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ROERICH SPECIAL

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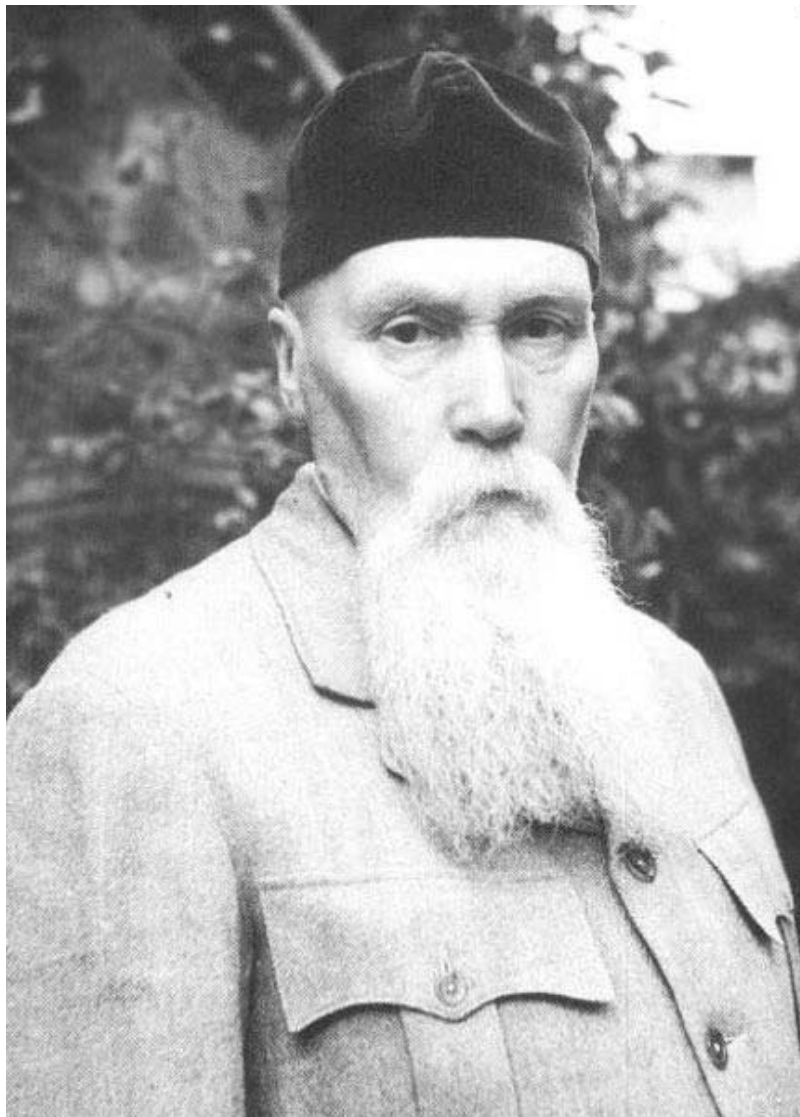
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Nicholas Roerich (1874-1947)

Editor's Page

Nickolas Konstantinovich Roerich, who was born in St. Petersburg, Russia on 9 October 1874, became a world renowned painter, philosopher, historian, archeologist, writer, traveler and founder of an international movement for the preservation and promotion of cultural heritage. Even during his student years at the Petersburg Academy of Arts, Nicholas Roerich became involved in various archeological expeditions in various regions of Russia. He was a prolific artist having created thousands of paintings. His paintings are known for distinct Roerich style with deep historical and philosophical content, colour purity and simplicity of expression.

Roerich who married Helena Ivanova Shaposhnikova in October 1901, had two sons – George who became a well known orientalist and Svetoslav who attained fame as a painter and public figure. N. Roerich's quest for understanding of philosophy, universal values of humanism and ethics led him to also study philosophy of the East and the works of great Indian thinkers and writers – Ramakrishna, Vivekananda and Rabindra Nath Tagore. Roerich became interested in the study of common roots and values of Russian and Indian cultures seeking to correlate their history, mythology, folklore and traditions.

In this pursuit, Roerich and his family travelled to India in 1923 taking his abode in Kullu Valley in the lap of the Himalaya mountains. From here Roerich began his famous expedition (1923-28) to Central Asia traversing high mountains and unexplored paths through Sikkim, Kashmir, Ladakh, Xinjiang (China), Russia, Siberia, Altai, Mongolia, Tibet etc. Roerich expedition is not only known as one of the major expeditions in Central Asia and trans-Himalayas, but it has also contributed immensely to the development of Russian Oriental studies, with particular focus on Central Asia. Roerich's books–*Heart of Asia* (Southbury, 1929), *Altai Himalayas* (Moscow, 1974) and *Himalayas : Abode of Light* (Bombay, 1947) are outstanding works in this field. Roerich also made a distinct contribution to the understanding of Himalayan culture and spiritualism through his paintings series *Himalayas, Maytreya, Sikkim's Path* etc.

Nicholas Roerich conducted another expedition in the years 1934-35, in Inner Mongolia, Manchuria and China with the objective of

collecting seeds of plants which prevent the destruction of soil. This mission showed his great concern for the denuding of forests and vegetation.

Nicholas Roerich broadened the view of culture which includes the cosmic evolution of mankind, ethics and spiritual experiences of man, beauty, knowledge, science, art, education, history and traditions. In 1929, Roerich prepared a draft agreement for protection of cultural heritage and values, which is known as the Roerich Pact. Alongwith this pact, Roerich proposed a distinctive sign for identification of protected objects – Banner of Peace which was a white cloth containing a red ring with three red circles inscribed in it. This sign symbolized a unity of the past, present and future into the ring of eternity. In 1930, the draft agreement alongwith Roerich's appeal to the governments and peoples of all countries was published and distributed in government, scientific and educational institutions around the world. The Roerich Pact which was welcomed by the international community, was signed in the White House in Washington on 15 April 1935 by the representatives of various countries including the US President Franklin Roosevelt. The Roerich Pact, which was signed before the World War II, was such first act developed to protect cultural values. The Pact played an important role in formulating international legal norms for the protection of cultural heritage. In 1954, Roerich Pact was laid in the basis for the Hague International Convention for Protection of Cultural Values in the Event of Armed Conflict.

Nicholas Roerich passed away in Kullu Valley in India on 13 December 1947, where he was cremated. The Institute of Himalayan Studies, *Urusvati* in Kullu valley of Western Himalayas, which was founded by N. Roerich, is a living monument bearing testimony to his multi-faceted contribution.

This Special Issue of the *Himalayan and Central Asian Studies* which is devoted to recall the contribution of Roerichs to promote international peace and understanding through culture, cross-country exchanges and knowledge, is a result of active cooperation between the Himalayan Research and Cultural Foundation and the Khakas Institute of History, Language and Literature, Republic of Khakassia, Russian Federation. There is need for collaborative research to study indepth various aspects of ancient history, race movement and archeological remains in India and Russia particularly in Siberia, common sources and roots of Indic and Slavic cultures and civilizations.

K. Warikoo

CULTURE AND CIVILIZATION

PROBLEMS AND PERSPECTIVES

O. N. KALINKINA

*Culture is the Firebird
that worldly wise men cannot catch,
as it only surrenders to those pure at heart.*

—Helena Roerich

There is no problem in the modern epoch more pressing and vital than the problem of correlation between the two phenomena – culture and civilization, which both swiftly transform the environment. They are considered as factors of creative life organization, as means for human self-realization, as inexhaustible source of social innovations. Notions of “culture” and “civilization” mark the crucial points of growth on the endless way of human cognition. For this reason, people try to reveal their potential and methods of their most efficient use. Famous scientists and cultural figures devoted their research to the issue of correlation between culture and civilization, but still no univocal approach to this problem has been found.

Some of them consider civilization and culture separately, as the phenomena that oppose each other and alternate, and exist independently. Thus, for German philosopher and culturologist O. Spengler process of evolution involves change of social development stages: one of them manifests itself in the flowering of creativity and spiritual perfection - this is the period of culture; it is displaced and replaced by the period of society stiffness, creative impoverishment and spiritual devastation, i.e. civilization. So culture and civilization, in Spengler’s opinion, cannot exist in the society simultaneously, but they replace each other from time to time.

Disciples of another approach tend to identify culture and civilization, and use and perceive them as equivalent and interchangeable. In such

case, primary importance is assigned to civilization; it is considered to include functions of culture among others, so culture becomes an insignificant element and is regarded just as means of amusement.

Still there is another point of view: advocates of this point believe that culture and civilization should be distinguished, and civilization is only expedient when it is spiritualized by the leading principle, by culture. I. Kant was the first to introduce the distinction between culture and civilization in his *Conjectural Beginning of Human History*. For Kant, civilization begins with adoption of rules of human life and behaviour. Kant believed that "civilized man" would not cause trouble to another man taking into account his personal peculiarities. He is polite, well-mannered, tactful, attentive, in a word, he respects man in another. To Kant, the ultimate degree of culture development is connected with development of abilities and moral perfection of a human, which spring solely from understanding of and respect for moral law, but not only from inclination to compliance therewith. Such approach to the problem of culture and civilization is both interesting and actual for the modern society, which has lost cultural principles in many respects. Kant foresaw rapid development of civilization and was anxious about that. He thought that culture moved forward much slower than civilization, and suggested that there might appear a gap between civilization and culture. Such pernicious disproportion, in Kant's opinion, brings many troubles to the people of the world, because civilization without spiritual dimension gives rise to the risk of technical self-destruction of the mankind.

Helena Roerich (thinker, public figure, wife of the famous artist, scientist and writer Nicholas Roerich) noted: "Civilization is one thing, whereas culture is absolutely another. Civilization can be established in a few decades, but accumulations of culture are gathered over centuries and millennia by the greatest effort of outstanding minds and geniuses. Culture and injustice are antipodes. Thus, we may say that the world nowadays is inhabited by multitude of civilized savages and only by a few cultural citizens." Nicholas Roerich thought that civilization and culture had separated in their essence, whereas culture must spiritualize civilization, and they both are destined to improve life.

Modern mankind is proud of its civilization. Yes, many goals are achieved. Without doubt, civilization contains powerful potential of scientific and technological advance, contributes to improvement of the standard of living and more comfortable existence. We cannot imagine how we can do without electronic means of communication, global

information systems and means of transportation. At the same time, all these achievements themselves do not mean cultural, spiritual flowering. In fact, having all the above-mentioned benefits of civilization, we witness loss of culture and sublimity, and such loss leads life to stagnation and disorder. Nicholas Roerich said that the true culture of thought is developed by the culture of spirit and heart, which man can cultivate in himself by following a great ideal. Famous thinkers, scientists and devotees whose names and deeds have survived through ages, were the great bearers of culture. It is they who are called "leaders of mankind". With all their lives and creative work those Titans of the Spirit paved the true way for evolution, and the mankind can elevate and spiritualize civilization if it follows that way and develops its inner culture. Great poets, painters, musicians and scientists being the conductors of high energies saturate human minds with new images and new ideas. They penetrate into otherness with their thought, showing the mankind its evolutionary perspectives. Not a single narrow specialist, no matter how high his professional skill, can be considered a cultural leader, because the present requires synthesis of knowledge more and more. Science integration process spreading swiftly right before our eyes requires the person to be more than just well-educated: the person should have refined perception and comprehend the synthesis, and therefore strive for culture, which allows to comprehend the in-depth essence of the phenomena.

Nicholas Roerich gave profound and succinct definition of a cultural person: "An ignorant person must be civilized first of all, then educated, after which he becomes intelligent. Then comes refinement and realization of synthesis, which is crowned by the acceptance of the idea of culture." Thus, speaking about culture is one thing, and understanding the true meaning of culture and being a cultural person is quite another. Artificial intelligence that conceals lack of culture does nothing but corruption. Empty words if they are not backed by real deeds do not convince and bring harm; they disappoint audience and deprive people of faith. "True culture and intelligence acts, composes, but not sighs, not prattles the memorized speeches! Speeches devoid of enthusiasm, which alone moves mountains," wrote Helena Roerich. Thus, culture cannot be expressed by vacuous outer actions devoid of noble aspirations, because culture lives in the heart of a man. Cordiality is one of the most important qualities.

The whole course of historic development of the mankind proved that civilization without culture is fruitless. States have used all their powers and resources for development of civilization, which "showed

them its horrific deadly face in mechanization of life and human heart." Culture keeps on calling to human hearts, but deadly technocracy has formed more than one generation of "civilized barbarians", who do not want to understand the true meaning of art, of divine knowledge, in a word, of everything that lies at the root of evolution. "Mass culture" term has specially been invented for them. We witness mechanical civilization with its achievements displacing subtlety, beauty and harmony, and only training of heart and broader thinking based on heroism, friendliness and beauty will allow to form new generation striving for divine knowledge and self-perfection.

Civilization without culture is devoid of its essence, devoid of the soul. Technocratic orientation of civilization turns vivid development down to ossification, creativity – to routine, and sublime aspiration – to momentary needs. Such civilization is characterized by supremacy of intellect, with no heart and no soul. Therefore culture and basics of humanism must be protected worldwide, if people want to live and to prosper. Today, the mankind suffers from many negative traits of civilization non-spiritualized by culture; such traits manifest themselves in tendency to standardized thinking, in implanting of unified truths and values (mainly Western ones), and in the formation of socially loyal and law-abiding member of society content with the welfare he is provided.

If we consider the problem of correlation between culture and civilization from the synergetic point of view, culture seems to be an open complex system able to receive energies from without and to redistribute them. On the one hand, this manifests in its interaction and dialogue with other cultures (horizontal interaction); on the other hand, that very system (which apprehends itself as a part of the universe) is able to open up to divine cosmic energies (vertical interaction). Civilization closed up on itself and having lost connection with the divine spiritual levels turns into closed system that will come to an end sooner or later.

Thus, culture and civilization are naturally connected to each other and should not be considered as the two parallel processes that go independently. Material resources of the modern civilization provide for individual's comfortable everyday life, so the person gets better opportunities for creative work, spiritual growth and cultural perfection, but these opportunities should be used wisely. Only the broad-minded person can see that modern society is in the bifurcation point, and there are only two ways from that point: one of them leads to life, and another one - to self-annihilation. This results in tremendous responsibility that

lies on us all for the state of science, culture, education, as development of those spheres of life is aimed at fulfilment of the person's creative potential and comprehension of the highest meaning of existence of a man on the planet. "Not shaky civilization that sometimes forgets about humanity, but let beautiful Culture, unquenchable light on the ways of ascension be our common achievement."

CULTURE STANDS SENTINEL OVER HEALTH OF SOCIETY

L. I. MONASIPOVA

The late 20th century is characterized by both the successful development of new branches of science and attempts to confirm a humanistic ideal as counterbalancing power, capable to reduce negative influence of new technologies on the person and his environment. The humanistic ideal acts as a basis of such important standard of development of modern society as responsibility. In the modern world, medicine undergoes process of the transformations connected with the development of new technologies, this fact has determined the appearance of bioethics. The bioethics illustrates opposition of such concepts as culture and civilization in medicine. And answers for many questions facing medicine can be found in case of acceptance of a priority of culture in social life.

Many philosophers of 20th century, who repeatedly underlined the inadmissibility of mixture of the concepts - culture and civilization - were Russian philosopher-cosmologist Nikolas Berdjaev, the Russian artist, humanist, public figure Nikolas Roerich. Ideas about powerful influence of culture on social evolution are put forward in the works of well-known psychiatrists and philosophers K.T. Jaspers, C.G.Jung, the German-French doctor, theologian A.Schweitzer.

G. Engel (1975) proposed the bio-psycho-social model of the disease as an alternative to the standard biomedical approach. Holistic approach, special to ancient medicine, received a new substantiation. The holistic approach means not only the importance of harmonization of mental and physical health, but also influence of spirituality on the processes occurring in a human body.

As the bio-psycho-social model of disease which means interdependence of biological, psychological and social factors is accepted

today in medical science, it is possible to say that searches of the measures promoting recovery or prevention of illnesses, are beyond narrowly medical. In such an understanding, medicine is included into the sphere of humanities, being a part of culture. Today close attention is paid to quality of life questions both in scientific researches and in general medical practice. The conception of quality of life appeared in *Index Medicus* in 1977 and is now widely used in medicine.

In Europe "Quality of life" means the integrated characteristic of physical, psychological, emotional and social functioning of the person. In USA, researchers define quality of life as physical, emotional, social, financial and spiritual well-being of the person. Today the important place of spiritual needs in satisfaction with quality of life is marked in scientific investigations.

V. I. Vernadsky said that the noosphere was formed by people as continuation of organization of biosphere and as development of its basic processes, providing social well-being in the world. One of the fundamental ideas at the root of noosphere theory of V. I. Vernadsky is the thought that human is not the individuality, which lives separately by his own law, he cohabits in nature and he is part of it.

Spiritual and cultural development of mankind is the pledge of saving the ecological balance and well-being on the earth. Historical experience of medicine and natural sciences testifies to close inter-relation of semantic, mental and spiritual spheres. Today numerous researches are interdisciplinary. An illustrative example of effectiveness of the inter-disciplinary approach in working out of the complex programs, directed to health resumption may serve psycho-oncology (a science of improving the quality of life of patients with malignant tumours and curing the psychological and mental disorders).

Some rehabilitation programs are based on synthesis of methods of the West and the East of disposal of addictions, coping with internal and inter-personal conflicts. In particular, the Eurasian project of rapprochement of ethno-psychological and ethno-psycho-therapeutic positions of the West and the East is developed by the scientists of Tomsk Scientific Research Institute of Mental Health.

It seems important also to note synergetics as complex interdisciplinary direction in science and a method of scientific activity. The synergetics begins with definition of openly self-organizing systems. It is the doctrine about self-organizing laws in open systems. For this purpose it is necessary to survey the person as opened self-organizing system, a

unity of soul and a body, spiritual, mental and physical health. The synergetics can help to survey problems of development of the person in the space of culture. The culture as the spiritual basis of noosphere and ecological space, is capable to be a powerful resource for recovery of health, prevention of its disturbances. The mentality focused on spiritual cultural self-development is pledge of both mental and physical health, ability to realize the potential and to have necessary quality of life.

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CHARIOT DRAWING OF THE LATE BRONZE AGE IN MINUSINSK BASIN

O. V. KOVALEVA

The drawings of the first means of transportation appeared approximately in the late 4th - early 3rd century BC in the Euro-Asian continent. First they were the drawings of carts and carriages harnessed with bulls. Sometime later the drawings of light one axis battle chariots appeared. They were harnessed with horses. A few regions with the greatest number of rock drawings can be singled out in Euro-Asia. These were Central Asia, China, Southern Siberia, Altai, Middle Asia, the Caucasus, Central Europe, Pakistan and India.

