

Art of Roerich

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Gurudev Nicholas Roerich

GURUDEV
NICHOLAS
ROERICH

PRINTED AT
THE V.V. PRESS BRANCH.
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By the Same Author

RAVI VARMA

NICHOLAS ROERICH
(*A Monograph*)

SRI CHITRALAYAM

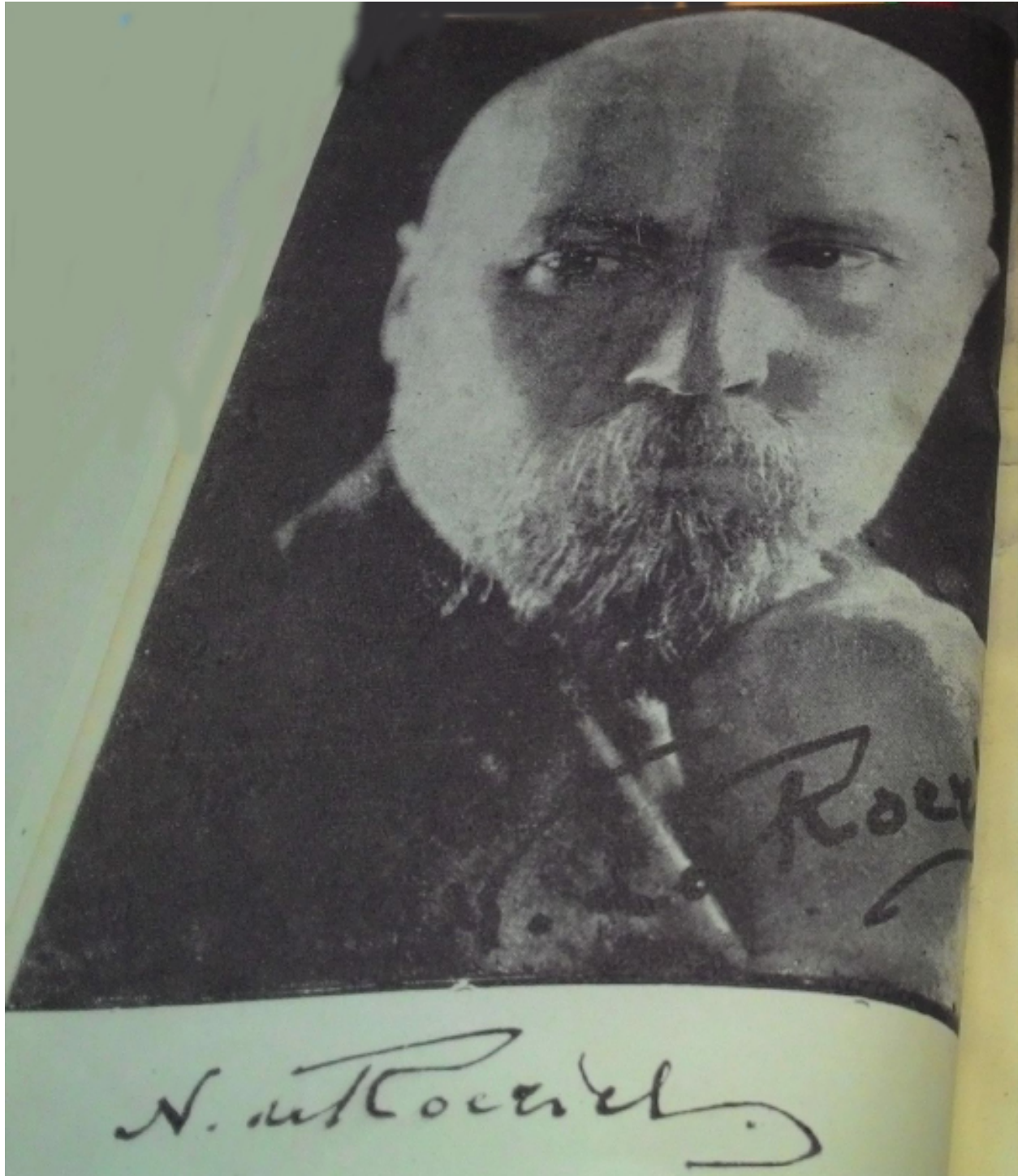
CULTURE AND ITS
MODERN MESSIAH

KATHAKALI

UPTON SINCLAIR

BEAUTY SPOTS OF
TRAVANCORE

Etc., Etc.



GURUDEV
NICHOLAS ROERICH

BY
K.P. PADMANABHAN TAMPY, B.A.

WITH

A FOREWORD BY

ASIT KUMAR HALDAR, B.A.,

AN INTRODUCTION BY

DEVIPROSAD ROY CHOWDHURY, M.B.E.,

AND AN APPRECIATION BY

BIRESWAR SEN, M.A.

THE BOOKLOVERS' RESORT,
TRIVANDRUM.

SECOND EDITION (REVISED AND ENLARGED)

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K.P. PADMANABHAN TAMPY, B.A.,
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(Illustrated with reproductions, in colour, and black and white, of Paintings by Nicholas Roerich).



A Painting by Nicholas Roerich

FOREWORD

By

ASIT KUMAR HALDAR.

Principal, Government School of Art and Crafts.

LUCKNOW.

ART is a universal language and yet when we look at the art of Roerich we get the language of his own which he himself discovered and never tried to diverge from it. But there is no contradiction in the above. A distinctive style or individuality is only the expression of the universal through the personal medium. Roerich's style or technique, however, does not chain his work to a groove, but brings out his inner urge and emotion to a perpetually forceful spontaneity. The spirit that pervades his work is dynamic. This accounts for the simultaneous plenitude of his creation as much as for his loyalty to the method that he has made all his own.

Roerich, as is well known, is a Russian who has adopted India as his home. But in a sense he never left his own fatherland. Every manner of his expression conveys the ideal of Russian Art. He is always true to the tradition of his country and its soil, and it is for this truthfulness that he commands respect from all over the world. One should not forget that Roerich is one of the foremost archaeologists and scholars of his country and whatever knowledge he stored by his researches came out in art-form through his sub-conscious mind. He may be painting the Himalaya, or a waterfall of Ceylon, or any Indian subject of his choice, he invariably proves himself to be a great Russian soul expressing his ideals through his own individual language. His paintings "*Kupava*," "*Unkrada*," "*Saint Sergius*," "*Sister Beatria*," "*Alexander Nevsky*," "*The Messenger*" are his typical works. Their great merit will always make of them the permanent art treasures of the world. Through their singularity we get a glimpse of his great soul.

We all adore and venerate the Infinity, but Roerich seized it through his intuitive creation. Therefore we do not find any trace of intellectual rigidity. According to the Hindu view, he is "*Karma-purusha-Singham*" – the Lion of the Workers. *Karma* – work without *Rasa* – love, is nothing but drudgery. In his case *Karma* has

(continued from the previous page) culminated into *Tapa* – prayer and thus his spiritual self is ever longing for the eternal bliss which alone has inspired generations of artists of the world throughout the ages. His soul clamoured for the world peace and invented “The Banner of Peace Movement” to preserve the spirit that motivates religion, art and education from the ravages of war. Alas! before his Banner of Peace could flutter in the light, another war ensued to ruin the world! His sensitive sympathy for human sufferings had inspired him to work for world peace. That work has stopped for the time being, but the Divine *Anandam* will not let it die.

Mr K.P. Padmanabhan Tampy strikes a very significant note when he says that Roerich stands out as the Voice of an Epoch. Verily, the multifarious creativeness of Roerich is superhuman. Roerich discloses before us the beauty of the Eternal. Through the veil of the temporary, he sees the all-pervading Absolute. As Mr Tampy very aptly comments, “The eternal aspect which dominates his studies with the brush reveals the greatness of the Master-Artist whose prophetic vision is apocalyptic.”

The great master Roerich will never grow old, as his work is the outcome of a perpetually youthful vigour and sublimity. We do not find any wilful obscurity or forced mysticism in his work, but the

(continued from the previous page) essential images are well composed and displayed to show the supremacy of spirit and soul. We are not satisfied by a work of art which is only representative. A simple narration is not the essential quality of a literary work; there should be the "Art of Writing" which makes it distinctive from other writings such as press news etc., similarly, the art of painting gives something more than what a photographic representation could produce. Art is indeed a dumb language, but if it contains the required quality of spirit which is its essence, it could speak out many more things than are known. To express this spiritual quality is the greatest task for the artist; if he can perform it successfully we call him a Seer and Prophet. Roerich has fulfilled that task more completely, than most others. We therefore venerate the Spirit in appreciating Roerich's art. We pray to God to add many more years to his beautiful life to fulfil the great mission he has set upon himself.

My grateful thanks to Mr K.P. Padmanabhan Tampy for asking me to write a Preface in his famous brochure on Roerich.

Om Shanti, Shanti, Shanti, Hari Om!

Asit K. Haldar

PREFACE

(By The Author)

ARTIST, Author, Educationist, Philosopher, Explorer, Archaeologist, Pacifist, and Unifier, GURUDEV NICHOLAS ROERICH* is a Modern Rishi who has lived a multi-coloured life and has been honoured with an enduring reputation at once unique and well-merited. In a period of history which can boast of a galaxy of portraits Roerich is indubitably one of the most inspiring and arresting for he moves among the Great Ones by virtue of both lofty purpose and unique achievement. He has given to the world enough in Art and Literature from which mankind could derive joy and wisdom until the suppression of human sight and intellect. One of the world's supreme creators of Beauty in thought, word and deed, Roerich will stand through all the fluctuations of history as one of the most uplifting and constructive influences in

* The name ROERICH is pronounced as ROERICK or RURIK. It is an ancient Scandinavian name meaning ROE (Glory) and RICK (Rich) – Rich in Glory. This name is mentioned in the oldest chronicles of the VIII century and earlier.

(continued from the previous page) the evolution of the great race that is to come. A universal synthesis is reflected throughout his noble life and magnificent art the *leitmotiv* of which is Simplicity. Beauty and Fearlessness. A Prophetic Artist and Seer whose temple is the Universe and whose subject matter is the Soul. Roerich's ideal is the world soul the onward leading spirit of cosmic evolution. Any study of such a colossal genius in many flowery realms of great art is bound to bring illumination to the mind, warmth to the heart and beauty and wisdom to action.

A powerful, voluminous and remarkable record of the world-salutation to the consecrated genius of Roerich from eminent poets, writers, artists and thinkers of all races and nations—all attesting to what has been termed the victorious path of Roerich's Art, the bounty of the great gift of intuition and beauty — has grown around the Master Artist. His work continues to stimulate a constant literature for his great mission has inspired thousands and his name has become a noble euphony and striking symbol in the spiritual consciousness of the cultured and intelligentsia of the world, who, united in the lofty and reverential understanding of the true, the good and the beautiful, and “exalted with the joy of knowing new vistas,” mentally reach for him from all parts of the globe. This book, a tribute to

(continued from the previous page) a great soul who is a beacon to mankind, is but another addition to the bibliography on one of the immortals of our race whose life work has been to plant everywhere the seeds of expansion of human consciousness and building untiringly for the New Humanity.

A Messenger from the Hierarchy itself who reveals that all virtues are united in beauty and proclaims that Beauty alone will save the world, and who teaches that only through Art and Culture will mankind attain spiritual peace, Gurudev Nicholas Roerich has found the progressive realisation of life, intellectual refinement, aesthetic joy and spiritual solidarity amidst the eternal solitude and unearthly grandeur of the resplendent Himalayas. This great Russian Artist on the pinnacle of world fame who has made India his home is spending his sixties in the final *Sadhana* of life in the Himalayas the beauty and wisdom of which he has expressed in his writings and paintings. His art is at its zenith when he interprets the hidden beauty and grandeur of the Heart of Asia. It is significant to note that even from his boyhood Roerich was attracted irresistably and powerfully to the distant lands of India "that lull the world to peace." For the past twenty years Roerich has been living in India, the land of his heart's desire, accomplishing in extraordinary measure of beauty,

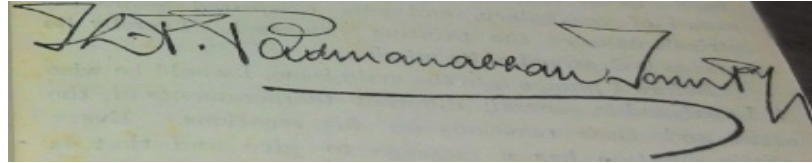
(continued from the previous page) conviction and inspiration “the double task of spiritualising both Art and Life; giving to art the understanding and power and ascension that come from a larger conception of life than all but a handful of the greatest in the history of art have had granted to them; and giving life the illumination and purification that the revelation of the Divine Order of Beauty through Art can give.” Verily did Michael Babenstchikoff, one of the most erudite and gifted writers of modern Russia, pronounce:- *“Blind are those who see in Roerich alone a painter. Wise are those who see in him one of the greatest spiritual leaders of our era.”*

The first edition of this book was published in 1938 in honour of the fortieth anniversary of the academicianship and the fiftieth anniversary of the artistic, scientific and literary activities of Gurudev Nicholas Roerich. On the 10th October 1937 Roerich looked back on half a century of his creative work for and service to mankind. The Jubilee was celebrated in numerous cities throughout the globe. To the reputed Writer and Thinker Dewan Bahadur K.S. Ramaswamy Sastry, the author expresses his indebtedness for his valuable Foreword to the first edition of the book.

This year (1943) Gurudev Roerich completes

(continued from the previous page) twenty years of his stay in India and his seventieth birthday. The present (Second) edition of this book is published in commemoration of these significant events in the life of a Master of marvellous colours and forms and a Prophet of Beauty who has achieved earthly immortality by having lived beyond the flesh.

It only remains for the Writer to express his profound gratitude to the famous Artists Messrs Asit Kumar Haldar, B.A, Deviprosad Roy Chowdhury, M.B.E., and Bireswar Sen, M.A. who have so kindly contributed an illuminating Foreword, an inspiring Introduction and an eloquent Note of Appreciation respectively to this edition of "GURUDEV NICHOLAS ROERICH." The Tributes these stalwarts in the realm of modern Indian Art have paid to the genius of Roerich reveal the real greatness of his Art.

A handwritten signature in black ink on a light-colored background. The signature is written in a cursive style and reads "S.R. Ramaswami Murthy". There is a long horizontal line drawn below the signature.

INTRODUCTION

By
DEVIPROSAD ROY CHOWDHURY. M.B.E.,
Principal, Govt. School of Arts and Crafts,
MADRAS.

NICHOLAS ROERICH is essentially a landscape painter, who has been vested with unlimited power to explore inaccessible channels for self expression through his chosen medium. This direct approach towards his achievements, (I mean paintings) without a ceremonial prologue, might sound too prosaically academical, therefore, unseemly. Nevertheless I would rather depend on the terms and facts, I am familiar with, and say what I intend to, than allow myself to exploit innocent words just to let loose a frenzy of emotion to a volcanic rapture. Such outburst of high tension of feeling in the form of appreciation soon gets lost in the sound of vocabulary, and gets exhausted before the intrinsic value of the painting is assessed. Thereby its message is deprived of its mission.

Before I plunge into the main issue, I would be wise if I analysed in general, different temperaments of the artist and their reactions on his creations. Every artistic creation has a message to give and that is primarily joy or *Anandam*. This joy cannot be subjected to a defined objective, unless the artist desires it to be so or is obliged to respect the subject matter in preference to his conception of his pattern theme of a pictorial

INTRODUCTION

(continued from the previous page) composition. When I have said different temperaments. I am expected to explain what I mean by that. Law of nature has provided three main qualities that act in the mind of the individual and they are *Satya*, *Raja* and *Tama*. If they were respectively explained they would be as follows: –

Satya is that quality which exhibits absolute truth that lives to eternity radiating perpetual glow of beauty, harmony and love. An artist temperamentally, a *Rajasic* loves to be (that is a member of the second group) active in the pursuance of fullness of physical existence. The joy is out of matter, which does not imbibe anything beyond, whereas the *Tamasic* quality involves viciousness, cruelty and last.

I have introduced the above temperaments of the artist to establish my contention that all great works of art are not necessarily dependent of subject matter only, however lofty its ideal might be, whatever great morals the theme of the picture is supposed to support. The art in any form stands by its own merits, i.e., the execution, the sincerity of work and direct approach to the subject through the proper channel. That is the medium.

If art stood only to preach high morals and uplift the human society to a desired degree as per the conviction of the Puritans, most of the masterpieces in literature, painting and sculpture of the world, should have by this time perished, because the merciless attacks of Puritans are more effectively destructive than onslaughts of time. But neither of the evil forces has been able to assert itself on the achievements of the masters; they

(continued from the previous page) are still the living sources of joy to the receptive mind, irrespective of the subject matter, as they were meant to function in their original conception. Many of these masterpieces. I may point out, are the result of a direct response of the artist's inner sex appeal, which manifested itself on many an occasion through mythological subjects. Even Gods were dragged to perform the so-called unholy act. But Art superimposed its existence; Rhythm and balance perfected the purpose of execution, a thing of beauty was made and left to live as a source of joy for ever. The above is the sublimation of lust to an artistic end.

Instances of cruelty as subject matter in art are not rare. The hunting scenes engraved and sculptured in Assyrian, Egyptian, Chinese and Indian pattern motifs are examples of art, which are in no way inferior to those of equal merits of execution that express the subject matter of a so-called higher sphere. The same argument may be applied to drama, where a scene of murder can be equally treated as high a form of art as in another scene, where a *Sadhu* is dedicating his life for an ethereal existence. Therefore, the vitality that breathes in a work of art depends for its life-force on the unalloyed devotion of the artist, who has acquired knowledge and knows the limitations of his medium.

Now coming back to Roerich, I would say he may be classed in the first group, i.e., he is an artist of *Satya-guna*. His landscapes particularly Himalayan scenes are not just the material facts as could be observed by physical vision. His art has greater reality, i.e.,

INTRODUCTION

(continued from the previous page) the reality born in the soul of the artist. To stand before a Roerich fills one with inspiration of awe, and commands one to bow before the serenity of the gorgeous mountains.

The upheaval of the earth that gave birth to this land of great unevenness begins to play the same tune of unrest in the mind. It begins to search the eternal truth that underlies the beautiful; the soul is violently disturbed to rise up to the occasion; then follows a silence of solemn gravity, peace is declared within. Here comes his greatness. He not only gets joy for himself but the truth in his art conveys its intensity of mission for an immediate response. I bow before the artist and his great works of art. May he be spared to spread the mission of the beautiful.

This monograph on the great Roerich by Mr Padmanabhan Tampy is an achievement as a biography. It is instructive in every sense of the word and dependable from a critic's point of view. It is a great consolation for another artist to find that he is a gifted writer who can interpret his subject matter without effort. Indeed he is one of the very few who knows the limitations of a biographer. As such I feel proud to say that he has accomplished a difficult task. I have no hesitation to recommend this ably written book to lovers of Art. My hearty congratulations to Mr Tampy for what he is doing to spread the knowledge of Art to the masses besides the experts.

D.P. Roy Chowdhury

APPRECIATION

By
BIRESWAR SEN. M.A.,
Headmaster, Government School of Arts and Crafts,
LUCKNOW.

It requires some nerve to write about Roerich. His genius is so varied and multiform that it is necessary to have a very discriminating eye to see through the vast mass of his productions, both literary and artistic. Superficially speaking, he is a great creative artist far surpassing most of his contemporaries by virtue of his intensity of vision and volume of creative work. But this is not saying all. We must look into the fountain-head of his inspiration, that secret core of his soul from which well out all those magnificent and personal visions of Beauty with such joyous ebullience.

It is said that Love and Religion are the noblest motives which inspire a true artist. The truth of this saying is nowhere more convincingly exemplified than in the life and genius of Roerich. Compared with the ephemeral productions of the present time, the art of Roerich is on a far higher plane as it deals with absolute realities perceived by the spirit alone rather than with those things that are easily perceivable by the senses. It is this spiritual vision that lends so much vividness to his works. The power of the Spirit vibrates in everything he touches, glows with a deep enduring fire in all his colours and invests his paintings with a supernatural magic that

(continued from the previous page) *can be easily felt, but not so easily be expressed in words.*

Sir Frank Brangwyn R.A., one of the greatest of modern masters, writing in the Jubilee number of THE STUDIO, bewails this lack of spiritual inspiration in modern art in no uncertain terms. "Too long," he writes. "Art has pandered to the lowest feelings of man and has become a pastime, making stunts to attract the idle. If Art hopes to take its right place in the future, it must be used to transmit the more noble and religious perceptions. This is the artist's part in the forward movement of mankind and he bears a great responsibility."

It matters little whether Roerich is dubbed a pseudo-Buddhist or a Vedantist[†] by critics who like to classify and label everything that comes under their dissecting scalpel. Let them unweave the rainbow and clip the wings of Poesy to their heart's content. To us the more important thing is whether he is spiritual or not. Spiritual he is, in the same sense as the artists of Tun-hwang or Ajanta were spiritual, as the Chinese and Japanese artists following the Zen Buddhism, as the master-painters of Tibet working in their mystic gompas or the icon-artists of Old Russia. One sees the same intensity, the same religious fervour, the same penetrating vision.

I am glad to see that you have stressed upon this very important aspect of Roerich's genius and congratulate you on the excellence of your little monograph.

B. Sen

[†] The original editor corrected spell "Vendantist" to "Vedantist" by hand

Foreword to the First Edition*By***DEWAN BAHADUR K.S. RAMASWAMI SASTRI.**

DISTRICT & SESSIONS JUDGE (RETIRED).

MADRAS.

IT gives me great pleasure to pen these few lines by way of foreword in regard to this brochure, because the author is a talented friend of mine and has an idealistic temperament and a facile pen and is thus therefore a fit person to interpret one of the supreme stalwarts of idealism in many flowery realms of art. Nicholas Roerich is an admirable artist whose creative mind, and magical hands, and lips touched with divine fire have made us—Philistines as we are—alive to the bloom and the wonder of things. Nay, he is more. He is a prophet of culture and teaches the world that if culture is in widest commonalty spread it will bring the dual divine dower of universal unity and universal peace and usher the golden age of “the Parliament of Man, the Federation of the World.”

It is given to few persons to shine in many arts with equal eminence, but such was the lucky multi-tinted star of Roerich’s nativity. It is given to yet fewer persons to realise the glory of the central sun of culture of which the arts are but prismatic rays. It is given only to a very select few to desire passionately that such “culture should become part of daily life, in huts as well as palaces” and to achieve the full fruition of such a divine desire. It is a unique privilege—which has fallen to the lot of Roerich alone—to unmask the hard hearts of the warlords of the world as if by the touch of Ithuriel’s spear, and to do something rarer yet, viz., to soften their hearts and to turn the iron of their hate into the gold of love by a magical touch of spiritual alchemy. In 1935 America signed the Roerich Pact under which cultural monuments could be saved from callous destruction if over them there flew the Roerich Banner of Peace.

Foreword to the First Edition

In the noteworthy article on Attraction in the Scholar (January, 1938) the closing passage says:- "The home may be very near, or it may be beyond mountains and valleys. And the Companion will be found when nothing is allowed to obscure the 'true destined attractions' ." We, Indians have found in Roerich such a "Companion" who has sought us as his "Companions," and who says truly and lovingly:- "You know how I love India..... Loving India and being a Russian, I am happy that in the history of Russian Art, the Himalayas and India shall be recorded with love and veneration." I wonder what are "the true destined attractions" that have drawn this "Companion" to the Himalayas and to India, and to what home he and we are to go with joined palms and singing mouths and ardent eyes and adoring hearts. I am sure that Kalidasa would enlighten us and say ("Hindi passage omitted here") "Bhavasthirani Jananantara Sauhridani" (the antenatal affinities rooted in our ruling emotions).

Mr Tampy has performed the feat of putting Roerich in a nutshell, though in New York a skyscraper museum twenty-nine storeys high has been dedicated to the art of Roerich. He introduces Roerich to us as a great unifier and then proceeds to describe him as a literary star and as a leader of culture and as a new educationist, thus making familiar to us that multifaceted genius. He then describes Roerich and India and gathers us all under the Roerich Banner of Peace.

I cannot conclude this brief Foreword better than by quoting the concluding passage in Charles Reade's *The Cloister and the Hearth* wherein there is a reference to a great creative mind which was a symbol and an exemplar of the great creative minds of all ages.

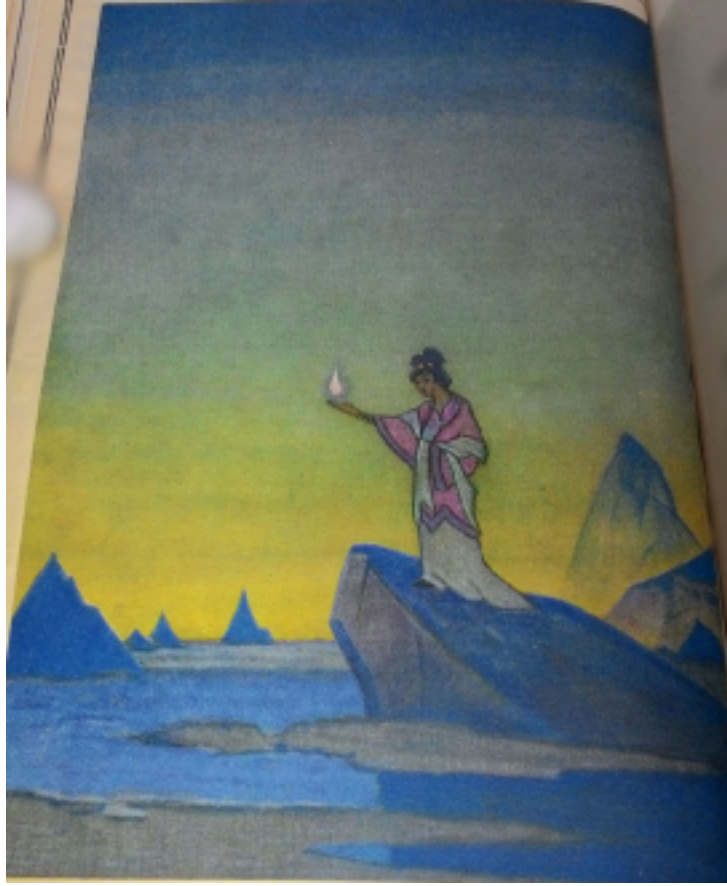
Foreword to the First Edition

“The words of a genius so high as his are not born to die; they revive, they spring from the dust of great libraries; they bud, they flower, they fruit, they seed, from generation to generation, and from age to age.”

K.S. Ramaswami Sastry



A Painting by Nicholas Roerich.



AGNI YOGA.

By Nicholas Roerich.

GURUDEV NICHOLAS ROERICH**Chapter I****A GREAT UNIFIER**

"The evolution of the New Era rests on the cornerstone of Knowledge and Beauty."

NICHOLAS ROERICH

THE JOYFUL expectation of and the spirited striving towards a Golden Age of Universal Peace and Happiness is common to all faiths. The lofty conception of the *Krita Yuga* is magnificently put forth in the *Santhi Parva* of the Mahabharatha. The Golden Age will be ushered in when humanity casts aside in fear and shame all man-made differences and becomes perfect through *Ahimsa*, self-knowledge and goodwill to all creation. Efforts of mankind, honest, continued and continuous, will, no doubt, help the advent of the New Age. This old remote hope eloquently expressed in the ancient scriptures of India has become more definite and more potent in its urge at the present day. The New Era, as conceived and devoutly desired by the modern world, will be made possible only through a unifying

Chapter I A GREAT UNIFIER

(continued from the previous page) World State which would eliminate all types of national and racial animosities, wars, armaments and inequality. Both the ancient and modern minds expect help from supermundane forces acting through Supermen. What the ancient world revealed in its *Bhavishyapurana*, the modern age expresses in Utopian works, the inherent ideal and hope being the same but reinforced through the ages.

Humanity is standing at the parting of the ways. On the one hand, ignorance and selfishness lure mankind to the depths of sin and degradation. On the other hand, God is beckoning humanity to the richer and more abundant life. Great souls who are beacons to the world walk the earth proclaiming God's Message. Winged with Love and Purity and armed with Truth and Beauty, NICHOLAS ROERICH, the Messiah of Culture and Peace, bears the effulgent torch that lights the trail leading to the promised life of greater abundance. Through his writings and paintings which convey the inspiring message of the New Era of All-World Peace, Nicholas de Roerich is educating and preparing the popular human consciousness for the heartiest reception and cheerful adoption of that transcendent ideal which has in it the possibility of human salvation.

"Unveil, O Thou who givest sustenance to the world, that face of the true Sun which is now hidden by a vase of golden light! so that we may see the truth and know our whole duty."
So says the *Ishopanishad* 15.

Chapter I A GREAT UNIFIER

(continued from the previous page) Roerich, the Modern Messiah of Culture and one of the supreme Prophets of the world, is helping humanity to “see the truth and know our whole duty.”

A Great Unifier, Nicholas Roerich belongs to the lineage of the world’s seers who have as their field of activity the entire civilised world. Establishing unities and harmonies not hitherto realised, this Wizard of the White Summits is one of those Master Interpreters of the world, who, in the inspiring words of Emerson, is “guided by a gigantic hand to inscribe a line in the history of the human race.” Linking art to science, beauty to utility, East to West, spirit to matter, and man to cosmos, Nicholas Roerich is a modern mystic and messenger of beauty in whom the inner expresses the outer and the outer becomes suffused with the inner. All racial, national and linguistic differences notwithstanding, humanity is ever on the alert to offer homage to the divine and hospitality to all that is imperishable in human civilisation. From ages past it has been the glorious privilege of *Bharathavarsha* to be hostess to those saints who have held aloft the effulgent torch of Culture. From his Himalayan hermitage where he resides “far from the madding crowd’s ignoble strife” drinking, in the phrase of a Celtic seer, “the grey rain of silence upon the roof of the world,” Nicholas Roerich, one of the immortals of our race, is by his all-embracing vision encompassing the world in his powerful thought of peace and harmony through culture.

Chapter I A GREAT UNIFIER

Nicholas Roerich, the Apostle of Culture, synthesises Culture in the light of a comprehensive ideal. "A Russian by birth, American by adoption, Himalayan in soul" as Professor Cousins, the true friend of all creative strivings, beautifully describes Roerich, he is a real Citizen of the World. Culture is imbued with the substance of salvation and Roerich, "the Teacher from the White Summits," leads the world to a new consciousness. Roerich points out that the salvation of mankind lies in the great concept of Culture. This Messiah of Culture defines Culture in the following memorable words:—

"Culture is reverence of Light. Culture is love of humanity. Culture is Fragrance, the Unity of Life and Beauty. Culture is the synthesis of uplifting and sensitive attainments. Culture is Salvation. Culture is the Heart."

"If we gather all the definitions of Culture, we find the synthesis of active Bliss, the altar of Enlightenment, and constructive Beauty."

"Condemnation, disparagement, defiling, melancholy, disintegration and all other characteristics of ignorance do not befit Culture. The Great Tree of Culture is nourished by an unlimited Knowledge, by enlightened Labour, incessant Creativeness and noble Attainment."

Gurudev Nicholas Roerich is an open-eyed seer whose method of systematic poetic ethnological thinking

Chapter I
A GREAT UNIFIER

(continued from the previous page) is marvellous. His artistic and literary work is poignant in its appeal to those who strive for the preservation and progress of human Culture. In the new dawn of Beauty and Spirit of which Nicholas Roerich is the Messiah it is to the works of such seers as Roerich that we must turn for inspiring guidance. This great Philosopher-Artist sees glorious visions of the new era of enlightenment, an era in which creative labour and noble attainment shall be exalted and the spirit may reach its celestial heights. His main emotional and intellectual impulse is that of Unity. Nicholas Roerich, who, in the phrase of Shelley, looks both "before and after," is visualizing, and helping others to visualize, the Golden Age of the Future, which has been the ulterior motive of his consecrated life. His is a world of Unity in which every image is apprehended as the creative symbol of a higher reality. A Prophet of the Age of Maitreya, Roerich rings a note of cosmic unity and pantheistic concord throughout his writings and paintings. This versatile genius applies the passionate idealism of great art to the problems of the day and kindles in the individual the spirit of constructive cooperation for the building up of a new world. He proclaims: — "*The beautiful is the great highway which leads to eternal Unity.*" A study of his work will, no doubt, inspire all hearts towards the peaceful evolution of the New Era of Peace and Culture, of World Brotherhood and the attainment of Soul Life.

Chapter II

A MASTER ARTIST

“Art will unify all humanity. Art is one – indivisible. Art has its many branches, yet all are one. Art is the manifestation of the coming synthesis. Art is for all. Everyone will enjoy true art. The gates of the “Sacred Source” must be wide open for everybody, and the light of Art will influence numerous hearts with a new love.”

NICHOLAS ROERICH

ROERICH—Scientist, Philosopher, Artist, Archæologist, Explorer, Author and Educationist in whom we see a powerful and harmonious blending of the profound imagination of the Orient with the wonderful dynamic of the Occident and whose creations greatly impress by their wide range, arresting catholicity and lofty insistence on Truth—is that Prophet of Beauty whose genius has found multiform, original and supreme expression in the realm of Art. This transcendent personality was born on October 10, 1874 in the land where Pushkin, Tolstoy, Lenin and Gorki first saw the light of day. While a boy, Roerich amply evinced signs of genius. He was, even from his childhood, possessed of a burning

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(continued from the previous page) desire to get at the beautiful and make it of use to his brethren. When hardly fifteen he mastered drawing and painting. The same year witnessed his first literary labour. While in his teens Roerich distinguished himself as Russia's most gifted artist and author. His first painting exhibited before the public, "The Messenger" (1897), now in the famous Tretyakov Gallery,* won the highly coveted diploma of the Russian Academy of Fine Arts. The foremost art critics of Russia who were struck by the originality, free and bold technique, and strong lyricism of this painting hailed Roerich as a Master. The reputation the artist achieved with this painting was immediate and astonishing. Michel Kuzmin, in his monograph on Roerich, says:—"He is a phenomenon in Russian Art, something extraordinary." In 1920 with a brilliant reputation preceding him Roerich went to America where his paintings won the highest appreciation. The cultured and the intelligentsia of the United States of America heard his call and rallied round him with the steadfast intention of promoting Beauty, Peace and Culture. The Spanish Master Zuloaga, after seeing a collection of Roerich's paintings exclaimed:—"A great artist! Here

* The Tretyakov Gallery, in Moscow, given by Tretyakov, the greatest art collector of the time, to the city contains paintings by Russian Masters and owns many chef d'oeuvres. The highest reward of that time in store for any Artist was the acquisition of his paintings for this famous Gallery. Thus, at the young age of twenty-three, Nicholas Roerich was taken into the company of the "immortals" in Art.

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(continued from the previous page) is the proof that some new force is coming into the world from Russia. I cannot gauge or define exactly what it is, but it is here." Dr R.A. Harsche of the Chicago Art Institute affirmed that Roerich's influence on American Art is tremendous and that his art is "imposing and impressive in breadth of vision, marvellous imagination, and limitless creativeness."

A multi-faceted genius and a votary of the highest idealism in art, culture and wisdom, Nicholas Roerich stands out as one of the greatest artists of the world whose ceaseless and far-reaching creative achievement has been recorded in five thousand master-pieces adorning the foremost public art-galleries and private collections of the world. As a climax to America's appreciation of Roerich's art, has been dedicated an entire skyscraper museum in New York where one thousand paintings by the Master are exhibited. A permanent monument to his art as well as to further the ideas for international understanding through Art, this Shrine of Art contains Roerich's symbolic masterpieces which represent the acme of his genius. In many museums there are "Roerich Halls" exclusively dedicated to the preservation and exhibition of his paintings which with their divine charm and cosmic appeal impress upon the people of the world the unique vision of the artist – the oneness of all humanity.

In what consists the essential quality of these paintings which have appealed to noted men from all

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(continued from the previous page) parts of the world—men such as Tagore, Stravinsky, Einstein, Mestrovic, Andreyeff, Zuloaga, Maeterlinck, Stokowski—men of the most various types and professions? Art critics have written of the soundness and mastery of the craftsmanship, but to most of those who love Roerich the technical ability is of subsidiary importance. Certainly the power of these paintings can hardly be suggested in words. Roerich is closest in spirit to the Italian primitives in whom deep religious feeling utterly subordinates the desire for virtuosity. He has a strength of design blended with an emotional gift of colour which produces almost the effects of music so as to suggest the pure intensity of a work of Bach. His imagination has also a sane breadth that may be compared to the poetry of one of his favourite authors, Walt Whitman. And even more than with Whitman, one feels in him the dominant influence of Asia, birthplace of all the world's chief religions. In a word, Roerich recreates from the vital influences of the past a new faith and a new art, much as Giotto and his contemporaries expressed in painting an enthusiasm kindled by St. Francis of Assisi. As with them, his vision of beauty appeals to children and day labourers as well as to artists and mystics. The chief difference is that in Roerich the impulse is less narrowly human; in particular his superb Himalayan landscapes represent a cosmic unity of man and nature. It is remarkable, too, that such a renaissance should be first incarnate not in words, but in form and colour.

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In the preface which Claude Bragdon wrote for Roerich's "Altai-Himalaya" there is a passage which gives a very good idea of the extensive character of Roerich's Art:

"In the history of fine arts, certain individuals have appeared from time to time, whose work has unique, profound quality, which differentiates them from their contemporaries, making it impossible to classify them in any known category or to ally them with any school, because they resemble themselves only, and one another, like some spaceless and timeless order of Initiates. Such were Leonardo da Vinci, Rembrandt, Durer, Blake. and in other fields, Beethoven, and Balzac. Roerich, in his life, in his character, and in his art, reveals himself as a member of this fraternity. For thirty-five years he has been going up and down the world—Europe, America, Asia—absorbing auras of diverse peoples, making pilgrimages to remote places, and always and everywhere scattering wisdom, planting seeds of beauty, some of which have sprung up, flowered and scattered seeds of their own."

The lustre of spiritual insight, the transmission of an ageless spirit into his art and the live expression of the radiant spirit are the distinguishing features of Roerich's art which, as Rabindranath Tagore so beautifully summed it up, "is jealous of its independence because it is great." Maxim Gorki paid a tribute to Roerich as "the greatest intuitivist," and Leonid

(continued from the previous page) Andreyev expressed that “to see a painting by Roerich means to perceive a new world.” Roerich has been acclaimed as the founder of a new school of art which has been identified as “Cosmic Synthesis” or “Synthesis of Wisdom.” His art is a sacred performance for a deep religiosity and a new revelation of life saturate all his paintings. Symbolic as his forms are, they synthesise and summarise the great manifestations powerfully depicted.

