



CORNERSTONE

*Proceedings at the Laying of the
Cornerstone of the Roerich
Museum, New York*

MARCH 24, 1929

ROERICH MUSEUM PRESS
310 RIVERSIDE DRIVE NEW YORK



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LAYING THE CORNERSTONE OF THE MASTER BUILDING, MARCH, 24, 1929

The world-wide interest in the new skyscraper home of the Roerich Museum at Riverside Drive and 103rd Street, New York, was forcefully demonstrated by the thousands of congratulatory messages which were received by the Museum on the occasion of the laying of the cornerstone on March 24, 1929, and the hundreds of distinguished guests who attended the ceremony. Among those who accepted invitations to be present were the representatives of about twenty foreign countries, and many representatives of the leading museums and institutions of learning of the United States.

The exercises preceding the laying of the cornerstone took place in the rotunda which, as the main auditorium of the Roerich Museum, is to be known as the Hall of Nations. The hall was decorated with the flags of all nations and the platform was gay with hundreds of floral tributes which had been sent by friends of the Museum. All seats were taken before the exercises began and late comers filled the rear of the hall and the sidewalk outside.

The honored guests and speakers were received by Mrs. H. Robinson, Mrs. E. J. Bistran, Mrs. Lionel Sutro, Mrs. Sidney Newberger, Mrs. R. Rubinoff, and Mrs. D. E. Grant, and included:

Dr. Christian Brinton, Honorary Advisor, Roerich Museum; Hon. Rafael de Casares, Consul General for Spain; Rev. Jules Chaperon, Representative of the French Government; Dr. A. Colmo, President, Argentine-American Cultural Institute; Mrs. Chester Dale; Hon. D. M. Dow, Commissioner for Australia; Dr. Roman Dyborski, representing the University of Cracow, Poland; Hon. H. Fay, Royal Norwegian Consul General; Hon. Luis E. Feliu, Consul General of Chile; His Excellency Orestes Ferrara, Ambassador from Cuba to the United States; Hon. Enrique Geenzier, Consul General of Panama; Hon. Andres Gomez, Consul General of Colombia; Dr. Forest Grant, Art Director, New York City High Schools; Miss Frances R. Grant, Vice-President, Roerich Museum; Mr. Louis L. Horch, President, Roerich Museum; Hon. R. Lizaire, Chargé d'Affaires, Legation de Haiti; Mr. M. M. Lichtmann, First Vice-President Roerich Museum; Mrs. M. M. Lichtmann, Director, Master Institute of United Arts; Dr. R. V. D. Magoffin, President Archaeological Institute of America; Mr. W. J. Moore, President, American Bond and Mortgage Company; Hon.

Mario del Pino, Acting Consul General of Cuba; Hon. P. R. Rincones, Consul General of Venezuela; Dr. Charles Wharton Stork, President of the Society of Friends of the Roerich Museum; Mr. Henry M. Sugarman, Architect; Dr. James Sullivan, Assistant Commissioner for Higher and Professional Education, University of the State of New York; Hon. John Q. Tilson, Congressional Representative of the United States Third District, Connecticut; Mr. Theodore Weicker; Hon. T. Tileston Wells, Royal Consul General of Roumania; Hon. G. R. de Ycaza, Consul of Ecuador.

At the termination of the addresses, Mr. Horch carried from the platform the four-hundred-year-old Rajput casket which was brought from Tibet to be laid in the cornerstone. The casket is of hand-wrought iron with an intricate design elaborately inlaid in gold and silver and is perhaps one of the only caskets of its kind in this country. In the casket were various photographs and other data relating to the history of the Museum.

With a trowel especially engraved for the occasion, the Hon. Mr. Tilson spread the cement on the cornerstone which sealed it into place.

Following the laying of the cornerstone a luncheon was tendered to the Guests of Honor at the Claremont Hotel.

Harvey Wiley Corbett, architect of the Master Building who presided at the meeting, opened the program as follows:

THE CHAIRMAN: Ladies and gentlemen, we are assembled here today to assist in the laying of the cornerstone of this remarkable building as a work of art. As an architect I am always interested in the laying of a cornerstone. I probably would like to assist in the laying of a cornerstone about once a week, but I assure you now that this is an unusual experience for me. This is the first time, in spite of my having attended the laying of cornerstones on many occasions, where I have been asked to say anything. Apparently my clients feel that I talk so much during the progress of the work that they do not want to hear from me at the laying of a cornerstone. On this occasion they have asked me to conduct the proceeding. Perhaps they did so, so that I would not make a speech. But in any case, I feel that this occasion is something like the two small boys who were arguing with each other about the merits of their respective in-laws, and their respective relatives, and one small boy said, "I have got an uncle who is a farmer and he has chickens that lay eggs," and the other one said, "Oh, that's nothing, I have an uncle, and he is a bishop and he lays cornerstones." (Laughter).

Now this operation today, and this ceremony here, is unusual in many respects. In ancient times, cornerstones used to be a very important structural part of the building. But this is a very modern building, and in modern times the cornerstones, like all the other

stones of the building, are simply supported by the steel. And I dare say the time will come when instead of laying cornerstones, we will lay a corner column, because the steel really is the basis of the construction of the building. But the ceremony, in connection with the cornerstone, is age-old, and it is of great significance in a building. You see this building nearing completion, and yet today we are setting the cornerstone because in that cornerstone we place records—we make it a ceremony and it symbolizes the important influence for which this building stands.

We will open the proceedings by asking the Rev. Jules Chaperon, representative of the French Government, to address us with a few words of greeting. Reverend Jules Chaperon. (Applause).

REV. JULES CHAPERON: The work of Nicholas Roerich is like the rainbow. We see in it all the colors and all the tints melted together in a sublime harmony. The elements of this ideal splendor were concentrated in the Master's eyes during the years of his artistic formation when he was soaring above centuries and spaces like a royal eagle contemplating in the world the work of the God of Beauty. . . .

I am very happy to affirm before you our deep admiration for a man, already immortal, who has so properly inspired in you such veneration, and who has also hallowed your minds with a deep and durable impress. With this Museum erected in the heart of the "panting city" you perpetuate the memory of an illustrious Master of Art and of Thought. (Applause).

At this point the Chairman read some of the messages received which are printed in full in a separate section of this account, page 19.

THE CHAIRMAN: I am next going to ask Dr. James Sullivan, Assistant Commissioner for Higher Education and Professional Education in the University of the State of New York, if he won't express to us a few words of greeting from the University of our beloved State. Dr. James Sullivan. (Applause).

DR. JAMES SULLIVAN: Mr. Chairman and ladies and gentlemen: I don't know how good the acoustic properties of this hall in its unfinished state may be. We are not noted for putting up auditoria in this country in which you can hear anything, and certainly not in a building unfinished like this. Here it would seem difficult.

I am not always anxious to come away from Albany to the great city of New York, because it sometimes gets on my nerves. Whenever I come down here, I am always running through my

mind that little guide that you have to your city. When I get off at the Grand Central Station, it runs still more rapidly. I was amazed to find out how few New Yorkers know the guide to your own streets, but it is a very simple guide and says:

“Our avenues run north and south,
Our streets run east and west,
Our pedestrians run to and fro,
And then run home to rest.” (Laughter).

And that is why I do not like to come to New York. But just at present it is a pleasure and a great pleasure to get out of the murk and the political atmosphere of Albany and come down into this rarefied community of purity, beyond any political considerations whatsoever.

It is a pleasure to come here today, and a more than ordinary pleasure because we are paying tribute I feel to a man who represents an element in our world civilization today which we know is as a whole sadly lacking. The President of your Museum, whom we had the honor and the pleasure of making a member of the University of the State of New York, told me that it was essential to confine one's remarks strictly to ten minutes, so that in order to keep myself from running on and on like the babbling brook, I am putting before you some considerations in honor of this man who represents internationalism in its most profound sense.

In other words I would say that I am very glad to be privileged to be with you here today so as to pay a tribute to the man in whose honor this Museum is founded. In this day of narrow-minded provincialism in religion and international politics it is a pleasure to pay tribute to the protagonist of international-mindedness in not only all that pertains to art and literature but also to all world affairs.

People in general do not ordinarily distinguish between real patriotism and chauvinism or jingoism. It is the latter which interferes with true internationalism. There is nothing to prevent a man from being a real patriot and still being international-minded. Such a person is Nicholas Roerich. He sees and speaks not in the terms of the chauvinist but in those of a true patriot and also of a true internationalist. He can appreciate the literature and art not only of his own country but can see the fine qualities of literary works and masterpieces of art of peoples not his own.

Before the World War broke out, people of all nations were well on the high road toward international good feeling. At least they were not so inclined, as they have become recently, to intolerance. Within the last decade we have had such an exhibition in this

country of the lack of this virtue that we must apologize for our own people.

This is typical of that smug and sleek satisfaction with which we settle down in our chairs and say with that superior condescension toward our Asiatic and African brethren, “After all, they are the white man's burden.” When we speak thus it is only too evident that in our own estimation we are a picture of martyrdom and self-sacrifice—ours is one eternal Calvary for the benefit of the rest of mankind. But it is to be noted that our burden never causes us to become emaciated. We see that we wax fat on the payment of dividends in rubber, oil, copra, gold, silver and diamonds. Pounds and pence, dollars and cents, are drawn from the sweat of the Oriental and these men then pay for the burden which the white man so unctuously and sanctimoniously advertises that he assumes.

In the name of our religion we have too often tried to stamp out the art, the music, the customs, the institutions and even the language of those whose burden we so ostentatiously bear. To be sure, we have not done this job so violently as Genghis Kahn, but very subtly. In the guise of missionary effort, irrigation and sanitation, we ruthlessly suppress everything of a spiritual nature as heathen practice. We have not the breadth of a tolerant mind to appreciate that to these Orientals our pig eating, our fox hunting, our prize fighting, our vivisection, the summary of our church services and our Masonic rites, our ecclesiastical art and our music are just so much the practices of a heathen too.

In our zeal for our own national patriotism we forget every obligation for international friendship and appreciation. It is our way or no way—our peace or no peace. Into the midst of such bigotry, it is well that such a house as you have built be erected. I hope fervently that it will do some good in the way of broadening the American mind, but in view of the occurrences of the last decade or so, have we much hope? What is needed by us probably more than by any other people at this time is some great, crushing shock in the form of adversity. When our boasted prosperity fails us, when we have suffered the misery which other nations have endured, when we have passed along the way of the cross to a real Calvary, we may have some of the humility of the Moral Teacher whom we so boastfully follow but whose teachings we virtually flaunt, daily and hourly.

Then and only then shall we appreciate the art, the music, culture and ethical codes of other peoples. A Via Crucis is America's greatest need today. We apotheosize our own moral code and are blissfully ignorant of the fact that other peoples are just as proud of theirs as we are of ours. We condemn Buddha and Confucius without knowing who they were or what they thought.

We set up our missionary houses in other lands to entice children under the guise of athletics and boy scout movements so that at a tender age we may deceitfully pour our special brand of culture into them, but we refuse recognition or run out of town those of other nations who would like a reciprocal right in this country. Not satisfied with prohibiting and restricting ourselves from doing things, we wish to carry our doctrines so as to force the whole world to live like ourselves. We send out our missionaries into foreign lands while in the most narrow and bigoted states of our union we lynch citizens without a trial.

In our narrow-minded attitude we do not grant to others the right to be let alone. In the commercial world we seemingly expect all other nations to receive our films and our products virtually free of restriction while we think that we have a special right to exclude the products of all other nations. To our shame we must acknowledge that we, as a nation, have ruined more industries and caused more poverty and misery in foreign nations by our restrictive tariff than we can possibly accuse others of having done to us. It cannot deceive the world when under the cloak of an almoner we turn to these stricken nations and dispense charity. Having fattened on the economic distress of others it ill befits us to try to lead them to believe that our charitable intentions are inspired by unselfish motives.

Our Department of Agriculture conveniently finds diseases in the lemons of Spain, or fungus growths in the bulbs of Holland, so that they are excluded from our ports. Our Government has only too often assumed the role of a "busybody," a citizen "fix-it" or a "butter-in," anxious to interfere in the affairs of other nations on the plea that the interests of our citizens are involved. Essentially intolerant in our own affairs, as is shown by the activities of such an organization as the Ku Klux Klan, we carry that intolerance into our relations with other peoples. We presume to put other people's houses into order before we clean up our own.

Is it a wonder, therefore, that we discover a feeling of growing antipathy to our country because of our intolerant attitude in these matters? Our only hope is that more men of the type of Nicholas Roerich will come here to teach us a sweet reasonableness and convert us to the point of view of respect for the customs, manners, art and literature of all the people of the world. (Applause).

THE CHAIRMAN: I am going to ask Dr. A. Colmo, President of the Society for the Promotion of Argentine and American Culture, to say a few words of greeting from Argentina. I present to you Dr. Colmo. (Applause).

DR. A. COLMO: By coming to this laying of the cornerstone of the building where the Master Institute of United Arts and

other splendid creations of Nicholas Roerich will have their home, I come with deep reverence, with the unction of a religious mind, to a Temple of Art, to a spiritual Altar where we sacrifice to that which is the most intimate, disinterested and lofty in human feelings and conscience—Beauty. Nobody can forget that the greatest historical treasures of our world, the treasures that yield to no others and have attracted and continue to attract the contemplation of men from every climate, are not the wars of conquest, the commerce or political organizations, but the artistic manifestations of Greece, of Italy, of Japan, and of many other cultures. Those are the treasures that do not feel the action of Time, that last for centuries. Those are the treasures practically immortal, because they speak and go to the heart and intelligence of men in the long course of ages.

I come in a dual character, first, as President of the "Argentine American Cultural Institute," founded in my country one year ago for the betterment of cultural intercourse between Argentina and the States; and specifically among other purposes, for the mutual interchange of expressions of Art. Secondly, as a representative of Argentina, as a member of a people where, through circumstances of race, tradition, taste and collective education, Art is highly honored and is capable of manifestations of which we begin to feel proud.

And I come with great pleasure. This act affords me the opportunity to pay due homage to so great an artist as Mr. Roerich. When I say "great artist," I do mean a great deal. In my opinion a true artist is always a broad and synthetic spirit. The artist who knows only his specialty may be a good artist but never will rank as a creator, as a man that "makes an epoch." Recall, for instance, Dante, Michael Angelo, Leonardo, Goethe, Wagner or Victor Hugo. On their paths follows Mr. Roerich. He is known as a painter, but he is more than a painter. He is also a man of science, an educator and a philosopher. Even when he paints, he goes far beyond. He speaks, he tells something, he enlightens a problem, he evokes recollections and feelings, he obliges us to think with him and to interpret the attitudes and meanings of his figures, which are no more figures of humanity but symbols and part of a poem.

This is the inspiration of his Master Institute of United Arts. Like Beauty, Art is only one. Surely it presents itself in very different manifestations, but all of them look toward a common end. Consequently, to say the various arts are interdependent and must live unitedly, is the obvious affirmation. And when we find, as it happens in Mr. Roerich's general work, that above all this, art is correlated with science and religion, in order to cover all spiritual grounds and horizons of life, it is no wonder we see in Roerich's

paintings new forms of expression and we discover in him something of a mystic who, more than once unconsciously and guided by deep intuitions, is to accomplish a mission and is paving the way for others to follow in his tracks.

I come also with faith and confidence. Temples of art and beauty are needed everywhere, and the people of this great country have realized it long since. They know the main fact; intellectual conditions are not apace with the standards of economic and even political and social organization. And men such as Poe, Whistler, Whitman, Sargent, Borglum, or Emerson, do not imply and produce that collective fact, that stupendous fact, represented by men of action like Carnegie, Rockefeller, Harriman, Gould, Hearst, Armour, Pierpont Morgan, Ford, Schwab, Fox and hundreds of others. That is why they are, after many decades, so strenuously engaged in a large and strong campaign, for general and higher education. There lies the reason of their academies, museums, associations, of every intellectual and artistic kind, and even of their independent and revolutionary groups. Better than that, among people devoted to financial activities, which would seem so far from art, is easy to find, as in the case of Mr. Pierpont Morgan, a sound and vivid taste for spiritual things and aims.

It is not difficult then to ask for all the blessings on the cornerstone of this magnificent future building and to predict what will become this monument to which Mr. Roerich's name is attached. There are at least two mighty forces which speak in their behalf. On one side, Mr. Roerich's personal impulse, example and name, seconded and fostered by the courageous and capable men of the Museum's directorate. On the other, the care and help of a people which is thirsty and longing for art and its supreme manifestation of beauty. (Applause).

THE CHAIRMAN: The Consul General of Chile, the Honorable Luis E. Feliu, will bring us a few words of greeting from his country. (Applause).

HON. LUIS FELIU: I consider it a great honor to have been invited to participate in the laying of the cornerstone of the new Roerich Museum, and to have been asked to say a few words on this occasion.

But aside from the honor bestowed on me, I must confess that for me, as a citizen and a representative of Chile, my participation is a true pleasure.

Chile was one of the first countries—if not the first—of South America to give arts and sciences the eminent position they occupy among human activities, and the Chilean museums of art and natural history were the first to be established on a solid basis, and today continue in a state of lasting and fruitful progress. Chile

was also the first country to break ancestral traditions, and to secure the services of foreign scientists and artists as teachers for the future generations. And so successful were its efforts that many of its pupils were and are today, high esteemed teachers, recipients of high honors in Paris and Rome and other centers of learning, and honored too, by academies and universities.

Were I to cite the names of these pioneers in Arts and Sciences, some of whom later achieved international fame, I would be obliged to take up much of the time that you can better employ by listening to speakers who know more than I. But, permit me to add that those teachers, doing as Roerich did in the United States, taught more than the mere secrets of their professions, leaving in Chile a great lesson that the world has now accepted. They taught that sciences, arts and letters are a heritage of the world and not of only one nation. They recognize no frontiers, and when attempts are made to enclose them within such, they over-leap them, as they passed over the walls of China centuries ago and spread their perfumes over the entire earth.

It seems that the Directors of this Museum, which has passed from modest beginnings to well-deserved prominence, have thought as I have, in giving this event an international character, inviting distinguished guests from all nations.

The Directors have remembered, perhaps, that men hold to opinions and customs that are different, sometimes opposed, and that we speak languages that are unlike; that when we try to express ourselves in a foreign tongue, we do it badly, that words fail us, our pronunciation impedes us. But when a musician produces a sublime song, an artist takes his brush, or a sculptor his hammer and chisel, and paints on his canvas a marvelous landscape or creates from the block of inert marble a figure full of life, we do not need language to explain it, be we Americans, Europeans, Asiatics, Africans or Oceanics; all of us understand that a new work of art has been born, and our fantasy clothes the naked figure, fills with thought its ample forehead of stone, traverses in ecstasy the flowered paths of the landscape, or is carried by the strains of the music to heights beyond the horizon limited by space.

I gladly take part, consequently, in this ceremony, and in this homage to the creation of Roerich, and I am pleased to consider it as a compliment to humanity, and as one of the most beautiful monuments raised to peace, friendship, harmony, and the mutual understanding of all the nations—to Art, considered the only and sublime universal language.

