



LEOBRAND

Letters on

Living Ethics

Introduction to Agni Yoga



15. Living ethics and art

Table of contents

1. The meaning of art.....	3
2. What is art?.....	3
3. Beauty – the standard for art	4
4. Art and beauty.....	6
5. God and beauty	7
6. Beauty in nature and life	7
7. Beauty and higher world.....	8
8. Art and its motives.....	9
9. Art and humanity	9
10. Art and talent	10
11. Art and its International Character.....	12
12. Art – not a luxury	13
13. Music as an educational factor.....	13
14. Culture and civilization.....	14
15. Modern art and a dark era	15
16. Beauty saves	17
17. Spiralik – the new art style of the future	18

Living ethics and art

1. The meaning of art

“Pure art is the true expression of the radiant spirit. Through art you gain the light.”
(LMG, §2)

Sounds and colours, creative thought and rhythm form the basis of the universe and our existence. Sounds and colours, knowledge and creativity are the chalice of ‘Amrita’, the chalice of immortality. True art grows only through the cultivation of the mind and heart. Only this connection results in that great synthesis without which it is impossible to attain the full grandeur, glory, diversity and differentiation of the higher life of the spirit, human perfection and, ultimately, the cosmic infinity.

It is virtually unknown that the power of art is very great. Yet this realisation is gradually gaining ground. If statesmen understood the full extent of the profound educational significance of works of art and the educational role of music and the performing and visual arts in general, they would use all means and powers to awaken the true creative fire in the people and allow it to unfold in sounds, colours, magnificent forms, beautiful language and music. In the refined consciousness of such people, who already respond to the high vibrations of true art, revolutions or wars of conquest find no resonance. Simply talking about art is healing in itself. True works of art have a calming effect on people. Beautiful music has a healing effect. The vibration of harmonious colour combinations creates a special atmosphere. The reaction of museum visitors when viewing true works of art allows for unambiguous conclusions to be drawn about the character of the visitors.

The powers of darkness have also quickly realised that true works of art have a powerful aura, which is why their efforts are always directed towards destroying works of culture through wars, fire and revolutions. If they do not succeed in destroying them, they at least try to divert attention from true art and promote pseudo-art in order to dull people's artistic sensibilities and undermine their morals. A great work that is rejected and ignored cannot exert a beneficial influence.

The magnificent ideas that have been realised in a work of art form an attractive magnet and gather uplifting energies. Thus, this work of art has a life of its own and conveys an exchange and accumulation of energies. We are currently living in the time of Armageddon. It is the final decisive battle in which spiritual darkness must depart from the earth. It is therefore no wonder that the dark forces are attempting to take control of art and cultural life in particular, or to exert the greatest possible influence on them, in order to rob people of the possibility of spiritual and moral elevation and to destroy the last remnants of human dignity and the longing for beauty and glory by appealing to the basest instincts. On the one hand, great works of art have an uplifting influence on people, but on the other hand, they are being supplanted by the mass production of kitsch, and what is worse, they are being crushed by the decay products of chaotic art on the one hand and perverted musical effusions on the other.

Every work has life, both beautiful and ugly, and conveys an exchange and accumulation of positive or negative energies. Thus, especially in the midst of Armageddon, one can see for oneself the influence that works of art of all kinds exert on their surroundings and on people. The dark forces are very cunning in their efforts to suppress true art and prevent its healing effect. That is why, from the point of view of LIVING ETHICS, it is necessary to take a stand on questions of art, since its significance is generally misjudged.

2. What is art?

Art is the search for beauty and the expression of perfection in everything that the human spirit can shape and create. That is why every human endeavour to achieve perfection approaches the realm of art and comes into contact with it in some way. Nature is the expression of the highest art. It constantly produces new and more perfect combinations of its phenomena and forms. Art is perfection for the sake of perfection.

Art must serve to elevate human consciousness. One can therefore set no limits on its method or its mode of expression. Through the pursuit of perfection, the concept of art alone rejects all ugliness, and therefore beauty is the only standard of art.

The true task of art is therefore to bring people closer to an understanding of beauty. A true and sincere striving for beauty will lead us to an understanding of those cosmic laws that govern the universe and are expressed in perfect reason and a perfect heart.

Art, comes from the Latin *Artis* or *Ars*, with an older root from the Greek *Téchnē*, this refers to an acquired skill and is therefore also unjustifiably referred to as “the art of fencing”. We want to define the concept of art more narrowly and understand art as the representation of a sensually perceptible or spiritual content or impression or an object, which is expressed with the help of creative imagination in a form that is enhanced and more perfect than reality. The result of this representation must have an aesthetic effect. Only then is it a work of art; in the visual arts through form, in the musical arts such as music, poetry and drama through content.

Art springs from both the human primal urge for expression and the desire for greater beauty and perfection. Its origins are mystical and religious in nature. Art was also integrated into the realm of magic. Primitive man, for example, first tried to banish an animal he wanted to kill by means of an image. The joy of beauty was also expressed in the production of jewelry, which likewise reveals a primal human instinct based on love, which Sigmund Freud interpreted solely as pansexualism. We even find a parallel in the animal kingdom, where males are naturally adorned for females and vice versa.

In its further development, art underwent extensive secularisation through progressive personalisation, yet its roots lie in religion, as evidenced by ecclesiastical monuments and sacred art objects from all world religions. Just as art is driven by a general “desire for art”, it in turn has a powerful influence on the cultural existence of the respective epoch, which it usually precedes as a prophet.

Since its very beginnings, art has been an essential branch of human intellectual history, often representing its only evidence. The cultivation of spirituality and cultural creativity is evident in every people exclusively through art, which therefore expresses the distinctive characteristics of a people and the milieu-bound conditions of nature in which a people lives and develops.

Thus, despite its international character, art is often closely connected to the people and nature and cannot always be transplanted into another environment without resulting in dissonance. So the Greek marble statues and the magnificent columns of the ancient temples would not suit the harsh nature of the cold north, but they are wonderful to look at in the hot sun, on the purple sand and against the backdrop of turquoise blue waters or in the groves of dark cypress trees in Greece.

Art, in all its manifestations and in all its conditional forms, will always be a spiritual principle that awakens the striving for beauty and perfection, in which its most important and sublime task lies.

3. Beauty – the standard for art

Beauty is the leading principle of art. Without beauty, there is no art!

„The miracle of Beauty in the adornment of our daily lives will exalt mankind.“(LMG, § 45)

„Pure music helps the transmission of the current. We pray by sounds and by symbols of Beauty.“(LMG, § 181)

„Whosoever proclaims Beauty shall be saved.“(LMG, § 199)

„If human hearts were filled with beauty, no sacrifices would be needed. But many are the unilluminated ones.“(LMG, § 202)

„Our constructiveness lies in vitality. The pledge of happiness for humanity lies in beauty. Hence, We assert art to be the highest stimulus for the regeneration of the spirit. We

consider art to be immortal and boundless. We make a demarcation between knowledge and science, because knowledge is art, science is method. Therefore, the element of Fire intensifies art and spirit-creativity. Therefore, the wondrous pearls of art can actually uplift and transmute the spirit instantaneously. Everything is attainable through the growth of the spirit, for only the inner fires can give the needed strength of receptivity. Thus an Agni Yogi can sense all cosmic beauty without narrow scientific methodology. Verily, the pearls of art bring exaltation to humanity, and the fires of spirit-creativity give a new understanding of beauty to humanity. Thus, We value integrity around the center and appreciate the Service to Hierarchy through the heart. “(HIE, § 359)

„...Therefore, the vitality of art, which guards the divine fire, gives to humanity the saturation by that fire which kindles the spirit and imbues all worlds. Hence, the wondrous torches of the beauty of creativity are so precious for humanity. We have seen how the creations of art have transformed men—something all the book-learning in the world cannot do. Thus the Banner of Beauty and Peace unites the world. Thus spirit-creativity saturates space. “(HIE, § 366)

„In order to stimulate the cognizance of beauty in schools, let there be introduced a study of the beauty of life. The history of arts and sciences will enter into this subject, for it must not only embrace conceptions of the past, but also contain indications of contemporary achievement. The instructor in this subject must be truly enlightened, in order to avoid bigotry, which contains in itself the seed of ignorance. “(FW II, § 77.)