Dipping his brush deep into the soul of the atmosphere and inspiring his work with a mystic sense which transforms the external appearance of nature into symbols of inner experience, and possessed of great ability for abstract composition and a neolithic conception of surface values, Nicholas Roerich is, in the words of a Chinese writer, an “artist” who “with his sovereign power seizes on nature and transforms it,” thereby creating “in the spirit of Nature something unseen before.” There is something deeply philosophical, tranquilly earnest, deliberately pantheistic and inspiringly archaic in his paintings. He subordinates all details to the central idea. A truly amazing combination of impressionistic expressiveness with realistic strength constitutes the outstanding features of Roerich’s art in which the spirit of freedom dominates both in theme and technique. His pictures are verily thought forms, incursions into the cosmos. Every painting by Roerich is “a prayer of Earth to Heaven.”

Roerich's colour composition is vivid, striking and brilliant. There is no other wizard at colours who has so freely and fearlessly ventured into newer and wider spiritual realms of creative art as Roerich who has showed remarkable universality of theme, supreme harmony and powerful resplendence of colour in his paintings which compel men to study and respect them. "Roerich Colour" has become a byword in the realm of art. His rocks and mountains vibrate with the feelings of inevitable forces of destiny and his skies reveal the immaculate glory of the heavens. A past master in colour-harmonies, Roerich has an oriental eye for splendour. In the words of N. Jarentzov, Roerich "ranges from the most translucent, moist, lovingly-gentle chords of colour (almost impossible to reproduce) to a startling effect of the weight of matter." An inexplicable musical rhythm and an intensity of colour symphonies prevail throughout his paintings. Gollerbach, a foremost art critic of the Soviet, says: – "Is it not superfluous to say that the name of Roerich has become a "stylistic definitive," that we often speak about the "*Roerich* landscape," "*Roerich* clouds and hills," finally about the "*Roerich* mood?" This means that the magic of Roerich's style, has so taken root in our consciousness that at times it colors our perception of nature. Such power has only been given to artists who are of the elect." Albert Einstein admitted that more than anything else, he was moved by Roerich's landscapes. About his colour schemes, Roerich explains: – "I use musical arrangements of color; this I can teach, but not



PEARLS OF SEARCHING.

By Nicholas Roerich.

(continued from the previous page) by words. I want to express that while nature is the creator, still the spectator of creation may also be a creator. Realism has mystery and mystery is very exact." A pioneer who has advanced the theory and practice of colour values farther than his predecessors and contemporaries, Roerich uses all the blazing colours of the dawn and the rainbow on his palette.

Roerich has sought to reveal something of the heart, interpret something of the age-long mystery, of the Himalayas in his paintings. The glory, sanctity and the fascinating mystic glamour of the Himalayas have been very well brought out in his paintings of the alluring mountain scenery. These paintings, there are over a thousand of them all told, reveal Roerich's complete understanding of the deep wisdom of the Orient. This Master Artist has expressed that the "*very air of the Himalayas is penetrated with spiritual tension – the true Maitreya Sangha.*" No other artist has to this day succeeded in presenting more imposing and inspiring scenes of the Himalayas on canvas more effectively and resplendently than *Rishi* Roerich who lives at the roof of the world and meditates. After seeing some of Roerich's paintings of the Himalayas, O.C. Gangoly, the famous critic of Indian art, hailed the Artist as "the Wizard of Eastern landscapes, who sublimates realistic scenes to the dizzy heights of divine dreamlands." A modern artist whose *oeuvre* is unique, Roerich's paintings of the Himalayas are most typical of his genius in the

(continued from the previous page) expression of form and colour, and of profound, yet clear idea. These studies of the Himalayas executed in brilliant colours "raise a mortal to the skies" and express forcefully the scenic grandeur of the mighty summits. Asit Kumar Haldar, one of India's foremost artists, hits it off thus:—"The true vision of the Orient, as symbolised by the great Himalayas, has indeed been truly realized by one of the greatest creative seers of the world, the Master Nicholas Roerich. He has indeed distilled the secrets of Nature and Humanity and has seen through the veil the Life Eternal." Throughout Roerich's paintings of the Himalayas, there rings a note of cosmic unity and pantheistic concord. Roerich has said that "nowhere else is there such glimmer, such spiritual satiety as amidst the precious snows of the Himalayas." In his paintings he has expressed the glimmer and spiritual ecstasy of the mountain ranges. The contention of Oscar Wilde that Nature imitates Art was regarded by the highbrow critics as the exasperated outpouring of a crazy brain. But when Lord Lytton, Colonel Bailey and the entire Everest Expedition recognised to their profound bewilderment and breathless admiration, the exact image of the glacier near Everest, seen only by them, in Roerich's painting "Burning of Darkness," can we continue to question the soundness of the Wildean theory? This great Philosopher-Artist endowed with powers of clairvoyance was able to visualise the glacier and paint it in exact detail, though he had not seen it with his physical eye.

Roerich has emphasised that “the highest mountains stand as witnesses of the great Reality.” Some of his paintings of the Himalayas were exhibited in the State Museum annexe at Trivandrum. “An eminent Indian of wide travel and cultivated taste” was spell bound at seeing these paintings so full of majestic beauty in form and colour, and, after a space of absorbed silence, he expressed:—“This is a revelation!” Indeed, the essence of the genius and achievement of Nicholas Roerich is Revelation. His pictures interpret the life and soul of *Bharatavarsha* as she appears in her full radiance and significance to a seer and artist of rare power and sensibility. His works of art are symbolic and tend towards an occult mysticism. He is essentially esoteric in his labours at the palette. Through his prophetic visions embodied in his paintings which speak to the heart of men Roerich leads humanity to the gates of Heaven. “His art knows no limitation of time and space,” writes an eminent critic, for he “envisages the universe in its past, present and future as a unit, as a continuous song, binding the stone age to the age of electricity.” With an artistic output approaching that of Rubens, Titian, Turner or Hokusai, Nicholas Roerich is a Titan in the realm of art. It has been truly said that “Roerich is to Art what Einstein is to Science and Ford to Industry.” Nicholas Roerich, the Artist is resolutely leading the way towards a renaissance of the spirit. He has established an Empire of Art on earth. He has captured the spirit of the sky and earth, and ranks with Turner in being one of the

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(continued from the previous page) greatest creators of landscape painting. Barnett D. Conlan observes that like the great Chinese Masters. Roerich is "A Master of the Mountains." Roerich is the greatest modern painter of matchless mountain scenery and along with AE of Ireland the most visionary painter the world has had since Blake.

Prof. Alexander Kaun of America writes thus of Roerich's Art:—"His achievements in volume, in silhouette, in colour gamuts, in totality of effect, are astounding to the layman and bewildering to the professional. "How does he do it?" is the somewhat vexed question you often hear from painters facing some Roerich tempera (his favourite medium). There is something defying words and analysis in those Himalayan canvases, with their monumental "sanctuaries and citadels," their unheard-of lapis lazulis and liquid yellows, their infinite heights and unfathomable depths, their exotic symbolism and withal bewitching simplicity. How does he do it? Ask Roerich and he will refer you to his flaming faith."

Roerich dreams of an international Peace through Art and Beauty. Says he:—*"Art is to create Beauty; through Beauty we gain victory; through Beauty we unite and through Beauty we pray to God."* He emphasises that *"Art is the heart of the people and Knowledge the brain of the people and that only through the heart and through wisdom can mankind arrive at union and mutual understanding."* To Roerich

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(continued from the previous page) Art is the sign of broadened consciousness, a vital creative force, a way of life. He symbolically terms the treasures of the soul, *the Sacred Signs* and assures us that the inner vision shall be theirs who willingly go in search of the real treasures of humanity. Contending that Art represents the clearest visions, the loftiest ideals, the deepest intelligence and the most heroic deeds, Roerich holds the view that the true function of the Artist is to be a bearer of ideals to the unknown ages that will follow after. It is the aim of his art to make mankind conscious of the saving power of beauty, and to stress the necessity of an enhanced spiritual consciousness in human lives. Roerich asserts that "the beautiful is the great highway which leads to eternal Unity." He proclaims: — "*The pledge of happiness for humanity lies in beauty. Hence, we assert Art to be the highest stimulus for the regeneration of the spirit. We consider Art to be immortal and boundless.*"

Barnett D. Conlan, an eminent critic of art, says: —

"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.

He is for union, for he sees with the eye of the spirit as well as with that of the body.”

Roerich paints in a masterly manner in diverse media—oil, tempera, guash, water colours, pastel and crayon. He excels in his tempera paintings which are the envy and despair of lesser artists. The charms of classic tempera paintings are well-known to all critics of art, and Roerich is, like Giotto, Fillipo, Lippi, Botticelli, Raphael, Titian and Tintoretto, a Great Master in the most difficult medium of tempera. Roerich has made numerous designs for frescoes, mosaics, ceramics, wood carving, embroideries, book decorations and illustrations, all of which bespeak his genius. He is acclaimed as the foremost Church Painter in Russia. His religious paintings which embellish some of the famous churches in Russia are remarkable for their wealth of imagination, diversity of themes, exceptionally rich decorativeness, and high spiritual quality. He has executed these frescoes with his usual consideration of style, in the exalted mood of revived ancient traditions, enriched by modern scientific virtuosity in using colours. Gollerbach, an outstanding art critic of Russia, comparing Roerich with other great Church Painters, hits it off thus:—“Roerich has a greater scale of creativeness, wider horizons; the sedately disposed, narcotic church orthodoxy of Vasnetsov, the rigid Byzantinism of Stelletsy, and the ascetic anaemia of Nesterov,—these would be for Roerich as constraining as a narrow

(continued from the previous page) monastic cell would be for one of the legendary Paladins." He is a pantheist, "pandemic, universal, firmamental."

Roerich has played a leading role in the Russian ballet and theatre. He was an integral part of the art movement which culminated in the Russian Ballet which is today world famous. Barnett D. Conlan, well known to the pre-war art world of Paris, in his famous Monograph on Roerich, says:—"I have reason to think that he may have been the most essential, the most authentic element in it. Not that he played a more important part than Moussorgsky, Borodin or Rimsky Korsakov, but that he was nearer, in many ways, than they, to the legends and poetic traditions on which it was all built." Roerich's close and continued contact with the Russian theatre materialized in his painting exquisite stage decorations which are pictorial expressions of the feelings awakened in his heart by the works which were to be staged. He has expressed thus the secret of his success in this line:—"I never paint the scenery for an opera or a ballet without first having an intimate acquaintance with both the drama and the music. I study both deeply in order to get at the spirit that lies behind both, which spirit must be one and the same if the work is to be great and lasting. Having steeped myself in the central idea, the inspiration that gave birth to the work, and permitted it to take possession of me, I then endeavor to express the same thought, the same inspiration in my painting, that the

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(continued from the previous page) composer and the librettist have expressed in music and in words." Roerich's famous Slavonic ballet the "*Sacre du Printemps*" (The Rite of Spring), which he produced in collaboration with the reputed composer Stravinsky, has been hailed by competent critics as a masterpiece. Some of Roerich's popular settings for the Russian Opera are for "*Prince Igor*," "*Snow Maiden*," "*Tsar Saltan*," "*Princess Maleine*," "*Sister Beatrice*," and all of Wagner's operas. The setting which the artist produced for "*Prince Igor*" is nearest to the music than any other which could have been painted. Roerich considers that his stage decorations for Maeterlinck's tragedies "*Princess Maleine*" and "*Sister Beatrice*" are his most significant contributions to the theatre, for they are amazing in their true sense of the mediaeval North.

Roerich who is both an epic colourist and a romantic lyrist has in his paintings interpreted Beauty in its three phases, "the Beauty of the town and nature, and the Beauty of the Unknown," as he himself has so tersely put it. He is the only Western Artist who has fully imbibed and pictorially expressed the spirit of "*Satyam, Shivam, Sundaram*," and seen Truth in Beauty and Beauty in Truth. Leonid Andreyeff, the great Russian writer who devoted the last work published during his life time to an appreciation of Roerich's art, pronounced that "the world of Roerich is a world of Truth." An inspired seer and a great mystic whose cosmogony reminds



SAINTLY GUESTS.

By Nicholas Roerich.

(continued from the previous page) one of Wagner, Roerich is a Walt Whitman in painting for he is a poet, savant and worshipper of Nature.

It is no wonder that Ivan Narodny, a celebrated art critic, wrote thus of Roerich's art, after seeing an exhibition of his paintings in the famous Kingore Gallery in New York:—

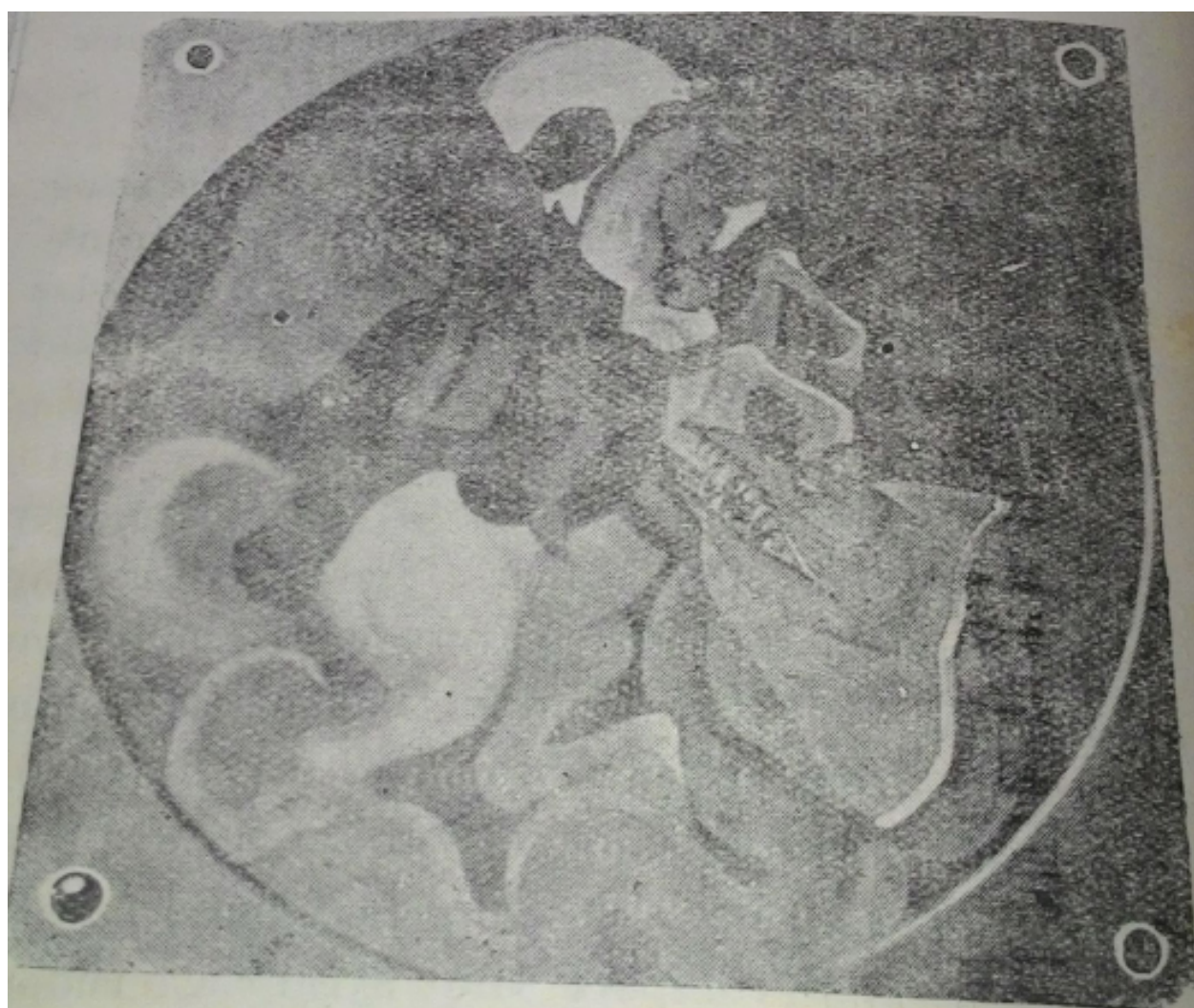
"I began to feel the magic of their "aesthetic rhythm," the metaphysical tones of their design and colour harmonies and I felt a new ray of light was falling on my disillusioned soul; I had actually sunk into moments of silent devotion or prayer."

"I was a changed man. From a depressing melancholy and cynicism of life, I had been transformed by the sight of the canvases of Nicholas Roerich into an aesthetic optimist, a believer in the mystic powers of beauty."

Renihold Gliere, the distinguished Russian Composer, Scriabine, Narodny and other famous critics, are convinced that the phonetic feature of Roerich's art is distinct and that the pictorial images of Roerich the lyrist are transformed into auditory images of Roerich the romanticist. One of the foremost critics of modern art says:—"Look at Roerich's paintings with the inner eye and compare the symbolic scale of his backgrounds with his figures, the sky-line with the tones of his earth, and you will begin to realise

(continued from the previous page) the miracle—the transformation of the ocular perceptions into the auditory ones!.”

To sum up, Byzantine in its tradition, Nordic in its imaginative richness, classic in its appolonian love of light and clarity, Asiatic in its soul, Brahminical in its technique, austere in its temper, and strongly idealistic in its impulse, Roerich’s art is a synthesis of East and West, of Truth and Beauty, and of the Past, the Present and the Future.



LIGHT CONQUERS DARKNESS

A Painting by N. Roerich-In the Municipal Museum, Allahabad.

Chapter III

A LITERARY STAR

“Love the Book, love the book with your entire heart and revere it as your treasure. Let us turn to the Bookcase not only as to a comforter and guardian but also as a leader and vitaliser.”

NICHOLAS ROERICH

BEGINNING his literary career at fifteen, Nicholas Roerich has been at it all these years and to-day he is hailed as one of the most profound of the world's Men of Letters. An inspired writer and an inspiration to others, his writings cover a wide ground in different languages. He is the greatest exponent of the meaning of Culture or the Cult of Light in the present age. His works without exception are full of fire, vigour, profundity of thought and rare literary charm. Besides being the author of several books on art, archaeology, travel, Roerich is also a contributor to almost all the foremost periodicals of the world, and his occasional articles on a large variety of subjects run to several volumes. Roerich is a prolific writer who has sounded the entire depth of the stream of human knowledge. Considering the bulk, variety, originality, significance and the wisdom of his writings, Roerich stands foremost in the

(continued from the previous page) front rank of humanity's inspired interpreters of Peace, Beauty and Culture. Prof J.H. Cousins the poet-critic says:—" 'Peace through Culture' is Roerich's motto, and in the exposition of it his argument spreads out into an ocean of prose, and his conviction rises to peaks of poetry." His writings show that he is capable of interpreting in words the deepest thoughts of the mind and the spirit as masterfully as he has expressed them in colour in his paintings.

Roerich's first literary attempts were consecrated to the glory of his country's great past. His university thesis entitled "The Painters of Old Russia" revealed his interest in the past and present and marked him out as a synthetically minded scholar and critic of high distinction in thought and expression. First as Secretary, and later as Director of the Society for the Encouragement of Fine Arts in Russia, and as Assistant Editor of the Society's Magazine, Roerich wrote a large number of illuminating essays on art-criticism which established his reputation as a dynamic reformer in the realm of art, as one of the foremost critics and historians of Russian art, and as one of the prime initiators of the "Russian Renaissance," "which in music, painting and the ballet was often Slavo-Oriental in character." Roerich who is Slav and Viking by his ancestry, is a "true Russian" in the lofty conception in which Dostoyevsky uses the phrase, namely, in the universality of his mind. Like Dostoyevsky Roerich believes that "Beauty will save the world."



OLD RIGA

By Nicholas Roerich.

Equally interested in the past and the present, and deeply learned in the wisdom of the East and the West, Roerich writes with the direct experience of creation and illumination. He says:—“If the blunted modern nationalism of Art is to be turned into a bewitching neo-nationalism, the foundation-stone of the latter will be the ancient world in its genuine conceptions of Truth and Beauty.” He exhorts mankind to judge the protean element in creation which we identify as Beauty “through intuition, upon the basis of many personal experiences, without any conventionalities or prejudices.” Like Shelley, Roerich recognises the inseparable association of Beauty and Power, and their enormous potentialities in enhancing our spiritual values. Roerich says:—“Three gifts of perception are sent to humanity. The perception of One Spirit brings into being the unity of love of the Religions. The perception of the miracle of Art creates the realm of Beauty. The perception of the Cosmic force brings to us the idea of universal Power. And in the name of the enlightened New Era we have to accept these blissful gifts with prayer and in constant readiness for action.” Recognising Beauty as the final aim of all human activity, Roerich counsels his readers to strive for spiritual solidarity through Beauty and Benevolence, and teaches them to “burn in heart and create in love.” He enters a vigorous plea for the supreme necessity of establishing a perfect equilibrium between spiritual energies and mechanical appliances. He believes that only an understanding of the Beauty of Art will save humanity from

(continued from the previous page) the perils of a Machine Age. He considers modern materialism as the antithesis of all that is meant by the word "Culture," and hopes for unity, "a spiritual unity infinitely simple and common to both hemispheres and in which the future will be built." "By what means will you call forth your spirit?" Roerich asks, and answers:—"By the Beauty of Art, by the depth of Knowledge." He preaches the new Gospel of Art, the attainment of the highest in life through the medium, ship of Art and Knowledge, and exhorts humanity "to act beautifully and wisely." Such are the uplifting thoughts expressed by Roerich in his books through which he helps mankind to cognise and to use the great treasure of the psychic energy, and to be actuated by the three forces of the Great Future, namely, "Creative Love," "the Miracle of Beauty" and "the Wisdom of Action."

"Adamant," "Realm of Light," "The Heart of Asia," "Fiery Stronghold," "Altai-Himalaya," "Flame in Chalice," and *"Joy of Art,"* are some of Roerich's outstanding works which are valuable additions to the world's library of knowledge, travel, thought, humanitarian action, and art-criticism. In one of the many inspiring essays in *"Adamant,"* Roerich says:—"Beauty and Wisdom! It is the prayer of the spirit that will raise the countries to the level of majesty." In *"Shambhala,"* the author who has travelled extensively throughout Asia, gives a new knowledge and appreciation of the peoples of the Orient, and asserts that the East and the

(continued from the previous page) West will be united in spiritual union and understanding. "*Altai-Himalaya*," an interesting record of the great five-year old Central Asian Expedition led by Roerich, is a genuine symphony of Asia. It is a book which opens to all liberal-minded thinkers new vistas of thought. The following are but a few of the many inspiring extracts from this book which is the work of a passionate lover of knowledge who speaks straight from his heart to the heart of his reader.

"The art of Central Asia is coming to the fore. In the fiery fantasy; in the dignity of the fine form; in the intense and complex gradation of tones is manifested this completely unique and striking art. But in its quiescent expression this art responds to the mystery of the cradle of humanity. In itself it forms Asia, to which in time shall be directed inquiries and researches.

Only, it is necessary to knock upon the doors of this beauty without threats, without weapons, without pillage. With full readiness must we gather the pearls of profound and anonymous achievements; without superficial scientific hypocrisy and without bribed treachery.

To study the life of the nightingale by first killing it – is it not barbaric?"

Roerich concludes this *magnum opus* thus: –

“The new era of enlightenment is awaited Each reaches in his own way. One nearer, one further; one beautifully, one distortedly; but all are concerned with the same predestined. It is especially striking to see such consciousness at a time when not the printed page, but sound itself—the human word—directs the loft expectation. It is so precious to hear and to repeat. The Motherland of Gessar Khan, Ladak, knows that the time of the regeneration has come. Khotan remembers the signs of Maitreya over the ancient Stupa. The Kalmucks in Karashar are awaiting the coming manifestation of the Chalice of Buddha. On Altai the Oyrots renounce Shamanism and are singing new chants to the Awaited White Burkhan. The Messenger of the White Burkhan, Oiro, already rides throughout the world. The Mongols await the appearance of the Ruler of the World and prepare the Dukang of Shambhala. On Chang-thang they extol Gessar Khan and whisper about the hallowed borders of Shambhala. On the Brahmaputra they know about the Ashrams of Mahatmas and remember the wonderful Azaras. The Jews await the Messiah at the Bridge. The Moslems await Muntazar. In Isfahan the White Horse is already saddled The Christians of Saint Thomas await the great Advent and wear hidden signs. The Hindus know the Kalki Avatar. And the Chinese at a New Year light the fires before the image of Gessar Khan, ruler of the world. Rigden Japo, the Ruler, is fleeting over the desert, achieving his predestined path. A blind one may ask, “Is it so? Is there no exaggeration in it?”

(continued from the previous page) Perhaps some fragments of survivals are taken as beliefs of the future."

"It means that he who questions has never been in the East. If you once were upon these sites; if you traversed many thousands of miles; if you yourself have spoken to many people, then you know the reality of what is related. You shall understand why, of these sacred matters, one speaks only in the stillness of the evening, in quiet penetrating tones. Why, if some one enters, do all become silent? But if you say to them that they may continue the conversation in the presence of the guest your words will be met with a reverent bow. And it is not you who receives the silent significant bow but the Great Maitreya Himself."

"*Fiery Stronghold*" is a charming and illuminating prose epic of Culture, in which Roerich has extolled the great concepts of Culture in its manifold aspects. In this book is assembled the philosophy of Roerich who asserts that "Culture is the great synthesis which can refine and sensitize all human relations," and that Culture is the panacea for most of the defects and diseases of modern life. A Bible of Culture, and an enduring contribution to the intellectual capital of the world, "*Fiery Stronghold*," contains similar, illuminating excerpts as those quoted below: —

"Not for despair and tears, but for joy of spirit, have all universal evidences of beauty been created.

(continued from the previous page) But joy must be perceived. And how can joy set up its light-spreading haven, if bereft of the language of the heart? Where else if not in the heart, is the stronghold of joy?

“He who has become conscious of the realm of the heart, invariably reaches the shore of creativeness. In whatever way the pilgrim of the spirit expresses his creativeness, in essence it will be the same precious gem of which all the best legends of humanity speak....

“Our meetings are destined somewhere and somehow. Some day we must cast aside all our brute habits. The heart yearns for the Beautiful Temple, for the Celestial Jerusalem, for the Radiant City of Kitej and for all mountain abodes of the Realm of Spirit

“So long as Culture is a luxury, and a Sunday repast, it cannot reconstruct our life. Can the Consciousness, in the turmoil of daily life, exist without books, without the creations of beauty, without the entire Multiform Museum – the Home of the Muses?”

“*Joy of Art*” is an inspiring treatise on the imperishable and ever-increasing values of art and beauty, in which *Rishi* Roerich has collected together the deepest wisdom of the greatest thinkers of the world as embodied in anecdotes and allegories which teach of the elevating power of beauty. A *Karma Yogi* who combines in himself the creative genius of the artist

(continued from the previous page) with the religious sensitiveness of the mystic, Roerich interprets the cult of Beauty and exhorts humanity "to labour in the name of Beauty," "to collect and safeguard all flowers of Beauty," and "to regard Beauty as a real motive force." A spirited, profound and moving essay, "*Joy of Art*" is, in the words of Sir Radhakrishnan, "a powerful book by a great seer" which "will have the effect of rousing us to a consciousness of the vulgarity which has afflicted us and of helping us to escape from it."

Nicholas Roerich is a master of the singing word no less than he is of the singing form and colour. His life as artist and writer proves that all the arts are one. His poetry is remarkable for its cosmic unfoldment, depth and intensity, rhythmic sweep and exaltation, mystic glow and poetic fervour, just the same distinguishing features of his paintings. Of the modes of inspired expression of the music of the soul, Roerich has selected poetry as one of the vehicles and eminently well deserved is the tribute which Mary Siegrist pays him:—"In all of the poetry of Roerich there is a fullness and expansion of consciousness, a vibration of light and colour, a sense of prophecy and augury of search, discovery and fulfilment that is as indissolubly a part of his singing word as it is of the colors and contours of his brush."

"*Flame in Chalice*," his book of poems, presents Roerich as a poet worthy of the burden of song. A

(continued from the previous page) deep vein of mysticism runs throughout the book, which indicates his affinity to the immemorial teaching of India.

In one of the poems, Roerich beautifully expresses an *Upanishadic* thought.

“Before Thine Image
The Sun does not shine. The moon does not
Shine. Nor the Stars nor the flame;
Nor the lightning. The Rainbow does not shine.
The light of the North does not glimmer.
There shines Thine Image.
Everything gleams through Thy light,
In the darkness are shining
Particles of Thy glory.
And in my closed eyes
Dawns Thy wondrous light.”

This mystic poet not only feels that the universe is full of “Sacred Signs” but is always most hopeful about the great future of humanity. Most of his lines are saturated with profound inner meaning as for example: –

“Dost thou not see
The path to that
Which to-morrow we shall find?
The East is aflame
For us
Is the hour.”



ARMAGEDDON.

By Nicholas Roerich.

A seal of secrecy is laid on the signs to lure humanity on, but the seal gets broken the moment when man has proved his mettle. Roerich the optimist sings: –

“And one last enjoinder, O, my hunter!
If on the first day of hunting
Thou shouldst not come upon the quarry;
Grieve not
To thee is already destined the quarry;
He who knows – searches
He who wins knowledge – achieves.”

Roerich the Poet-philosopher does not shut his senses against the seamy side of Nature. To him evil is imperfection: –

“Thou art mistaken, boy; there is no evil,
The Great One could not create evil.
There is imperfection.
But it is just as dangerous as that
Which thou callest evil.”

“My boy, remember the command;
Not to fear life and to believe,
To remain free and strong;
And then thou wilt attain to love.
The dark creatures do not thrive under
All this. They wither and perish.”

Roerich the custodian of the winged word is

(continued from the previous page) after a mystic quest; he seeks the hidden truth, the unrevealed beauty. He allows his readers to participate in this great adventure thereby bringing them nearer to Truth and Beauty.

"Through Smile" is one of the many inspiring poems in "Flame in Chalice."

"Messenger, my Messenger!
Thou standest and smilest
And thou dost not know what thou hast brought.

Thou hast brought me the gift
Of healing. Each tear of mine
Shall heal the wounds of the world.

But Ruler, whence shall I
Take so many tears and to which
Of the wounds of the world shall I give
My first torrent?

Messenger,
O, my Messenger, thou standest
And smilest. Dost thou not have
A command to heal sorrow
Through smile?"

Great depth of understanding, remarkable felicity of expression, directness of appeal, and clear and vigorous thinking render Roerich's writings illuminating.

(continued from the previous page) He does not chisel to cold perfection his theories and arguments but presents them in the most poetic and picturesque manner. Dr Edgar L. Hewett, Director of the School of American Research, observed:—"To me Roerich is the fulfillment of Browning's ideal-Sordello-all-containing, all-imparting." Roerich whose art is life and whose spirit is humanity must be counted as one of the Prophets not only in Art, but in Literature as well. Whatever he touches is transformed by his supreme creative ardour, and the piercing vision of the seer probes to the depths of every department of knowledge to which his mind has been applied. He, like every great writer, has a style of expression all his own. Every word of his is radiant with the lustre of a spiritual light and there is the undefinable touch of the immortal in all his work. Prof. Paul R. Radosavljevich, an eminent educationist of America, says:—"Roerich combines the spirit of essay-writing of our Emerson and Brisbane. He is our Jean Mace in popularizing the great spiritual, aesthetic and scientific truths."

Roerich, the Literary Genius, proclaims:—"To creativeness all is possible. It leads humanity along with itself. Creativeness is the banner of youth. Creativeness is progress. Creativeness is the mastery of new possibilities. Creativeness is peaceful conquest over stagnation and formlessness. In Creativeness has already been implanted movement. Creativeness is expression of the fundamental laws of the universe. In other words, in Creativeness is expressed Beauty."

Chapter IV

AN APOSTLE OF CULTURE

“Culture should become part of daily life, in huts as well as palaces. How benevolent is the touch of the wings of Culture, blessing the cradle to attainment and carrying the passing pilgrim to enlightened consciousness? The Light of the Great Reality shines, where the enlightenment of Culture has taken root. In Culture is synthesized everything spiritual, everything heroic, everything constructive and creative.”

NICHOLAS ROERICH

TO-DAY the name of the illustrious artist Nicholas Roerich has become the symbol of unity and creativeness, of peace, beauty and culture, throughout the world. *Roerich* and *Culture*—these words have been inseparably linked together for the past forty years. Roerich has been acclaimed as the Supreme President of the World League of Culture with which are affiliated over one hundred societies dedicated to culture and scattered all over the globe. At the present day Roerich is looked up to as a helper on the path of Light and Culture, and this has won for him the boundless



BUDDHA THE TESTER.

By Nicholas Roerich.

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(continued from the previous page) love, admiration and gratitude of humanity. Roerich whose vision and understanding are of a cosmic grandeur is universally revered as the greatest living Apostle of Culture, for he has given out a new spiritualised conception of Culture, exalted it into an unprecedented radiance, surrounded it with a sacred aureole and made it the slogan of a new epoch

Roerich identifies "Culture" not with its current and popular connotation, "learning or refinement" but with the original meaning of the word *cult-ur*, which is worship or veneration of light. He defines Culture as "the Cult of Light" or veneration or adoration of Light. Says he:—"After all, we need not give up this definition *Cult* will always remain adoration of the principle of good, and the word *ur* reminds us of the old Eastern root, which always means Light, Fire." Culture, according to him, is the great and fiery stronghold to which people in days of acute unrest, both material and spiritual, flock. He contends that "Civilisation in its highest synthesis forms the eternal and indestructible conception to Culture," and that while civilisation may perish, or may altogether be annihilated, "Culture creates its great heritage upon indestructible spiritual tablets, which sustain the future generation." Roerich says:—"If you add to the mechanical knowledge, the fire and grandeur of the heart, we get Culture." He believes that "Culture is found in Beauty and is Knowledge," and that "only through the knowledge of spirit can we perceive what is authentic." This

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(continued from the previous page) Prophet of Universal Beauty is convinced that Culture, and Culture alone, will successfully and without waste of energy, deal with those causes which account for all the evils of the present day. He declares that "each departure from the Beautiful, from Culture, has always brought about destruction and decay" whereas "all striving towards Cultural constructiveness has created brilliant epochs of renaissance."

For those who realize the cultural need of this moment, the following words of Nicholas Roerich will provide an inspired and uplifting call: —

"You shall know that in *that* country, where Knowledge and Beauty will be revered, there will be peace. Let all ministers of war not be offended if they have to concede their priority to the ministers of public education. In spite of all homunculi who spy from their holes, you shall fulfill your duties of great Culture and you shall be fortified by the realization that only homunculi will remain as your enemies. Nothing can be purer and more elevating than the striving for the future country of Great Culture."

Roerich summons humanity to gather under a Banner of Peace and Culture which shall help to erase all man-made differences and create a new and better understanding among the nations. The call sounded by Roerich has found its way into the hearts of millions for it bears the glad tidings of a better and sweeter

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(continued from the previous page) to-morrow to be raised on the solid foundations of Beauty, Truth and Justice. Roerich is the great knight fighting for the holy cause of Peace. With gigantic steps he has traversed America, Europe and Asia, and everywhere sowed seeds of Peace. Millions follow his precepts. He leads through a straight-forward path of glory and righteousness. Faith, Hope and Love are the inspiring and guiding milestones on that pleasant and inviting road whose goal is Beauty. He is a Master Builder whose temple is the Realm of the Spirit. Glory, Victory, Justice, Love, Benevolence, Understanding, Wisdom and Creative Labour are the pillars of that structure. The *sanctum sanctorum* of the Temple houses Beauty. The Master has created a movement upon the face of the earth which successfully counteracts destructive forces and vandalism. Since a century, there has not been a more intelligent or more vigorous defence of Culture than that accomplished by this great Messiah of Culture, who exhorts humanity to realise that Beauty, Knowledge and Culture are the best means to bring together the *Membra disjecta* of mankind. He declares:—“*There will be no peace until people learn how to discriminate between the mechanical civilization and the future culture of the spirit.....Only through creative work is the balance of a country established.*”

Nicholas de Roerich, the founder of a host of Cultural Institutions, conceived the salutary idea of the protection of artistic and scientific treasures and achievements of humanity, as early as in 1904, when he first

(continued from the previous page) advanced his significant proposals. The idea of the protection of the cultural treasures of the world was strongly rooted in Roerich's sensitive heart even from his early days. His extensive travels to monasteries and historical cities of great antiquity as well as his excavations and explorations—all associated with traditions ancient and glorious—convinced him of the undeferable necessity for making arrangements to protect cultural treasures. In 1904, Roerich addressed the Society of Architects in St. Petersburg, calling attention to the deplorable and alarmingly tragic condition of architectural monuments, and urging the Assembly to take immediate measures to protect the edifices. In 1914, Roerich suggested to H.M. The Tzar Nicholas II and the Grand Duke Nicholas the supreme importance and immediate need of protecting the architectural monuments which were fast perishing. The late Emperor heartily appreciated Roerich's far-sighted proposals. During the beginning of the last World War, Roerich emphasized repeatedly the urgent need for protecting artistic and scientific treasures. But the war-crazy world did not hear the prophet's call. The grand idea of Protection of cultural treasures was most ably and convincingly propounded by the gifted and persuasive speaker in his spirited address at the Exhibition of Allied Nations which was most representative. The Nations which participated in the meeting went with the burning thought that the protection of cultural treasures was a "sacred reality in the world." The elite of humanity which attended the Exhibition heard

(continued from the previous page) Roerich's impassioned call and realised that no real evolution is ever possible without the accumulation of Culture.

In 1930, Roerich proposed to the nations through *The New York Times* to establish a Pact for the preservation of all Art and Science Treasures of Humanity. The article was a trumpet call to the intelligentsia of the world to realise that "constructive work is a true prophecy of a new era, and to make them feel the imperative necessity and undeferrable desirability for a great peace that will tame the belligerent instincts of humanity by the resplendent and joyous creations of the spirit." The same year, Dr Georges Chklaver, Doctor of Laws and Professor of the Paris University, was commissioned by Roerich to draft the legal form of the Pact. In 1930, the Pact won the wholehearted approval of the League of Nations and that year the founding of the Committee of the Roerich Banner of Peace in New York and the *Comite Pour le Pacte Roerich* in Paris took place. In 1931, was established the Union headed by Mr Camille Tulpinck, with its seat at Bruges. Roerich the originator of the Pact was honoured with the permanent Presidentship of these Institutions.