THE CHAIRMAN: I take great pleasure in introducing to you, Hon. Maria del Pino, who represents the Cuban Government as Consul General of Cuba in New York City. (Applause).

HON. MARIO DEL PINO: I have been instructed by my Government to be present at this meeting, in which His Excellency the President of Cuba is deeply interested, and it gives me pleasure to comply with his request.

I am encouraged by the reflection that in my country we have a veritable cult of whatever pertains to fraternity and love amongst nations, and that Cuba has always shown herself eager to uphold ideals of fraternity between all races and all creeds, ideals by which men are being guided to lives of greater spiritual depth, of more thorough progressiveness; to lives more consonant with the teachings of those apostles who have preached the brotherhood of man.

You are acquainted with the transcendent works of Professor Roerich; you are familiar with his versatility, his originality in each field to which he has applied his knowledge; for the fruit of his genius has overflowed and spread through the continents. Through the multiplicity of modern evils he has decried the cardinal fault and has preached for its correction. He has preached with his voice, with his pen, with his palette; out of the many-sidedness of his genius he has borrowed here a light and there another, and has set them glowing where they were needed. Each of his assaults against evil and disruption of human ties is like the saints that drift through his paintings beside still rivers, or the great walls of a city; and his mission is to enlighten, like the skies of his paintings—those skies, striding with their impalpable clouds over wind-swept plains, that pluck the flatness out of his canvas and make the fabric vanish in actuality. He is a man passionately in love with his art. We do not know whether to admire him more for the fertile diversity of his art (an art simple and suggestive yet always sublime) or for the potent spirit which carries him to the consummation of his great ideals.

However, it is not my purpose to eulogize Professor Roerich; for me to do so would be unnecessary and presumptuous, in the light of his formidable genius and the recognition he has already attained. There is nothing left for me save to express the sincere good wishes of President Machado, of Cuba, and of myself, for we feel in every fibre that the laying of this cornerstone inaugurates resplendent days of glory for the imperishable art of Professor Roerich—Professor Roerich, symbol of altruism, of stupendous creative works; Professor Roerich, apostle of all ideals related to progress and fraternity and love amongst men.

THE CHAIRMAN: We are greatly honored today by having with us to assist materially in the laying of this cornerstone, a man of national and international reputation in the political world. The Hon. John Q. Tilson, Congressional Representative of the United States Third District, Connecticut, and Majority Leader of the

House of Representatives, who will speak to us. I present to you the Honorable John Q. Tilson. (Applause).

HON. JOHN Q. TILSON: Mr. Chairman, ladies and gentlemen: The house to which I belong in Washington does most of its business under what we know as the five-minute rule, so that when you have a member of that body speak to you, you need not be fearful as some people are, when a representative from the Senate, where there is no time limit, is to speak to you. (Laughter).

After hearing from the Chairman's list of distinguished guests who have been invited, and the many excuses coming from people in Washington, stating that they were far too busy to attend this occasion, I wondered somewhat why it was so, until Dr. Sullivan took the stand and told you all of the shortcomings of this country, including our Government. Then I knew what they were remaining there for: to fix up all these failings that he was talking about. (Laughter).

One of the men who is absent was not too busy to come, because he was never too busy to come back to this particular part of New York. I refer to Congressman Sol Bloom, from this particular district. He sits opposite me in the major hall of the House of Representatives, which divides the two parties. But I often sit very close to him and we have become personal friends, and I am very sorry that the fashionable malady which has affected so many persons throughout the country this year has rendered him unable to be here on this occasion. I am glad to be in his district and to see the splendid men and women who are here and to see this wonderful monument which is to stand throughout the years in his district.

It has been somewhat of a puzzle to me why I was invited to take part in these exercises as it is a signal honor to be invited to an occasion like this. I, as an humble neophyte, have always from a distance, as it were, admired art, but I have always felt that my somewhat untrained mind was not fully capable of appreciating all its wonderful meaning. While I have been able in a modest way to enjoy art, sculpture, painting, or music, nevertheless I have always felt that I was only touching the hem of the garment that clothes that great field of our life.

Sometimes in our work in Congress, we are confronted with questions touching on art in one way or another. Sometimes it is only as to the location of some monument or other work of art. Sometimes it has to do with appropriate limitations to be applied to architecture in the construction of buildings, public and otherwise, in the National Capital over which Congress has control. I have always felt that all these matters should be submitted to and controlled by the advice of the best experts obtainable on those subjects, and so we have appointed fine arts commissions, building and

planning commissions, and others. And although their efforts may not have been the wisest, nor the most far-sighted, nevertheless the fact that such efforts have been made by our Government, indicates the respect and the reverence and the awe, I might say, that we feel toward art.

From the very earliest times of which we have any historical trace whatever, men have been inclined toward the esthetic. In the rude dwellings of the cavemen, we find that their walls carry examples of efforts in the direction of portraying the beautiful. And in the mounds and tombs of races long since forgotten, we find evidences of the aspiration to express the beautiful. Down through the ages we must admit that ignorance and superstition and intolerance, such as Dr. Sullivan has so accurately and emphatically described, have played havoc with art. But always we have found that those occasions were transient and temporary, and they were always in the end superseded by a devoted civilization which in a more qualified form attempted to restore the works of art.

This, too, is shown by this building which is being created here. We are laying a cornerstone today and as happens in this topsyturvy world, we begin at the top. Although we are laying the cornerstone, the building is nearly completed. May this building, which has been created and which I hope may stand for many years to come, house and perpetuate the works of art, created by great genius, such as he whose name it is to bear, and other works yet to be produced.

It is not only a monument to Roerich, but it is a monument in a nobler and a higher sense to the true and the beautiful. Nicholas Roerich needs no monument. His works are his monument and these will live when the steel supports of this building shall have rusted away and every stone of it crumbled back to dust, because Roerich lives in and through the work that he has produced.

I like to think of the philosophy of this great artist—because he is a philosopher, as well as an artist. I like to think of that beautiful illustration he gives of entrance to a Russian village. He says that the best entrance to the village, the best countersign, is a song, and the more pleasing the song, the better the reception. And if further guarantee is necessary, if a certificate is necessary, then a drawing or a painting, or a picture of some kind is the best certificate of entrance to those villages. Roerich is kind enough, after his travels, which are broad and expansive, to say the same things about our people, because in our people whether thoroughly trained or not, he found the same innate sense of the beautiful.

I like to think of what is going to be the result of this building and what it is to contain. A Master Institute of United Arts. Think of it, instead of all branches of art going on their separate ways

and perhaps antagonizing each other, to be brought together, so that each can support the other, so that sculpture, painting and music can all come together, whatever may be their branches!

This is a monument supremely worth while. Untrained in art as I am and as one who can admire art only at a distance, and imperfectly at that, I am glad to join in congratulation to those people who have given so much that this monument might be erected. No one can participate in exercises of this sort without feeling the debt of gratitude which people all over the country owe to such persons; not only to the great genius whose name it bears, but to the officers and members and supporters of this Museum, who give of themselves and their substance so liberally, that a monument like this may arise and continue to exist. (Applause).

THE CHAIRMAN: I think it is time now that we had at least a word from some of those who have been on the scene in creating this great building. You know surely that none of this work is ever done by men alone, but that women have an equal, and in this case, even a greater part in the work. So I am going to ask that the Vice President of the Roerich Museum, Miss Frances R. Grant speak to you. (Applause).

MISS FRANCES R. GRANT: Ladies and gentlemen, and Honored Guests: There is a tradition in the East that the first community of humanity was built up around the stone from which man struck the first spark of fire, the first flint. I think that today we are re-living and re-creating this tradition, because we are not only laying a cornerstone here today, but we are striking the first spark of fire from that stone. Around this flaming stone, we hope that there may grow a community of achievement which shall contribute to the larger welfare of humanity.

It seems to me especially fitting that we are meeting on this occasion, within the walls of this hall. Because when this building was first conceived, and before the idea had even found itself crystallized in mortar and brick, we had planned that this auditorium should be called the Hall of the Nations, and that this auditorium should be a haven where all people should bring their best yield and where everyone should be united in a great creative labor. Let us who are met here today and who represent, either by birth or by heritage, almost all of the peoples of the earth, today also dedicate this hall as the Hall of the Nations, as a great creative hearth of humanity.

And now for the cornerstone. It is true that now the cornerstone is only a symbol, but it is therefore perhaps the more potent. Because the laying of the cornerstone is like the kindling of a great fire in the night; to this fire all the night travelers come for shelter and for strength. Truly we *are* laying the cornerstone of this build-

ing, and we are laying the stone for that larger edifice, which will reach out beyond the physical walls of this building to all the world.

Then let us who are here present today, re-dedicate ourselves and this building to the causes which we have at heart. Let us dedicate it to the Masters of all times whose great services have been sacrificed to human progress and human welfare. Let us dedicate it to Nicholas Roerich, whose spirit so permeates the foundation of this building, and whose life has been a living example of human aspirations and human achievement. Let us dedicate it to all men and to all people in the name of beauty. And from out this building may there flow a great stream of benevolence, and may it result in a sweeter humanity, and in a better relationship among men. And in that new renaissance and that new dawn, which we all feel is to be, may this building and that spirit that is within the building, serve the cause of beauty for humanity, the beauty which opens for all men, all sacred gates. (Applause).

THE CHAIRMAN: We have three more speakers. I am going to ask them to take a note from the remarks of Miss Grant who was so delightfully short and to the point (Laughter) and ask them if they won't confine their remarks in the same way and take as little time as possible, because the hour is getting late.

The next speaker is an Honorary Advisor of the Roerich Museum, an art connoisseur and critic of national and international reputation. It gives me great pleasure to call upon Dr. Christian Brinton. (Applause).

DR. CHRISTIAN BRINTON: Friends of the Roerich Museum: I want to assure you that I will have no difficulty in fulfilling for you the wise admonition of our Chairman, Mr. Corbett.

I am in a sense the biographer and the cataloguer of Professor Roerich. But I am not going to relate to you his biography, and I think that I could not catalogue all his works. I would like to have you go back for a few moments, back a little bit in fact back in a line of perception—twenty-five years ago, when I don't know whether many of you recall that Professor Roerich's first pictures came to America. A score of pictures of Professor Roerich came to the St. Louis Exposition in the year 1904.

That Exposition had suffered considerable vicissitudes and then came to New York in the year 1905, and the manager of it got into serious difficulties. We tried our best to float that exposition. Still it tumbled into debt and was afterwards sold for the Government storage charges in San Francisco. Fifteen years after that, I was sitting in my study down in Pennsylvania, when I received a remarkable letter from Professor Roerich. He said that he had heard something about my activities in connection with Russian art; did

I know his work; did I know about his lost pictures in San Francisco and St. Louis; did I know about his present work and would I help him. I went to the little telegraph station in the small Quaker town in Pennsylvania and sent Professor Roerich this cablegram—"I know you. Come to America. I can help you."

Well, we did our little bit, and Tarshinsky, the sculptor and I went down in October and met Professor Roerich. The rest of that wonderful story is public knowledge and public property. You know what happened afterward. You know that the Chicago artists undertook to route the exposition and many of them are now here. You know, I am sure, how the thing rolled up like a magnificent ball; how Mr. Horch, Miss Grant and others took hold of the situation and placed it in that magnificent position which it is today.

We can see in this building the wonderful realization which is something like those azure towers in that azure city of the spirit and of the mind which are being followed by them into different parts of the world.

It is a great pleasure and a great spiritual privilege to be here this morning and to participate with you in a small way in this message which comes, this sign of hope which from all hearts and in all lands rises to the sky. I thank you. (Applause).

THE CHAIRMAN: We must all realize that a building of this kind is not possible except through the support, generosity, and the devoted service of the Friends of the Roerich Museum, and I am going to ask the President of the Society of the Friends of the Roerich Museum, Dr. Charles Wharton Stork, to say a few words to you. (Applause).

DR. CHARLES WHARTON STORK: Mr. Chairman, ladies and gentlemen: I wish first to welcome you here in my official capacity as President of the Society of Friends of Roerich Museum and to add a word to what Miss Grant has already spoken. Truly the Roerich Museum can never ever be bounded by walls, nor housed in even such a beautiful building as Mr. Corbett has planned for us here. And for that reason the Friends of the Roerich Museum are organized and we have endeavored through our magazine, "The Archer," and through the interests of our members, whose number we hope will increase from year to year, to spread the spirit and the knowledge of Professor Roerich. This is the spirit in his paintings which Roerich has expressed—the spirit of internationalism, the spirit of beauty in all things, and the creation of an art which will be spiritual throughout all the arts which it undertakes to express.

This building reminds me of the passage in Shakespeare, which spoke of sermons in stone. But truly this building is not a sermon.

It is, as Professor Roerich said, what one should possess on entering a village, and that is, a song. This is true also in every community of humanity. This building will be a song in stone: the song with the harmonious vibration of rich and deep, enduring music. That reminds me of one aspect of Roerich's art which many of you know and which you should feel more and more as you look at his paintings; that is his color. This is to be seen in the color of the building, which is very seldom realized.

Roerich's paintings were largely inspired by, and in the same spirit as those of the great Russian composers, in whose work he assisted. We see this in many of his first paintings as well as his decorations for the sets and costumes of the ballet of Stravinsky.

That is why his colors do sing. This is apparent in his figure of the prophet who at sunrise, with his hand to an ear, hears the music of the dawn. He hears the songs which are the most beautiful; for those that are unheard are more beautiful than those that can be heard.

This building will be, then, a song in stone. It does not preach, it sings. It is full of joy. It is full of rapture, not a rapture that passes away but that is preserved in the stone. That is the greatest thing that Professor Roerich's paintings also accomplish; that when you first look at them you think that they must vanish away, that they must disappear. It is thus with music, it seems to pass and yet it endures. This building will be the same; this building will be a song. And whenever you will look at it, you will feel that vibration; you will feel that harmony.

But perhaps this building is something more than that. It is a flower; it has color. And just as Professor Roerich has put music into color, so this will express beauty in color. It will be like a flower, as it ascends from deep purple to gray, and then to shining white, pointing up to the eternal sky, full of life and of beauty, as our great poet Emerson has so perfectly expressed it.

It will be like a flower, then symbolizing in its very shape, in its height and in its crisply spreading petals, the very Himalayas with their glowing peaks. It will be a flower with an eternal perfume, with eternal beauty. It will have not the curves of brick and mortar, but it will have spirit, it will possess a spiritual indwelling feeling; it will be beautiful within and will shed its radiance of beauty without.

Those who live in it merely as dwellers, those who do not participate in its actual work, in its collections or in its artistic life, will nevertheless feel this. Also those who gaze on it from without, will feel that this flower expresses the fine flower of human aspirations and ideals, in a permanent form, housing this wonderful ideal of beauty, of internationalism through art and spirit. Thus it will

transmit its own beauty to all who shall behold it in time to come. (Applause).

THE CHAIRMAN: An institution like the Roerich Museum does not run by itself. It needs direction and the last speaker will be the President of the Roerich Museum, Mr. Louis L. Horch. (Applause)

MR. LOUIS L. HORCH: Mr. Chairman, Honored Guests, Ladies and Gentlemen: In the name of the Trustees of the Roerich Museum, permit me to greet all you who are gathered here on this day, which also marks the Fifth Anniversary of the opening of the Roerich Museum. In your presence here, we know that you also share with us the deep gratification of this moment, and we know that we carry with us those thoughts of benevolence and friendship, which provide the true foundation and support of any institution.

Today belongs to the future, because in laying a foundation, it is but natural to look forward to the structure that will tower over this foundation—and the spirit that will abide within this structure. But it is the past that in reality furnishes the window to the future, and at this moment I cannot but glance back at the beginning of the Institutions which are now dedicating their new home.

Let me for one moment, with you who are gathered here, glance through that window of the past, into the future. I recall how these institutions had their beginning six years ago, in two small rooms in the downtown section of New York. It was a simple beginning, but one which was so fraught with sincerity of spirit that it could not but flourish.

Those who were present at this foundation, dedicated themselves to the belief that in art, in the message of beauty, the spirit of men finds its true outlet, and in the attainment of that great consummation—loftier human happiness. That the cause to which we were dedicated was a fundamental one, that those who gave so freely their devotion to the work were justified, was soon seen in the ready response of the public to these institutions, in the young people and in the artists who joined our cohorts.

So encouraging was our growth, that in the Fall of 1924, the institutions were enabled to acquire their own home, on the very site upon which this Master Building is now being erected. At first there was one house; then that healthy growth which brings with it expansion, permitted us to acquire two houses, and finally we expanded to the point where five houses were occupied. The growth in our dwelling quarters is but the outward evidence of what I may truly say has been the growth of our influence and work.

The Roerich Museum began modestly, but has now become a Mecca to Art Lovers from all over the world who feel the impelling call and the illuminating message of Nicholas Roerich's art and

philosophy. The Master Institute of United Arts, begun with but a few students, saw the legion of its students widening and the creative ideas becoming more affirmed in its youth, and in the children of its classes. Corona Mundi, International Art Center, which had dedicated itself to the dissemination of art, is already collaborating with the public schools, with the American museums, with the public libraries, the community houses, and thus bringing art to the people, where it belongs.

And now has come the most recent step—the necessity to demolish the old monument to the ideals which we have set before us. Let us here re-dedicate ourselves to the cause which we have at heart, and in the same way let us hope that the work here begun shall in ever-widening circles contribute an uplifting and exalting influence upon the lives of all men.

In closing, I want to transmit to you the message sent from out the East to us by Professor Nicholas Roerich, to whose vision we owe this monument, and to whose honor we now dedicate it.

The message is as follows:

“Greetings to the Master Building.

“White, never surmounted, rises the mountain. Full glimmering with snow and its rocky ridges. Against this background there stands a casket of iron, patterned with silver. May this iron recall to us the unconquered stony ridges of the lofty mountains! and the traces of the silver pattern recall the lustrous riches of the white snow, named ‘Five Treasures.’

“We know whose is this casket and through what countries it passed on its way. Now when this casket shall be laid in the foundation of the new structure of knowledge and beauty we shall enwrap it in our worthiest thoughts and wishes. Let the casket swim across the two oceans, seas and rivers and traverse ancient cities. It shall find its goal in the New City, there where is created a new life, where in the cause of humanity are wrought the conditions of a new evolution.

“Out of the wondrous stones of the past are constructed the steps of the future. After studying the roots of art, we uplift our glance to its branches and numerous leaves and flowers. When we say, ‘Beauty is the conqueror and knowledge is the invincible shield,’ we evoke humanity to its loftiest victories; to an ascent; to that light, which shall transmute the whole of life. This is not abstraction; this is reality. Such is the reality of this casket and the walls of the house, which rise up in the name of the most precious and beautiful.

“Let these—the Precious and the Beautiful—dwell unextinguishably within these walls. Let the united thoughts, as a creative stronghold, lend their power to the beneficent beginnings.