Just as love is the powerful driving force that largely keeps life in the universe going, so beauty is the goal towards which evolving life strives. The ultimate goal of human development lies in gradual perfection. Art serves to achieve this goal. It is precisely art that leads to the transmutation of matter into spirit, as it spiritualises matter. The transformation of imperfect and primitive life forms into more perfect and complex ones is, in principle, nothing other than the pursuit of beauty.

The universe develops in beauty, and the perfection of life also has beauty as its goal. There is no perfection without beauty. Anything that does not serve beauty leads to ugliness and disharmony. Consequently, forms and content that claim to be genuine art cannot be disharmonious and ugly. Art must therefore avoid anything repulsive and abhorrent that lacks beauty.

„One Chinese philosopher, knowing the frightful aspects of the lower strata of the Subtle World, determined to deaden their impression. For this purpose he filled his sleeping chamber with the most frightful images. In the presence of these revolting masks, he hoped that nothing worse could be expected. Such methods are abominable, although people love them whether in this or in another form. On the contrary, We teach the eye to become nonreceptive to the repugnant. Besides, it is impossible to imagine the complete gamut of horrors created by people’s vices. Even here in the earthly world we often are horrified by inhuman visages, but imagine the aspects into which these are transformed when their essential nature is unmasked! And here also We often experience the attacks of these dark entities. They attempt to annihilate everything dangerous to them. During sleep they try to weaken one, in order to inflict injury more readily during the disturbance of the balance. One should not consider these dark engenderings as superstitious fancy. ... “ (FW I, § 107)

Beauty is not an abstract concept; it exists as an independent phenomenon, like a powerful, self-determining force that ennobles, uplifts and brings peace to all living things. Beauty conquers all hearts, everything is subject to it, and everything bows down before it. Beauty evokes uplifting and bright emotions even in the coarsest of people. Under the influence of beauty, even the vicious and base strives, if only for a short time, to rise towards the better and nobler. The contemplation of true beauty elevates human beings to higher spheres and brings us closer to the truth. It gives us the knowledge of the purpose and tasks of the universe. That is why beauty is the most powerful factor in art and, at the same time, in the perfection of humanity.

4. Art and beauty

Art is inextricably linked to beauty and aims to bring a part of divine beauty, which is partially revealed to us, into everyday human life. Art exists at all stages of human development. It can be traced back even before the emergence of writing and indicates the level of spiritual and intellectual development, and overall the cultural level achieved by a tribe or people. This can be seen both in songs and folk dances as well as in handicrafts and preserved religious sites. Even primitive humans tried to embellish all the objects around them, as well as their tools and weapons, with drawings, engravings, decorations and the like. The manufacture of jewellery is one of the oldest crafts. The history of art is thus the history of the development of humanity and the pursuit of beauty and perfection.

Art is a path to the world of the sublime. It had its origins among wild and primitive peoples and, in the course of human development, grew into a mighty stream that expresses all the revelations of the human spirit or the pursuit of perfection.

Art that strives for the beautiful, the pure and the magnificent calls on the human spirit to fight against its lower self. True art elevates man, improves and ennobles his moral character, determines his path in life and also helps him to bear and overcome the low points and inadequacies of human life more easily. Art that does not pursue this goal has no value in the universe and can only be regarded as an aberration. This is comparable with walking along a deep precipice. Degenerate art can therefore ruin people and nations.

As with any phenomenon in nature, there are of course two possibilities in art: depending on whether it serves the beautiful or the ugly, it can lead people either to salvation or to ruin. Immoral literature, crime novels, pornographic products, bad films, etc., in short, the dregs of so-called art, appeal to the lowest instincts of human beings. It is therefore not surprising that young people, especially those whose characters are not yet fully formed, are particularly susceptible to this corrupting influence. Therefore, it is not the young people who are responsible for the problems of puberty, but rather the institutions and authorities responsible for their education, who often stand idly by and watch as unscrupulous materialists earn a lot of money from the sale of trashy literature and bad films, thereby continually dealing a blow to young people's striving for beauty and nobility, which is certainly present in every young person to a greater or lesser extent.

Art is diverse in its forms of expression, just like life itself. In all the objects we use in everyday life, from clothes and shoes to crockery, home furnishings, public and private transport, and also tools, machines and gadgets, a certain sense of beauty is revealed, along with an attempt to improve, simplify and perfect things, in which the pursuit of beauty can be recognised. The latest artisanal and technical achievements are characterised by functional and sober, yet practical lines and shapes that clearly attempt to meet aesthetic demands. Ugly and impractical objects are difficult to sell. The situation is different with morality: despite its merits, it is reluctantly accepted because it takes a great deal of effort to be decent, even though high moral standards are among the greatest spiritual values.

The human spirit has conceived the entire culture and civilisation. Everywhere, the creative mind is at work, everywhere it tries to bring beauty into it. It is therefore not right to speak of fine arts only in terms of painting, sculpture, architecture, music, poetry, drama, etc. We must see the art in everything, including craftsmanship, if these works serve to perfect and beautify life. We must think about how art can be applied in everyday life.

Every work of art has the right to be called an artistic product only if it has been created according to the laws of beauty, harmony and rhythm. Only such works of art will attract us through their form of expression, that is, through their greater or lesser degree of beauty. The stronger the resonance with beauty that is evoked in us, the more completely the artist has fulfilled his task and the closer he has come to the truth. The forms of beauty are created in accordance with cosmic magnetism.

All cosmic commandments correspond to beauty, and the path to infinity calls for beauty. Unfortunately, the concepts of what is beautiful and what is not vary greatly among different peoples and races, just as fashion and moral concepts do. What one people considers beautiful may appear ugly to another. This circumstance makes it difficult to determine what

is truly beautiful and what is ugly, but in most cases these differences are not particularly important. Every person perceives beauty according to their consciousness and spiritual development, but the sense of beauty is more or less inherent in every human being. Even in the animal world, we can observe that snakes, for example, love music and flowers. A bird with beautiful plumage is well aware of its adornment and knows how to move with appropriate dignity. A horse loves to be adorned with beautiful harness and willingly undergoes all grooming procedures. Wild peoples undergo painful surgeries to conform to the supposed ideal of beauty. They have nose and ear rings fitted and even their front teeth filed down. For generations, Chinese and Japanese women have mutilated their feet to keep them as small as possible, because small women's feet are popular in their culture. Elsewhere, corpulent women are more appreciated than slim ones. Perhaps one day people will smile at today's cosmetics in the West when they have rediscovered nature and naturalness. This clearly shows that concepts of beauty change and that there are great differences between individual cultures. Our sense of beauty is therefore directly dependent on the development of our consciousness.

5. God and beauty

In the beliefs of all world religions, God is praised as the epitome of beauty, glory, truth and, overall, the highest perfection. God is manifested in all forms of beauty through the creative power in nature. One can therefore also say that God is the perfect beauty of nature. The more attentively human beings penetrate nature, whether in the microcosm or the macrocosm, the greater and more radiant the beauty of life created by divine creative energies, with all the wonderful details of mighty life, begins to shine before them.

Beauty — as an expression of God — is spread throughout the entire universe. However, it is an art to find and see this beauty. Recognising and understanding God as an expression of impersonal creative energies everywhere and in everything requires a high level of spiritual development.

The idea of seeing the revelation of the “universal deity” itself through the beauty of nature is the crowning glory of the synthesis of all concepts of God. After all, all divine attributes such as goodness, justice, mercy, love and indeed all positive qualities in their perfection are a revelation of beauty. What else is true love if not a revelation of beauty? Without beauty, there is no true love. Could we love God if He were not the symbol of the Supreme, that is, of absolute beauty?

It is impossible to imagine a personal God or Son of God in a repulsive form. No one could love a God the Father or God the Mother, as we will come to know them in THE MOTHER OF THE WORLD. One would fear them instead of love them, one would mistrust them instead of trust them. Fear of God or the gods was only a method of education in the early stages of human development. Fear of God must sooner or later lead to indignation and rebellion against God, and ultimately to the denial of God and godlessness in general. Therefore, in the further evolution of humanity, the concept of God will become more and more profound and thus closer to truth and reality.