A great number of rock drawings are concentrated in Minusinsk basin in Southern Siberia. Today about 40 chariot drawings are found in this territory. Such drawings are associated with the beginning of Karasuk archeological culture in Minusinsk basin (the 11th - 9th c. BC). Most chariot drawings found in Minusinsk basin were made in a special way illustrating the vehicle construction as a scheme or a plan. The impression is that of its being viewed from above. Only one drawing made "in profile" and drawn on a gravestone of Karasuk burial ground of the northern bank of the Varcha - I is known today (see fig. 1-10). Two other drawings combining "a plan" and "a profile" are known to scientists (in this case a chariot is made "in the plan" and the harnessed horse - "in the profile") (Fig. 4)

It is quite easy to have a mental picture of some constructive peculiarities of a chariot due to its planned projection. Almost all of them had pole harness in the form of a cross beam with yokes into which at least two horses were harnessed. The bodies were of a different shape: right-angled, semi-circular, round and oval. The axis of a transportation means usually crossed the central part of the body thus dividing it together

with the pole into four parts. A chariot had two wheels. The wheel spokes were either not drawn at all or drawn quite arbitrarily. There are some drawings of the same chariot with a different number of spokes. Sometimes they were drawn in the shape of spiral like circles (See Figs.1-13).

Such kind of chariots were used in the whole territory of Euro-Asia. Most of such transportation means were also drawn in plan projection in 2nd-1st millennium BC both in Minusinsk basin and in the remaining part of the Euro-Asian continent. Such rapid spread of a vehicle of a similar construction in a big territory was due to wide inter-tribal exchange among the cattle-breeding population with a similar economic system.

In spite of the universal ways of chariot drawing there were certain local peculiarities in it. The absence of the additional details accompanying chariot drawing was peculiar to Minusinsk basin. Unlike other regions where the plots with chariots had a rather complicated structure and an intricate plot involving many additional characters, the chariot drawing of Minusinsk basin was very laconic. The chariots were mainly drawn either with horses or without them. Some additional objects were drawn in quite few plots: an additional horse, a man or an animal at a certain distance from a chariot. (See figs. 1, 4, 7) The drawings of the vehicles following one another (See fig. 1) as well as those of a chariot and "the horses at the conciliatory tree (See fig. 2) are known.

The scientists studying ancient art have long accepted a chariot as a complex symbol. On the one hand, it presented a real object - the embodiment of the latest technical achievements of that time, on the other hand, it expressed the whole complex of different mythological notions.

That is why a picture of a chariot was almost always supplemented with the drawings forming a binary opposition. The drawings of vehicles/chariots with a different spoke set in different wheels can be referred to such oppositions. The chariot of the main panel of the complex Sedlovina I can be referred to such drawings. The left wheel was drawn with seven spokes while the right one was drawn with eight spokes.

The chariot of the same form can be seen on the slab of the burial ground Khara-Khaya (See fig. 2). It is usually interpreted as an artist's device. But the asymmetric number of spokes in the wheels had its analogy in other drawings. Sometimes a line was drawn instead of spokes on a wheel dividing it in two. Such a way of drawing can be seen on the slabs of the burial ground of the northern bank of the Varchy I (See fig. 5), Nizhnyaya Baza, (see fig. 1) and on the slab from the valley of the Uybat river (see fig. 4).

The wheels of the vehicle drawn on the surface of a Shaman stone are interpreted in an interesting way. One of them has a form of four drawn into one another concentric circles with a dot in the center, the other has a form of a spiral. The signs - symbols playing the role of the wheels are traditionally considered solar ones.

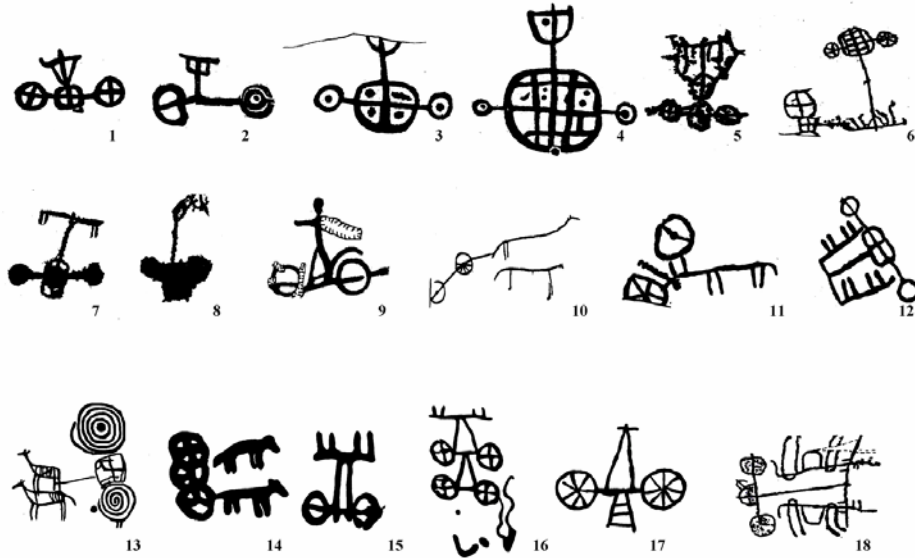
They are contrasted both iconographically and spatially (above - below) in the analyzed case. That is why it would be logical to suppose that the vehicle wheels symbolized two opposite astral bodies - the Sun and the Moon in this case. The same idea is developed by many researchers in the drawing of the so called "hole like" signs and "hole like" pendants that were mostly used in the late Bronze and early Iron Age. One can not see hole-like signs among the petroglyphs of Minusinsk basin quite often. One of them was stamped on the Shaman stone, the other one can be seen on the ruined grave stone near the village of Bystraya (see fig.4). In both cases one part of the sign was made in the form of a wheel, and the other one was made in the form of a circle divided into two parts.

One can see such symbols forming a curious composition near lake Tus. A deer followed by a wolf are drawn in it, they are accompanied by the following symbols: there is a circle with a dot above the deer (a solar symbol, there is a circle with a vertical line above the wolf (a symbol of the Moon). Judging by this composition one can suppose that a symbol could correspond to a certain type of animal and a certain sex type.

The opposition connected with sex differences was also closely associated with a chariot symbol because the harnessed animals were often drawn as different sexes or the ones of different species. So a chariot can be interpreted as a symbol of a sacred notion of the dual character of life expressed in the opposition of darkness and light, life and death, a female and male origin.

Sometimes a chariot was drawn accompanied with a symbol of fertility - "the tree of life" (the drawing on the grave stone Varcha I). Sometimes it played itself the role of the symbol as the opposite sex horses were drawn on its both sides (the main panel of the mountain Bychikha). So the late Bronze Age chariot drawing concentrated the whole complex of beliefs associated with the dualistic arrangement of the Universe.

TABLE 1
 CHARIOT DRAWINGS OF THE LATE BRONZE AGE IN MINUSINSK BASIN



Figs. 1-4 - Nizhnyaya Baza (Leontyev, 2000, ris. 1); 5-8 - Khara-Khaya (Filippova, 1990, 1997, ris. 1,2,4,7); 9 - Shaman-kamen' (Sovetova, Miklashevich, 1999, ris. 4,1); 10 - Varcha-1 (Leontyev, 1980, ris. 2); 11 - Bystraya (Leontyev, 1980, ris. 4.1); 12 - Ujbat (Leontyev, 1980, ris. 4.2); 13 - Shaman-kamen'; 14, 15 - Shishka (Sovetova, Miklashevich, 1999, ris. 4.1); 16 - Shishka (Leontyev, 1980, ris. 6); 17 - Sedlovina; 18 - Suhaniha (Leontyev, 1980, ris. 4.3)

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A SCYTHIAN EPOCH HORSE BRIDLE IN MINUSINSK HOLLOW

P. AMZARAKOV

Mass mounting of horse in the Bronze Age marked a new epoch in the economic and cultural life of the ancient Eurasian communities. The respective innovations in the ways of production as well as enlarged areas of concrete cattle-breeding community led to both active material and cultural exchanges.

The cultures with productive economy based on cattle-breeding spread in the whole zone of the steppe territories of Eurasia and made great progress in material production and spiritual culture. The extensive type of settled and half-settled cattle-breeding in the conditions of high humidity in the steppe zone in the Bronze Age let one get everything necessary for life, food and staff, quite easily. It led to a considerable increase in the number of Eurasian cattle-breeding population.

The climate changes between II and I millenium BC, namely its becoming more arid in the Eurasian steppe zone caused the change in the economy as well. Cattle breeders had to roam from place to place. There were certain changes in harness as well. The necessity of constant roaming from place to place, militarization as well as increased mobility of nomadic cattle-breeding communities led to the invention of quite a new type of harness. Old bridle types of organic staff and the simplest saddles did not meet the requirements of time – riding a horse with such equipment required great skill and was inconvenient.¹ Another disadvantage of an organic bridle was its short usage. All those things caused the invention of a harness with metal details of a bridle (the bits and cheek pieces) and soft saddles.

The genesis of the early types of a bronze bridle can be illustrated well on the example of Minusink hollow of Sayan-Altai region. The material

of Minusinsk hollow presents the widest variety of the details of a horse bridle found in the Central Asian region. Most of them were found by chance without any special archeological excavations. It should be noted that the tradition of burying the deceased with a horse or a bridle, which was popular in the steppe area of Eurasia was not maintained in the above mentioned region.

The earliest bridle set known in Minusinsk hollow is dated back to the late Bronze Age² and in general presents a combination of a skin belt let through the horse's mouth with two bone (horny) holders-cheek pieces. They were cylinder bars with three holes: a belt-bit passed through the central hole and turned into the bridle rein further, the bridle straps were propped to the side holes from above and below.

A new early Iron Age bridle borrowed both the principle of the construction and outward details of the previous type. A belt-bit was replaced by bronze two-part bits with stirrup-looking ends. The rein belt was tied to those ends and bronze three-hole cheek pieces were tied to the basic part of the stirrup-looking ends with short leather belts. The leather bridle straps were tied to the edge holes of the cheek pieces (See Fig. 1).

Such type of a bridle was rather simple for making, durable, convenient for riding a horse and became a widely used type in the early Scythian period in the whole Eurasian steppe from plateau Ordos in the east to the Caucasus and the Black Sea coast in the west.

As for Sayan-Altai territory more than a hundred types of stirrup-looking bits were found in Tuva (most of them were found in the well-known burial complex of Arzhan-I)³, several dozen were found in the territory of Altai⁴ and several dozen bits were found in the territory of Khakassia.

A minor shortage of such a combination of bits with cheek pieces was rather movable connection of cheek pieces with the bits because of which the horse control was not so close and the connecting leather belt was worn out rather quickly. An attempt of improving the connection of the bits and cheek pieces resulted in the appearance of a small additional ring at the basis of stirrup-looking end of the bits. The connecting belt put through the ring provided greater fixation of the cheek pieces - and less clearance in horse control (See Fig. 1).

Stirrup-looking bits with an additional ring are known in Kazakhstan, smaller number - in the Caucasus. There are very few types found in Tuva, Altai and Mongolia. There are more than a hundred sets of bits of this type found in Minusinsk hollow. Such quantitative disproportion is

explained by the fact of another, unique type of early Scythian bits. The principle of its construction was a combination of the above mentioned bits with bronze cheek pieces of a specific open-worked form. Open-worked cheek pieces were put through the additional rings of stirrup-looking bits providing compact and safe joining (See Fig. 1). Such a way of joining excluded an intermediate unit between the bits and the cheek pieces (a leather belt) that provided a close contact of the parts of the bits and lengthened the time of using the set.

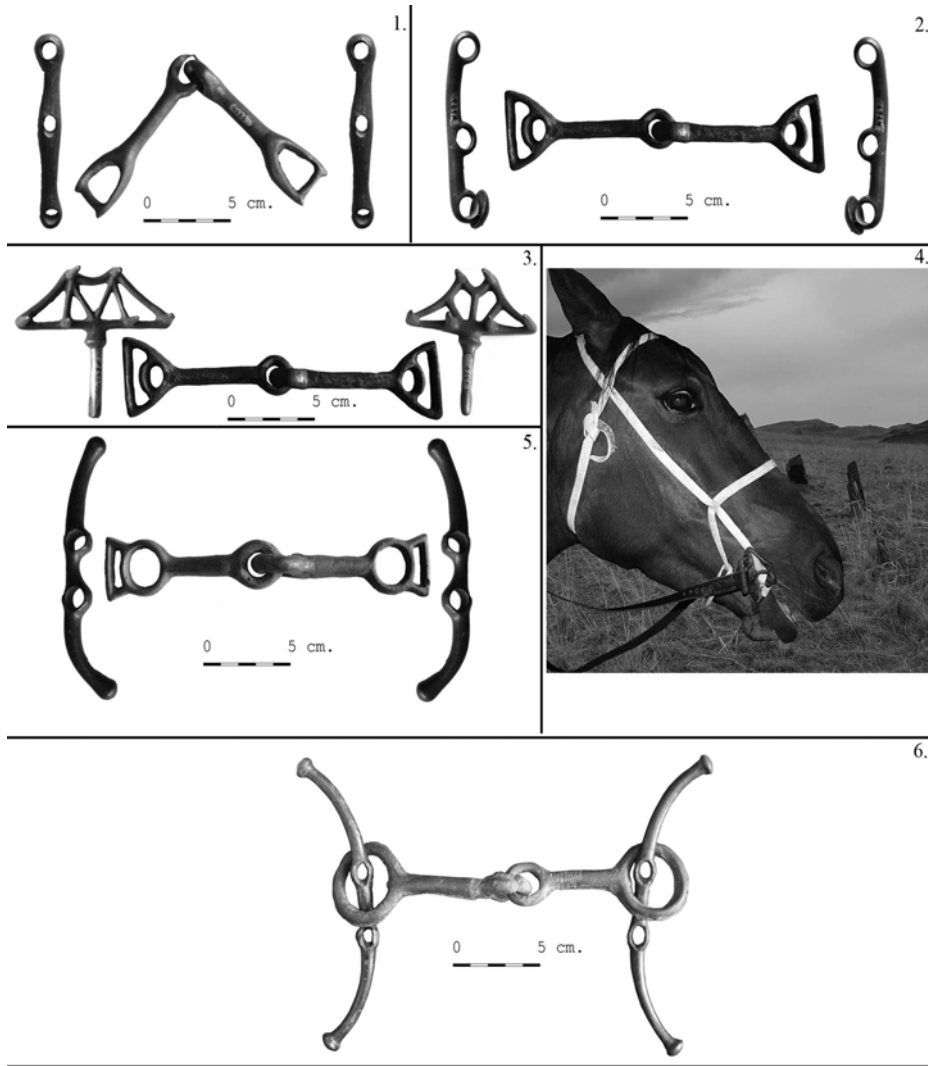
The further improvement of such a pattern of joining a bridle set was making thicker the bar of cheek pieces and the respective enlarging the diameter of the additional hole at the end of the bits (at least 10 sets are known in Minusinsk hollow). A new type of cheek pieces - with two holes – replaced three-hole and open-worked cheek pieces (more than 20 sets are known in Minusinsk hollow.) (See Fig. 1). Later the rudiment of stirrup-looking bits with a big additional ring – the end – disappeared and a new type of bits – big ring – shaped bits – appeared (See Fig. 1). This type of bits became the most widely used Scythian one. It was made of both bronze and iron later and was replaced by a new type of bridle onle at the beginning of Hunnu invasion and the invention of a hard saddle and stirrups.

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FIG. 1

THE MAIN TYPES OF A SCYTHIAN EPOCH HORSE BRIDLE IN MINUSINSK HOLLOW.



PRESERVING HISTORICAL AND CULTURAL HERITAGE OF SAYANO-ALTAI

V. N. TUGUZHEKOVA

Today at the beginning of the 21st century the Roerich Pact still remains topical. The problem of protecting the cultural heritage is especially important under the conditions of globalization, changing geopolitical circumstances, deep economic and spiritual crises in the world community. The problem of military conflicts, terrorism, intensive development of natural resources have endangered the monuments of ancient civilizations and of the cultural heritage of the peoples of Russia. These problems are very acute for our region too, because Sayano-Altai is rich in ancient monuments of various epochs and cultures.

Khakasia is often referred to as an open air museum. The degree of concentration of archeological monuments on this territory places Khakasia among the leading places in Russia. There are more than 13,000 archeological monuments located on a relatively small area of 20,900 square metres on the territory of Khakasia. The industrial development of the region and the development of virgin land destroyed dozens of thousands of ancient monuments. A great number of monuments went under the waters of the man-made Krasnoyarsk sea - the result of the Krasnoyarsk and Sayano-Shushenskaya Power Stations.

The stone stelae rising at the foot of burial mounds look very spectacular. They really look like guards watching over the peace of the dead. This is a specific feature of the local burial mounds (*kurgans*) which can be found nowhere else. The *kurgans* (burial mounds) are considered to be architectural constructions, which points to their man-made nature. And the weather-beaten and sun-scorched sight of the lichenous stelae is a convincing evidence of how ancient the burial-vaults are.

The surface of many stelae is covered with mysterious signs and

drawings. The purpose of these carvings is supposed to be magical and ritual. On some of them one can find the image of a three-eyed mask. These are re-used statues, which are much older than the *kurgans* (burial mounds) erected mostly by the contemporaries of the Scythians in the 5th-3rd centuries BC. But the relief images were carved as early as the beginning of the 2nd millennium BC. With the help of primitive bronze and copper tools people used to carve pictures of the universe. The three-eyed mask was placed in the centre and linked the powers of the upper, celestial world and the underworld. Such ancient stone images are unique and can be found nowhere in the world. The solar sign on the coat of arms of Khakasia was copied from these stone images.

There are whole galleries of drawings depicting scenes of life in ancient settlements and images of their religious views on the rocky sides of the steppe hills and mountain ranges. Some of the petroglyphic drawings are unique and are world famous. These are the Sulekskaya, Boyarskaya, Maloarbatinskaya carvings, petroglyphs on the Oglakhty and Kunya hills on Khyzyl Khaya and Izryg Tag. Khakasia is one of the few regions where one can trace the history of the development of fine arts beginning from the epoch of New Stone Age up to today's ethnography.

In the hills one can come across another spectacular archeological memorial – fortresses which are called *sve* (which means fortress). Usually it is a stone wall built up of sandstone plates. The wall encloses the top of the hill on the sloping side. There are also places where such walls stretch for miles. The local population used these mountain fortresses as a hiding place when there was danger of invasion as early as in the Bronze Age.

In the steppe one can come across camps and caves of mammoth hunters as well as ancient observatories, unique burial grounds of the Bronze Age, family burial vaults with tall stelae. These stelae are called *Chaa Tas* (War Stone). One can wander in the expanses of the Khakas steppe for hours, just like in a museum, examining and admiring the works of the civilizations which disappeared long ago. The advantage of such "museums in the steppe" is that the "exhibits" are displayed in the environment they had been created. This allows the "visitor" stand face to face in private with the ancient cultural landscape and like in a time machine travel back into the depths of the past ages and millennia.