“Hail to the builders! Hail to the building! Its very name is adorned by that conception, precious to the world, that of the Teacher.” (Applause)

THE CHAIRMAN: If you will just remain seated for a moment, Mr. Horch will carry the casket, which is to go into the cornerstone, followed by our honored guests, and then we will all assemble and see the cornerstone set.

Among the thousands of messages received are the following:

J. Y. ACHESON, *Foreign and Political Department, India:*

I acknowledge with many thanks your letter of January 16th in which you were so kind as to extend to me an invitation on behalf of the trustees of the Roerich Museum to attend the ceremony of the laying of the cornerstone of the Master Building on March 24th. I regret that, as you will understand, the pressure of business in Delhi is unfortunately such as to make the journey to America out of the question for me at present, and I must therefore regretfully decline your invitation, the courtesy implied in which I appreciate.

New Delhi, 18th February, 1929.

EDWIN A. ALDERMAN, *President of University of Virginia:*

I am just recovering from a rather serious illness, which has kept me in my room for several weeks, and have only this morning seen your gracious letter of February 18th, inviting me to make an address upon the occasion of the Laying of the Cornerstone of the Master Building, on March 24th, 1929.

I wish I could accept this service. Nothing would give me greater pleasure than to take part in this ceremony. However, under the circumstances, it does not seem wise to undertake any extra-mural tasks for some months, and I am therefore forced to decline this kind invitation, much to my regret.

With assurances of my good will and appreciation.

Charlottesville, 22nd February, 1929.

MRS. JOHN B. BAIRD, *President of Fine Arts Club, Arkansas:*

I am extremely sorry that I cannot be with you on that auspicious occasion on March twenty-fourth to extend both the Fine Arts Club and my individual greetings and congratulations. You are accomplishing something that will last forever, for art never dies.

May success crown this wonderful undertaking in its every phase.

Little Rock, 18th March, 1929.

His Excellency, H. C. BALDRIDGE, Governor of Idaho:

I appreciate your invitation to attend the ceremony of the laying of the cornerstone of the Master Building on March twenty-fourth, and regret exceedingly that due to the great distance and the further fact that certain important state affairs will require my attention at that time, it will be impossible for me to attend.

With all best wishes for the continued success of your work.
Boise, 4th February, 1929.

CHARLES H. BENRY, President of Temple University:

As I expect to be in Pinehurst on the 24th of March it will not be possible for me to attend the laying of the cornerstone of the Master Building of the Roerich Museum.

Regretting my inability to be present, and trusting that the occasion may be most pleasant and successful.

Philadelphia, 20th February, 1929.

GERMAN BESTELMEYER, Praesident Kunstakademie:

Dankend für Einladung sende beste Glückwünshe möge ihr Gebäude dienen dem Ruhm des Meisters und edler Kunst welche die Menschheit in höchsten Zielen verbindet.

München, 22nd March, 1929.

His Excellency, AHMED MOUEHTAR BEY, Ambassador from Turkey to the United States:

Cordial greetings and congratulations to all the officers of the Roerich Museum. Greatly regret inability to be present. My best wishes for the great success of the undertaking.

Washington, D. C., 23rd March, 1929.

A. B. BHATTACHARYA, of Calcutta:

I am extremely obliged to you and the authorities of the Master Building of the Roerich Museum for kindly inviting me to attend the laying of the cornerstone of the Master Building on the 24th of March.

It would undoubtedly have given me the greatest pleasure to be personally present on this memorable occasion and cultivate the friendship of the Members of the Roerich Museum who are all energetically cooperating in bringing peace and good-will to mankind through the medium of art. But, I regret that I shall not be able to leave India and my business affairs at the present moment. I must, therefore, be content to defer the pleasure of meeting you all at some future date. In the meantime kindly convey my best

greetings to all the workers of the Roerich Mission and my very best wishes for their success. May the Master Building grow more and more and may the ideals of Professor Roerich spread in all countries bringing all nations together in peaceful and prosperous relationship. Professor Roerich is doing unique work as a great peacemaker between nations and the silent work should be fittingly commemorated by an Art Museum as you have planned. May all those who visit this place be filled with reverence for the great ideal and the author of this ideal.

Calcutta, 28th February, 1929.

U. S. SENATOR JOHN J. BLAINE, Wisconsin:

Senator Blaine regrets he is unable to accept your very kind invitation to be present at the laying of the cornerstone of the Roerich Museum on March 24, 1929.

The Senator extends his best wishes for the realization of your purposes in erecting this magnificent building.

Washington, D. C., 31st January, 1929.

PROF. DR. W. BLASCHKE, University of Hamburg:

Für die liebenswürdige Aufforderung an der Feier am 24. März 1929 teilzunehmen, danke ich ergebenst. Es tut mir leid, dass ich Ihrer Aufforderung nicht persönlich Folge leisten kann, wegen der grossen räumlichen Entfernung. Ich erlaube mir aber, Ihnen anlässlich dieses Ereignisses die besten Wünsche auszusprechen. Möge Ihr Museum zu den grossen und bewunderungswerten Aufschwung der Wissenschaft in den Vereinigten Staaten viel beitragen.

Hamburg, 12th February, 1929.

U. S. CONGRESSMAN SOL BLOOM, New York:

I regret exceedingly that on account of illness I am prevented from attending the ceremony of the laying of the cornerstone of the Master Building of the Roerich Museum dedicated to the art of Nicholas Roerich. May the whole structure be one dedicated for the treasures of the world and as a great center of art and culture. Such a museum as you are dedicating today is the greatest asset and is of the greatest importance to the city of New York as well as to the country at large in perpetuating the art and philosophy of Nicholas Roerich; it is an affirmation of a greater human understanding through beauty and will serve the cause of better international understanding and relations. This museum will attract in the years to come visitors from all parts of the world and its messages on artistic and scientific subjects will contribute a great deal to the educational life of our city. There can be no doubt that

in the Roerich Museum our city and our country has an artistic shrine which will serve the cause of cultural and educational progress and will influence in a great part to create a future of America.
Washington, D. C., 23rd March, 1929.

DR. FRANZ BOAS, *Department of Anthropology, Columbia University:*

Permit me to offer you my heartiest congratulations on the occasion of the laying of the cornerstone of the Roerich Museum.

I feel certain that this Museum will be an important contribution to the development of the appreciation of art in our community and that it will continue on a larger scale the splendid work done heretofore.

New York, 18th March, 1929.

EDOUARD BONNEFOUS, *Le Chef du Secretariat Particulier, Ministère du Commerce et de l'Industrie:*

Je vous remercie infiniment d'avoir pensé à m'inviter à l'inauguration de votre musée.

J'aurais été heureux de pouvoir vous féliciter de vive voix de cette initiative mais je ne peux malheureusement pas me rendre à New York à l'époque indiquée et je vous en exprime les bien vifs regrets.

Veillez agréer, Monsieur le Directeur, l'expression de mes sentiments de haute considération.

Paris, 7th February, 1929.

RALPH H. BOOTH, *The Booth Publishing Company:*

This is to acknowledge receipt of your kind invitation to be present at the laying of the cornerstone of the Master Building of your Museum.

It would indeed be a pleasure to accept for that occasion but I find that our plans contemplate my being in the south with my family on that date.

May I extend to you all best wishes for the success of your enterprise.

Detroit, 13th March, 1929.

SIR JAGADIS C. BOSE, *Director of the Bose Institute:*

My best thanks for the cordial invitation to attend the ceremony of laying the cornerstone of the new building; I regret my inability to be present on the occasion. I herewith send my best wishes for the future prosperity of the Roerich Museum and that of its

founder, Prof. Nicholas Roerich, who has given a new expression of world art.

Calcutta, 21st February, 1929.

P. ROMERO BOSQUE, *Presidente de el Salvador:*

Asisto en espíritu a la solemne ceremonia colocación primera piedra edificio maestro haciendo votos fervientes feliz éxito grandiosa empresa en homenaje paz mundial. Reintéroles gratitud por gentil invitación.

(By cable) San Salvador, 24th March, 1929.

JEAN BOURDON, *Agrégé de l'Université; Professeur du Collège libre des Sciences Sociales; Chargé de conférences à l'Institut des Hautes Etudes Internationales:*

Au moment où vous entreprenez une grande œuvre pour glorifier un grand artiste, permettez-moi de vous adresser toutes mes félicitations et tous mes vœux pour un succès digne de vous et de lui.

M. LUCIEN BOUVAT *of Paris:*

Ne pouvant, à mon bien grand regret, assister à la cérémonie à laquelle vous m'avez si aimablement invité, je me fais un devoir de vous adresser, avec tous mes remerciements, l'expression de ma profonde admiration pour Nicolas Roerich et son œuvre.

A une époque où, plus que jamais, le monde a besoin d'assurer la paix et les progrès de la civilisation, il convient d'applaudir sans réserve, la création du Master Building.

Veillez agréer, Messieurs, l'assurance de ma haute considération et de mon entier dévouement à la cause que vous servez d'une manière si louable et si efficace.

Paris, 10th March, 1929.

A. DE VILHENA FERREIRA-BRAGA, *Presidente da Republica do Brazil:*

O Senhor Presidente da Republica teve o prazer de receber a amavel carta, de 16 de janeiro ultimo, na qual lhe communicais o proximo lançamento da pedra fundamental do novo edificio de Museu Roerich, dedicado á arte e á melhoria das relações entre os homens, en geral.

Muito penhorado pela vossa atenção convidando-o a assistir a essa cerimonia, Sua Excellencia incumbiu-me de transmittirvos com os seus agradecimentos, os melhores votos para que, prosperando sempre, possa o Museu Roerich preencher cada vez mais os elevados e louvaveis fins que se impoz.

Aproveito esta oportunidade para apresentar-vos as seguranças da minha distincta consideração.

Petropolis, 7th February, 1929.

A. F. BRINCKERHOFF, *President of the American Society of Landscape Architects, New York Chapter:*

I regret exceedingly that due to absence from the city, I shall be unable to attend the ceremonies incidental to the laying of the cornerstone of your new building on March twenty-fourth.

I wish to assure you, however, that this organization is in thorough accord with any project such as yours founded for the purpose of affording the public larger opportunity for personal contact and familiarity with works of art and has always stood for raising the standards of Fine and Applied Arts in this community and throughout the country.

With cordial wishes for the success of your new building.

New York, 4th March, 1929.

PROF. DR. B. BROUWER, *Secretary of the Royal Academy of Sciences at Amsterdam:*

The Board of the Royal Academy of Sciences have the honour to tender you their gratitude for the invitation sent to Prof. Dr. F. A. F. C. Went to be present at the Laying of the Cornerstone of the Master Building on March 24th, 1929.

On behalf of the Board I must inform you of their regret that none of the members of the Academy will be able to attend the ceremony.

The Board of the Academy has instructed me, however, to give expression of their wish that the edifice to be erected may stand in New York as an ever-lasting tribute to Nicholas Roerich.

Amsterdam, 5th February, 1929.

J. MACMILLAN BROWN, *Chancellor of University of New Zealand:*

I regret that I shall be unable to accept your kind invitation to be present at the laying of the cornerstone of the Master Building of the Roerich Museum, as I am leaving for Europe in April. As Chancellor of the University of New Zealand I should have liked to join the trustees of that Museum and the friends of art and peace in being present at a ceremony that means to emphasize the brotherhood of man through art. We have not yet reached the stage of human evolution from which we could see on the horizon the ideal of human brotherhood within reach of realization. But it is at least helping our progress towards it to express publicly the necessity of such an ideal and to applaud those who advocate it.

We are pleased to think that your great republic is the friend of art as well as of liberty and honours those who devote their lives to the beautiful and the good, and are delighted to join its citizens in honouring those who are distinguished for such devotion.

Christchurch, 25th February, 1929.

WM. ALANSON BRYAN, *Director of Los Angeles Museum:*

On behalf of Mr. William M. Bowen, President of the Board of Governors of the Los Angeles Museum, and Mr. Henry S. McKee, President of the Museum Patrons Association, I am writing to express the congratulations of the Los Angeles Museum of History, Science and Art to those who through their interest and endeavors are making possible the dedication of the Master Building, dedicated to the perpetuation of the collection of Art of the distinguished master, Nicholas Roerich, and to assure the trustees and friends of the museum that it is a source of gratification to know that so worthy an enterprise has already been brought to so gratifying a stage of development.

I am requested to express the regret of those in authority, that this institution is not able to be present by delegates on the occasion of the laying of the cornerstone, but we desire to unite with you in an expression of our mutual interest and concern on this important occasion, that will lend so much to the spirit of cultural intercourse and friendship among institutions and peoples.

Los Angeles, 26th February, 1929.

HUGH BRYAN, *Vice-Chancellor of University of South Africa:*

I much regret my inability to accept your invitation to be present at the laying of your cornerstone on March 24. The time is too short and the distance is too great. Neither time or distance, however, can sunder the hearts of humanity, and I trust that the inspiration of Roerich may be embodied in the magnificent structure which you at this ceremony are crowning; my fairest wishes go out to the vision of a world wherein beauty and charity go hand in hand. May your ideals, under the good providence of God, be realized.

Pretoria, Transvaal, 15th February, 1929.

L. BÜCHHEIT, *Der Direktor des Schlossmuseums de Stuttgart:*

Für die lebenswürdige Einladung zur Grundsteinlegung des Museums erlaube ich mir, meinen verbindlichsten Dank auszu-drücken, und damit die besten Wünsche zum weiteren glücklichen Ausbau des Museums zu verbinden.

Stuttgart, 15th March, 1929.

His Excellency HARRY FLOOD BYRD, Governor of Virginia:

I extend to you and to your whole academy of art my congratulations upon the laying of the cornerstone to your Master Building, erected in commemoration of the valued activities and lofty achievements of Nicholas Roerich. The Roerich Museum will stand as a memorial and monument to art and to a loftier relationship among men. I know of no higher purpose which could be served, and I offer to you and to your Board of Trustees the best wishes and most sincere compliments of myself and of Virginia.

Richmond, 13th February, 1929.

W. W. CAMPBELL, President of University of California:

I regret that it will be impossible for me to attend the ceremony of the Laying of the Cornerstone of the Master Building, on March 24, 1929.

However, I am glad to send the following message to be read on that important occasion:

In the words of this great artist: "Flowers do not grow on ice. In order to mould a new era it is necessary that society should follow the artists; people should become their co-workers. The public mind, assisting art work by prompting its creation through the demand for exhibitions, art galleries, and private collections, will be the warmth without which no roots can produce plants." And here now, in the erection of this Master Building, I am happy that these hopes of Nicholas Roerich are being realized.

Again expressing regret that I cannot be present in person, and sending my best wishes for the occasion.

Berkeley, 28th February, 1929.

THE CHINA SOCIETY OF AMERICA:

The China Society of America extends its congratulations and best wishes to the Roerich Museum on the occasion of the laying of the cornerstone of the Master Building and the dedication of the Building to art and a loftier relationship among men.

New York, 20th March, 1929.

DR. GEORGE J. CHKLAVER, Honorary Advisor of the Roerich Museum; Lecturer at the International Institute of Law, Paris:

It is for me a matter of deep regret that unavoidable circumstances do not permit me to attend on the twenty-fourth of March the Laying of the Cornerstone of the Master Building.

Under the banner of Nicholas Roerich you have created an

artistic and scientific centre, of which the beneficial influence will be felt, I am sure, all over the world. This noble endeavor is not only to promote the development of the spiritual forces of the great American People, but is also to serve the cause of mutual comprehension and goodwill among all nations.

On that day, the 24th of March, all those devoted to the lofty teachings of Nicholas Roerich will joyfully turn their thoughts towards the shores of the Hudson River above which is now towering a new temple of Beauty and Knowledge—the Master Building.

I salute Nicholas Roerich, the world renowned Artist, the torch-bearer of the new culture which is to unite the whole of Humanity under the sign of Beauty.

I salute Louis L. Horch, the untiring leader, who has so powerfully contributed to the erection of the Master Building and to spread of the best ideals of Humanity.

I salute also all the workers who have cooperated in this magnificent achievement.

To all I am sending my hearty congratulations and best wishes.

Paris, 4th March, 1929.

His Excellency THEODORE CHRISTIANSON, Governor of Minnesota:

I have just received your letter of January 29th, informing me that the cornerstone of the Roerich Museum is to be laid March 24th, and inviting me to be present on that occasion. As the Minnesota Legislature is now in session, it is impossible for me to accept but I thank you for the invitation extended and wish the Museum every success in its aim to be a great center of art and culture.

St. Paul, 1st February, 1929.

CHARLES F. CLAIBORNE, President of Isaac Delgado Museum of Art: La.:

I am in receipt of your letter of the 18th instant, inviting me to attend the ceremonies of the laying of the cornerstone of the Master Building of the Roerich Museum on March 24th next. However much pleasure and pride I would take in accepting your very gracious invitation, I regret to say that neither I nor any other member of the Board of Administrators of the Delgado Museum will be able to be present. We greet you however as our much appreciated brethren in your noble efforts to instil the love of Art and Culture in your fellow citizens and to create a more refined relationship between them. We congratulate you upon your twenty-four story edifice about to be dedicated to your lofty purpose. You inspire us with the courage and hope to imitate your monumental success. But our City is only two centuries in existence and our

Museum only a few years of age; and while our people count their money by the thousands your rich have amassed millions. But in time we cherish the hope to be as successful as our object deserves and as you have been.

With the salutations and best wishes of all the members of our Board.

New Orleans, 27th February, 1929.

LAURENCE VAIL COLEMAN, *Director of The American Association of Museums:*

Unexpectedly it becomes necessary for me to go South, and therefore I shall not have the anticipated pleasure of being with you on March 24. Be assured please of my disappointment.

The emphasis which you are placing upon cultural elements as essentials in the development of understanding between nations seems to be both sound and extremely opportune. I say this of conviction having labored in just the same direction over Europe and South America. One is repeatedly amazed at the number of liaisons of this sort which remain to be established.

The best of success to you in your international efforts, and heartiest congratulations upon the new physical embodiment which your program has assumed in the form of its splendid new headquarters!

Washington, D. C., 19th March, 1929.

President of University College of Cork:

The President regrets that he will be unable to attend at the Laying of the Cornerstone of the new edifice of the Roerich Museum and thanks the trustees very sincerely for their kind invitation. It would indeed have been a great honor to be present on such an occasion, which will mark a great step forward in the promotion of art and culture.

Cork, 5th February, 1929.

J. F. CORNELIUS, *President of the Illinois Academy of Fine Arts:*

I wish to thank you kindly for your fine invitation to attend the ceremony of the Laying of the Cornerstone of the Master Building of the Roerich Museum on March 24, next. I regret exceedingly that I am unable to attend. However, you have the best wishes of our Academy for a most successful occasion. Any group that is encouraging the finer arts is entitled to much commendation.

I wish I might have the time to enjoy your proceedings with you.

Chicago, 5th March, 1929.

ADELARDO COVARSI, *Director del Museo Provincial de Bellas Artes de Badajoz:*

A los Sres Del Patronato de "Roerich Museum" para agradecerles vivamente la amable invitación que le dirigen para que asista á la colocación de la primera piedra del nuevo edificio para dicho Museo, y para trasladarles sus votos por el florecimiento y prosperidades en la larga vida que les desea, ofreciendose á sus ordenes en esta región española de Extremadura.