People will recognise that there is no terrible and vengeful God, but on the contrary only helpful, compassionate and loving gods or Logoi who govern the solar systems and planets, who symbolise beauty and carry it everywhere in nature by transforming chaotic matter into beauty and shaping it into spiritual forms. No world teacher who lived among humanity as an emissary of God and who had the great fortune to encounter such a Supreme Being and receive a mission from Him has ever claimed to have seen anything ugly, misshapen or unattractive in the Higher World. No, they unanimously report on the extraordinary and truly dazzling beauty of these Supreme Beings.

6. Beauty in nature and life

A person who observes closely and frequently will find much beauty in nature, even in their own difficult life. Everything in nature and in life has its place and purpose according to the law of cause and effect, which also determines the rhythm of perfection. One can see beauty in the dazzling rays of the sun, in the glitter of distant stars that sparkle like crystals,

but also in the entire life of the small and relatively insignificant Earth, which, compared to the countless myriads of inhabited worlds, resembles only a grain of sand.

The simple and delicate flowers of a mountain meadow, the birdlife of a primeval forest, the fish of the seas, etc., these alone are enough to fill an awestruck observer with wonder; not to mention the observation of the small animal world, be it beetles or the even smaller animals of the micro world. Everywhere we encounter wonders of beauty.

Nature practises geometry and art at the same time. Nature shapes the will of the Supreme. It conforms to all cosmic laws and follows the given rhythm. Everything in the universe is structured according to its purpose, lives and develops according to the natural laws of measure and number. In nature, there is nothing deformed or negative in principle. Nature as a whole is nothing but splendour and beauty, from the tropics to the ice deserts of the poles. Heaven has settled on earth above all in flowers. One becomes aware of this when one looks at the magnificent flowers, from the simplest, with their modest blooms, to the most magnificent orchids and fragrant roses. They are a gift from heaven to awaken in humans the feeling of beauty and to give them a glimpse of the beauty of the higher world.

Life in the universe and the evolution of humanity develop according to the laws of beauty. The creators are trying to materialise beautiful beings even in the incarnation of evil – that is, of the most hideous thought material of the lower subtle world – because even a poisonous snake or poisonous insects and vermin still show traces of beauty, even if they appear ugly as a whole. Even gods cannot undo criminal thoughts, but can only create improved materialised beings that correspond to the original thoughts in spirit. In a world where only beautiful and pure thoughts are sent out, there will be no more vermin. The worse people think, the more the repulsive part of the animal world will multiply, despite the strongest pesticides. A small remnant will then become immune to the strongest poisons and multiply again, as observations have already clearly proven.

It is therefore absolutely necessary for human evolution that the pursuit of beauty be combined with the improvement of thoughts. Only a beautiful thought can create a true work of art. Only beauty leads to harmony and the glory of the higher worlds.

7. Beauty and higher world

After death, we enter the fourth dimension. In order not to remain in darkness here, it is necessary to become acquainted with the beauty of the higher world, that is, the fiery world, while still on earth. If the earthly world is already so rich in beauty, how much more diverse and magnificent will the higher subtle world be, and how majestic will the Fiery World of pure spirit be?! To understand this, experience in the Glorious is necessary, for only keen observation can consolidate the idea of beauty in human beings.

The development of the ability to perceive beauty is a necessary condition for evolution. If, as a result of their coarse powers of perception, human beings do not perceive earthly beauty – that of the three-dimensional world – what would they perceive, when they enter the four-dimensional world after death, which is much richer and more diverse in beauty? For the spiritually undeveloped, the dwelling in the subtle world will therefore be like staying in a dark dungeon.

„On finding himself beyond the boundaries of the three dimensions even the most cold-blooded person will be terrified if his heart is unprepared for the next realization. One cannot leap from one state to another without a fiery tempering. Thus, it is impossible to assimilate the beauty and solemnity of the Subtle World without a timely refinement of the heart. One can stand insensate in the dark before the most wondrous works of art, but the darkness is within ourselves! And one can kindle the Spatial Fire only by the fire of the heart. It has been said many times that the Great Fire is manifested through our hearts. Therefore, let him who remains in darkness blame only himself. But it is terrifying to remain in the darkness of the fourth dimension, and all the succeeding dimensions become hideous nightmares when not illumined by the fire of the heart.“ (FW I, § 30)

Each higher world is superior in beauty to the one preceding it, quite apart from the fact that its matter is much finer and in many cases consists only of the most diverse qualities of light. That is why in the higher worlds the colours and differences in sound are also much

richer and offer a splendour that is completely foreign to the physical world and cannot be represented in it at all.

In regard to the Fiery World, which stands above the Subtle World, it can be said that its glory and beauty cannot be described in human words at all, because it is beyond any earthly comparison and human language lacks the necessary concepts to describe the beauty that reigns there.

When Moses asked his Lord on Mount Sinai to reveal His face to him, He said that a person who has seen the Lord can no longer dwell among the living. This is because the high energy vibrations and invigorating rays that emanate from the Great Sons of God in the fiery realm cannot be transmitted to the earthly world, as they cannot be endured by the human organism due to their high vibration. After all, without protection, humans can hardly tolerate a larger dose of X-rays or various other cosmic rays.

8. Art and its motives

Love is the main theme of art. Art knows how to approach love and understand its language. This is easily comprehensible, because this is where all the threads or emanations of human life converge. Through love, human beings find contact with the future and with the past of humanity. Love reveals itself as the greatest force that transforms ideas into reality and awakens human abilities. When forces converge, they are united primarily through love. This applies to both people and ideas. Art, which originates from the fire of love from the opposite primordial beginning, is the main factor in the flourishing of culture and civilisation.

Love is the fundamental factor of being and the development of life. It is usually evoked by the beauty of the beloved person or object. Love and beauty are inextricably linked with each other, and beauty is the main reason for the awakening of love. Beauty possesses a powerful, attractive force. We love especially what is beautiful and magnificent and what evokes a higher vibration in us, again according to the level of development of our consciousness. For what is known to be beautiful to one person may be ugly to another. Therefore, statements or feelings about beauty cannot be generalised.

However, the deformed and the markedly ugly evoke a feeling of aversion and disgust in almost all people. Even if one tries very hard to love something repulsive and ugly, true love will never be able to manifest itself. In such cases, one can only arouse a feeling of pity, but not that of love; for love is reserved only for beauty. Beauty is the source that gives rise to the desire to drink from and receive from this spring.

Apart from the basic condition of beauty, every motif in a work of art requires careful selection and must be thought out and developed with the utmost perfection. Every work of art must express an idea. Additional explanations or descriptions to show the viewer what the work of art is actually supposed to represent, as is often the case today, should not be necessary. The idea behind a work of art must be clear and understandable at first glance or, in the case of music, upon hearing it, at least for the average viewer and listener. Another requirement is for an individual touch and lasting aesthetic enjoyment. This requires that every artist not only has an understanding of their own particular branch of art, but also takes an interest in other types of art. Only in this does the true artist reveal himself.

9. Art and humanity

In relation to art, one can distinguish between two categories of people: firstly, artists as the creators and producers of art objects. The second group consists of the owners or viewers of the artworks. This group can in turn be sub-divided into three groups: the group of so-called art critics and art experts, who exert a very strong influence on the art movements into which the stylistic epochs are directed. They are often also artistically active themselves, but it is usually their artistic sensibility and their great expertise, upon which they base their judgement of art, that determine the fate and value of a work of art. They often have a decisive influence on an artist's career and thus determine his or her fortunes. In the second group, the understanding of art is still in a nascent state, but at least the joy in it and in owning it is very great. However, they are not yet in a position to fully comprehend works of art and

make a professional judgement. Nevertheless, thanks to their sense of beauty and emotional intelligence, they usually make accurate decisions about what is truly beautiful and worthy of promotion. The third group consists of those people who understand little or nothing about art and have no interest in it.

Incidentally, even the best art critics and cultural authorities can be mistaken when they have to decide what is beautiful from the point of view of the higher world and what is not. Here, a person can only make an infallible decision when the centre of the third eye has truly awakened. However, one can observe a great deal of pseudo-occultism in this regard today, because individual charlatans who have taken possession of the higher yoga systems use their acquired knowledge to cause mischief in order to impress the ignorant masses by evoking various phenomena or recounting untrue events. A person whose third eye has awakened will never tell strangers about it, let alone write novels about it in the newspaper.

