Important testimony of Olcott, in Theos., XIV, July, 1893, pp.577-78, footnote. [Old Diery Leaves, Ch. XVI.]

"...the successive occupiers of the H.P.B. body only modified its habitual handwriting, but did not write their own..."

[Footnote:] A very curious fact is to be noticed in this connection, viz. that the "Mahatma M's" handwriting which was so carefully scrutinized by the S.P.R., their experts and agents, and said to resemble that of H.P.B., was a coarse, rough script something like a collection of chopped roots and brush-wood, while the handwriting of the same personage in the "Isis" MS and in the notes he wrote me was totally different. It was a small, fine scri such as a lady might have written, and while generally resembling H.P.B.'s own handwriting, yet differing from it so as to present an appearance of distinct individuality, which enabled me to recognize it as that personage's MS. whenever I saw it.....

MASTERS -- PORTRAITS

M.C.R.
D.R.E.
Molijns
S.v. S.
F. Z.
R.I.R.
Lina

Masters - Portraits (Of the painting of Masters' portraits by Schmiechen)
Laura C. Holloway's account in The Word.
Vol. XV, May and July, 1912, pp. 69-76 and 200-206 resp.

also.

~~Portrait of M. given to S. Paramananda.~~

MASTERS -- PAINTINGS OF -- Alleged images of

See in this Card-Index under RAJAH.

Laura C. Holloway's account of Schmiechen in The Word. Vol. XV, May and July, 1912, pp. 69-76 and 200-206 resp.

also:

~~Portrait of M given to S. Panconnier.~~

MASTERS -- PORTRAITS

In the Mahatma Letters, Letter No.60, K.H. writing about September, 1884 (acc. to Neff) says: "I believe you are now satisfied with my portrait made by Herr Schmiechen and as dissatisfied with the one you have? Yet all are like in their way. Only while the others are the productions of chelas, the last one was painted with M.'s hand on the artist's head, and often on his arm."

There seems to be no other reference by the Masters to the Schmiechen portraits in the Mah. Letters.

However, in C.Jinarâjadâsa's collection of Letters from the Masters of the Wisdom, First Series, there is a short letter signed by Master M., apparently to HPB. wherein he says: "Take her[Laura Langford-Holloway] with you to Schmiechen and tell her to see. Yes, she is good and pure and chela-like; only flabby in kindness of heart. Say to Schmiechen that he will be helped. I myself will guide his hands with brush for K's portrait."

MASTERS -- PORTRAITS

The only first hand witness account of the painting session at Schmiechen that we know of is the one of Mrs. Laura Langford-Holloway in The Word, New York, Vol.XV, No.4, July, 1912. This has been reprinted in The Theosophist, Vol.69, September, 1948, with a Foreword of C.Jinarâjadâsa (containing some "boners"!).

There are many peculiarities in Langford's account. No date is given, but as she went with H.P.B., it must have been after June 28-29,1884, when H.P.B. arrived in London. It was most likely in early July. She describes very obviously the first gathering at Schmiechen, and the first portrait to be painted was the one of K.H. as appears from the narrative. It is difficult to say whether Langford's psychic vision was at fault or what, but she suddenly has a vision of the figure of Master K.H. standing next to Schmiechen. Her description of the figure does not tally with that of Master M., although we are told by Master M. himself that he was going to guide Schmiechen's hand. But at the same time

she mentions a "soft cap" worn by the Master over his head, and "there is fur trimming over his costume." This tallies with K.H. rather. This remains a puzzle!

The rest of the description supports the fact that it is K.H. who is being painted. She ends by saying that "the painting of the portrait of the Master 'M' followed the completion of the picture; both were approved by H.P.B...."

From the above it would seem that both paintings were made in one sitting, which is rather doubtful. There is also a blunt contradiction between her saying that "H.P.B... occupied a seat facing a platform on which was his easel," and her saying later that H.P.B. "sat where she could not see the easel, nor know what was on it."

The sequence of events described by her is not supported by Olcott's account which follows.

1884 -- Col. Olcott's entries in his Diaries:

June 20 -- To Schmiechen's, the portrait painter.
June 23 -- A.M. to Schmiechen.
June 26 -- Schmiechen's
July 6 -- Lunched with Schmiechen.
July 9 -- With H.P.B. to Schmiechen's. The portrait of our Master enchants us.

H.P.B. left Paris for London June 28(Olcott, Historical Retrospect, p.13), spending the night at Boulogne, France. Ransom supports this date, while Kingsland has 29th. [See also Sinnett, Incidents, 275, and The Path, X, May, 1895, p.37.]

It would appear therefore that Schmiechen started to paint his portraits before H.P.B. was in London. Olcott's brief account in Old Diary Leaves,I,372-73, does not give any dates or any details at all.

However, in the same work of Olcott(III,156-57), he specifically says that "he[Schmiechen] began work on the 19th June and finished it on the 9th July. Meanwhile I visited his studio four times alone and once with H.P.B."

An additional statement by Olcott(Old D.L.,III, 157)[x] says: "The artist had made two or more copies of the portraits, but they lack the life-like character of the originals; he evidently lacking the stress of inspiration under which the latter were produced."