The history of archeological research in Khakasia is the longest in Russia, and a lot of information has been collected during this period. It is in Khakasia that Russian archeology was born. It happened in the winter of 1722 AD, when D.G. Messerschmidt and F.N. Stralenberg dug up the

grave of one of the burial mounds not far from the village of Abakano-Perevos for the first time in Russia. Many generations of archeologists have investigated practically all types of memorials known here since that time. Many of these researchers rank among outstanding Russian archeologists. Research showed that the archeological materials from Khakasia are important not only for the study of regional history but also for the huge part of the Euro-Asian continent. Some of the monuments connected with fine arts open many unknown pages in the history of mankind in general. This inspires us to come up with the initiative to organize excursions in this "museum in the steppe".

Our task is to preserve these monuments for generations to come. Some positive tendencies to protect this historical and cultural heritage have been outlined in Khakasia in the past few years. Thus, in the year 2008, a programme called "Popularization of the cultural heritage and development of cultural tourism on the territory of Khakasia in 2009 – 2013" was adopted and 30.61 million roubles were allocated to finance this programme. The main idea of the programme is to set up an open air museum in every administrative district of Khakasia. Within the framework of this programme a museum was opened in the village of Ust-Sos of the Beiskii district in 2010. The "Maloarbatskaya Pisanitsa" (Petroglyphic Drawings at the village Maloarbatskaya) began its work in the Tashtypskii district. There are six museums of this type working in Khakasia today.

This movement began in the 1990s when the local people came up with the initiative to replace the famous stone image "Ulug Khurtuyakh" (Great-grandmother) from the Natural History Museum to its original place. In 2002 the stone was transferred to Askizskii district and the "Ulug Khurtuyakh Tas" museum was opened. This museum became the place of pilgrimage and worship of Great-grandmother, the guardian of ancient traditions of the Khakas people.

The Council of Elders (Chairman V.N. Torosov) addressed the Supreme Council of the Republic of Khakasia with the initiative to give some sacred places the status of "the monuments of historical and cultural heritage of the Republic". There are 90 monuments of material and spiritual culture in the list. In Khakasia, like in other regions of South Siberia, not only sacred hills, certain areas but also archeological monuments such as ancient burial mounds (*kurgans*), stone images are treated as sacred places. According to the ethnographer V. Ya. Butanaev, there are about 200 religious places in Khakasia. According to the Council of Elders there are more than 300. Most respected are the hills Borus, Izykhskiy, Uitag,

Samokhval, Sunduki. The hills moulded the outlook of the Khakas people. They take it as a mountainous steppe country situated in the centre of Sayano-Altai plateau and surrounded on sides by mountain ranges. The Kuznetskii Alatau is called in the Khakas folklore as *Ulgennig Syn* (Heavenly Range), and the Sayany are called *Khan Tigir Syn* (Celestial Range).

To honor the mountain host spirits, stone piles called *obaa* were piled on mountain passes. Every passing man was supposed to bow to them and add their own stones to the pile. As a rule men picked up stones while climbing up hill. And women stuck birch twigs on the east side of the pile. If a man crossed the pass for the first time, he tied a sacred band *chalamaa* onto the pole standing in the *obaa* pile with the hope to make his life longer. It was not allowed to laugh or sing near *obaa*. If there was wine available, people circuited the *obaa* clockwise three times and sprinkled it with wine. It was inauspicious to climb to the pass at night time.

Besides, people worshiped the cult of water. At new moon of the beginning of every summer, people had the ceremony of water worship (*sug taiti*) at the source of a brook or on the banks of big rivers such as the Abakan, the Belyi and Chernyi Iyus, the Chulym and the Yenisey. In the north of Khakasia where there are many lakes, the offerings were made at the lake shores. Also the Khakas people worshiped ancestors at the burial places, as well as celestial bodies, sacred menhirs, family places, shrines. All the periods of cultural, moral, spiritual development beginning from the most ancient times which left us something of intransient value, can be traced in the culture and history of ancient lands of Sayano-Altai like in the plane of the archeological layer.

N. K. Roerich imprinted those intransient elements by his scientific and artistic creative work. He called them landmarks which are still topical today. Roerich said: "With ancient wonderful stones we'll lay the steps to the future... The past and the future do not exclude each other, on the contrary, they strengthen each other. One cannot help appreciating and admiring the achievements of ancient cultures! The wonderful stones have kept the inspired hieroglyph, always applicable like the truth which always applies." In the light of today's challenge to preserve the ancient monuments for our progeny the Roerich Pact is very up-to-date and topical.

THE ROERICH PACT AS AN EXPRESSION OF PHILOSOPHY OF COSMIC REALITY

O.A. UROZHENKO

On 15 April 2010, 75 years were completed since the “Treaty on the Protection of Artistic and Scientific Institutions and Historic Monuments” was ratified by the representatives of USA and 20 countries of Latin America in Washington, known as Cultural Pact or by the name of its originator (initiator) *Roerich Pact*. Speaking in White House on the ceremony of the signing of the Pact by the countries of western hemisphere of the Earth, the 32nd president of USA F.D. Roosevelt drew attention of the gathering to the fact that the “treaty implies deeper spiritual meaning, than it is written in the text”. It is the expression of “the most important principles of safety of modern civilization”, being “based on the doctrine of responsibility and solidarity.”

How should we understand the “deeper” meaning of the Roerich Pact? Nowadays, after the several anniversary conferences being held in the Universal Center of Roerich, in Moscow, dedicated to the Pact, and scientists of many countries of the world having collected, studied, analyzed his history, one can say with confidence: Cultural Pact/Roerich Pact is a complicated and compound phenomenon. It is a special meta-phenomenon, which includes the text of legal document, tremendous material, connected with distribution of the Treaty, and the name of Nicholas Roerich (Nikolai Konstantinovich Rerikh), which is put in the name of the document, the activity of all Roerich, including the activity of Helena Ivanovna, who inspired and guided the work of Pact, and as a peak of this phenomenon – “Banner of Peace”. All together they present the grandiose evidence (illustration) of run-up of new epoch/the threshold (level) of a New World, new evolutionary step in the human being; in that way the Treaty was evaluated (appreciated). The main principles of

philosophy of cosmic reality, energetic ideology (world view), as they set forth in the *Study of Live Ethics, Agni Yoga*, are being unfold from the “packet of documents”.

The history of the Cultural Pact is traditionally derived from 1903, when Nicholas Roerich with his wife Helena Ivanovna, were travelling by different ancient towns of Russia and saw how the masterpieces of human genius, national shrines: temples, paintings, fortress, utensils and so on, were getting destroyed, perishing, and disappearing from the face of the earth. Passing great school of international humanitarian rights in the University of St. Petersburg, N. Roerich graduated at the department of law. There he was a student of an outstanding Russian lawyer and a public figure F.F. Martens, on whose initiative the first Hague Peace Conference were held at the turn of the 19th-20th centuries, initiating the world process of setting the rules of prosecution of war, including the guarding of the cultural monuments. From his youth days, N. Roerich took active civic stand, in 1904 he spoke in Russian Imperial Architectural Society making suggestions for the protection of antiquities. He was among the members and organizers of numerous Councils, Committees, and Societies dealing with such problems.

During the years of the First World War (1915) Roerich made special report on this topic for the Emperor Nikolai II and for the supreme head the Grand Duke Nikolai Nikolaevich. He issued a poster (“Enemy of human being 1914”), and draw several paintings (for instance *Glow*, 1914). In March 1917, immediately after the February revolution in Russia, Roerich became the Vice-Chairman of Art Committee.

Qualitatively new stage of Pact, began in 1929, soon after finishing the expedition in Central Asia. The period between the first meeting of Roerichs with Teachers of Himalayan Brotherhood in London in 1920, meeting in Darjeeling in India in 1924 and end of the Central Asian expedition in 1928, was an important period for concentration of their vital mission. During this period of 7-8 years Nikolai Konstantinovich and Helena Ivanovna had reached full renewal: their physical organism had changed, the flower of their fiery spirit was revealed. They entered the expedition as one people and came out as another one.

In 1929 the international treaty, drafted by George Shklyaver, who was a D. Phil in international law and political science of Paris University and by Prof. Albert Goffr de La Pradelem, member of International Court of Justice, the Hague, jointly with N.K. Roerich’s address to governments and people of all countries, were published. At the same time in New

York, Paris and Bruges (Belgium) the permanent Committees of the Pact were established. Each year during the next six years, dozens of messages, greetings, memoranda, letters, reports, recommendations, articles, conferences had been forming an energetic field of social movement of the Pact. The culmination of tension, as it was noticed, became the signing of the treaty in White House in Roosevelt's office, who was in correspondence with Great Himalayan Teacher, thanks to H.I. Roerich. "Our ray is above the Roosevelt". He "will support You during all Your actions for welfare of Your country and for establishing a balance in the world". "That is how Roosevelt will get Power". The American President had taken "The Peace Bowl" and "signing of the treaty had become one of the first conscious actions as an envoy of Brotherhood."

The whole energy of peace-making activity became so big, that in 1937 it had an active response of Roerich community of Baltic States, and in 1938 – of the oldest literary Society *Nagary Pracharini Sabha* in Baranas, the place of the first Buddha's Shakyamuni sermon. At the same time, the Banner of Peace took place in Karachi. Rabindranath Tagore wrote to Roerich, describing the Pact as "a great humanist work for welfare of people." "I'm profoundly sure, that it will have great consequences for cultural mutual understanding of people", he wrote.

However, before the First World War began, no country had signed the Treaty. Europe was totally preparing, energetically developing her own way for battle: hidden or not, consciously or not, as a tyrant or as a victim. Europe was programmed for war. The words, told by the Great Teacher to Roosevelt came true: "Europe shows the signs for the destruction. Let the dynamite explode, where it was put." After the Great War, peaceful constructive energies of the Pact didn't disappear, it unfolded in wide international movement "For world peace", with the famous white pigeon of Picasso as a symbol.

After achievement of its independence by India, the country with the help of Pandit Jawaharlal Nehru, approbated the Pact in a very short time. Notes appeared in the newspapers about its acceptance by the Indian Government. But there was no official notification of it, as conflict in Kashmir prevented its appearance.

Since 1954, the history of protection of cultural values, in case of armed conflict, has been related with inter-governmental conference in Hague and approbated there. That is the main goalpost in the history of the Pact. However, as it is known, "each force, which enters the life, creates visibly, but strains itself by invisible lever". "Talking about the basis of life,

we call them Overground". And the history of the Pact wouldn't be full, if "the history above the historian" would be excepted, if there would be no attempt to recognize its meta-roots.

Nowadays among the meta levers of the Pact, first of all one needs to uncover the action of the Great Himalayan Teachers, about which the heritage of Roerich indicates. They took "steady care of preservation of the beautiful". For thousand years they have been saving art monuments, collecting inventions, "the models of the cities and other historical places", "memorabilia". They kept it with care in their storages, part of which was seen by Helena Ivanovna. As the book *Overground* indicates, it is devoted to internal life of Himalayan Brotherhood, which was gathered by H. I. Roerich from her own interviews with the Teacher and published in 1938. We started to distribute the advice on the best ways of safeguarding the world treasures." In this context, the Pact is not just the product of humanistic genius Nikolai Konstantinovich, but the realization of the direct assignment of the Great Himalayan Teacher.

What is the aim of the collective-safeguarding activity of the Brotherhood? "The Armageddon has the goal to decompose all the human energies". But "how many powerful emanations art objects radiate. At the onset of darkness, such emanations can be the best weapon".

However, the Himalayan storages were not "the museum in casual/ usual understanding". Here "the objects serve as a reservoir of gathering (beautiful) aura." Sometimes they are sent to the world for "execution of some defined assignment", sometimes "as a magnet to bury itself in definite place". Many experiments are conducted on the radiation of the objects: "We compare the language of objects according to their radiation", "it is valuable to observe the relationship between ancient aura and modern radiation". "If it would be possible to collect several objects, made in one period of time and in one aspiration ... the radiation of the era could come out. Thus the true meaning of certain times can be explored". So "each object is a necessary apparatus" for study. This approach can't but pave the way to fundamentally new understanding of the meanings and methods of safeguarding service culture.

But the Brotherhood of Himalayan Teachers was busy only in saving the monuments. In quoting book today about his inner life, there are famous lines: "There is a society of patronage upon animals, but there is no society of guarding the human". "... Not only war and discord, but also school, and family are full of low (refined) martyrdoms". "Conscious torment of relatives doesn't differ from the most wild epochs." "... Personal immunity

should be guarded, dignity should be guarded.”

From this point of view the High Spring of the second paragraph of the first article of the Roerich pact becomes understandable. “The same respect and protection (as historical landmarks, museums, scientific, artistic, educational and cultural establishments) get the employees of above mentioned establishments”, “both during the war and in peaceful time”.

Though, according to the project of the Himalayan Brotherhood, the Pact becomes the Treaty of guarding the human - bearer and co-creator of culture, because culture without human doesn't exist. Each authentic employee of the culture is the treasure of the country, according to the Pact, and he represents the highest value of the whole planet. It is not allowed to kill him without any reason, to rot in camps, to keep him in torture chamber? To torture, to humiliate, to trample, to discredit. The Pact really put the humanistic component in the foreign and domestic policy of the countries, which signed the Pact, paving the way for the principally new methods and instruments of governing.

As regards the history of the Pact, attention is paid to its official legal name, the creator's name is introduced there – “Roerich Pact”. When the document was being prepared for signatures in America in 1934, Helena Ivanovna Roerich was very anxious about the name of the Pact. In several letters she insistently reminded about the necessity to bring It back. References on authorities of international law about the special law and international practice, excepting the naming of the Treaties and the Pacts, were formal and unconvincing to her. Several times she stated, “We have received a Direction...”, “It was directed to us, that the Pact without name (which is marked by number and the place of ratification) will lose its soul.”

Naming the Pact by the name of great apprentice of the Great Himalayan Teacher, demonstrated to India and to the whole East, the sacred real connection between human – Guru, and demonstrated the fire sign of hierarchy standing behind this connection. Thereby, according to the activity of the Brotherhood, the Pact becomes “the defense of the phenomenal world” against the raging waves of all but chaos. Its participants “integrate” teachers in this activity. Metahistory of the Pact confirmed the words of the ancient Arabic poet Maarry: “History is a poem, words change, but the rhythm stays the same”. And the source of this rhythm comes from the overground worlds.

Which place in his phenomenon is occupied by its Banner: white cloth and a mark of Trinity on it? What is it: accidental distinctive mark?

Or something more? In the fourth line of operative part of the Seventh Resolution of the international conference of the American states signing the Roerich's Pact and in the eighth line of the preambular part of the contract – twice! One and the same conceptually important formulation is repeated: to recommend to the government to join the Pact, “intended for the international acceptance of the flag with a view to guaranteeing the guarding” of cultural treasures. We can't but mention that the first goal of the Pact is called “international acceptance of the flag”. Only in the third article the Flag is defined as a differential sign; the fourth article is dedicated to the theme of compiling a list of scheduled monuments and establishments. Thus the composition of this small international document, written only on few pages, draws our attention to a dominating role and the highest place of the Banner.

Thereupon it is significant that in the Convention about protecting cultural treasures in the case of armed conflict, which was adopted in 1954 in Hague, articles 3, 16 and 21 stress the necessity of a differential sign and its drawing is also described – a shield composed of white and blue squares and triangles. Articles 20 and 21 of the Regulations of the Convention specify the position of the sign on monuments. All this is done only with the purpose of “easier identification”. It is also interesting that in the Second Protocol of the Hague Convention, adopted in 1999, the problem of sign is not discussed. All this should be understood as a pragmatic understanding of the meaning of the sign by the authors of the Hague documents.

N. K. Roerich wrote in October 1946, more than ten years after signing of Pact and only a year before leaving this world, that parts of the Roerich Pact help us to look at the Banner as a specific “tip”, “locking stone” of Pact, to connect with it its sense, that is “much more deeper than the tool itself”.

The Banner of Pact is not a mechanically composed symbol. In it the Spirit of Pact, its sacral seed, its principle, which only in concealed essence could serve the evolution of the world, is hidden and uncovered at the same time. The Flag in the Roerich's family heritage is called in different ways – The Banner of Peace as an opposition to war and the Banner of the Universe, Space: the Banner of Culture: culture as a summary of the evolutionary achievements of people's genius and culture as a specific meta-phenomenon – “honoring of the light”. Indispensable indication of cultural status is “slight wind of another being”.

Deep ontological meanings of culture are revealed with the help of

defining it as a Banner of Light: light as a tool for burning the darkness, and as a way for manifestation of a crystallized Substance of Spirit no matter how it is called: candle light, sacred element *Agny*, sparks of Fohat, Substance Lucide or unspoken Substance Matrix. In 1948 H. I. Roerich wrote to her American friends: “fiery stamp (of Akashi records) is on the Banner of L[ord]...All people, who strive for the World of Light and the Culture of Spirit must be sure in this condition”. The Banner of Light forms the space of man’s touches of the world of slender initial pervasive vibrations of energy, his touches of pervasive universal connecting substance – Substance of Light, without which all the parts, all the elements of the world were dead and separated.

At last, flag in *Agny Yoga* appears to be a Banner of Lords, Banner of Himalayan Brotherhood of teachers, Banner of the Light Stronghold, Banner of the hierarchy – this thinnest principle of the world organization, values, goals, desires and meanings. Thus the sphere of meanings of this highly complex Pact’s Banner includes a lot of main images, conceptions, laws of space reality philosophy as it is stated in the *Live Ethics*.

As a whole composition: a cloth and a sign of Trinity – the Banner can be understood as a specific mode of the sacred *Mandala* – magical diagram/model/map of the Universe, concealed country/space, principle that organizes differently in its scale phenomena: universe, atom, minerals, plants, human, systems of inner world and world of external manifestation. To survive the Nature and the *Mandala* principle is to hold the key from the door of great mystery of the Universe, to survive your closeness to space beats. *Mandala* is a special resonant, synergical unit, not only guarding/connecting integrity of every organism. At the time of living/disbursement/perception, *Mandala* resonantly unrolls the integrity of human and world in the dynamic process of transformation. *Mandala* and the Banner of Culture appear to be a mechanism, method of changes and growth. It helps to carry out lively dynamic energies of being into infinitely varied Reality. Thus changes become the best way for guarding the culture.

Interior forms of *Mandala* in different acts of humans are diverse – in architectural monuments, rituals, visual arts and etc. They are connected to exact historical facts, philosophical systems, artistic traditions and so on, but the symbolism of its inner forms is deeply connected with the Universe. Quadrangle of the cloth of the Banner of the Universe embodies earthly dense sphere, and circumference and circles – the sphere of higher, thinner vibrations of Spirit. Plastic form of circumference and three

bounded circles leads visual memory to unrevealed, transformed, integrated form of spiral. But the image of spiral, including concentric modes as one of visual equivalents of the law of fractals, underlies in the construction of all worlds, known today.

Closed silhouette of the figure in the center makes a complex drawing of small “triangle back to front” – with the top down on the contrary to big triangle with the top up, in which circles are inscribed. On the one hand, the same form of two inscribed triangles of different scale reveals the hidden hexahedron, that is connected in aged outlook with the female being, origin of the Great Mother of the Universe, the epoch of whom, according to the philosophical system of space reality, stated in *Agny Yoga*, comes with the beginning of “blessed Satya Yuga” and is called the New Epoch. On the other hand, this figure accurately sets the center, specifically reminding of the point *bindu*, point that hides and unwraps all the Worlds. At last, different scale of triangles visually moves all the drawing from two-dimensional horizontal platitude of mechanical resembling to stereoscopic space of multiple coordinates, one more time thus bringing into Banner of the World upright model of the Universe that is the evidence of the principal hierarchy of its structure.