The Roerich Pact is a summons to the appreciation and cataloguing of religious, artistic, and scientific treasures and to the establishment of mutual cultural understanding and appreciation. Convinced of the

(continued from the previous page) inestimable mission of the Pact, twenty-five countries expressed their loyal support to the Pact the very year it was announced. The same year, the Roerich Pact was endorsed by the Governments of China, New Zealand, Panama, Persia, New Foundland, Poland, Turkey, Indo China and San Salvador. All the leading Museums endorsed the Pact and encouraged its immediate adoption. Two international conferences for the promulgation of the Roerich Pact, were held in the heroic city of Bruges—which towers immortally as the inspiring symbol of a rich multitude of beautiful names and events—in 1931 and 1932 in which delegates from over twenty-five countries actively participated. *The Roerich Pact* has been enthusiastically welcomed by men of light and leading in all walks of life throughout the world. "*The Roerich Pact Book*" records the appreciations of a host of eminent people. Such highpriests of Culture, as H.M. King Albert of Belgium, Rabindranath Tagore, Maurice Maeterlinck, President Roosevelt, Mrs Franklin Roosevelt, Sir C.V. Raman, Upton Sinclair, Sir J.C. Bose, Sir S. Radhakrishnan—to mention but a few of the outstanding thinkers who have endorsed the Pact—have expressed their wholehearted enthusiasm for the Roerich Pact.

It is stimulating to review some of the opinions so beautifully expressed by distinguished savants.

Maurice Maeterlinck writes:—"With all my heart am I with the advocators of the Roerich Pact.....Let

(continued from the previous page) us group all the moral forces which we are able to gather around this noble vision."

Rabindranath Tagore says:—"I have keenly followed your most remarkable achievements in the realm of art and also your great humanitarian work for the welfare of the nations of which your Peace Pact idea with a special Banner for protection of Cultural treasures is a singularly effective symbol. I am very glad indeed that this Pact has been accepted at the League of Nations and I feel sure that it will have far-reaching effects on the cultural harmony of nations."

Secretary Henry A. Wallace, who signed the Inter-American Treaty on the Roerich Pact as plenipotentiary to President F.D. Roosevelt, writes:—"I regard the Roerich Pact as an inevitable step in international relations. I do say that it is high time for the idealists who make the reality of tomorrow, to rally around such a symbol of international cultural unity. It is for this reason that I regard the ratification of the Roerich Pact as so significant a step. I feel that this age owes a great debt to Nicholas Roerich in the 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."

Is it not interesting to learn that the Pact has been definitely favoured by military authorities who have endorsed the entire practicability of Roerich's altruistic

(continued from the previous page) Proposal? Hubert Lyautey, the former Marshal of France, vigorously supported the Pact, and Baron de Theun the great military authority introduced lively lectures on the Pact in military schools.

In his untiring effort to promote and safeguard the progress of mankind, Roerich has created the triune *Banner of Peace* for the protection of the cultural treasures of the world. The Banner which is emblematic of the spirit of the Roerich Pact is intended to be hoisted over all cultural institutions in every country. The idea has been welcomed in the highest quarters as a very practical and intelligent one. The *Banner of Peace* represents a trio of spheres within a circle, in magenta colour, on a pure white background. The Banner is a symbol of unity, eternity, culture and humanity, past, present and future. The artist of the Banner holds that it is "imperative to take immediate measures to preserve the noble heritage of our past for a glorious posterity," and adds that "the creation of culture.....belongs to no one but to the world." The Banner with an inscription is indicative of a great idea. The Roerich Banner of Peace has been unfurled over a large number of institutions throughout the world. By this and other equally powerful means, Roerich, the great Apostle of Peace, has awakened in the hearts of the people of the world a reverence for Cultural Treasures.

Referring to the Pact and Banner, Dr Georges Chklaver opines: –



SANCTA PROTECTRIX.

By Nicholas Roerich.

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“Seldom are all 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 the Governments and peoples alike: thus it was proved once more that Beauty, Knowledge and Culture are the best means to bring together the *Membra disjuncta* of humanity.”

Leon Dabo, the renowned American Artist, expressed his appreciation thus: –

“If we can have this Banner accepted by all nations to protect the beautiful, the precious, the exuberance of the human soul as expressed by brain and hand of man, it will be the greatest contribution of the spirit of humanity and the spirit of Culture which man has introduced into the world in the last thousand years.....”

November 1933 marked an important milestone in the progress of the Roerich Banner of Peace. The Third International Convention of the Roerich Pact at Washington which took place on the 17th November 1933 in honour of the Roerich Peace Banner was a mighty achievement. Thirty-six nations took active part in the Convention and all unanimously accepted the Pact and Banner. Dr James Brown Scott, a world renowned authority on International Law, and the Director of the Carnegie Endowment for International

(continued from the previous page) Peace, made a powerful speech at the Convention vigorously supporting the Pact, and urging its prompt and immediate adoption. Following the encouraging and unanimous adoption of the Roerich Pact and Peace Banner by the Third International Convention, the Plenary session of the Pan-American Congress definitely took the lead in supporting the noble cause by adopting the Pact.

The twenty-one republics of the Americas, under the leadership of the United States, signed the Treaty of the Roerich Pact, on April 15, 1935, at Washington, whereby monuments of art and institutions of Culture are placed beyond the objectives of warfare, and adopted the Roerich Banner of Peace as their protective symbol. "For the first time in the history," said the Minister of Panama, "the neutrality and protection of Culture are incorporated into one single and complete body of conventional and international law." While this stupendous transaction was taking place, its initiator Roerich was inaccessible in the Gobi desert on one of his epic expeditions for the advancement of knowledge. At the close of the signing of the Treaty of the Roerich Pact, President Roosevelt broadcast a Speech in the course of which he said:—"In opening this Pact to the adherence of the nations of the world, we are endeavouring to make of universal application one of the principles vital to the preservation of modern civilization. This Treaty possesses a spiritual significance far deeper than the text of the instrument itself."

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(continued from the previous page) Thus, on April 15, 1935, there came the glorious consummation of that great humanitarian ideal for which Gurudev Roerich has dedicated his noble life and indefatigable energy. The Roerich Pact has proved to be "an inevitable step in international relations." "*Help and not fight, assimilate and not destroy harmony and peace, and promote not dissension*" is the teaching of Roerich which finds expression in the Roerich Pact.

In addition to the many previous adoptions, the Roerich Pact has also been unanimously endorsed by two International Congresses in Paris, the International Federation of Art, Literature and Science, the First Congress of International Studies, and the Second Indian History Congress.

The Roerich Banner of Peace is an epoch-making symbol of Culture and when it comes to be accepted by the whole world, it will be forever a guarantee against the vagaries and vandalisms that have been the bane of Art and Culture in the past. Under shelter of the Banner, as the sponsor of the Pact confidently hopes, humanity will march to "Culture and Peace" – the most sacred goals of man." Positive creativeness which is the fundamental quality of the human spirit, has been largely and richly manifested by Roerich in the Banner of Peace. It marks a most luminous role in the creativeness, progress and unity of Roerich's strenuous endeavours in establishing peace and goodwill among men and rendering their lives happy and noble.

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The Banner of Peace as is well-known now is the symbol of the Roerich Pact under which the agreeing countries pledge themselves to guard, esteem and sponsor all those immeasurable and irreplaceable treasures of the achievement of the human spirit. which otherwise, as has been unfortunately proved only too often, are neglected and destroyed either by vandalism or lack of care and understanding or by ignorance, both in times of war and the so-called peace. This great humanitarian idea thus provides in the field of mankind's cultural achievements the same guardianship and protection as the Red Cross provides in pity for the physical suffering of man. No nobler task than this can be attempted.

The late Rev. Dr Norwood, the inspired spiritual Messenger of America, on the Roerich Banner of Peace Day, consecrated the Banner thus:—"We shall have peace, Beautiful Flag, and it will come to us one day, We send you thus forth on your mission at this moment. We send you forth and we pledge ourselves that we who touch your folds, that we who look upon your whiteness, shall consecrate ourselves, our souls and our bodies, to the adoration of God, in the Highest, the height of human hearts. And so it shall come to pass that Peace shall come at last to humanity through the victorious folds of your whiteness, the challenge of your colour, and the completeness of your symmetry. Go forth and conquer in the name of love....."

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Roerich's infinite faith in his noble mission of World Peace is strengthening as days roll on, as will be best seen from the following concluding passage extracted from his solemn message to the Washington Convention: "Verily humanity is tired of destructions, vandalism and negations. Positive creativeness is the fundamental quality of the human spirit. In our life, everything that uplifts and ennobles the spirit must hold the dominant place.....Be assured it is not a truism to speak about the undeferable and urgent strivings of culture.....Let there resound once again the mighty prayer for peace of the entire world. As the Red Cross affirms physical health, so may the Banner of Peace establish and affirm the spiritual health of mankind."

Nicholas Roerich, one of the most amazing of our contemporary geniuses, one who by versatility and universality of his works joins the processional of such men as Leonardo, Pythagoras, Blake, Goethe and numerous others, and a genius who stands for constructiveness and spirituality, has made a permanent contribution to the values of life and to the enrichment of human society by and through his enlightening Pact and appealing Peace Banner which, as Miss Francis R. Grant observes, are "the latest superb expressions of his genius." In 1929, Roerich was named with four prominent statesmen of the world for the Nobel Prize for Peace. *The New York Times*, in this connection, stated as follows: —

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“Professor Roerich’s name was presented officially through the Department of International Law of the University of Paris, and the committee of presentation comprised officials and members of the universities of various countries. As far as is known, this is the first time that an artist and scientist has been nominated as a candidate for the peace award, on the basis that efforts for international peace through art and culture have brought about better understanding of international relations.”

In presenting the name of Professor Roerich, the committee of presentation states, among other things:

“Since 1890, Nicholas Roerich, through his writings, through his lectures, researches, paintings and through the many fields into which his broad personality has led him, has forcefully expounded the teaching of international brotherhood. His propaganda for peace has penetrated into more than twenty-one countries and the recognition of its influence has been testified by the widely different activities which have invited his assistance.

“As an artist, one of the greatest that history has produced, his paintings have illustrated the great volume of beauty and spiritual light symbolized by his teaching. The significance of their universal appeal is seen in the foundation in New York of the Roerich Museum that the people might have permanent recourse to his teachings.

“We firmly believe that eventual and lasting international peace will come only through the education of the people and through that steady and impressive propaganda for brotherhood created by culture, by poetry and by beauty in every field. The works of Roerich have, for the last thirty years, been one of the great summons to the world for love among men.”

The Roerich Pact and *The Roerich Banner of Peace* passionately plead for stopping the waste of vandalism,

(continued from the previous page) for outlawing the destruction of objects of artistic imagination and creation, and for casting a lasting ostracism against the wilful, the ignorant or the vicious who destroy or who would destroy, "the frozen music of architecture," the magnificent structures of science, the wonderful creations of sculptors, painters, musicians and poets who have translated their noble ideals and imageries into something good, true and beautiful. In choosing for the first time a standard fully symbolic of man's spiritual expression as revealed in his artistic and scientific attainments, Nicholas Roerich has proclaimed a new cultural covenant for humanity. The sign of the triad in the Roerich Banner of Peace is most universal in character. This symbol is of great antiquity and nothing could be more suitable for uniting all races. The call of integration and of world unity sounded by Roerich is an invocation to harmony synthesized by a great spirit and it would prove a welding force among nations, and create a New Humanity that would guard and strain to fulfil the divine charge of Brotherhood among men. As a true guardian of high culture, the Roerich Banner of Peace shall warn every assailant: "*Noli me tangere*" – "Do not treat the world's treasures in a sacrilegious way."



Chapter V

THE NEW EDUCATIONIST

“To educate does not mean to give a record of technical information. Education, the forming of world consciousness, is attained by synthesis; not by the synthesis of misfortunes, but by the synthesis of perfection and creativeness.....The true knowledge is attained by inner accumulations, by daring; for the approaches to the One Knowledge are manifold.”

NICHOLAS ROERICH

As an Educationist belonging to a new school of thought and activity Prof. Roerich the valiant and benevolent leader of Culture has been awarded the academic palm. The modern Educator in Roerich is the highpriest of an old truth—the veneration of light—and the significance of this is crystallized in the paintings and writings of the savant who occupies an exclusive and unusual place among the inspired Educationists and Teachers of the world. The educational shibboleth of Roerich, the new neophyte with an established pedagogical reputation, is:—*“The evolution of the New Era rests on the cornerstone of Knowledge and*



CONFLAGRATION.

By Nicholas Roerich.

(continued from the previous page) *Beauty.*" One of the foremost educationists of America has hailed Roerich as "a new educational leader who deserves honor and love from all the educators here and abroad and an artist-educator with a Buddhist soul." He firmly believes that creeds and dogmas are intended to separate human beings, and his *magisterium mundi* ("Stone of Wisdom") in pacifying mankind is not Intellect but Art with its universal appeal.

Roerich has founded and organised a number of educational institutions all of which are "Cathedrals of Culture," such as *Master Institute, Corona Mundi, Cor Ardens, Alatas, Urusvati.* *The Master Institute of United Arts* is a marvellous educational institution where theoretical and practical instruction in Music, Painting, Sculpture and Architecture is imparted by eminent authorities. This splendid organisation established in 1921 provides under one roof a great variety of faculties, and the attention of the educational and artistic world has for long been focussed on it. The motto of the Institution expresses the high purpose of art in the scheme of life and the noble aspiration of the artist in his creative labour. Roerich has throughout his busy life been an ardent believer in small beginnings. Asked if it was possible and advantageous to have so vast an enterprise as the Master Institute under the single roof, Prof. Roerich with his characteristic smile and earnestness replied:—"For the conception of creation one does not need a room larger than the cell of Fra Angelico. Each tree must grow. If the

(continued from the previous page) work is vital, it will develop; if it is destined to die, in any case it will have to die in one room." Time has proved that the Great Master's hopes have not been idle dreams. *Corona Mundi* (International Art Centre) founded in 1922, holds exhibitions, arranges lectures and concerts, encourages exchange of exhibitions between nations and in general sponsors all movements in and for Art. Its motto acquaints us with Roerich's conception of Beauty and its tremendous influence in solving human problems effectively.

These Institutions uniting all branches of Art have been designed and dedicated to the realisation of a New Era in the evolution of humanity. Gurudev Roerich builds up the New Era on the solid foundation of Knowledge and Beauty. The summons to the unity of arts and their apotheosis as a force for human evolution, issued by Prof. Roerich has been broadcasted by and through these organisations which fulfil and guard the principles and foundations laid by the Master. With each succeeding year in the life of the Institutions the unassailable truth of their mottos becomes more and more apparent. The glorious mission of art and culture has been substantially worked out by these Institutions which have accomplished much in bringing about greater human understanding through Beauty.

Roerich's conception of a Teacher is beautifully summed up by him thus in one of his Essays, "*Roots of Culture*." "The Teacher is he who reveals, enlightens

(continued from the previous page) and encourages. He who will say 'Blessed are the obstacles, through them we grow'; He who recalls the beautiful Golgothas of knowledge and art, because therein lies the creative achievement. He who is able to remind, teach the means of achievement—he will not be rejected by the strong spirits. He himself, will realize the value of the Hierarchy of Knowledge; and in his constant movement will create the ascending researches."

According to Roerich, the Teacher is a real *Guru* in the Hindu conception of the word. He says:—"In the entire East, the deep veneration of the Teacher has surrounded the conception of the *Guru* with a sacred solitude and impregnability. The conception of the *Guru*—Teacher is understood with similar veneration only in The East." Roerich exhorts the genuine Teacher to be moved by the three forces of the great Future, namely, "creative love," "the wisdom of action," and "the miracle of beauty," and to realise that "outside of art, religion is inaccessible, outside of art the spirit of nationality is far away; outside of art, science is dark." He contends that the new educationist should know that "creation is the pure prayer of the spirit." Hence, Gurudev Roerich proclaims:—"Open in all schools the path to creative effort, to the greatness of art. Replace *banalite* and despondency by joy and seership. Preserve the child from the grimace of life. Give him a bold, happy life, full of activity and bright attainments." Surely such a new school

(continued from the previous page) must have a Great Teacher: "We must feel that the Great Teacher will come not only in Love and Truth, but radiant with Beauty. In Beauty only are all the diverse spirit united."

Roerich believes that beauty is the universal and true solvent whereby racial and national animosities could be dissolved. He spread his educational gospel in America the rendezvous of conflicting nations and a cross road of diverse cultures and civilisations. To realize the New Era in the evolution of humanity, Roerich inaugurated new educational institutions. The most striking items in his new education could be summarized thus. Cult-ur or Veneration of Light is that most modern *Magisterium Mundi* which does not eulogise or belittle the intellectual, emotional and volitional factors in our education but judges all these items with the high standard of universal wisdom.

For a realisation of such a great Cult-ur based on *thought, love, knowledge and beauty*, Roerich wants real teachers, educators and inspirers. According to him a real educator is a devoted servant of Culture, a sworn seeker of light who fully values the luminous cumulations of Nations. Such a Teacher distinguishes between accidental transition and real existence, understands the great responsibility of human existence and brings both to his thought and actions a high enduring quality. That real educator intelligently analyses the miraculous strength of nature and discovers in himself the precious

(continued from the previous page) language of the heart, a vocabulary which is fuller and more beautiful than any dictionary. The genuine *Guru* realises that "Wisdom rests in reality which renounces neither spiritual nor physical existence." Roerich as a teacher satisfies the idealist without confronting the realist and he constantly seeks the dormant truth, the unrevealed beauty, the lost word.

A great artist-teacher and philosopher, Roerich does not believe in any kind of *Methodenreiterei* or panacea for any artificial method of teaching, learning and examination. He valiantly fights against all standards which according to him lead but to tyranny. Roerich is incessantly explaining to mankind "the all penetrating understanding of the beauty of art, which shall save us from death-imparting standardisation and from the pernicious debris of life." Prof. Roerich emphasises that the "fundamental flame of Culture shall be one, but its sparks in life shall be extremely manifold as well as precisely individual." He observes thus:—"Like a careful gardener, the true culture-bearer will not ruthlessly crush those flowers which enter life outside his garden, if they belong to the same precious kind which he safeguards. The manifestations of culture are just as manifold as are the manifestations of the endless varieties of life itself. They are the true branches of the one sacred Tree whose roots sustain the Universe." Prof. Roerich has very clearly pointed out that the first and most dangerous sign of lack of culture is quarrel, want of

(continued from the previous page) sympathy and good will. Says he:—"Contentment and tolerance are the first adornments of Culture."

The Roerich Museum at New York was founded in 1923. This imposing cultural and artistic mansion is twenty-nine storied. An extraordinary collection of magnificent paintings by the Master Artist, inspired by the varied life and natural scenery of Asia, is housed in the Roerich Museum. Under the direct auspices of the Museum a monthly Bulletin was started as well as a host of valuable publications dealing with art, archaeology, natural history and folklore, issued.

Roerich's teaching aims at the realization of the perfect manifestations of Nature, regarding Man as a part of Nature. Hence he contends that the paramount duty of the Teacher is to educate mankind to use the greatest treasure of psychic energy. He says that both modern and ancient truth "is in the very reality, but not in the pathology of evidence." He is against all standardised methods of imparting education for he believes that the first essential condition of knowledge is "freedom from methods of study." He declares:—"One must not insist, not deprive, not subdue by conventionalities, but should constantly recall the light, the fires of space and high energies, the predestined victories." He is convinced that "every standard leads to tyranny." Roerich's philosophy is neo-idealistic. He believes

(continued from the previous page) in an inner, spiritual world as well as an external physical world. To him education is the unfolding of the latent soul, the expansion of consciousness. He considers that religion is indispensable to any cultured man. The purpose of life, according to this seer, is to acquire experience and wisdom through which man can strive towards the fountainhead of all knowledge, the final aim and destiny being divinity. As G.H. Paelin has tersely put it, "Roerich's philosophy gives to humanity a cosmic religion, based upon a universal and selfless love which contemplates the unity of all men in one great and real brotherhood." Roerich's educational experiments are based on Truth and Beauty, and they aim at an inner growth from the point of view of the outer or aesthetic, and the inner or ethical beauty. All the educational institutions founded by Roerich are parts of a larger whole and all bear the basic thought of the Kingdom of Beauty which he began to promote from the very beginning of his career. "Above all, do not be afraid," says Roerich to his pupils. "Remember that if you act, not egoistically, but for the good of humanity, nothing can harm you." He adds:—"Instead of a poor and limited 'I', let us try to pronounce, in our deeds and thoughts, the unconquerable 'We'. If you seek practical advice, this is the most practical. Also, cease to be afraid. The most destructive emotion is that of fear. Tremor before the grandeur of the Supreme is not fear, for this is a sacred tremor—a benevolent vibration before an indescribable power."

Chapter VI

ROERICH AND INDIA

“In the epic designs of India all can be co-ordinated. And no leprosy will turn you away from India.....Let the ignorant deniers immerse themselves in the true East to learn and absorb the power of containment.....But, even in facts the sunrise comes from the East.”

“O Bharata, all beautiful, let me send thee my heartfelt admiration for all the greatness and inspiration which fill thy ancient cities and temples, thy meadows, thy deobans, thy sacred rivers and the Himalayas.”

NICHOLAS ROERICH

GURUDEV Roerich, the great spiritual leader of the race who has settled by the Himalayas, is most dear to us Indians. For generations to come thinkers of all schools will remember his words. He has always held India and her culture in the highest veneration and has sought with remarkable success to ably and truly interpret her culture and wisdom through his writings, paintings and expeditions which have enormously added to the artistic and intellectual capital of the world.



SRI KRISHNA.

By Nicholas Roerich.

(continued from the previous page) With fullest understanding, esteem and tremor of heart has Roerich expressed:—*“The Heart of Asia is the heart of the world, because all teachings and all wisdom comes from there.....From my earliest years recollections of Asia are connected with all the spiritual influences that have affected my life.”* Though Roerich represents the summit of Western accomplishment and culture he is essentially Oriental in temperament and in the wide amplitude of his sympathies. With a heart overflowing with deepest admiration and profound veneration Roerich says:—*“India, I know thy sorrow, but I shall remember thee with the same joyous tremor as the first flower on the spring meadow. From thy Brahmin we shall select the greatest who understood the Vedic wisdom. We shall select the Rajah who strove for the finding of the path of truth. We shall notice Vaishya and Shudra who have exalted their craft and labour for the upliftment of the world. A boiling kettle is the forge of India. The dagger of faith over a white goat. The phantom flame of a bonfire over a widow. Conjurations and sorcery. Complicated are the folds of thy garments, India. Menacing are thy vestures blown by the whirlwind. And deadly burning are thy inclement rocks, India. But we know thy fragrant essences. India, we know the depths and fineness of thy thoughts. We know the great Aum which leads to the inexpressible heights. We know thy great guiding spirit. India, we know thy ancient wisdom, thy sacred scriptures in which is outlined the past, the present, the future. And we shall remember thee with the same tremor as*

(continued from the previous page) the most precious first flower on spring meadow." During his extensive travels in Central Asia he learned firsthand much of the secret lore of the East. One needs but to read Roerich's book "*Altai-Himalaya*" in which he has recorded with sympathy and insight his impressions of India.

Roerich's spiritual kinship with India began even from his early childhood. *Isvara*, the name of the ancestral estate of Roerich, was identified as a Sanskrit word by Gurudev Tagore. During the days of Catherine the Great an Indian Rajah had his palace close to the neighbourhood of Roerich's family house, and the traces of a Mogul Park were visible there until recently. One of the old pictures which had compelled young Roerich's study and reverence was a view of the resplendent Kinchenjunga Himalayan range. One of the uncles of Mme. Roerich went out to India in the middle of the last century, returned to Russia in a blaze of glory, and attended a court ball in gorgeous Rajput costume. He again left for India, but did not return.

So early as in 1905, a number of Roerich's paintings and sketches were devoted to India. The now famous paintings entitled "*Deva Sari*," "*Lakshmi*," "*The Way to India*," "*The Boundary of the Kingdom*," "*Sri Krishna*," "*Sons of India*," "*Damayanti*," "*Desert Cities*" were painted by Roerich some years before he visited India. In these paintings Roerich's inner vision makes a seer of him. During this time he also wrote

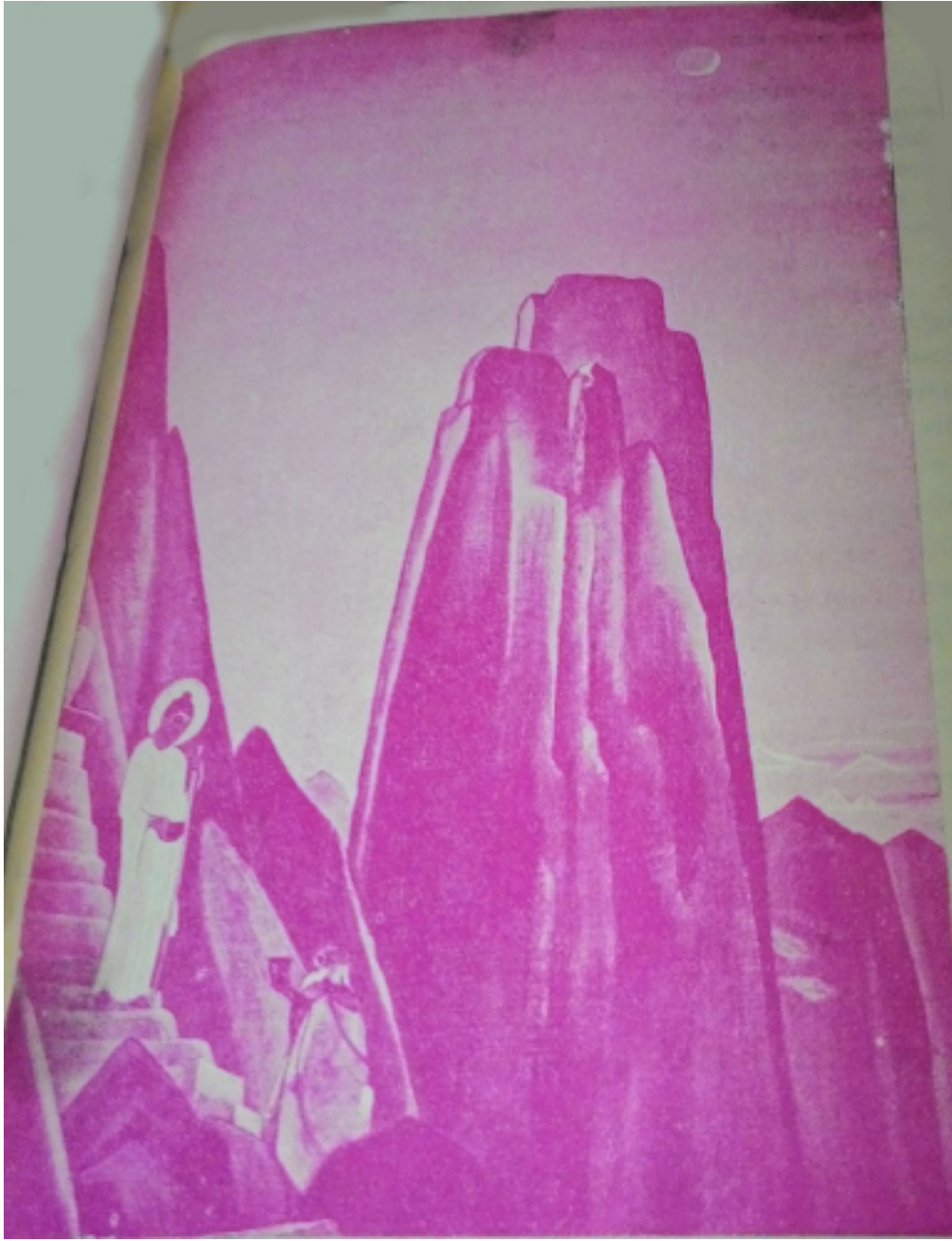
(continued from the previous page) his early essays on India. In the year 1906, when Roerich was thirty-two, during a tour of Italy, he realised the immense artistic and cultural influence of Asia over Europe, and at the centre of this noble and ever-increasing influence he visualised India which great country eventually became his "land of heart's desire." However, he was destined to set his foot on India only seventeen years later! Though in 1920, while in London, Roerich took tickets to India, he was not able to undertake the trip due to certain circumstances beyond his control.

The year 1920 was a turning point in the life of Roerich for it was then that Gurudev Rabindranath Tagore visited Roerich in his studio in London and invited him to visit India. Dr Kedarnath Das Gupta, in the course of an illuminating Address, recalls his meeting Roerich thus:—"This occasion has its beginning about 14 years ago in London. At that time, I was one day in the house of Rabindranath Tagore, who said to me. '*To-day I am going to give you a very great treat*'. I followed him and he took me to South Kensington to an apartment filled with superb canvases and paintings. And there were Nicholas Roerich and Mme. Roerich. And therefore for the first time I knew Nicholas Roerich, I knew the Master. And as Mme. Roerich showed us the paintings, I thought of our beautiful ideal of the East *Prakriti* and *Purusha*, man revealed through the woman." In 1923 the Master Artist sailed for India with his family, and since then

(continued from the previous page) he has been living in the land which had been calling him ever since his childhood.

Commenting on Roerich's arrival and stay in India, Prof. Cousins says:—"For sixteen years the world renowned artist, with his highly endowed wife and their two remarkable sons, has lived, save for intervals of exploration in Asia, in sight of the eternal snows, for five years near Darjeeling and the remainder at Naggar, the old capital of Kulu in the Upper Punjab. Europe asks for Roerich, America wants him—but he remains in Himalayan India. This is surely, at least to Indians, a challenging, biographical phenomenon..... In fact 'the soul of this great painter is Asiatic, and no one since the great masters of China disappeared has done so much to evoke the hidden beauties of Asia'. The reference here is not only to India, but to the wanderings of the painter and his family in eastern China, Mongolia, Tibet and Turkistan, of which he has given the world priceless pictorial interpretations.

"It is, however, on the side of the intellectual expression of the reality of life and the universe that Roerich found his affinity with India. After much thought and experience (in collaboration, be it said, with Madame Helena Roerich), Nicholas Roerich "arrived at the belief held many thousands of years before by those higher beings of ancient India, the *Arhats* the *Rishis* and Budhisim that the whole material universe is but an appearance and that the only thing



BUDDHA THE GIVER.

By Nicholas Roerich.

(continued from the previous page) ultimately real and lasting is Spirit. By these influences, racial, aesthetical, intellectual, Nicholas Roerich was drawn to India."

The greatness of the art of Roerich was first made known to Indians through "*The Modern Review*" which, more than any other periodical in the East, has contributed to a better understanding and appreciation of Art. Bireswar Sen, one of the foremost Indian Artists, voiced the feelings of India thus:—

"To most of us, Roerich is a legendary figure of romance. Against the lurid glare of the flaming West, his mighty figure looms large like the motionless and benevolent Buddha in the midst of a vast cosmic cataclysm. Far above the tumultuous din of frenzied nations rings his voice—the unequivocal commandments of the Eternal, the voice of Truth, Beauty and Culture. Great is Roerich—and greater still are his works, the beautiful harbingers of Peace and Good Will among men. Indefatigable in action, indomitable in spirit and innocent at heart, he is the new Sir Galahad, seeking after the Holy Grail." This reference to the Holy Grail is very significant, because almost at the same time in another part of the world the famous Lithuanian poet Baltrushaitis voiced a similar comparison. In the same year of his arrival in India, Roerich made a tour of the principal places of interest in India, and everywhere he met with a cordial welcome.

For five years Roerich lived at Darjeeling. He writes thus about his selecting Naggar as his Asram:—"We came from Darjeeling and reached Kulu Valley—the ancient Kuluta. The banks of the Beas river are associated with the Rishi Vyasa, who compiled the Mahabharata and with Alexander the Great whose army passed close to here.

Through here went also Buddha and Padma-Sambhava and here lived Arjuna and other Pandavas. Not far distant is Manali—derived from Manu. Then there are the hot springs of Bashishta and the valley of Manikarn-Parbhathi with its silver ore. On the other side of the Rotang Pass there is already Tibetan scenery

Here we found abundance of all we needed.....Ancient Kuluta!

It was at Christmas in 1928 that we came to Naggar. We had not crossed the Beas river when we saw a house high up on the hill. "That is where we shall live," we exclaimed, but were told that the house, which was on the Rajah of Mandi's estate, was not to be had, and that our wishes were out of question. If a thing is destined however, it has to be done, and so despite the many obstacles we had our way.

To the north of us—Manali, Arjunguffa, Jagatsukh, Basishta, and beyond the snowy Rotang. Here is the ancient road to Tibet, to Kailas, Ladakh, Khotan, the

(continued from the previous page) Gobi and Altai. To the east—the Chaderkhani Pass and beyond Malana, Spiti, Tibet. To the west,—Bara Bhangal and beyond the mountains of Kashmir, Pir Panzal and the Pamirs. To the south the road to Simla, Mandi and Lake Ravalsar and beyond the torrid plains of India.

Naggar is a very ancient place. There are several very old temples and according to Chinese travellers at one time there were Buddhist Viharas, of which no trace remains. There is a tradition that during the iconoclastic rule of Langdarma in Tibet the sacred books were hidden here. Nar Singh, protector of the valley, sometimes appears as an old man clad in white, and Guga-Chohan, an ancient Rajput Rajah, is revered as another guardian of the valley.

The valley contains three hundred and sixty gods. We have a stipulation in writing between the god Jamlu, the British Government and ourselves, as to the use of the water. Trumpets sound and the drums thunder when the gods visit each other on festive occasions. In the forest is a temple where the anchorite Pahari Baba dwelled.

Pines, deodars and oaks still clothe the slopes, although many woods have been felled. From the ancient road at the foot of the hill one can hear the caravan bells. There is magic in the sound of the caravan bell—Whence? Whither? What news?"

Roerich has established his permanent contact with India by founding at Naggar, *The Urusvati Himalayan Research Institute*. This Institute has been built on the land donated by Roerich and his wife who have liberally endowed it. On scientific search for alleviation of human discomfort and disease (folk medicines, and transplantable desert grasses), Roerich, with the collaboration of his wife, founded the Institute in 1928 as the guide and receptacle for the results of arduous and dangerous continental explorations, in one of which Mme Helena Roerich participated. This Institute which has proved to be a colossal achievement in the realms of Art and Science, was established with the view of investigating into the extraordinarily interesting problems of Anthropology, Bio-chemistry, Pharmacology, Tibetan Language, Himalayan Botany etc., in short with the laudable mission of studying and making accessible to the peoples of the world the results of whatever has been learned from scientific research.

The Urusvati Institute situated at an elevation of 6000 feet in the heart of the Kulu Valley is a great centre of Culture, and Research. A bio-chemical laboratory is under construction and equipment to investigate into the pharmacognostical properties of high altitude plants in their living state. Mr Sv. Roerich, Vice-President of the Roerich Museum, has made an extensive collection of the rare indigenous Himalayan drugs with the object of their possible application in Western pharmacopoeia. A number of experimental plantations have been started

(continued from the previous page) to make further research in this field. The Institute records and studies the rapidly vanishing medical knowledge of the local medicine-men and experiments on rare medicinal herbs found only in the Himalayas. He is experimenting on the cultivation of certain rare medicinal plants under special conditions with the aim of making them more accessible for the general benefit of humanity. A Cancer Research Department is another item of the programme of the Institute. The Philological Department has published an authoritative work on the Tibetan Dialect of Lahul by Dr Georges de Roerich the Director of the Institute. A monumental work by him—the preparation of a comprehensive Tibetan-English Dictionary—has been completed and is now awaiting publication. The Institute publishes a beautiful voluminous journal which is a treasure house of knowledge and wisdom. Verily does Gurudev Roerich pay the following tribute to *Urusvati* in his famous book "Shambhala":—"Urusvati—the abode of research, the abode of science, is built in the Himalayas, within the boundaries of ancient Aryavarta. Again the human spirit, purified by the continuous currents of the Himalayas, will search in untiring labour. The healing herbs, medicinal research, wonderful magnetic and electric currents, the radioactivity of all those unspeakable treasures, which are preserved only in the Himalayas."

Naggar is a centre of great and inspiring beauty where the Rishi Roerich lives broadcasting his sublime message through paintings and writings to the

(continued from the previous page) remotest corners of the civilised globe contributing enormously towards a quicker bringing about of Peace on Earth and Good Will among men.

The Roerich Ashram at Naggar is exclusively devoted to the pursuit of knowledge and is a centre of supreme inspiration to all thinking minds and understanding hearts who realise the greatest mission of life. N.C. Mehta, M.A., I.C.S., the eminent art critic, observes:—“Naggar is a scene of great beauty where human beings still flit in an atmosphere of simplicity and romance, where men and women carry themselves as princes and princesses of a bygone age. His (Roerich’s) Ashram should be a place for pilgrimage to all those who want to drink in the beauty of nature.”

Since his arrival in India in 1923, Nicholas Roerich has dedicated hundreds of paintings to the majesty of the Himalayas and to the ancient and sacred conceptions of India. The long gallery of paintings of the Himalayas by Roerich not only reflect the magnificent beauties of the mountain ranges, but also embody a part of the spiritual history and legend with which they are inseparably associated. His paintings of the Himalayas adorn the foremost art galleries and private collections of the world. In one of Roerich’s illuminating articles on the Himalayas, he says:—“It would be a rather unfortunate and feeble effort to compare the Himalayas with any of the other splendid mountain ranges of the world. The Andes, the Caucasus, the Alps, the Altai—all the most beautiful heights will

(continued from the previous page) appear to be but single peaks when compared with the supreme mountain ranges of the Himalayas....In the Himalayas was crystallized the great Vedanta. In the Himalayas Buddha became exalted in soul. The very air of the Himalayas is penetrated with spiritual tension—the true Maitreya Sang....Kailasa, Manasarowar, Badrinath, Kedarnath, Trilokanath, Ravalsar — these glorious gems of the Highest always fill the heart with special blissful tremor.”