Badajoz, 5 de Febrero de 1929.

VELMA CROCKER, *Corresponding Secretary of Society of Arts and Crafts:*

The Arts and Crafts Society of Portland regrets very much that none of our members can be present at the laying of the cornerstone for the new Roerich Museum.

We all join in best wishes for the success of a great International Museum, as a step toward ultimate peace and understanding through all the world.

Portland, 21st March, 1929.

HON. JAMES J. DAVIS, *Secretary of Labor:*

I feel highly honored by your invitation to be present at the Laying of the Cornerstone of the Master Building, which you intend to dedicate to the spirit of brotherhood and cultural relationships. As that has long been one of the leading interests of my life, it would give me the greatest pleasure to join in this new and important addition to the forces of human betterment.

Unfortunately official duties will confine me to Washington on the date of your ceremony, much to my regret, but all my good wishes go with you in this ambitious new enterprise you have undertaken. As we grow in material wealth it is all the more necessary to keep alive our knowledge and love of the beautiful things of the spirit and mind, otherwise we are in danger of gaining the world and losing our souls. It will gratify every high-minded American who has the destiny of his country at heart to see enlisted in this preservation of culture and intellect a body of people and an organization as influential, vigorous and enthusiastic as yours.

In whatever direction your endeavors reach out I wish you a great and ever-growing success through the years. After all, while this is a time of danger to things of the spirit, the time has also its propitious aspect. Civilization attains its highest peaks only after it has amassed the material means with which to recompense

the artist and the thinker. These ample means we have. The need is only for leaders to call forth this wealth and see that it is expended in cultural advancement. You and your associates are such leaders. May you build not only this building but a great new movement among us toward a love of the beautiful, and may both endure to serve our people and bring more light into their lives.

Washington, D. C., 1st Feb., 1929.

M. ARMAND DAYOT, *Honorary Advisor of the Roerich Museum; Chief Editor-Founder of "L'Art et les Artistes"; Inspector-General of Fine Arts, Paris:*

Ayant reçu l'invitation à l'inauguration du nouvel édifice du musée Roerich, et ne pouvant à mon très grand regret assister à cette cérémonie, je vous adresse, avec mes plus vives félicitations, mes vœux les plus sincères pour la création de votre œuvre et pour son rayonnement artistique à travers le monde. Veuillez agréer, Messieurs les Directeurs, ma considération très distinguée.

Paris, 12th February, 1929.

FRANKLIN DEHAVEN, *President of Salmagundi Club:*

Because of my inability to attend the Laying of the Cornerstone of the Roerich Museum, I am obliged to deny myself the great pleasure of expressing in person, my appreciation of the great work that this institution will stand for.

Holding, as it will several hundred works of Professor Nicholas Roerich, it will be an inspiration and aid to the youth of our country—and a source of satisfaction to all—tending as it does, toward world-wide culture.

The Roerich Museum will surely be a stimulant to creative genius, and will be welcomed as an important stride in progress.

New York, 21st March, 1929.

L. DELACROIX, *University of Paris:*

Il me sera malheureusement impossible d'assister à la cérémonie à laquelle vous avez bien voulu convier la Faculté des Lettres de Paris, mais je m'empresse de vous écrire qu'elle a été infiniment sensible à votre cordiale invitation et qu'elle désire autant que vous-mêmes maintenir et renforcer les liens de collaboration amicale qui existent entre la France et les Etats-Unis.

Avec tous nos vœux pour le succès de votre œuvre. Je vous prie d'agréer, Messieurs, l'assurance de mon dévouement.

Paris, 12th March, 1929.

His Excellency R. C. DILLON, Governor of New Mexico:

I sincerely regret that I am unable to accept your kind invitation to attend the ceremony of the Laying of the Cornerstone of the "Master Building" on March 24th.

Please convey my congratulations to Nicholas Roerich and the trustees of the Roerich Museum, an institution which is being dedicated to a "loftier relationship among men."

The aims and purposes of this remarkable institution, as I understand them, are to bring about a more friendly relationship and better understanding between men, and people. This is undoubtedly the highest spiritual service that can be rendered to humanity.

I wish you abundant success.

Santa Fé, 15th March, 1929.

DR. FRIEDRICH DORNHOFFER, *General Direktor, Direktion der Bayer, Staatsgemaltesammlungen:*

Für die freundliche Einladung zur Grundsteinlegung Ihres neuen Gebäudes danke ich verbindlichst. Zu meinen grossen Bedauern ist es mir nicht möglich, ihr Folge zu leisten. Ich bitte Sie, meine wärmsten Glückwünsche zu dem begonnenen grossen Werk entgegenzunehmen.

Munchen, 13th February, 1929.

M. F. DOUMERGUE, *Conservateur du Musée Demaeght, a Oran:*

J'ai l'honneur de vous accuser réception de votre lettre du 16 Janvier, par laquelle vous voulez bien m'inviter à assister à la cérémonie de la pose de la première pierre de l'édifice que vous allez dédier à l'art de Nicholas Roerich.

Je ne puis, hélas! que vous remercier, par écrit, de votre délicate et flatteuse attention; trop éloigné, je ne puis aller en personne, vous apporter le témoignage de mon admiration pour l'œuvre dont vous poursuivez avec talent et dévouement la réalisation. Je n'en serai pas moins de cœur avec vous le 24 mars. Je souhaite que le temple, que vous allez élever à l'art et à la haute culture, devienne un grand centre intellectuel, rayonnant sur le monde civilisé, où les divers enseignements contribueront à préparer cette paix mondiale, dont rêvent tous ceux qui, par l'art et la science, tendent à réaliser, par L'union des pensées, l'union des cœurs et de peuples pour rendre la vie plus douce et l'Humanité meilleure.

Vue votre fête soit surtout une apothéose de l'œuvre de Nicholas Roerich et un hommage de reconnaissance pour ceux, qui comme vous, servent ses idées. Veuillez agréer, Monsieur et très honoré Président, pour vous et Messieurs les Vice-Présidents, vos distin-

gués collaborateurs immédiats, l'hommage de mes sentiments respectueux et l'assurance de mon admiration pour l'œuvre dont vous poursuivez la réalisation.

Oran, 8th February, 1929.

MRS. W. H. DOWER, *Temple of the People, of California:*

Your card of invitation is received relative to the laying of the cornerstone of the twenty-four story edifice of your institution and school of art.

We congratulate you on the progress made and on your successful efforts in promulgating inner truths through the various lines of art. We wish you to know that The Temple of the People at Halcyon, Calif., appreciates highly the work that Mr. Roerich is laying for the future and that we are in sympathetic vibration with all your efforts.

We appreciate more than we can tell having one of Mr. Roerich's paintings hanging in our Memorial Temple at Halcyon, and it is a painting of much interest to visitors and members alike, and therefore it is bearing its message to all who come this way, of your work and your endeavors to translate the inner message of light to the outer world.

Wishing you the highest success in your good work.

Halcyon, 14th March, 1929.

JOHN WARD DUNSMORE, *President of American Fine Art Society:*

I thank the Trustees of the Roerich Museum for their kind invitation to be present at the laying of the Cornerstone of the new Museum Building, on March 24th, 1929.

I expect to be out of the city at that time, and regret that I will not be able to be present at that very interesting ceremony.

The advent of such a Building to increase the facilities and opportunities of the Museum, can only redound to the benefit of the City, the Country, and Art in general.

With my best wishes for the greatest success in your work.

New York, 15th March, 1929.

R. DYBOSKI, *of the University of Cracow, Poland:*

I was extremely sorry, owing to a miscarriage of postal communications, to be apprised too late that I was to have the honor to represent Cracow University at the ceremony of yesterday. Please accept my apologies for my absence, and my best wishes, both in my own name and on behalf of Poland's oldest University, for this new home of great art and of spiritual inter-relations between Europe and America. A stay of seven years in Russia

(1915-1921) taught me to appreciate Russian art duly, and I have the highest admiration for the stupendous genius of Roerich. On the other hand, my half-year lecture tour in America has deepened my sense of the necessity and usefulness of such great cultural enterprises of a nobly international type as the Roerich Museum.

New York, 25th March, 1929.

GEORGE WILLIAM EGGERS, *Director of Worcester Art Museum:*

I wish that I could be present at the laying of the cornerstone of the Master Building but it now appears that I shall be unable to make it.

As a tribute to Nicholas Roerich and a monument to the ideals to which he has given expression the Master Building will occupy a unique position in modern America.

I regret that I shall not be present on the memorable occasion of its dedication.

Worcester, 11th March, 1929.

ALBERT EINSTEIN, *Berlin:*

Ich beglückwünsche Sie herzlich zu der Aüsführung Ihres grossen Werkes im Dienste der Freidensidee und danke Ihnen für Ihre freundliche Einladung. Leider kann ich nicht erscheinen, weil ich wegen Krankheit grössere Reisen nicht mehr unternehmen kann.

Berlin, 30th January, 1929.

PAUL ERNST, *Geschäftsführender Sekretär die Heidelberger Akademie der Wissenschaften:*

Die Heidelberger Akademie der Wissenschaften spricht Ihnen ihren verbindlichsten Dank aus für die ehrenvolle Einladung zur Feier der Grundsteinlegung zu einem neuen Gebäude zur Pflege der Ideen Nic. Roerichs Vertreter zu ernennen. Aus äusseren Gründen nicht im stande, persönliche Vertreter zu entsenden, möchten wir Ihnen auf schriftlichem Wege unsern Glückwunsch zu schon erreichten Zielen darbringen und unsere aufrichtige Sympathie aussprechen mit Ihren hohen Idealen der innigeren Verbindung unter den Menschen.

Heidelberg, 16th April, 1929.

MAX FARRAND, *Director of Research, Henry E. Huntington Library and Art Gallery, California:*

It is with great pleasure and gratification that we have received the invitation to be present at the ceremony of the Laying of the

Cornerstone of the Master Building of the Roerich Museum in New York on March 24, 1929.

We regret that no member of our staff will be in New York at that time and that the distance is too great for us to send a representative for that special occasion. We should like, however, to take this opportunity to extend to you our congratulations upon the progress that is evidently being made in the development of the activities of the Roerich Museum, because we believe that the Roerich Museum, as is the Huntington Library and Art Gallery, is devoted to the advancement of learning, the spreading of culture and the appreciation of art among those who are privileged to come under its influence.

San Marino, 28th February, 1929.

H. FAY, *Royal Norwegian Consul-General*:

It gave me great pleasure to receive your kind invitation to be present at the ceremony of the Laying of the Cornerstone of the Master Building of the Roerich Museum on March 24th, 1929, on which occasion you will dedicate the Building to art and to a loftier relationship among men.

I feel honored to accept the invitation and am looking forward to attend this momentous ceremony.

New York, 4th March, 1929.

His Excellency ORESTES FERRARA, Ambassador from Cuba to the United States:

I take pleasure in acknowledging receipt of your kind letter dated April the 6th by which you are so good as to inform me that your program on March 24th was attended by leading educators, ministers and representatives from foreign countries who hailed the dedication of the new building for the Roerich Museum as a milestone in international arts.

Pray accept sincere congratulations for the deserved success of the Museum and the expression of my regrets for inability to be present, as I desired. My absence, however, was due to my trip to Cuba, which deprived me of the pleasure of your gathering.

Washington, D. C., 10th April, 1929.

ADOLPH FINKLER, *President of the Milwaukee Art Institute*:

Regret that I cannot be with you for the laying of the cornerstone of the Master Building. My good wishes go out to you. I know that the influence of this great center to art and culture will not be confined to New York, but will permeate throughout the country.

Milwaukee, 22nd March, 1929.

F. W. FITZSIMONS, *Director, Port Elizabeth Museum*:

From away in far off South Africa I have watched the rapidly growing culture of your country. In all that stands for the emergence of man from the dominance of greed, war and the abuse of the animal appetites, the U. S. A. is far away in the vanguard.

Your leaders of human thought and your moulders of human evolution are free from the conservatism and fear of public opinion and ridicule which holds the intelligentsia of the older centers of civilization in shackles.

In Nicholas Roerich, America possesses a man of specialized brain and inspiration of the most wonderful nature. It is indeed gratifying to know that such a fitting monument has been built to keep his creation in the hearts of the people.

Port Elizabeth, 25th February, 1929.

HENRY FLEISCHMAN, *Director of the Educational Alliance*:

With very sincere regrets I find myself prevented from being with you at the ceremonies attending the laying of the cornerstone of your new building. May the height of your new structure be emblematic of your continued rise to fame and success and I wish you all every possible happiness.

New York, 15th March, 1929.

U. S. SENATOR DUNCAN U. FLETCHER, *Florida*:

I thank you for your invitation of January 29th to attend the ceremony of the laying of the cornerstone therein mentioned on March 24th, 1929, and the dedication of the building.

It will be impossible for me to be present.

It is a great achievement to establish this Center of Art and Culture. The enterprise will make for public good and advancement.

Washington, D. C., 1st February, 1929.

G. FUCIANTE, *L'Accademico Segretario de Reale Istituto Lombardo di Scienze e Lettere*:

Il Reale Istituto Lombardo di Scienze e Lettere ha molto gradito l'invito che il Roerich Museum di New York gli ha rivolto di assistere alla solenne cerimonia della posa della prima pietra del nuovo grandioso edificio che il Museum sta ora erigendo, dedicato all'arte e alle cultura e perciò destinato a stringere i rapporti di fratellanza fra gli uomini.

Il Reale Istituto Lombardo non invia un suo Socio che lo rappresenti nella solenne circostanza; ma invia al Confratello d'America, il Roerich Museum, il presente messaggio, in cui è espresso pel magnifico avvenimento il suo compiacimento profondo;

mentre al grande poplolo d'America, così amico della pace e delle pacifiche conquiste dell'intelletto, trasmette i sentimenti della sua simpatia cordiale e fraterna.

Milan, 14th March, 1929.

ETTORE GABRICI, *Gabinetto di Archeologia della R. Università di Palermo:*

I shall certainly be with you in spirit on the occasion of the great ceremony on the 24th instant, in which the trustees, interpreting a sentiment which enjoys so large a consideration in the conscience of the Great American People, will affirm in the name of Nicholas Roerich that ideal of art and culture, which joins nations in the constant endeavor of ever reaching higher and more noble ideals. With best thanks and kind regards.

Palermo, 6th March, 1929.

NORMAN BEL GEDDES:

Thank you for your letter inviting me to be present at the cornerstone ceremony for the new Master Building, to be held March 24th. I regret not being able to accept your invitation.

Nicholas Roerich embodies one of the rare spirits of this age, and it is not untypical of the era that his vision has been sufficiently appreciated during his lifetime, to inspire here in America, on opposite sides of the World from Mr. Roerich's Russia and Mr. Roerich's Tibet, the monument which you people have raised.

New York, 27th February, 1929.

HON. GEORGE DE GHICA, *Royal Consul General of Hungary:*

I sincerely regret that, because of a previous engagement, I shall be unable to accept your very kind invitation to attend the ceremony of the Laying of the Cornerstone of the Master Building of the Roerich Museum on March 24th, 1929.

I should have been happy to add my humble tribute to Nicholas Roerich, whose foresight was the inspiration to America to put forth this monument to a universal peace founded on culture, mutual understanding and good will among nations.

With the assurance of my best wishes on this occasion.

New York, 16th March, 1929.

L. GOEMANT, *Permanent Secretary, Koninklijke, Vlammsche Academie voor Taal en Letterkunde:*

We are in receipt of your cordial invitation to be present at the laying of the cornerstone of the new edifice of your museum and regret to find it impossible to accept it.

Our Academy sends its best wishes for the prosperity of the Roerich Museum and thanks the Trustees for their invitation.

Gent, 26th February, 1929.

FRANK J. GOODNOW, *President of The Johns Hopkins University:*

I have your kind invitation to be present at the laying of the cornerstone on March 24th of the Master Building of the Roerich Museum. I regret very much that it will be impossible for me to be present. I sincerely wish for the Museum all the success possible as a great center of art and culture.

Baltimore, 19th February, 1929.

HARI G. GOVIL, *Director of the India Society of America:*

I have read with the greatest joy the significant announcement of Roerich's nomination for the Nobel prize. You know very well of my great admiration for and appreciation of the creative work of Roerich. When I first came in contact with him—I think it was in 1921 or so—I at once felt his dynamic personality. To me he is one of the greatest builders of a new Humanity—the basis of which would be Beauty, beauty in thought, beauty in words and the arts, beauty in deeds of which Roerich has spoken so forcefully in his works.

The message of Roerich is, indeed, a call to rise to the lofty heights, where from the dizzy heights man sees unity not only of mankind but of the whole universe—and where all the paths lead but to one summit. Having attained to such a consciousness, Roerich, I believe, is among the prophets of our new era in which all cultures—of the East and the West—are being synthesized and man is coming into a better understanding of the place and function of Beauty in Life.

As one coming from the heart of the Orient and as one who has derived much inspiration from the university of Roerich's art and poetry (that is what I would call his writings), I take this opportunity of paying my homage to this great soul.

I look forward to the completion of the wonderful monument you are building to honor a world leader and I hope the Awarding Committee of the Nobel Prize will bestow the honor of the Nobel Prize upon this great humanitarian who is the only one that I know of who has carried through beauty the banner of world brotherhood and world peace to the four corners of the earth.

New York, 1st April, 1929.

OTTO GRENNES, *Den Norske Nationalkomite for Intellektuelt Samarbeide:*

I am very much obliged to you for your kind invitation to be present at the laying of the cornerstone of the Master Building 310 Riverside Drive, corner 103rd Street on March 24th. I am sorry to say that I cannot be present at this solemnity. Instead I beg to send my heartwhole wishes on the laying of the Cornerstone: May it rest for centuries in Peace, Good Works and Benediction!

Oslo, Norway, 6th March, 1929.

LORD GREY of *Fallodon:*

I very much appreciate the courtesy of the Trustees of the Roerich Museum and thank them sincerely for their kindness in sending me an invitation to be present at the ceremony on March 24.

I regret that it is not possible for me, owing to engagements at home to accept the invitation, but I need hardly say that I am in entire sympathy with the desire expressed in your letter for securing friendship between nations, based upon ideals of the interests of mankind and upon the highest aspirations of civilized peoples.

Fallodon, Christon Bank,
Northumberland, 10th February, 1929.

SAMUEL HALPERT, *Detroit, Michigan:*

I am sorry that I cannot be with you at the dedication of your new building. However I wish to send you from here my sincere admiration and friendship for the lofty ideals to which your new structure is being dedicated. It will stand as a concrete message to all people for the preparation of Peace on Earth through Art.

Detroit, 19th March, 1929.

MRS. KNUT HAMSUN, *Gruistad:*

I regret to communicate to you that my husband is ill and unable to meet and attend the ceremony of the opening of the Roerich Museum.

For your amiable invitation he asks me to bring you his respectful thanks.