Meanwhile, people judge art as they judge fashion. Certain tastes and artistic ideas are declared to be 'isms' and these templates are dogmatically adhered to. That is why the path of true artists, who first have to forge their own way, is thorny and difficult, especially if they themselves have not graduated from an art academy and cannot be classified into any particular category by the existing academies and art teachers.

10. Art and talent

Art requires talent. Genius is not innate, but rather the result of hard work. Talent is not a random gift bestowed upon a particularly gifted individual at birth, but rather the result of ancient accumulations, the result of the diligence of hundreds of incarnations. There are people who learn nothing at all in countless lives and achieve nothing. Others, on the other hand, know how to make the best use of their talents, as a parable in the Christian Bible confirms. All people come back to earth with self-acquired abilities in order to increase their talents. It is the diligent ones who often display various greater or lesser talents in all areas, be it in art and science or other aspects of everyday life, which the less diligent have to laboriously acquire or catch up on over the course of many incarnations. That is why diligence is one of the highest virtues, for only the diligent can advance rapidly in their evolution. And so it happens that even souls of the same age, even if they have existed for millions of years, often diverge greatly in their development, depending on whether or not they have used the general gifts and predispositions given to them by their Creator, which every human being possesses in embryo. Those who learn nothing, practise nothing and do not develop tireless diligence can never become great artists. Only practice makes perfect.

“Not without reason did the ancient sages choose to occupy themselves with some art or handicraft. Each one had to acquire some manual skill. They had in mind a means of concentration. Each one, in his striving for perfectionment, thus intensified his will and attention. Even in the few objects which have come down to us, there can be seen a high quality of workmanship. Precisely at present, the time has again come to return to quality in manual work. It is impossible to place spiritual limitations within the confines of machines. It is necessary to take the time to produce a quality of workmanship that will revivify the imagination. Precisely quality and imagination are united on the steps of fiery attainment.” (FW II, § 293)

A student on the spiritual path must learn and perfect all arts, because in order to attain the stage of a master of wisdom, it is necessary to achieve the greatest possible perfection in all fields of art and



Mona Lisa, by Leonardo da Vinci

science. Who else would deserve the title 'Master of Wisdom'?! A specialist, even if he is the greatest artist in his field, is far from being an Archon, but is often already a disciple on the path. Only universal perfection in all fields justifies the title 'Master of Wisdom'.

Unaware of the law of rebirth, people do not grasp that a talented person is not some random peak achievement of a race or family, but that these talents have been acquired in numerous previous incarnations through much diligence and practice. No one is immediately a finished painter, sculptor, poet, singer, musician or even a perfect artist. The true artist's diplomas are stored in the centre of the 'chalice'. All talents can be brought forward from life to life, and they will then develop further, depending on karmic destiny, astrological possibility and diligence, whereas the rest usually remain dormant, as it is impossible to perfect all talents in a single lifetime. This is precisely where balance and justice lies, because it offers all people every opportunity for development.

The goal of life is self-perfection in all areas. Not only in terms of art, but also in the refinement of character. Both should go hand in hand; only in this way does true artistry be achieved. Narrow-minded specialisation is not desirable. In order not to become one-sided, the true artist must not limit himself to a single branch of art, but must try to master as many types of art as possible. Just as art is all-encompassing, so too must a true artist be all-encompassing. The greatest universal genius of the past, Leonardo da Vinci, said: *"O Artist, may your diversity be as infinite as the manifestations of nature. Continuing what God has begun, strive not to multiply the works of human hands, but those of God's eternal creation. Never imitate anyone else. May each of your creations be a new revelation of nature."*

Whether Johann Wolfgang von Goethe or Professor Nicholas Roerich, the most important painter of the 19th and 20th centuries, they are all outstanding geniuses who were not so much influential in the immediate present as they were in shaping the culture of centuries yet to come. These are true universal geniuses and, at the same time, polymaths. Culture and all lasting cultural achievements are not created by average artists, no matter how much they are celebrated by their contemporaries. True geniuses are always ahead of their time and are therefore, with very few exceptions, usually completely misunderstood by their contemporaries. Typical examples of this are Richard Wagner, Wolfgang Amadeus Mozart and Ludwig van Beethoven. They all died in complete poverty after struggling hard for recognition. Contemporary critics often lashed out at them like angry Cerberuses. However, this fact should not lead to every pseudo-artist and every artistic decline, which must be rejected as aberrations by pure and clean people due to their lack of beauty, also being praised as misunderstood geniuses or misinterpreted works of art. These are also dealing with prophets of the future, but not of an ascendancy of art and artists of a new flourishing of culture, but rather prophets of coming chaos and artistic decline. A true artist can never adapt his taste to that of his contemporaries or the masses, for his task is to reshape and refine the taste and artistic sensibility of the masses and to take the development of consciousness one step further.

A true artist always sees the new and beautiful in the development of humanity and will therefore determine the taste and artistic direction of the future. Those who take into account the momentary tastes of the masses can never be a great artist, for art begins only where one sees, shapes and designs something that others do not see, and where existing talent breaks new ground in its development. Only those who rise above the average in their performance and artistic creation are capable of receiving and realising new artistic inspiration. Only such artists will be able to stay out of the stream of degenerate art that today signals the downfall of part of humanity.

11. Art and its International Character

Art is international and at the same time common to all mankind. In its pursuit of beauty, art unites all manifestations of the human spirit, and in addition to its all-encompassing creative activity, it also fulfils the great task of uniting humanity on an international and national basis. Thanks to its all-encompassing qualities, art is a common good and fulfils the task of uniting peoples much better than the much-vaunted sport. Just as no one should have a monopoly on pleasure or on the enjoyment of natural beauty, since these must be made accessible to all people, so no one has the right to appropriate recognised international and culturally significant works of art for their own edification. Just as the sun shines not only for individual human beings, but for all plants, animals and people alike, so too should art shine for all people and warm their souls. This idea is clear and understandable, and is also recognised and realised by humanity for the most part, with museums being created in cultural countries where the most valuable cultural treasures of the past are made accessible to the general public. All that is missing is a law stating that certain international cultural assets may only remain in private hands if they are also made accessible to the public without restriction. Hopefully, it will one day be possible to prevent the barbarism of art theft, which has been perpetrated in every war and by every nation, especially since part of the art treasures is always destroyed in the process.

The unifying role of art, its internationality and universality, is becoming increasingly apparent as peoples come into closer contact with one another. The names of the greatest artists are known to all of humanity. The artists themselves thus become, in the truest sense of the word, an international and shared cultural heritage. They no longer belong to a single people, but to all of humanity. In addition to its national artists, every nation also knows the most important foreign geniuses. Dante, Goethe, Shakespeare, Dostoyevsky, Leonardo da Vinci, Michelangelo, Raphael, Rubens, Mozart, Wagner, Beethoven, J. S. Bach, Verdi, to name but a few of the most important artists from different nations, are recognised and celebrated all over the world. Contemporary performing artists also travel from one country to another and are greeted enthusiastically there to demonstrate their achievements in the field of art or their artistry, even if they are jazz trumpeters. But conductors with excellent philharmonic orchestras, as well as good acting ensembles and outstanding singers, are also accorded the respect and veneration they deserve. However, the true creators of culture, who as cultural pioneers are already walking the path of the 'initiated' and are the prophets of the future, have had to empty the cup of the most bitter suffering and persecution instead of celebrating earthly triumphs. Thus, the tide turns once a student has received the fiery baptism on the spiritual path. Then, on the earthly plane, no more triumphs await him, but disappointments, suffering, illness, obstacles, difficulties, mockery, slander and persecution. This is what overcoming matter requires. Recognition and joy follow in a higher world or among spiritually advanced people who understand the value of true art. Consider the relationship between R. Wagner and King Ludwig II of Bavaria. The latter was persecuted and hounded to death because of his high artistic sensibility. Otherwise, it is impossible to open the gate to the eternal home of light and walk the path of immortality and mastery of destiny. Everything that chains us to the earth must be cast aside. That is why vinegar was given to the Master JESUS as his last earthly gift on the cross, so that the cosmic law might be symbolically fulfilled. Only those who have overcome their personality and matter can ascend to a master of wisdom. Truly, through art, light is bestowed upon us.