He also says in the same place how drab and inadequate were the later photographs[xx] which were made over his protest, etc.

x 1st ed.,1904; had orig. publ. in The Theos., Vol. XIX, April, 1898, p. 388.

xx Appar. photo had been made earlier than 1898

MASTERS -- PORTRAITS

Olcott left London for Elberfeld July 23,1884. His Diaries have no other entries concerning Schmiechen's portraits. His speaking of "our Master" seems to indicate that Master M. is meant, as this is the way he and H.P.B. spoke of him in various places. One could therefore surmise(even if no proofs are on hand) that Schmiechen painted K.H. first, and that H.P.B.'s help or assistance in his studio, at least her presence therein, was rather connected with the painting of M., and that this was in the first part of July, 1884.

The portraits of the Masters were taken to Elberfeld, to the home of the Gebhards; whether they went with Olcott, July 23, or with H.P.B. and party on Aug. 17, 1884, is not known. But they were at Elberfeld when V.S.Solovyov saw them Aug. 26 (Modern Priestess of Isis, Engl. tr., pp. 76-79).

Olcott(Diaries) states on Sept. 11,1884, that "Schmiechen arrives to alter portraits of the two Masters."

There is some indication that H.P.B. may not have been fully satisfied with the original portraits, and that the one of Master M. she considered too dark. This may have been the reason why Schmiechen went there, etc. Anyway, Dr. Wm.Hübbe-Schleiden tells us(C.Wachtmeister, Reminiscences, etc., pp. 110-11) that when he himself was at Elberfeld, "Mr. Schmiechen had made duplicate copies of those two Mahâtma portraits which were afterwards sent to Adyar. These duplicates were given to Madame

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MASTERS -- PORTRAITS

Mary Gebhard. The copies were so much like the originals that it was often disputed which were which. Only H.P.B., Olcott, and Mr. Schmiechen were never in doubt."

One day, he says, H.P.B. precipitated "on the back of each portrait the well-known corresponding signatures of the Masters, one in blue, the other in red."

Unfortunately, he does not say on which set of portraits this was done, and whether these signatures remained there or faded out later.

[Schmiechen painted H.P.B.'s portrait Sept. 15, and painted maybe the second one there also; this is not certain. See Olcott's Diaries for that date.]

Acc. to Olcott's Diaries, Schmiechen left for London September 25,1884.

The statement about the portraits and their copies being so very identical with each other is flatly contradicted both by H.P.B. and Olcott. The former says

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MASTERS -- PORTRAITS

in a letter to Sinnett dated Jan. 6, 1886(Mah.Letters, Letter No. 140) "...no chela is capable of precipitating his own handwriting twice over in precisely the same way -- a difference and a marked one there shall always be, as no painter can paint twice over the same likeness (see Schmiechen with his (Master's) portraits)...."

And Olcott(Old Diary Leaves, I, 372-73) says: "The artist has made two or three copies of them, but not one has the soul in it that is in the originals. They were not done in the divine mood of inspiration, and the Masters' will-power is not focussed in them. The originals are the palladium of our headquarters; the copies, like images seen in a mirror, possess the details of form and colour, but are devoid of the energising spirit."

So he was under the impression when writing the above that Advar had the originals. This does not tally with what he is supposed to have told to Josephine Ransom [see later.]

Olcott, A Historical Retrospect -- 1875-1896 -- of The Theosophical Society, Madras, 1896, p.13:

"...At New York, as I have explained in my "Old Diary Leaves," I was given the portrait -- a profile in black and white crayons-- of one of the above designated Personages. At Bombay this had been photographed in my absence, and a copy of this photograph was with me on this European tour. Desirous of getting something better, if possible, than this amateurish sketch, I asked five of our London members, who were professional or skilled amateur painters, to compete in a friendly way in the attempt to get by intuition a clearer view of the Master's face. They willingly agreed and, each taking the photograph in turn, the five pictures were made and given me. Neither, however, was very successful. It was about this time that Mr. and Mrs. Schmiechen joined the Society, and I invited the former to compete, which he most kindly at once agreed to. The marvellous result -- the seventh

Zöllner, Johann Karl Friedrich [1834-1882, German astrophysicist and writer]

attempt at a portrait -- is known to all of us; his portrait of this Master, as well as the one of the other, which he painted from a crude sketch in Mr. Sinnett's possession, seeming as life-like as if the subjects had posed to him in the usual way. Copies of the two portraits have since been made but none equal the originals in my custody.."

MASTERS -- PICTURES, etc.

1) Regarding M. Harrisee's black and white crayons drawing of Master M., done in New York, at the "Lamasery", see Old Diary Leaves, I, 370-73.

It is obvious from ODL, III, 155, that Olcott had a photographic negative made of this drawing; prints were made and given to those painters who were going to compete in London in the painting of the Masters' portraits.