Gruistad, 2nd April, 1929.

C. L. HARRIS, *Acting Head of Department of Architecture of Pennsylvania State College:*

This is to acknowledge receipt of your kind invitation to attend the ceremony of the laying of the cornerstone of the Master

Building on March 24, 1929. It will give me great pleasure to accept this invitation and to be with you at that time, and to take part in the exercise so far as it may be possible.

Feeling honored with this invitation I wish to express my appreciation of this recognition and to assure you of my hearty good wishes in the work that lies before you.

State College, 21st February, 1929.

ROBERT B. HARSHE, *Director of the Art Institute of Chicago:*

I shall make every effort to be present at the Laying of the Cornerstone of the Master Building, to contain the Roerich Museum, but I hardly think it possible at this time.

For Nicholas Roerich and his art I have the greatest admiration and respect. The exhibitions of his work, which I had the honor to conduct in various museums in this country, have had a most stimulating effect on American art.

Chicago, 27th February, 1929.

GEORGE G. HEYE, *Director of the Museum of the American Indian:*

Your letter of the eighteenth has reached me, and while, unfortunately it will not be possible for me to be present at the dedication of the new Master Building of The Roerich Museum on March 24th, it will give me pleasure to bear in mind an appropriate greeting on that auspicious occasion.

I have long been interested in museums, and in collections generally; but my own particular interest, as you know, has been in the arts of primitive peoples as exemplified especially by those of the American aborigines, which cover a range of cultures extending from the lowliest to those which have justly been compared with the civilization of ancient Egypt.

In this respect therefore I feel that there is a bond of interest between the Museum of the American Indian and the institution which has its being through the inspiration and enthusiasm of Nicholas Roerich, its founder and patron, devotee of the primitive in art and promoter of a loftier relationship among men.

Permit me, therefore, to extend my felicitations to Mr. Roerich and to those who are supporting his endeavors toward increasing knowledge among men and diffusing it through the publications of The Roerich Museum. I earnestly hope that the ceremony of the laying of the cornerstone of its Master Building will prove to be an occasion fraught with promise for the continued promotion of art in its best traditions.

New York, 25th February, 1929.

MRS. RIPLEY HITCHCOCK, *Honorary President of the Art Center:*

You are very kind to ask me to be present at the laying of the cornerstone of the Master Building on March 24th, and I am hoping to give myself this pleasure and honor.

I have been much interested in the growth of your organization and we at the Art Center are working to bring art to the people in a comprehensive way, as you are, and we send you our heartiest congratulations and every good wish for the future. I hope that more and more we will be able to collaborate. Such a building as you are erecting will be one of the greatest influences for beauty and peace in our city.

New York, 11th March, 1929.

MIRA H. HOFFMAN, *President of the Girl Scouts of America:*

The Girl Scouts of America send you congratulations on the laying of the cornerstone of the Master Building of the Roerich Museum which you are dedicating to art and a loftier relationship among men. We believe with you that this museum will do much to promote the spirit of friendship and appreciation of art and culture.

New York, 18th March, 1929.

H. HOHVHANNISSIAN, *Rector of the University of Armenia:*

Thank you for your kind invitation to the laying of the cornerstone of the Roerich Museum's new edifice. I greatly regret not being able to be present personally and am herewith sending you our cordial congratulations with best wishes for future progress and prosperity.

Erivan, 28th March, 1929.

JOHN C. HOWARD, *President Board of Trustees, Ogdensburg Public Library, Remington Art Memorial:*

I acknowledge receipt of your letter of the 18th instant with invitation to be present at the laying of the cornerstone of the Master Building on March 24th next, and I regret that other engagements will prevent my acceptance.

In these days of unparalleled material prosperity, which this country is at present enjoying, we are apt to pay too little attention to art and culture, which elevate and broaden the plane of our relationship in the great brotherhood of mankind.

Our contribution in this North Country, which consists in preserving the work of Frederic Remington, the great master, who has left in painting and bronze the priceless heritage of a vanished

epoch in our country's history, occupies but a small niche in the great wealth of American art, and yet we rejoice in our part, and send greetings to your Trustees on the occasion of the dedication of your new building, which will mean so much to the future welfare and upbuilding of the finer instincts of life.

Ogdensburg, 20th February, 1929.

VELMA SWANSTON HOWARD, *New York:*

I shall be most happy to be present at the ceremony of the laying of the cornerstone of the Master Building on March 24th, and deem it a great privilege and an honor to be a participant in a dedication service to a cause so noble, so idealistic, so necessary to the soul-life of our people as this Roerich Temple to Beauty and Art.

It was gratifying to see in Sunday's Times that Mr. Roerich was named as a candidate for the Nobel Peace Prize. The spiritual influence of such a man is far more likely to bring about the era of Brotherhood than the combined efforts of all the politicians in the world.

New York, 4th March, 1929.

Il Presidente de Commissione Nazionale Italiana per la Cooperazione Intellettuale:

Many thanks for the cordial invitation extended to me to assist at the laying of the cornerstone of the Master Building to be dedicated to the art of Nicholas Roerich, as a great center for art and culture, which, owing to the distance, I am compelled to decline.

I must admire the initiative and express my best wishes for its success and state that I do value the spirit which is to bring forth this monument.

Again thanking you, with best cordial greetings to all the Directors.

Rome, 27th February, 1929.

O. B. JACOBSON, *Director School of Art, University of Oklahoma:*

It would be a great pleasure to have the privilege of attending the ceremony of the laying of the cornerstone of the Roerich Museum, but I fear that I shall not be able to do so.

I shall be with you in spirit, and I hope that this building will serve in every way the noble purpose for which it is dedicated and that it may bring greater happiness to thousands.

Norman, 27th February, 1929.

HIS EXCELLENCY HENRY S. JOHNSTON, *Governor of Oklahoma.*

It is my pleasure to acknowledge receipt of your activities relating to the ceremony of the laying of the cornerstone of the Master Building on March 24, 1929.

I shall be unable to attend but it affords me the highest pleasure to know that this worthy motive is to find a visible embodiment in the Master Building erected in your city.

Oklahoma City, 7th February, 1929.

U. S. SENATOR W. D. JONES:

Your very kind invitation to attend the ceremony of the laying of the cornerstone of the Master Building, March 24, 1929, is at hand. I appreciate this invitation very much indeed but regret to say that my engagements at that time will be such as to prevent my attending.

I wish to take this opportunity, however, of commending those of the Roerich Museum working with you, for what they are accomplishing. You and they do well to honor Nicholas Roerich by the construction of this Master Building. But a few years in this country, yet, with the spirit that has made America great in the nations of the world, he has done untold good by his art and has made this country the better for having lived and worked in it by helping Americans more and more to appreciate the beautiful by which they are surrounded.

I wish to thank you most heartily for the courtesy of your invitation, and trust the occasion of the cornerstone will be a most successful and enjoyable one.

Washington, D. C., 8th February, 1929.

ANDRE JORIBIN, *Directeur, Bibliothèque d'Art et d'Archéologie, Université de Paris.*

Je regrette vivement que les circonstances et l'éloignement ne me permettent pas d'assister à la cérémonie à laquelle vous voulez bien m'inviter. Mais je ne voudrais pas, néanmoins, laisser passer cette journée solennelle sans vous dire en nous associant à l'hommage que vous rendez à Nicolas Roerich, combien nous estimons que la cause de l'art et de la science est intimement liée à celle de la paix et de la civilisation.

Je dirige ici la plus riche bibliothèque qui soit consacrée à l'étude de l'art. Cette magnifique fondation est dûe à l'initiative de Monsieur Jacques Doucet qui en a fait don à l'Université de Paris. En recevant ici tous les savants français et étrangers qui s'occupent de l'étude de l'art je comprends combien était juste le

mythe des anciens qui avaient représenté Orphée charmant les bêtes féroces.

Je souhaite à la Fondation Roerich un brillant avenir et je fais des vœux pour que des liens étroits s'établissent entre cette fondation et la nôtre.

Veillez agréer, Messieurs, l'assurance de mon plus cordial dévouement.

Paris, 11th March, 1929.

O. D. KAMENEVA, *President, the U. S. S. R. Society for Cultural Relations with Foreign Countries.*

May I express to you my deep thanks for your most kind invitation to the forthcoming ceremony connected with the laying of the cornerstone of the Master Building.

I have not the slightest doubt but that representatives of world culture will regard in an extremely favorable light the worthy endeavor that seeks to concentrate under one roof the artistic creations of the peoples of all nations, a striving that will, undoubtedly, react most favorably in other spheres of contact between peoples.

The founding of such a centre must, in itself, enrich world culture; it will open the possibility to all to become acquainted with the achievements of any people in any sphere of art and this must inevitably lead to goodwill and better understanding between all peoples.

For these reasons, therefore, it is a real loss to me and to my work that I shall be unable to be present personally at the ceremony. I am unable to accept your kind invitation as the time of the holding of the ceremony is too short for me to make those necessary arrangements in my work here that would permit my leaving for abroad.

Moscow, 21st February, 1929.

DR. ALEXANDER KAUN, *Department of Slavic Languages, University of California.*

Your letter is cruelly tantalizing. It would give me keen happiness to be present at the dedication of the Master Building, if March 24 did not find me in the midst of the semester, and if New York were not so far away. If I had the wings of Lindbergh, or the resources of his fiancée, I might defy distance and time, and be with you. It would mean a homecoming for me, for no blood kinship is as intensely warm as the kinship of congenial spirits. The cornerstone which you are laying is the pledge of a monument to that universal religion of beauty, of which Nicholas Roerich has been the magnificent avatar. You are dedicating a home for man's creative

faculties, for whatever ennobles life and lifts it above sordid narrowness and joyless egotism.

My friends, what message can I send you that would not be eclipsed in significance and adroitness by those of the fine men and women fortunate enough to assist at the ceremony? I know, I feel with my whole being, that in the presence of that cornerstone, a splendid dream is coming into realization, and that I should be prompted to give an eloquent expression to my thoughts and emotions. But from afar I can only send you pale words of longing, of congratulation, and of hope in the success of your great undertaking.

Berkeley, 28th February, 1929.

HON. FRANK B. KELLOGG, *former Secretary of State, Washington, D. C.:*

I wish to thank you for your courtesy in inviting me to be present on the occasion of the dedication of the Master Building on March 24th. I wish it were possible for me to be present, but my plans for after March 4th are uncertain and it is unlikely that I shall be in this part of the country at that time. I desire to express my deep appreciation and keen regret to the Trustees of the Roerich Museum for their kind invitation.

Washington, 31st January, 1929.

FREDERICK L. KENYON, Esq., *British Museum:*

I regret that it is not possible for me to avail myself of your kind invitation to attend the ceremony of the laying of the cornerstone of the Master Building of the Roerich Museum on March 24th. I trust that the ceremony will have a distinguished success, and that the Museum will fulfil its high function of promoting universal peace founded upon culture.

The great enemy to world peace is mutual suspicion. It is the function of culture, and the duty of cultured men and women, to raise international relations to a higher plane, on which suspicion will be replaced by mutual goodwill, and by a common recognition of high ideals. In this task literature and art, speaking a common language without boundaries of nationality, have a great part to play; and I trust that the Roerich Museum will for a long future contribute to the great cause of peace on earth and goodwill to all men.

London, 5th March, 1929.

DAVID KINLEY, *President of University of Illinois:*

A nation, like an individual, must satisfy its wants in the order of their importance. Our people were busy through the first

century of their national life principally in developing our natural resources to supply our economic wants. While we have never neglected the culture of art, we have, under our conditions, given it relatively less attention than some of the older nations in the past century and a half. Conditions are now such that the current of artistic influence and the culture founded thereon may flow with full volume into the life of our people, developing in us that taste for and appreciation of beauty that is a necessary element of all lasting culture. The establishment of the Roerich Museum will play a great general part in the development of this cultural influence. It will be especially effective because it brings to us the point of view, the inspiration, the genius, not only of a great master, but of a great people whose culture and civilization have many characters different from our own. For that reason, his works will help in the presentation to our people of what is universal.

Urbana, 5th March, 1929.

PROFESSOR DR. MARTIN KNUDSEN, *Den Polytekniske Laereanstalt:*

In receipt of your kind invitation of January 16th to attend the ceremony of the laying of the cornerstone of the Master Building on March 20th, 1929, I regret to say that it will be impossible for me to be present.

Permit me in writing only to express my deep feelings of admiration not only for the success in planning and preparing this great scheme of work, but also for the great cause which the building and its valuable collections are intended to serve.

Copenhagen, 30th January, 1929.

Kyushu Imperial University:

Congratulations upon your ceremony of the laying of the cornerstone of the Master Building. Regret cannot attend.

Fukuoka, 22nd March, 1929.

SELMA LAGERLÖF, *Sweden:*

My best thanks for the kind invitation and my regrets that I shall be unable to take part in the celebration.

Marbacka, 3rd February, 1929.

RAOUL E. LAPEYRE, *Editor "Le Figaro," Paris:*

I very much regret not to be able to be present at the inauguration of the Master Building for which you so kindly sent me an invitation.

It would have been for me a new opportunity to commend so

beautiful an achievement as that of the Great Master, Nicolas Roerich. However far I may be from this new center of science and art, I beg you to accept my most sincere wishes for an ever unceasing radiance of the Roerich Institution over our World.

Paris, 13th March, 1929.

DR. BERTHOLD LAUFER, *Secretary of American Friends of China:*

The American Friends of China, Chicago, extend to you heartiest congratulations and all good wishes on the occasion of the laying of the cornerstone of your new edifice to be known as "The Master Building."

I am just in receipt of your kind letter of March 20, and am glad to learn that Professor Roerich will return to America this summer. I shall certainly be glad to see him again, and I also hope to have an opportunity of seeing your new building in the near future.

Chicago, 23rd March, 1929.

LOUIS LE FUR, *Professor, Paris University:*

Remercie Messieurs les Trustees du Roerich Museum de leur aimable invitation à assister à l'inauguration du Master Building. Il regrette de ne pouvoir s'y rendre. Mais il compte être à New York en octobre prochain pour la session de l'Institut de droit international et il s'empresse de visiter le Master Building. Il aura en même temps le plus grand plaisir à voir toute une collection des œuvres d'un Maître dont il regrette de n'avoir pu apprécier encore qu'un trop petit nombre de tableaux.

Il prie Messieurs les Trustees du Roerich Museum de recevoir l'assurance de ses sentiments de haute consideration.

Paris, 9th March, 1929.

HIS EXCELLENCY MORGAN F. LARSON, *Governor of New Jersey:*

I regret exceedingly that another engagement for March 24th will prevent my attending the laying of the cornerstone of the Master Building of the Roerich Museum.

The erection of a building in this country that will house some of the wealth of art treasures produced and collected by the gifted Nicholas Roerich is a piece of great good fortune for the American people. Its dedication is a milestone in the progress being made in the fostering of the growing appreciation of art in America, and I want to congratulate the directors of the Museum upon their achievement in acquiring this extraordinary cultural centre.

Trenton, 26th February, 1929.

Senate of the University of Leiden:

The Senate of the University of Leiden presents its compliments and sincere congratulations to the Trustees of the Roerich Museum, and regrets very much not to be able to be represented at the laying of the cornerstone of the new twenty-four story edifice to be known as the Master Building. The Senate thanks the Trustees for the appreciated invitation.

Leiden, 15th February, 1929.

PAUL LEON, *Director General of the National Museums:*

Empêché à mon grand regret assister à la pose première pierre de Master Building vous prie m'excuser et recevoir mes plus sincères félicitations pour votre magnifique initiative si favorable à la cause de l'art et du rapprochement intellectuel entre les nations.

Paris, 15th March, 1929.

J. M. LOWENSTEIN *of St. Louis:*

You are founding a permanent monument conceived as a tribute to the ideals of art built and dedicated to the advancement of art, of social progress and cultural activities. It is with a sense of profound admiration and unbounded enthusiasm that I extend my congratulations upon the threshold of the successful completion of your epochal undertaking and the crowning achievement of your genius.

St. Louis, 23rd March, 1929.

HON. ARTHUR B. LULE, *Consul General of the Republic of Latvia:*

I regret exceedingly that I shall be unable to be present on the memorable occasion of the laying of the cornerstone of the new Roerich Museum on March 24th.

I trust that this new building will be a true monument to universal peace founded on culture and to the ideals of Nicholas Roerich.

New York, 12th March, 1929.

SIR DONALD MACALISTER *of Tarbert, Principal and Vice-Chancellor of the University of Glasgow:*

Please convey to the Trustees of the Roerich Museum my cordial thanks for their kind invitation to be present at the inauguration of the Master Building on the 24th of March. Considerations of time and space make it impossible for me to accept the invitation, much as I should value the privilege. But I desire to express to the Trustees my congratulations on reaching so important a

stage in their enterprise and my good wishes for its continued success as a means of promoting international good will based upon mutual understanding, mutual sympathies, and mutual appreciation of art and the cultivation of the spirit.

Glasgow, 28th January, 1929.

R. V. D. MAGOFFIN, *President, Archaeological Institute of America:*

The Archaeological Institute of America is much gratified at the invitation of the Trustees of the Roerich Museum to have a representative attend the ceremony of the laying of the cornerstone of the Master Building on March 24, 1929.

Unless I should be called out of the city to Boston on an engagement which is still unsettled, I shall hope to attend the ceremony. In case, however, that should happen, it would give the Institute very much pleasure indeed if you would say from us: The Archaeological Institute of America congratulates the Trustees and President of the Roerich Museum on the occasion of the laying of the cornerstone of their Master Building and is glad to welcome the Roerich Museum into the fellowship of institutions the utmost efforts of which are devoted to the cultural things of life. The Archaeological Institute begs to offer its alliance in any possible ways of service to the Roerich Museum.

New York, 21st February, 1929.

NICOLAI MAKARENKO, *Kieff Museum, Kieff:*

On the day when the cornerstone of the main building of the Roerich Museum, this future shrine of art and inexhaustible source of beauty and truth is laid, I send you from the far off Ukraine my sincerest greetings and best wishes. Let the whole world be full of the high ideas which form the foundation of this undertaking.

May humanity have the possibility to be unified by the great and eternal motto: beauty of thought, word and deed.

Let art be the way by which all the nations of the universe will be led to friendship and concord.

To the talented inspirer of this brilliant cause, Nicholas Roerich, hearty thanks.

Much do I regret not to be able to join you on this solemn day.

Kieff, 5th March, 1929.

S. JOSEPH MAL, *Director, the National Museum of Ljubljana:*

The Direction of the National Museum of Ljubljana expresses its sincere regret that it cannot participate in the "Roerich Museum" ceremony in your city. Fully comprehending the importance

of this great event, said Direction begs leave to extend to you by letter its most heart-felt greetings and congratulations on this important occasion, as it cannot do so by sending a representative there. The elevated aim toward an international friendship, for which this institution is to be destined and for which you will find a home on the day of the ceremony, is certainly one of the most eminent tasks of art; has always been and must be now.

May the Roerich Museum be a powerful contribution to a peaceful intercourse of the nations and to the development of the international union, which is the foremost foundation of true culture.