"Art will unify all Humanity. Art is one—indivisible. Art has its many branches, yet all are one. Art is the manifestation of the coming synthesis. Art is for all. Everyone will enjoy true art. The Gates of the 'Sacred Source' must be wide open for everybody, and the light of art will influence numerous hearts with a new love. At first this feeling will be unconscious, but after all it will purify human consciousness, and how many young hearts are searching for something real and beautiful! So, give it to them. Bring art to the people where it belongs. We should have not only Museums, Theaters, Universities, Public Libraries, Railway Stations and Hospitals, but even Prisons decorated and beautified. Then we shall have no more prisons." (The Realm of Light" by Professor Nicholas K. Roerich)

“Likewise, architects must be enriched with inspiration from the treasuries of universal cognition. The style of a period is molded out of life, winged by knowledge. How superb are the structures into which the thought of beauty has been impressed! One can see the ascent of entire epochs through their constructive inspiration. The very quality of the structures is felt in the strength of their materials. The builder must also know the material which endures. Can he deny the Higher World?” (AUM, § 299)

“A construction of new fundamentals will be contained in the establishment of equilibrium and of coordination between science, art and life. ...” (FW, § 93)

Contemporary people do not attribute any particular significance to art, at least not the significance it deserves as the most powerful factor in the spiritual development of humanity. Because of its uplifting and ennobling effect on the human character, at least the most significant works of art should be common property and made accessible to a wide circle of interested parties in the form of inexpensive copies. Only when copies of the creations of great masters, which evoke an aesthetic feeling of edification when viewed, can be found in every modest home, and when even the homes of the less well-off no longer contain kitschy objects (which cannot uplift the spirit, but rather drag it down) and even the homes of the poor are beautifully and tastefully furnished, will the higher spiritual powers in human beings awaken, powers that are dormant in the present but can be awakened when the impulse towards beauty is given.

“Only the ignorant believe that splendour is inaccessible to the less well-off classes and is intended exclusively for the rich. This has led humanity to the dangerous conclusion that splendour is nothing but pomp and luxury. It must be understood once and for all that the spiritualising qualities of the magnificent have nothing in common with pomp and luxury. The magnificent is not a holiday garment and not a chance guest. The magnificent is a noble guide throughout our entire life.” (The Realm of Light" by Professor Nicholas K. Roerich)

12. Art – not a luxury

Luxury is the antithesis of beauty, and nothing is further removed from the lives of high spirits than the idea of wealth and luxury. Beauty and the laws of nature cannot reveal themselves to the spirit when human consciousness has generally sunk to the level of the lowest strata of the population and the upper classes have fallen prey to luxury. Only refined feeling and thinking lead to the recognition of the sublime.

„Verily luxury must leave the new constructive order, the more so since luxury is akin neither to beauty nor to knowledge. But sinuous are the boundary lines of luxury. It is impossible to define them by one law. One must completely eradicate every vulgarity, which is the fellow-traveler of luxury.“ (FW II, § 76.)

„ It has been said that humanity must abandon luxury. Not without reason have people themselves so isolated this concept. Luxury is not beauty, not spirituality, not perfectionment, not construction, not benevolence, not compassion; no good concept can replace it. Luxury is destruction of resources and possibilities. Luxury is dissolution, for all structures without rhythm mean only disintegration. One can see clearly enough that worldly luxury has already been shaken, but, as a cure, harmonious cooperation must be found in order to rid the world of the plague of luxury. Egoism will raise the objection that luxury is an earned abundance. It will also be said that luxury is regal. This will be slander. Luxury has been always a sign of decay and eclipse of the spirit. The chains of luxury are most terrible too for the Subtle World. Needed there are advancement and continuous perfectionment of thought. The encumbrance of luxury will not help one to the next Gates.“ (FW II, § 335.)

13. Music as an educational factor

Music occupies a special place among the arts. Not only is it an significant educational factor for the soul, which can have both a constructive and destructive effect – depending on the quality of the performance – but it is now also a recognised healing factor in medicine and psychotherapy. Last but not least, the music of the great composers has had a major influence on the shaping of culture.

In all these cases, the influence that music has on people depends on the level of consciousness of the individual. What is sacred to one person is considered exaggerated and banal by another. What uplifts and inspires one person's soul leaves another cold or even repels them. Thus, opinions about the value of certain music often differ widely. Only in the realm of emotions do most people meet on the same level. Even in the field of music, the ability to offer proper criticism depends not so much on musical knowledge as on the development of the centres.

„Treatment by means of music is already being applied, but the effects are not always perceptible. The reason is that it is not customary to develop perception of music. From childhood one should be accustomed to assimilating the beauty of sound. Musical faculties are in need of education. It is true that in each man has been implanted an inclination for sound, but without cultivation it remains asleep. Man ought to hear beautiful music and song. Sometimes a single harmony will awaken forever a sense of the beautiful. Yet great is ignorance when the best panaceas are forgotten in the family. Especially, when the world is quaking from hatred, it is indispensable to make haste in opening the ears of the young generation. Without realization of the significance of music it is also impossible to understand the sounding of nature; and, of course, it is impossible to think about the music of the spheres—only noise will be accessible to the spirit of the ignorant. The song of waterfall or river or ocean will be only a roar; the wind will not bring melody and will not resound in the trees as a solemn hymn. The best harmonies vanish for the unopened ear. Can people accomplish their ascent without song? Can Brotherhood stand without song? “ (BR I, § 292.)

„It has been repeated again and again: Be able to find joy in eternal labor and eternal vigilance. You have heard music and singing in Our Community. They ought to be regarded as part of the work. Usually under the influence of sounds people fall into mental inactivity and cannot even conjure up images. This arises from the habit of understanding rest to be lethargy. One can get used to utilizing art as a means of condensing forces. A work of beauty can bring not only an enhancement of activity but also a sharpening of forces. But one must accept this fact consciously and learn to utilize the emanations of creativity.

Is it possible to think of building a community without the crystals of sound and color? Truly, it would be a mole hole! The bearers of sound and color should bring an unspilled vessel to the community. Knowledge and creativity will be the Amrita¹ of the Community.

It is impossible to overfill oneself with knowledge; countless are the ascents of creativity. In this boundlessness lies the inducement to eternal labor. A worker may feel satiated, and for him keeping watch only means taking joy in conscious vigilance. One's being quivers in the spirals of light, and the light rings out. ...“ (COM, § 224)

14. Culture and civilization

In the twentieth century AD, civilisation has largely supplanted the concept of culture, which is why many people today cannot comprehend that a civilised person can still be a savage from a cultural point of view. The accumulation of culture can only be gathered drop by drop over thousands of years, whereas civilisation can be achieved in a few decades, as the example of the yellow and black races clearly proves. Culture, on the other hand, cannot be acquired suddenly.

So what is meant by culture and what by civilisation? Unfortunately, the boundaries between them are somewhat blurred, but if one makes the assessment from an intellectual perspective, the line is easy to draw. Just as spiritual values are imaginary, so too are cultural values. True cultural values cannot be measured in monetary terms. Their special criterion is that at the time of their creation, they are usually not appreciated at all, even disregarded, ridiculed and fought against, and valued far below their production value or the time spent on them, which is why at least the great musicians and poets, and often also the painters, are left to live in poverty. Centuries later, however, when the spirit that radiates from these brilliant works has gained general recognition, these artistic creations are traded at immense prices.

¹*Amrita* – the immortal – a lasting treasure trove of experience

Civilisation serves primarily to preserve and promote life and mainly concerns the products of craftsmanship and technology. Their works are subject to a calculation based on current prices and are most expensive at the time of manufacture, but then immediately fall in price. Only those products that also have artistic value can still rise in price.