2) See Dr. J.D.Buck's Modern World Movements, p.141, where he says that an "artist" (by which is obviously meant a photographer in Schenectady, N.Y., had the negative (or at least a negative) of the above drawing; other prints from it were in existence; he got some himself, and also bought the negative. It would appear that the negative was obtained from HPB while she was a guest at the house of the photographer, about 1876 or 1877. Later Judge told the Dr. that he was present at the Lamasery when the artist (M.Harrisee) drew this likeness of M., under HPB's "telepathic gaze". Buck reproduces in his book Harrisse's drawing! Close observation discloses it to be strangely identical with the likeness supposedly given

El Lahdi

to S.Ramaswamier on his visit to Tibet, when he met M. This last incident did not occur until 1883!

3) See ODL, III, 155 et seq., for Olcott's account of the London portrait-painting competition.

Zoltán de Álgya-Pap, Archivist at Adyar, found the following information in the Archives. It is a Note by C.Jinarâjadâsa made in 1949.

"The original of the picture of Master M.is owned by Frau Gebhard, and is now in the possession of an American lady, Mrs. Ewald H.Schniewind, 542 Fifth Avenue, New York."

He then gives the then address of Frau Gebhard, which is different now.

It appears that C.J. called on Mrs. Schniewind in New York City in 1949, and saw the picture, which is kept most of the time behind a velvet curtain, and he said the colours are rich and beautiful, much better than those of the picture in the Shrine Room at Adyar. This is ~~what~~ Zoltan writes to me July 26,1965.

From this one would almost surmise that C.J. regarded that portrait as the original, and the one of M. at Adyar as a copy!...

MASTERS -- PORTRAITS

Introducing Mrs. Langford's account of the painting of Masters' portraits, C.Jinarâjadâsa says(The Theos., Vol.69, Sept., 1948, pp. 365-66): "Mr. Schimechen made one copy of each, the same size as the originals, of the two portraits. The copy of the K.H. portrait must now be at the Theosophical Society, Covina, as Mrs. Tingley published a volume with that portrait as the frontispiece."

The deduction happens to be correct, as this portrait was at Point Loma; but one should bear in mind that if Point Loma did not have this portrait, K.T. could have just as easily reproduced it from the many prints of plates which were obviously in existence for many years prior to her publishing ~~The Key to~~ The Mysteries of the Heart Doctrine. [Copyrighted 1902.]

C.J. goes on to say: "It had long been a mystery what happened to the copy of the M. portrait." He then

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narrates that while in London in 1943, he was invited by Arthur Gebhard-l'Estrange who was living at Guildford at the time. He had lunch with him and a couple of hours' talk. It would appear that Arthur G. left for New York "immediately after the pictures were painted[the ~~second~~ copies, that is!], and took with him the copy of the M.portrait. It was his private property, and he had it with him in Guildford in his sitting-room in one corner covered with a movable curtain. This portrait was still very brilliant and as painted in 1884, the face light in complexion and differing from the first original at Adyar which has become dark by exposure to the light and dust, etc..."

He says that this portrait went to the heirs of Arthur later on; this is correct; it is the property of Frau ~~Maxx~~ Marie-Josephe Gebhard-L'Estrange, the widow of Arthur, now(1965) in Münich-Planegg, Bavaria, Germany. The portrait, however, is in custody in New York, because of recent war risks in Europe.

add!

One thing stands out in C.J.'s account, and that is that for him, apparently, the portrait of Master M. hanging in the ES room in London TS Hdqrts. does not exist. If he counted on his fingers, he would have realized that he was talking about two portraits of M. already, and the last named one must have been well known to him anyway; and it is a third one!

So much for witness accounts!

MASTERS -- PORTRAITS

The Adyar paintings show clearly in strong light the signature of the artist in the lower, right-hand corner, on both paintings.

The signature is: H.SCHMIECHEN F.T.S. London 1884

On the K.H. portrait the year is well visible; on the M. portrait only the first two numbers 18 are visible, 84 seems to be covered by the frame.

These Adyar paintings have now been compared by Zoltan with the photographs I sent him, the best known ~~print~~ prints, and he found that they were not identical with each other. A number of small differences in shape and detail exist; the halo radiating from the heads on the paintings is of course missing on the prints. Zoltan thinks that the photos have definitely been made from another set of "originals".

The fact that the Adyar paintings are signed the

MASTERS -- PORTRAITS

way they are, seems to preclude the possibility of the portrait of Master M. being a Schmiechen's copy made in Elberfeld, and queries the statement of Josephine Ransom, supposedly on the strength of what Olcott told her, that the first original is in London and the copy went with Olcott to Adyar.

Surely Schmiechen would not have signed his copy made at Elberfeld with a London dateline!?

Schmiechen's signatures, etc. have been now confirmed by Joy Mills(her letter to me, Feb. 12, 1974) who examined the paintings at my request, in Dec., 1973, together with Wallace Slater.