Gurudev Roerich’s indefatigable pilgrimage in quest of harmony and beauty has brought him to the Himalayas, to the crest of the world literally. An artist of life and spirit, he has been ascending the Himalayan peaks, absorbing vistas not hitherto seen, communing with sacred and hidden mysteries, and disseminating the call of the majestic mountain ranges through word and colour. He has travelled extensively in Tibet, entered her most exclusive and esoteric corners, and has had discussions with learned Lamas. “Touching are the gifts of the Lamas,” Roerich exclaims. The Lama Tsa-Rinpoche, predicted to Roerich that the attempt to conquer Everest (which was in full swing at that time) “will only end in losses.” The Lama proved to be right. The great religious head expressed his astonishment at the desire of foreigners to ascend the summit of Everest despite heavy odds. With subdued contempt the Lama broke forth, “Why expend such efforts in the physical body? Is it not simpler to be there in spirit?” Upon this Roerich comments: — “For with ease do Lamas project their astral bodies, for which, of course, no height

(continued from the previous page) is an obstacle.” In reply to Roerich’s question “Is it true that the Festival of Unity is approaching?,” one of the Lamas answered, “Such are the prophecies.”

In the following inspired words Roerich explains why he decided to have his Ashram in the Himalayas. “All Teachers journeyed to the mountains. The higher knowledge, the most inspired songs, the most superb sounds and colours are created on the mountains. On the highest mountains there is the Supreme; the highest mountains stand as witnesses of the Great Reality. All people know that the site of holy men is on the mountains, upon the peaks. From the peak comes revelation. In caves and upon the summits lived the rishis.....Thither is directed the striving of human spirit. In their very difficulty the mountain paths attract me. There the unexpected occurs. There the people’s thoughts move towards the Ultimate.....The difficult and dangerous path opens one’s heart. Over the snowy peaks of the Himalayas burns a bright glow, brighter than stars and the fantastic flashes of lightning. Who has kindled those pillars of light, which march across the heavens? The polar and midnight regions are not near. The northern lights cannot glimmer in the Himalayas. Not from the North scintillate the pillars of light.”

“*Karma-Yogi Roerich*—Roerich the True Worker and Inspirer of the Age,” as Asit Kumar Halder describes this Russian Artist who has made India his



COMPASSION.

By Nicholas Roerich.

(continued from the previous page) home, Roerich is the first Russian ambassador of Beauty to India. Roerich says that "India and Russia are as two sisters," and that "loving India, and being a Russian, I am happy that in the history of Russian Art, the Himalayas and India shall be recorded with love and admiration." Dr Kalidas Nag, a distinguished Indian savant, says:—"Our friend, the great artist and mystic Nicholas Roerich is ever upholding the cause of Beauty even when the world appears to lapse to Barbarism. His thoughts on Art flow like his masterly lines depicting the Himalayas and we are grateful to him that he composed his colourful picture-Epic of the Himalayan snow. He is a born artist and I felt it when I met him (1920) in his studio in London with my friend Dr Suniti Kumar Chatterjee. I was glad again to watch over his work at the Roerich Museum, New York, in 1930 and I have felt that our great Slav cousins the Russians will come closer to our heart through this great devotee of art..... Prof. Roerich is the first Russian ambassador of Beauty who has brought to India the deathless message of Art and we are ever grateful to him for his inspiring thoughts and his loyal co-operation in bringing the soul of Russia and of India closer."

Some of Roerich's masterly paintings of the Himalayas lend rare charm to and enhance the prestige and beauty of the Bharat Kala Bhavan, Benares., the Municipal Museum, Allahabad., the Adyar Museum, Madras., the Trivandrum Museum Annexe., The Ranga Vilas Palace Art Gallery, Trivandrum., The Mysore State Art Gallery, and various collections in Tehri

(continued from the previous page) Garhwal, Santiniketan, Indore, Hyderabad etc., besides all the famous Art Galleries in Europe and America. As the truest pictures of the vast and gorgeous mountain ranges which are sacred to Hindus, these paintings are messengers of bliss and everywhere they are greeted with love and reverence. In one of his letters to the writer of this book, Gurudev Roerich has said thus:—*“I am happy to have the privilege of disseminating throughout the world the glory of the Himalayas, the sacred jewel of India.....You know my devotion to the majestic splendour of this wonderful mountain country of India.”* The beauty and truth, the magnificence and strength, the simplicity and delicacy of Roerich’s Himalayan landscapes immerse one in an ocean of sanctification. They are instantaneous synthesis of life as it presents itself to the outer and inner eyes of a Saint and Seer, for they reveal not only the external grandeur but also the eternal spiritual glory of the Mountains. Dr J.H. Cousins explains thus:—*“Some act of what we might term aesthetical mediumship is involved in this process.....The Himalayas show themselves with special reality through the item of nature which is identified as Nicholas Roerich, and at the same time Roerich becomes Himalayan in imagination and expression. So busy, indeed, has Nicholas Roerich been for fifteen years in creating his Himalayas and so inevitable have their majesty and vastness and splendour recreated him, that one can hardly think of his lifting a brush in cold blood or handling the tools of his craft as other than implements of worship.”* An eminent critic

(continued from the previous page) of art says thus regarding Roerich's paintings of the Himalayas:—"The mighty Hills do not stand to receive the light: they rise towards it as by an anticipation conceived in the darkness. Roerich's peaks do not merely "rise" in the geographical sense; they take the yogic posture of uprightness." Roerich's paintings of the Himalayas are much more and far richer than a literal transcription of the magnificent scenery of earth. They reveal nature strained through a profoundly intelligent and supremely intuistic consciousness. In these pictures the light that is on sea and land by some potent magic has been translated into the light that never was on sea or land. Roerich has repeatedly said with full tremor and ecstasy that "*nowhere is there such glimmer, such spiritual satiety as amidst the precious snows of Himalayas.*"

Dignified and majestic in form and colouring, Roerich's Himalayan Paintings are masterpieces both as expressions of the higher dynamism and skilled accomplishment, and as a vehicle of communication from the depths of feeling and heights of illumination. A consecrated artist whose art and life is a form of *yoga*, Roerich's technical affinity is with the immortal though unknown canonical artists of India. It is, therefore, significant that he has by aesthetical necessity adopted the tempera method of the Indian Murals. The creator and monarch of an extraordinary realm of art, Roerich, the Master of the Mountains, stands out as the Voice of an Epoch.

Gurudev Rabindranath Tagore has paid the following tribute to the art of Roerich as expressed in his paintings of the Himalayas: —

“Your pictures profoundly moved me. They made me realise one thing which is obvious and yet which one needs to discover for oneself over and over again: it is that Truth is infinite. When I tried to find words to describe to myself what were the ideas which your pictures suggested, I failed. It was because the language of words can only express a particular aspect of Truth, and the language of pictures finds its domain in Truth where words have no access. Each art achieves its perfection when it opens for our mind the special gate whose key is in its exclusive possession. When a picture is great we should not be able to say what it is, and yet we should see it and know. It is the same with music. When one art can fully be expressed by another then it is a failure. Your pictures are distinct and yet are not definable by words,—your art is jealous of its independence because it is great.”

Studying Roerich’s paintings, one would hardly suspect him of being an enthusiast on and patron of the Bengal School of Painting. The following greetings addressed to Dr Abanindranath Tagore by Roerich express his profound admiration for India and her Art.

“During the present Armageddonial days not many joys are spared for troubled Mankind. Amidst the Eternal values Art has a predominant place. Verily



HIMALAYAS.

By Nicholas Roerich.

(continued from the previous page) be blessed all, who in spite of difficulties gather and create in the name of Beauty. They know that in this creative work is being born the majestic Renaissance of their Motherland.

It is our superb duty to reveal true heroes of the Nation. The coming generations should know precisely to whom it is indebted for its upliftment and why it has been privileged to have for its uses all attainments and creations.

The life of an artist is not an easy one. But because of this very eternal struggle this life is a beautiful one. For eighteen years I am connected with India and long before I already felt the virility and essential strength of its growing self-expression. And now observing the glorious development of Indian Art, so manifold, I see how true was my first impression.

As a powerful Beacon stands Dr Abanindranath Tagore, as guru of an entire School of Art. He blessed the best living artists of India. By his own untiring example he opened the gates for resplendent future.

The emotion packed in his paintings, in their imaginative, genuine rhythm is full of poetic symbolism. His paintings seem to say of their master: 'We are the singing of his hand and heart'."

Roerich pays the following tribute to the Hindu: —

(continued from the previous page) "Hindus regard objects of art with fine understanding. From a Hindu, you naturally expect an interesting approach and unusual remarks, and so it is. Therefore to show paintings to a Hindu is a real joy. How captivatingly they approach art.....It is astonishing how transformed are the people of the East before the creations of art. Indeed it is more difficult for a European to enter into the current of creation and as a rule he is less able to synthesize his impression."

A great grandniece of the famous Russian Field Marshal Kutuzov, Madame Elena Ivanovna is a true friend of India. Her ties with India began with a deep study of Ramakrishna's and Vivekananda's writings. She was the first Russian lady to translate Blavatsky's monumental work "The Secret Doctrine" into Russian. This work was accomplished in the Himalayas. The first European woman to join a perilous expedition and suffer repeated hardships for a long period of five years, without once failing in endurance or abandoning hope, was none other than Mme Roerich. In Roerich's family "The Bhagavad Gita" and "Gitanjali" had always a place of honour and these books of the wisdom of India have been their constant companions in all their travels.

Svetoslav Roerich, the second son of Nicholas Roerich, is a painter with an established reputation. Paintings from his brush are honoured in a number of leading art galleries throughout the world. "As a portraitist he stands in the front rank in his capacity to

(continued from the previous page) express the essential characteristics of the sitter and fitly to suggest their interests." Several of his portraits and landscape studies have been awarded the first prizes at various international exhibitions. He paints in a masterly manner, both in tempera and oil colours His art is more classical in manner, is more objective and more directly natural and human. Svetoslav Roerich who is also a gifted penman has thus expressed his views on an artist's place in life. "A man who wants to portray life, must know it in all its manifold expressions. It is not enough to learn to record the outer shape of things. One must enter into their very essence and how else is one to know it, unless one has seen and studied all aspects of life!" This gives the key to his philosophic view of the life of an artist, and all his multifarious achievements and interests are the outcome of this lofty conception. Artist, Architect, Writer, Man of Medicine, and Collector of Art objects, Svetoslav Roerich excels as a painter of portraits which possess a charming pictorial value, a great sense of poise and balance, perfect harmony between the colours and objects, and anatomical perfection. He has painted some true-to-life and splendid portraits of his father. One such portrait in colours was acquired by the Louxembourg Museum and given a place and provision for removal to safety in the event of war and air raids, thereby taking both the world-famed artist Nicholas Roerich and his brilliant son simultaneously into the company of the "immortals" in art. Svetoslav's portraits are extraordinary and moving pieces of realism

(continued from the previous page) which convey the inner life and meaning of his subjects. Like his great father, Svetoslav Roerich has also painted a considerable number of paintings depicting the mystery and grandeur of the Himalayas. His reverence and appreciation of the mighty ranges find expression in the following inspired words: –

“This great Temple of Nature is reserved for the true seekers after Truth in all its forms. From time immemorial the best aspirations of mankind, the loftiest concepts and legends have been woven about the Himalayas.

“Mysteries still live along the slopes of the Himalayas. They are ever present for him, who searches for them with an open heart, not for the sake of curiosity or for derision.

Himavat! the birthplace of the greatest thoughts, the loftiest concepts hover over Thy Mighty Peaks. Shambhala, the Holy Grail, the Heavenly Jerusalem, are symbols of the interlinked aspirations and visions of so many different ages, the eager and earnest Hope of weary mankind and the eternal affirmation of the great philosophies.

Himavat, the beautiful, Thou hast given us our greatest Treasures and for ever thou shalt remain the Guardian of the Greatest Mystery – the Holy Marriage of Heaven and Earth!”

‡ Original pages were bound out of order (i.e. 80, 83, 84, 81, 82, 87, 88, 85, 86, 89, 90) hence we are type in the proper order

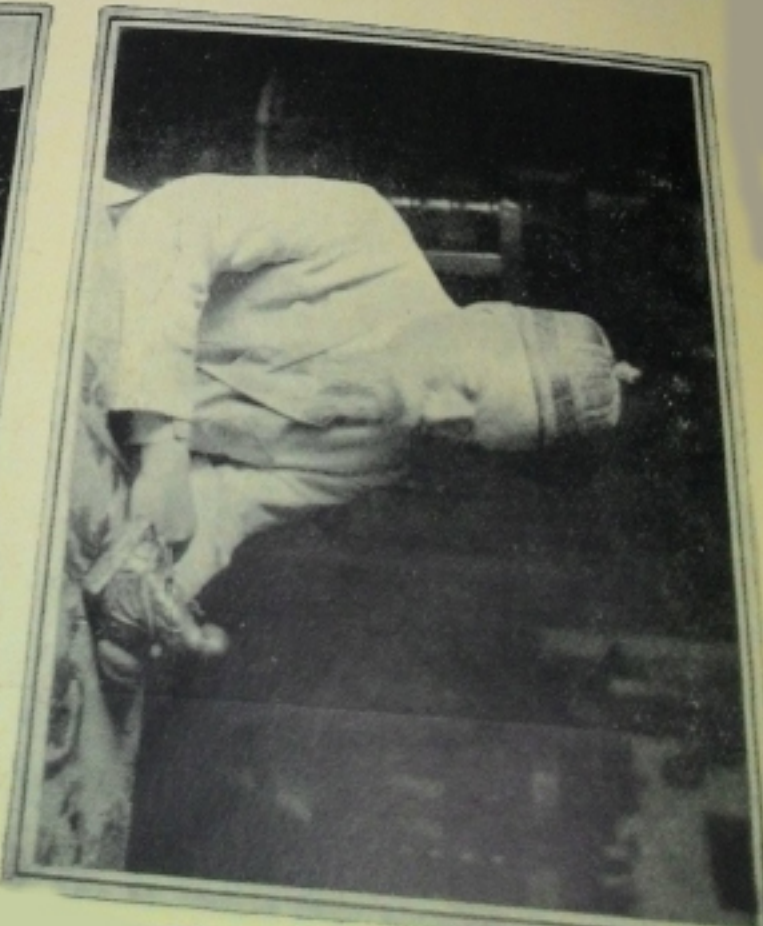
Deeply interested in the verbal traditions of ancient medicines, Svetoslav Roerich has acquired a very important and unique collection of ancient manuscripts, and books many of which date back to the earliest days of printing. These constitute a remarkable bibliographical rarity. During his stay in India, he has greatly augmented his valuable collection of unique data on medical plant biology, and has conducted painstaking researches into the folk-lore medicinal remedies. One who has had occasion to know Svetoslav at close quarters has put it tersely:—"To know Svetoslav Roerich and to admire his Art and multifaceted genius is a real unparalleled spiritual joy!"

Dr Georges Roerich, the first son of Nicholas Roerich, is a great scholar of Asiatic languages and history, and an authority on Tibetan language. His books "*Trails to Inmost Asia*" and "*Tibetan Paintings*" reveal his profound knowledge of Asia. He has recently compiled an exhaustive Tibetan Dictionary and a History of Central Asia. He is now engaged in completing a stupendous work—The History of Buddhism—translated from Tibetan. He is held in high esteem by competent Scholars and learned bodies as the foremost Tibetologist. His recent work on "*The Epic of King Kesar of Ling*," the heroic saga of Tibet and Mongolia, received special recognition from such learned Societies as the Royal Asiatic Society of Bengal and London. Scholar, Linguist, and one of the world's foremost authorities in the language and history of Tibet, Dr

(continued from the previous page) Georges Roerich is a true friend and admirer of India.

On the 10th of October 1937 there coincided the fiftieth anniversary of Gurudev Roerich's artistic, scientific and literary activities with the fortieth anniversary of his academicianship. This significant and sacred day was sumptuously honoured with many Congresses of Roerich Societies in all parts of the world, the opening of new museums dedicated to his art and the exhibition of his paintings, the inauguration of a number of educational and cultural institutions designed to promote Peace and Culture, many broadcast speeches, besides special commemorative issues of various magazines and periodicals throughout the globe. A remarkably instructive record of the world-salutation to the consecrated genius of the Master was produced by the Congress of the Baltic Roerich Societies which met at Riga to centralise the celebrations. When these great cultural transactions were taking place all over the world, Rishi Roerich was scattering the rich fragrance of his realisations in myriad colours from his Himalayan hermitage.

Roerich's unique, magnificent and everlasting achievements in diverse fields of human endeavour have proclaimed his genius and demonstrated that he is verily a Prophet of Beauty who lives by the spirit and follows the ancient and radiant path which leads to the Beatific vision. "*Oh! thou keen blade, Oh! thou smiting hammer, I am coming. Master Builder, I am coming,*" such is



(continued from the previous page) Roerich's clarion call. His is the way of the Builder; his is the path of glory; his is the song of labour, action and construction; and his is the banner of the new and enlightened community of the world which would heroically promote Peace and Culture. The Philosophy of Roerich regards culture as the synthesis of art, religion and science; considers education to be a process of intellectual and spiritual awakening; seeks liberation of the mind from its fetters and gives to humanity a cosmic religion based upon universal and selfless love which contemplates the unity of all men in one great and genuine brotherhood. Love for mankind, benevolence, the joy of inexhaustible creativeness and the inner beauty of the spirit are paramount with Roerich who has been hailed as one "walking on the path of the Bodhisatva." He is the true Parsifal and bearer of the Holy Grail of Culture which is imbued with the salvation of the spirit. In a spirit of infinite faith Roerich greets the Future thus:—*"The future exists, that is why we have come here. Not for defamation, not for terror, but we pass here for mutual labour, for knowledge, for enlightenment."*

In Nicholas Roerich the world has perhaps the best example of the rare and splendid combination of the inspiring vision of the Idealist with the practical wisdom of the Realist. His titanic energy and gifted eloquence have passed over the boundaries of the artistic arena in which he excels, and have filled many a channel of historic, social and literary interest and fertilised

(continued from the previous page) diverse fields always yielding rich harvests. Gurudev Roerich is essentially a true Citizen of the World whose aim is "to transform the dusty, daily existence into a constant festival of Love and Service." Roerich is truly cosmopolitan. He was once asked, "What is the difference between the East and the West?" His significant reply was, "The best roses of the East and the West have the same fragrance." The well-known American Artist Leon Dabo struck the right chord when he voiced the feelings of the art world of America in the following words:— "Nicholas Roerich has no home, no date, no Nation—he belongs to no Nation or epoch. So do the Persian miniatures, so do the great Chinese Art works, or the Etruscan creations. They belong to all times and all Nations." Verily, the inspiring presence in India of such a great Saint and Leader who has vastly enhanced the joy and beauty of life on earth is supremely stimulating to Indians. "The Prophet of Beauty" as Roerich has been hailed is never tired of repeating that "*Knowledge and Beauty are the real cornerstones of Evolution, the gates to a World Community.*" This great Apostle of Culture and Messenger from the Hierarchy summons humanity to participate in the "Festival of Labour and Creativeness" and be "afire in Heart and create in Love." To learn his teachings and understand them is equivalent to undergoing an elaborate course in comparative religion and philosophy.

Not with the coldness of mind has the following

(continued from the previous page) lines which breathe the noblest feelings of the heart been written by Gurudev Roerich throughout whose entire life the Great East has called to him: —

“The inner joy of the heart is something that we have to cultivate and learn how to retain so that it takes up its abode in the heart, and this beneficent joy of the heart becomes a lasting power to disperse all the forces of darkness.

Whether we think of those sublime temples of southern India, of the grandeur of Chittur and Gwalior and the great strongholds of Rajputana, or the solemn spirit of the Himalayas, everywhere we shall find the joy of great thoughts.

On the moon-lit Ganges, in the mystery of Benares seen at night, and in the great cadences of the Himalayan waterfalls, we shall find the same lofty sense of joy.

In the repetition of such ancient names as Manu, Arjuna, Krishna, of the Pandavas, Rishis, heroes, creators and great constructors, we recognize a loving respect for the Past.

From the Mother of the World, from the Queen of Peace, we receive this delicate flower-like joy of the heart.

Marvellous India! Splendid in outer beauty, most beautiful in its secret inner life.

Beautiful, beloved India!”

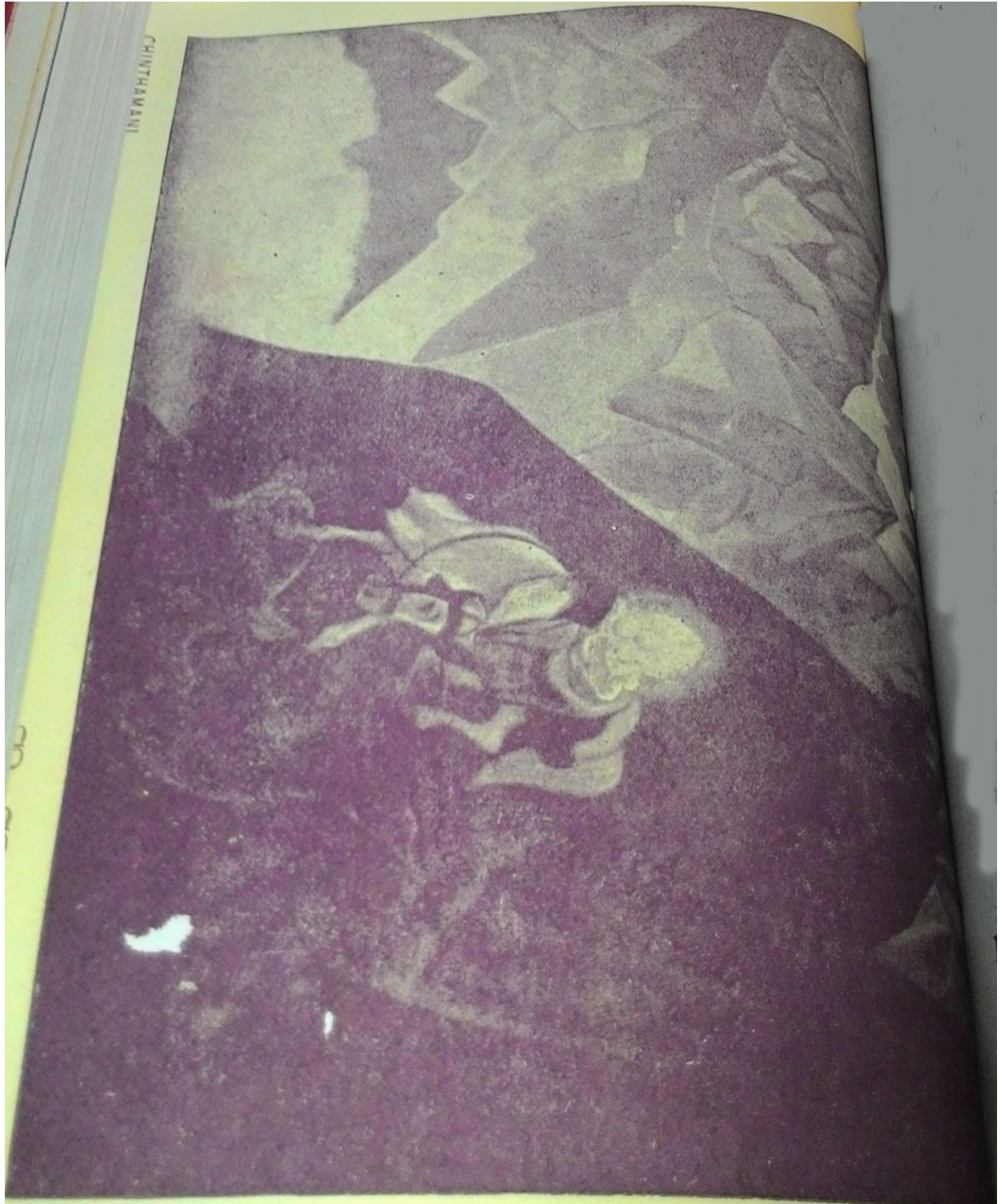
Chapter VII

THE MAN AND HIS MISSION

"I believe in the indestructibility of our common creations. In the name of Light and of the Heart, in the name of Beauty and Knowledge, in the name of the vital, fundamental evolution, I greet you from the snow-white heights of the Himalayas!"

NICHOLAS ROERICH

NICHOLAS Roerich's saintly personality which is unique and arresting finds an easy passport into the hearts of all. His serene face with the thin, pointed and snow-white beard has a glorious touch of the archaic. His large blue eyes with a searching, calm and soothing look express candour and clarity. His eyes which roam in a spiritual world have an enthralling magnetic power. His bearing is dignified and commanding. In his face there is that peace that wide horizons can give. In him the world has a personality which irradiates all that is lofty in human nature. His life is one long quest for Beauty. Dr T.H. Somervell, the well-known Surgeon, Missionary and Mountain Climber who is also a painter, says:—"Roerich is one of the few men in the world, and



CHINTHAMANI.

By Nicholas Roerich.

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(continued from the previous page) the only one man I have ever personally met, who is entirely devoted to the beautiful.”

Roerich rises at 7 o’ clock and works with deep earnestness throughout the day. Once a Journalist asked Roerich whether it was convenient for him to do so much of creative work from the solitude of the mountains. With a pleasant smile Roerich replied:— “When the household is vast it is best seen from the mountain top.” G. Grebenschikoff, a distinguished Siberian writer, gives the following pen picture of Roerich:— “He rises early in the morning and retires later than all his co-workers, and you will never see any expression of fatigue on his face. I do not remember him ever arguing with any one saying ‘No’. He will listen to everything, he will find a wise reply to everything. Being white himself. NK. Roerich loves purity and whiteness in everything. In all this there is a call towards spiritual and physical purity, towards the snow white peaks, towards the pure ways of perfecting. And at the same time, he himself is simple in everything, he has a word for every one, he never condemns any one’s opinion and will always give the most illuminating advice, the most consoling word without submissive goodness, without deceptive promise.”

Roerich is an A postle of the Gospel of Beauty and Peace and a Prophet of the New Era, a world illuminated by the radiant light of the strong spirit. He is himself the personification of Universal Art and Universal Culture. His creed is *Simplicity, Beauty,*

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(continued from the previous page) *Fearlessness*. What is most outstanding in Roerich is his astounding creativeness. He has painted many thousands of pictures, written hundreds of essays, and undertaken a number of expeditions. He believes in the gospel of right work and moves forwards, onwards in mighty, gigantic strides capturing success everywhere. When a Journalist made an inquiry as to how famous people spend their holidays, Roerich the indefatigable worker replied:—"At work. And in what can a better holiday consist if not in work?" He is quite homely where there is a sky above him and ground under his feet. When Roerich was asked "What is the best time to create?" he smiled and answered:—"It is not bad on little boat crossing the Neva; it is not bad, in a street-car or train, the movement even gives a sort of rhythm." These two rhythms, *maestoso* and *accelerando*, are the distinguishing traits of Roerich's spiritual harmony. His versatility has baffled many of his contemporaries in Art and Literature, and throughout his numerous works Roerich "invariably expresses a genius which is mellow, mature, illumined." His fertility of creation is a constant source of awe and envy to many. In fact, the multiplicity of his creation is dependent on a combination of surety of technique, fertility of imagination, and continuity of labour.

In a thought-inspiring article Miss. Frances Grant, an internationally reputed Journalist, explains thus:-

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“Roerich has drawn his inspiration from the entire gamut of human experience—folklore, philosophy, nature, religion, epics of yesterday and to-day ... He found that the aeons of existence of gods and men were his field. The searching light of his interest and illumination penetrated into all corners, that passionate spirit for knowledge led him into invisible realms as it had led him through the expanse of the world, in tireless quests. Hence myriads of themes are within the compass of Roerich because the concentric circles of his interest and passion for knowledge have defined larger and larger spaces into the starry world.”

Roerich is a seer whose mission is to be of use, service, weal and inspiration to the world at large and who lives to teach mankind to love, understand and appreciate the inestimable value of Art and Culture. He leads humanity to the Beautiful Realm of Peace, and Beauty. The extraordinary force of his thought, the irresistible power of his saintly personality, the great strength of his sincerity, and above all the profundity and truth of his lofty messages have proclaimed him as the ablest Exponent of Culture. With great truth the eminent American Jurist, the Hon George Gordon Battle pronounced:—“Nicholas Roerich is unquestionably one of the great leaders of history. Along with his wonderful breadth of mind there goes a sublime sympathy with the opinions of and tolerance for others. He has the marvellous equipment to be the leader of an international movement. He has the power

(continued from the previous page) not only to plan but to act. He can translate his dreams into action.”

The “*Sri Maha Vajra Bhairava Tantra*” ordains thus: — “The Painter must be a good man, no sluggard, not given to anger, holy, learned, self-controlled, devout and charitable, free from avarice—such should be his character.” Roerich is such a Painter. Always kind and genial, calm and serene, humble and sincere, noble and loving, intelligent and industrious, liberal and virtuous, Roerich is one of those great souls on earth who knows and enjoys the pleasures and rewards of honest work for the betterment of humanity. No man could impose on him, and modest and unpretentious as he is, he is quite able on occasions to assert his dignity and self respect in the most powerful, gentlemanly and exemplary manner. No one is more daring in powerfully asserting the truth of which he is fully convinced or more positive in his own views when he has deliberately and after mature thinking adopted them. Compromise is characteristic of him and embodies humaneness the essential quality of his great heart. The highest qualities of the head and heart are his. The supreme highpriest of Truth he, is deadly opposed to all sham and hypocrisy. In his Essay *Praise to The Enemies* Roerich emphasises that hindrances from enemies do but create new possibilities. To him slander is entirely anticultural. Says he: — “Slander is the measure of consciousness and the testing stone of the power of achievement.”

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Gurudev Nicholas Roerich is deeply religious. He has the broadness of outlook of a true Theosophist who sees beauty in all religions. He is fully aware that scholarship and sincerity should go hand in hand to make an intelligent and emotional appeal. He is one whose external appearance magnificently anticipates and astonishingly reinforces his fullvolumed power of utterance. A profound scholar, his reading is always solid, extensive and covers all fields of thought. He has an acute intelligence, an amazing resourcefulness, a searching mind and a retentive memory. He uses quotations from great writers of the East and West with remarkable aptness and marvellous efficacy for elucidating mighty truths. With compelling and convincing vigour, scholarship and fairness, Roerich tackles all problems successfully however difficult and complex they be. Whatever subject he touches is raised at once out of the commonplace to the domain of real art. His works which sparkle with intellect and glow with inspiration have become part of the intellectual capital of the whole world. Ever and anon Roerich's prophetic vision compels close study, and respectful recognition.

E. Gil Borges of the Pan American Union has paid the following tribute to Roerich: — "There is a fundamental unity in your literary and artistic work. It seems to me that there is much of the color of your paintings in the pages of your books, and much of the music of your words in the symphony of colors of your paintings." Roerich's work has its own transcendental

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(continued from the previous page) spiritual beauty. The vividness, immediacy and authenticity of his work mark him as a daringly original genius. L.M. Sen, one of the leading Artists of India, says:—"For solidity, for the realization of the massive constructive planes of the mightiest and the mysterious Himalaya, Roerich is great. He is greater for his solemnity of colours. He will be the greatest in the living memory of every-one, who values the artistic and cultural Treasures of his native land."

Time has accumulated around the great figure of Roerich a vast apocryphal material. Many are the legends associated with his name. Roerich does not inroot himself in any one country. After each new success he changes his sphere of activity. The American Press in 1927 was curious to know whether Roerich was "a Tzar or a disembodied Mahatma." The legends about Roerich attribute superhuman qualities to him. All ascribe great powers to Roerich. To some, his eye "possesses the power of turning one's hair gray," while to others his figure appears inspiring, calling them to a higher path. The Tibetans once claimed that they shot at Roerich but that their bullets could not pierce his chest. Roerich has been spoken of as the "White Magi" and some assert that they had seen fires on the mountain ridges and above the houses where the Roerichs were living. Certain Lamas expressed that the spiritual forces had commanded them to present a Buddha to Madame Roerich who was to them a Tara. Wherever Roerich be, he is liked, loved and venerated. His whole

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(continued from the previous page) life is dominated by intuitive knowledge. His equanimity and sweetness bespeak his harmonious and disciplined spirit. From the Hebrew Prophet he has caught the fierce fire of righteousness; from the New Testament and Jesus he has imbibed the spirit of wide humanity; from St. Paul he has received his missionary zeal. His work reminds one of the expression of Renan, that "all the world's reveries nestle around his heart." The quality of infinite persistence of effort pertains to Roerich's genius. To know, to know, and evermore to know, is his aim. Through his writings and paintings he has made thousands feel how intense and unflinching is the vital need for Culture and how imperative is the necessity of asserting the most stimulating, if not the highest, of human powers, the power to understand the joy and beauty of life.

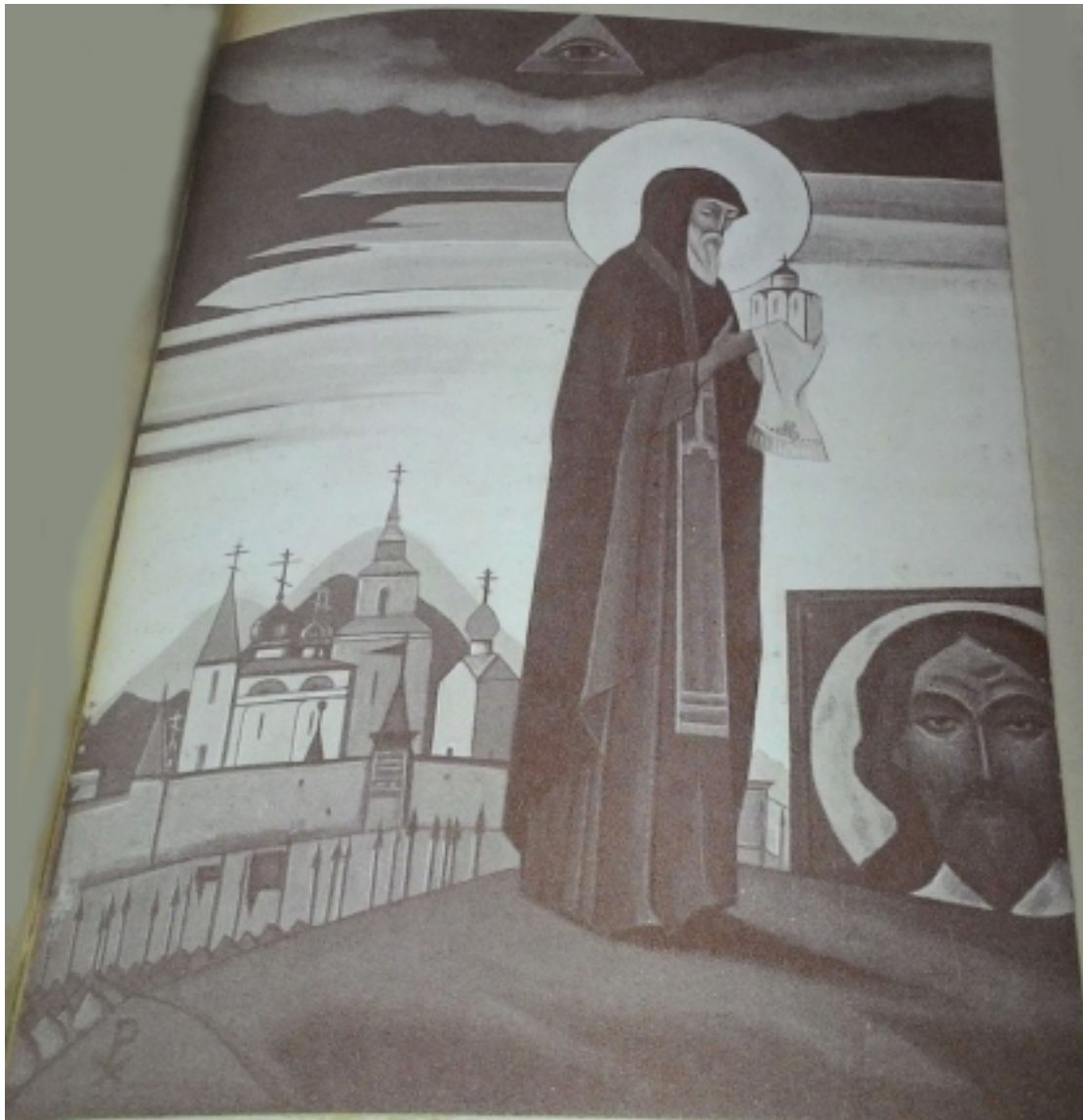
Nicholas Roerich—the exponent of the new pathway to brotherhood, the creator of an oriflamme which shall pronounce the need of a united world-vigil for Culture—his first-rate artistic, literary and scientific achievements notwithstanding, must remain finally the spirit-synthesis, the sublime combination of all inalienable and supreme qualities, the cultural and spiritual leader of his age, essentially concerned with the apotheosis of Beauty and Culture. Roerich is constantly questing, constantly evocative, never deviating from the ardent goal of his existence—greater brotherhood through Beauty and Culture. Through his indefatigable creativeness which is most baffling, his daily labour and

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(continued from the previous page) achievement which mark him out as one of the greatest voices of our century, Roerich acquires in universal measure that sublime synthesis which reconciles and solves the most difficult problems confronting mankind in its march to the haven of spiritual glory. Never does he disparage; on the contrary, he always emphasises everywhere on the most positive, creative foundations. Invincible daring, heroic fortitude and magnificent courage are quite characteristic of him. In an age which exalts nationalism he has dared to think in terms of all humanity. In an epoch of materialism he has dared to follow the path of the spirit.

Greetings to Gurudev Nicholas Roerich, the Apostle of Culture and the greatest Friend of Humanity, who exhorts mankind to "*stand vigil on the parapet of Bliss, Knowledge and Beauty.*" His message is work which brings rhythmic harmony and inspires mankind to live an enlightened life. He teaches that through the Arts which bring a spiritual message to the heart and mind of man, the aspiring individual can become a better and truer citizen by being liberated from the inartistic elements in his nature. "*He is a veritable Ploughman. His field is immortality*" – such is the short and significant definition of a great and genuine Teacher in the ancient scriptures. GURUDEV NICHOLAS ROERICH is such an enlightened Teacher – a veritable and tireless Ploughman in infinite fields and for all ages.

THE END.



SAINT SERGIUS.

By Nicholas Roerich.