Professor Nicholas Roerich published a remarkable definition of culture in one of his essays, writing: *“An ignorant person must become civilized first of all; then educated; then after education is acquired, a person becomes intelligent; then comes refinement and realization of synthesis, which is crowned by the acceptance of the idea of culture.”*

Not a single narrow specialist, regardless of how high his professional skill, can be considered a cultural leader. Culture is synthesis; culture understands and knows the foundations of life and creativeness because it is the cult, or worship, or reverence of creative fire, which is life. But who has realized the foundations of life? ”(HIR I, 29 May 1931)

„...You often utter the word cult-ur; it means the cult of Light. I remind you of how great is the common responsibility before Light if each thought can either obscure or purify space. Thus let us remember.“ (HIE, § 173.)

„Without culture there can be no international agreement or mutual understanding. Without culture the people’s understanding cannot embrace all needs of evolution. Therefore the Banner of Peace comprises all subtle concepts that will lead nations to the understanding of culture. Humanity does not understand how to manifest reverence for that which comprises immortality of spirit. The Banner of Peace will bring the understanding of this lofty significance. Humanity cannot flourish without the knowledge of the greatness of culture. The Banner of Peace will open the gates to a better future. When countries are on the way to destruction, then even those who are spiritually depleted must understand in what the ascent consists. Verily, salvation lies in culture. Thus, the Banner of Peace brings a better future.“ (HIE, § 331.)

„When the link with the Lord is strong, mountains can be moved. Striving to Hierarchy creates that culture about which so much is spoken. Dead are those who presume that by means of earthly Maya they can create strongholds. It is as unwise as children dreaming to build a fortress out of mud! Only the world of spirit is truly strong, for it is indestructible and invincible. It may be pointed out that the first sign of culture is the absence of personal discords.“ (HIE, § 146.)

Helena Roerich wrote in one of her letters: *„Look for fiery co-workers, those who comprehend the significance of culture! Notice and reject all that is dead and ignorant, and always welcome a battle. Verily, you can increase your possibilities only by fighting. You should be able to speak with strength about your international cultural activities! The Pact for the Defense of Cultural Treasures and the interest which it aroused in the cultured strata of the world—you received many letters which prove this interest—this alone gives you the right to demand attention and to facilitate your efforts to uplift the level of your country’s cultural standards. Point out how history remembers the names of those who help to develop humanitarian and cultural ideas. Mention the fact that the widespread response of the countries to the call of the Pact for the Defense of Cultural Treasures proves how the consciousness of all people is awakening, how it demands the defense of the treasures of human creativeness. Therefore, every government which progresses in rhythm with evolution should listen to these cosmic demands and should guard the achievements of culture. Space is filled with these demands. It is urgently necessary to struggle against the approaching events caused by the convulsions of the dark forces. Several more years will pass—and how much that is irretrievable will occur!*

Thus, collect all the facts, look through all the material you have, and then affirm yourselves in invincibility. You are representatives of the New Epoch, the epoch of broad cooperation and the proclamation of the supremacy of culture.“ (HIR I, 3 June 1931)

15. Modern art and a dark era

It has been pointed out several times that humanity is currently in the midst of what is known as the “Armageddon of culture”. This is the most serious and final confrontation between light and darkness at the end of the Dark Age or Kali Yuga on Earth. How could such a serious event, in which all human beings without exception are drawn in, go without leaving a trace on culture? Culture, and with it art, is the spiritual battlefield on which these conflicts are being fought.

Hypermodern art, which reveals the spiritual decay of the present and the near future, is the prophet of tomorrow's chaos. A work that is decidedly ugly, repulsive and disharmonious cannot call for a new structure, but rather heralds the spiritual and ethical collapse of a decaying world. Neither governments nor church leaders know a way out to peace and renewal of the world. That is why humanity is heading for tremendous social, global political and cultural upheavals until the wheat is separated from the chaff and new seeds can be sown.

In the midst of the chaos, however, the seeds for the new sowing are already present, both in the spiritual realm and in many areas of art. But these seeds must be carefully protected so that they cannot be destroyed by the Satanists.

Under the sign of Armageddon, art is being desecrated by the distortion of beauty and by colourful blobs and confused strokes, so that even the authorities supervising art exhibitions are often led to suspect that saboteurs have attacked individual paintings in order to devalue them. In the works of hypermodern painters, there is nothing beautiful, nothing noble, nothing uplifting and nothing edifying that could attract and captivate us and ignite our love for the work of art. Hypermodern sculptors produce figures reminiscent of pre-flood mythical creatures or hideous thought forms from the lowest subtle world. Representatives of hypermodern poetry write down disharmonious and arrhythmic word formations that lack any spirit and breath of true culture. Modern composers string together tones that awaken the lowest instincts of human beings.

Most contemporary artworks are therefore a sign of spiritual and moral degeneration and do not have the edifying and uplifting effect that all true art must have, but rather carry within them the seeds of impending doom. Whether it is Picasso, Klee, Dali or all their imitators, despite their technical perfection, they all express only the spiritual confusion of the times and chaos.

At the same time, however, there are already new seeds of a modern, constructive art that also works with few strokes, objective lines and new colour effects, but proclaims not doom but salvation from chaos. Particularly noteworthy here are the works of Prof. Nicholas Konstantinovitch Roerich, most of which have been collected in a museum of their own in New York and are thus accessible to the general public.

Prof. Roerich was the most universal personality of the 19th and 20th centuries in the field of art. His creativity in painting is unrivalled, surpassing even Leonardo da Vinci, but is not yet understood by art critics in general and therefore not appreciated, because Prof. Roerich was far ahead of his time. Understanding his subject matter in particular requires knowledge of profound esoteric and mystical connections, and therefore also a thorough study of AGNI YOGA. This brilliant painter did not simply employ old methods, but rather created a new, modern style. He drew on the beauty of the world and the infinite depths of the world's mysteries and splendours. As an initiate and priest of culture, he formulated the Grail message of the art of the coming era.

Anyone who has the opportunity should visit the Roerich Museum in New York. Individual reproductions of the most important paintings in postcard format can also be requested from there (Address of the Roerich Museum: 319 West 107th Street, New York 25). No modern painter can find his way into the new age without knowing the works of Prof. Roerich and at the same time studying the problems of the coming world view.

When we speak of modern art, we must not overlook the influence of radio, television and film on today's culture. Radio, television and cinema have largely displaced true art; it is given far too little attention there, because both media regard themselves primarily as means of education and entertainment for the masses, which is why their level is accordingly tailored to the masses and their supposed desires. In the case of film, financial interests are definitely the primary consideration. After all, more money can be made from people's passions than from true art. That is why one rarely senses the immediate influence of the sacred, creative fire of true art on the radio, and even less so in a film.



Photography, too, has largely displaced painting in all areas due to its popularity and irreplaceability, especially since it reproduces images truly lifelike and also allows for certain lighting effects. This is regrettable for painting, but it is a stage that must be gone through in the slow evolution of humanity. The fact that photography has also penetrated areas that were previously reserved for artistic skill and is also less expensive, naturally compels visual artists to shift the focus of their activity to higher levels, as Prof. Roerich has already done, because photography can no longer follow here.

„...Precisely darkness will use any means available to disturb every kind of harmony. Dissonance is the distinguishing feature of all the contemporary arts. You can even observe how consonance and the major key have become characteristic of the old-fashioned, as it were. A composer needs to have a certain courage to go on creating in the consonance of a major key—maestoso! In observing the entire structure of contemporary life one can see a departure from every kind of heroism. And throughout the world a cowardly malice is the mark of those who support darkness and chaos. But the heart calls for construction, for it knows how infectious chaos is. Decay gives rise to more decay.“ (Heart, § 402.)

It would be entirely wrong to classify every hypermodern artist as belonging to the category of darkness; one cannot and should not condemn all modern art, because most contemporary artists are themselves seekers and strugglers who are subject to the influence of the spirit of the times (zeitgeist) and do not have the strength to advance towards constructive and lasting values. Not everything that is created today is bad; especially in architecture and, to some extent, in sacred art, functional, clear and beautiful forms are already gaining acceptance. Most artists lack the awareness of the need to seek and promote beauty. Among the visual artists, there are, of course, average talents who even today prefer beauty, cleanliness and simplicity in their themes, but who do not call for any decisions and do not represent any particular style, let alone create a new one.