Returning back to traditional meaning of Banner of the World as a *Mandala*, that is regarded in the connection with *Live Ethics*, let us point out that the square of the Earth, in which is inscribed/closed/reduced the circle of the Skies – quadrature of circle – here becomes a direct visualization of one of the most important condition of the Doctrine: “Life is the crucifixion of Spirit in the substance”, life is a victim! A sacrifice of the highest to the inferior, Spirit – to the Earth and at the same time protection! Of the Earth from the storming ways of chaos; a hand of help to the Inferior in its evolution. Though the fractality of the sphere of meanings of the Banner of Light spreads out like a scene of “receptacle of the World”, that is a visualized *Mandala*.

Let us examine the separate elements, composing the Banner of Culture. In the explanatory Russian dictionaries the word “banner” is synonymous to the words “sign”, “omen”. Their meaning is a differential sign, indication, stamp, phenomenon. Banner always points out that there is a different sphere of being behind the external manifestation.

The Doctrine of Live Ethics/philosophical heritage of Roerichs names the source of another sphere of being and definitely reveals it. Aura’s “emanations sometimes were called banner”, including the man. “The man carries his own banner, while living in the overground world, he

can't hide this light".

Luminous aura's emanations – overground basis of prayer standards, church banners, flags, are widely used in the practice of many religions of the world. Passing round the prayer standards by the Buddhists, for example, strengthens and sets free sacred energy. Natural elements spread them. Rays of the Sun penetrate through the sacred texts of flags. Shadows of them move the prayers and their energy, nourishing the earth. That is why one shouldn't stand on these shadows. Spiritual banners flutter on the wind and the wind stirs up prayers, moving them by the air. Flags over the lake give the sacred energies to the waters. With the streams of rivers and brooks they got into the ocean. That way harmonizes the nature elements, spiritualizes / purifies the nature substance of the Earth.

And "The Great Banner of the World carries its own charge of light" – Himalayan Brotherhood Aura light. And the "fiery nourishes currents around the Earth as a panacea for the evil". Thus in the phenomenon of the Banner "the fiery essence of everything" is maintaining. As a rule, only a traveler with a rich experience sees the Banner of Light. But in the 20th century the fiery banner of the Pact is public, all the Planet can see it – "from East to West, from North to South it has illuminated the Celestial Way". It tills the Earth, plants the seeds of the Earth, impregnating it and carries for tormented planet maintaining the new World, putting a potential of New Earth and New Sky. And if earlier not secret, but sacred principles of being were hidden and at the same time presented in the symbols of sacred stone, sacred bowl, sacred stairs of Jacob and etc., today to the history of secular society was introduced a new form – Banner, guarding spiritual bodies of everything living on the Earth, cementing the space of three worlds.

What is the sign of Trinity, about it a lot of books are written. It is known, that the sign in our inscription has an ancient origin. We can find it on ancient stones of Mongolia and heaps of Himalayas, in late Stone Age ornaments of potter products, on shields of the Gods and heroes of Ancient Greece: Athena and Heracles, on the arms of the cities, in the clothes of Christian saints, depicted on icons, in the sculpture of Buddha Maytreya Dzanabadzar, among the decoration of churches or on seal rings. Much more rarely we can find it on the Banners: one of Buddhism or, for example, Japanese clan Minamoto. As it was said, the 20th century for the first time adopted and approved the sign of Trinity in the scale of Planet and implemented it in the society at the level of governmental authorities on the Banner of Pact.

The sign reflects such important principles of philosophy of space reality as the Highest Principle of Being, Brahman, which is a source of endless changeable forms of being, that follows from the great energy Maya; fractal principle/similarity of the world structure, law of hierarchical origin, principle of growing from bipolarity to trinital methods of cognition and etc.

Let us draw attention to two circumstances, connected with the sign. Firstly, it is possible to suppose that the sign of Trinity points to the skies. It specifically projects on the earth sacred, sacral and the myths of all the peoples of the planet constellation of the three magicians. In the Banner of the World and the Banner of culture this sign directly names not metaphorical but ontological roots/bases of culture, it addresses to its "far and high sources". It shows the reality of such expressions as "Cosmos of Culture" or "Culture is a cosmic heritage of the humanity". As a beauty, love, truth, music of spheres culture "can't be created only from the earth". Culture is coming from the cosmic distance. It is a cosmic heritage of the humanity. The sequence of teachers carry the culture to earth and sacred Banner of Culture becomes a direct manifestation of the rays of this endless cosmic hierarchy.

The second circumstance is connected with the creative process of making the sign. As we already mentioned, it was a sign for N. Roerich long ago; but it was realized as a sign of Banner of the World it was only in front of the Old Russian icon "Sacred Trinity", that was kept in the Svyato-Troitskaya Sergieva Lavra near Moscow. The image was created in the 15th century by the outstanding icon painter Andrey Rublev – younger contemporary of Sergey Radonezhskiy. The activity of holy Sergey as a spiritual uniter of Russia was similar to the activities of the Mughal emperor, Akbar for India. The ray of holy Sergey – very close to N. Roerich image – the ray of A. Rublev touched upon the heart of the painter of the 20th century and he felt "magnetism of the thing, got its essence, its harmony" and rolled into the sign genius antropomorphous composition of the icon painter. It is full of lightful joy about the unity, written in the type of heartwarming spirit before the Mongolian paintings of the Preobrajensky cathedral, Rublev's "Trinity" was sanctified also with the sufferings of Russians in the times of tragical eastern inroads of nomads in the period of feudal division of Russia. The icon became truly a treasure, guarding the spirit of the nation.

In the 20th century, N. Roerich by offering the sign of the Banner of the World, relying on the "Trinity", on the one hand, presented cosmic

origins of the form-constructing process for the creation of the medieval painter, unexpectedly uncovered cosmism, concealed in it. On the other hand, he enriched the guarding sign of the Banner of the World with the intonation of victimhood, which we can find also in the Christian dogma about the Trinity and in the slender picture of the icon. Broadening, widening of the life victimhood in the icon is represented in the bowl with the figure of intimidated calf, standing before the three Angels; and also the bowl, appearing in the Angels wings outlines. It is a bowl, that goes far away the borders of the usual for icons composition, and dissolving in the space behind and in front of the prayer image, in the space of prayer service.

Somebody is curious, that the idea of victimhood and guarding was contained also in the phenomenon of *Mandala*, that was mentioned above. In Buddhism, for example, a special *Mandala* was for bringing gifts to Buddha, Bodhisattvas or teacher, thus entrusting the Universe under their protection. A tradition of sacrificing *Mandala* lamas comes from the legend about the Indian emperor Ashoka, who raised Buddhism to the rank of official religion in the 3d century BC. He presented India three times to the Buddhist community and three times bought it out for treasures.

The unity of wisdom and sacrifice came in the graphic and semantic cloth of the Banner of the World. It maintained the creativity of life, reborn of the planet by means of the highest measures, because paralysis of highest centers is taking life given to us and immortality. The Pact is not an abstraction. Philosophical purport of cosmic reality / Doctrine of *Agny Yoga* are demolished in real life of the humanity and not only in everyday life as an indispensable individual self-perfection but in public life also, in concrete deliberate activity of the social human as a complex ensemble of social relations.

In the West a lot of ways, leading to the truth, are known: the way of flower, the way of tea, the way of warrior; the way of Karma, Dzhnanna, Radja, Bhakti Yoga and so on. In April 1935, H.I. Roerich wrote about a particular way – “Way of the Banner” of the World. Activity in the name of adopting the Pact is called “movement of the Banner”, “pilgrimage of the Banner”, its “consecration”.

And if the signing of the Pact was the deal of various governments, adopting and performance is a “social heroic deed”. Not governmental decree, but social collaboration and individual initiative are necessary for the real success. The experience of Roerich in the field of organizing the activity for the advancement of Pact was the evidence, that “individual

initiative" has the best effect for constructing the public opinion. Protecting culture includes a long-term educational programme of many organizations and many workers; it is permanent "appeal to morals", reminders, petitions, convincing conceptions – every time new, with unexpected arguments; it is permanent rejection of all known facts of "shooting" culture. Rigorous, non-stopping work wakes up the cultural consciousness of sleeping masses. Relying on the assistance of the world community we can form this necessary "moral tension", this field of energy, which is able to oblige the government organizations to come to the decisions that are in accordance with culture. Nikolai Konstantinovich called the enthusiasm of the public opinion "the first guardian of national treasures". Really, "Where is the culture, there is {inspired} the right decision of the most difficult social problems", he wrote.

The text of the agreement, its sign, character and ways of activity show that protecting the physical body of cultural objects – is the most important, but not the only goal of the Pact. Principled new evolutionary meaning, meta-meaning of the Pact is the fact that the spiritual body of culture should also be protected. Culture is understood like a sacred object. Protect the Culture, summons N. K. Roerich, but "transfer the struggle to the highest sphere". "We want to oppose the power of thought about culture to the desire of war. This thought must protect us from the destruction". "Only corporal disarmament won't help us. We must be disarmed in heart and spirit". "Culture is the weapon of Light".

Mobilization of thoughts, feelings, spiritual desires of the human and the humanity for the sake of protecting the cultural heritage "strengthens the structure", cements the space around it. The power of this spiritual act is the proof of real way of evolution. Thus the Pact becomes not only an important juridical document, but a tool of transforming life, international impulse for bringing into effect "rotary lever of the world", "pivot", for which Archimedes had been seeking to turn the Earth on the new level of evolution, an engine on the way of evolution, an anchor that holds from falling into abyss.

Fiery energies of "blessed Satya-Yuga", which are described by *Vishnupuranas*, implacably aspire to earth in the 20th century. The fiery sword burns dense scabbard of the earth, transforming all the spheres touched upon. Momentary transformation of "Planet of the humans" tragically dropped behind from revolution could challenge fatal shock and burn it. Though appearance of the Banner of culture, Banner of the World, Banner of the Heart of the Hierarchy of Light in the space of Earth

was called for stopping, delaying dangerous vibrations and to bring survival to the Planet. Roerichs repeated a lot of times – who stood under the Banner, will survive. “The Banner is lifted. In the Spirit and in the Heart it will never be pulled down”.

Seventy seven years ago this call was maintained by authorized representatives of our planet and they fastened the Pact of Culture – The Roerich Pact with a stamp of their countries in dates, written near the signatures. Today this is our affair.

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THE ESSENCE OF THE BANNER OF PEACE

K. MOLCHANOVA

When the world renowned artist and philosopher Prof. Nicholas Roerich conceived the great salutary idea of the protection of cultural treasures, he received enthusiastic response from all parts of the world. The document was named The Roerich Pact and the Banner of Peace. This Banner, similarly to the flag of the Red Cross is intended to protect all centers of art and science, religious monuments and all the world's cultural values. To quote Prof. N. Roerich: "What the Red Cross flag is for the preservation of physical health, our Banner of Peace is the protector of spiritual health of humanity."

The Banner as such represents three spheres within a circle, in amaranth color, on a white background. The spheres mean the past, present and future achievements of humanity surrounded by the circle of the Infinite. This is the sign of culture. Quite a new affirmation is introduced into life of humanity to walk the higher path with this sign of culture on the Banner of Peace. The Banner of Peace is dedicated to the protection of all true treasures by which the human race evolves. But this is also the sacred symbol of peace which reminds humanity of its evolutionary destiny, through the evolution of the innermost being with love, beauty and knowledge. Thus the Banner is a universal epoch-making sign of culture.

Roerich proclaimed "Pax per Cultura" (Peace through Culture), as real peace is there, where is true culture – the Cult of Light. There is but one Light of Fire in the entire world, the all-pervading Fire. And the Light is within ourselves too and we open up the way to it with noble virtues. These are self-sacrifice, friendship, service, honor, vigil, courage and joyful labour, the foundations of progress, the general betterment of life. One should know how to apply these qualities in the most dissimilar and contrasting circumstances. One has to prove oneself among precisely such conditions as, through change of habits, one does not like. One has to

cultivate appreciation for all beauties.

We can find true co-operation through the beneficial synthesis of its great cornerstones – color, sound and fragrance—the greatest concepts of our existence. In the creativeness we shall overcome the most hideous habits and become enlightened. We will understand the true meaning of Guruship if we think of color and sound, culture and harmony, and we will understand the infinite hierarchy of beauty and knowledge.

Prof. N. Roerich, the Master, created a movement upon the face of the earth which would counteract the destructive activities of the forces of darkness. This movement which is based upon constructive co-operation and better understanding amongst nations is taking deep roots in the hearts of men.

Roerich brought to mankind the realization of a new consciousness, which will help men to face the thunder and lightning of the era to come with a smile. The transformation of the world has already begun and the ideas of the Master lead mankind towards the transfiguration of our souls.

Only by making our own lives more beautiful through overcoming the obstacles, through sacrificing the petty selfishness can we understand and obtain the real culture, the inner culture, the culture of spirit. True culture is character. Thus culture can help us realize perfection in our daily lives. Culture is a spiritual uplifting force that teaches us to live more abundantly. In no other way but the humble way of self education is it possible to change our character from the ordinary to the beautiful. First of all we have to guard our hearts that means not to become irritated, not to get angry, not feel sad and do not fall into despondency. These are the fundamental questions of life.

What does humanity expect of threatening time we live through our destructive behavior? We can expect sicknesses, poverty, wars, revolts, heresy, treason, earthquakes, volcanic eruptions, storms, floods, fires and changes of climate. It must not be forgotten that the energy radiated by humanity is necessary for the proper motion of the planet. Thus we ourselves are masters of our own destiny. And if our hearts resound to the anguish of the world it means that we have the feeling of great responsibility for the planet in the times of danger and threatened catastrophe. So we all must strive for constructive good as our inner laboratory has a cosmic significance.

We all must become better and strive for the fires of light then the human treasures will be protected too. Thus a world scale has to be applied in everyday life. We can perceive the regeneration of the planet only by

way of culture, the culture of heart, the culture of spirit, the inner culture of a man.

Each hour of earthly life must be filled with striving of spirit, in order to conform, though relatively, to infinity. We are called into this world to labour, to admire and to follow leading summits in continuous creation. Such is the part of true reality. We are gathered here not for mutual annihilation but to do that for which we all exist upon earth – self-improvement with all the patience of compassion and love to our neighbors.

It is time to understand the responsibility and the privilege afforded by earthly incarnations. Thus let us cultivate in our hearts the deep love of beauty and strive to lift our thoughts to the magnificence of inner light. Let us affirm true culture, the inner culture that is symbolized by the Banner of Peace with the sign of culture on it.

N.K. ROERICH AND THE ALTAI

N.A. DANKINA AND I.N. TROSHKINA

From 1925 to 1928, N. K. Roerich along with the members of his family made a scientific expedition to the Eastern and Central Asian countries. The expedition was financed by public and private institutions of USA. In 1924 the Roerichs made a scientific expedition to Tibet and from 1925 till 1928 to Central Asia making a stopover in Russia in 1926. The Altai route was part of the Central Asian expedition.

The Roerichs, journalist Moris Mihaylovich Lichtman with his wife Zinaida Grigoryevna Fosdick, Tibetan scholar Gegen, Ladakhi worker of the expedition Ramazana left Moscow on 22 July 1926. On 26 July 1926, the expedition arrived at Novosibirsk, on 27 July it went up the Ob to Biysk by steamer. On 30 July they arrived in Biysk. They rented teamsters and horses, and loaded luggage there. Next day they went deep into the Altai. The way was made through the village of Krasny Yar, Altayskoye, Baranchi, Taurak, Mariinkoye, Chiotny Anui, Muta, Ust-Kan, Abay, Yustik, Ust-Koksa.

Roerich's expedition took place in difficult times for Russia, when the Civil War had ended. Clashes of White Guards and Red Army detachments were still taking place in the Altai. Economic recovery began, and cooperatives were being created. N.K. Roerich wrote about what he saw: "Everything has traces of the Civil War. Red regiment was destroyed by an ambush here on Chuisk highway. Red commissars lie at the top. There are a lot of graves on the way, and new thick grass grows around them". Giving a mark to the Altai economic assignment, N. K. Roerich remarked: "It is a constriction economy: intact forests, radioactivity, grass is higher than rider, forests, cattle breeding, fulminating rivers asking for electrification, all of this gives the Altai unforgettable importance".

On the seventh day after leaving Biysk, having crossed the Katun using ferry, the expedition arrived at Verhniy Uimon village. In the memoirs

of Z.G. Fosdick one can read about the period of preparation of the Roerich's expedition and the way to Uimon valley till Black Anuy: "...Elena Ivanova did not like teamster Edakov, she told that we would have a trouble because of him, she begged us to leave him and took the other horses, teamster and chaise. We disobeyed but her words were prophetic as usual: during travel we always were at risk, we began to understand that Edakov even did not know the way and his horses were weak. Next morning we wandered in search of the road for several hours. He took us to Barancha on an awful stony road, we drove 10 versts for several hours".

Verhniy Uimon village was founded by Old Believers who had escaped to the Altai due to Patriarch Nikon's reforms. As the villages of indigenous people were located in the neighborhood of Verhniy Uimon, it enabled Roerich to explore their culture. N.K. Roerich with his wife Helena Ivanovna and son Yuriy stayed at the house of Varfolomey (Vahramey) Semionovich Atamanov, who was well known as a good knowledgeable guide (since 1905), and was a member of Russian Geographical Society. He guided a researcher of the Altai and the Beluha Professor of Tomsk University V.V. Sapozhnikov. He showed artist Arbunov and artist Gurkin the Altai Mountains. Vahramey Atamanov was self-taught doctor, studied medical books and magazines, could do operations, and knew herbs well. N.K. Roerich gave the following characterization of V.S. Atamanov: "... He knows ores, Siberian stags, bees, and his main knowledge is herbs. It is undeniable. He knows where and how flowers grow and roods hide, he loves and admires them. Having got a whole pile of multicolored herbs his face is brightened as he speaks about their usefulness. It is not dark witchcraft, but experiential knowledge". Unfortunately V.S. Atamanov was repressed.

Horse tours of the expedition began from the village: the Katun Range, the Terekginsky Range, down the Katun till Katanda and Tungur, Kurchely Valley, the mouth of the Ak-Kem river and the Beluha. The Roerichs spent around a month in the Altai. They studied ancient burial mounds, menhirs, stone statues, rock carvings, collected minerals and herbs, wrote down Altaic legends. He wrote in his diary: "Very considerable legends associated with some vague memories of long past tribes can be heard within the Altai." Analysis of the Altaic legends about "smiths of Kurumcha" and "underground monster" provided the clue about ancient migration of peoples. In the Altai the Roerichs learnt about the legend of Belovodye – "the kingdom of the righteous", where justice ruled. Society of Old Believers left in the direction of Mongolia and Tibet to look for Belovodye.