MASTERS -- PORTRAITS

The Gebhard Portrait

Mrs. Marie-Josephe Gebhard l'Estrange wrote me on April 5, 1951, that the portrait of Master painted by Schmiechen which Arthur had, was a gift from HPB to Arthur. She left Arthur to choose from two portraits which Schmiechen had painted. It must have been at Elberfeld. He chose the portrait which had an expression that appealed more to the human heart, whereupon HPB said smiling: "Well, Arthur, this is your Master, and that other one is mine." Considering the fact that the Adyar portraits are signed by Schmiechen with a London date, the portrait that Arthur chose must be the first copy that Schmiechen made while at Elberfeld. This is the most likely surmise. For a time Arthur was at Guildford, England. Mrs. Gebhard was not there after July, 1939, as she had gone to Germany for treatments, her health then not being very good. War broke out, and they became

separated. C.Jinarâjadâsa visited Arthur at Guildford in 1943. As Arthur began to feel that he was not safe there any longer, because of V-rockets from Germany, he went with all the furniture to Sout England, to near Newton Abbot, and he died there in October, 1944. He instructed Miss Mackay, the nurse, to bring the portrait immediately after his death to Mrs. Schniewind in USA, for sefety's sake. The nurse sold everything after a while and became a morphin addict, so that she lost all the money. Fortunately she had brought the portrait, a ring for Rollo and a medallion for Vidar(Gebhards sons) to USA.*

C.Jinar. saw the portrait when he called on Mrs. Ewald H.Schniewind, 542 Fifth Avenue, New York, in 1949; the pocture is kept most of the time behind a velvet curtain, and C.J. said the colours are rich and beautiful, much better than those of the picture in the Shrine Room at Adyar(see letter from Zoltan de Algya-Pap to F.de Z., July 26,1965). See also Frau Gebhard to me of July 22, 1965.

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*Correction. Miss Ianthe H. Hoskins, General Secretary, Theos. Society in England, had a very long interview with Vidar Gebhard-L'Estrange, Arthur's son, at the London Hdqrts., April 4, 1973. In the course of it, Vidar told her, among other things, that Arthur's Will was more than questionable as to authenticity. It was made ten days before he died, and was signed with a cross. It left everything to Miss Mackay. Some years after Arthur's death, Mrs. Schniewind visited Miss Mackay, and when she left, took away the portrait of Master M. -- for no explicable reason -- and a few small items of jewellery. Vidar himself received only a gold locket, which has since been stolen.

See another card for other items concerning the above interview.

The Gebhard Portrait(cont.)

In a letter from Frau Marie-Josephe Gebhard-L'Estrange received by me and dated June 12th, 1974, she says:

"My friend in New York passed away in autumn. Her daughter, Mrs. Marc Emery, 7 rue des Lavandières, Paris 75001, has taken the portrait of Master M. in her safety. I am sure, she will care for it. Vidar has only a small office in London and cannot keep the portrait there. Rollo is going to sail once more round the world for 4 years. I have given her your address. Mrs. Emory will keep the portrait as long as she lives. Rollo is going to Paris end of June and will speak with her about the portrait. Rollo is most interested in it..."

Mrs. Vica J. Emery(Mrs. Marc) lives at present at 7, rue des Lavandières, 75001, Paris, France. She must have relatives at 17 Martin Dale, Greenwich, Conn. 06830, as she wrote from there also, on a trip recently made(Fall, 1975). She has the above-mentioned portrait of M. in her keeping, and as far as I can understand, she has it in Paris.

OVER!

One interesting point is that she is definitely interested in finding a permanent home for it, and in this connection my exchange of letters with her should be consulted. Another important point is this: she has examined the portrait at my request, in the Summer of 1975, and reports: "...yes there is a signature on the lower right of the prortrait. It is as you indicated it would be, -- half-hidden by the frame. However, there is enough to be seen of the upper half of the signature to ascertain that it is H.SCHMIECHEN and I would say it is written in capital letters. Of course should the picture be taken out of its frame, I would imagine there will be a darker strip around the edges."

This establishes the fact that it is one of the original paintings of Schmiechen.

In the Spring of 1973, Joy Mills wrote to Mrs. Schniewind at the only New York address we had, saying something to the effect that Sri Ram would like to see the painting, etc. The letter was returned to her. Then efforts were made in London to contact Vidar who had moved away from the only address we had for him. He telephoned on April 4th and came over later the same day, staying three-and-a-half hour. See Miss Ianthe H. Hoskins' Letter to me of May 24th, 1973. She describes his rather peculiar attitude, etc. He intimated that probably Mrs. Schniewind had refused to accept the letter, as she does not wish to be contacted. It appears that Miss Mackay is still alive, but incoherent. Mrs. Schniewind has a son who is mad, and a married daughter; Mrs. S. seems to have been affected ever since her son was put away. The portrait belongs legally to Miss Mackay, but morally to Vidar or Rollo, his brother. Mrs. S. has no claim to it.

see next card!

The Gebhard Portrait(cont.)

Joy Mills, writing to me Feb. 20, 1974, said that, as information reached us that Mrs. Schniewind was in Greenwich, Conn. (Mrs. Gebhard-L'Estrange wrote this to me a little while ago!), Mrs. Emily Sellon found Mrs. Schniewind's phone in the phone book of Greenwich, Conn. She called up and was told that Mrs. S. had died during the past year. She talked at some length with her housekeeper and explained about the portrait without going into details. Mrs. S.'s daughter is a Mrs. Emory who lives in Paris and appears to be the one in control.However, she also has a niece who lives in Greenwich, and the housekeeper will consult her and also the secretary. Mrs. Sellon is to call back "next week"(about end of Feb.!). In the meantime all of Mrs. S.'s valuables are in storage, awaiting settlement of the estate.