A particularly great task still awaits portraitists. There has never been a painter on earth who has even come close to mastering the science or art of physiognomy and who has been able to consciously sketch around 60 different character traits in a human portrait and then modify and describe them in hundreds of variations, either in a positive or negative sense. Small attempts have already been made. But they were only relatively successful, meaning that they did not succeed in refining human character in various traits, but only in worsening it. It is much easier to disfigure something than to beautify it. This experiment can of course also be carried out with animals, whereby the animal face is to be refined into a human one, thereby revealing the relics of animal souls present in humans.

Most painters are unable to refine a face or draw a noble face, such as those of the masters of wisdom, in all its subtleties, because they lack the eye or the ability to fully recognise the beauty of a noble character. There are, for example, thousands of mouth shapes, thousands of noses, etc., not to mention the expression of the eyes, whereby slight changes already result in a completely new character. It would be desirable that a painter with the ability to solve this great artistic and educational task should be born soon, which could make an exceedingly valuable contribution to the field of knowledge about human beings.

16. Beauty saves

„...It is not quite right to say, “Beauty will save the world”; it is more precise to say, “Awareness of beauty will save the world.”“ (COM, § 27)

„...There should be a cooperative, and the students must be trained in such cooperation. All aspects of art must be included. Without the paths of beauty there can be no education.“ (COM, § 104.)

One must seek and realise beauty everywhere and in everything. The pursuit of beauty and perfection in all things can save us from today's confusion. Beauty overcomes moral decay, spiritual collapse and the general brutalisation of humanity. One must consciously allow beauty to grow by shielding one's inner world from contact with everything ugly in everyday life and distancing oneself from the crippling disfigurements of art.

But one must also fight the lower nature within oneself, for this is the only kind of struggle that even the most peace-loving person who refuses to ever take up arms cannot avoid. No one can avoid self-perfection and the subjugation of the lower nature within oneself.

One should therefore always listen to the voice of one's heart, that is, one's higher self, which guides the recalcitrant personality on the path to beauty and perfection. Goethe also said: *"The greatest struggle is the struggle with oneself, and the greatest victory is the victory over oneself."*

However, beauty does not live without love, and without shadowless love, human beings are denied ascension to the higher world. Shadowless love demands liberation from all dissonance and disharmony. Only through love can one ignite the light of beauty, and through action can one accomplish the salvation of the spirit. Love is the daughter of beauty and at the same time its mother. Born of beauty, love itself gives birth to beauty anew. If beauty is the cause, love is its consequence. If love is the cause, beauty will inevitably follow, for the beloved and the lover will always consciously refrain from anything that could cast a dark shadow on their love. Therefore, seek shadowless love and realise beauty in life! Then that art will blossom again in humanity, which, like a delicate and fragrant flower, attracts and uplifts people through its beauty and purity.

17. Spiralik – the new art style of the future

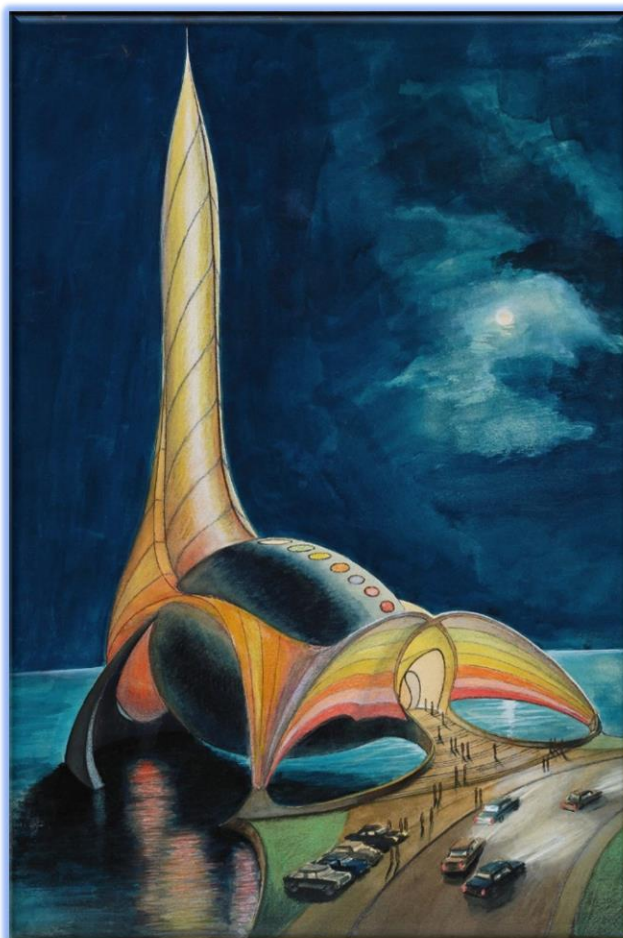
From the book 'Spiralik' by Leobrand

Just as humanity struggles for new insights, inventions and solutions in almost all areas, so too does art struggle for a new style. Many contemporary forms of artistic expression are still a sign of mental confusion and decadence, proof of human self-abasement, a reflection of mental disjointedness and unnaturalness. Already, some dare to depict CHRIST, the Son of God, the epitome of beauty and purity, as a cretin and an idiot. Instead of magnificent houses of worship, they build prayer silos and organ garages. With its modern anti-art, the Church is destroying Christianity itself. However, no new style of art is to be expected from Christianity, but initially only from Living Ethics, the new binding world religion for all peoples in the Age of Aquarius.

Art must have an uplifting effect, it must elevate people inwardly, and it must not demean or degrade them, least of all the human face, let alone the image of the Son of God. So Satan has triumphed over art here too, and even in the church. This should be vigorously opposed.

The new era needs a genuine artistic style again, like Gothic and Renaissance once did. It will be found in SPIRALIK, which will draw its models and inspiration from the principles of movement in nature and the cosmos. The spiral in the form of a logarithmic screw is found everywhere as a fundamental form of movement in nature and will also dominate technology in the new coming form of biotechnology, where circles and straight lines will be largely replaced by curves.

But biotechnology will also provide the new forms for the coming art style, SPIRALIK. They will be simple, plain, grandiose, but at the same time magnificent.



UNIVERALO-Temple
in honor of the Mother of the World. Picture by
Roland Frey according form idea by Leobrand.

“Pure art is the true expression of the radiant spirit. Through art you gain the light.”
(LMG, § 2)

The question of the future of sacred art is becoming increasingly relevant as more and more attempts at solutions are offered in the field of modern church construction and as the existing sacred buildings give less and less reason to hope that these attempts at solutions will actually result in a generally accepted solution in the sense of a new sacred architectural style in the foreseeable future.

When talking about sacred art, it also seems appropriate to examine the term “sacred”. What is sacred art and what is religious art? The sacred is an expression of the objective belief of a closed religious community, whereas the religious is an inner, subjective and entirely personal feeling of connection to God and conscious morality. The sacred can also be seen as a reflection of the cultic nature, whereby cult is understood to mean communal, closed or public worship of God.

Therefore, only art that serves religious worship can be described as sacred, whereby the essence of the transcendent is expressed through a symbol.

Sacred art is therefore not necessarily synonymous with religious art, in which the divine is expressed in its essence in objects. In contrast to community-based sacred art, religious art is exclusively a matter for the artist's personality. Sacred and religious art is, of course, not only found in certain denominations, but in all religious and cultural communities. Religious art can even be found outside of these, because any art that attempts to depict the individual's personal relationship with the divine origin is religious.



Build a "Star"

Many responsible-minded and worried people today demand a practical action that promises maximum success without attracting much attention, without affiliation to a club or without political risk. In this way they live up to positive expression to their sense of responsibility towards the world situation. Working on the "Star" helps to alleviate not only spiritual but also material distress. It is therefore important to be concerned, at least a few times a day, sending out good thoughts, not for oneself, but above all for the world and for peace. Then the general mental work will also become accustomed to selfless aspirations, and there will be the hope that through such concentrated powers of thoughts the power of evil can be successfully reduced and averted. If millions of people voluntarily made themselves available to such a work, those men and women who would be fit for their purified thinking and noble character, could be able to protrude without great difficulty in religion, politics and social life in order to establish a fair and peaceful world order for the benefit of all people.