Maya: Its Spiritual Exposition Based on The Theory of Relativity

Swami Madhavtirtha

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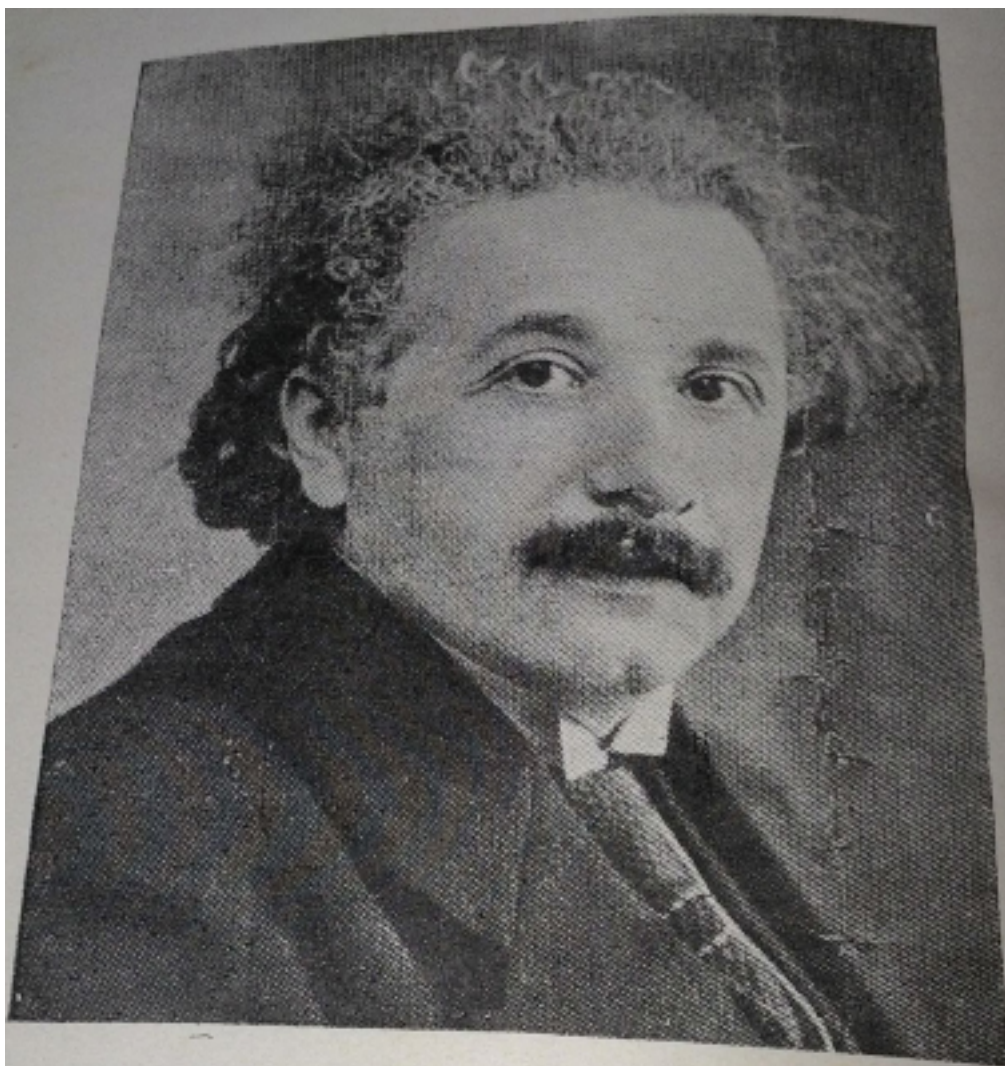
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Prof. Einstein.

INTRODUCTION

In the year 1905, Prof. Einstein formulated his Theory of Relativity. It has solved many difficult problems not only in Physics and Astronomy but it has been immensely helpful in solving many difficult problems in Psychology and Philosophy also. Almost every book on science and philosophy that is now published concerning the above subjects gives some reference to the principle of Relativity and if the number of these books be taken into consideration, it may safely be said that more than 25000 books have been written on the subject.

The gain to philosophy by the Theory of Relativity is immense. The famous doctrine of Maya expounded by Shree Shankeracharya which several persons find it difficult to understand is greatly simplified if we can translate Maya as a measure or a measuring instrument.

The new physical Science begins by correcting the instruments of measurements. The subject of study for modern Science is not nature itself but our observation of nature. The

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(continued from the previous page) laws of nature tell us little or practically nothing about nature but certainly something about ourselves. Assertions about the world are really assertions about ourselves. What we experience in the ordinary course as relative is nothing but the Absolute experienced in a special way.

Nature knows nothing of space and time separately, being concerned only with the four-dimensional continuum in which space and time are welded inseparably together into the product which we may designate as space-time. Our human spectacles divide this into space and time and introduce a false division between them. The Theory of Relativity which gives us a relative time has almost replaced the Theory of Evolution formulated by Prof. Darwin which is based on one uniform time. Natural laws do not explain anything in the widest sense of the word. They tell us what happens but not how or why it happens.

The theory of Relativity asserts that the laws of phenomena in the system of bodies for the observer, who is connected with it, will be the same, whether this system is at rest or is moving uniformly and rectilinearly. If this law is applied to psychology, it means that we can know only

(continued from the previous page) about the existence of psychic lives similar to our own.

This theory also points to the synthetic process of unifying different points of view rather than the analytic operation of distinguishing between them. It inquires into the possibility of obtaining statements of facts which will hold good when one reference system is exchanged for another. Forces are in general artificially induced by any change of co-ordinates. Therefore, when a man becomes a Yogi or a Gnani, there is a great change in his co-ordinates and his measures. New forces and new life then begin to be formulated.

A gravitational field of force is exactly equivalent to a field of force introduced by a transformation of the co-ordinates of reference. (i.e. "Hindi passage omitted here" and "Hindi passage omitted here"). This means that as soon a man thinks about his soul or God, he creates or enters into a new reference system and his being as man and his former co-ordinates (i.e. his former life) begin to change completely. Gravitational forces and the geometrical properties of the regions or fields in which these forces occur are but different aspects of the same thing. This means that gravitational fields and fields of force artificially introduced by change of

(continued from the previous page) co-ordinates are equivalent. Gravitational field may also be compared to the swarup of Shree Krishna. The field of force introduced artificially by his Bhakta by devotion by change of his former life becomes equivalent to the gravitational field. The two are one and the same thing looked at from different angles.

The beginner on the path of devotion must remember that a natural gravitational field cannot be transferred away where attracting matter exists. Therefore, he must give up attraction and repulsion and surrender to God before he can hope to ascend to a higher gravitational field. Einstein's Theory of Relativity shows that *the course of a ray of light depends definitely upon the geometry of the space through which it moves*. No space is rigid and no system of reference is rigid. The quantities which enter as multipliers into the expression for the interval element also specify the gravitational forces in any region. The stars that we see in the sky are not where we see them. Their lights are curved when these pass near the gravitational field of the sun as shown in figure No. 1. This fact was proved by taking photographs of the stars at the time of the eclipse of the sun in the year 1919. The light projected by a broadcasting

(continued from the previous page) station is curved where there is electro-magnetic field created by aerials on the top of the houses of those who possess radio-receiving machines. Similarly, the light of the soul is also curved when we are in the company of those whom we like or dislike.

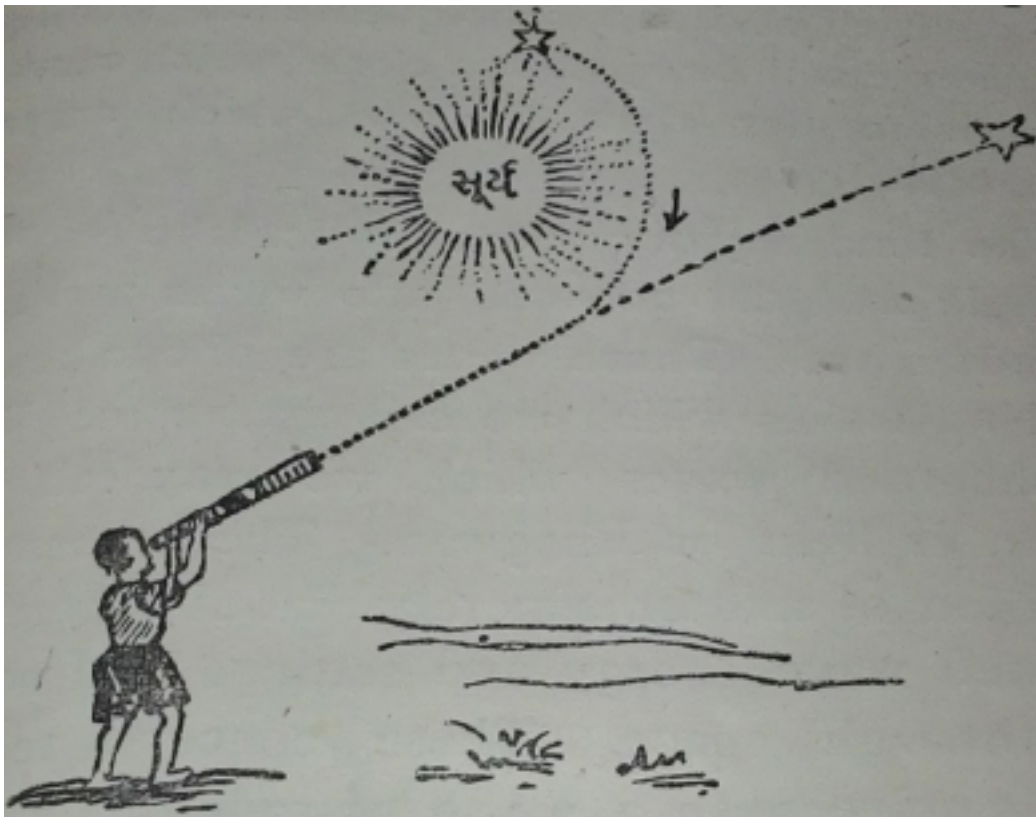


Figure 1.

Matter also has a wave structure. The more matter there is in the universe, the more curved space will be. Therefore, those who have got large families and who are attached to them, get into more curved spaces. This is what Shree Shankeracharya calls upadhies. The more the

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(continued from the previous page) space is curved, the more rapidly it will bend back on itself and as a consequence the smaller the universe will be, just as a circle which curves rapidly is smaller than the one which curves more gradually.

The tendency of modern physics is to resolve the whole material universe into waves and nothing but waves. These waves are of two kinds, bottled-up waves which we call matter or Jiva and unbottled waves which we may call the radiation or light or Bhagwan. The process of annihilation of matter is merely that of unbottling imprisoned wave-energy and setting it free to travel through space. These concepts reduce the whole universe to a world of radiation potential or existent. It no longer seems surprising that the fundamental particles of which matter is built up should exhibit many of the properties of waves. This means that every Jiva has within him the properties of Brahman.

If we know that an electron is at a certain point in space, we cannot specify exactly the speed with which it is moving. Therefore, a Jiva who is attached to the body does not ordinarily know his power to spread everywhere. In the same way, if we know the exact velocity of an electron, nature refuses to let us

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(continued from the previous page) discover its exact position in space. Therefore, God cannot be located at one place and if we locate him at one place (as is sometimes done in Saguna Upasana) we cannot perceive His infinite motion and Omni-presence at the same time. i.e. we cannot know his Nirgun Swarup at the same time. Matter and radiation are found equally to resolve themselves into waves. Therefore, Omni-present God is more real than God located at one place.

The Relative (Jiva) is not present in the Absolute; it is but the Absolute experienced in a different way. Thus there is no reason for the Relative, no origin or cause of it, he has no purpose and serves no end and in no way does he increase the glory of the Absolute since it is always the Absolute.

When we make objective realities out of things which are but relations to us, then we have created monstrocities which henceforth will ever haunt our philosophical atmosphere. Good and evil are real enough as relations of things to us-human beings. To absolutise them is to create insuperable and insoluble problems. The Absolute is truly beyond good and evil.

Relativity reigns everywhere. What is right for one is wrong for the other.
Nothing is right

(continued from the previous page) or wrong in itself. Thus that which is right or duty of the disciple ("Hindi passage omitted here") is wrong for the householder ("Hindi passage omitted here") or for the dweller in the woods ("Hindi passage omitted here" and "Hindi passage omitted here"). No scheme of life or set of rules is wrong or right in itself. The doctrine of non-violence preached by Mahatma Gandhi is good for the third or the fourth order. ("Hindi passage omitted here" and "Hindi passage omitted here") but it cannot be applied to other men in other orders i.e. householders who have to take care of their families. It cannot be followed also by those who are habituated to meat diet.

The Theory of Relativity states that the universe is non-mechanical. Time, space, causation, motion, duration, mass, force etc., are relative and have no absolute significance. They are not attributes of physical realities but are relations whose value changes with the observer's attitude, to the object. That is the ultimate and perfect realisation which transcends the subject-object relation.

As change of co-ordinates produces a gravitational field, our centre of interest must be transferred to the system as a whole. The value of the whole ("Hindi passage omitted here" or "Hindi passage omitted here") is greater than the value of the sum of its parts. Philosophy begins with a sense of totality. Aesthetic pleasure arises

(continued from the previous page) when the spirit discovers itself in the sensible. Gross objects and unseen soul are one. There is more of meaning and value in compenetration and community than in externality. Death and decay will exist in our midst for us if we ignorantly consider ourselves as human-beings but for our Atma who is the whole, there is ever immortality.

Things are not what they seem. There is an Absolute thing in the world but we must look deeply for it. The things that first present themselves to our notice are for the most part relative. The beautiful hues which flood our consciousness under the stimulation of light-waves have no relevance to the objective reality. For a colour-blind person, the hues are different.

We know nothing about the real nature of the constitution of an atom. All that we know is only the radiations that come out of it and never the source of the radiations. We can never identify an electron at one time with the electron at another, if in the interval, the atom has radiated energy. The electron ceases to have the property of a thing as conceived by common sense. It is merely a region from which energy may radiate. Radiation too is only a

(continued from the previous page) series of events of which the last perceptible ones are occurring in the observer's brain.

Radiation moves like waves but breaks up into grains of photons (light-quanta) and appears as particles as soon as it encounters matter. Therefore, when we see something which is not yourself, that something is changed into matter and observer is also changed into Jiva. When we see Brahman everywhere, there is no obstacle and radiation is not obstructed.

Radiation waves are mere mathematical waves. They possess no physical reality. The events of constituting light-waves are only known through their effect upon our eyes, optic nerves for brain and these effects are not themselves light-waves. They are merely logical constructions of our own mind.

Nature is honest at heart and she only resorts to these apparent shifts of concealment when we are looking for something which is not there. Separation in standpoint or in order and level in knowledge is tending to supercede the notion of separation in existence. To turn space into a variable is to make a mental factor enter it. The universe requires constant re-interpretation. There are as many relative truths in the physical world as there are possible positions or ways of looking

(continued from the previous page) at a thing. To think of objects apart from the men who study them is to think of abstractions. It is like two ends of the same stick. You cannot have the one without the other. An object is never independent of the conditions affecting a particular observer. The world known by an ordinary human being is a sense-world. What the five senses tell him constitutes his world. If the earth looks flat and is actually round, seems stationery but is continually rotating, the error is evidently in the observer himself; for his senses are at work in moulding and presenting the picture of the earth to him. We carry our world view wherever we go. We make an abstraction from all possible appearances of an object and then proceed to assert that we have seen the object. There is a wide discrepancy between experience and truth of experience. The true view-point is the view-point of the whole, the false view-point is the knowledge from any one point. The first is absolute and true. ("Hindi passage omitted here")

What is immediately seen as the outside thing is really the mental picture, and being purely mental, it is not distant from the mind itself. Mind unconsciously projects its perceptions into space and then views the thing of its own making.

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(continued from the previous page) Our thoughts or observations of these objects really are our experiences of them and these thoughts have no position in space. A blind man who was operated upon and recovered his sight thought at first that all objects touched his eyes. He could not judge the smallest distance and could not understand that things were outside each other. The reason why we see multiplicity is that out of many experiences, we unconsciously select those only in which we are interested. We may be doing some work and the clock strikes but we do not hear the sound. Consciousness grades down to dimness or even to nothingness where we pay no attention to what we see and it lights up the object where there is good concentration. Therefore mind makes the world. The images are not produced by experience but themselves produce experience. Thought has imprisoned us and thought may release us. The science of Relativity has exploded the myth of the commonsense conception of a world reality as some solid tangible mass existing by itself.

Every thought and act that endeavours to maintain a material existence is a waste of energy and a lost opportunity to progress spiritually. Spirit withdraws when matter holds

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(continued from the previous page) our attention. Spiritual thinker denies the testimony of the physical senses and translates things back into its original substance viz. spirit. Sir A. Eddington says. "The absolute world is of so different a nature that the relative world with which we are acquainted seems almost like a dream."

Therefore, the Absolute consciousness of the whole would be the unconsciousness of anything, i.e. to say it would be the absence of any objective universe. This means in other words that the world is subjective and therefore full of the Divine substance.

The Western culture teaches that everyone should be *ready to die* for his country. It is a philosophy which brings death to millions of men because it is made up of divided national spirit. The Indian wisdom teaches that everyone should be *ready to live* for the good of all God's creatures. It is a philosophy which gives eternal life to those who want it.

Which wisdom is better? and which gives the fullness of life? Roosevelt, Churchill, Hitler, Stalin and Tojo have no wisdom. They will have to give up the relative points of view and sit at the feet of the saints to learn the wisdom

(continued from the previous page) of wholeness. Then only they will be able to solve many of their difficult problems. A higher culture treats all as brothers or as one's own self.

War can be permanently stopped only by right culture and not by paper treaties. In the absence of right culture, parties and divisions will exist and they will create endless chaos economically and psychologically. The true remedy is to destroy nationalism and create a World-State and give such culture to the public of all nations as would create love between man and man. Right lead can be given by the victorious nations by forgiving and forgetting the past sins of all nations.

If this is not done, there will always be a tendency for any nation with power to conquer the lands of weaker nations as soon as the opportunity offers. There will be a tendency to increase populations by every means, and to create larger and larger armies. Other nation will act similarly and there will be no end of the trouble.

The lives of those who kill men of other countries in order to save men of their own country do not become wide enough. They remove one kind of selfishness and create another. They do not stop to kill even innocent

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(continued from the previous page) men and civil population by every possible means. An act which in the life of a man is considered to be cruel is praised when it is done in the name of a nation. National cruelty gets its own reward as one cruel nation is attacked in due course by another cruel nation.

There is sufficient land on this earth which can be so cultivated and developed that there will be abundance of food in every house in all nations, provided the moral sense of the Political Leaders of the world can be rightly directed so that a World-State may be formed and made to work in the interest of the whole humanity. Those leaders who are lacking true wisdom are chiefly to blame. The resources of the world cannot be controlled permanently by any one power or a group of powers.

The people of every nation must demand a unitary World-Government so that there may be co-operation instead of competition and that all may be happy. Mistakes are made by all countries but it does not serve the purpose of any nation to remember and advertise those mistakes. The ideas of taking revenges will have to be destroyed. This work can be done only with the help of the pious and the religious men of the world.

One of the first aims in all countries should be to control rise of population and rise of abuses and passions. This can be done by moral education given by those who practise morality.

The following will be the chief post war problems:—

- (a) To bring down the prices of necessities of life to the level of the pre-war period.
- (b) To bring about permanent harmony between the different races of the world and
- (c) To give right education and sufficient leisure for spiritual development.

If there is morality, it is possible to make all happy. The present situation is such that the immorality of one nation affects the morality of other nations with the result that mutual distrust prevails. Besides, those who practise immorality cannot hope to preach morality to others.

It is therefore, not a question as to who governs a nation. It is a question of the best method of Government in all nations. Therefore, the tone of our education, cinema, press, radio and propoganda will have to be greatly changed. This requires the common effort of all nations.

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The Church alone without the help of the State and the State alone without the help of the Church will not be able to effect the necessary improvement in the moral culture of the people. Unless the new students are properly and morally educated, future wars cannot be stopped.

We must all become citizens of a World-State, looking after each other's needs and not citizens of a nation.

Speculation and gambling in food stocks and bribery, corruption, theft and black markets have increased beyond limits. They greatly inflate the prices of necessities of life. For this, the Government Officers as well as the Public are to blame. Politics without moral basis is a great danger to society. The immoral brains, if not controlled in time by proper education, will give no rest to the Governors and the Public.

Many of the nations are physically healthy but mentally unhealthy. They live by fear because they have frightened other nations. In their love of material things, they have forgotten to love human beings and other Gods' Creatures.

The chief signs of a good Government, are that there will be smaller number of crimes and thefts, a very small number of drunkards and

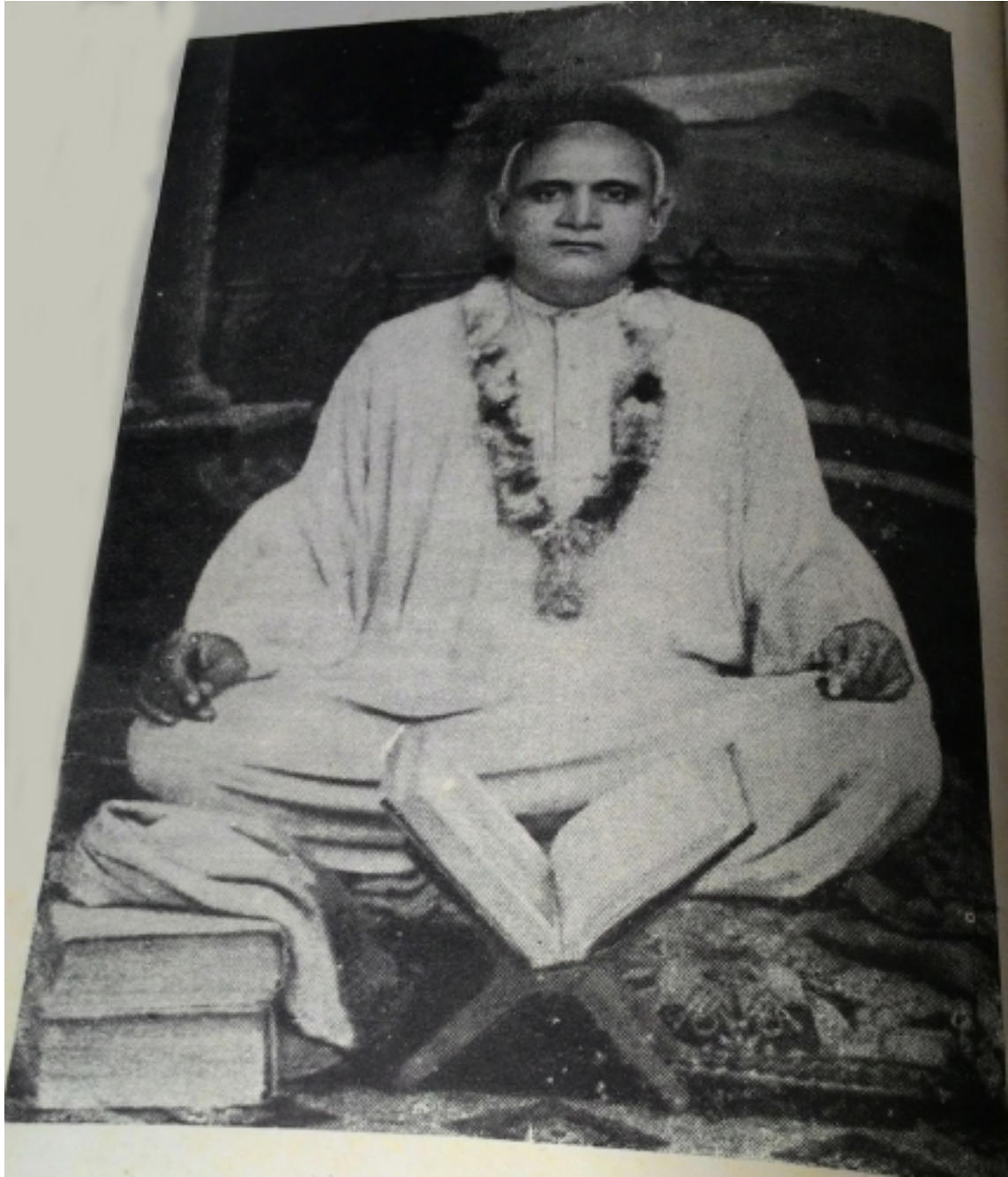
(continued from the previous page) speculators. It will be an ideal government if these can be entirely stopped. Therefore, it is more necessary to defend the right culture than to defend the frontiers of one's country.

The most cultured men of every nation should be asked to guide the public with their views through the radio. If there are 30 such nations and one date may be reserved for each, every day in every month, radio will give continuously some very high thoughts to the public. This will make a good beginning for a new and better culture.

Professor Einstein's famous theory of relativity has clearly proved by mathematical equations that our space and our time are not fixed but relative i.e. to say we can increase them as we like by changing the system of reference of the observer i.e. to say we can increase them as we like by changing the system of reference of the observer i.e. by creating a World-State. Everyone likes to have a large country and a longer life to live. This desire can be satisfied only by creating a World-State supported by true spiritual culture. War gives an opportunity to several men to die for their country. By this their space-sense and their time-sense is somewhat expanded as their bravery lives in the memory of those who are left behind. Yet, a

(continued from the previous page) man's life is not fully developed by dying for his country. He can expand his space-time fully only by living for the whole of humanity i.e. for the good of all God's creatures.

CHHOTA UDAIPUR, }
Gujarat, 20-11-43. } **Swami Madhavtirtha.**



SWAMI MADHAVTIRTHA

Who has studied the theory of Relativity for 22 years.

CHAPTER I

Space.

The frank realisation that the physical science is concerned with the world of shadows is one of the most significant advances in modern physics whose real beginning has been made by the Theory of Relativity.

Space means nothing apart from our perception of objects and time means nothing apart from our experience of events. Space begins to appear merely as a fiction created by our own minds—an illegitimate extension to nature of a subjective concept which helps us to understand and describe the arrangement of objects as seen by us while time appears as a second fiction serving a similar purpose for the arrangement of events which happen to us. Time and space are both Maya in the modern Physics and also in Philosophy. They are not the same under all circumstances.

They are more subjective ideas than objective facts.

Frames of space and time are relative. Distances, volumes, all quantities of space and time reckoning which belong to these frames are also relative.

Einstein's law has proved itself the better that the quest of the Absolute is the best way to understand the relative appearances. Our knowledge of the external world cannot be divorced from the nature of the appliances with which we have obtained knowledge. The truth of the law of gravitation cannot be regarded as subsisting apart from the experimental procedure by which we have ascertained the truth. Imagine yourself alone in the midst of nothingness and then try to tell me how large you are. You cannot.

The following are some of the results of the Theory of Relativity:—

1. A straight line may not be necessarily straight.
2. A ray of light has weight.
3. Space is curved.
4. The universe is boundless and yet finite.
5. Mind creates matter and matter creates Space.
6. Each sentient being constructs its own universe.

7. Space and time are not realities. There is no fundamental entity called space existing in itself in which the world is placed nor is there any fundamental time in which an event occurs. Out of an observer's temporal experience, we have constructed observed time and out of the same time measures observer's space. But there is no underlying time or space with which these can conceivably be correlated. Thus the universe and with it if we posit one, its creator is neither in space nor in time.
8. Shortest straight line is an infinite affair.
9. The universe is infinitesimally small.
10. Atoms are world systems.
11. World systems are atoms.
12. The mind of man is truly omni-present, because all time and all space is present in it.
13. Physical quantities in general have no absolute values but values relative to chosen frames of reference or codes of monomarks.
14. Space, time, and the physical world of substances have no objective reality, apart from the mental concepts of them that man creates in his mind.

15. Nothing is real except what is in our consciousness and perceptions. And this when relative creates an illusion.
16. When we view ourselves in space and time, we are quite obviously distinct individuals. When we pass beyond space and time we form ingredients of a continuous stream of light.
17. Everything is relative to human perception. There is no space which is not negated. Therefore, one man's ideas are negated by some one else. Even one saint sometimes does not like the work of another saint. Every one has his own measure.
18. The picture of an electron as a point in space and time fails completely and finally. It has wave-like characteristics, therefore it is now called a wavicle.

For building our world we take as building materials relation and relata. When I say that I feel these things, I must not forget that the feeling in so far as it is located in the physical world at all is not in the things themselves but in a certain corner of my brain. In building the physical world, we are unconsciously or consciously building the measuring appliances

(continued from the previous page) which are part of it and the measuring appliances result from the plan of building in the same way as the entities which they measure. A moment's reflection is sufficient to convince one that the smell, yellowness, and the taste of which we become aware when an orange is smelt, tasted and seen are as completely states of consciousness as is the pain which arises if the orange happens to be too sour. Nor is it less clear that every sound is a state of consciousness of him who hears it. If the universe contained only blind and deaf beings, it is impossible for us to imagine but that darkness and silence should reign everywhere.

Exactly the same thing happens in dreams. Attempts to reconstruct from dreams the hidden causes of dreams are quite useless and it is senseless to suppose that the hidden causes of dreams are the hidden motives of lives in a waking state. Dream time and dream space have nothing common with the waking time and the waking space. Succession is the experience of the waking condition only.

An event has many sizes relatively to the corresponding stand-points. There are as many imaginary worlds as there are observers with varying interests and purposes and these worlds

(continued from the previous page) appear to change in accordance with the subjective changes in the life of those who experience them. When we discard our human spectacles entirely, we find that light is neither waves nor particles or in other words speaking philosophically God is neither Sagun nor Nirgun but has the nature of both. When a Jiva as a particle approaches Him, He appears to be Sagun. When a Jiva approaches Him in the form of a wave by means of self-knowledge, He appears to be Nirguna. There can be no separation between waves. The nature of light is such that it behaves as waves in empty space but like bullets as soon as it encounters matter. The soul also appears as Jiva when it sees something other than itself. Physical space is a matter of inference and construction. The account of a rat given by the rat's movements is only an event in rat's life. The same is the case with events in a man's life. Relativity proves this by equations.

When we question physical nature through our experiments, we find that she knows nothing of either space or of time which are common to all men.

If two persons do not like each other we generally say that there is a distance between

(continued from the previous page) them. If they love each other, we say that they are intimately one.

It has been established that separate component parts of a uniformly system of bodies maintain the same position in relation to one another as though the system were stationery. Thus things inside a swiftly moving Railway carriage behave in exactly the same way as when the carriage is standing still. In reality, things bear their own measure in themselves and to find the measure of things is to understand the Maya.

Were space and space contents in any way systematically transferred point for point, continuously without rending, no measurement could read this distortion. Experience would proceed undisturbed. The new space will contain its own measure. Things are big or small, long or short, light or heavy, fast or slow, only by comparison. An atom may be as large compared to an electron as is a cathedral compared to a fly.

The smallest electron and the largest world which exists apart from our study of it is senseless. The idea that perception in itself reveals the character of objects is a fond delusion. All that exists is what it is only within the limits of a certain and very small scale. On another scale

(continued from the previous page) i.e. from another point of view, it becomes something else. The smaller the reference body, or the reference system, the smaller the world. Space is proportionate to the size of the reference body and all the measurements of the space are proportionate to the measurements of the reference body. By annihilating some-body's life or mind, his world-experience is annihilated, as by the destruction of a jar, the jar space is annihilated.

The order of events in the external world is a four-dimensional order. The observer either intuitively or deliberately constructs a system of meshes (space-time partitions) and locates the events with respect to these. Hence, the geometry is non-Euclidean in a field of gravitation.

We select the co-ordinates for ourselves and we select them in the most convenient way suitable to us. But different observers or perhaps the same observer studying different problems at different times will find it advantageous to utilize different co-ordinate systems. If we drop a coin straight down a ship's side, it will have various tracks in ship space, sea space, earth space, sun space, star space, and they are all relatively real and one which will be singled out for attention depends entirely upon the

(continued from the previous page) observer and the objects to which he refers the motion. This shows that space is not uniform.

Our measurements are never of space and time but only of the things and the events that occupy space and time. My time measurements depend ultimately on my space measurements and the latter depend on my ideas of simultaneity. Yours depend upon your reading of simultaneity in precisely the same way. In figure 2 it will

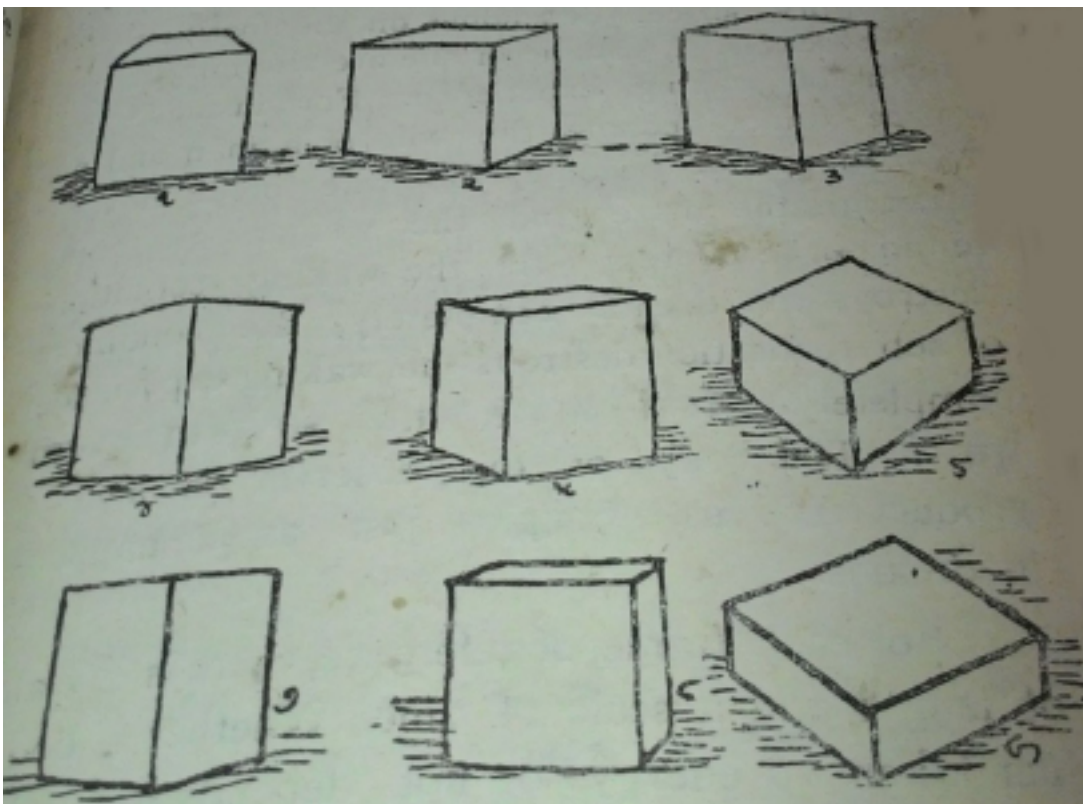


Figure 2

(continued from the previous page) be seen that one and the same object appears to be different to different observers. In the same way, one & the same world appears to be different to different observers. Therefore, every observer lives in his own imaginary world. As in a dream-experience, earth, roads, mountain surfaces etc. denote only forms of empty space, so in the waking experience also, they are forms of empty space, depending on the position of the observer. I, you, he or she are also imaginary forms of waking experience. For instance, a mare cannot become the wife of a man and a woman cannot become the wife of a horse, although the mare and the woman are both feminine characters. As the waking condition destroys the dream completely, the condition of self-realisation destroys the waking experience completely. ("Hindi passage omitted here") The body of the observer is also a product of his thought just as it happens in dreams.

For each frame of reference, there is a scale of length and a scale of time. Whether a body has taken up energy or not depends upon the seat of his observation. All we need to know is the relation of the other fellow's space-and time-standards to our own. This is the first thing

(continued from the previous page) Relativity teaches us. All measures are correct for the time & for the space selected but one relative measure cannot be applied to understand all events. Therefore, when one thinks that the whole world must move according to his ideas, he assumes a false position. Other persons are also right from their point of view of that time.

It is hard to give a satisfactory explanation of the theory of Relativity in popular language because the language itself is based on old concepts. All the reader can do is to become familiar with the new concepts, just as a child gets used to the simple relations and quantities, he meets, until he understands them. Understanding really means nothing in the world except familiarity and accustomedness.

The first postulate of the theory of Relativity may be illustrated by the familiar difficulty of determining whether a slowly moving train, one happens to be sitting in, or an adjacent one, is in motion. The passenger has either to wait for bumps (i.e. accelerations) or he has to look out at some adjacent object which he knows to be fixed before he can decide.

The second postulate is an obvious consequence of the wave theory of light. Just as waves

(continued from the previous page) in water once started by a ship travel through the water with a velocity independent of the ship, so, waves in space travel onward with a speed bearing no relation to that of the body which originated them.

The wave picture begins to appear as the true picture of reality (figure 3) and the particle picture merely a clumsy approximation to the truth, an approximation obtained by trying to force into a frame work of space and time a structure which does not admit of representation in space and time.

Figure 4 shows how a wave will appear as a moving particle and figure 3 shows how a particle or a group of particles will appear as a wave. As one and the same substance appears from one point of view as a particle and from another point of view as a wave, it is now called wavicle in the language of the new science.

Observers describe events by measures of times and distances made with regard to their frame works of reference. Therefore, such things as length, velocity, energy, momentum are not absolute but relative i.e. they are not attributes of the physical reality but relations between the observer and what he observes. Consequently the

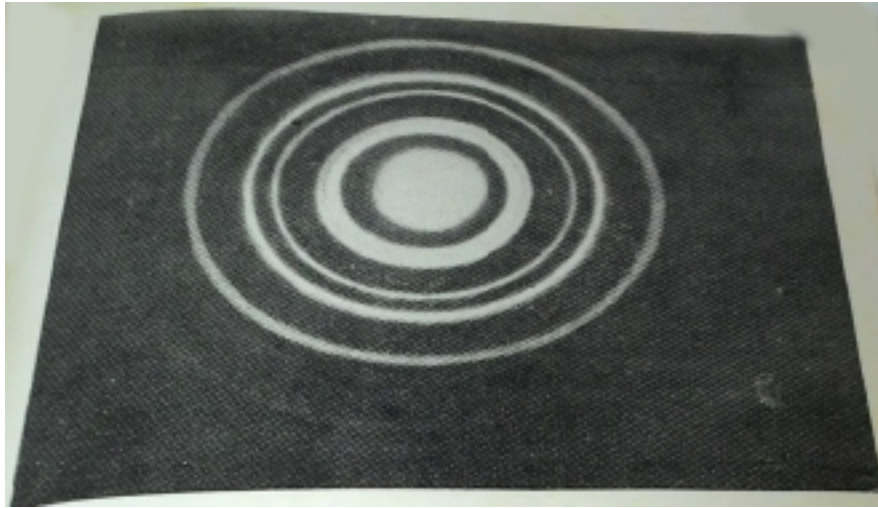


Figure 3.