Some legends associated Belovodye with the surroundings of the Beluha (4,056 metres) – the highest mountain of Siberia and Far East. The Roerichs were also interested in the art and way of life of Old Russians, besides studying their peasant life. They made trips to the mountains and did geological research. The expedition managed to discover iron and lead ores, find out signs of gold and coal. On 19 August 1926 the Roerich's expedition moved back through Biysk to Ulan-Ude and then to Mongolia.

Writing about the beauty and nature of the Altai, N.K. Roerich said: "When we crossed the Edigol, expanse of the Altai started. It bloomed by green and blue gradations, whitened by far snow, grass and flowers were as tall as riders. One could not find the horses. We have never seen such a rich grass carpet"; "Katun is affable. Blue mountains are voiced. Beluha is white. Flowers are bright, green herbs and cedars are restful. Who said that the Altai is cruel and unapproachable? Whose heart was afraid of severe power and beauty?"

Being in the Altai N.K. Roerich painted pictures, part of them was given to the museum of Novosibirsk: three pictures of the Beluha painted by the artist (two of "way bills" series (1926) – *The Beluha and the Altai* and *The Beluha*, the third etude – *The Beluha* was also painted in 1926. Afterwards the Beluha was more than once present at the scenic paintings of the artist: *Svyatogor* (1938), *The Victory*, *The Dragon* (1942) etc. The subject of his future pictures was also taken from mythology and nature of the Altai. Many chapters of the book *Teaching of the Living Ethic Community* were written there.

The house of V.S. Atamanov was restored by mid-1990, and at its base kept the house-museum of N.K. Roerich. There are a lot of original documents and personal belongings of the family in the museum hall dedicated to N.K. Roerich. They are: *Bane of Peace*, created in 1920s by the employees of the New York Museum, drafts of the artist's articles, diary entries of H.I. Roerich; scene photos; series of books *Agny Yoga* (Riga, 1920-1940), Paris edition of *Cryptograms of the East*, as well as sketches of paintings, letters, postcards, exposition catalogs, conference materials.

Six vertices and two passes in the Altai, in the mining site of the Beluha, in the uplands of the Katun Ridge were named after the Roerichs. They are: The Peak of Nickolay Roerich, The Peak of Urusvaty (E.I. Roerich), The Peak of Yuriy Roerich, The Peak of Svyatoslav Roerich, The Peak of Belicov, The Peak of Heart (Z.G. Fosdick), The Passage of Roerich and The Passage of Urusvaty. Not far from them are also situated The Teachers Peak, The Pupils Peak and The Himalayan Passage. This is to the merit of

E. P. Matochkin.

In 1983 Svyatoslav Nickolayevich Roerich wrote to L.Androsova: “Pass to all participants of the expedition to the top of the Altai my gratitude, please. Tell them all, the thought of naming these tops after our family members touched me. I cannot imagine better memorial. I offer my heartfelt thanks to participants of climbing to such wonderful tops, and I hope for the possible meeting in future.”

Nickolay Roerich glorified the Altai to the whole world. “The ways of Siberia are not small, their dream is great. Predestined them is great. The land of White Burhan, The Land of kind Oyrot, The Land of Underground Monster. The Land of Kurumcan smiths who have forged horses of all great wayfarers since sunrise till sunset”, he wrote.



The Beluha (Painting)

NICKOLAY ROERICH AS LEADER OF CULTURE IN THE CREATIVE WORK OF SVETOSLAV ROERICH

E.S. KULAKOVA

A Russian artist, Prof. Nickolay Roerich considered culture as a creative spirit, reviving the body of mechanical civilization. He saw the main engine of mankind, progress, the way to peace and mutual understanding of the peoples in it. In 1920 the artist wrote in his article *Adamant*, "Creation is a pure pray of spirit, art is the heart of people, knowledge is the brain of people. The humanity can unite and understand each other only with the help of the heart and wisdom". In this article Roerich also adduces to the views about the meaning of art of two great sons of India – a philosopher Swami Vivekananda and a poet Rabindra Nath Tagore. Swami Vivekananda says: "That man cannot be truly religious, who has not the faculty of feeling the beauty and grandeur of art"; "Non appreciation of art is cross ignorance". And in the words of Rabindra Nath Tagore: "In art the person in us is sending its answer to the Supreme person, who reveals Himself to us in a world of endless beauty across the lightless world of facts". At the end of his article Roerich addresses to the readers with the appeal to unite in spirit in the name of beauty and knowledge.

This appeal of the artist to the whole mankind in an international document, the Pact of the protection of cultural values, is rung with the new strength. The Roerich Pact was signed 77 years ago in Washington on 15 April 1935 by the representatives of several countries. After the ceremony of signing, the US President Franklin Roosevelt said that the Roerich Pact contains much deeper spiritual meaning than that expressed in the text. The text gives possibility to realize one of the main life principles – the preservation of the modern civilization.

Prof. Roerich was sure that culture can change the inner world of a person and life itself. He was an example of a wise teacher, who consciously

spiritualized everyday life with the culture which became *Pranayama* of perfection.

Prof. Svetoslav Roerich embodied his father in many portraits, created in the 1920s - 1940s. In those portraits Nickolay Roerich was immortalized in all his inner nature and he appeared in front of the spectators as the culture leader and a wise teacher of life. We see the creator of the Pact in two portraits near the coat of arms of the Roerich's family and the sign of the Banner of Peace. One of these portraits is kept in the Roerich's estate in the Kulu valley, India. Looking at the strong, inspired artist's face we hear his prayer to the heart of each of us – to make the beauty pillar of our lives.

On the portrait of 1937 he was captured against the background of a large *tankha* with the image of a female deity, the image of a goddess merges with the image of Helena Roerich - the painter's "close friend, helpmate and inspirer". She took an active part in her husband's affairs and played important role in the Pact's approval. Helena and Nickolay Roerich together chaired the Standing Committee of Roerich Pact and Banner of Peace in New York, the Latvian Society of Roerich and the European Center in Paris. Svetoslav Roerich remarked that his father "was much obliged to a wide communication and friendship with women, whose delicate souls recognized him as a leader". First of all it was Helena Roerich - his wife and a brave collaborator – who as it is known, was the first woman, bearing incredible dangers and difficulties during the travels across the Himalayas. "When she was in Tibet with her husband she was treated as Tara, a goddess", Svetoslav Roerich remembered. She is presented precisely as Tara-inspirer on the Nickolay Roerich's portrait which is kept in the Latvian State Museum. The colourful range of the portrait, painted in deep violet and lilac tones create special spiritual atmosphere.

India became the second homeland for Nickolay Roerich and his family. The painter loved this country and knew its history very well. He thought that the spiritual culture of India and Russia's culture have common points of view and common roots. The bonds of friendship and cooperation which have arisen in the past, will grow stronger and it is very important for the present and the future. Nickolay wrote: "The heart of India strives to vast Russia. The great Indian magnet attracts Russian hearts. It is the truth that 'the Altai – the Himalayas' – are two magnets, two balances, two foundations. It is joyful to see the vitality in the Indo-Russian connections. The beauty is in the Indo-Russian magnet. The heart reports the news to the heart".

The second part of Nickolay Roerich's life was closely connected with the Himalayas, which were not the place of privacy for him, but the tribune for a life-leader. Many wise thoughts and fiery words addressed to people come from this place; helping, warning, preventing people and provoking the best aspirations. "There is a deep spiritual idea in all his works", wrote Theodore Helling, the painter's biographer. "They are like a message or the revelation of supreme forces. Each of them and all of them were rated for humanity's promotion of the spiritual awaking".

Svetoslav Roerich created several portraits of his father on the background of the Himalayan solemn grandeur, so similar to high aspirations of his father's spirit. "None of the artists painted mountains like my father", Svetoslav Roerich said. "His Himalayas radiate the incomparable wealth of light, beauty, untold greatness, high ideas, which are the symbol of the word the Himalayas. He really deserves the title 'The Master of the Mountains'.

On his son's portraits Nickolay Roerich is shown in the spiritual unity with the world of the mountain empire as a man who opened his divine nature and reached the top of giant spirit. Reserved power, coming from him, merges the grandeur of the Himalayas' nature and fills up all around. White and blue colours of eternal snow, combined with colour spots of violet and lilac on the mountain slopes, intensify the spiritual atmosphere of loftiness and purity. There is eternity and infinity of the space in Nickolay Roerich's image which was created by his son, because the painter was able to introduce the elements of immortality into his versatile culture and art work. The pact of the protection of artistic institutions is the brightest example of it.

The modern researcher of the creative heritage of the Roerich's family, academician Lyudmila Shaposhnikova remarks: "The comprehension of the role of a man in space as a carrier of spirit testifies about completely new paradigm and new approaches to the research of a man as such". Exactly such approach is inherent in Svetoslav Roerich's creativity. Following it, the artist opens one of the important rules of the philosophy of space reality becoming the basis of the life of all the members of this unusual family. Svetoslav Roerich represented the spiritual character of the father in his portraits through the transmission of his greatness, significance and beauty which are so close to the ideals of the artists of the renaissance. Thus, the colour and the light in his painting become the powerful expressions of the spiritual sense, and as Nickolay Roerich said, "They create some completely special realism inherent to him". "Certainly,

this realism most likely can be called as reality, but not as conditional realism at all, as it was understood in the recent past". It "consists not in simple plausibility, but it is the expression of intrinsic reality", P.V. Ragamanar emphasizes.

Svetoslav Roerich used the diversified compositional schemes working on the creation of his father's image. It is the portrait of the head, and upto the shoulders, and also as far as the chest zone, as far as the waist, to the knees and in height. The author depicts his model in different states - in the state of contemplation or reflection, the heroic tension of spirit or internal aspiration to the creative action. "In each of these works there is certain luminescence, amazingly real in terms of the characteristic of the image equally pulsing in his almost tangible shining and in the embodiment of spiritual character. These works are really worthy of their subject!", Francis Grant remarks.

Nickolay Roerich was the man of synthesis. In his life he managed to connect science, art and religion in their individual and joint service to mankind. He expressed this task with words – peace through culture. That is the culture which comprises art, science and religion, the culture acting like Trinity in the unity. The Banner of Peace, the Banner of Culture offered by the artist became the symbol of this unity. "The wide field of the creative expression of a man - art with its numerous displays was a live bridge for him, becoming closer and uniting mankind", Svetoslav Roerich said. "It is the miraculous connection which allows to find out and forge the new approaches, new opportunities and open new prospects of the original consent and mutual understanding".

The synthesis of Nickolay Roerich was shown in his creativity and life that he could naturally connect rational thinking of the West to spiritual - contemplate vision of the East. The Doctrine of Alive Ethics or the philosophy of space reality which was the first Doctrine of East, realizing itself through the science of West became the source of such approach. Still in the 19th century Swami Vivekananda stated that the regeneration of mankind will take place through the harmonization, the connection of two types of people - eastern and western ones. You see, the ideal of an eastern man is the spiritual world, and the ideal of a western man is the external, material world. "When an eastern man wants to study engineering, he should sit near the legs of a western man and be taught by him. When the West wants to learn something about the spirit, about God, about the soul, to find out the meaning and the mystery of the Universe he should address to the East to get the explanation, and he

should be taught by the East", - Vivekananda says. The machines will never make a man happy. Only the one who follows the vote of his spirit can be happy.

The Central Asian expedition of Nickolay Roerich in 1923-1928 became the important step on the way to realization of synthesis of European science and eastern idea. The discoveries made during the expedition, allowed the artist to show that the culture of East and the culture of West have the most ancient common source which is necessary to search in the East. He was convinced that the first migration flows having a direction from East to West, had the European culture and formed its primary base. "It is possible to see that West and East think about many directions in the same way", he remarks. And in the sketch "The Son of the king" he tells: "During the times when East and West are conditionally opposed, the life itself forms the basis for uniform wisdom".

Nickolay Roerich carried out in himself the synthesis of eastern and western thinking. Svetoslav Roerich showed this side of his personality in his portraits where he depicted his father in the eastern costume. The works are painted basically as a portrait-picture with the usage of ornamental, architectural and multifigured background bearing certain semantic loading. One of the most significant works is "The portrait of Nickolay Roerich in the Tibetan attire". It was painted in 1933 and it belongs to the assembly of N.K. Roerich Museum in Moscow. The author created the image of the outstanding person being "a perfect sample of a man, for whom the life became the great feat, the high serving." Endurance and self-control, balanced harmony and humanity are present in the character of Nickolay Roerich. The Tibetan attire of the model and the architectural background with the palace of Potala in Lhasa specify his deep knowledge of the culture of East, about which he brightly and figuratively told the people of the West. According to the Academician Lyudmila Shaposhnikova, Nickolay Roerich "took an active part, may be, in the most important power process of our century, in the creation of the synthetic doctrine which was acceptable by West and by East. In our century he brought the call of East to West. And he also managed to force him to hear". Using picturesque techniques which are characteristic of the orthodox icon painting, the return prospect in the depiction of buildings, the frontal arrangement of a figure occupying the central leading position on the canvas, the uncertain source of light, the artist combined them with the Tibetan architecture and Buddhist symbols. This feature is characteristic of the portrait among others, created by Svetoslav Roerich.

“Nickolay Konstantinovich all his life wanted to unite people, countries on the field of culture”, Svetoslav Roerich said. He considered that only culture is that main base where the mankind can be united. Being the artist, the thinker and the peacemaker he became the true conductor of culture for all the peoples of the earth calling to bring the culture of spirit to the everyday rhythm of life. The light character of the founder of the Pact about the protection of cultural values, human rights activist of peace and good will among the people, with the large dignity and love is extolled “in the epoch of the great son about the great father”, embodied for the future generations in the image of the wise Teacher of Life.

CENTRAL ASIAN EXPEDITION OF N.K. ROERICH, 1923-1928

V. N. TUGUZHEKOVA

Ninetieth anniversary of the Roerichs' Central Asian expedition will be in 2013. This unique expedition was unparalleled in Asian history as its members showed courage and patience. The head of the expedition was one of the big figures of 20th century, a great artist, scientist and thinker, N.K. Roerich. Besides him and other members of the expedition, the wife of Nikolai Konstantinovich, Helena Ivanovna and their son, Yury Nikolaevich, a young scientist-orientalist accompanied them.

Roerich, an artist, a writer, a thinker is inseparable from the traveller Roerich. The Central Asian expedition is the main action in Roerich's life. He prepared all his life for this expedition and the life after was devoted to the understanding and processing of the expedition results.

Nikolai Konstantinovich began to be interested in the Eastern and Central Asian countries quite early. Roerich recalled in his diary, "Fate itself made special relationships with Asia in our family. People who either served in Asia, or even studied it became our friends constantly. Professors of Faculty of Oriental Studies visited us. Tomsk professors came from Siberia, talked about the Asian depths and intensely called for losing no time and join Asian expanses any way. Each memo from Asia was particularly soulful from early years and for a lifetime." The interest increased in his teenage years and became a serious occupation.

The main reason of his increasing interest in the East was communication with V.V. Stasov, the famous art critic and a specialist in the eastern countries, ancient culture, especially literature and ornamentation. Vladimir Vasilyevich Stasov gladly shared his knowledge with a young artist and scientist. He liked young Roerich's interpretation of Russian history, his appeal to the origins of folk culture, extensive usage

of archaeological and ethnographic material. He supported the hypothesis of Nikolai Konstantinovich about the kinship between ancient Indians and the Slavs.

In the year 1900, Nikolai Konstantinovich and his wife Helena Ivanovna delved into the study of culture and philosophy of India. This was the time of flowering of Russian Indology and deep interest in the Orient by the Russian intellectuals. Cultural connection of the two countries was expanding. The first Buddhist temple was constructed in St. Petersburg. N.K. Roerich took an active part, as he was a member of the construction promotion committee. He supported the mission of the Dalai Lama trustee Aghvan Dordzhiev. For this the Dalai Lama through Dordzhiev expressed his gratitude to Roerich and presented memorable gifts. Roerich became acquainted with the original Indian philosophy through the works of Ramakrishna and Vivekananda. He studied the *Upanishads* and the *Bhagavad Gita*, which connected the ancient wisdom of India.

After the revolution of 1917, Roerich went abroad, to Finland. In 1919 the family moved to London, where he met famous Indian poet Rabindranath Tagore. In December 1920 the family moved to New York. On 8 May 1923, the Roerichs left America and on 16 May they came to Paris, where Yury Nikolaevich finished his studies, and on 17 November 1923 they sailed to India on a steamer and a longstanding dream came true. On 2 December 1923, the steamer arrived at Bombay and the Roerichs first set foot on the blessed land of India. Thus began their tour of India, acquaintance with its people, the study of ancient culture of this wonderful country. For a month the Roerichs travelled 3,000 kms. They visited Indian cities of Jaipur, Agra, Sarnath, Benares, Calcutta, and at the end of December 1923, they arrived in the state of Sikkim, and the city of Darjeeling, where Nikolay Konstantinovich remained until September 1924.

Soon after the Roerichs arrived at Darjeeling, Nikolai Konstantinovich met with a Mahatma and his pupil in one of the temples there. From the memories of Yury Nikolaevich it became known that later Roerich could lull the British and the three together went out of Darjeeling to the Tibetan capital Lhasa. And from there Nikolai Roerich and Helena Ivanovna visited Shambhala at the invitation of the Mahatma. They communicated with the great Himalayan Mahatmas there and received their blessing for their forthcoming tour of Central Asia. This fact makes clear further actions of Nikolai Konstantinovich.

Events of the first Central Asian expedition are reflected in the diaries

of N.K. Roerich, in *Altai - the Himalayas* and in the diaries of Yu. N. Roerich *Along the Ways of Middle Asia*, as well as in the diaries of other participants of the Tibet travel, which brought them on a special "Buddhist mission" (Ryabin, Portnyagin, Kondrashevskiy). Route of this expedition passed through Sikkim, Kashmir, Ladakh, China (Xinjiang), Russia (with a stop in Moscow), Siberia, Altai, Mongolia, Tibet and unexplored region of Trans-Himalaya. The expedition lasted from 1924 to 1928. Officially, the expedition was announced as American. During the expedition, archaeological and ethnographic research in unexplored parts of Asia was conducted, and rare manuscripts were found. The linguistic materials and works of folklore were collected, descriptions of local customs were made. The books *Heart of Asia*, *Altai - the Himalayas* were written. About five hundred paintings, on which the artist displayed the scenic panorama of the expedition route were created. Series of paintings of *Himalaya* was launched, and a series of paintings *Maitreya*, *Sikkimsky way*, *His Strna*, *Teachers of East* etc. were created.

The first Central Asian expedition of N.K. Roerich was completed in several stages. Upon arrival in Mongolia, he moved into an independent Tibet journey, known as the *Mission of the Western Buddhists in Lhasa* (1927-1928). The expedition was not just artistic and archaeological, but, according to its director, Roerich, had the status of a diplomatic embassy on behalf of "the Union of Western Buddhists".