„Aum – Tat – Sat – Aum“

*Source of light in the universe,
pour out light into human thinking,
it become brighter on Earth!*

*Source of love in the universe,
pour out love into all human hearts,
May love blossom on Earth!*

*Source of wisdom in the universe,
pour out knowledge and wisdom,
let cognition prevail on Earth!*

*Source of peace in the universe,
strengthen peace and justice,
may felicity and joy be on Earth!*

*Source of power in the universe,
seal the door to evil,
that the plan of the good will be fulfilled!*

„Aum – Tat – Sat – Aum“

(For further information see Lesson no. 6).

Source:Works of the blessed Mahatma Maitreya Morya:

Blossoms of Morya`s Garden:

Abbreviations:

Leaves of Morya's Garden I, LMG I §§ 387

Leaves of Morya's Garden II, LMG II §§ 358

New era:

COMMUNITY COM §§ 275

Doctrine of Living Ethics in seven themes:

AGNI YOGA AY §§ 670

INFINITY I INF I §§ 400

INFINITY II INF II §§ 518

HIERARCHY HIE §§ 460

HEART HEA §§ 600

FIERY WORLD I FW I §§ 666

FIERY WORLD II FW II §§ 470

FIERY WORLD III FW III §§ 618

AUM AUM §§ 600

BROTHERHOOD BH §§ 610

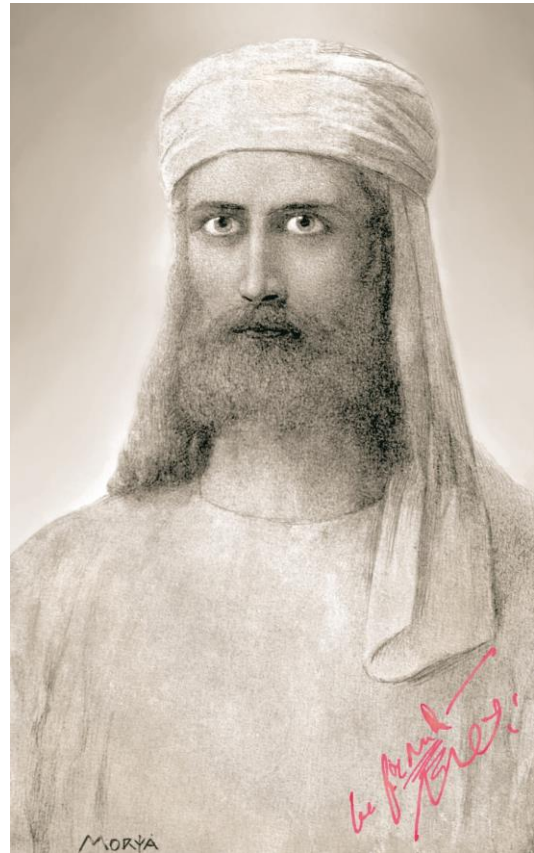
SUPERMUNDANE SMU §§ 955

Letters of Helena Ivanova Roerich

2 Books: HIR I, HIR II

Realm of Light by Nicholas Roerich

The foundations of the worldview of the coming era by A. I. Klisowsky



MORYA – Indian Rajput prince, whose spirit had been raptured to the great spirit of MAITREYA and was enlightened or overshadowed by him. This portrait drawing commissioned by the artist Hermann Schmiechen in 1884 was often repainted. However, the copies only achieved a resemblance to the "face of the teacher", which is why repainted copies can lead to failure in meditations!



LEOBRAND – Leopold Brandstätter (* 20th February 1915 Wallern, † 26th February 1968 Linz), was an Austrian nature philosopher and humanist. His writings are concerned with ethics, humanities, psychology, philosophy, politics, ideology of the world and architecture. In the 1950s he translated the Agni yoga doctrine from Russian together with a Baltic-German team, thus paving the way for this philosophy in German-speaking countries. Leobrand founded a (non-public) school for Living Ethics. Decades before the introduction of teaching ethics in public schools he had already written 36 lessons of Living Ethics, as the first interdenominational teaching aid for ethical training. He gave countless lectures and conducted seminars. Recordings of Leobrand's lectures are available. These historical audio documents offer the possibility to understand/think along the philosophical analysis of the great thinker Leobrand and open up new horizons for life's spiritual dimension. Philosophical accuracy and clarity of expression are Leobrand's trademarks. The new concept of God is particularly noteworthy. For this new and completely independent concept of God, a new term was created: "**UNIVERSALO**". Leobrand's concept is explained on a hierarchical basis, it detaches itself

from the abstract and merges with the whole existence. It includes many philosophical and historical concepts as well as advanced knowledge of relatively immortal spiritual fields of force. Leobrand therewith expressed the first and only humanistic definition of God within a new worldview and pulls the rug from under atheism. The new concept of God is as dynamic as nature itself and thus indicative of the forthcoming independent humanities. Other highlights are his work for a united Europe and for a forthcoming pannational world union. Many of those great-sounding ideas of Leobrand are already self-evident reality.

Works:

- 1955 - 1961: 36 lessons, **Briefe über Lebendige Ethik** (*letters on Living Ethics* - in translation)
- 1957: **Psychische Energie** (*Psychic energy* - humanities and psychology)
- 1958: **Heilung durch psychische Energie** (*Healing by psychic energy* - humanities and health)
- 1966: **Freude** (*Joy* - philosophy)
- 1967: **Der Ausweg** (*The way out* - politics)
- 1968: **Neues Europa und Welt ABC** (*New europe and world ABC* - politics)
- 1968: **Das neue universelle Weltbild** (*The new universal world view* - world view)
- 1968: **Spiralik** (*Spiralik* - architecture of the future)
- 1953 - 1968: reprint, articles in magazines (partly unpublished manuscripts)
- 1976: **Der auferstandene Gott** (*The resurrected god* - humanities, compilation of articles)
- 1962 - 1967: **Lectures** and seminars on all his works (recordings MC in German language)

Activities:

- 1949: Establishment of a **peace league**
- 1953: Establishment of the (not public) „**School for Living Ethics**“ and magazine
- 1960: Publication of the magazine „**Spirale und grüne Wacht**“ (nature protection and biotechnology)
- 1961: Publication of the magazine „**Weltreichspirale**“
- 1962: Establishment of the association „**Welt-Spirale**“ - ethical society of progress and renewal of the world, and magazine.

Joy – Peace – Freedom

Serve peace and welfare of the world!

Overview of the „letters on living ethics, Introduction to Agni yoga“ from LEOBRAND:

Basic information ethics

1. The truth about yoga
2. Problems of spiritual renewal
3. The meaning of life
4. Karma and forming of fate
5. Might and meaning of thoughts
6. Self-help through proper thinking
7. Reincarnation – yes or no?
8. The meaning of suffering
9. Absolution or personal responsibility?
10. Dharma and life-task
11. Death and Rebirth
12. Devotions and sacrifice
13. The relationship of the sexes
14. Marital problems
15. Living Ethics and education
16. Living Ethics and everyday life
17. Living Ethics and nutrition
18. **Living Ethics and art**

Spiritual training

19. Living Ethics – doctrine of life
20. Chakras or centers of higher consciousness
21. The spiritual meaning of the heart
22. The widening of consciousness
23. The subtle constitution of man
24. Monad or spiritual grain
25. The construction of the universe and Cosmoses
26. Subtle world
27. Fiery world
28. Brotherhood
29. The universal understanding of God
30. The Mother of the world
31. Occultism – yes or no?
32. Danger and meanders of occultism
33. Good and evil
34. The coming new world
35. Infinity
36. The path to become a master

True art grows only through the culture of the mind and heart. True works of art have a calming effect on people. Beautiful music has healing effects. The wonderful ideas that have been realised in a work of art form an attractive magnet and gather uplifting energies. Nature is the expression of the highest art. Additional explanations or descriptions to show the viewer what the work of art is actually supposed to represent, such as is often the case today, should not be necessary. If the meaning of music is not recognised, the sounds of nature cannot be understood either, and it is, of course, impossible to think of the music of the spheres; the ignorant mind will only hear noise. Hypermodern art, which reveals the spiritual decay of the present and the near future, is the prophetic of tomorrow's chaos. Beauty overcomes the decline of morality, the collapse of the spirit and the general brutalisation of humanity.

„Welt-Spirale“ Ethical society for progress and world renewal
www.welt-spirale.com