It looks from the above that, as far as portraits of Master M. are concerned: one was at Adyar; one was in London; one was in the hands of the Gebhard Family, and one was with Julia Keightley(at least in 1896). There is no evidence at this moment(1965) that any of these four can be telescoped with any other, so as to reduce their number.

MASTERS -- PORTRAITS OF

In a letter from Zoltán de Álgya-Pap, Archivist at Adyar, dated Dec. 10,1965, he writes me to tell that Sri Ram said, in answer to my inquiry, that "according to his knowledge, the original portraits of the Masters have never been photographed at Adyar."Zoltán also consulted "two of our old residents here on the compound. Their information is the same as that of Bro Sri Ram, and goes back as far as about 1910."

Neither do they know at Adyar when and by whom the existing photogr. reproductions of Schmiechen's own copies of the originals were made. ×

There is also no evidence at Adyar showing that Schmiechen had duplicated his own work at least twice, as I had said, and not only once, as is known.

× See next card!

It appears that after Dr. Henry T.Edge's passing at Covina, Calif., Mr. and Mrs. Iverson L.Harris (he being Edge's executor) received Edge's copies of the Masters' pictures. They were framed; when the frames had been removed for purposes of cleaning, it was found that both of the pictures or prints were signed by the London photographer Enrico Resta, 4, Coburg Place [Bayswater, London W.], in pen and ink. This establishes the fact that it was Resta who photographed Masters' paintings, of course Schmiechen's own copies of the originals; beyond the fact that Resta was then at 4, Coburg Place, we do not know in what year he made the photographs. ~~Maybe this can yet be ascertained.~~ The original paintings went to Adyar with Olcott* when he sailed from Marseilles, France, October 20, 1884(see Diaries); he exhibited them in Bombay, Nov. 11, 1884. So of course Resta did not photograph the originals, to judge by the above.

The Harrises are under the impression that Edge, having come to Point Loma from London around 1900, brought

X over

~~Shraddha [Śraddhâ] = ritual of devotion to the memory of dead relatives(manes)~~

these Masters' portraits(prints) with him; this might help in establishing the approximate date they were made, as it would indicate it was prior to 1900.

* According to Josephine Ransom, this is not so. See next card!

It has now been established that Resta moved to Regent St. in 1897 or 1898. He was still at Coburg Place, in 1896. But this information, while correct and useful, is somewhat out of date, because we have now in our holdings two prints of Masters' portraits on which it is written: "From W.Q.J. to A.G.⊗, 1892"; so these photographs were made as early as 1892. These original prints are in the Harris documents(the Judge album).

On second thought, when one realizes that early E.S.

⊗ Allan Griffith.

members used to be given sometimes copies of such photographs, it might be possible that they were made even earlier than 1892, as the E.S. was formed in the Fall of 1888. It might be possible to locate somewhere copies of photographs dated earlier than 1892.

Important! -- In Practical Occultism(Pasadena, 1951), pp. 173-74, there is published a letter from Mr. Judge to Countess Wachtmeister, dated New York, Feb. 25, 1890. From it, it appears that photo-reproductions of Masters' paintings had been made prior to the above-mentioned date, and intention was entertained to sell copies thereof. Judge strenuously objected to it. He does not think that the Countess herself had originated the idea. however. That establishes at least one thing: namely, the approximate, and very early, time when these photos had been made, i.e., more than one year prior to HPB's death. It also establishes the fact that neither Judge(nor later K.T.) would sell such photos, as has been hinted at by Adyar sources.

What about Master M.'s portrait described by Josephine Ransom in her letter to me, dated Nov. 25, 1959, as being "very dark" and being in the E.S.Shrine Room at London Hdqrts. ?

She contends that it is Schmiechen's original portrait, which HPB found to be too dark; and that when Schmiechen painted another one [presumably at Elberfeld!], it was that one that Olcott took to Adyar together with the one of K.H. Olcott told her so.

Can this be confirmed?

Wrote to John Coats, Jan. 25,1965 re this. V.Wallace Slater, answering for Coats, wrote Feb. 10,1965 that they "do have an oil painting of the Master M. in London. It is very dark, but unfortunately I personally cannot find any signature on it..." His wife showed him a spot where she can discern, however, the letters SCH. They can be seen only in a certain light. It seems to confirm what Ransom said. over/

~~Shoongas [Sungas] dynasty which succeeded the Mauryas~~

But we must not loose sight of the fact, now fully substantiated, that both paintings at Adyar are signed by Schmiechen with a London dateline, and this is a strong evidence that they are THE originals.

Slater later(June 19, 1975): "confirms what his wife had said, but thinks, maybe, these letters she saw are actually not a signature which had deteriorated with age, but something else. Not sure. Speaks of the fact that on HPB's portrait Schmiechen's signature is so clearly: H. Schmiechen, "in a pale yellow ochre colour". He hesitates to have the painting cleaned in order to see signature better.