In the spirit of this great aim the signed Direction extends its greetings to the Assembly on that solemn day.

Ljubljana, Jugoslavia, 3rd February, 1929.

CLARENCE A. MANNING, *Acting Executive Officer, Department of Slavonic Languages, Columbia University; Secretary New York City Archaeological Institute of America:*

I regret exceedingly that I cannot attend the exercises in connection with the building of the Master Building. It is surely fitting that the work of Nicholas Roerich with its perspectives and its vast range of interests should be thus perpetuated in New York City. The Building and the Museum will be adornments of the city.

New York, 21st February, 1929.

DR. GABRIEL MANOJLOVIEF, *President, Yugoslav Academy of Arts and Sciences, Zagreb:*

I regret that, owing to the great distance, I cannot follow your kind invitation of the 16th January to attend, as the representative of the Yugoslav Academy of Arts and Science of Zagreb, the ceremony of the laying of the cornerstone and the dedication of the Master Building to Art and Culture inaugurated by your Museum.

In the name of our Yugoslav Academy of Arts and Sciences please accept my hearty congratulations upon this occasion of laying the foundation stone of a building dedicated to serve as the centre of a lofty aim: universal peace based on culture.

At the same time I cannot help greeting in spirit the mastermind whose name your Museum bears. Nicholas Roerich is specially near and dear to us Southern Slavs owing to his early work, the motives for which he sought to find in the mythical prehistoric seats of all Slavs. He sought to penetrate the innermost soul and frame of mind of that ancient race, striving to show, with the means of his art, how the surroundings in which they lived moulded

them. In this endeavour he succeeded, giving us a certain synthesis of the all-pervading melancholy of the primeval beginnings of the Slavonic race, with a severe lithurgical basal accord, in which man as well as his surroundings and architecture bear a certain hieratic expression, imbued with an indomitable self-reliance and the everlasting principle of authority as well.

Zagreb, 14th March, 1929.

GUGLIELMO MARCONI:

Hearty congratulations on this auspicious occasion. May success crown your endeavours to enlarge the sphere of learning and culture and to foster the spirit of harmony among the nations.

(By Cable) London, 23rd March, 1929.

HIS EXCELLENCY LOUIS MARIN, *Member of the Chamber of Deputies of France, former Cabinet Minister; President of the Ethnographical Society of Paris:*

Je vous remercie cordialement de l'invitation que vous avez bien voulu m'adresser et je regrette qu'il ne me soit pas possible d'assister à l'inauguration du Master Building, de ce magnifique édifice que sera désormais la demeure du Roerich Museum. Croyez que je serai en pensée avec vous. Je salue ce nouveau foyer de rayonnement artistique et intellectuel qui porte le nom de l'illustre Maître Nicolas Roerich et j'espère qu'il contribuera à un rapprochement toujours de plus en plus intime entre la civilisation de la grande Amérique et la civilisation française.

Je vous prie d'agréer, Messieurs les Directeurs, avec les vœux de prospérité que je forme pour les Institutions Roerich, l'expression de mes sentiments les meilleurs et les plus dévoués.

Paris, 2nd March, 1929.

DR. S. MARLETY, *Rector of the University of Paris:*

The President and Faculty of the University of Paris wish to express their grateful interest in the noble undertaking of the Trustees of the Roerich Museum, for the help it will bring both to the cause of art and to the cause of peace.

France, who has received in her art schools for almost a century numerous American students, and sees every year many distinguished American artists visit her studios or exhibit in her Salons, knows what zeal for art animates America.

She knows also, from the experience she had in war-time of American liberality, how readily American idealism looks forward and around in time and space, calling on mankind at large to profit by the advantages provided for the citizens of the United States.

We of the University of Paris greatly appreciate the world-scope intended for the exceptional service which the Master Building will render to culture and friendly international relations.

We thank the Trustees for their kind invitation to the laying of the cornerstone, and declare ourselves eager and whole-hearted sharers in their aim and feelings, cordially desirous to cooperate with them in their endeavor to further civilizing influences among all peoples and nations.

Paris, 14th March, 1929.

DANIEL L. MARSH, *President of Boston University:*

Boston University sends heartiest greetings and congratulations to the Trustees of the Roerich Museum on the occasion of the laying of the cornerstone of its Master Building, and appoints George B. Currier to be the personal representative of Boston University, and to convey the greetings of the President and Trustees and members of the Faculty of Boston University to the Trustees of the Roerich Museum.

Boston, 1929.

E. A. MARTEL, *President of the Society of Geography of France:*

Le Président actuel de la Société de Géographie de France regrette, d'autant plus de ne pouvoir assister à la cérémonie du 24 mars, qu'il a eu, en 1912, la magnifique occasion et la vive joie de parcourir et d'apprécier les grands Etats-Unis: ce fut comme membre de la fameuse "Transcontinental excursion," organisée alors par "l'American Geographical Society" de New York et dirigée par l'aimable professeur W. Morris Davis (d'Harvard University). Les délégués des Sociétés de Géographie d'Europe, invités à ce splendide voyage, de plus de deux mois et demi, en ont rapporté l'un des plus beaux souvenirs de toute leur vie. Pour les Français particulièrement, il y eut, là, des occasions émouvantes de se rappeler les années héroïques de 1775 à 1783, et de mêler les mémoires de Franklin, Washington, Gates, P. Jones, à celles de La Fayette, Rochambeau, d'Estaing, Chastellux!!

Cent quarante ans plus tard, l'union devait être scellée plus étroitement encore entre les Etats-Unis et la France: une fois le plus elle a conduit au triomphe de la justice et du bon droit. Mais il faut que la concorde absolue des sentiments entre ces deux pays aboutisse maintenant à l'œuvre définitive de la paix durable internationale. L'humanité la réclame et l'exige!

Et tous les gens de cœur, d'intelligence et de travail ne peuvent qu'applaudir aux manifestations calmantes et généreuses comme celles de ce jour: saluons donc avec une fraternelle admiration la

création de ce "Roerich Museum," qui s'institute légitimement et fièrement un "Monument dédié à la Paix et au Progrès de la civilisation." Puisse son but être atteint: c'est le vœu de toutes les nations vraiment dignes du beau nom de "civilisées."

Paris 11th March, 1929.

HIS EXCELLENCY NOBILE GIACOMO DE MARTINO, *Ambassador from Italy to the United States:*

As the representative of Italy, a country whose noble traditions in the field of art are well known, I have taken a particular pleasure in learning from your letter of the 18th instant that the Roerich Museum is erecting the Master Building, which is to be a great center of artistic and cultural activities.

I thank you for the kind invitation extended to me to be present at the ceremony of the laying of the cornerstone, but find it impossible to accept, owing to unavoidable official engagements for that date. I wish, however, to express my most sincere wishes for the fullest success of the work the Museum is carrying out, from which surely will derive wider and more intense relations between lovers of Art in all parts of the world.

Washington, 28th February, 1929.

Masaryk Institute for Adult Education, Prague:

We thank you much for your kind invitation to the Masaryk Institute of Adult Education to the laying of the cornerstone of your new twenty-four story edifice on March 24th. We wish you much success in your noble cultural work.

Prague, 4th February, 1929.

Rector of the Masaryk University, Czechoslovakia:

I am greatly indebted to you for your invitation to be present at the laying of the cornerstone of the Master Building which will be a great center to art and culture in the United States of America. I must, however, apologize for not being able to come on the 24th of March to New York in order to attend the ceremony which will be, as you say, also a tribute to Nicholas Constantinovic Roerich. This great Russian Master, whose art inspired America after the war, has been very well known all over the Slavonic countries since the early years of this century. As a representative of that Slavonic University whose patron, President T. G. Masaryk, has always believed in the spiritual brotherhood of peoples and has always tried to put it in practice by a better social and political organization, I cannot help rejoicing to hear that it was the vision of one of the Slavonic artists that set astir that spirit in your country which

brought forth the vast edifice of the new Master Building as a monument to a universal peace founded on culture.

On behalf of the Masaryk University of Brno I wish you, gentlemen, that the large Building you are erecting in New York may serve for centuries to come both the narrower purposes of art and that broad spiritual brotherhood of all men of which the Czech poet Brezina speaks as of God's unity burning in the human soul.
Brno, 2nd March, 1929.

MISS CLARA R. MASON, *Executive Secretary, Art Alliance, Philadelphia:*

I am in receipt of your kind invitation to attend the laying of the cornerstone of the Master Building of the Roerich Museum, and while I shall be unable to attend, I wish to give assurance that my sympathies are with the high purposes of your organization.

It is stimulating to know that you will dedicate the new building "to art and a loftier relationship among men."

The Art Alliance, of which I am Executive Secretary, has a similar goal. It is our aim to bring a better appreciation of art to the people, knowing that this better appreciation will make more full and complete the average life. It is indeed splendid to know that your organization is aiming in the same direction, and you have my congratulations and my warmest wishes for success of a high order.

Philadelphia, 7th March, 1929.

CHARLES MASSON, *Conservateur du Musée du Luxembourg:*

Des hommes comme Nicolas Roerich sont les vrais apôtres de l'humanité nouvelle.

Ceux qui comprennent sa pensée, qui la propagent et qui la servent ont droit à toute notre affectueuse considération.

Si l'art était seulement une source momentanée de plaisirs individuels, il ne serait presque rien. Ce qui fait au contraire son prestige et sa force, c'est qu'il est une sorte de langage universel grâce auquel chaque groupement ethnique peut, tout en conservant ses caractères propres et son accent particulier, exprimer l'inexprimable et faire part de ses émotions les plus secrètes. Il révèle aux hommes qu'à travers la différence des idiômes et des mœurs, le pauvre cœur humain n'a pas plusieurs manières d'être heureux et de souffrir.

À ce titre il peut être une constante leçon de solidarité et de tolérance.

Aussi une Institution comme le Roerich Museum peut et doit être considérée comme un remarquable instrument de progrès.

Paris, 15th March, 1929.

Chancellor of the University of Melbourne:

I have just received your invitation to the laying of the cornerstone of the Master Building of the Roerich Museum on the 24th of March.

Distance from New York deprives me of the honor and pleasure of accepting your invitation, but I desire on behalf of this University, situated in an outlying corner of the British Commonwealth of Nations, to convey our most cordial greetings. With you we join in the tribute to Nicholas Roerich and to all who make any contribution which will promote the spirit of peace among the nations of the world, especially cordial relations between the British Empire and the United States of America.

Melbourne, 18th February, 1929.

HON. ANDREW W. MELLON, *Secretary of the Treasury:*

I regret that owing to another engagement I cannot be present at the laying of the cornerstone of the Master Building of the Roerich Museum on March 20th. I feel a deep interest in knowing that this new center of art and culture is being established in this country and hope you will express my cordial greetings to the trustees of the Museum and to the others present on this occasion.

Washington, 11th February, 1929.

His Excellency, the President of the Republic of Mexico:

Cumplidamente agradezco la cordial invitación que se me ha hecho por parte de esa ilustre agrupación, según carta de usted fechada el 16 del mes en curso, para asistir a la colocación de la primera piedra del edificio destinado a ese Museo y que habrá de honrar la memoria del artista Nicolás Roerich.

Por más que dicho acto habrá de llevarse a cabo hasta el 24 de marzo próximo, juzgo que me será imposible corresponder aquella cortesía, debido a las atenciones de mi alto cargo; pero quiero aprovechar esta carta para felicitar calurosamente a los miembros de esa Institución, por el loable esfuerzo que aportan a la cultura y al arte, corolario inconfundible con que las civilizaciones de todos los tiempos se han significado siempre.

Sin otro particular, me esgrato ofrecerme de usted atento servidor.

Mexico City, 1929.

MISS FLORENCE McMILLAN, *General Director, the Parnassus Club, New York:*

On the occasion of the dedication of the Master Building, Parnassus sends her word of greeting, thus, through her member-

ship bearing a message from every State in the Union. Collectively Parnassus is a neighbor in very truth not only by location but through the sincerity of purpose which characterizes those who strive after the true and beautiful in Art.

The Roerich Museum in its aim of uniting all the arts finds echo in the heart of each true Parnassian, for our three hundred resident students represent practically every branch of art. By daily contact in their home life at Parnassus their thoughts and ambitions have inter-molded, their influence has intermingled, their view point and outlook has expanded; thus they claim by experience a realization of the breadth of opportunity offered at the Master Institute.

Through the medium of my pen our Parnassus girls send their sincere message of greeting and congratulation.

New York, 22nd March, 1929.

DR. ROBERT A. MILLIKAN, *California Institute of Technology:*

Replying to your kind invitation of January 16th, I regret very much that it will be impossible for me to cross the country for the sake of attending the opening of the Roerich Museum. Here is expressing the hope that the enterprise may be launched upon fair seas and with favoring winds.

Pasadena, 2nd February, 1929.

MRS. WILLIAM VAUGHN MOODY, *Chicago:*

Will you please accept my most appreciative thanks for your kind invitation to be present at the laying of the cornerstone of the Master Building of the Roerich Museum. I should prize the privilege of being with you on that occasion. It is barely possible that I may manage to be there; but at this precise moment it seems improbable.

Please accept the hearty assurance of my sympathy with the doctrine which this institution proclaims. I have followed now for several years the development of this cordon, suggested to me by Mr. Roerich as representing his hope for the advancement of a peace civilization. As the varied arts which it represents constitute a universal language whose basis is harmony, I am sure that nothing can arrest the progress of this great work.

Chicago, 21st March, 1929.

PROFESSOR ANDREA MOSCHETTI, *Director of the Civic Museum of Padua:*

Pur non intervenendo di persona alla cerimonia dell'inaugurazione del 24° piano di codesto Museo, invio la adesione del nostro

Istituto, insieme con gli auguri più fervidi per un avvenire sempre più prospero di codesto insigne Museo.

Padua, 21st February, 1929.

EDWIN C. MOTT, *President, Yonkers Museum of Science and Arts:*

Your very cordial invitation to attend the ceremony of laying the cornerstone of the Roerich Museum, has been read with deep interest, and appreciation of the courtesy therein expressed.

I regret however, that a most important previous engagement will deprive me of the pleasure that would be afforded me, were I able to be present on that occasion.

Please accept my congratulations on your having reached a point in your enterprise where you can erect a suitable home for your art collections, and I also trust that the anticipated "Spirit of cultural intercourse and friendship" will be happily manifest at your dedication, and that "a loftier relationship among men" may be fully realized as the fruit of your work.

With every assurance of my profound interest in your institution, present and future and best wishes for your success.

Yonkers, 20th February, 1929.

JOHN MURRAY, ESQ., *Principal of University College of the South West, Exeter:*

I have to thank you cordially for the kindness of your invitation to the ceremony on March 24, 1929. I regret that circumstances prevent my attending the inauguration of the Roerich Museum. But you have my congratulations on the spirit of your undertaking and the success it has brought you. I trust that the Museum will work powerfully toward the international end you have in view, an end that is shared by the College of which I am head. We too aim, in our own way, at a practical internationalism through Education. The educated youth of the world require to be brought closer by personal acquaintance and common work in the formative years. For without personal contacts the participation in culture cannot have its full fruit in international harmony.

Exeter, 28th January, 1929.

WILFRED GEORGE R. MURRAY, *Registrar of the University of Cape Town:*

I am directed to express regret that the University of Cape Town, which is at present in vacation, will not be able to avail itself of the kind invitation of your Trustees to send a representative to the dedication of the Roerich Museum Master Building.

I have at the same time to assure you of our good wishes for the successful accomplishment of your ideals.

Cape Town, 20th February, 1929.

D. NECHATÖMEY, *Rector of the University of Stamboul:*

I wish to acknowledge the receipt of your letter cordially inviting me to the ceremony of the laying of the cornerstone of the Master Building on March 24, 1929.

I am exceedingly sorry because I shall not be able to attend, but I consider it my pleasant duty to congratulate the noble American Nation for founding this ideal building, and your resolution to dedicate this building to art and to a loftier relationship among men.

I regard with heartfelt esteem this occasion, and in behalf of Istanboul University I cordially congratulate you upon your auspicious success.

I shall be much obliged if you will kindly transmit my greetings to all Leaders of Culture who will be present.

Stamboul, 3rd March, 1929.

N. C. NELSON, *President of the American Ethnological Society:*

Your invitation of February 18th to attend the ceremony of laying the cornerstone of the new Roerich Museum on March 24, has been received. Unfortunately, pressure of duties makes it difficult for me to attend the function in person; but as a museum curator of some twenty years' experience, I nevertheless beg to extend most hearty congratulations on the occasion.

Museums, we are just beginning to learn, have an ancient and honorable history. Today, for those of us who live in cities, museums are rapidly becoming necessities, both for inspiration and for instruction, regarding not only the world's past life but also that part of the world's present life—the great out-of-doors—from which we are more or less barred.

Finally, in view of the common failure of governments to keep the peace among peoples who for the most part have no private occasion for quarrels, the Museum deserves a high place among the institutions which serve to acquaint our citizens with the arts and inventions of other lands. Human culture is a living phenomenon which grows mainly by inspiration derived from outside sources. The avowed aim of the new Roerich Museum to help bring about this needed contact with the products of foreign taste and skill surely merits the highest consideration of every person who has the world's general welfare at heart.

New York, 20th February, 1929.

DR. J. CASTRO OLIVEIRA, *Deputy Rector of the University of Chile:*

I have much pleasure in answering your letter of January 16th, enclosing an invitation to be present at the laying of the cornerstone of the Master Building on March 24th, and I much regret that I am unable to attend.

I think the idea of perpetuating the art of such a great master as Nicholas Roerich is a great one, and will help to raise a lofty spirit in a great country such as yours.

I feel sure that had I been able to be present at the ceremony it would have helped to unite Chile still more to the United States, as we feel that Latin America should unite and share in the glories of the culture and art of her northern friends.

I hope that the work you are beginning as well as the Roerich Museum may in the future be a wide-world monument to all who love art and culture.

Santiago, 20th February, 1929.

KIHEIJI ONOZUKA, *President of Tokyo Imperial University:*

On behalf of Tokyo Imperial University, I have the honor to acknowledge with many sincere thanks the receipt of your cordial invitation to our University to be represented at the Ceremony of the laying of the cornerstone of the Master Building dedicated to the art of Nicholas Roerich, the contemporary master, on March 24, 1929. We feel so pleased to have the privilege of such representation, and should be delighted to share in this occasion in the spirit of friendly cooperation for universal betterment. Much to my deep regret, however, I must say, in spite of our earnest desire to participate in the ceremony, that there is no one available to send in time to attend it as the invitation allowed us no time for the preparation to be made for traveling this long distance. Be that as it may, I shall seize this opportunity to convey my most hearty congratulations upon this auspicious occasion. We highly appreciated the achievements of Nicholas Roerich in art and his great service rendered to the advancement of culture and of higher ideals of mankind and also his inspiration in promoting the world peace. And I sincerely hope this delightful undertaking of your institution will attain success as a great center of art and culture.

Tokyo, 27th February, 1929.

