly been promised as a donation by the
Latvian Roerich Society, from their stock of reproductions from the
new large Roerich Monograph which is to appear this autumn. The
double winter issue of FLAMMA No. 3 & 4 will thus conclude the
annual subscription for the present year.

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. Continuous 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 special 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 Bisttram. 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.

(Craft Classes)

Marrie and Louie Ewing. The craft classes presented by the Asuna School will cover the field thoroughly. There will be intensive training in the individual crafts; leather, tin, woodwork, carving, 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 typifying 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.

(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 8 weeks.
- Piano Technique and Interpretation. Twice weekly for eight weeks. This will include Beethoven’s Sonatas and Chopin’s Waltzes, Etudes and Mazurkas.

- June 13th through August 5th.
- Tuition $30 for 8 weeks.

(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

Institute of Allied Arts

MUSIC - PAINTINGS - SCULPTURE
INTERIOR DECORATION - GRAPHIC ARTS
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The objective is not only to give students an opportunity for a more thorough study and appreciation of the allied arts; but also, to enable clubs, colleges, schools and groups interested in the cultural values of the Fine Arts to have programs of the highest artistic merit, yet at the same time meeting the budget requirements of any group.

The Institute of Allied Arts was founded by a group of artists and instructors; masters in their various fields, interested in the integration of the cultural qualities of the Fine Arts and the Art of Living. A group of artists assembled for educational purposes, offering: elementary and advanced study of piano, vocal, choral, instrumental, interior decoration, sculpture, painting and graphic arts, also art forums, lectures on Art and Living Ethics, exhibitions and programs for all those interested in a broader appreciation of the allied arts.

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