MASTERS -- PORTRAITS

Geoffrey Watkins of London gave me in 1959 a print of a portrait of Master M. signed by Schmiechen in the lower, right-hand corner, and showing very plainly the date of '86. It is by no means identical with the original; it is the same, generally speaking, but shows many differences and produces at once the impression of being another portrait. It may be a third copy, considering the date.

Then we have the statement of Emil Neresheimer in his unpublished "Reminiscences of William Quan Judge", copy of which I have. In it he says that he and Mrs. Archibald Keightley(Julia) were co-executors of Judge's Will. WQJ. had two portraits of the Masters, which were willed to them both; Julia got the first choice; she chose the portrait of Master M.; the one of K.H., Neresheimer took himself, and, he says, it is now at Point Loma; obviously he means the one that was hanging in G.de P.'s office.

MASTERS -- PORTRAITS

I tried to find out from Mrs. Sophia Wadia whether she knew anything about P.B.Wadia having photographed the paintings at Adyar. She wrote July 25, 1965, saying that if he did take such photos, she would not know as she had not yet come into the picture at all, as she writes. "I never was at Adyar and I have never been a member of the Theosophical Society.I met my husband in New York in 1923 when he had already left the T.S. and become an active Associate of the ULT.." Apparently he did not tell her anything on this subject, if there was anything to tell!

The whole subject of Wadia having taken photographs of the paintings at Adyar is obscure, especially as no such prints or glass-plates seem to exist. We have conclusive testimony from Zoltán de Algya-Pap, Archivist at Adyar, who wrote July 26th, 1965, that both of the paintings of the Masters at Adyar now, in the Shrine Room there, show signatures

in the lower right-hand corners as follows:

H.SCHMIECHEN F.T.S. London 1884

This is a most elaborate and complete way of signing himself, and does not seem to be the case on any other paintings. Wadia plates, negatives, etc. would have to show this!

MASTERS -- PORTRAITS

June 22,1965 - Conversation with Hetty Manske about the Masters' portraits. She speaks of B.P.Wadia. [He came to live at Adyar in Jan., 1908. Was interned in June, 1917, at the same time when Annie Besant and Mr. Arundale were also. Was in England with A.Besant in 1919 as one of the Home Rule Delegates. Went to USA in the latter part of 1919 as technical adviser to the India delegation to the Int'l Labour Conf. at Washington,D.C. In Mch. of that year, Wadia began to be at odds with the Officials. He resigned from the TS in July, 1922.]

Hetty told me that she was in Geneva in October, 1921; she was then a member of the Adyar Society. Wadia was there also, He told a group of students that he had taken photographs of the original Masters' portraits at Adyar; this he told Oct. 30, 1921, as far as Hetty remembers. Later he had various-size-prints made from the plates themselves, in New York, the photographer being Underwood. Hetty was given a set of the prints in Chicago, March 27, 1922, by Wadia himself. The K.H. pict. shows signature; the M. pict. does not.

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MASTERS -- PORTRAITS

[Account of Hetty cont.] So of course, she said, Wadia must have made these photographs, taken these plates sometime after 1917, possibly soon after.

Hetty said that the ULT have two plates of glass representing the Masters, and she is going to investigate just exactly how they look, and whether they carry any signatures of Schmiechen. She will report.

She reports that the K.H.Plate shows no sign of any signature; but there is the signature "H.Schmiechen" on the M. Plate. Impossible to say whether the K.H.portrait that produced the glass-plates had any sign. or not; it may have been photographed without the signature.

She showed me two small prints which she has always with her; I compared them with those I have, and found them identical with any others we are accustomed to, as far as general appearance is concerned. However,

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MASTERS -- PORTRAITS

[Hetty's acc. cont.] I could easily see in the right hand lower corner of K.H.'s portraits the signature of Schmiechen as H.Schmiechen. There was no mistaking it.

[No such signature appears on some of the ~~various~~ prints we know, and it may be due to the fact that ~~her print is a bit longer;~~ the signature may have been cut off on some of the ~~other~~ prints!]

The print of Master M. did not exhibit any signature, and she will check to find out whether other similar prints may have it or not. No, they have not.

Whether the plates that ULT has are the plates made by Wadia remains to be proven. She will report on this.

No way of finding this out. They may be or they may not. Anybody's guess!

MASTERS - PORTRAITS

[Hetty's acc. cont.]

She also said that there are larger prints of the two portraits hanging in the special E.S.room at ULT Center in L.A. They are especially clear and good. She will check as to whether they carry any signatures. She will report: yes, signature of H.Schmiechen is on the M. print; but there is no signature on the K.H. print; and she says that these wall prints are definitely from the glass-plates they have in Archives.

She left with me prints which she says are identical with those hanging on the Wall.

It is not known at this moment whether these larger photos are from the glass plates ULT has. Maybe.

Yes, they are, Hetty says, as explained above.