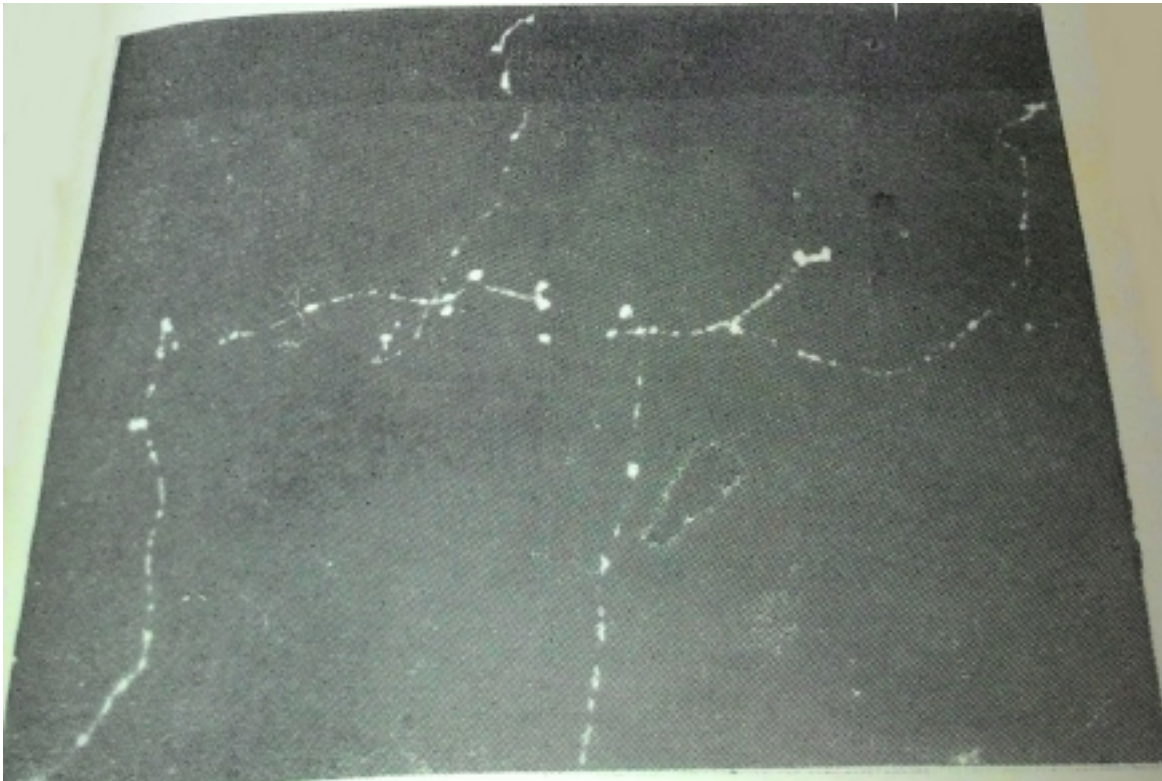


Figure 4.

(continued from the previous page) of conservation are not laws of the real world but of the observed phenomena. Einstein finds that the concept of length between points in space or events in time does not, as we supposed, represent an intrinsic property of the points or the events. Like direction, it is merely a relation whose value changes with the observer's velocity relative to the object.

As we cannot ascertain the position and the velocity of an electron at the same instant, it is impossible accurately to compute the future path of the electron. Any interference on our part would change the position of the electron. Everything depends on how you look at it. The visual image will endure as long as we do not change our standpoint and thus it differs from hallucination. Matter has really a wave structure. Therefore, it will change in quite a definite way when we change our standpoint in regard to it.

A vista of miles may be represented by an expert Artist on a small piece of canvas, so that if a man would make an effort to suppress the usual idea of extension and would look at the painting intently, he will perceive the scenes actually extending to miles. However minute the picture on a paper may be, we always feel it to be like its original so long as the mutual proportion

(continued from the previous page) of its contents is alright. This is also the case in dreams. Extension of space in dreams and in the waking state is nothing real in itself apart from the mind of the observer. Mathematically many different kinds of space are conceivable.

One remarkable outcome is that the difference between a wave and a particle is disappearing. We have to do with something that is neither and yet shares the properties of both. The difference between a wave and a particle is one of degree rather than of kind. A group waves of certain frequency may appear to us as if it were a moving particle of given energy. But it is a clumsy picture. The particle picture tells us that our knowledge of an electron is indeterminate, the wave picture, that the electron itself is indeterminate.

The particle picture assumes that an objective universe exists outside ourselves and tries to depict this objective universe while the wave picture tries to depict our knowledge of the universe as experienced by us. The wave picture is a picture of knowledge, not of things the mass of an electron is not constant but is a function of its speed and this again depends on the observer's system of reference. In each mass phenomena where many observers are in the same

(continued from the previous page) condition, the statistical laws appear all the more clearly, the greater the number of individuals that cooperate in the phenomena. In such cases, we get many shadow pictures but it will be hard to realise that the two very different shadow pictures were projections of the same object. *Nothing that varies for different observers can be fundamentally true.* As stated before, the wave picture provides a representation not of the objective nature but only of our knowledge of nature. The same electron may be represented by two different wave pictures, not because it is itself different in the two cases but because our knowledge of it is different in the two cases. Thus the waves represent subjective probabilities.

Therefore, at the foundation of matter lies illusion or in other words a form of perception. When we shall see or feel ourselves in the world of four dimensions, we shall see that the world of three dimensions does not really exist and has never existed. That it was the creation of our own fantasy, a phantom ghost, an optical illusion, a delusion, anything one pleases to call excepting only reality. The phenomenal world is simply our incorrect perception of the world. When a man in a dream begins to be conscious of the fact that he is asleep and that what he

(continued from the previous page) sees is a dream, then he is waking up; so also, the soul beginning to be conscious of the fact that all visible life is a dream, approaches its awakening.

Bertrad Russel writes: —

One cosmic time and one persisting space are abolished. We have space-time instead. Our notion of the world-structure is changed.

Is London a place? But the earth is rotating? Is earth a place? It is going round the sun. Is sun the place? It is moving relatively to the stars. We can, therefore, only talk of a place at a given time? But what is a given time? We think that the Universe is in one state at one time. This is a mistake. There is no cosmic time. We must give up the idea of bodies moving and talk of events. The unity of a body is the unity of its history like the unity of a tune. The idea of a persisting substance must go. So the notion of space evaporates. We cannot speak unambiguously of the distance between two bodies at a given time. If we take the tune appropriate to one of them, we will get one estimate. If the time of another, another estimate.

Our aspects and interpretations of the Universe is a construction of the mind of man.

(continued from the previous page) If we could intuit ourselves and other things as they really are, we should see ourselves in a world of spiritual natures, our connection with which did not begin at our birth and will not cease with the destruction of the body."

The quantum theory has clearly shown that that which seemed like a particle can be equally well regarded as a wave. When a wave encounters an obstacle, it acts like a projectile with a hit or miss kind of result, equivalent to the absorption or emission of all or none. In the philosophical language, this explains why Brahman appears as a Jiva. Space is a quality of the soul. The soul exists everywhere but through ignorance limits itself to a certain region. Evil consists in transforming something great into something small. We have therefore to remove an obvious limitation.

All phenomena travelling past us with the velocity of light are called by us "radiation" while the localised events which travel much more slowly or not at all are called by us "matter" though they may all be supposed to be fundamentally and equally of the nature of etheric waves. The question, therefore, is sometimes raised, how would things be regarded by an observer who is himself travelling with the

(continued from the previous page) velocity of light? and it is suggested that in his case, that which we call radiation which might be either accompanying him or sauntering past him would appeal to him as matter, while the things we call matter which would be flying past him with the velocity of light he would recognise as radiation.

The universe is given to us a homogeneous whole and its heterogenous elements are obtained by differentiation. It is not that the whole is aggregated or built up out of its elements. The elements are as it were carved out of the pre-existing whole. They are not combined to produce it.

We may regard the water of the sea either from a statistical or from an individual aspect. Statistically it consists of waves but individually of molecules. In the same way, when light is viewed statistically, it exhibits many of the properties of waves; when viewed individually, of particles. A very intense light may be treated as consisting of waves but we find it necessary to think of minute amount of light as consisting of separate particles.

The more the measurement is independent of perceptual magnitudes, the more efficient it

(continued from the previous page) is. Each of us therefore carries his own world about him much as in a shower of rain, each observer carries his own rainbow about him. If I change my method of thinking, I create a new world for myself.

When the world-lines of objects intersect those of observers, the objects become manifest as phenomena. Forces are in general artificially induced by any change of co-ordinates, *i.e.* ("Hindi passage omitted here") and ("Hindi passage omitted here").

The distinction between ourselves and the outside world is thus only arbitrary, although a practically convenient division between one type of sense impressions and another. The group of sense impressions forming what I term myself is only a small sub-division of the vast world of sense impressions. Obviously the distinction is only a practical one. The colour and form which constitutes for us the needle are just as much sense impressions within us as the pain produced by its prick.

A thermometer gives the temperature of a room; for a different room, the temperature is different. In the same way when the co-ordinates are changed we experience as if we are living in a different world. But this is an imaginary thing. The old dualism of mind and matter

(continued from the previous page) which was mainly responsible for the supposed hostility seems likely to disappear, not through matter becoming in any way more shadowy or unsubstantial than heretofore or through mind becoming resolved into a function of the working of matter but through substantial matter resolving itself into a creation and manifestation of mind.

Our ordinary thoughts have become space-time bound and can get no grip on concepts outside space and time. Our space-time frame-work proves inadequate for the representation of the whole of nature. Therefore, there is absolute necessity for us to secure a state of absence of all thoughts of Nirvikalpa Samadhi in order to experience the truth.

When war breaks out, many persons become ready to die for their country. By this, their space-sense somewhat increases, and yet the space-sense does not increase sufficiently because, the people of other countries, remain as their enemies. Those only are the wisest men who live for the whole world by loving all God's creatures. Their space-sense is perfect and whole. They have overcome the otherness. They enjoy the fulness of full-space-sense. ("Hindi passage omitted here"). Those

(continued from the previous page) who are selfish *must die for* their country in order to develop their space-sense. Those saints who are unselfish and wise will *live for* the good of all God's creatures. Therefore Indian spiritual wisdom develops in man full-space-sense. The will to wisdom of the saints of India is therefore of greater value to humanity than will to power of the European nations.

Our space-sense depends on the system of reference and the nature of co-ordinates used.

CHAPTER II

Time.

Space-time is not the frame-work of the world of nature but of the world of our sense—perception. Time cannot exist without events and events cannot exist without an observer. What we see as objective time does not really exist. Therefore, our clocks are called time-pieces.

Astrologers also have first to find out the local time of the place where a man is born. My perception of the time owes something to the clock but something also to myself. If I have the habit of seeing my watch or newspaper

(continued from the previous page) very often, my life will be very quick. Events which are agents of the physical world are described by dispositional characteristics i.e. by characteristics which are not manifested unless an observer is present. The diverse specifications of space and time relatively to the corresponding standpoints of observation may be explained as partial representations of the mediating non-relative feature of an event.

The physical characteristics viz sound, touch, sight, taste, smell &c come into existence only when an observer is present. Events also come into existence when an observer is present. In sleep, there are no events because in that condition presence of a separate observer is not felt as in the waking condition.

The size of an event is equivalent to its measures of space and time. Apart from happenings there is no time and to speak about a certain amount of time is the same as speaking of the corresponding number of happenings.

Time is unreal. If time is real, it must involve change. But there are no events except in the present because the observer is always in the present. An event may have a perspective date which is different from the source event. An event does not undergo change. Every time,

(continued from the previous page) we see new events. Where nothing happens, there is absolutely nothing. We cannot find out what happens unless there is somebody to know it. Therefore, there are no events without an observer. Space-time curvature appears wherever events occur, the characteristics of which are known as fundamental qualities of matter. The inventory of things in the external world which can be experienced shows that they are always experienced from some point of view i.e. within a perspective. These laws give no reason why time should flow steadily on. They are equally prepared to consider the possibilities of time standing still or flowing backwards. Relativity abandons the absolute character of space and time measurements and makes them dependent on each observer. Lengths and times as manifested to him are not absolute properties of bodies existing independently of him but relations between himself and some fundamental entity in which time plays the part of a dimension. Separation of time and space commonly adopted depends on the observer's track through the four-dimensional world.

A world geometry is constructed by adopting the interval as the analogue of distance in ordinary geometry. By introducing velocity into

(continued from the previous page) our theory of space, we have only done what nature always does, and brought in the element of time. Time and space are never separated in nature and we have no right to separate them in our theories which are supposed to represent nature. No physical theory of space can be framed which excludes time. Space in itself and time in itself sink into mere shadows and only a kind of union of the two preserves an existence, and this again depends on the observer's system of reference. For instance, supposing 6 men are travelling in 6 different vehicles as in figure 5 the time of their journey will depend on the nature of space-time continuum (i.e. vehicle) used. In the same way, if we, through our karma, get into a dog's body we shall move with one kind of time; if we get a peacocks' body, we shall move with a second nature of time. In the same way, when we get a man's body, our life moves according to a third kind of time. Time is relative and cannot be separated from the space used at the moment.

Therefore, "before," and "after" overlap and mingle. We no longer distinguish the insidious and fictitious but indispensable line which separates the years that have gone from the years that are to come. We discover that

(continued from the previous page) time on which we base our whole existence itself no longer exists. It alters its position no more than space. It reigns in the centre of every event and every event is fixed in the centre, and all that goes passes from end to end of our little life without moving by an hair's breadth around its motionless pivot. Yesterday, recently, formerly, erstwhile, after, before, tomorrow, soon, never, later, fall alike childish masks whereas to-day and always cover with their united shadows the idea which we form in a domain (i.e. "Hindi passage omitted here") which has no subdivisions, no breaks and no stages, which is pulseless, motionless and boundless.

Time as an objective reality is false. Time itself is only a relation. The particular time-structure of my world image is but my way of interpreting ever-present reality. Time with its structure



Fig. 5

(continued from the previous page) of past, present and future is the product of our externalised world image. We objectivate that time and believe it to be an external reality. Since that time is an illusion, we cannot hope to solve a problem born of it. Each man has his individual time of perception. It is no other than his own unique experience. The movement of time is largely within ourselves. Time like space is an abstraction. But when an abstraction is taken to be something real, it contradicts itself. Logically, there is no creation as there is no uniform time.

One event appears to produce the next event whereas in the world of the Real, all events are but illusive parts of an unchanging reality. We must conquer illusion before we can hope to know reality. In the world of the Real, we not only transcend the illusion of an objective time, we also transcend the illusion of being a separate self over against a world which is not-self.

We do not want more time for our life. We want eternity in which all time is an illusion.

We need to strike out in a different dimension altogether. In a subject which is limited to the three dimensional space of a immediate experience, no consciousness of a world-space

(continued from the previous page) can arise. If the subject transcends sensual space, he gains the remarkable power of ideal or formal omni-presence in space. There will then be a transformation of consciousness of a higher kind than what takes place when an animal is reborn as a man.

Time is not a condition of the existence of the universe but only a condition of the perception of the world by our psychic apparatus which imposes (on the world) conditions of time, since otherwise the psychic apparatus will be unable to conceive it. The building of the future, the serving of the future are symbols, symbols of men's attitude towards himself, towards his own present.

If this nature of time is properly studied, we soon lose all inclination to doubt. We penetrate into another world. We no longer distinguish the insidious and fictitious but indispensable line which separates the years that have gone by from the years that have to come.

In practical life, however, we clutch at the hours and days of the past and present to reassure ourselves to fasten on to some certainty, to convince ourselves that we are still in our right place in this life where that, which is not,

(continued from the previous page) yet seems as substantial, as real, as positive, as powerful, as that which is no more. All events are on one plane but we ourselves, so long as we are men, in order to understand anything of this eternal presence, will always be obliged to divide it into three parts—past, present and future.

But such time of three parts does not exist. Time is no longer the swiftest of our Gods, known to us only by its flight across all things. It alters its position no more than space, of which it is doubtless but the incomprehensible reflex.

Time and space are one and the same illusion, one and the same conviction and have no existence outside our little day-spanned understanding, that “everywhere” and “always” are exactly synonymous terms and reign alone as soon as we cross the narrow boundaries of the obscure consciousness in which we live. With regard to time, we are merely playing with words that represents very badly ideas which we do not put into form at all. We greatly deceive ourselves. Since I am not entirely in the body, I must needs be elsewhere and “to be elsewhere” means that if one is not held back by the weight of the flesh, he will be everywhere if one so pleases. In that case, one lives

(continued from the previous page) in a world where the bounds are as illusory as the useless words which are employed on earth.

Our consciousness is dynamic and time is an abstraction from it. Time and nature are not something entirely distinct from ourselves. When we measure the flight of time, the mind somehow and to some degree creates it. We do not know exactly at which second, the tree comes from the seed or the seed comes from the tree. Relativity teaches us that the forms which time takes in experience are never final. These are aspects which may alter in the wildest manner. Therefore, unless we progressively emancipate ourselves from the purely human angle of vision, we can never know the truth of the world or God or ourselves. Before we could study these, we must study the relations between these and ourselves.

When we think about any event, we place ourselves mentally at a certain place and in a certain time. This is not a true place nor a true time. Therefore Gita and such other scriptures order us to surrender the mind. This kind of surrender is considered to be the best devotion.

Prof. Einstein's Theory of Relativity says that all time is local. There are as many local

(continued from the previous page) times as there are spaces. It is just as impossible to locate an event in time in an objective way as to locate an object in space in an objective way (i.e. without a subject). Nature is such that it is impossible to measure an absolute velocity by any means whatever. Nature is concerned only with relative velocities. There is no fixed back-ground of points in space against which a motion can be measured in absolute terms and consequently no absolute flow of time against which an interval of time can be measured.

We think of time as something real and objective flowing past our senses in a way entirely beyond our control but nature knows nothing of either a space or of a time which are common to all men. This means that space means nothing apart from our perception of objects and time means nothing apart from our experience of events. Therefore, time is a fiction for the arrangement of events which happen to us.

As there is no fixed and uniform time, the concept of evolution in time loses all meaning. Time no longer remains the same time when the system of reference is changed. It is merely a geometrical direction of our choice in the continuum. If we do not come across the year 1960, that year will not exist for us. Temporal

(continued from the previous page) changes and the flux of events belong to the world of appearances only and do not form part of reality. The reality must be endowed with permanency otherwise it would not be real. Time is lost within an all-inclusive harmony. This result satisfies the requirements of philosophers, although at the expense of relegating evolution to the realm of appearance.

Each moving body possesses its own standard of time and its own system of space with which an observer will always be in relation. When two systems are moving relatively to each other, each has in fact its own time perceived and measured by an observer moving with the particular system. But it is difficult for us to think of time in the plural. Our thoughts are too much accustomed to the idea of one time. General time does not exist. Each separately existing body and each separately existing system has its own time. Separate time is always a completed circle. Therefore, a man's life and every one's life is a complete circle. The astrologer's Kundali has the same meaning.

A man who listens regularly for the clock of a city-hall to chime the hour of noon will assert that he hears the sound proceed from the same spot every day. If, however, it were

(continued from the previous page) possible for another man placed on the sun to listen for the event, you would have to assert that the sounds proceeded from spots which were successively 300,000 miles distant from each other every day, for, the earth moves round the sun at the rate of 18 miles a second. Thus the change of stand-points produces an immense change in the results obtained. Our conceptions of space and time are meaningless without a given standard of reference. They are more subjective ideas, than objective elements. Our confidence in dating a single event is shattered when we learn that it will be seen at different times by two observers who are placed on bodies with different rates of movement. We start in surprise on hearing that two occurrences which are simultaneous for one witness will appear to have a lapse of duration between them for the other. For instance, suppose in the rainy season the clouds collide with each other and give a flash of lightning and a sound. If anyone is standing at the place of the clouds, the two events will appear to have occurred simultaneously but for a man on the earth, the flash of light will appear first and the sound will be heard afterwards, because light travels faster than sound. One who has escaped

(continued from the previous page) death from drowning by a hair's-breadth reports that during the brief period preceding unconsciousness, the history of his life flashed like lightning before his mind's eye. We feel as much awake during dream as during the day, yet in five minutes of dream-time, we complete journey that takes three weeks of waking-time. We live in dream through a long sequence of dramatic events, often highly detailed and hours and days seem to have passed in the experience but inquiry reveals that the whole series of events has occupied only a fraction of a minute. Thus experience reveals the strange fluctuations of our sense of time when we approach the same fact from different points of view. Time shortens in the period of love affairs and increases in the period of painful hours. A moment is without doubt experienced as Kalpa when consciousness of Kalpa is experienced in it. Similarly the Kalpa period is experienced as a moment is present in it. Therefore, time is not a fact but a relation. Through our mental consciousness, we break up the space-time-product into space and time. Our thoughts have become space-time bound and can get no grip on concepts outside space and time. We cannot tell the future because we do not know the present with complete certainty.

When you speak of one event being the cause of another, some mistake creeps in. Our concept here is confined to our happening within one time section. It is dissected from the whole process. Our present rough way of applying the causal principle is quite superficial. We are like a child who judges a poem by the rhyme and knows nothing of the rhythmic pattern, or like a new learner at piano, just relating one note to that which immediately precedes or follows.

As stated above space-time is not the frame-work of the world of nature but of the world of our sense-perceptions. Our observational knowledge of the outer world is limited by the aperture of our senses and these form the greatest obstacles which prevent our seeing beyond space and time just as our telescope may prevent us seeing more than a small angle of the sky. If we give up trying to attach any sort of reality to objective time except that of a purely mental concept, our way immediately becomes clear. Our every-day thoughts are never concerned with more than a finite part of time (or time-pieces as the clocks are called) so that finite space-time as a frame-work for mental processes is familiar to us all. In such cases, nature does not tell us anything of itself but something about ourselves.

It is one of the illusions of time that we perpetually believe ourselves to be living in the events of the present time when no such division really exists. The movement of time is largely within ourselves. The quick or the slow passing of time is something subjective and the real significance of the length and shortness of time is also subjective, being only the feel of such a length or shortness.

Maya stands for want of enquiry. Time also stands for want of enquiry. Time vanishes when its origin is sought for. What then is the use of limiting ourselves to it? There are as many relative truths in the physical world as there are possible positions or ways of looking at a thing. Such views are dependent on human limitations and are, therefore, always conditional and often liable to err. We get only fragmentary views of the world and never see the world as a whole.

The need of taking fresh stand-point to secure extended out-look is an essential and important lesson of Relativity. The change over from the lower to the higher stand-point is a change from first love to final mating. It is not so useful to travel to places of pilgrimages as to travel from the primitive point of view to the

(continued from the previous page) philosophic. In order that this change may be gradually and conveniently accomplished, the ancient sages have left for us the Varnashrama Dharma. The structure of the world depends entirely on the structure of the mind. We see what we are looking for rather than what we are looking at.

Time is so elastic that it is a completely variable relation and its power over us is due to the peculiar way in which the mind naturally works, to the manner in which thought manufactures the arbitrary distinctions between slow and fast, present and future. The cinema expands or retards our measurements of time by altering the number of our sensations. Those who play a drama know everything beforehand but those who go to see the same drama see it in terms of past, present and future. A Municipal clerk whose duty it is to register the births and deaths in a town does not feel unhappy when somebody dies or happy when somebody is born but he is affected if somebody is born or if somebody dies in his own family. His system of reference is different. We go to a market to purchase a piece of cloth. If the cloth is burnt one minute before we purchase it, we do not feel it. If it is burnt after it is purchased, we feels

(continued from the previous page) the loss very much. If the would-be husband of a girl who is betrothed dies, she does not feel the loss so much as when the husband dies after marriage.

The system of reference for an observer differs at different times. Japan may be friend of England at one time and an enemy at another time. All countries are in the same position. Therefore, politics give no stability to human life. Politicians must become philosophers if they want to give a correct lead to the masses.

When a man after birth begins to know about the world, that is his previous-time. What he learns afterwards is his after-time. A man is really not born when he is born in the ordinary sense because he does not know it then but is born when in his after life he gets the sensation of birth.

Succession is only the experience of waking condition. In dreams there is no regular succession. In sound sleep time is not felt because the sense of feeling is not there.

We cannot find an objective beginning or end of the world, because the world apart from the mind of the observer does not exist. In the world of the real, we not only transcend the

(continued from the previous page) illusion of an objective time, we also transcend the illusion of being a separate self over against a world which is not-self. There is no self or not-self in the world of the real; there is only that which we ourselves become in the supreme experience.

As there is no objective world, so there is no objective time. If I die to-day, to-morrow will not exist for me. All theories of the future life, of existence after death, of re-incarnation etc. contain one obvious mistake. They all are based on the usual understanding of a standard time i.e. on the idea that to-morrow will exist after death. But this is a great mistake. We are not living behind a real world because each is living in his imaginary world. Each man takes his time and his world with him when he dies and creates from his desires, a new world and a new time for his next temporary residence. A man dies because his temporary time has come to an end. There can be no to-morrow after death. But all usual human conceptions of the future life require the existence of to-morrow. Death means that there is no more time. The laws of time and of eternity are illogical laws. In order to understand them, we must be able to think irrationally and without the support of

(continued from the previous page) preconceived facts. True personality is outside every "before" and "after."

Let us suppose two persons A and B a long way apart, each provided with a mirror and a means of sending out light signals. The events that happen to A still have a perfectly definite time order and so have those that happen to B. The difficulty comes in connecting A's time with B's. Suppose A sends a flash to B, B's mirror reflects it and it returns to A after a certain time. If A is on the earth and B on the sun, the time will be about 16 minutes. We shall naturally say that the time when B received the light signal is half way between the times when A send it out and received it back. But this definition turns out to be ambiguous. It will depend upon how A and B are moving relatively to each other. The more this difficulty is examined, the more insuperable it seems to be. Anything that happens to A after he sends out the flash and before he gets it back is neither definitely before nor definitely after nor definitely simultaneous with the arrival of the flash at B. To this extent, there is no unambiguous way of correcting times in different places.

Einstein has clearly shown that time and space dimensions are different for different observers

(continued from the previous page) moving with different velocities. Therefore, to enquire what was at the beginning of nature and what there will be at the end is to propound a meaningless problem. Our real soul is outside every before and after.

The question whether from a complete knowledge of the past, we can predict the future does not arise because a complete knowledge of the past involves a self-contradiction. There is no fixed past, but everyone has his own assumed past and future. We are not terrified by the sizes of the structure and times which our thought creates. The universe is great but consciousness is greater for it alone can grasp such a universe.

Each observer leaves in his own time but the universe as a whole knows no true history. It is the same yesterday, to-day and for ever. The creation was not a creation in absolute time, for no such statement has a meaning. It was a creation in each observer's time and no two observers assign the same time-ago to the event of creation. The universe though describable in space and time of an observer is neither in space and time. To assert either would be meaningless. The event of creation can be placed prior to the experiences of any individual but no meaning

(continued from the previous page) could be attached to asking what was prior to creation. For as there were no observers to experience a temporal sequence, the notion of a temporal experience and so of time prior to creation is without any significance. If Ayodhya and the whole world has come from Shree Ramchandra Bhagvan, there can be no Ayodhya before Shree Ramchandra. It is therefore a difficult problem as to where he was born if there was no Ayodhya. The problem of creation arises on the side of the world, never on the side of the Truth.

In our ordinary human life also a revival of the past arouses one's joy in freedom for it means that the laws of physical time are no longer inviolable. The whole of past is a thought, the whole of future is also a thought. We look at all life through I-glasses.

As the Government in India has advanced one hour in our clocks recently, several persons become hungry at the new time and they get sleep also according to the new time. By similar habits, we have acquired an imaginary human time. When we do anything or think anything or talk about anything, we have to assume certain time-space co-ordinates. These are only relations and they are formed by habits; for instance,

(continued from the previous page) even after September month changes, we sometimes date our letters as 1-9-43, or even when the year 1942 is changed into 1943, we date our letters as 1-1-42, and this is continued until we wake up from our dream. Dream-time also puts us in awkward positions very often.

In order to conquer these illusions, we must be able to acquire a new habit of thinking of the system as a whole. In that case, there will be no time to bind us but eternal freedom.

CHAPTER III.

Motion.

Nature is such that it is impossible to determine absolute motion by any experiment whatever. Prof. Einstein in 1905 propounded this new law of nature in this form. Velocity is a comparison between length and time made in a special way, and as the absolute character of space and time measurements are abandoned, the character of the motion which depends on these measurements is also relative. A ship which is becalmed is at rest only in a relative sense, relative to the earth, but the earth is in motion relative to the sun. Both the sun and the earth would still be moving through the surrounding stars.

We have a perfect right to say, if we choose, that this room is at rest and nature will not say us no. If the earth has a speed of 1,000 miles a second through the ether, then we must suppose that the ether is blowing through this room at 1000 miles a second. The principle of Relativity, however, assures us that all the phenomena of nature in this room are absolutely unaffected by this (1000 miles a second) wind and would indeed be just the same if the wind blew at 1000,000 miles a second or indeed if there

(continued from the previous page) were no wind at all. Each of us must carry his own ether about him just as in a shower of rain each observer carries his own rain-bow about him. If I change my speed of motion, I create a new ether for myself.

Supposing there is a small germ or louse in my head. I am moving about the city. The germ does not feel any effect of my movement. We are seated in the room but the earth is revolving round the sun at about 18 miles a second. We do not feel this motion because our system of reference is different.

The motion of a falling apple on the earth from a tree made Newton to think about the law of gravitation. Now Prof. Einstein (of the Relativity fame) says that the apple can go up also. Suppose a man has got an apple in his hand and is moving up the stairs of a house in a lift. If the apple falls from his hand, it falls downwards in the lift, but it goes upward (with the same lift) from the point of view of the observer standing on the ground floor.

Space and time are realised in the universe together and undifferentiated space means successive time, changeless duration. The most important feature of the space creating motion should be that it has no pre-existing extension

(continued from the previous page) or resistance to overcome. Distance and mass have no significance to it. It has the character of a constructive activity, opening a vast field of freedom to all specialising activities which limit themselves to special areas. This kind of one-sidedness can only be overcome by an understanding of the pure negativity and unreality of rational forms, a view which is perfectly consistent with their absoluteness in normative respect. Succession which to us is the characteristic feature of time can only arise by a slowing down of that maximum velocity by which simultaneity is realised. As soon as a shower of particles encounters matter of any kind or an electric field, this provides a frame of reference against which the speed of motion can be and the expressions "Speed of motion" and the "Momentum of a particle" then acquire a definite meaning. The motion of a moving particle increases the frequency of vibration. Therefore, a man who is generally moving for many hours in a motor car gets the habit of thinking hastily.

Real original space must be considered not as the rest of death from which no motion could arise but as the rest of life within which special motions are produced by a slowing down, not by a further intensification or activation. Therefore,

(continued from the previous page) a man can take birth only by reducing his soul's energy. We cannot find an objective beginning or end of the world because there is none. Any thing devoid of the subject is an illusion. We must conquer the illusion before we hope to understand reality.

As all measurements of velocity are relative to something, all motions are relative to the observer. There is no absolute distinction between motion and rest because there are alternate systems of time-space and a particle at rest in one of them may be moving in the others, that the difference between unaccelerated and accelerated motion is likewise relative to the system of reference. For instance, if a Railway train with corridors is going at the rate of 60 miles an hour and the guard of the train is walking in the train towards the engine for inspecting tickets at the rate of 5 miles an hour, the guard is moving at the rate of 65 miles an hour from the point of view of the observer on the road or from the point of view of the Station Master and yet the guard himself does not feel that motion because he has changed from one system of reference to another and the whole set of changes follow accordingly.

In the same way, when a parrot dies and is

(continued from the previous page) reborn as a peacock, he will not generally know that he was parrot before because his time, space, motion, weight etc. i.e. to say the whole set will change accordingly. A girl in Delhi now aged about 15 who remembered her previous birth at the age of 9 is now losing that consciousness by being forced to concentrate her attention on her present life. A similar transition in life takes place when a man rises from the empiric stand-point to the metaphysical stand-point.

The real motion, if motion it can be called, is the motion towards new values i.e. towards new and permanent happiness. The greatest events are the quietest hours. The world turns itself not around the discoverer of new noises but around the discoverer of new values. The point is how many sensations pass through the mind within a given time.

If we seat for some time in a running train watching the green landscape slide past the glazed windows, our eyes become accustomed to the motion and take it to be a normal condition. If the train stops, there is a temporary illusion that the landscape is moving forward or that the train is moving backward. In certain relations to the universe, mankind is like the passenger in the train. When a man has finished his first

(continued from the previous page) journey in a ship, he feels himself as if he is on sea for sometime even after he has landed.

Each moving body possesses its own standard of time and its own system of space with which an observer will always be in relation. He will not know ordinarily that other standards and systems may differ from his and that if he persists in sticking only to one system, he will be unable to explain the presence of utterly incomprehensible and completely irrational factors in the universe. The riddle of the world cannot be solved by considering the facts from one point of view only. 'Here' is a relative term. When we point out that spot, the earth has moved at a gignatic speed through space taking spot with it so that in a few minutes, the latter is many miles distant from where it was before.

There is a wide discrepancy between experience and truth of experience. We must first try to ascertain from what point of view we are seeking truth.

It is like holding a whole stick. We cannot hold one end of a stick without the other. Somebody must be there to know the object and that somebody must also be known. The observer cannot be separated from his observations. Ordinary man makes an abstraction from

(continued from the previous page) all possible appearances and then proceeds to assert that he has seen the object. The resultant pictures when traced to their ultimate abode are not "out there" in the object but in the observer's brain.

We may watch on a cinema screen a slow motion picture of a horse leaping over a hurdle. Its legs move so tardily that the animal takes sixty seconds for a feet which was actually done in two. What has happened? The photographer has accelerated the turning of his camera handle so as to take hundreds of pictures per second, whereas the operator has projected them on the screen at such a retarded rate that the movements are slowed down to a diminishing point. It is not an illusion. The machine has actually expanded our measurements of time by altering the number of our sensations. A young baby who first went to a cinema wanted to catch another baby that appeared on the cinema screen. This appearance was not on the screen but in the senses of the baby. Other spectators there began to laugh. A dog sees another real dog in a mirror and begins to bark at it.

If we want to experience the whole, we must be able to think and act in terms of the

(continued from the previous page) whole. Our mental machinery must change completely.

Time and space mutually imply each other, are dependent on each other. We see objects in space separately and therefore successively and therefore in the dimension of space-time.

If we could not separate the earth from the sun in space we would have no means of measuring time nor any revolutionary movement wherewith to mark it. Our mind is constantly at work behind every measured movement in time and every measured thing in space.

Similarly colours are not part of the things themselves. They are the result of waves of white light broken up. The light is not in the things themselves. It is only reflected by them. Scientific experiment has effectively proved this but a simple instance will illustrate the truth. Sunset lessens the light inside a house and with it things change their hues and darken. Brown tables become black and the green curtain become grey. Their colour is not really their own essential property.

Besides, the different vibrations of one and the same light-ray are read by different eyes as different colours. The colour of a thing is,

(continued from the previous page) therefore, an optical interpretation. What we perceive as colour is not perceived separately from ourselves.

An observer in a rapidly descending aeroplane actually sees the earth rushing upwards and a traveller in an express train actually sees telegraph poles moving past him.

The cinema operators also deceive us. Here a series of individual static photographs are thrown upon a screen, but owing to the rapid succession in which they are shown, they appear as actually moving pictures. Where is the continuity of action which the beholder sees in such a picture? It is not in the picture itself. It results from some process that occurs in the eyes and mind of the beholder himself. The same is the cause for the apparent continuity of the world.

B. Russell says: "All adaptation to environment acquired during the life of an individual might be regarded as learning to dream, dreams that succeed rather than dreams, that fail. The dreams we have when we are asleep usually end in a surprise; the dreams we have in walking life are less apt to do so. The dreams we call waking perceptions have only a very

(continued from the previous page) little more resemblance to objective reality than the fantastic dreams of sleep. The great majority of messages brought to the brain by the different nerves never secure any attention at all. They are like letters to a Government Office which remain unanswered."

It is difficult to see the position and the motion of electron at the same time. If we put a slide in a bad lantern we can focus half way between the faces and shall see both the position and the motion of the electron tolerably clearly. With a perfect lantern, we cannot do this. The more we focused on the one, the more blurred the other will become.

The same is the case with the Saguna Brahman and the Nirguna Brahman. We cannot experience both simultaneously although Brahman has both the aspects within itself.

The Theory of Relativity says that the equations which connect the knowledge of the motion at one instant with knowledge of the motion at a latter instant are equal. But a combination of the exact position with exact velocity is not obserable.

As we cannot ascertain the place and speed of an electron at the same instant, it is impossible

(continued from the previous page) accurately to compute the future path of the electron, Any interference on our part would change the position of the electron itself. In each mass phenomena, however, the statistical laws appear all the more clearly, the greater the number of individuals that co-operate in the phenomena.

The visual image will endure as long as we do not change our stand-point and thus it differs from an hallucination. It will change in quite a definite way when we change our stand-point in regard to it.

What we see as expanding can only be a part of space. The whole of space cannot expand. Even when a part of space appears to be moving, the separate component parts of a uniformly moving system of bodies maintain the same position in relation to one another as though the system were stationery. For instance, when we are walking on the road, the germs within our body do not feel the motion. When we speak of a body in motion, we mean that this body is changing its position in space and time and as space and time are relative, motion also is relative.

The space of our conscious perception is different from the terrestrial space. Therefore

(continued from the previous page) when a man jumps off a moving train, he must change the space and time of his perception with extreme rapidity or else he will fall.