MAURICE PASCHAUD, *Rector of the University of Lausanne:*

Votre aimable invitation à assister à la pose de la pierre d'angle de votre nouvel édifice m'est bien parvenue et je vous en remercie très vivement.

A mon grand regret il ne me sera pas possible d'y assister.

En faisant les vœux les meilleurs pour la réussite de votre cérémonie, je vous prie d'agréer, Monsieur le Président et Messieurs, l'expression de mes sentiments les plus distingués.

Lausanne, 28th January, 1929.

MISS AUGUSTA OWEN PATTERSON, *Art Editor, "Town and Country":*

I regret that it will not be possible for me to be present at the laying of the cornerstone of the Master Building on March 24th. May I, however, take the opportunity of this auspicious occasion to express my personal gratitude to Professor Roerich for convincing an astonishingly major part of the universe that art is something bigger than the pointed end of a paint brush; that its aims are high and its finer results more akin to spirit than to matter. My congratulations that his esthetic adventurousness should have achieved so concrete a monument as the Master Building at 310 Riverside Drive.

New York, 15th March, 1929.

CHARLES HOVEY PEPPER, *of Concord:*

I hope I may be able to attend the ceremony of the laying of the cornerstone for the Master Building March 24. I am unable at present to make sure. I admire the courage and the vision of your associates and yourself in making this monument to culture and art. In these busy industrial days when the intense energy of so many is directed to building a financial structure, it is well to have some equally interested in esthetic progress and achievement. Both are needed in the building of a great nation.

You are to be congratulated in that the new building is to house the collection of so great a painter as Nicholas Roerich. A technician, a colorist, a painter of vision, of power and mysticism.

Concord, 4th March, 1929.

MME. DE VAUX PHALIPAU, *Vice-Présidente-fondatrice des Amis de la Lusace:*

C'est un véritable chagrin pour moi de me trouver dans l'impossibilité d'accepter votre cordiale invitation du 24 Mars. J'aurais été heureuse de représenter parmi vous les Amis de la Lusace, dont l'illustre Professeur Nicolas Roerich est l'un des fondateurs, le jour ou sera posée la dernière pierre de l'édifice que portera son nom. Grâce à votre magnifique initiative les œuvres splendides du Maître ainsi que les Institutions fécondes créées par lui, vont être groupées dans un monument digne d'elles.

J'envoie également un salut reconnaissant à Mr. Sviatoslav Roerich, Président de la Section Américaine des Amis de la Lusace;

à Mr. Louis L. Horch, Membre d'Honneur; à Mrs. Nettie Horch; à Mr. Maurice M. Lichtmann et Mrs. Sina Lichtmann; à Mr. Sidney M. Newberger; à Miss Frances R. Grant, qui tous font partie de notre Association.

Avec tous mes souhaits d'un succès sans cesse grandissant, je vous prie, chers Messieurs d'agréer l'assurance de ma haute considération.

Choisy-le-Roi (Seine), 15th February, 1929.

B. MENENDEZ PIDAL, *Centro de Estudios Historicos, Madrid:*

Recibo su carta de 16 del pasado enero y la invitación que amablemente me envía para la inauguración de las obras de la casa destinada a ese Museo.

En la imposibilidad de asistir a la ceremonia, me complazco en manifestar a usted mi gratitud por la invitación con que se sirve usted honrarme y rogarle me tenga por presente en acto tan memorable para esa Institución, cuya misión cultural en pro de una verdadera fraternidad humana por influencia de la ciencia y el arte es tan meritoria.

Madrid, 4 de Febrero de, 1929.

GEH. REG. RAT. PROFESSOR DR. M. PLANCK, *Berlin-Grunewald:*

Ihre freundliche Einladung zur Teilnahme an der Feier der Grundsteinlegung zu dem neuen Gebäude habe ich empfangen und sage dafür meinen verbindlichen Dank. Da es mir leider unmöglich ist an der Feier persönlich teilzunehmen so bitte ich Sie ergebenst meine aufrichtigen Glückwünsche für das Blühen und Gedeihen der grossartigen Unternehmen entgegen zu nehmen und der den Trustees zu übermitteln.

In ausgazeichneter Hochachtung.

Berlin-Grunewald, 2nd February, 1929.

RECTOR PRZYCHOCKI, *University of Warsaw:*

University of Warsaw Poland sends best wishes for fulfillment of Roerich ideals.

Warsaw, 12th March, 1929.

PROFESSOR L. VAN PUYVELDE, *le Conservateur en chef, Musées Royaux des Beaux-Arts de Belgique:*

Je vous remercie vivement de l'invitation que vous voulez bien m'adresser pour l'inauguration du Roerich Museum. Je regrette de ne pouvoir y assister et vous prie de m'en excuser. Mais je suis très sensible aux sentiments confraternels que vous avez l'obligeance

de m'exprimer et à votre désir d'établir entre nous des rapports sympathiques. Soyez assuré que je mettrai tous mes soins à ce que, pour le plus grand bien de nos Musées respectifs, les relations les plus cordiales et les plus suivies établissent entre nous un contact permanent.

Je vous renouvelle mes remerciements et vous prie d'agréer, cher Collègue, l'expression de mes sentiments les meilleurs.

Brussels, 12th February, 1929.

MRS. CORNELIA SAGE QUINTON, *Director of the California Palace of the Legion of Honor:*

Your lovely letter of February 20th reached me safely and I thank you for it with all my heart.

I note that you say that the Roerich Museum is now in the course of constructing the Master Building, its new twenty-four story edifice and I am overjoyed that this is being erected as a great shrine to art. My husband, Major Quinton, and I would so enjoy being with you when you lay the cornerstone on March 24th but that is impossible as we are so tied up with work here at the present time. However, we both wish to send you our congratulations and to assure you all of our deep cooperation and of our appreciation of all that you are doing.

I hope and trust that by next Fall when the Master Building is ready to be opened that it may be the great privilege of my husband and myself to be with you on that auspicious occasion and to see dear Professor Roerich again as we are so fond of him and his art and we want to see him and you all and the building so much.

Again with deep appreciation and hoping that you will express our deep regret at not being with you on March 24th and the hope that we may be with you when the building is opened.

San Francisco, 28th February, 1929.

LUDWIG RADERMACHER, *Secretary of the Academy of Wissenschaften in Vienna:*

Die Akademie der Wissenschaften in Wien hat Ihre freundliche Einladung zur Feier der Grundsteinlegung Ihres neuen Gebäudes erhalten und spricht dafür ihren wärmsten Dank aus. Da es ihr unmöglich ist, einen Vertreter zu entsenden, entbietet sie Ihnen auf diesem Wege Grüsse und Glückwünsche. Sie schätzt Ihre Bestrebungen nach Verbreitung von Kunstverständnis und Bildung und wünscht Ihnen auch für die Zukunft in dem neuen grösseren Rahmen den besten Erfolg.

Vienna, 5th March, 1929.

H. R. RANKERS, *Principal of University of the Witwatersrand, Johannesburg:*

It is with very great regret that I have to refuse your kind invitation to attend the laying of the cornerstone of your Museum on March 24, 1929, since it would be quite impossible for me to visit the United States at the present time.

The development of a cordial understanding between the two great branches of the English speaking race is probably the only sure method of maintaining the peace of the world, and such an understanding can, in my opinion, be very greatly enhanced in value by the development of seats of learning and Museums such as that whose inauguration you are celebrating on March 24th. It is, therefore, my earnest wish that your Institution should prosper and extend its activities in the direction of the development of Art in all its forms.

Johannesburg, 23rd February, 1929.

MAJOR CARMELO RAPICAVOLI, *Rome:*

Roerich's Italian friends send their tribute and homage sharing your great visions of the future.

(By cable) Rome, 22nd March, 1929.

RAI SAHIB NAVA KRISHNA RAY, *Retired Principal, Maharaja's College, Jaipur:*

Your very cordial letter inviting me to attend the ceremony of the laying of the cornerstone of the Master Building of your great Museum was re-directed from Jaipur to Calcutta where I am at present living after retiring from the service of the Jaipur State in Rajputana in Western India.

My admiration for the vastness of your project knows no bounds and I thank the Trustees of your great institution for their kindness and cordiality in inviting me to the great ceremony; my regret at my inability to be present in New York is exactly commensurate with my thankfulness toward your kind self and the Trustees of the Roerich Museum in particular, and the great American people in general.

I have served in the education department in its several stages for over thirty years in Bengal, and Upper India, and it has throughout been my conviction that it is by education alone that a nation is built, and the best type of education is what we are seeking after here in India. To America we are very much indebted for her holding before us some of the loftiest ideals and forms of education, and your vast project of erecting your twenty-four

story Master Building for your great Museum is certainly one of these.

India is to be pardoned by the present-day civilized world if she is proud of her glorious past and up till now it stands as an admitted fact that the culture of the human mind and soul of ancient India is unrivalled even among the highly civilized nations of Europe and America. In this connection a message was first communicated to the western world by Raja Ram Mohan Roy just a hundred years ago, and then by Swami Vivekananda before the great Parliament of Religions in your own city of Chicago, and by Dr. Rabindranath Tagore in recent times.

Bengal has produced these and other notables and we are proud of Dr. Tagore who has just left home for Canada, whose *Viswa-Varati* is an expression of his lofty thoughts about culture.

Gross materialism seems to be the predominant feature of our present day civilization, and the world should listen to our sage, and illustrious countryman, Dr. Tagore, for universal peace.

I am reminded of Tennyson's lines—

"Let knowledge grow from more to more
But more of reverence in us dwell."

If I am worthy to send you anything like a message it may be summed up in the above two lines.

Calcutta, 28th February, 1929.

PROFESSOR C. H. REILLY, *School of Architecture, University of Liverpool:*

Your letter of January 16th, addressed to Dr. Hetherington, the Vice-Chancellor of the University of Liverpool, has been handed by him to me, as head of the School of Architecture, for reply. Dr. Hetherington regrets that he is unable to accept your invitation to be present at the laying of the foundation stone of the great new building you are putting up in honor of Nicholas Roerich and his work. He has asked me to send you a message of congratulation and this I am very glad to do, if you will accept it, firstly because of the importance which every architect must attach to the revival of decorative wall painting in your country—a revival which owes so much to the genius of this great Russian designer. We have not had opportunities in our country of seeing very much of Nicholas Roerich's work, but some of us know it by reproduction and by his work for the Russian Ballet and we realize the great distinction which attaches to it. It is magnificent that an artist can be honored in your country during his lifetime in the way you are honoring him. Such an act must have its reverberations far and wide.

The second reason which makes me glad to send this message is that the Liverpool School of Architecture, which I have the honor to direct, has, during the twenty-five years I have held that position, received the utmost kindness from American architects. Leading New York architects have year by year received our advanced students into their offices for the summer vacation and now, as a culmination to this work, the Society of Arts and Sciences of America has awarded its new English travelling Scholarship in Architecture of \$1500 to the Liverpool School. The links therefore between the Liverpool School of Architecture and the great modern developments of American architecture, are numerous and strong. This latest development of all has therefore my very cordial appreciation.

Liverpool, 7th February, 1929.

PROFESSOR DOTT. SERAFINO RICCI, *Regia Università Deglia Studi, Bologna:*

I am deeply grateful to the Honorable Directorate of the Roerich Museum for the honor conferred upon me, by their invitation to the occasion of the laying of the cornerstone of that Institution.

I do not know to whom I am indebted for the invitation to this splendid occasion, which gives evidence to Italy and all of Europe of the constructive and economic power of the City of New York, and of the United States of America.

I have delayed my answer hoping that I could so arrange my affairs as to permit my visit to New York. This would have brought a great joy into my studious life; the severe winter and the Influenza from which I suffered, and which my years did not permit me to throw off as effectively as I might have, had they been less, makes such a visit impossible for the present at least.

I therefore, hasten to send you, by writing, my greetings and my sincerest acclaim to the United States of America, friend of Italy, and to the generous and powerful State of New York, which, from the World War on, and especially from the period of Fascism (1922-29), appreciates and loves classic Italy, that is now regenerating herself for the third time, in justice and in peace—Duce Benito Mussolini—in perfect accord with the State and the Church, Victorio Emanuel III,—Pope XI Pontefice Massino. Therefore—Hail New York! Io Triumpe—the Roerich Museum.

Believe me to be always ready to help the new born star of civilization and of art, if my modest scientific and artistic ability can be of any aid to them. I, your admirer and well wisher, will be glad to hear of your further successful progress.

I salute "Toto Corde"—with Latin cordiality.

Bologna, 24th February, 1929.

GEORGES-HENRI RIVIÈRE, *le Sous-Directeur du Laboratoire d'Anthropologie Musée d'Ethnographie du Trocadéro, Paris:*

The Musée d'Ethnographie du Trocadéro in Paris, sends to the Roerich Museum and to its Trustees its most hearty congratulations upon the occasion of the laying of the Master Building's cornerstone, on March 24, 1929.

I am sorry that no member of our Museum's staff will be able to attend the ceremony, in order to affirm that all the splendid witnesses of early American civilization kept in our collections are making us more closely and intimately acquainted with the great people of the United States.

Paris, 8th March, 1929.

EARL A. ROADMAN, *President, Dakota Wesleyan University:*

Dakota Wesleyan University appreciates very much your invitation to be present at the laying of the cornerstone of the new Roerich Museum edifice on March 24th. We regret that it is impossible for us to send a delegate to this service. Kindly accept our heartiest good wishes.

Mitchell, 7th March, 1929.

CHARLES G. ROBERTSON, *Vice-Chancellor of the University of Birmingham:*

I have received your invitation to the Laying of the Cornerstone of the Master Building in the Roerich Museum. The distance of three thousand miles makes it impossible for me to accept an invitation which I very much appreciate, but while I cannot be with you, you will allow me to congratulate you on your great enterprise and on your determination to establish a new center of art and culture dedicated to the art of Nicholas Roerich.

I am quite sure that when this building has been established and working, its direct and indirect results and all that bears on the humanist sides of life will be of very great value. It is very significant that the American people, who are enjoying such unexampled prosperity, are devoting some portion of their wealth to the cultivation of those sides of life which have nothing to do with material production.

Birmingham, England, 28th January, 1929.

PROFESSOR NICHOLAS ROERICH:

United in spirit we greet you on the memorial day of March 24th. Let this date become a new milestone in the glorious history of American culture.

Naggar, India, 20th March, 1929.

ORLANDA ROULAND, *President, Allied Artists of America:*

Regret inability to attend today's ceremony but send you heartiest congratulations and best wishes for every success.

New York, 24th March, 1929.

DR. L. S. ROWE, *Director General, Pan-American Union:*

It is a source of keen regret to me that official duties at Washington will deprive me of the pleasure of being with you on the occasion of the laying of the cornerstone of your new building.

Permit me, however, to take this opportunity to congratulate the officers of the Roerich Museum on the important work that they are doing in developing closer cultural relations between the United States and the nations of Europe, Asia and America. The work which the Museum is doing means an important contribution to closer international understanding.

Washington, D. C., 14th March, 1929.

BASANTA KOOMAR ROY, *Maha-Bodhi Society:*

Please permit me to thank you all most heartily for your kind invitation which has reached me in Washington. As I shall not be in New York on the 24th, I regret my own misfortune in not being able to honor myself physically by being present on such a great occasion. This does not by any means mean that I myself shall be away from you that morning and noon.

May the Supreme shower His blessings on the Master Building, and on the life and art of our beloved and honored friend Roerich; and may He also sanctify the lives and the mission of the Trustees and other workers of the Museum to be fully worthy of the great work they are so worthily inaugurating in the great metropolis of the New World.

May your institution be a major factor in enriching the art life of America, and in broadening the fundamental basis of friendliness between the East and the West, the two halves of one whole.

New York, 19th March, 1929.

DR. OSCAR EMETERIO SALAZAR, *Rector of the University of Salvador:*

Best wishes and success for your institution, hoping it will increase our mutual good feelings and foment closer American relations.

San Salvador, 24th March, 1929.

DR. ALICE SALOMON, *of the Deutsche Akademie für Soziale und Paedagogische Frauenarbeit, Berlin:*

May I express my very sincere gratitude for your kind invitation of which unfortunately I cannot avail myself. I beg to express my very best wishes for the future of the Museum and the hope that it will help to bring about the peace and understanding between nations which is the ultimate goal of the Deutsche Akademie für Soziale und Paedagogische Frauenarbeit, which has asked me to convey the best wishes to you on this occasion.

Berlin, 2nd February, 1929.

BARON SHOSUKE SATO, *President of the Hokkaido Imperial University, Sapporo:*

I gratefully acknowledge the receipt of your kind invitation to be present at the auspicious ceremony of the Laying of the Cornerstone of the Master Building, on March 24th, 1929. Your purpose to dedicate it to art and to a loftier relationship among men is indeed glorious. With your immense wealth and indefatigable zeal this noble enterprise of yours to make the institution a great center of art and culture will prove a great blessing to mankind all over the world.

The relation between America and Japan has been exceedingly happy ever since the memorable days of Commodore Perry; and among other things I wish to acknowledge our debt to you in that our own University was first organized by one of your citizens, Dr. William S. Clark, then President of Amherst Agricultural College. I assure you of our firm confidence in your nation and of our hope that the spirit of Washington, Lincoln and Wilson may ever be an inspiration to your nation. I regret that I shall not be able to share in your ceremony.

Sapporo, Japan, 12th February, 1929.

U. S. SENAROR THOMAS D. SCHALL, *Minnesota:*

I regret that I cannot be with you in person on the occasion of dedicating the Master Building, this great center of art and culture. But I want to congratulate you and the founders, the Trustees and Directors. I join with you in spirit in this moment of commemoration of the master, Roerich, who with his tremendous vision and quick perception is living today his gospel of beauty and its influence upon our daily lives.

It is fitting that a great and lasting memorial should be reared to one who stands out, greater than his day, an apostle of an epoch, not of a moment.

From this great structure whose cornerstone is now being laid, will go forth as from a sacred source, a constant stream of youths, trained in the highest ideals of art, inspired and devoted. Of these eager souls, Roerich himself said, "How many young hearts are searching for something real and beautiful. Give it to them. Bring art to the people—where it belongs."

Here on a common ground, speaking the common language, the only universal tongue, the language of beauty, the world can glimpse a new hope of brotherhood.

All else passes
Art alone endures,
The bust outlasts the sculptor
The coin Tiberius.

Washington, 9th February, 1929.

PAUL H. SCHNEIDER, *President of the Society of Fine Arts and History:*

We are most grateful for your kind invitation of the 18th ult. extending us privilege of attending the ceremony of the laying of the cornerstone of your Master Building on March 24, 1929. We are making preparations to have one of our officers present at this ceremony.

In the meantime we wish to pay high tribute to your most promising enterprise and to extend to you our heartiest good wishes for its growth and artistic success. We feel that you are making a departure in erecting a twenty-four story edifice which will no doubt cause greater regard for the art-minded community and appeal to those who are not disposed to refer to the devotees of the fine arts as visionary and wholly impractical.

Evansville, 1st March, 1929.