MASTERS -- PORTRAITS

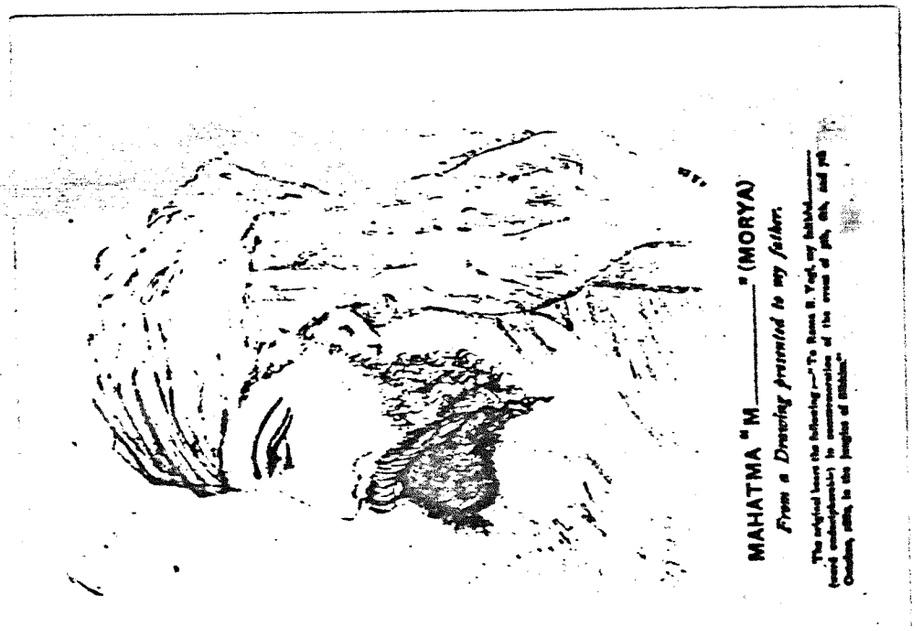
Hetty showed me, and left with me, two sets of portraits of K.H. and M. which are very definitely not the same as the best known ones.

Both sets resemble each other very much, but one is sharper than the other. Details seem to be the same in both, but the faces seem to be more elongated than the faces in the best known portraits. In both sets, the portraits of M. is signed by H.Schmiechen. In one set the portrait of K.H. is either unsigned, or(more likely) the signature of the artist has been missed out when the print was made; in the other set, H.Schmiechen's signature shows clearly in the usual lower, right-hand corner.

~~One of~~ These ~~two~~ sets, she says, is identical with the portraits hanging on their private room's wall. But the other may or may not be the same.

MASTERS -- PORTRAITS

Master M. -- I have a print which was given to me by Geoffrey Watkins in 1959. It bears the signature of H.Schmiechen 86, in the lower right hand corner, if 86 is the correct reading. It certainly does not look like 84 to me. The portrait is very much like the one we all know, but it is not absolutely identical with it, either in the shape of the nose or the folds of the turban, etc. It could well be from a photograph of another of Schmiechen's priginals, let us say the second, if not the third.



MASTERS -- PORTRAITS, etc. (cont.)

1) Phenomenally produced portrait of "a yogi", who is apparently the Adept "Tiravala", acc. to HPB's pronunciation, though Olcott thinks she meant Tiruvalluvar, "the revered philosopher of ancient Mylapur, the friend and teacher of the poor Pariahs". He wrote the Kural, about a thousand years ago. Supposed to be in the body yet! Said to be living in the Tirupati and Nilgiri Hills. Precipitated by HPB on a sheet of Olcott's Lotos-Club stationary, on the half of it that had no crest.
Hangs in the Picture Annex, Adyar Library.
Vide Old Diary Leaves, I, 367 et seq., facsimile.

MASTERS -- PORTRAITS, etc.

Where are:

1) Portrait, apparently of M., a profile in black and white crayons, given to Olcott in New York? It was photographed in Bombay, and he had the photo. with him in Europe, when Schmiechen painted the portrait.

2) The five portraits painted by various painters competing with each other in London.

3) "Crude sketch in Mr. Sinnett's possession", presumably of Master K.H. (Vide Occ. World, 2nd ed., 136-38)

All this is mentioned by Olcott, in Hist. Retrosp., p.13.

MASTERS -- PORTRAITS

Where are:

4) Picture of Master Serapis, supposedly among his letters to Olcott. Ref. LMW, II, p.53; Hints on Esot. Theos., I, p.116 (ed. of 1909).
Also listed under Precipitated Objects.

5) A "photograph" given by Master M. to E.W.Fern. Supposed to be with the Master's letter to Fern (mentioned in LMW 2nd Series, p.153, Foreword to Letter 75).

6) Photograph, cabinet-size, of Master M., with a dedication to Dr. Franz Hartmann on the back of it. It was in the same envelope as the second letter received by Hartmann from the Master, February 5, 1884; he found it in the drawer of his desk at Adyar, with the Master's seal on it. [Full references in my biogr. acc. of Dr. Hartmann, for Vol. VIII.]

MASTERS -- PICTURES, etc.