In the autumn of 1927, the Tibetan authorities detained the expedition while approaching Lhasa. The expedition was in a snowdrift in the mountains on the plateau Chantal for five months. Roerich wrote numerous letters to the Tibetan authorities, including the Dalai Lama there, about how unfairly the first "Buddhist embassy" was met. The expedition was not allowed into Lhasa and it was forced to break into India with enormous difficulties and losses.

Extensive research material which had been collected by the Roerichs during the expedition, needed to be organized and processed. So at the end of the expedition in July 1928, N.K. Roerich founded the Institute of Himalayan Studies *Urusvati* which in Sanskrit means "Light of the Morning Star" in the Western Himalayas in Kullu valley. There, in the Kullu valley the artist spent his last one year of life. Yuri Roerich, the eldest son of N.K. Roerich, the orientalist scholar became the Director of the Institute. He oversaw the ethnological-linguistic researches and archaeological exploration. Medical, zoological, botanical, biochemical, and many other laboratories worked at this Institute. Large work in the field of linguistics

and philology of the East was carried out. Rare written sources dating back to several centuries were collected and translated into European languages. Invited experts and temporary staff collected botanical and zoological collections. Dozens of scientific institutions of Europe, America and Asia cooperated with the Institute. He sent scientific materials to Michigan University, New York Botanical Garden, Punjab University, Paris Museum of Natural History, Harvard University in Cambridge, Botanical Garden of the Scientific Academy of USSR. Academician N. I. Vavilov, the famous botanist and geneticist, who turned to the Institute *Urusvati* for scientific information, also received the seeds for its unique botanical collections from there. Such outstanding scientists as Albert Einstein, Louis de Broglie, Robert Millikan, Sven Hedin, and others cooperated with the Institute. Articles on specific issues, which had been developed at *Urusvati* were published in the scientific publications in Asia, Europe and America.

The Central Asian Expedition of the Roerichs (1923-1928) was a unique phenomenon in the history of research in this region. Need for study and understanding of the expedition materials is very high now, because some modern scholars do not always correctly interpret the problem and the significance of the expedition.

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“HISTORY OF CENTRAL ASIA” BY J. N. ROERICH
*FEAT IN PROTECTION OF CULTURE OF
THE PEOPLE OF THE EAST*

V. VOROPAYEVA

The three-volume research *History of Central Asia* by J. N. Roerich is a result of truly titanic scientific feat. Prepared on the eve of the Second World War, it should be accepted as the innovative contribution to the development of the cultural protection concept, contained in the titanic heritage of the Roerich family. J. N. Roerich's such aspiration proves to be true in his own verdict: "In search of unity, in attempts of constructing new bridges for the sake of peoples' integration we don't have to forget past lessons, but, on the contrary, it is necessary to preserve carefully the remains of former unity and where it is possible to kindle a new sacred fire of cultural unification and exchange which once brought good fruits to mankind and of which there is need in the modern world."

The three-volume *History of Central Asia*¹ was written in Russian in 1935. However, the first volume of the monograph was published only in 2004, the second volume in 2007, and the third in 2009. The foreword was prepared by the Kyrgyz scientists - academician V. M. Ploskih and the chairman of the Tien-Shan Society of the Roerichs E. V. Trojanova.

Jury Nikolaevich became interested in the history of Central Asia during his study at the university. He got first scientific knowledge about Central Asia during his expedition in 1923-1928. The scientist wrote that the expedition had occurred in that part of the earth, where, "almost two thousand years ago, a wave after wave of unrestrained tribes threw mighty civilisations under hoofs of their horses and enthralled the whole people."²

The first volume of the trilogy gives a bright picture of the history of the people of Central Asia from ancient times till 14th century. Roerich examines in detail the problem of the ancestral home of tribes and peoples

speaking Indo-European languages, though the scientist closely connects it with the prehistoric population of Central Asia and Southern Siberia.

J. N. Roerich regrets that scientists were still in the stage of hypotheses and guesses. Each new discovery in this area could change our notion about the problem of settlement of these people and their ancestral homes, being forced to reconsider the most ancient section of history of the people of Central Asia which was an epoch of prevalence of Indo-European tribes and peoples in the northern steppe belt. Roerich made a conclusion that on the basis of his materials, it was possible to trace connection between the South Russian mound culture and Western Siberian and Kazakhstan cultures. He found out the general features both in the way of burial in wooden blockhouses and funeral cells and in ceramics and in other stock of burials. These artefacts proved that the Andronovskaya culture had been developing in the steppes of Western Siberia and Kazakhstan in the middle of the 3000 BC. After intensive researches having been carried out on the basis of linguistic and archaeological materials, J. N. Roerich defined a zone of settlement of ancient Indo-European tribes: an extent of northern steppe belt from Carpathians in the West to Altai and Tien Shan in the east.

The special section of his first volume is devoted to the history of Huns, which he called “Early Turkic period, The empire of Huns and the epoch of the Great migration of peoples”. J. N. Roerich remarks: “To the beginning of the Han epoch (202 BC) in the east part of Central Asia the powerful nomadic empire of Huns (in the Chinese transcription - *syunnu*) was created.” The main sources on the early history of Hun tribes are *Shitsy* - historical annals of *Sym Tsyau*, and *Tsyau Han'shu*, or *History of senior dynasty of Han*, written by Ban' Gu in the 1st century AD.

The second volume of this research is subdivided into twelve sections which enables us to get full scientific information on various kingdoms, dynasties, ethnoses of Central Asia in logical and historical sequence from the 6th to 13th centuries. This epoch, according to J. N. Roerich “was marked by three large phenomena in the life of Central Asian people: rise of the Turkic people, spread of Islam which had captured the western part of Central Asia, and revival of the Iranian statehood in that part of Central Asia. By the 10th century the movement of Turkic tribes from the East to the West ousted the Central Asian Iranians, and spread of Islam from the West to the East led to the disappearance of Buddhism, Manicheanism, Nestorianism and to the general cultural levelling.”

J. N. Roerich made a conclusion, corroborated by modern scientists

that “the Turks were the first nomadic tribe of Central Asia, whose historical inscriptions narrating about the deeds of Turkic Khans, have reached us and represent an exclusive interest. Due to these inscriptions we are in condition to supervise accuracy of messages of Chinese reporters, often written from the point of view of the Chinese.” Jury Nikolaevich annotated the Turkic monuments testifying to the stability of many cultural values and their traditions, peculiar both to the Turkic, Mongol, Chinese and other people living on the great spaces of Central Asia.

J. N. Roerich considered that cultures of the peoples of Central Asia and Iran could be associated with the epoch of educated absolutism when the basis of new-Iranian (new-Persian) literatures was initiated. Creativity of 119 poets was connected with that time (Iranians and Arabs) which names were listed in the anthology of As-Sa'alibi. Among them are Zahid, Rudaki, Dakiki, Firdousi, Avicena and others. Poly-confessional character of the region represented by the presence of Buddhism, Islam, Nestorianism, Manicheanism, Zoroastrianism proves its religious tolerance.

The section called “the Western Central Asia after the fall of Samanid empire: The Karakhanids of the 11th-12th centuries” is of great interest for historians, culturologists, ethnologists, students of religion of Central Asia. J. N. Roerich examined the sources and historiography of the problem, history of the formation of city culture, population, internal and foreign policy of the states. The process of Islamization of Turkestan and appearing of new unknown ethnoses like Polovtsians, Kipchaks, Kangls was especially analyzed. The appearance of those ethnoses began to change the world picture on the coast of sea of Azov, Balkan peninsula, Southeast Russia, in Irtysh.

J. N. Roerich had been paying special attention to the architecture of monuments such as in Merv, Bukhara, Uzgend, Khojend since the pre-Islamic period up to now. Culture of the Karakhanids is presented by bright names – Al-Biruni, Utbi, Unsuri, Firdousi, J. Balasaguni and M. Kashgari.

The final third volume of the trilogy of J. N. Roerich is devoted to one of the greatest world empires of the Middle Ages - the Mongol Empire, its origins, formation, blossoming and disintegration. The author of the trilogy considered all scientific problems adopting systematic approach to historical processes. J. N. Roerich's work is fundamental and first of all it is connected with the broadest range of consideration of the historical processes occurring in this region, the huge list of names of the rulers who were the architects of dynasties of commanders and cultural figures.

Certainly, in those years when the scientific text *History of Central Asia* was created, J. N. Roerich could not have illustrated it as our contemporaries. There are hundred monuments of history and culture of certain historical periods in the published manuscript. It is a successful method of publishing to unite archaeological artefacts given by the Central Asian states in the historical work of J. N. Roerich. Also, it is a definite contribution to the development of the concept of protection of cultural heritage as per the international contract of the Roerich Pact.

Each plot of the titanic scientific work *History of Central Asia* increases the liveliest interest and opens fresh perspectives for experts and historians. As J. N. Roerich noticed: "The space of human knowledge incessantly extends, and new horizons appear as if by magic. Boundlessness of the possibility attracts apprehensive human mind, not fearing to burn that what had already been learnt: only such condition opens a way to the real scientific work *Blossoming of Orientalism*."

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ECOLOGICAL BALANCE OF NATURE AND MAN IN BUDDHIST ICONOGRAPHY

S. BATYREVA

Cult art of Mongolian folklore of Central Asia is peculiar. It was formed in the course of Buddhist fine art canon with the influence of folklore. Kalmyks, as an original ethnic community, and their culture developed in the steppes of the Caspian lowland. It became a new territory of inhabitation for the Oirats, who in the beginning of the 17th century had left Dzhungaria, the north-west region of Mongolia. The unique originality of the nation's historical fortune determined the ethnic peculiarities of its culture. The Kalmyk cult art is original. Its distinctive feature from culture of other Mongolian nationalities was caused by the isolation of Oirats from the rest of Mongolian ethnos. Old Kalmyk art in the historical-cultural reconstruction represents organic recipient of artistic traditions and wholeness of the traditional culture of folk.

Original presentations entered the complex philosophical system of Buddhism, perceived in Central Asia by Oirats, ancestors of Kalmyks. Buddhist iconography in interpreting Mongolian nomads is syncretic. It represents the further development of ancient Buddhist cultural traditions of India and Tibet.

Content of graphic art is a source of information about myth-poetic consciousness and strictly mythology, representing universal sign complex of the traditional culture. Culture is the effect of the influence of the environment, as well as internal mechanism of development, expressed in ethnic artistic traditions. Their sources are in the spiritual sphere of categories and symbols of traditional nomadic culture, representing unique cultural world of Mongolian peoples. It is an interconnected system of views on harmony of nature, person and society. The ecological aspect as actualization of traditional sense of ancestors' world outlook in modern

research is consonant with the principles of Roerich Pact for protecting culture. It is important to save, protect and study the cultural heritage, which is actual nowadays. Generic structure of the society is considered as the base of originally made world in traditional relations of the person and nature. This phenomenon of spiritual nomadic culture is deeply social.

Memory of ancestors is a genetic mechanism hidden in the depths of psyche and consciousness of ethnic community. This is the original collective world perception. It goes from depths of past, existing in primary layer of consciousness of mankind. In science it was denoted by E. G. Yung as “archaeotype”—a substantial characteristic of the prototype, fixed in the graphic art. “Archaeotype” is a term for the indication of fundamental original schemes of presentations, being the basis of artistic structures of the consciousness.

In the iconography of Northern Buddhism occurs the peculiar regeneration of archaotypical structures of the collective memory. The phenomenon of the traditional culture is born in the form of the cult of particular sign phenomena and subjects in graphic memory of ancestors. History of art is the path from “language of signs to language of semantic saturated culture”. In the art space, the scene rises to ancient cosmogony of ancestors. It is a sign “stone” of archaeotype, revealing the attitude of the person to nature. Its personified canonized image can be easily found in the Buddhist iconography, and in particular, in the scene of personages of pre-Buddhist folk beliefs.

Art is a projection of the artistic reflection of reality. Ethnic consciousness designs myth-poetic syncretic model of the universe. Unique wholeness of folk world view was denominated in the ancient animistic beliefs, animating sun, sky and land. Nomadism implies organic unity of nature and person, never opposed to each other. It finds an expression in the spiritual culture of folk, in religion - the traditional system of outlooks on the world, defining equivalent position of the person, nature and society. There live structures of archaeotype, realizing primary connections between phenomena of the world perception and world reflection. Archaeotype as an element of the structure of the primitive generic consciousness, is transformed in the process of myth creation into images of the external world.

Space in the graphic art is the ideal organized system, model of being in the myth-poetic standards of “epoch of world tree”. Graphic art is the single authoritative source of mythologic information as it creates conditions for its visual reconstruction.

Traditional culture of Mongolian folk, its ethnic peculiarity is represented in the anthropomorphous image of the nature. It is the distinctive reconstruction of Buddhist graphic canon - the central personage of animistic outlooks *Delkhan Tsagan Ovgon* (Kalmyk) (White Oldman of Universe). His ancient sources are in the culture of matriarchal epoch. His Buddhist interpretation in painting has its regional specifics among Mongols, Buryats and Kalmyks. Kalmyk variant most brightly and deeply expresses a formula of the ecological balance of the nature and person in the nomadic folk culture. Ethnic specifics of iconography of this image are the peculiar sign of the Kalmyk traditional culture.

Frontal figure of White Oldman grows from the ground on the Buddhist icon. In this picturesque composition sky, sun, land and person are equivalent. Their wholeness is naturally represented by the person, performing the criterion of the surrounding world. This image is an ecological sign. This is the invigorating power of nature. One can hardly find more capacious formula of the ecological balance of life, being understood as a harmonious alliance of the nature, person and society.

In the composition the iconography of the image represents mythologic world tree with the roots deep in the ground and with the crown raising skyward, connecting land and sky. This is the main idea of the scene. Archaeotypic world view designs myth-poetic space. The person is not the omnipotent conqueror of the nature, but its equivalent harmonious part. Such is the traditional world attitude of folk, confirming the harmony of life. In the Buddhist painting of Kalmyks nature is original home for mankind.

This peculiar image of the universe was born by the epoch of matriarchal prehistoric being of folk. It is the artistic foundation in the epic folk heritage, deeply distinctive variant of Being. In the iconography the postulate of the ecological balance of the nature and person has been formulated. At the base of world view of ancestors lies the spirituality of nature in the image of the person. Animism, feeding the irrational world attitude, presents mankind the decision of global ecological problems of modernity. This is the cultural dialogue, excluding the opposition of nature, person and society.

A formula of ecological balance of man and nature is perceived as a sign of Kalmyk traditional culture, which must be saved, protected and studied. Roerich Pact of protecting culture determines the importance of cultural heritage for modernity.

MODERN RESEARCH IN BUDDHIST ART

V. V. DEMENOVA

One of the most important positions, reflected in The Roerich Pact is the defence and the respect, which should be given to the cultural monuments and cultural institutions. Deep spiritual sources of the Pact, its guarding the scientific and civilized potential, allow us to say that today regulation of the protection of guarding and respect, may be examined much widely and may be applied to the culture not only related to the monuments and institutions of culture, but it could also be applied to the culture of artistic life, artistic tradition, to the respect of traditions as part of culture as a whole. For “the living texture of culture”, preservation of tradition is always a difficult process, which pre-supposes the simultaneous preservation of the nucleus and the development of its life forms.

Regarding the preservation of the religious art traditions, this process was also enriched with the interactions of the developing artistic process and settled canon. During the last decades the main directions of its study were marked by the researchers of Buddhist art: the description of the iconographical and iconometrical peculiarity of the compositions, study of the historical transformation of the images, the history of existence of different things. Least of all the methods of stylistic analysis and the problem of revelation, description and interaction of artistic schools, were revealed. However, the problems of searching the language of art criticism during the description and analysis of the composition, in counterbalance of the schematic lexical symbolistic approach, the problems of composition analysis in the context of iconographical canon still remain unrevealed.

Regarding the modern masters, the delineated circle of the problems, intensified by the degraded stylistic boundaries of composition and partly by the new, non-guild role, which master does in the relations system of society and *sangha*. With all being desirous to follow the definite artistic school, traditional rules of education, a modern Buddhist artist undergoes

various visual influences, as he has the possibility to see compositions of different epochs and styles. The Buddhist masters from Russia and former Soviet republics, where the continuity of national artistic schools was interrupted for many years, per se, turned out to be in the same position as Western-European artists, which took the path of Buddhism – the possibility to choose independently one or another line of the continuity of the traditional painting or sculpture or to search his own artistic style. They have the possibility not only to move freely around the world, but also to become real “citizens of the world”: born in one country, artists learn the art of Buddhism or sculpture more often in India, and then they live and work in various parts of the world from Ulan-Ude to San Francisco, from Taipei to Elista. Quite often masters, taking the path of sacral art, already possess the high level of classical, academic painting or sculptural school. In such situation stylistic features of the artistic tradition are threatened, as it is based on the individual beginning of the artist, its own experience of “the review” of compositions and understanding of the beauty. On the other hand, the sacral art which today is concerned with the Buddhist tradition of creation of the picturesque *thangka* and sculpture is concerned, is put “on a stream” in different countries, on bulk sale for western tourists. Even if all external rules of creation of the picture were being maintained, often the main thing is gone – the embodiment of living, visualized image that appeared through deep meditation. This also can be examined as waylay danger of undermining the deep spiritual basis of handing down of a tradition, when upbringing and ascent of the artist had taken many years under the guidance of the Guru, Lama.

Let us touch upon the serious question, concerning the problem of preservation and respect towards the Buddhist artistic tradition from the standpoint of the researcher. This question is connected with the definition of the artistic phenomenon in compositions of sacral art, including modern one. If the researcher had the right to speak about the level of artistic implementation of one or another composition? If he had the right, then proceeding from what positions, within the limits of which categories, could this discourse occur regarding the compositions of modern Buddhist artists? Tsongkhapa’s original text, devoted to the artist’s moral, as is translated into Russian language by E. G. Ogneva, states that any painting, created by the canon is great and good and thereafter discussion about its aesthetically artistic qualities is needless. Painter reveals Buddha’s essence, “brings the merit”, and the act of reproduction is the source of accumulation of the favourable *karma*. Though with care and sympathy

for the artists, Tsongkhapa's text and later comments warn strictly about karmic consequences of any mistakes (iconographical and iconometrical), accomplished with respect to paintings.

For the modern art criticism, the question about the level of artistic embodiment of the religious images is quite difficult and has become topical for researchers of different figurative traditions. For instance, V. Lepahin touches upon this question in the context of wonderworking icon phenomenon in ancient Russia: it often didn't have aesthetic virtue, but it exuded myrrh and cure. Simultaneously, this author gives an example of Andrei Rublev, whose icons were both wonderworking and perfect from the standpoint of picturesque embodiment. The researcher defines wonderworking icon as a phenomenon, mostly expressing in itself synergetic interaction of "God and Human". Let us add that for numerous researchers of art criticism, Rublev's works are still the source of inspiration. In Buddhist art the examples of coincidence of researcher's opinion and tradition are numerous. Quite often, outstanding sculptural images or *thankas*, from the standpoint of researcher, belonged to the masters of "high regeneration". For instance, works of genius Mongolian master of 17th-18th century Zanabazar, who was recognized as regeneration of Jebtsundamba Khutuktu, in 20th century, were glorified by the researcher Cullem. The phenomenon of the Mongolian artist of the early 20th century, Baldugiin Sharav, was evaluated by the researchers and they found the influence of art nouveau in his works. And his contemporary, one of the Khutuktus, while appreciating Sharav's paintings, from the standpoint of spiritual vision, "the purity of vessel" of the master, already during his lifetime he expressed the praise bravely to the artist: "He has no need in schools, he sees divine being vividly".