J. H. SCHOLTI, *Senaat der Universiteit van Amsterdam:*

While thanking you for the Roerich Museum's invitation to attend the laying of the cornerstone of the Master Building, I regret to say that owing to stress of secretarial work it is utterly impossible for me to attend this function or even to send a message although I should like to give expression to my conviction that it is a duty, incumbent on all of us, to do what lies in our power to further the ideals of universal brotherhood. My cordial greetings and best wishes for the prosperity of your Institution.

Amsterdam, 1st February, 1929.

PROFESSOR DR. EDOUARD SCHWARTZ, *Bayerische Akademie der Wissenschaften, München:*

Namens der Bayerischen Akademie der Wissenschaften gestatte ich mir, für die liebenswürdige Einladung verbindlichsten Dank auszusprechen.

Bei der grossen räumlichen Entfernung ist es der Bayerischen Akademie der Wissenschaften leider unmöglich, sich durch einen Delegierten vertreten zu lassen.

In Namen der Bayerischen Akademie der Wissenschaften möchte ich aber nicht verfehlen, dem Roerich Museum die herzlichsten Glückwünsche zu übermitteln.

München, 1st February, 1929.

DR. VALERIAN SESAN, *Cabinetul Rectorului, Universitatea din Cernăuți, Romania:*

Congratulating you sincerely on the high cultural activity of the Roerich Museum, we beg you to receive our thanks for the kind invitation to your festival on March 24th a.c. which we are sorry to say we cannot accept; wherefore we beg to be excused.

Cernăuți, 11th February, 1929.

RECTOR PROFESSOR M. SIHLE, *University of Latvia, Riga:*

Sincerest congratulations from University of Latvia, Riga.

Riga, 23d March, 1929.

PROFESSOR DR. PAUL SSYMANK, *Direktor Institut für Hochschulkunde, Göttingen:*

Ich danke Ihnen aufrichtig für die liebenswürdige Einladung zur feierlichen Grundsteinlegung Ihres Museums. Ich wünsche Ihrem grossen Unternehmen von Herzen ein schönes Blühen und Gedeihen im Dienste der alle Völker verbindenden Wissenschaft. Ich bitte Sie, meine Glückwünsche in geeigneter Weise der Festversammlung zu übermitteln.

Mir selber macht es die grosse Entfernung leider unmöglich, bei Ihnen zur Festfeier zu erscheinen.

Ich würde mich freuen, wenn Sie auch weiterhin mit dem von mir gegründeten Institut für Hochschulkunde in Verbindung blieben.

Göttingen, 9th March, 1929.

SIR AUREL STEIN, *Oxford:*

I feel extremely sorry for not having been able to thank you sooner for your kind letter of January 16th. It reached me only a few days ago on my arrival here from half a year's travel in the

Near East. By an unfortunate oversight your letter had got buried in a mass of "printed matter" which had accumulated during my absence.

I am much obliged to you for the attention paid to me by your Trustees in inviting me to attend the ceremony at the laying of the cornerstone of the Master Building at your Museum. I could not, in any case, have attended in person owing to my absence at the time in Syria. But I am sorry that I missed the occasion of expressing in writing my sincere good wishes for the work which is being carried on by the Roerich Museum.

Oxford, 3rd June, 1929.

ERNEST L. STOCKTON, *President of Cumberland University:*

I appreciate greatly your cordial invitation to attend the ceremony of the Laying of the Cornerstone of the Master Building on March 24, 1929. It may be possible that I will be in New York on that date.

I take this opportunity to express the conviction that art has yet to contribute its most potent influences in American civilization, and that movements and monuments like this should challenge our most loyal interest and support. Therefore, I commend those leaders who have devoted themselves to such high purpose and who will see such memorials of their heroic achievement.

Lebanon, 22nd February, 1929.

HALPAAN STROM, *Norwegian State Academy of Art, Oslo:*

I have the honor to thank you most heartily for your kind invitation to attend, on March 24th, 1929, the ceremony of the laying of the cornerstone of the Master Building to be erected for the Roerich Museum.

I regret having to inform you that my work prevents my leaving Oslo to attend the ceremony. But allow me on behalf of the Norwegian State Academy of Art to send our congratulations and very best wishes for this new great center to art and culture. The erecting of the Master Building will be of the greatest importance for the furtherance of universal feeling, friendship and brotherhood among people.

Oslo, 13th February, 1929.

J. LEIGHTON STUART, *President Yenching University, Peking:*

I appreciate the invitation to be present at the laying of the cornerstone of the Roerich Museum. I wish it were possible to attend on this significant occasion and express my congratulations at so successful an effort to commemorate the work of one who

has contributed so much to universal peace among the nations through the practice of the arts that develop human culture.

Peking, 18th February, 1929.

His Excellency COUNT LASZLO SZÉCHENYI, *Minister from Hungary to the United States:*

I wish to thank you for your kind invitation to attend the ceremony of the laying of the cornerstone of the Master Building of the Roerich Museum.

I am very sorry that it will be impossible for me to be in New York on March 24th, but I wish to express my wishes to those who will assemble on that auspicious occasion for the furtherance of culture in the world of art.

Washington, D. C., 23rd February, 1929.

NINO TAMASSIA, *Il Presidente Reale Istituto Veneto di Scienze Lettere ed Arti, Venice:*

Nella inaugurazione del Museo Roerich, il Reale Istituto Veneto di Scienze, Lettere ed Arti manda omaggio di riverenza alla memoria di Nocola Roerich, di codesto pittore, che attinse le più nobili ispirazioni d'arte dalle origini della vita russa, dalle migrazioni del suo popolo; che fu archeologo e poeta; e che nell'anima mite e fervente di sognatore e di apostolo accolse la fede di una più larga comunione di tutte le genti nella pacifica opera della comune coltura.

Venice, 4th March, 1929.

AIKITU TANAKADATE, *Honorary Professor, Tokyo Imperial University:*

Congratulate you on this great occasion for universal culture and peace.

Tokyo, 23rd March, 1929.

Rector of the Transvaal University College, of Pretoria:

The Rector of the Transvaal University College begs to acknowledge an invitation to be present at the laying of the cornerstone of the Master Building, 310 Riverside Drive; he regrets his inability to attend the ceremony, but has pleasure to convey congratulations to the Trustees of the Roerich Museum on having projected such a magnificent edifice, and wishes them great success in the realization of this project.

Pretoria, 13th February, 1929.

His Excellency H. M. TOWNER, Governor of Porto Rico:

The Governor of Porto Rico presents his compliments to the Roerich Museum on the occasion of laying the cornerstone of the Master Building, and regrets his inability to accept your invitation to be present on that auspicious occasion.

To assist in any way and to any extent in showing appreciation and approval of this great work, would be a privilege indeed. To create a great center of Art and Culture as this will be, is to add greatly to the cultural progress of the Nation for which every expression of gratitude and approval should be given.

As soon as you have available pictures of the building, I should like to receive one, so that our people may know more of what American Citizens are doing for the betterment of Art and Life.

San Juan, 4th February, 1929.

DR. PAUL UHLENHUTH, *Rektor Albert Ludwigs-Universität, Freiburg:*

Das Roerich Museum hat uns in freundlicher Weise zu der am 24. März stattfindenden Grundsteinlegung seines neuen gewaltigen Gebäudes eingeladen. Rektor und Senat der Universität Freiburg i. Br. verfehlen nicht, für diese Aufmerksamkeit aufrichtigst zu danken; sie nehmen wärmsten Anteil an Ihrer Feier, an der leider der grossen Entfernung wegen ein Vertreter von uns nicht teilnehmen kann, und entbieten Ihnen auf diesem Wege die innigsten Wünsche für eine weitere gedeihliche Entwicklung des der Wissenschaft dienenden Roerich Museums.

Freiburg, 14th February, 1929.

H. E. VAILE, *President, Auckland Institute and Museum:*

At a meeting of the Council of the Auckland Institute and Museum this afternoon I was directed to convey to you a cordial acknowledgment of your kind letter of the 16th January, accompanying your invitation for a representative of this Society to attend the ceremony of the laying of the cornerstone of the Master Building of the Roerich Museum.

We are happy to take this opportunity of offering to you and your fellow-trustees our very hearty congratulations on the completion of your building and we trust that the services which your Museum offers to the community may have all the success you aspire to in raising the social and cultural ideals of humanity.

We regret that distance prevents our being represented on the occasion of your important ceremony, but no doubt the future will give opportunities to some of our members to visit the Roerich

Museum, and we need hardly add that the Auckland Institute and Museum will be pleased and honored to welcome members of your institution who may visit New Zealand.

Auckland, 1st March, 1929.

HENRI VERNEY, *Le Directeur des Musées Nationaux et de l'Ecole du Louvre:*

J'aurais infiniment volontiers accepté de me rendre, ainsi que vous m'y avez si aimablement convié, à la pose de la pierre angulaire du "Master Building" du Roerich Museum, si je n'avais eu à répondre, d'autre part, à la confiance du Ministre de l'Instruction Publique et des Beaux-Arts, qui a bien voulu me confier précisément à la même date une mission officielle.

Je vous prie donc d'accepter mes excuses et de croire à mes regrets. Il m'eût été particulièrement agréable d'apporter le 24 Mars le salue amical et sincère des musée Nationaux français à l'œuvre si généreusement entreprise par le Roerich Museum. Persuadé que le "Master Building" sera dans le plus proche avenir un des centres principaux où s'élaboreront les relations intellectuelles franco-américaines et où se resserreront les liens d'amitié séculaires de nos deux pays, j'adresse à ses directeurs les vœux les plus cordiaux pour sa prospérité.

Veillez, je vous prie, Monsieur, en transmettre l'assurance à M. M. les Trustees et agréer vous-même l'expression de ma considération la plus distinguée.

Paris, 14th March, 1929.

PHYA PRAMUAN-VIJAPUL, *Honorable Secretary to His Royal Highness, Prince Damrong, Siam:*

I am directed by His Royal Highness Prince Damrong to acknowledge your kind invitation to attend the ceremony of the laying of the cornerstone of the Master Building in New York on March 24th, and requesting, in case His Royal Highness cannot attend, some message which may be read at the time of the ceremony.

As it requires nearly six weeks for a letter from America to reach Siam your invitation was not received until March 1st. However, His Royal Highness would not have been able to attend the ceremony in any event. He desires me to express his appreciation of your invitation and his regret that there was not sufficient time in which to send any message which might be read at the ceremony.

Bangkok, 12th March, 1929.

His Excellency PHYA VIJITAVONGS, Minister from Siam to the United States:

I beg to acknowledge the receipt of your letter of the 1st instant in which you are so kind as to extend to me an invitation to be present at the laying of the cornerstone of the Master Building of the Roerich Museum on March 24th next.

I much appreciate your courtesy and that of the Trustees and thank you for it, but much regret that as I am leaving the United States for Europe on the 16th of March, I shall not be able to give myself the pleasure of attending.

Washington, D. C., 21st February, 1929.

DR. F. VINEZE, Director of the Budapest Commercial Academy:

In possession of your kind invitation, I heartily congratulate you on the occasion of laying the cornerstone of your new edifice. I regret very much to tell you that the great distance renders it impossible for me to express personally my best wishes for your success.

Budapest, 6th February, 1929.

U. S. SENATOR ROBERT F. WAGNER, New York:

I know of no more restful place than the quiet rooms of the Roerich Museum, to which Nicholas Roerich has brought the oriental atmosphere captured in the distant East. The old building was a little retreat known only to those who knew their New York. It affords me real pleasure to learn of the expansion which your trustees have undertaken.

Washington, D. C., 2nd March, 1929.

PROFESSOR DR. E. WALB, Prorektor der Universität Köln:

Für die freundliche Einladung zur Grundsteinlegung des Roerich Museums spreche ich Ihnen meinen verbindlichsten Dank aus. Ich übersende Ihnen zu dem wichtigen Ereignis die herzlichsten Glückwünsche und gebe der Hoffnung Ausdruck, dass das begonnene Werk als ein Werk der Kulture und des Friedens der Völker- versöhnung dienen möge.

Köln, Germany, 25th February, 1929.

U. S. SENATOR FREDERIC C. WALCOTT, Connecticut:

I have before me your letter acquainting me with the plans for the laying of the cornerstone of the Master Building of the Roerich Museum. I am exceedingly sorry that my duties here will prevent my attending the dedication of this building to art.

It seems to me that we are approaching a new era, both in government and the appreciation of the better things in life. I have listened to inspiring addresses by real leaders during the three days of the inauguration ceremonies just concluded and I am filled with hope for the future of this country, for I believe we are entering upon an era that will prove of greater value to the human race than just material prosperity, great and important as that is.

This country is now producing writers and painters of outstanding merit. The appreciation of art and music, thanks to the contributions that have come from Europe from the hands of the great masters and the great composers, has inspired many Americans and today a new gospel is being preached throughout this land; the worship of beauty in form, color and sound, and the fact that you are going to dedicate an important building on March 24th to art is significant of the progress we are making in this direction as a nation. May its influence be great and shine as a beacon light for the enlightenment of our people.

Washington, D. C., 6th March, 1929.

THEODORE WAND, Bürgermeister der Neustadt:

Empfangen Sie unsern verbindlichsten Dank für die Freundliche Einladung zur Grundsteinlegung Ihres Museumsneubaus. Leider kann von hier niemand an der Feier teilnehmen.

Wir würden uns ausserordentlich freuen, Mitglieder Ihres Museums bei Reisen nach Deutschland auch in der Pfalz begrüßen zu dürfen und heissen Sie herzlich willkommen.

Neustadt, Germany, 4th February, 1929.

HARRY W. WATROUS, Vice President National Academy of Design:

Hearty congratulations on your splendid achievement.

New York, 23rd March, 1929.

DUDLEY CRAFTS WATSON, Art Institute of Chicago:

I regret deeply that I cannot be with you on March 24th. I am going to New York on April 22nd, and cannot go down earlier. I shall be eager to see you in April and to know more about the great plans. They are thrilling to me, and I believe in the infinite results you are going to get.

I am confident there is no more worthy or loving work going on in this world today than the program the Roerich Museum and the Master Institute have founded so nobly and are carrying out so brilliantly. I am proud to have my name appear as an endorser, and I hope that I can cooperate in various ways to prove my interest and my gratitude.

We are entering a great new epoch; life is becoming a different thing, and art is becoming the vocation of man.

Chicago, 8th March, 1929.

His Excellency ARTHUR J. WEAVER, *Governor of Nebraska:*

Not being familiar with the Roerich Museum enterprise, I am not in position to express an intelligent opinion on the matter. I assume that the laying of the cornerstone marks the beginning of a movement that will mean much in the development of a great art center. The United States has reached that point in its material development, that it becomes a duty and a pleasure to further the growth of art and the use of funds for purposes other than material profit. Your enterprise should meet with large public appreciation.

I wish to thank you for your invitation and bespeak a generous measure of success in the creation of the Roerich Art Center.

Lincoln, 6th March, 1929.

HON. ROY V. WEST, *Former Secretary of the Interior:*

Your cordial invitation of January 29, 1929, to attend the ceremony of the laying of the cornerstone of the Master Building, on March 24, 1929, is at hand. I thank you, but regret that my engagements are such as to make it impossible for me to be with you.

Your lofty structure will be a rare monument not only to art, but to a genius of diversified talents, who in comparatively few years has achieved rank in his native land and in his adopted America. I congratulate the Museum and Mr. Roerich.

Washington, D. C., 1st February, 1929.

HON. RAY LYMAN WILBUR, *Secretary of the Interior:*

Thank you for the invitation to be present at the laying of the cornerstone of the Master Building of the Roerich Museum, on March 24.

I regret that because of the press of other duties it will be impossible for me to attend.

It is a pleasure to congratulate you and your associates upon the successful way in which you are developing this important enterprise.

Washington, D. C., 16th March, 1929.

MISS ANITA WILLIAMS, *of Nashville:*

Regret absence at laying of cornerstone of Master Building. Rejoice with you upon achieving this great art and culture center. America fast becoming art store house; evinces increasing cosmopolitan feeling in desire to assemble world's treasures, making them

available for education and enjoyment. Roerich will become synonymous with perception of beauty.

Nashville, 23rd March, 1929.

PAUL WOLTERS, *Direktor der Glyptothek, Antikensammlungen, München:*

Sehr geehrte Herren, leider nicht im Stande Ihrer freundlichen Einladung zur Grundsteinlegung Ihres Neubaues selbst zu folgen, sende ich unseren herzlichsten Dank und den Ausdruck unserer wärmsten Wünsche für die glückliche Ausführung Ihrer Plane und eine lange und erspriessliche Wirksamkeit in Ihrem erstehenden Museumsbau.

München, 11th March, 1929.

U. S. CONGRESSMAN WILL R. WOOD, *Indiana:*

I have received your letter of the 25th instant, inviting me to attend the ceremony of the Laying of the Cornerstone of the Master Building of the Nicholas Roerich Museum, to be held on the 24th of March, 1929.

I thank you sincerely for your kindness and consideration in extending this invitation to me. I regret, however, that my engagements will be such that it will be impossible for me to attend in person. However, I will be with you in the spirit, and I wish to take this opportunity to add my commendation to this splendid monument to art. Would that we add more such institutions to leave a lasting lesson for the up-lift and betterment of mankind.

Washington, D. C., 27 February, 1929.

HIS EXCELLENCY, C. C. YOUNG, *Governor of California:*

This will acknowledge receipt of your letter inviting Governor Young to attend dedicatory ceremonies in connection with the erection of the Roerich Museum. Unfortunately, it will not be possible for Governor Young to be in the East at this time. The California Legislature is now meeting and will continue in session for a period of sixty days. The Governor extends his felicitations, however, and trusts that your ceremonies will pass off to the entire satisfaction of the public spirited people who are taking an active part in the erection of this edifice.

Sacramento, 15th February, 1929.

HON. S. S. YOUNG, *Consul General of the Republic of China:*

On the occasion of the Laying of the Cornerstone of the Master Building of the Roerich Museum and the dedication of the Build-

ing to art and to a loftier relationship among men, I send you my heartiest felicitations in behalf of my country, which is one of the oldest in the history of art and culture. May I venture to express the hope that this tribute to one whose vision inspired America to a spirit of universal peace founded on culture may be a means of promoting, through artistic intercourse and friendship, a united understanding and perfect brotherhood among nations.

New York, 21st March, 1929.

GEORGE F. ZOOK, *President of University of Akron:*

I regret exceedingly my inability to accept the kind invitation of the Trustees of the Roerich Museum to attend the ceremonies on the occasion of the laying of the cornerstone of the new twenty-four story edifice to be known as the Master Building.

I wish to extend hearty congratulations to the Trustees on the broad vision and progressive spirit which led them to erect a building that will stand as a great monument for centuries to come, dedicated to art and a loftier relationship among men. I trust that the many leaders of the country who may attend the ceremonies may receive inspiration as well as give it and that they may interest others in a greater appreciation of the æsthetic possibilities of life.

You have my best wishes for a most successful and enjoyable occasion.

Akron, 6th March, 1929.