Basil Crump (of the Middle Temple, Barrister-at-Law, Editor of The Law Times, London) wrote as follows:

"In the Hares' book the portraits of the Initiates M. and K.H. are said to be from German photographs. Actually they are misleading caricatures. The originals were painte in London from the projected thought forms (cf. modern television) of the living men by the clairvoyant artist H. Schmiechen, another clairvoyant being present to check the work. Both Mrs. Cleather and I have seen the original oils many times, and possess good photographs made at the time for members of the Esoteric School by Resta of Bayswater; but only the modern colour processes could have conveyed the wonderful effect of the originals. No artist, however inspired, has ever painted such faces out of his own head."

This appears, with some more material on other subject, inside the front paper cover of the pamphlet published by the "HPB Library" (now in No.Vancouver, B.C.) for H.R.W. Cox, entitled "Who Wrote the March-Hare Attack on the Mahatma Letters?" [over!]

Many inaccuracies in this: instead of "German photographs", "drawings" are mentioned under the pictures of the Masters in Hares' book. It is most doubtful that Cleather and Crump saw the originals of Schmiechen which were not exhibited at Adyar, after being placed there; it is possible, but improbable. As to photographs which they are in possession of, they mean photos taken of the second portraits painted by Schmiechen, as the first originals have never been photographed. From this it would seem that they saw Schmiechen's second (and even possibly third) originals.

MASTERS --- PORTRAITS [AT ADYAR]

Prof. Ernest Wood and Mrs. Hilda Wood, having seen them, say that they are very dark, owing most probably to weather conditions and time, though, they think, that they may be cleaned off, if done expertly.

I asked them whether M's turban was yellow; they said no; it is rather beige or khaki, not too light either. To the question whether K.H.'s collar band was bluish, they said no; and added that if there were any brighter colors at first, they think they have all become much darker with time. For instance, the fur-cap blends very much with the hair on KH's portrait.

MASTERS, PORTRAITS OF THE

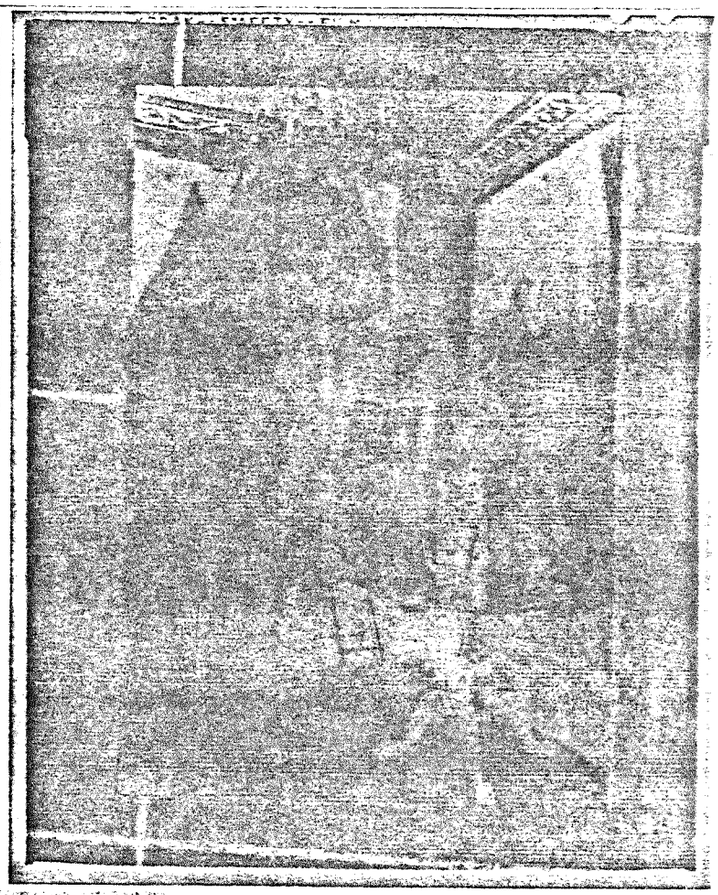
Account by Helen Harris how the oil painting of K.H. fell off the wall in the Headquarters Building, Point Loma, Calif., in September 1923.

Photo of the painting, and of one corner of the reception room, together with a long excerpt from her letter to Katherine Tingley, then abroad, are ~~together with various other pictures of the Teachers, in lock drawer, in lock-box(metal) in the writing-table part of the large book-case,~~ in my filing box under "Zirkoff" (Special brown envelope).

Master M.

Ernest E. and Therese Lanz, of Los Angeles, Calif.(known personally to Camille Leigh), told the latter that they have received from James Morgan Pryse a painting of Master M., which he gave to them prior to his death. This is supposed to be one of the copies made by Hermann Schmiechen himself, of his own original. Camille Leigh has seen it, and according to her appreciation, it is a very fine painting and a most striking one.

A number of points need clarification: The Lanz'es say that Pryse told them he got it from Schmiechen himself; this is difficult to believe, because time does not fit at all. It appears, after careful examination, that the painting is made on wood, and that wood is polished on the back side. Did painters ever paint on wood then, particularly Schmiechen? There is no signature of any kind on it, and no sign. of the Master either.



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