We seat at our desk and we appear to be at rest. But we know that the whole room is moving with the rotation of the earth on its axis, with the earth on its orbit round the sun, and with the solar system in its path through space. It is therefore impossible to distinguish between rest and motion of a body if we do not take into consideration its relations to other objects.

Imagine yourself in a railway car with veiled windows and running on a perfectly straight track, with unchanging velocity, you would find it absolutely impossible to ascertain by any mechanical means whether the car was moving or not. All the mechanical instruments behave exactly the same if you drop a ball therein. If we remove the veil from our window to the extent that we may observe the train on the adjoining track, we shall be able to make no decision as to whether we or it be moving. Any attempt to discuss absolute motion presupposes a super-observer on some body external to the system. In the case of the passenger mentioned above, who measures all motion relatively with

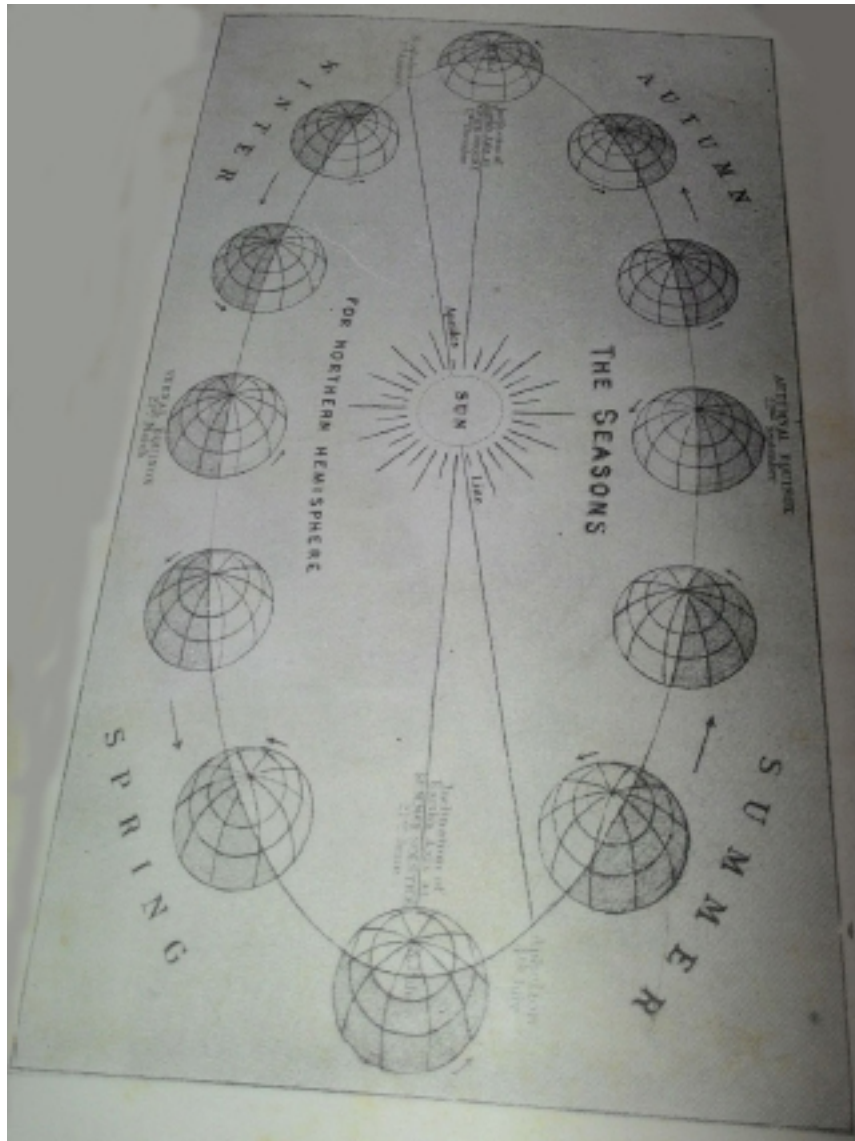


Figure 6.

(continued from the previous page) respect to his train he is merely carrying his coordinates and axis along with his baggage instead of leaving them on the solid ground.

The hypothesis of Relativity asserts that there can be no such concept as absolute position, absolute motion, absolute time, that space-time are inter-dependent, not independent, that everything is relative to something else. It thus accords with the philosophical notion of the Relativity of all knowledge. Knowledge is based ultimately upon measurement and all measurements are relative consisting merely in the application of a standard to the magnitude measured.

The first principle of Relativity is that it is impossible to measure or detect absolute translatory motion through space under any circumstances or by any means.

The second is that the velocity of light in free space appears the same to all observers regardless of the relative motion of the source of light and the observer. This velocity is not affected by the motion of the source towards or away from the observer. But universal Relativity insists that motion of the source towards the observer is identical with motion of the observer towards the source. Therefore, whether God

(continued from the previous page) descends in the heart of his Bhakta or whether the Bhakta ascends in the heart of God, the result is the same. (“Hindi passage omitted here”)

It is hard to realise that the two very different shadow pictures are projections of the same object. The particle picture assumes that an objective universe exists outside ourselves and tries to depict this objective universe while the wave-picture tries to depict our knowledge of the universe as experienced by us. In brief, the wave-picture is a picture of knowledge, not of things.

If we ask the new physics to specify an electron for us, it does not give us a mathematical specification of an objective electron but rather retorts with the question. “How much do you know about the electron in question”? We state all what we know and then comes the surprising answer “that is the electron.”

The electron (or the world) exists in our minds. What exists beyond and where to put the idea of an electron into our minds, the physics do not know. The new physics can provide us with wave-pictures depicting electrons about which we have varying amounts of knowledge, but the electron which exists apart from our study of it, is quite beyond its perview.

But then somebody begins to question, if the nature we study, consists so largely of our own mental constructs, why do our many minds all construct one and the same Nature, Why in brief, do we all see the same sun, moon and the stars? The reply given by the new science is that photons (light-quanta) do not have individual existence but are members of a single beam of light. Light travels through space in the form of waves but breaks up into photon as soon as it encounters matter. The same is true of electrons in a continuous electric current and the same might also be true of millions of cells in the human body. Photons are indivisible. No experiment has ever revealed a fraction of a photon or given any reason for supposing that energy can be either emitted or absorbed in fractions of photons. The wave-picture provides a representation, not of objective nature but only of our knowledge of nature.

What is true of objects perceived, is true also of the perceiving mind. When we view ourselves in space and time, we are quite distinct individuals. When we pass beyond space and time, we form ingredients of a continuous stream of life.

We can know the numerical ratio of quantities of similar nature, no matter how

(continued from the previous page) incomprehensible they may both be individually. For this reason our knowledge of the external world must always consist of numbers. Space and time are merely mental frame-works of our own construction.

Not that there is a space without limit but that there is no limit which is not negated. The infinite is the exclusion of every limit. Therefore, someone negates the work and ideas of someone else. This attitude breaks each other's limit and gives a chance to both to expand.

If it would be impossible to see the stars and the planets in the sky, we would not know that our earth was moving through space. A movement has no meaning without pre-supposing a point from which it starts, a point to which it is directed and neither movement nor change is conceivable in the strictly present moment i.e. without adding to it a bit of the past or a bit of the future. And as time is relative, the idea of movement is an illusive idea. Each moving body possesses its own standard of time and its own system of space with which an observer will always be in relation. A black marble in a tube of glass attached to an aeroplane in motion dropped in the tube appears straight to the

(continued from the previous page) pilot and curved to the observer on the ground. Both are relatively correct.

A movement merely means the positional change of relation between one thing and another. Therefore if we do not identify ourselves with the movement of our body, we are not born and shall never die. Physical change as movement is never absolute but always relative.

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A cause in physics is merely an antecedent set of circumstances found by experience invariably to precede another set which is called the effect. A cause has meaning only in relation to the finite modes of being where there is succession. But as succession is an experience only of the waking condition of man and is destroyed at the time of dream, causation becomes purely a relative affair.

The forms of space and time are neither antecedent nor consequent. If the forms are the functions by which the object of experience is constituted, their activity and effective reality can be nowhere else but in experience.

An objective space is dependent upon a dynamic cause. But as there is no object without a subject, causation takes a different form when subjective elements are included. When this is done, all the dynamic coercive factors are eliminated and free insight is made possible and all dynamic activity is on the side of the subject.

There is no freedom in the world of the relative and to speak of a free will, to search

(continued from the previous page) for a freedom of the will in that world of relativity is as impossible as the square of a circle.

Each of us carries his own cause about him much as in a shower of rain each observer carries his own rain-bow about him. If I change my speed of motion, I create a new cause for myself, just as if I step a few spaces in a sunny shower, I acquire a new rain-bow for myself. Relativity teaches that there is no cause except defective insight.

Since 1927 Prof. Heisenberg has discovered the quantum theory which has clearly shown that causation is relative and nature abhors accuracy and precession above all things. Matter is perpetually radiating energy in the form of pulses or waves. These waves vary in length. Energy is emitted by small jumps which are integral multiples of minute quanta and these are partly accepted by different observers according to their systems of reference. Thus in the physical world (and in the psychical as well when we consider single acts going on in it) we never pass outside the causative dynamic domain. But when the subjective factors are taken into consideration as in the quantum theory, secondary law will become the basis and primary law discarded. The quantum theory provides an

(continued from the previous page) alternative stand-point in which the centre of interest is shifted from the entities reached by the customary analysis of atoms electrons, potentials etc. to qualities possessed by the system as a whole which cannot be split up and located. It would be meaningless to say that a particular fraction of the organisation is located in a particular molecule.

The wave-group moves like a particle having an energy corresponding to the frequency of the waves, therefore to imitate a particle exactly, not only must the area be reduced to a point but the group must consist of waves of only one frequency. A quanta action may be the means of revealing to us some facts about nature but simultaneously a fresh unknown is implanted in the womb of time when subjective factor is included and the system as a whole is taken into consideration. Therefore, there is no strict causal behaviour anywhere and the Law of Karma is not a fixed law.

If, however, subjective factor is not included in any system of reference, there cannot be fully deterministic control of inorganic phenomena. If we wish to emancipate the material world, we must emancipate the mind also which is partly made up of not-self elements. Being is not the

(continued from the previous page) cause of becoming. Causation is one of the category of mind. The special technique by which classical mechanics dodges the awkward fact of indeterminateness consists in including the initial velocity within the initial conditions. A man is not actually born when he comes out of the female body. He does not then know that he is born. He is born actually when he gets the knowledge of birth. The relation of cause and effect is not something that we find in nature but is rather a characteristic of the way in which we regard nature. The apparent indeterminism of the particle picture becomes meaningless and the determinism of the wave picture has nothing to do with the course of objective nature. The determinism is not one of motions or configurations of parts of the universe but merely our knowledge of these motions and configurations. It is obvious that by acquiring new knowledge of the universe as for instance by performing an experiment on any small part of it, we change the total of our knowledge and so change the waves which represent this small part of the universe in the wave-picture. The determinism of the wave-picture does not proclaim that the course of the nature follows undeviating and unchangeable laws but merely that our knowledge

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(continued from the previous page) of nature can only be altered by the acquisition of new knowledge. To know is to identify, to overcome otherness as such. The absolute "I" unifies but does not destroy. It is a subject with no otherness opposed to it. By self-knowledge, the object must be resolved into the subject. The Absolute cannot even be said to be the cause of any effect. The concepts of cause and effect are relative and may hold good in the realm of appearances, as is experienced in dreams. How can the Absolute who is eternal and whole be said to precede in time to something else. One form may be said to be the cause of another form but the formless substance of all forms can never be the cause of any of the forms in the usual sense of the term. The experience of the unborn substance which is ever full of joy has no reason to act to get more joy by so doing. The relation of cause and effect cannot be applied to the relation of the Brahman and the world since cause has meaning only in relation to the finite modes of being where there is succession. Causation has no meaning apart from change. And as succession is relative, causation is merely an appearance. It is certainly useful within the limits of experience but we cannot regard it as of absolute validity.

There can be no causal relation between the metaphysical element (the will) and what appears to be physical. Such a relation can obtain only between objects but not between a thing-in-itself and its phenomena.

The empirical concept of cause is distinguished from the metaphysical concept by this difference that the metaphysical is the concept of efficient cause, the empirical concept, the concept of simple succession. But the efficiency of the cause is an obscure idea which when cleared up is shown to be the unity or identity of the cause with the effect; because the efficient cause is that which is conceived as necessary and sufficient, i.e. as a reality whose realisation is the realisation of the reality of which it is the condition. The efficiency is a logical deduction which implies and supposes identity and adds nothing to identity.

Causation cannot be continuous. It would never be itself except in the time occupied by a line drawn across the succession. And since that time is not a time but a mere abstraction, the cause itself will be no better. It is unreal, a non-entity and the whole succession of the world will consist of these non-entities. But

(continued from the previous page) this is much the same as to suppose that solid things are made of points and lines and surfaces. These are fictions useful for some purposes but still fictions they remain. A cause must be a real event and yet there is no fragment of real time in which it can be real. Causation is, therefore, not continuous and so unfortunately it is not causation but mere appearance.

When for the logical relation of necessity we substitute the chronological relation of the succession of antecedent and consequent, we can do so only because we have no consciousness of the unity which is all the while present in the simple relation of time which is a subjective elaboration of the presupposed sensible material. Should we become conscious of the subjective unity in the true relation, the causal chain in the pure multiplicity would be broken and empiricism would lose every criterion and every means of making the real intelligible.

On further thought, we shall also find that the concept of metaphysical causality as necessary and sufficient condition is absurd. The concept of condition implies the quality of condition and conditionate. It implies therefore the possibility of each of the two terms without the other,

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(continued from the previous page) yet this possibility is negated by the concept of metaphysical causality which is an a priori relation and implies the unity and identity of the two terms. To use the word causality, therefore, in the metaphysical meaning is to mean what has no meaning. Empiricism regards reality as the antecedent of immediate experience and supposes that this reality is in itself manifold. The concept of metaphysical causality aims at considering the cause from which the effect is not really differentiated as alone absolutely real, while on the contrary, the empiricism represents the absolute as the effect. The conditionate ("Hindi passage omitted here") when actually worked out will be merged into the condition ("Hindi passage omitted here") since the condition is not a true and proper condition, it being itself the conditionate. We conceive the condition as having ceased by fixing and abstracting a moment of it as a result. When the object is cut off from the subject, we are meaning something which is meaningless. The principle of unity in positing itself as the principle of every synthesis of condition and conditionate, eliminates even the category of conditionality from the concept of mind, once more re-establishing the infinite unity of it.

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When the mind is historical, it is changed into a natural entity. When its spiritual value only is kept in view, it is withdrawn from history and stands before us in its eternal ideality. Spirituality consists precisely in the actuality of the multiplicity as unity and as unity alone. As the rolled up cloth and the unrolled cloth are not different, so cause and effect are not different. As cause and effect are identified, change and causation are only appearances.

The correct procedure for the modern physics which seeks to ascertain the nature of the external world is to assume quantum uncertainty in the instrument and no quantum uncertainty in nature. The quantum is perfectly logical and involves no breach of continuity in anything save the interpretations of the ultimate observer. And it is a quantum which pertains as we had expected, to the instrument and not to the object. The inner spiritual progress does not depend on outer conditions so much as the way we re-act to them from within. That has always been the ultimate verdict of spiritual experience.

Life in its higher reaches does not exhibit tension. Creativeness is an effort but the finest creations are effortless. The less resistance it has to overcome, the better the creation. The

(continued from the previous page) free movement of life without resistance is a higher experience which we find only in self-expression and hence this movement has no definite end to aim at or achieve. Spiritual freedom implies the complete self-transcendence of space, time and causality.

In certain of its aspects which are revealed by the theory of quanta, nature is something which destroyed by observation. Each observation destroys the bit of the universe observed and so supplies knowledge only of a universe which has already become past history.

If an object really exists, we may endeavour to find out its cause but an object is nothing more than the sum of the impressions it makes on our minds so that it has no existence at all except in so far as it was perceived by a mind or existed in a mind. Nothing has more substance than the things we see in a dream. The cause of the dream is not the things we see in the waking condition because the dream-time is different from the waking-time. The cause of the dream is ignorance of the self. The cause of what we see in the waking condition is also ignorance of the self.

The quantum theory has clearly shown that the steady onward flow of time and the

(continued from the previous page) cause-effect relations are illusions. The concept of a strict causation finds no place in the picture of the universe which the new physics presents to us with the result that this picture contains more room than did the old mechanical picture for life and consciousness to exist within the picture itself, together with the attributes which we commonly associate with them such as free will and the capacity to make the universe in some degree different by our presence. Sir J. Jeans says "the stream of knowledge is leading towards a non-mechanical reality. The universe begins to look more like a great thought than like a great machine." Man no longer sees nature as something entirely distinct from himself. Sometimes it is what he himself creates or selects or abstracts; sometimes it is what he destroys. The universe is universe, one whole thing. When we see it in parts, we are destroying it. It only supplies knowledge of a universe which has already become past history.

The history of physical science in the twentieth century is one of a progressive emancipation from the purely human angle of vision. A mind which is directly acquainted only with thoughts and sensations may be as little able to form a true picture of an outer world as a

(continued from the previous page) blind man is able to understand the beauty of a sun-set or a deaf man to grasp the meaning of a symphony. Even a super being or a Mahatma coming direct from the other world might still be unable to explain its nature to the prisoner of this world for the simple reason that they would have no common language in which to converse. Our language is deeply dualistic. Therefore many saints prefer to observe silence.

Mass, motion, causation and size of a body are as much secondary qualities as the brownness of a chair or the whiteness of sugar. The whiteness of a tea cup in sun light is a property of the illumination rather than of the substance itself. Nothing has more existence than the things we see in a dream. Cause-effect relation in a dream seems to be absurd when we awake. The same absurdity exists in the cause-effect relation in the waking state. Waking delimits the sphere of speculation and causality is a creature of the waking intellect. Causality is thus restricted to waking as a manifestation.

We can never understand reality if we can not make our minds familiar with such elements as can exist in reality. For instance, when the intelligent child is first told that the world is

(continued from the previous page) round, it at once protests that if it were round, the people on the far side would fall off; at a later age the concept of a round earth presents no difficulties. In the same way, if we say to an ordinary man that there is no cause for the world, he will not understand the idea because he is living in a world where every effect has a cause. Later on when he gets the habit of thinking philosophically, he will come to know that there is no such thing as a world and therefore it is useless to ask for the cause of a thing which does not exist. The relativity and the quantum theories have established this truth conclusively. We cannot know the world without knowing the knower and his instruments of knowledge.

As matter is now found to be unsubstantial i.e. of the same nature as mind, mind can influence matter in the same way^s as mind can influence ideas. There is, therefore, no determinism when the subjective factors are included. If we give up trying to attach reality to finite space except that of purely mental concept, our way immediately becomes clear.

Our concept of cause is confined to one happening within one time-section. It is dissected from the whole process. Our present rough way

^s The original editor inserted underline by hand

(continued from the previous page) of applying the causal principle is quite superficial. The classical laws of cause and effect hold good in the limit when and where exceedingly large quantum numbers only are involved.

The theory of relativity reduces the whole of nature to a mental concept since the texture of nature is nothing but the texture of the space-time continuum. We are aware that there are vibrations and states of matter quite beyond the reach of our normal faculties. Physical matter is now regarded as a state of something which lies beyond or deeper than our physical sense perceptions.

What the quantum theory does show is that if we define similarity of conditions as similarity of position and momentum of the physical system concerned, we can never be sure that we are repeating the experiment under precisely similar conditions.

Since position and momentum cannot be both determined accurately at the same time, we must not only reject them but we must re-express our laws in terms according to which they have no meaning. Position and momentum are functions of the continuum of time and space which are appropriate to a field theory

(continued from the previous page) (“Hindi passage omitted here”) but cannot be expected precisely to fit phenomena which are essentially discontinuous.

The value of Einstein’s work in proving the truth of relativity by physical facts instead of by metaphysical fancies is immense. The entire principle of relativity raises a gigantic question-mark against all our experience of the universe and hence all our definitions of knowledge.

Supposing, a bachelor got a dream. He married in that state, he got children and in the same dream state, he got children’s children. (vide figure 7)*. From the knowledge of the waking state, we learn that so much time did not really exist but was created by his mind in that state for his specific purpose. Besides, although in the dream state he was the cause of his children and his children were the cause of his grand children, yet when he woke up, he found that he was not only the cause of his children but also the direct cause of his grand children. The cause-effect relation that was found to be true in the dream state between his children and his grand children was entirely destroyed when he entered the waking state. The dream father and the dream son appear together and yet we place the father first and the son afterwards. The cause-effect relation in the waking state

** The original editor added closed bracked by hand



(Figure 7).

(continued from the previous page) also is of a similar order. In the waking state a father is not a father until a son is born to him and yet we are habituated to believe that the father comes first and the son afterwards as in the dream state. This is a mistake in the condition of the waking state. Father, son and all relatives are relative and therefore we call them relatives.

The dream as a dream does not permit you to doubt its reality. Even so, you are unable to doubt the reality of the world of your wakeful experience which you are in that state. How can the mind which has itself created the world accept it as unreal? That is the significance of the comparison made between the world of wakeful experience and the dream-world. As the dream condition disappears on waking, the waking condition also disappears when dream begins. Both are mental conditions. The spiritual observer translates things back into their original substance viz spirit. But spirit withdraws when mind or matter holds our attention. As each observer lives in his own imaginary world, individual salvation through individual effort is much delayed in depending upon an organisation. The satisfaction of being active in supporting an organisation in its various branches of human

(continued from the previous page) activity is apt to dull spiritual sense and wholly spiritual worship and thinking.

Human conception, history, intellect, civilisation, pride of ancestry and humanised religion through organisation always have and always will lead the human race to self-destruction. Our present culture has become too complicated, It fails to distinguish between temporal and eternal values and cannot discover simple guiding lines.

Every one moves in a private world of his own, yet he believes in a common world. He is solipsistic in his enjoyments and resolves but pluralistic in action. As dream-world is not common, the waking world is also not common although it appears to be so. Continuous succession seems to have neither meaning nor existence, apart from the subject in which it is held together; therefore causation becomes a relative affair, depending on the system of reference of the observer.

A game does not disclose facts of nature. It is carried out for the sake of enjoyment and for the satisfaction of winning the game. There are no fixed cause-effect relations in a game. The world is also a similar game. We are free to play as we like.

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When a lump of clay is handled by a potter, is made long and short, and assumes the form of a pot, the clay is called the cause and the pot the effect. But the pot is only another appearance of the clay. It is not necessary to bring cause-effect relation when the substance is one. Similarly when God appears as the world and the substance is not changed, there is no necessity of cause-effect relation.

In a person's dream, he saw a potter making a pot. When he awoke, he found that he was the cause of both the potter and the clay. The cause-effect relation which was found to be true from one point of view was found to be untrue from another point of view.

That which happens first is called a cause and that which happens afterwards is called an effect. When it is known that God is everywhere and always, the cause-effect relation vanishes, Causation is seen on the plane on which Maya or Avidya works. Matter is not a foreign entity causing a disturbance in the gravitational field. The disturbance is matter. Matter is a symptom, not a cause. Causation is relative. For instance the original cause for the present war is Poland- a country which did not exist before and may not exist in future. It is entirely a relative affair.

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The intelligence that demands a cause for everything is a wrong intelligence. It will demand a cause for itself and a cause for that cause. There is no cause for darkness in the sun, even though an owl sees darkness in full sun-light. Similarly, there is no cause for the existence of the world in God, although human eyes see the world where there is God only.

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Einstein's theory of relativity compels even atheists to accept supersensual as a fact. Any meaning that the universe as a whole may have will entirely transcend our terrestrial experience. Modern scientific theory of relativity compels us to think of the creator as working outside time and space. This theory also says that what we see around us is not the world at all but rather peculiar interpretation of the world which we make with our senses. Unreality or illusion never resides in the event or thing-in-itself nor even in my interpretation of it, which is true enough for me but in the fact that I take my interpretation to be the thing-in-itself exalting it to the stature of an absolute and independent reality.

It is our attitude to the external world that it is proposed to modify, not the external world itself. Appearances are peculiar to each perceptive i.e. an appearance is owned by its perspective and it is difficult to understand how this ownership can be shared by many persons in all respects. The relativists have taught us that the same occurrence has many actual sizes and shapes

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(continued from the previous page) from different stand-points. To this, it can be added that it has also many potential sizes and shapes from unoccupied stand-points. A physical event can be said to have many dates with respect to different stand-points and to be in this sense, atonce past, present and future.

It is only when the illusion-bound intellect with its noisy self-assertion is quiet for a while, that the voice of the living truth can be heard. Occultism attempts to explore an etheric, astral or mental world-image. It leads to a knowledge of how, not to the why of things. It leads to a knowledge and control of the inner and the outer worlds, not to a knowledge of ultimate principles. Occultism offers an extension of science into subtler worlds, mainly the world of emotions, and the world of thought; but its investigations are investigations of a world-image, not experience of reality.

The outstanding reality of our experience in the world of the Real is the fact that nothing is outside us.

We are that which we know. It is not right to say that we are then entering a new world. First of all it is not a world, secondly, we do not really enter it, and finally it is not really we who enter the world. No phraseology derived from the experience of our world-image

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(continued from the previous page) can fit the Absolute Reality. Just as an owl when it becomes man has to give up entirely its owl-world, so a man has to give up his mental divisions when he rises to the supramental level. Even the world-consciousness seems futile when used for that ultimate reality. We then gain a realisation in which we are all that is and our knowing is being. There is never a relation between a relative thing or being and the Absolute. The Absolute is at every point of the relative. The highest dreams of evolutionary progress become but dreams. In the Absolute, we are not in relation to anything else, since we are all things, hence here alone is freedom, since there is nothing outside to cause limitation.

It is inevitable that some of our social and and political conventions and moral customs lag behind the spirit of man, of which they were the expression. Consequently they are often but a burden to those who are ahead of their times. Self-assertion or egoism is right and necessary for a primitive man. It becomes wrong and superfluous when man returns to unity where I ere the law of his life is renunciation, self-surrender and service. This breaks the time-space limit.

Custom too is relative, but because it is custom, we forget its relativity and look upon

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(continued from the previous page) things as absolutely and in themselves right or wrong, when in many cases they are so to us through custom. Social evolution in that condition remains a reality and the work of the social reformer will ever be the expression of the principles of the next stage in evolution. Life is not completed in mere social happiness. When our inner life is arid, we have to create artificial stimuli from without to provide a substitute or at least cause such an unbroken succession of ever-varying sensations that we have no time to notice the absence of life from within. Social love is only part-realisation of unity. Love of truth or divine love is full realisation of unity. In that realisation man transcends his individuality and shares the life of the whole.

The ability to find spiritual joy without activity and without continual change denotes an advanced stage of evolution.

Sense perception must be understood as brought about by a subtraction from reality of all that which owing to the condition of this form of awareness cannot be included in it. In sense-perception, all the higher aspects and dimensions of reality are as it were unconsciously extinguished and this is the reason for its perspective limitations.

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The true world-space must be considered not in relation to a spatial but to an unspatial subject or rather to a subject able to produce space by imagination and therefore also to dissolve the continuity of the objective world-space into the discontinuity of images and ideas ruled only by the continuity of time or eternity. In one case, the space is empiric, in the other it is ideal. In one case sensual; in the other, a-priori. In the one case the tendency is to fill it with concrete sensual experience; in the other case, to empty it of all qualitative contents and consider it only as a quantitative vessel. A-priori space is a constructive product of the subject, which, therefore, as the producer must precede the product and which cannot itself be spatial in the sense in which the body is so. Formal space is nothing but an intuitive psychic realisation of simultaneity. The reason why formal space cannot be considered as moving is the ideal perfectness of its simultaneity. Formal space must be considered as present beforehand in all points within it; consequently it cannot move.

The power to be aware and to organise psychic elements which pertains to conscious life is often gained at the expense of the power

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(continued from the previous page) of physical organisation. The Western nations have been able to organise physical power at the expense of being unable to organise psychic and philosophic life; while in India the psychic and philosophic life has been somewhat well-organised at the expense of being unable to organise physical life. Many saints have tried to combine the two powers but have so far failed because physical power begins and ends with divisions and philosophic power begins and ends with unity. Vital power is often consumed by consciousness.

The vital power of the greatest men of India is consumed in developing higher consciousness. Those who remain in the economic social and the political fields are not the highest types of Indians. They do not possess true consciousness of unity. The situation is the same in Europe, America, Japan and other countries. Mahatma Gandhi also has been able to develop some spiritual power at the cost of vital power by his non-violence doctrine. Some of his followers have developed vital power at the cost of neglecting spiritual power. The self, as a will, is hiding itself and its inner nature by the very act in which it reveals the objects of physical power.

When the abstract exclusion of the higher dimension is suspended, it is possible to reach

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(continued from the previous page) every point in an object of one, two or three dimensions without passing through any point in the object itself. By means of sensations we live in space. But by virtue of our conscious inner activity, space is in us. By sensation, we learn to know things in space. By mental activity, we learn to know space in things, gaining what we call a power of omni-presence in formal space. In a transferred sense, we may be said to devour outer space by the development of inner space, the latter giving us the power of orientation in the outer as the chicken develops the power to move in the outer world.

In the physical world, the meaning is greatly changed where we contemplate it as surveyed from without instead of as it essentially must be from within. In ordinary life, we drag out the object for external survey but in the mystical feeling the truth is apprehended from within and is, as it should be, a part of ourselves. We who have to solve the problem are ourselves part of the problem. We can scarcely rest content with a picture of the world which includes so much that cannot be easily known.

The determining factor in the ordinary time-order is the time which we need to become

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(continued from the previous page) conscious of a sensual expression. If this subjective time-measure is either shortened or lengthened, the appearance of the objective world, in which we live, will be fundamentally changed. The physical quantities which we talk about are actually connected with our sensual experience.

The stuff of the world, in ordinary man's life is mind-stuff. Its values are created by the mind. A magnet always calls into being something physically real in the space around it. We must, therefore, not look to the end of our quest but to the beginning of the quest. Primarily it is not a world to be analysed but a world to be lived in with the wholeness of vision. We see in nature what we look for or are equipped to look for. No complete view can be obtained so long as we separate our consciousness from the world of which it is a part. We shall never realise the higher depths of our true life so long as we regard nature as the not-self.

Ordinary consciousness is full of mistakes. It works with a sense of separateness. We must throw aside our ordinary reason by giving up the idea that what we think, or are, in the ordinary, way, has any value. The power of seeing with our bodily eye is limited to the three dimensional

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(continued from the previous page) section. Social service also if not properly carried out brings us in divisions. It does not overcome the otherness completely. We cannot serve each individual, for their claims are conflicting and as often as not there is more need of a social master than a social servant. As a social servant we may be tempted to expose social lies but what is the use of attempting to expose lies when people love them and live by them. We do not trouble ourselves why a cat eats rats and we do not preach any lessons to it. Political activity is also (like a cat's activity) mostly a criminal activity. How small a place in the life of the average political man is occupied by thought or quest of truth? An idea is a machine of enormous power. While our brain is tuned only to the lower vibrations of the practical affairs of our material sense life, it is not able, at the same time to receive the higher and finer vibrations of the cosmic mind. Very great majority of our ideas are not the product of evolution but the product of degeneration of ideas which existed at some time or are still existing somewhere in much higher and more complete forms. The mass of humanity does not evolve. Masses only destroy. It is the individual man who creates. All the parts of

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(continued from the previous page) a tree i.e. roots, bark, wood, fibre and leaves cannot be transformed into flowers and fruits.

New category of men have different values. Esoteric knowledge can be given only to those who seek. For those who do not come in touch with saints and do not enter their schools willingly, the conditions of life cannot be altered.

Values of the variables are determined by the system of co-ordinates used. Man has within him everything from mineral to God. The world is a world of infinite possibilities. An ordinary man cannot fully understand a superman. The higher type cannot in any sense be controlled by the lower type or be the subject of observation by the lower type but the lower type may be controlled by the higher and may be under the observation of the higher. From this point of view, the whole of life and the whole of history can have a meaning and a purpose which cannot be comprehended. Normal psychic state of superman constitutes what we call ecstasy in all possible meaning of the world.

Correct knowledge separates the real from the false and this result is reached not only by means of negations but also by means of inclusion. From the ordinary point of view things do not exist; only relations exist and these can

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(continued from the previous page) be merged into the whole by the removal of ignorance, and the removal of ignorance will so remove the relations that they will be imperceptible.

The greatness of a true and living philosophy of life is not that it answers all the problems of life but that it does not answer them. If ignorance or Maya can be proved to be correct and a settled fact, there will be two powers in the world viz. the power of God and the power of ignorance. But the fact is that when the power of God is felt, the power of ignorance vanishes. Therefore, the question as to how ignorance appears can not be satisfactorily answered.

A man who believes in his psychic apparatus



Figure 8.

(continued from the previous page) is a man who believes in the field of view of the binoculars through which he looks in the full conviction that what enters the field of view of his binoculars at that moment exists separately from that which does not enter them. (vide figure 8).

Nothing is outside us. But we forget this every second. We see the world as if through the binoculars of our two eyes. The reason is attachment to ordinary ways of thinking. Unnecessary thinking is one of the chief evils of our inner life. A man who wants to rise must practise some kind of Yoga.

Karma Yoga teaches that a man may change people and events around him by changing his attitude towards them. The secret of the tantric discipline is to keep the vital being in equilibrium for in spiritual life the greatest disturbance comes from this direction. Divya Sadhak in the Tantras overcomes opposition by his luminous being and purity. Gnan Yoga teaches man to distrust himself, to distrust his sensations, mental images, concepts, ideas, thoughts and words, above all to distrust words, to verify everything and always to look around for existing truth at every step. The true world with which one comes into contact has no sides so that it is impossible to

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(continued from the previous page) describe first one side and then the other. Infinity is not infinite continuation in one direction but infinite variation at every point. With a right approach to it, infinity is precisely what explains many things and that nothing can be explained without it. We must therefore, create a habit of thinking in other category. Higher thinking will disclose the fact that everything is alive, that all things live, think, feel, and can speak to us.

If we could put questions rightly, we should know the answers. A question rightly put contains the answer in itself. But the answer will be quite unlike what we expect. It will always be on another plane. The meaning and significance of a thing or act are determined by the nature of the whole and by the place which it occupies in this whole. One of the conditions for a right understanding of the world is the destruction of the sense of separateness in one-self. When this sense is destroyed and wholeness is secured, the beginning of life is also its end and the end is its beginning. Evil pertains to the individual, not to the wholeness of things, not to the universal.

A man who has no ideal will find himself in the backwaters of life. He will progress only under the hard lash of necessity. Ordinary

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(continued from the previous page) man lives in a world of appearances. All the absurdity of the struggle for a better organisation of life on earth is due to the fact that people attempt to fight with the results, leaving the causes of evil and creating new causes of new evils. The causes of evils are not in the present. They are in the past, in wrong education. The individual is never complete as an individual until he is completely universal. The real thing-in-itself is nothing less than the whole universe. The not-self is merely appearance. It is not reality.

The method of thinking by which students are learning now in the way of the Western civilisation will have to be mentally destroyed before any better life becomes possible. In the West, there are few good ancient customs to hold bad-thinking in check. Population have greatly increased and people have begun to think in crowds. Crowd consciousness is the deadly enemy of all intellectual life. It is through withdrawing ourselves rather than asserting ourselves, through retreating rather than pursuing, through becoming quiet rather than through making a stir that we attain wisdom and spiritual power. The still mind of a sage is the mirror of heaven and earth, the glass of all things. The tokens of one that is making advance are;

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(continued from the previous page) he blames none, he praises none, he accuses none, he complains of none, he never speaks of himself as being somewhat or as knowing anything. When he is hindered in any way, he accuses himself.

The theory of relativity states that an event has many sizes relatively to the corresponding standpoints. An event cannot be a single act since each alternative manifestation of characteristics counts as one act and there are many such manifestations. Characteristics depend upon perceiver but neither size nor date which are variously determined by different observers should be taken as such intrinsic properties.

If one is to make spiritual progress, he should detach himself from crowds and thus change his system of reference. He must think himself as one that is dead, one whose existence is now closed and live the days, that are left, in harmony with nature. When two or three are gathered together and plunge into ordinary talks, God flees away. Once liberated from ambitions, a person has nothing to lose, if people call him a fool: It will give him the advantage of being left alone for his progress. He who can control the thoughts is at the key position

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(continued from the previous page) of the cosmos. He will be able to sink in his self in such a way that he will embrace the not-self.

One of the reasons why we do not attain inward happiness is because we do not desire it. We desire certain external forms of pleasure, power, glory money, health, reputation, but not happiness. One of the chief causes of unhappiness in the world is that mind is pre-occupied all the while with its relations with other human minds. The handing over your life to the community is like resigning yourself to living in bits. Free yourself from this. Strange are the feelings that come to us when we are alone with the earth and the sky. To struggle for power over the crowds is not a noble or a dignified thing or a thing worthy of real greatness. No man can keep touch with the soul and deal with the crowd.

God regards not the greatness of the work but the love with which it is performed. One way to recall easily the mind in time of prayer and preserve it more in rest is not to let it wander too far at other times. We must offer our works to God before we do them and give him thanks when we have done. Renunciation is not in the negation of self but in the dedication of it. Man cannot reach his goal as a mere

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(continued from the previous page) citizen or a patriot. He must be able to develop his spiritual vision and then he will find that everything is full of light. He who sings proceeds from joy to the tune, he who hears from tune to the joy.

The engaging of one's interest in a certain subject and in a certain direction is generally influenced by the environment or what may be called the culture or the spirit of the age in which one lives. If this partial and historical interest is overcome, he will find that in nature all is given. For her, the past and future do not exist. She is the eternal present. She has no limits either of space or of time. We must be able to obtain the idealistic conceptions of the present. The opposition which knowledge sometime implies is an opposition within one reality. It is not an opposition between two alien realities. The true thinking activity is not what is being defined but what is defining.

The degrees of consciousness are due to the greater or less extent to which the conditions of manifestation viz. the mind and the senses function and not to any change in consciousness at all.

Intrinsic properties are characteristics which are manifested by the agent to itself and because

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(continued from the previous page) of this, they are not amenable to measurement. An experience of being unbounded in its very nature excludes measurement. It may be the essence of a physical event but it is its metaphysical essence.