Thus, modern Buddhist compositions, including those which are full of technological innovations, raise not only number of issues connected with the possibility to preserve the authenticity of picturesque and sculptural tradition nowadays, but also vividly demonstrate measure of responsibility and respect, which the researcher should show while analyzing the developing nature by lively, pulsating, changing in modern world, artistic tradition.

PROSPECTS OF INDO-EUROPEAN RESEARCH FOR PRESERVATION OF CULTURAL HERITAGE

S.I. TRUNEV

As it is known, Roerich Pact was the first document regulating procedures of preservation of material cultural heritage under any extreme circumstances. N.K. Roerich took special care for the preservation of spiritual heritage. In a number of texts of the Russian thinker it is understood not as preservation, but, on the contrary, as disclosing, connection, enrichment. In N.K. Roerich's words: "Have recollected the attempts which have flashed in the literature of association of a word - the Christ and Krishna, and have again recollected about the Buddha. Fans of the East and the West instead of prickly oppositions, have moved to building restoration of images." In this case it means search of the general archetypical contents at the expense of comparison of the similar images belonging to different cultures.

The concept of Indo-European families of languages emerged in the 19th century. Regular comparative philological and mythological research began at the same time. And Z. Djumezil considers 1938 to be the year of birth of the new comparative mythology, based on recognition of conformity of a pantheon of gods to social structure of Indo-European societies. Interestingly in the year 1931, M. Eliade began his independent teaching and scientific activity, whose ideas in the field of comparative mythology and religious studies looked at the concept of an archetype offered by K.G. Jung. Closely connected with comparative linguistics, the comparative mythology developed in the works of Soviet scientists like T.Y. Elizarenkova, V.V. Ivanov, V.N. Oporov etc. investigating both Indian and Slavic cultures in the context of other Indo-European cultures.

In 1903, Bala Gangadhara Tilak's book *The Arctic Native Land in Veda* was published. This book has laid the foundation of the Arctic hypothesis,

according to which Aryans were not autochthonic inhabitants of India and Iran, but migrated from areas of the Arctic North owing to adverse climate changes. The given hypothesis as a whole has not been confirmed. Further textual research by the Soviet scientists like G. M. Bongard-Levin and E. A. Grantovsky, etc. have brought into it a number of significant revisions. As regards the issues connected with the establishment of the historical native land of proto Indo-European substratum, nowadays scientists tend to conclude about its being on the territory of modern Russia (Urals) and Kazakhstan. Thus, a modified kind of Bal Gangadhar Tilak's Arctic hypothesis becomes the original ideological basis of Indo-European research.

According to a number of authoritative researches, the traditional Russian (Slavic) culture represented (as much as we can judge it in general) generally complete formation in which the Indo-European component unconditionally dominated. The basis of traditional cultures is made by religious-philosophical pictures of the world. If they develop, they pass the following stages in their development: a) folding of the uniform system from the set of diverse doctrines, ritual and household expert; b) separation of the theory from base ritual expert; c) disintegration of the uniform picture of the world into components, rudimentarily remaining in national creativity.

But the traditional Russian culture has passed all three stages in its development: from folding into organic whole. Before its disintegration with the acceptance of Christianity into rudimentary components it remained up to the beginning of the 20th century in the country life, arts and ceremonies.

The destiny of traditional culture of India has appeared to be happier: thanks to a solicitous attitude of Indians to sacred texts and preservation of their communication with household and ritual experts, it currently represents a single whole weaved from a lot of local traditions. Thereupon comparative study of the traditions making a basis of traditional culture of India (first of all, Vedic and Hindu traditions), lets us get more deeply involved in our own culture, to restore and by that to keep many of its lost elements.

Here it is necessary to mention modern Indo-European researches. The Indian scientist R. N. Dandekar's small work *Indo-European Research and Vedic Mythology* summarizing all the critical arguments is one of the most important. Its basic arguments are these: a) both comparative linguistics and comparative mythology, have certain methodological

borders, and should not become basic research points; b) it is impossible to suppose interpretations of universally widespread representations as specifically Indo-European representations; c) it is impossible to underestimate the value of anthropological and ethnographic factors in the formation and development of mythology; d) the Vedic mythology is not static. With these given arguments it follows: it is necessary to agree to recognise, however, that they do not reduce the value of Indo-European research. Certainly, comparative linguistics and mythology should interpret the archaeological and ethnographic data, but they should anticipate them as well. The circle of investigated religious-mythological notions should be based on the set of Indo-European cultures. However, it is necessary to consider also the possibility of interference in the language relations and geographically adjoining cultures. It is impossible to underestimate the role of anthropological and ethnographic factors, but it is necessary to remember that traditional pictures of the world have, first of all, language expression. At last, development of Vedic mythology does not deny the presence of the limited set of basic Indo-European notions which have been laid down in the basis of Vedic culture.

If to accept the specified remarks, the specification of N.K. Roerich's "building restoration images" can be executed correctly, i.e., without belittling the specificity of cultures by comparing among themselves. And in this case the spiritual heritage of each of them will be not only kept, but also appreciably enriched. For this purpose it is also necessary to create the possibilities for continuous information exchange: the texts making the basis of traditional spiritual culture, research monographs and periodicals.

To advance the above mentioned ideas, it is useful to create a website which would allow carrying out: a) an exchange of the texts making a basis of Russian and Indian traditional spiritual culture; b) an exchange of the textual and visual information reflecting the variety of modern research of traditional cultures of Russia and India; c) the analysis of written and visual sources, modern researches and hypotheses, and also an exchange of opinions between both Russian and Indian researchers and cultural promoters.

GURU SHRI SURENDRANATH JENA DANCE SCHOOL IN URAL

N. BELCHENKO

Interest for the Indian dance art appeared in Russia long time ago. L.F Minkus appealed to mysterious charm of Indian temple dancers in his ballet *The Bayaderka* (Bayadere). The libretto of the ballet was based on the poem *Shakuntala* written by ancient Indian poet Kalidasa. The ballet was directed by Marius Petipa, who gave the role of Bayaderka Nikia to Yekaterina Wazem, later she would become a teacher of Anna Pavlova, distinguished Russian ballerina. It is interesting that Anna Pavlova played an important role in the life of Rukmini Devi, an Indian dancer. For some time Rukmini Devi was Pavlova's disciple. Rukmini knew that the art of dance performed by *Devadasi* was flourishing in Indian temples a long time ago, though later it was almost forgotten. She still remembered plenty of dancing sculptures on bas-reliefs and columns in Tanjore and Chidambaram – all over South India. "So pity you've lost such a great art", Anna Pavlova told her. Those words probably had a great effect on Rukmini Devi. Some years later Rukmini Devi founded the Kalakshetra Dance Academy. One could say that the art of Russian ballet encouraged renaissance of Bharatnatyam dance style. Still to consider this topic closer, one would see that Russian people and the peoples speaking Indo-Iranian languages have common group of languages – called Indo-European and also common origins of their traditions and rites, festivals and mythological plots. Bal Gangadhar Tilak, a great Indian freedom fighter and scholar, affirms in his work *The Arctic Home in the Vedas* that "the cradle of humankind is to be looked for in the Arctic; flora and fauna had also begun there". Comparing natural phenomena described in the ancient hymns of *Rigveda* and the stars' positions, Tilak concluded that the phenomena mentioned in this literary monument could exist under the

circumpolar climate conditions available that time at the planet poles only. For instance, stars move over the horizon being all-time visible; an uninterrupted long night and an uninterrupted long day, then days and nights alternate every 24 hours; a sunrise lasting for several days. Comparing mythologies of the Indo-European peoples different authors find these natural phenomena reflected in stories and myths, legends and festivals, etc. The main plot of *Rigveda* is a battle between Indra the God and Vritra the snake. According to B.G. Tilak, this battle coincides with season changes and reflects long absence of the sun. The same plot is found in the Russian fairy-tale telling of a long night battle between Ivan the Tsar's son and the snake Zmey Gorynych. A. Afanasyev, famous Russian folklorist, also noted the importance of Veda in researching common mythological plots of the peoples of Indo-European group: "Evidences have been keeping by Veda's hymns have left behind tangled labyrinth of mythological conceptions and have given guiding threads, those are assisting to find one's way in their mysterious junctions; the best modern scholars constantly use this rich source in their researches, and not in vain: considerable part of the results obtained is already doubtless".

Visiting Indian dance festival *The Rhythms of Joy* which took part in Kiev in 1998, this author saw a dance in the style of Guru Surendranath Jena for the first time. Pratibha Jena Singh, Guru's daughter, presented to spectators a composition named *Mangalacharanam-Amba*, which was devoted to the incarnations of Mother Goddess Durga. It was many years ago and I still remember that emotional state expression by the dancer, where tenderness and softness were replaced with power and anger, gorgeousness and reverence. It seemed as if all the women's strength and wisdom were concentrated in Phratibha's body.

In 1999, this author moved to Yekaterinburg and opened second studio of Indian dance *Santosh*, the participants of which would later become an Indian dance group. This author got permission from Guru Pratibha Jena Singh to have some practice in her class in the Triveni Kala Sangam Institute in 2000 and in July 2000 this author arrived in Delhi to take lessons. Up to this day, this author has been a disciple of Guru Phratibha Jena, who has taught me everything I know and everything I can in performing Indian classical dance. Guru Pratibha came to Yekaterinburg several times to conduct seminars with the *Santosh* dance group. Thanks to Guru Pratibha, participants of the dance group not only upgrade their skills in dancing, but also get some unique chance to communicate with the keeper of family knowledge. I should say she is not the only one who keeps the tradition of

Guru Surendranath's style. The other two daughters of Guruji - Rekha Jena Yadav and Rama Jena Pradhan also have this knowledge as well as his son Nirmal Jena, who lives and teaches in Australia. Dance classes with Rekha Jena Yadav, who visited Yekaterinburg in May 2005, were also very useful for the participants of *Santosh* Group. We had the good fortune to meet and get trained under the supervision of these skilled performers of the unique dance style, having opportunity to compare techniques of both talented dancers.

Dance is the art understandable without speaking. People dance to create some images moving to the rhythm and revealing their feelings. When taking Indian dance to the Urals - not a common Indian dance but the heritage of Shri Surendranatha Jen, talented Indian choreographer, I hoped it would probably become some unordinary art which could perhaps unite peoples of different sides of the world.

There are only three dance streams in the world which could be classified as "classical" – these are classical ballet, classical flamenco and classical Indian dance. Using the word "classical" to name one or another art, we mean very strict application of proclaimed rules when work is being created. Dance culture of our country is based on the principles of Russian ballet, which had been taken from France in the 17th century. Ballet appeared in the middle ages, the period of magnificent festivals in castles, which meant necessity of professional dance teachers. Noblemen's manners affected sufficiently peculiarities of the ballet as they were the first to perform it (for instance, "twisting", which meant legs should be twisted from hip to a foot position used in some fencing tactics). Still, it was only at the end of the 18th century when ballet in its development having gained some lightweight clothes, shoes with no heels and elevation was accepted on the world stages as a special kind of art. So, classical ballet is a completely secular art, which is not like the Indian classical dance.

Indian dance, on the contrary, is the art that appeared in ancient times mostly as a reflection of religious feelings. The dance had its development in temples. A treatise on the dance art *Natyashastra*, which is still very popular among those learning Indian dance, was written approximately in the 2nd century A.D. This treatise presents a strict set of rules for preparing dancer's body to perform dance drama, and some requirements to create such drama also. According to Dr. K. Vatsyayana, the main difference between western ballet and Indian classical dance art is as follows. Western dancer aims to overcome a space, which is shown

by numerous jumps. Indian dancer tries to overcome time, using in one's technique postures, which are held for some time motionless. That is why classical dance in India has a sculptural concept. One can see dance heritage of India on the walls of temples in different country areas. Understanding the category of time by the art of dance gave birth to seven classical Indian dance styles: Bharatanatyam, Kathak, Kuchipudi, Mohiniattam, Kathakali, Manipuri and Odissi.

Basing his style on the rules of Odissi, Guru Shri Surendranath Jena (1924-2008) was able to create an art which is being discussed by the professionals and touches ordinary viewers to the innermost of their hearts. Guru's life itself was like a fairy tale, though it was not any fairy, who, came to change a simple villager into the respected guru – Surendranath Jena changed himself.

Being a little boy, he lost his father very early and his mother with his grandmother brought him up in the village of Uchapur on the north of Orissa. When he was 8 years old, his ears had been pricked and the ceremony of *upanayana* took place. Mother sent him to the Ashram Asura Matha school. Children were taught to write, count, read, dance, and pray (doing *puja*). Folk festivals often took place there with a lot of folklore dances being performed.

When Surendranath was 13 or 14 years old, he joined a group of public theater *Jatra*. The *Jatra* theater performed songs, dances and drama scenes based on the epic plots mainly. For 10 years which he spent in the group, Surendranath Jena learned singing, participated in performances and replaced artists. The role of Shakuni Mama (uncle) in *Mahabharata* performance was one of his greatest successes. He was even awarded for that role by a local institute. At the age of 30 he became a director well-known in northern Orissa. In 1940s-50s India was rather poor country, where *Jatra* theater stayed the only entertainment available for villagers. Surendranath Jena was often invited with his performances, he also devoted much of his time to children. This is the first time he's concerned about his mission.

Once he made up his mind to get blessing of the goddess Saraswati and decided to go on pilgrimage to the Saraswati temple in the village of Jankadesvari, in the district of Cuttack. Having sold a "Parker" pen, he gained 10 rupees, which was quite a fortune for that time, and started on his journey. *Puja* which would-be Guru was to make had to last for several days and was called *Adhaya*. On the very first day he seemed to hear the voice of Saraswati, who was telling him: "For what reason did you come

to me? You've already been blessed by me anyway". So Surendranath went away without finishing the *Puja* to avoid fury of the goddess. Brought up in traditional Indian way Sri Surendranath Jena was surrounded by myths created by the ancestors and felt that "his essence and his flesh dated back to that cosmic material which laid in the basis of the elements themselves, of all natural objects and everything in this world". So, in all his would-be dance compositions gods, half-gods and heroes coexist together like real characters.

After the pilgrimage he returned home and got married, experiencing all the time shortage of money. Once during the drama performance at a *Ras Lila* festival Surendranath Jena made an acquaintance with the internationally acclaimed Odissi Guru Kelucharan Mahapatra, who had begun revival of Odissi dance. It was Kelucharan Mahapatra who invited Surendranath to study in the new center of Odissi Kala Vikas Kendra in 1962. Odissi was a new form of art to Surendranath and he was eager to try. Surendranath completed the prescribed 5-year study program in 2 years. During his study he often recollected that he had learnt something similar at Asura Matha School. Almost at the same time he passed a 6-month course of Kathakali under the supervision of Bala Krishna Menon. The Kathakali style of Kerala was much more complicated dance drama as compared with *Jatra* theater.

Surendranath gained more experience as a director and performer. Hare Krishna Behera, teacher of the Nritya Niketan Group, specializing in Odissi research in Delhi invited Surendranath to assist him in his work with students in 1966-67. Surendranath accepted his offer and moved to Delhi. In 1967 when Hare Krishna Behera was invited to develop a new program in Bombay, he entrusted Surendranath Jena with all his students. At the same time, Frederica Margalyn, one of the Group's students, was invited to the city of Bhubaneswar to join Odissi dance performance as a foreign guest. Guruji always thought that Odissi performances he'd learnt in the Kala Vikas center were too simple, yet he didn't understand what he could expect from them. He made some changes in Frederica's performance and went together with her; the performance was a success. Being in Bhubuneshwar, Frederica suggested them visiting the Konark temple, 60 km away from the city, closer to the ocean. In the half-destroyed temple Jena felt a really divine inspiration. He saw that unknown part of Odissi which he thought was missing. Sculptures of dancers obsessed his imagination forever, from now on his life was connected with the *apsaras* carved in stone.

After his return to Delhi the inspired Guru started his own class in the new institute of Triveni Kala Sangam. He worked out his own dance alphabet for the school, and the rest of his life he spent developing dance performances one after another, with their total number being more than 30.

Allessandra Lopesy Royo gave in her article a very distinct definition of the main features of Sri Surendranath Jena's school: "Typically, in all the Odissi styles, the iconic poses of the Orissian temple sculptures are linked together through the footwork and gestural language devised by the Jayantika group for the dance, whereby the poses become highlights of the dance sequence. In Guru Surendranath's style, the poses themselves are dynamically stretched and energised, deriving a complex movement unit from the manipulation of the initial static pose. He achieves this by reimagining "the missing portion" of the moments frozen in the sculptures of the Konark Natya Mandapa. All the movement units in Jena's dance alphabet were created by observing bas-reliefs of the Sun temple Konark, with the thorough study of the works *Shilpa Shastra* devoted to sculptures creation and temples construction, and with many personal observations over the everyday life of Orissa villagers also. "These units can be divided into sub-units involving movements of the upper part of the body and movements of the lower part of the body. This process of segmentation and re-assembly can be more easily visualised if one imagines a horizontal axis along the circumference of the waist cutting the body into a top and a bottom half, and intersecting with a vertical axis which coincides with the straight spine and divides the body into the left and right parts. This imaginary partitioning of the body provides a three-dimensional geometric sculpture and planar grid for the projection and extension of each sculpture and its movement". In the dance style of Guru Surendranath the basic postures common to all the Odissi styles – *chouk* and *tribhanga* are better distinguished. To perform a *chouk* posture, which is visually very similar to *demi-pliye* in the second position of classical ballet, one should bend the knees almost at right angles, which is illustrated by the very name of *chouk* meaning "a square". Though such bend of knees at an angle of 90 degrees is not needed in the other Odissi styles. *Tribhanga* posture is performed by a distinct trunk deviation from the vertical line, which is considered to be an overstatement in the other Odissi styles. However, this very feature gives a viewer the impression of similarity between a dancer and stone *apsaras* depicted on the temple's walls. Another peculiarity of this dance technique is a wave like motion which

is the result of lifting and dropping the body in the *chouk* posture when dancing.