Nothing has for us spiritual value save in so far as it comes to be resolved into ourselves who know it. The without is always within. The law which governs the spiritual act has nothing in common with laws characterising natural facts. It is not in the objects themselves and in external nature that we find the touch-stone of reality but in ourselves. The values of the variables are determined by the system of co-ordinates used. And these depend on the condition of the observer. Systems of reference are similar to complexes in psychology.

We may take a point as one among other points. This is the point of multiplicity and it gives rise to the concept of space. But there is also the point of unity. This unity can be experienced only by including the subjective elements.

When we speak of the waking state or the world whose reality we discuss, we unconsciously separate it from Pure Consciousness and hence the mistake at the very start. Like dream, waking is

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(continued from the previous page) a partial state of the soul. It rests on one's own feeling. But this, as in dream, ought to be unreliable. There is one reality. There is no unreality. In dealing with the world, separated from Pure Consciousness, we are dealing with a non-entity. Such a world does not exist. The element of unreality is not in life but in our interpretation of it. Knowledge destroys the phenomena not physically but metaphysically.

Multiplication by which one thing is not another is my objective act. In my subjective act all are one. It is the mind's specialising activity which generates multiplicity. It does not pre-suppose it. We must be able to feel the truth i.e. to participate in the eternal. Spiritual act does not posit the manifold without unifying it in the very act which posits it.

When we compare two or more acts we ought to notice that we are not in that actuality of the soul in which multiplicity is unity, for in that actuality the comparison is impossible. Number cannot enter into the nature of what cannot be objectified.

When an act is an action which is opposed to an idea, the idea is not a spiritual act but merely the ideal term of the mind which thinks

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(continued from the previous page) it, an object, not a subject. The nature and the history of ordinary discourse are abstract nature and abstract history and as such non-existent. They are devoid of subjective elements. Moral sciences are equally naturalistic in so far as they also fail to attain the universality and system of philosophy and have a particular and presupposed object as a fact. They are outside the order and unity which belongs to the soul. The value of the soul is, therefore, for these sciences inconceivable.

Strictly speaking, there are not many concepts because there are not many realities to conceive. When the reality appears multiple, it is because we see the many and do not see the root of the multiplicity in its concreteness in which the whole is one. Hence the true concept of a multiple reality must consist not in a multiplicity of concepts but in one unique concept, which is intrinsically determined. The true concept is a self-concept. The synthesis is not subject and object but only subject. Freedom is impossible where the concept and activity is not absolute. Hence mysticism falls back on the concepts of fate, grace, and the like.

There is always the possibility of interference with every system by an observer who in relation

(continued from the previous page) to that system is free. The ultimate source of the energy transferred to the external world in the course of an experiment is the psychological observer himself.

There was a man who when his loved lady appeared to him in a kindly dream, the whole next day he avoided meeting her and seeing her because he knew that the real lady cannot compare with the dream image and that reality dispelling the illusion from his mind might deprive him of the extraordinary delight which the dream gave. There is another instance of a similar kind. Prof. Max-Muller who spent his whole life in studying the sacred books of the East did not like to see India personally because he thought that the India of his dream may not be as good as the India he may happen to see. The charm that people think they see on the face of ladies is not there if you see the same face with a microscope or without the skin or when your eyes are affected with some disease or when seen by a baby or a dog. The charm comes from the subjective elements of the observer and if he is properly educated, he will be able to see the same charm everywhere i.e. in the sun, the moon, the sea, the stars etc. To think anything truly is to realise it.

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Every physiologist knows that a flow of nervous energy which appears at first to be controlled becomes with constant repetition entirely automatic. The science of physics also says that any substance in which the molecules are all facing in one direction would be saturated with magnetism. In so far as life acts at all, it is an organising and directing or guiding power. If this is recognised on a cosmic scale, self-realisation becomes very easy. It will then be found that the whole universe is full of animated structure far beyond the apprehension of an ordinary man. What we see from terrestrial life is nothing compared with what we do not see. Love and charity may be great creative forces but their finest forms are realised in the wisdom of the soul. This kind of life beyond the touch and influence of time is hailed as the true spiritual realisation. The conflict in life is not between good and evil but between knowledge and ignorance. The greatest need of our world is not the discovery of a new scientific marvel or a new momentary pleasure but the discovery of a new understanding of life. We do not want men who may die for a noble cause but who may live for a noble cause. Religion has to do with man's relation to God. Politics have to do

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(continued from the previous page) with man's relation to man. The first relationship is between imperfection and perfection, the other between imperfection and imperfection.

The conflict arises from the ignorance of the spirit and the false egoism which it creates. The formulation of philosophy on the evidence of mere sensual experience really ignores the deeper side of our psychic nature. Knowledge wrought upon such experience alone is a poor philosophy. A philosophical formulation without taking account of all sides of experience is no safe guide. Spirit may have an expression in time but it cannot have its being in time. To be temporal is just the thing that spirit or reality, denies.

The power aspects of the Divine is made manifest where there is an obstruction to its will and obstructions can arise only when there is inconsistency. In the true nature of the spirit itself, there is no necessity of power and even if power were there, it would require no exhibition since everywhere in it is harmony and rhythm. Power is essentially necessary for creation and adjustment but in the world of pure spirit all is harmony, freedom, and elasticity. Therefore, the power aspect of the spirit is manifested in its relation to nature but not in relation to the

(continued from the previous page) order of pure spirit where there is absolute wholeness. The enjoyer becomes so much identified with the object he enjoys that he does not allow the least disturbance of attention from his enjoyment. This explains why no movement is found in the Nirguna Brahman and yet it is full of Bliss. It is easy to understand that the whole must have full value if the part is to have any value. Our misery arises from the error of wrongly identifying life with the phases of life. In such cases, we shall be the slave of others, the slave of our family, our caste, our church, our society, our nation. Personal ego emerges when there is concentration of will in a centre. When in self-knowledge there is relaxation, every beat of life, each throbbing of will, will be experienced as a wave of delight. Such inner growth of conviction of wholeness is the method of intuition. The intuitionist tries to feel the heart of things. He does not stand aloof from the whole.

To know an object from a particular stand-point is not to know it thoroughly or in its Swarup. This is relative knowledge and not absolute. Here we move round an object and we do not enter it. The non-relational state of appreciation is generally known by the term

(continued from the previous page) intuition. It gives us knowledge of the whole and involves a simultaneous and synthetic presentation of the eternal order of things as distinct from the successive and analytical presentation of the intellect. Intuition brings us to a non-spatial world where the units of experience are not external to one another but interpenetrating. A slight change in our vision changes the entire world. If the world-appearance which is as unreal as the colour of the sky is realised to be unreal, the nature of the Brahman is known. The Absolute Reality cannot be known unless the impossibility of its becoming the objective world is realised. Professor Eddington says: – substance is a fancy projected by the mind into the external world.

Sir J. Jeans says, the world according to the Theory of Relativity is mental like a dream-world.

Relativity teaches that we are not living in a common world but that each is living in his own world. Therefore, the world does not exist. Therefore, God alone exists and there is everywhere perfectness, wholeness, and eternal joy.

God is not in evolution. He does not progress as the world progresses. To show how and why the universe is so that finite existence

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(continued from the previous page) belongs to it, is utterly impossible. That would imply an understanding of the whole which is not practicable for a part. It would mean a view by the finite from the absolute point of view and in that consummation, the finite would have been transmuted and merged. All philosophies worth considering are concerned with experience as a whole. This is exactly what in the Indian language is called "Adwait-anand" or "Sachhidanand."

APPENDIX

Shri Ramayana

1. Relativity can be found in the Balkand where Shri Ram appears to be different to different observers at the time of breaking the bow before marriage.

Shri Bhagavat

2. Relativity in Shri Bhagvat can be found where Shri Krishna appears to be different to different observers at the time when he enters the pandal to kill Kansa.
3. Relativity in Shri Bhagvat also appears in Skandha 10 Canto 12 Verse 11 when Shri Krishna plays with the cow-boys.

Yoga Vasistha

4. Relativity can be found in Nirvana Chapter (2nd part) Canto 97 where it is stated how different men have different ideas about the Truth.
5. Relativity of Time is given in Yoga-Vasistha in Chapter 3, Canto 60; also Chapter 6 Cantos 56, 60, 61, 73, 207.

Gita

6. Relativity can be found in Chapter II Verse 69 and also in Chapter III Verse 17.

Upanishada

7. The principle of relativity is found in many Upanishads but its greatest force is in the Mandukya, which is considered to be one of the principal Upanishadas.

Jain Philosophy

8. The (“Hindi passage omitted here”) doctrine of the Jains is full of relativity principles.

ERRATA

<i>Page.</i>	<i>Line.</i>	<i>Incorrect</i>	<i>Correct</i>
vi	20	now	not
11	7	of	at
13	1	of conservation	laws of conservation
16	22	tune	time
37	13	privious	previous
45	4	specialising	spatialising
47	19	seat	sit
54	4	seat	sit
62	16	naiure	nature
76	8	then	them
89	22	world	word
92	24	not	nor

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“A great nation which has had that vision can never again be placed under the feet of the conqueror.”

—SRI AUROBINDO

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MOTHER INDIA

MOTHER India is not a mere name or a figure of speech; she is a Soul and a Personality, a goddess Power who has a mission to fulfil in the world. She is a conscious formation, a living aspect of the one whom we adore as the Divine Mother, the one who as the consciousness and force of the supreme Being creates the universe and upholds and dominates all existence. The Divine Mother's play is infinite and the totality of her movements is beyond the comprehension of mortal men; but she manifests herself to her creatures in different

(continued from the previous page) goddess forms for different cosmic ends. "Determining all that shall be in this universe and in the terrestrial evolution by what she sees and feels and pours from her, she stands there above the Gods and all her Powers and Personalities are put out in front of her for the action and she sends down emanations of them into these lower worlds to intervene, to govern, to battle and conquer, to lead and turn their cycles, to direct the total and the individual lines of their forces. These Emanations are the many divine forms and personalities in which men have worshipped her under different names throughout the ages."* Mother India is even such an emanation of the Divine Mother and she presides over the evolution of India as its soul and informing Power. Those

* "The Mother" by Sri Aurobindo.

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(continued from the previous page) who are in touch with the true soul, the 'Swadharma' of India, those who are able to open and give themselves sincerely to the Shakti of India, the Mother will use as her direct instruments, as her chosen soldiers; she will be might in their arms and love and faith in their hearts and through them will fulfil the mission to which India has been appointed by the Supreme Divine. Rishi Bankim in his spiritual vision of the Mother received the sublime 'mantra' of her worship, the 'mantra' 'Bande Mataram'. That 'mantra' converted the people of this vast country to the religion of patriotism and the Mother revealed herself in that illumining moment. Three hundred millions of her sons and daughters have heard in their hearts her call and no power on earth can any longer keep them down from their resurgence. A new

MOTHER INDIA

(continued from the previous page) India is in process of creation which will be a greater embodiment of her life and an incarnation of her ancient will and purpose.

It has often been asked where is the unity, the individuality of India? A continent almost as large as Europe contains a great number of peoples who differ from each other as widely as the peoples who inhabit the many countries of the West, and if Europe has not yet been able to achieve any unity worth the name, why talk of the Indian nation or how can one think of India as a single entity one and indivisible? The political philosophers of the West have arrived at certain tests of the unity of national life; they posit as its components the occupation of a defined geographical area with a character of its own, unity of race, unity of language, unity of religion, common

(continued from the previous page) subjection, community of economic interest and a common tradition. Does India satisfy all or any of these conditions? It is true that there is a well-defined geographical area bearing the name, but it has no single character of its own one through all its tracts. The immense peninsula exhibits within its bounds every variation of climatic conditions that can be found on the face of the earth. Its seas and mountains, its arid deserts and fertile lands, its hills and dales, plains and plateaus, rivers and lakes, its inexhaustible store of varied mineral and forest wealth, its numerous species of birds and animals, its men and women who in colour and physique, in language and manners, in religious customs and beliefs, in their degree of development and culture represent humanity from one end of the scale to the other, well justify

(continued from the previous page) the statement that India is an epitome of the whole earth. There could not possibly be any community of economic interest between the diverse peoples inhabiting this vast land and the whole of it was never brought under a common political subjection until the British conquest created some sort of a unity – the unity of submission to a foreign rule. Is it not then idle to talk of one immemorial soul, a single persistent personality of India?

We may readily admit that the “unities” prescribed by Western politicians are not found in India; but these tests are not ultimate; they do not go deep into reality, but only refer to accidental and superficial characteristics. If we apply them to the nations of the West, we shall find that none of them is indispensable to nationhood even as the

(continued from the previous page) Westerners themselves conceive and practise it. Professor MacDougall has exposed the futility of attempts to discover the true secret of nationality in such considerations as geographical boundary, race, language, history and above all economic factors. "Each and all of these conditions, real and important though they are and have been in shaping the history and determining the existence of nations, only play their parts indirectly by affecting men's minds, their beliefs, opinions and sentiments, especially by favouring or repressing in each people the development of the idea of the nation." The real unity is rooted in the consciousness of the people and not in any outward circumstance, — though circumstances may help to develop the consciousness.

The true question is whether the people of India as a whole had not

(continued from the previous page) developed from ancient times the sense of unity and a self-conscious collective individuality separate from others. There can be no doubt about the answer. National consciousness in European countries has grown from certain external circumstances that shaped and unified a collective life, unity of race, language, position, government, economic interests, and the rest. But in India it is a unity of the spirit that has grown from within outward; it is the ancient soul of India expressed in her culture and religion that constituted the real bond of oneness in the consciousness of the Indian people. "The Vedic Rishis and their successors made it their chief work to found a spiritual basis of Indian life and to effect the spiritual and cultural unity of the many races and peoples of the peninsula." A spiritual oneness is a flexible thing and

(continued from the previous page) does not insist on the so-called “unities” of national existence; “rather it lives diffused in the system and permits readily a great diversity and freedom of life.” This principle peculiarly suited the unique psychological and physical conditions of this great land and the life of its people was allowed to develop through numerous autonomous centres of culture and power. The ancient Indians did not persistently cherish the idea of founding an outward imperial unity by military and political means like the ancient Romans, as that would have required a mechanical uniformity and centralisation which would have seriously hampered the free growth of the cultural life of the people. They moved towards a single political and imperial organisation only when any foreign invasion threatened them with the intrusion of an alien rule

(continued from the previous page) and culture. When there was no such danger their main pre-occupation was the free development of life in separate autonomous organisations; and instead of insisting on a mechanical unification under a centralised political power they sought to evolve first a general cultural life which would be the firm foundation of their national life.

This inner unity, spiritual in its inspiration and motive, was established completely at an early period and it became the very stuff of the life of all "this great surge of humanity between the Himalayas and the two seas." The necessity of a political unification of the whole country was not left out of sight, but the genius of the race sought to effect it in its own way and, left to itself, would have achieved this end less by an artificial and outward method than by a natural inner

(continued from the previous page) development out of the free cultural growth of the people. Had India been given sufficient time, freedom and opportunity to organise fully her external socio-political life in her own way on a spiritual and cultural basis, she could have proceeded far enough in realising her time-honoured ideal of a spiritual empire, a 'Dharma Rajya'. But that was not to be; the time was not ripe; the materials were not ready. Threatened again and again by foreign invasions, she had to patch up a political empire which, though it served its purpose very well for a considerable period of time, inevitably overshadowed the free growth of the life of the people, broke down more than once and, eventually taken up by the invader, led to the present subjection of the country to a foreign rule. Even in the period of disintegration two remarkable

(continued from the previous page) attempts were made in which the original inspiration was to build up a national organisation on the basis of 'dharma', or spiritual ideal; one was the Mahratta revival inspired by Ramdas's conception of the Maharashtra 'dharma', and the other was the Sikh Khalsa. These attempts did not succeed for reasons we need not discuss here, but the endeavour showed unmistakably the innate tendency of the national life of India.

"After all the spiritual and cultural," as Sri Aurobindo has expressed it,* "is the only enduring unity and it is by a persistent mind and spirit much more than by an enduring physical body and outward organisation that the soul of a people

* This and most other quotations in this book have been taken from Sri Aurobindo's "A Defence of Indian Culture" which appeared in the Arya.

(continued from the previous page) survives. This is a truth the positive Western mind may be unwilling to understand or concede, and yet its proofs are written across the whole story of the ages. The ancient nations, contemporaries of India and many younger-born than she are dead and only their monuments are left behind them. Greece and Egypt exist only on the map and in name, for it is not the soul of Hellas or the deeper nation-soul that built Memphis which we now find at Athens or at Cairo. Rome imposed a political and a purely outward cultural unity on the Mediterranean peoples, but their living spiritual and cultural oneness she could not create, and therefore the East broke away from the West, Africa kept no impress of the Roman interlude, and even the Western nations still called Latin could offer no living resistance to barbarian invaders and

(continued from the previous page) had to be reborn by the infusion of a foreign vitality to become modern Italy, Spain and France. But India still lives and keeps the continuity of her inner mind and soul and spirit with the India of the ages. Invasion and foreign rule, the Greek, the Parthian and the Hun, the robust vigour of Islam, the levelling steam-roller heaviness of the British occupation and the British system, the enormous pressure of the occident have not been able to drive or crush the ancient soul out of the body her Vedic Rishis made for her. At every step, under every calamity and attack and domination, she has been able to resist and survive either with an active or a passive resistance. And this she was able to do in her great days by her spiritual solidarity and power of assimilation and reaction, expelling all that would not be absorbed, absorbing all that could not be

(continued from the previous page) expelled, and even after the beginning of the decline she was still able to survive by the same force, abated but not slayable, retreating and maintaining for a time her ancient political system in the South, throwing up, under the pressure of Islam, Rajput and Sikh and Mahratta to defend her ancient self and its idea, persisting passively where she could not resist actively, condemning to decay each empire that could not answer her riddle or make terms with her, awaiting always the day for her revival. And even now it is a similar phenomenon that we see in process before our eyes. And what shall we say then of the surpassing vitality of the civilisation that could accomplish this miracle and of the wisdom of those who built its foundation not on things external but on the spirit and the inner mind and made a spiritual and cultural oneness the

(continued from the previous page) root and stock of her existence and not solely its fragile flower, the eternal basis and not the perishable super-structure?"

The comparison of India with Europe is quite superficial and cannot carry us very far. Europe has no collective personality like India. The peoples of Europe, the English and the French, the German and the Italian, the Spaniard and the Slav, the Scandinavian and the Albanian have radically different natures and are distinctly divided from each other in their national life. But the Bengalees and the Gujeratis, the Tamils and the Mahrattas, the Rajputs and the Punjabis do not differ to a like extent or in a like manner. There is a fundamental sameness in spite of diversity of temperament and type. "The peoples of ancient India were never so much distinct nations sharply divided from each other by a

(continued from the previous page) separate political and economic life as sub-peoples of a great spiritual and cultural nation itself firmly separated, physically, from other countries by the seas and the mountains and from other nations by its strong sense of difference, its peculiar common religion and culture." The cultural unity established completely by the Rishis has wonderfully persisted through all vicissitudes and evolved varieties in the different provinces which are related not as France, Germany and Great Britain but rather as Scotland, Wales and England are related to each other. The spiritual unity of the different countries in Europe in the Christian religion or even their cultural unity is not at all so real and complete as the cultural unity of India which is the very basis of her life. And this is so because the basis in the European countries is neither religion

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(continued from the previous page) nor culture but the political and economic parts of life and in the fundamental movement of their existence they are keenly divided from each other. The danger of political conflicts and a growing interdependence in economic matters are driving them towards unity and the result is a "League of Nations," which, however, as yet shows no sign of effectiveness, for an age-long separatism stands in the way of any real unification. The unity of Europe is only now in doubtful formation, but the collective personality of India is already there, formed, distinct, ancient, inseparable. India has a super-personality which is evolving minor differences in her regional life. While in the West its many separate, long warring and still mutually distrustful countries are unable to evolve a living collective personality of Europe.

It is this super-personality of India that we call Mother India, the Shakti of India; for this super-personality is a power of the universal Divine that manifests in the nature of the country and supports the evolving soul of a great people. The Indian Shakti creates a sort of a 'mandal', a circle, and all those who come under the circle acquire the same fundamental characteristics and the same central nature. Even the present communal troubles are due to a formative pressing down of the Indian Shakti, a pressure that is bringing the difficulties of her task to the surface so that she may compose differences, manifest and refund on new lines in the diverse peoples who have made this land their home the essential spiritual and cultural unity of India, blend them into a harmonious outward

(continued from the previous page) whole and offer to the world an ideal of human unity diverse in oneness.

India, then, is a single entity and a living personality, Mother India the Soul and inner being, physical India the body and external being. For she develops her mission and she is fulfilling her function through the physical consciousness created by her seas and mountains, her lands "richly watered, richly fruited," her moonlit nights, her flowering trees, as well as through her three hundred millions of sons and daughters. The inner and outer life of India constitutes a central being with a unified multiple personality and is a single, if complex whole. As every man is a portion of the divine nature and has a soul to manifest and a special part to play in the world-Lila, so is it with every country upon this earth in the evolution and total destiny of the human

(continued from the previous page) peoples; but few men and few countries live consistently or consciously according to their true nature or keep always to their true mission and function and inner life-purpose. Very few nations in the world have been able to preserve their identity through the millenniums like India. In the words of a Western thinker, the people of India are "one of the few eternal races of the earth." While other countries have lost touch with their divine origin and its call, India throughout the ages has been able to preserve that high original touch close to her life and inviolate.

What then is the mission that India is fulfilling and has still to fulfil in the world? For what does she stand? What is it that is her central inner cause of living, her fixed destiny, the persistent direction of her life? By her long

(continued from the previous page) spiritual culture and civilisation she has created an atmosphere and a mentality in her people best suited for the embodiment of the new spiritual consciousness which will determine the next step in the evolution of the human race. Mother India, the presiding goddess of the Indian evolution, a consciousness, a force which is a part of the divine consciousness and force, is using the whole life of the race as an instrument to prepare and bring about the formation of that consciousness of the future. This is the mission to which this people has been kept throughout the ages. The soul of India will be entirely revealed when there will be this manifestation of the higher consciousness of a new spiritualised race. What it is to form and create, what it stands for, the real national soul of this people is not the thing

(continued from the previous page) that is preached on platforms nor can it be conveyed or expressed by any external formula; it is a spiritual force carrying in itself its own direction and results and it must be seized by her children in their intuition and held in an inner experience. The heart of meaning of nationalism, its justifying and preserving element is this need of manifestation of the soul of a nation and it is an abiding power of life that stands in its own truth unaffected by all intellectual nostrums of internationalism or any cosmopolitan evangel. Some of our reformers want to import social and political institutions from the West; others talk of Russian communism; Mahatma Gandhi preaches the Western or Tolstoian doctrine of Ahimsa and the Christ's gospel of redemption by suffering. But no external influence, no imitation of any successful

(continued from the previous page) European or American or other foreign idea or force can bring out into formative activity the national soul of India. As Indians our aim should be to discover her true soul power, and manifest it in new characteristic ways. Each nation has its soul, its peculiar inner power. It is that in it which ever strives towards self-expression and creation and in spite of oblivion from within and every kind of obstacle from without insists on survival. The political freedom of India is bound to come because it is a condition necessary for the manifestation of the Soul of India. It is a thing decreed, inevitable; it will surmount in its assured march all obstacles and enthrone itself in the face of every opponent. For the destiny of the earth and the future of mankind need the independent creative force of India, the ancient Mother.

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MATERIALISM has been weighed and found wanting and people all over the world are again turning towards the spiritual possibilities of human life. Herein lies the great significance of the rise of India in modern times because it is India and India alone which can truly satisfy the spiritual needs of the human race. And it is no mere egotism on the part of an Indian to say so. No one has ever denied the great and unique spiritual capacity of India; only with the rise of modern science spirituality came into disrepute and a materialistic Europe

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(continued from the previous page) looked down upon spirituality as a mere superstition, as a source of weakness and they even held up the present fallen condition of India as a positive proof and illustration of their view. No wonder that finding scientific materialism tending towards even greater disasters to humanity, people should look round to India and to the spiritual heritage of this great ancient land.

When Laplace, the great astronomer and mathematician, was explaining to Napoleon the relative positions and movements of the sun, the planets, the stars and the place of the earth in the Solar system, Napoleon put to him the question, "Where is the place of God in your system?" Laplace bluntly answered: "There is no place for God in the Universe!" There he summed up the materialistic mentality of modern Europe,

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(continued from the previous page) and for the matter of that of the modern world which is now being dominated by Europe and European culture. Whereas in Indian culture the whole life is a religion and it is so arranged that every step a man may take in life will remind him of his spiritual goal, the Europeans have altogether banished God from their life; the worship of God has been relegated to one day in the week, and to one class of people, sneeringly called the "religious" people! Religion is tolerated not on account of a feeling of its necessity or use in life, but as a fashion, as a sort of a luxury or a hobby or as a relic of the past which cannot be easily discarded from the economy of social life—though the Bolshevists are earnestly trying to do this in Russia. People do not really believe in the existence of a higher power, a higher providence which is guiding the

(continued from the previous page) destiny of the world and of the human race. They explain everything by the so-called laws of nature and depend on reason as their highest god, though in reality they do not follow even their reason, but are actually led in life by their vital impulses and sensuous cravings over which they place a gloss of reason or rationalism. People do whatever their unregenerate nature goads them on to do, they only bring in reason to justify what they are compelled to do by the working of the dark forces of nature within them.

And what has been the result? The disastrous result is now too apparent to require any detailed description. The most prominent fruit of the scientific materialistic civilisation was the great war which threatened the existence of civilisation itself and that war has not yet ended, but only remains suspended – so

(continued from the previous page) that the powers may prepare for even a greater fight with much more disastrous consequences. In all spheres of life, social, political, economical the current ideas and ideals have been questioned in their root principles; everywhere there is conflict and self-contradiction. Civilisation and refinement has become almost synonymous with laxity in moral scruples. In order to make married life a success all the progressive countries have been compelled to make the marriage tie more and more loose and to increase more and more the facilities for divorce. In order to prevent war all the countries are feverishly competing with each other to increase their preparations for war. In order to prevent anarchy and lawlessness, the powers-that-be are themselves taking recourse to the worst forms of lawlessness and terrorism. Democracy which was for

(continued from the previous page) a long time regarded as the ideal political institution stands now self-condemned. England, the home of liberty, the mother of Parliaments, is being forced by circumstances to support all over Europe dictators like Mussolini whose proud boast is that he will "tame Parliamentarianism." The Communists in Russia starting with the idea of abolishing capitalism and property have been compelled for the sake of their very existence to accept a new economic policy which brings back some of the worst features of a capitalistic organisation. And above all there stands the spectre of a great war in the near future, which everybody now believes to be inevitable, which will be so destructive as to completely upset the old order, perhaps making room for a new one. Truly we stand on the verge of a great crisis, a real 'Yugantar'. It is no

(continued from the previous page) wonder that people have become sceptical about this godless materialistic civilisation and are turning elsewhere to find whether there is any real escape from these riddles of life, from this blind, heartless, cruel, inexorable march of human destiny.

And so people are eagerly turning towards this great ancient land to meet some ray of hope, to find out some new path, some new meaning and significance of human attempts, some effective solution of the ills of human life. So the great and honoured names in India, a Gandhi, a Rabindranath, a Chittaranjan, so easily catch the imagination of the Western people. In these illustrious sons of India they think they will find her true spiritual message. Thus in a meeting held in America to honour the memory of the late Deshbandhu Chittaranjan Das, Herbert Adams Gibbons said in his concluding

(continued from the previous page) remarks:—"And let that be our imperishable memory of him, and may we hope that the message of his life re-echoing through all the nations of Asia, may help them to break the bonds that bind them and may lead to a better world in which we of the Occident have found our true self and have returned to the teaching from which we have strayed so far and which we have never followed, of the one who has been our guide, our saviour, Jesus Christ, who taught us of the way, things that we have never learned, never followed, and there is the reason why men from the East like C.R. Das should have the right to rebuke us and lead us back to the path from which we have strayed or perhaps put us back on the path which we have never followed."

That is a typical pronouncement

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(continued from the previous page) expressing the growing attitude of the Western people towards the East and especially towards India and they expect men from India to lead them back to the path from which they have strayed or perhaps which they have never followed. But as is quite natural, very few people in the West as yet truly understand what the spiritual message of India is—wherever they find anything great or unique or new in the achievement of an Indian, they think that they have found it, that they have at last met with an embodiment, a living illustration of the spiritual heritage of India. They judge according to their own standards; according to them a Napoleon, a Mussolini is a superman, a Tolstoy, a Romain Rolland is a great seer and a prophet. Any greatness of the mind, or of the heart, or of the will is regarded by them as an instance of spirituality. But

(continued from the previous page) this is not spirituality as we understand it in India. Greatness in genius, greatness in character, greatness in mind, heart or will does not in itself constitute spirituality proper, because the spirit is something above and beyond the mind and the heart and the will, those are rather the instruments, the vehicles through which the spirit manifests itself; as long as we cannot rise above those to the truth of the spirit itself, we cannot be said to have a really spiritual life. Even a man who is highly moral and religious may only be a 'Sattwic' man, but not a spiritual man, though the 'Sattwic' state is the nearest approach to the spiritual state. Thus in the Mahabharata Arjuna was a great man in every sense of the term, great in his genius and character, great in his knowledge, in his moral ideals, in his strength of will and power of work, he

(continued from the previous page) was a representative man of his age, representing in him the highest social, moral and religious ideals of his time, he was a 'Vibhuti', a special manifestation of the Divine among the 'Pandavas', yet he collapsed utterly at the most critical moment of his life, his mind got confused, his heroism departed from him, and in the poorness of his heart he wanted to give up the work to which he had been appointed by God. Sri Krishna taking advantage of this crisis in his inner life showed him the true way to a spiritual life, where only he could find the ultimate solution of all his doubts and live truly in God, in divine light and power and joy; his former moral, religious, heroic life was only a preparation for the divine life, the spiritual life to which he was destined.

The Western people in their eagerness

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(continued from the previous page) and curiosity to know what true spirituality is turn towards all sorts of absurd things. Thus the so-called communication with the dead has come to be specially described as 'spiritualism'. Mesmerism, hypnotism, table-rapping, fortune-telling, all go by the name of spirituality. Any Indian with a little knowledge of the elementary practices of Hatha Yoga or Raja Yoga can at once command great attention and respect in America. But from all these the Western people are forming indeed a very poor even a grotesque idea about Indian spirituality and spiritualism.

Even in India very few people understand or realise what true spirituality is. When we say that India is the home of spirituality we do not mean that the Indian people in general have a spiritual life or really understand the implications

(continued from the previous page) of spirituality; what is meant by such assertions is that on account of a long ancient civilisation based on spiritual principles and guided by spiritual motives the people have got such a mentality as can be easily bended towards spirituality. Nowhere is it so easy to attain a spiritual life as it is in the atmosphere of India. But as we said above, the true implications of spirituality and a spiritual life are understood by a very few people even in India. Thus presiding over a meeting in Bombay held to celebrate the 58th birthday of Mahatma Gandhi, Mr M.R. Jayakar is reported to have said:—"India's culture lies in suffering, self-sacrifice, and renunciation." Mr Jayakar typically represents the modern, refined and enlightened Indian, but his statement about the spiritual culture of India, we humbly submit, is a half-truth, a very partial and

(continued from the previous page) incomplete statement. Suffering is certainly not a mark of spirituality – it is rather a mark of imperfection and ignorance and the motive underlying all Indian philosophy and spiritual Sadhana is the complete and integral annihilation of suffering. Suffering as a part and a means of Sadhana is characteristic rather of Christianity, which says: “Blessed are they that mourn.” Ascetics who inflict sufferings on themselves have been severely condemned by the Gita as being ‘Asuras’. On the other hand, we learn from a study of the Ramayana and the Mahabharata and other great productions of Indian art and literature that the aesthetic satisfactions of all kinds and all grades were an important part of Indian culture and they were made instruments of spiritual culture. The aesthetic and hedonistic being was made not only an aid to religion

(continued from the previous page) and spirituality and liberally used for that purpose, but even one of the main gates of man's approach to the spirit. The Vaishnava religion especially is a religion of love and beauty and of the satisfaction of the whole delight-soul of man in God and even the desires and images of the sensuous life were turned by its vision into figures of a divine soul-experience. Few religions have gone so far.

Self-sacrifice and renunciation is certainly an important part of spiritual discipline—but it is only a means for a greater self-fulfilment and a higher enjoyment. The word renunciation does not adequately describe the ideal of Indian spirituality,—the ideal has been well expressed thus by the Isha Upanishad—“By that renounced thou shouldst enjoy.” At the period of India's decline Shankara appeared with his 'Mayavada' and made

(continued from the previous page) the idea of mere renunciation and 'Sannyasa,' very popular and ever since it has been greatly abused and has helped the further decline of India by turning away the attention of the people from wordly life. Wherever people see outward renunciation, a loin cloth or a sack cloth – they at once infer that they have met with great spirituality. But mere outward renunciation or sacrifice does not constitute spirituality, rather it leads to trouble and disaster. As has been said in the Gita – "But renunciation is difficult to attain without Yoga; the Sage who has Yoga attains soon to the Brahman."

That is the secret of India's Spirituality, – Yoga, a direct conscious union with the Divine Being. We do not mean to say that a man who has renounced the pleasures of the world and has imposed a hard control or

(continued from the previous page) discipline on himself is not a great man, what we mean is that all this can be done to a certain limit by the exercise of the intelligence and the will—this forms a particular preparation for spiritual life, but does not in itself constitute spiritual life. Such a man is really a 'Sattwic' man who has brought his 'Tamas' and his 'Rajas' under the control of the 'Sattwic' principle in him. But real spiritual life is attained when all these 'gunas' are transcended and life is brought directly under the control of the spirit. Thus in the Gita, Arjuna was asked to go beyond the three 'gunas'—'Nistraigunyo bhavarjuna.' And as a means of this transcendence, Sri Krishna prescribed 'Yoga'. As long as a man lives in the mind and the heart, he may attain great powers, but cannot go beyond the conflicts and limitations which are inherent in this

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(continued from the previous page) lower life. One must go beyond them and live in the spirit in order to attain perfection, to attain divine knowledge, divine power and divine joy. And this cannot be achieved merely by 'tapasya' or asceticism or by works or by mental knowledge however great. Thus Sri Krishna advises Arjuna – "The Yogin is greater than the doers of austerities, greater than the men of knowledge, greater than the men of works; become then the Yogin, Arjuna."

We find in the Vedic times how the Rishis sought to enrich life in every way through sacrifices to the gods. We have not to neglect the mind or the body – they are all instruments through which the spirit is manifesting its glory on the earth. They become false and lead to misery only when we live a life cut off from the higher self, the higher truth of our being.

(continued from the previous page) Unless we are awakened to the light of the spirit in us, our self-conquest and freedom can never be complete and we cannot attain to perfection in knowledge, power and joy to which we are destined. Establishing our union with the spirit we should develop our potentialities to their utmost and live divinely to the utmost – this is illustrated by the final advice of Sri Krishna to Arjuna in the Gita – “Therefore arise, win fame and glory, slay thy enemies, enjoy a prosperous kingdom.”

As long as the Indians followed this ideal of true spirituality, India made wonderful progress in all the branches of life, social, political, economic, aesthetic, religious, spiritual. It is not true to say that the Indians were indifferent to the life of this world and always turned to the next world beyond death. Of course, there were people who held such an

(continued from the previous page) extreme view and it became more popular during the period of India's decline. But such an outlook has never been the general characteristic of Indian culture. 'Moksha' or spiritual salvation was certainly regarded as the ultimate end of human life, but 'Moksha' really meant freedom from ignorance and misery leading to the taste of 'Amrita', to the joy of the divine life even in this body and on this earth and the path lay through this world, through the gradual realisation of all the possibilities of human life. Thus the ideals of Indian civilisation were expressed in the four-fold objects of life—'Dharma', 'Artha', 'Kama', 'Moksha'. With the Indians 'Moksha', that is, rising to the higher divine life from the lower life of the three 'gunas', was the true aim of human existence and herein lies the fundamental difference between Indian and

(continued from the previous page) Western civilisations. The right practice of life which would lead to 'Moksha' was 'dharma' and under this practice of life came 'artha' and 'kama', the economic and the aesthetic culture. And these were not mere theories of philosophy; in India philosophy was nothing if it was not lived; the Indians sought to realise these ideals in their life and the result was the unique greatness of India in art and literature, in trade and commerce, in social, political and economical organisation of life. Of course, there were many defects in the application of these principles, defects which were mostly inherent in the then condition of the human race and human possibility and also in the peculiar conditions of India. But the ideal of human life as conceived and actually sought to be followed by the ancient Indians still remains the highest

(continued from the previous page) and we have no doubt that the world is gradually coming round to that.

We have said above that in the practical applications of the highest principles there were many defects and shortcomings, which eventually led to the political downfall of India, though after a considerable period of glorious achievements in all the departments of life. But this has given India an opportunity to go even deeper into the realms of spirituality. And even in the matter of external life, India has learnt from her past mistakes and also from the experiments that have been carried on by mankind in other parts of the earth. All currents have entered into India, the greatest religions and the greatest cultures of the world have met here and we are on the eve of a great cultural and spiritual synthesis on the soil of Mother India, which will advance

(continued from the previous page) humanity another step in its order of evolution. There is absolutely no doubt that humanity cannot make any further progress unless it can be made to stand on the spiritual truth of human life, on a new consciousness only to be developed by Yoga.

Society then must be organised on a spiritual basis and India, on account of her great spiritual heritage, is the best place for making a beginning. Man can never get out of the futile circle the race is always treading until he has raised himself on to the new foundation. And we believe that it is the mission of India to make this great victory for the world. The great systems of Indian Yoga and spiritual culture have to be resorted to and also the achievements of Western science have to be taken into the service of this great work of spiritual construction.

(continued from the previous page) Not the blind round of the material existence alone and not a retreat from the difficulty of life in the world into the silence of the Ineffable, but the bringing down of the peace and light and power of a great divine Truth and consciousness to transform Life is the endeavour to-day of the greatest spiritual seekers in India. Here in the heart of such an endeavour pursued through many years with a single-hearted purpose, living constantly in that all-founding peace and feeling the near and greatening descent of that light and power, the way becomes increasingly clear. One sees the soul of India ready to enter into the fullness of her heritage and the hour of an unparalleled greatness approaching when from her soil shall go forth the call and the leading to the highest destinies of the race.