As regards the emotional part of the dance of Guru Sri Surendranath (*Abhinaya*), it is another topic for discussion. From the accepted point of view, the Odissi dance is full of woman's grace, beauty and passion. Nevertheless, in Guru's performances one could see the power of anger, dread of disgust and heroic self-confidence. Being a man of traditions, Guru Surendranath used to say that wise Bharatamuni, the author of *Natya Shastra* treatise had created the art of dance drama as a reflection of human life, in order to let people see themselves. And human life is not pure beauty, tenderness and joy, but anger, fear and disgust also, that is why all these emotions should be expressed in dance. At the same time Guru Surendranath Jena loved his native Orissa dearly, so he combined in his works all the aspects including charming grace of women-villagers and forbidden tantric technique. The opposites are called like that only because of people's understanding, still all the names and forms are definite parts of Divine Absolute which are presented to people through the power of Maya. So, dances of the Guru become not only a resurrection of ancient aesthetics, but a kind of encyclopedia of Mother Earth as well. Creator of such sophisticated spiritual style was awarded by Sangeet Natak Academy in 2006. This is the highest award in the field of art and culture in India.

Russia is a huge multi-national country formed by several regions. All regions in Russia are connected with each other by common politics, economy, pop-culture and by the official language. Though there is a history of its own, there are some specific features of culture and traditions within each region. Certainly all those factors will put their stamps on the further development of Guru Surendranath Jena dance style in Ural.

Urals region has always been very important for Russia from strategic and industrial point of view; though scientists, folklorists and art specialists drew their attention to the history and culture of the Urals just a few decades ago. Complex approach to this problem was presented by O. A. Urodjenko's article *Ural Geocultural Space in the field of Cosmic Ideas*, whose deep views on this region of Russia have influenced this article. Urals is a border between the Eastern and Western regions: geographical, ethnographical and cultural. The Ural mountains consist of several ridges stretching from North to South and divide Eurasia into two continents: Europe and Asia. These mountain ridges are rather ancient. They appeared during the late Palaeozoic period of intensive mountain-forming. Formation of the Ural mountain system began during the late Devon (about 350

million years ago) and finished in the Trias (about 100 million years ago). The structure of the Urals is suggested to have begun its formation as a result of the ancient continent collapse with spreading of its fragments. Spreading then was replaced by straining. So, geographical structure of the Ural Mountains was formed due to a "collision" of two strata of the Russian and West-Siberian plain. Geomorphologically they appear like a border between East-Russian plain and West-Siberian lowland. As if Mother Earth first ruined something old and outdated by its exhale and when inhaling made the torn parts clash and stood motionless until some new and unknown events start developing again.

According to cosmogony of many peoples mountains symbolize a center of the world, the universal axis. "Mountains were created immediately after the primary waters to be solid base of Earth and to connect it with Heaven". Various peoples considered the world axis a kind of symbol of ascension to Heaven, a sign of sacred knowledge. In the center of the world there should be some break of higher layers which makes connection between Earth and Heaven possible. In the myths of Urals native tribes one can often come across plots telling of a World's tree and a World's ocean, a World's column and a Seven-layer mountain. Such plots are very much like the Indians plots of the Meru Mountain and the primordial waters, they also have something in common with a traditional Russian fair game where participants try to reach the top of the column for a prize. The Urals keep secret of the ancient city of Arkaim. Scientists believe this Arkaim to be a prototype city of ancient aries, who imagined the Universe as a circle inside a square. "The layout of Arkaim was based on a central square, two concealing each other circles of defences, two rounds of houses and a circle street combined with drainage. The central square was a well-rammed place of a rectangle-shape with the size of 25x27m. A bonfire site found in the center of the square indicates that ancient people gathered there not only for barest necessities, but for some ritual reasons also". All this resembles the structure of a *Mandala* as a model of universe and structure of *yantra*, a model of the Divine corpus of Absolute.

It is known that the North and Central Urals had been settled mainly by Finno-Ugric tribes (Manci, Khanty, Mari, Udmurts, Ugra, Yugra, etc.) up to the 10th-11th centuries and the South Urals had been occupied by Turkic population (Bashkir and Tatar peoples). In the 15th-16th centuries Russians started actively developing these lands. Seizure of Cherdyn, ancient capital of the Great Perm, Yermak's marches to Siberia, trade

expansion of the Stroganov's dealing with Siberian peoples led to step-by-step acknowledgement of the Urals as a part of Russian empire. This was a great impulse to the industrial development of Russia as well as to the formation of absolutely new mining culture on its territory.

The specific feature of this culture was that in Russia, within its agrarian territories for the first time an industrial international community appeared, which had a solid basis of the Russian and local traditions together with the Old Believers' foundation. "For instance, economic basis of the whole mining in Urals was formed by mining district system (and not industrial sectors) of the Urals industry. Every district was a multi-industrial, independent, practically natural economy". Workers of the mines were closely connected with peasant households – they had their own houses, vegetable gardens, etc. "And the plant itself was a type of settlement combining features of both city and village". Peculiar type of religiousness appeared in the Urals, where Christian ideas became combined with different pagan beliefs of Russian and Urals origin, a new specific mythology was formed, which would be later reflected in Pavel Bazhov's tales. Secrets concealed inside the mountains, a magic green lizard transformed into the beautiful and furious Hostess of the Copper Mountain, some mysterious tribe, which escaped inside the mountains waiting for its time to come – all this has created an absolutely new atmosphere of the Ural culture.

The Urals probably should be symbolic place where the peoples from the four world sides would gather to reveal the secrets of the Universe and to give impulse to a new phase of development. In some mythologies earth itself is described as a living organism "breathing and feeling". The Ural mountains also "breathe", though tectonically they are rather motionless. Breathing of the Urals was presented by 5-point earthquakes recorded in Bilimbai in 1914 and in Solykamsk in 1995. And one could see the breath of mother earth in the culture being created by people. During all its history the Urals land absorbs different nations' cultures creating a new.

Performances of Ural ensemble of Indian dance *Santosh*, so rare kind of art, are popular in our city and region. Participants had their programs on the stages of Ekaterinburg and Tyumen. Lecture-demonstrations of Indian dance and Guru Surendranath Jena's style were heard by people in universities and libraries. Familiarizing conversation-demonstration for children successfully took place in kindergartens, libraries and schools. There are different dances of Indian folk, dance-stylizations, dances from

movies in repertoire of ensemble, but the guide way is style of Guru Surendranath Jena style. Exactly this dance inspires and attracts those, who come to know, what Indian dance is, those who stay fascinating with natural grace of Guru Surendranath.

Guru Surendranath Jena's dance style attracts my students with its deep emotional and substantive content. By means of Indian dance one can describe not only people's emotions but one's perception of the world and own philosophical reflections. For, the process of working over every dance would inevitably result in dealing with its mythological part, which provides students with better understanding of the dance. The creator of Odissi dance performances was a gifted poet too, and it was another piece of luck for those studying Guru Surendranath's style. He wrote poems for almost every dance describing all the moves from the emotional point of view which helps a dancer feel the state of the dance. It seems that Guru himself is bringing dancers into the necessary state. Many poems and dance performances of Guruji make us take him as an Indian saint somewhere in Heaven being aware of all secrets of the Universe. So many of my students enjoy meditative character of this dance which helps to better understand themselves and relations with God.

Many dancers of the *Santosh* Group attended classes with Guru Pratibha Jena Singh more than once, saw programs of several Indian performers of Odissi and other dance styles. When comparing Odissi style of Guruji with other Indian dance styles seen by the participants, they find in the Guru's dance some natural grace which hypnotises and astonishes. There is also strong emotional content with the whole set of human feelings represented in his performances. After the performances of Guru Jena in Yekaterinburg the dancers used to communicate with spectators who shared various impressions – there were feelings of meditative dream, happiness and delight, while some dance parts made spectators shake with fear and feel horror. However, this all depends on the performer, all the dance performances of Pratibha Jena in Yekaterinburg were a success and drew huge response amongst those admiring Indian dance. Guru Jena's dances are full of "the essential, true, eternal - with no compromises for the sake of spectators' likes and it shows real respect for people. If one makes something especially for spectators it looks like the performer is smarter then them, and here is nothing like that".

Process of studying Guru Surendranath's style results not only in dancers' physical state improvement, students also enjoy new understanding of themselves being part of the whole world. Dancers review

the whole dance culture, some of them take roots of the Indian dance more serious now. "Plots of dance performances, their historical and religious content become food for thought very often. Everything is in close connection with the life, and one has to breed over the things which happen around, thinking over one's past and future actions".

When we started the Guru Jena's dance style, some students understood the notion of temple dance. It is known that almost every classical dance style of India appeared in temples as a representation of religious feelings. Each of my students has her own understanding of a "temple dance". For some of them it means a discussion between a human-being and God, for others – it is a reunion of God and human's parts in a single dancer, some students accept it as a dance of the soul enjoying harmony with outer world. Some dancers find in Guruji's dances respect for themselves and light, some others pray dancing, the rest express their respect for life. Most of my students believe that this art is needed in the Urals to see the beauty of the Odissi dance and to join the world cultural heritage. Mastering Guru Jena's dances one would learn to express own feelings, acquire traditions and find faith. However, some students consider that absence of external luxury together with deep philosophy of the Guru's dances make this style consonant with the severe character of Urals residents and have something in common with the ideas of Old Believers settled down in the Urals after hard period of reforms.

My way to Indian dance led through Indian movies, abundant jewellery decorating dancers, through captivating dances and interesting fairy-tales and myths. Talking with my Guru Pratibha Jena, this author understands that Guru Surendranath always had a strong sense of unity with the Universe, and every image he created in the dance was his tool of understanding Divine qualities of the Absolute. Guru Jena saw the reflection of Divinity in mythological plots and women-villagers, in dreadful Shiva's army and in an untouchable girl, it was his way to experience – just like Saint Ramakrishna – unity with the whole world. Recollecting my first years of studying at Guru Pratibha's classes, I do remember searches of equilibrium in respect of horizontal and vertical axes. As the result of numerous long-term trainings I understand it clear - after the balance and quiet state of the body have been achieved one can concentrate on the images expressing in a dance so that emotions are passed to people, sharing this chance to reveal some part of Divine Absolute in them. Going deeper into the Indian culture with its traditions and ceremonies, I come closer and closer to understanding of my own culture, its roots and sources,

which leads me further to the invisible connections between cultures of the whole world. Indian dance has just begun to reveal secrets of its art. Through the dance one can express everything without a single word – dance is our universal body language. I think that developing Guru Surendranath Jena's style would give some energy not only to strengthen the connection of West and East cultures, it would also help solving the question of space and time overcoming by means of dance; it can make us have a fresh look at human body and treat it as a kind of a tool or even as a temple inside which a part of the Divinity lives.

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PAX CULTURA

PROTECTION OF ARTISTIC
AND SCIENTIFIC INSTITUTIONS
AND HISTORIC MONUMENTS

TREATY
BETWEEN THE UNITED STATES OF AMERICA
AND THE OTHER AMERICAN REPUBLICS

The High Contracting Parties, animated by the purpose of giving conventional form to the postulates of the Resolution approved on December 16, 1933, by all the States represented at the Seventh International Conference of American States, held at Montevideo, which recommended to "the Governments of America which have not yet done so that they sign the 'Roerich Pact', initiated by the Roerich Museum in the United States, and which has as its object, the universal adoption of a flag, already designed and generally known, in order thereby to preserve in any time of danger all nationally and privately owned immovable monuments which form the cultural treasure of peoples", have resolved to conclude a treaty with that end in view, and to the effect that the treasures of culture be respected and protected in time of war and in peace, have agreed upon the following articles:

ARTICLE I

The historic monuments, museums, scientific, artistic, educational and cultural institutions shall be considered as neutral and as such respected and protected by belligerents. The same respect and protection shall be

due to the personnel of the institutions mentioned above. The same respect and protection shall be accorded to the historic monuments, museums, scientific, artistic, educational and cultural institutions in time of peace as well as in war.

ARTICLE II

The neutrality of, and protection and respect due to, the monuments and institutions mentioned in the preceding article, shall be recognized in the entire expanse of territories subject to the sovereignty of each of the signatory and acceding States, without any discrimination as to the State allegiance of said monuments and institutions. The respective Governments agree to adopt the measures of internal legislation necessary to insure said protection and respect.

ARTICLE III

In order to identify the monuments and institutions mentioned in article I, use may be made of a distinctive flag (red circle with a triple red sphere in the circle on a white background) in accordance with the model attached to this treaty.

ARTICLE IV

The signatory Governments and those which accede to this treaty, shall send to the Pan American Union, at the time of signature or accession, or at any time thereafter, a list of the monuments and institutions for which they desire the protection agreed to in this treaty. The Pan American Union, when notifying the Governments of signatures or accessions, shall also send the list of monuments and institutions mentioned in this article, and shall inform the other Governments of any changes in said list.

ARTICLE V

The monuments and institutions mentioned in article I shall cease to enjoy the privileges recognized in the present treaty in case they are made use of for military purposes.

 ARTICLE VI

The States which do not sign the present treaty on the date it is opened for signature, may sign or adhere to it at any time.

ARTICLE VII

The instruments of accession, as well as those of ratification and denunciation of the present treaty, shall be deposited with the Pan American Union, which shall communicate notice of the act of deposit to the other signatory or acceding States.

ARTICLE VIII

The present treaty may be denounced at any time by any of the signatory or acceding States, and the denunciation shall go into effect three months after notice of it has been given to the other signatory or acceding States.

IN WITNESS WHEREOF, the Undersigned Plenipotentiaries, after having deposited their full powers found to be in due and proper form, sign this treaty on behalf of their respective governments, and affix thereto their seals, on the dates appearing opposite their signatures.

For the Argentine Republic:	April 15, 1935
FELIPE A. ESPIL	
For Bolivia:	April 15, 1935
ENRIQUE FINOT	
For Brazil:	April 15, 1935
OSWALDO ARANHA	
For Chile:	April 15, 1935
M. TRUCCO	
For Colombia:	April 15, 1935
M. LOPEZ PUMAREJO	
For Costa Rica:	April 15, 1935
MAN. GONZALEZ	
For Cuba:	April 15, 1935
GUILLERMO PATTERSON	
For the Dominican Republic:	April 15, 1935
RAF. BRACHE	
For Ecuador:	April 15, 1935
C. E. ALFARO	

For El Salvador: HECTOR DAVID CASTRO	April 15, 1935
For Guatemala: ADRIAN RECINOS	April 15, 1935
For Haiti: A. BLANCHET	April 15, 1935
For Honduras: M. PAZ BARAONA	April 15, 1935
For Mexico: F. CASTILLO NAJERA	April 15, 1935
For Nicaragua: HENRI DE BAYLE	April 15, 1935
For Panama: R. J. ALFARO	April 15, 1935
For Paraguay: ENRIQUE BORDENAVE	April 15, 1935
For Peru: M. DE FREYRE Y S.	April 15, 1935
For the United States of America: HENRY A. WALLACE	April 15, 1935
For Uruguay: J. RICHLING	April 15, 1935
For Venezuela: PEDRO M. ARCAYA	April 15, 1935

AND WHEREAS the said Treaty has been duly ratified by the United States of America, whose instrument of ratification was deposited with the Pan American Union on July 13, 1935;

AND WHEREAS the said Treaty has been duly ratified also by the Republic of Cuba, whose instrument of ratification was deposited with the Pan American Union on August 26, 1935;

NOW, THEREFORE be it known that I, Franklin D. Roosevelt, President of the United States of America, have caused the said Treaty to be made public to the end that the same and every article and clause thereof may be observed and fulfilled with good faith by the United States of America and the citizens thereof.

IN TESTIMONY WHEREOF, I have caused the Seal of the United States of America to be hereunto affixed.

DONE at the city of Washington this twenty-fifth day of October in

the year of our Lord one thousand nine hundred and thirty-five, and of the Independence of the United States of America the one hundred and sixtieth.

FRANKLIN D. ROOSEVELT

By the President:
CORDELL HULL
Secretary of State.

MESSAGE

FROM

THE PRESIDENT OF THE UNITED STATES

TRANSMITING

A TREATY ON THE PROTECTION OF ARTISTIC AND SCIENTIFIC INSTITUTIONS AND HISTORIC MONUMENTS WHICH WAS SIGNED AT WASHINGTON ON APRIL 15, 1935, BY THE RESPECTIVE PLENIPOTENTIARIES OF THE 21 AMERICAN REPUBLICS

May 20, 1935. - Agreement read the first time and referred to the Committee on Foreign Relations, and, together with message, ordered to be printed in confidence for the use of the Senate

To the Senate of the United States:

With a view to receiving the advice and consent of the Senate to ratification, I transmit herewith a treaty on the protection of artistic and scientific institutions and historic monuments which was signed in my presence at the White House on April 15, 1935, by the respective plenipotentiaries of the 21 American republics. It was signed for the United States by the Secretary of Agriculture by virtue of a full power issued to him by me.

As is stated in the accompanying report of the Secretary of State, the treaty, embodying the "Roerich Pact" which was initiated by the Roerich Museum in the United States, was prepared in its present purpose of carrying out a recommendation made to the governments in a resolution approved on December 16, 1933, by the Seventh International Conference of American States at Montevideo.

FRANKLIN D. ROOSEVELT¹

THE WHITE HOUSE, MAY 20, 1935.

THE PRESIDENT:

The undersigned, the Secretary of State, has the honor to lay before

the President, with a view to its transmission to the Senate to receive the advice and consent of that body to ratification, should his judgment approve thereof, a treaty on the protection of artistic and scientific institutions and historic monuments. This treaty, embodying the "Roerich Pact" which was initiated by the Roerich Museum in the United States, was prepared in its present form by the governing board of the Pan American Union in pursuance of a resolution approved on December 16, 1933, by the Seventh International Conference of American States at Montevideo, and was signed at Washington on April 15, 1935, by the respective plenipotentiaries of the 21 American Republics.

The treaty has for its object the protection of historic monuments, museums, scientific, artistic, educational, and cultural institutions both in time of peace and in time of war, and provides for the use of a distinctive flag to identify the monuments and institutions coming within the protection of the treaty.

Respectfully submitted.

CORDELL HULL

DEPARTMENT OF STATE,
Washington, May 20, 1935.

HIMALAYAN AND CENTRAL ASIAN STUDIES is a quarterly Journal published by the Himalayan Research and Cultural Foundation, which is a non-governmental, non-profit research, cultural and development facilitative organisation. The Journal is devoted to the study of various issues pertaining to the Himalayan and trans-Himalayan region in South and Central Asia or parts thereof, connected with its environment, resources, history, art and culture, language and literature, demography, social structures, communication, tourism, regional development, governance, human rights, geopolitics etc.

While the principal concern of the Journal will be on its focal area, i.e., from Afghanistan to Myanmar including the Central Asian states of Uzbekistan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, China, Mongolia, Nepal, Bhutan and the Indian Himalayan States of Jammu and Kashmir, Himachal Pradesh, Sikkim, Uttaranchal and North East states; papers with a broad sweep addressing environmental, social, cultural, economic, geopolitical and human rights issues are also welcomed.

The objective is to make a scientific appraisal of the issues confronting the Himalayan and adjoining region in South and Central Asia or parts thereof, and to make specific policy oriented studies and need based recommendations as the means to promote the human, educational and economic advancement of the peoples of the region besides preserving and enriching their ethno-cultural, literary and historical heritage. Promotion of human rights, social justice, peace, harmony and national integration are the other key areas in which the Himalayan Research and Cultural Foundation has been active.

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