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ROERICH MUSEUM PRESS

310 Riverside Drive

New York, N. Y.

MESSAGE
OF 1929



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NICHOLAS
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MESSAGE OF 1929

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the cornerstone of Knowledge and Beauty."*

—ROERICH.



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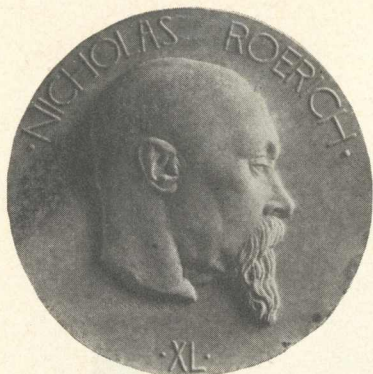
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- VI ROERICH MUSEUM SERIES
- VII NATURAL HISTORY SERIES
- VIII FOLK LORE SERIES
- IX SAYINGS OF ETERNITY
- X SONGS AND SAGAS



ROERICH MUSEUM



COMMEMORATIVE MEDAL PRESENTED TO NICHOLAS ROERICH,
OCTOBER 17, 1929
(DESIGNED BY HENRY DROPSY)



NICHOLAS ROERICH WITH MAYOR JAMES J. WALKER AND
MEMBERS OF THE RECEPTION COMMITTEE, CITY HALL,
JUNE 18, 1929

MESSAGE OF 1929

ROERICH MUSEUM SERIES



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NEW YORK

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ROERICH MUSEUM

THE ENTIRE program of the Roerich Museum is completely devoted to educational purposes. The aim of education of the young generation and also of the broad masses, through beauty, is expressed in the Roerich Museum in all its various activities.

The Museum conducts all kinds of cultural lectures, concerts, and all phases of artistic activity in the most constructive way. All institutions of the Roerich Museum are completely and disinterestedly dedicated solely to educational outlets. The numerous courses in every field of art of the Master Institute, with its various scholarships, endeavor to create an enlightened new generation, illumined in the creation of art. To the same purposes, serve all the artistic activities, exhibitions, lectures, artistic excursions, the scientific and educational programs of the museum, as well as its publications which include works on the leaders of American life, artists, scientists, statesmen, and other of the foremost constructivists of our history. The institutions also cooperate with the New York Public Schools, Public Libraries, and other public educational centers in a program of free art exhibitions aiming toward greater art appreciation.

The educational program of the institutions is endorsed by its group of eminent Honorary Advisors, and a voluminous literature has already indicated the educational ideals of the Roerich Museum. Such educators as Dr. Graves, Commissioner of Education, Dr. Sullivan, Mr. Forest Grant and others have expressed their praises of the Roerich Museum activities.

In addition to the Museum itself, and the halls and studios of its different institutions, the remaining part of the build-

ing which is ultimately destined in its entirety to the natural expansion of the Museum, is now occupied by members of the Society of Friends of the Roerich Museum, an organization devoted to the promotion of the far-extended principles of the Roerich Museum.

It is needless to repeat that there is no aim of profit in the Institution, but that all proceeds from the building, lectures, concerts and exhibitions, and all other activities, are devoted entirely to the educational program of the institution; and the institution gives a great part of its educational activities entirely without charge.

In surveying the educational activities of the Roerich Museum and its branches, we see that its fields are unlimited along necessary endeavors.

In the future program of the Roerich Museum, we have in view an American section, proposed by Professor Roerich in 1924, and which already has one hundred representative examples of American art. It is hoped that this important section will have special endowments which, in the future, will cover all necessary means of representing American art in a comprehensive and dignified way. For this purpose, a special committee has been elected comprising Mrs. Chester Dale, Mr. Leon Dabo, Mr. Howard Giles, Mr. Robert Laurent.

In the same way, with special endowments, we hope to inaugurate a Pan-American section, an Italian section, a Swedish section, an Oriental section, and others representing the great artistic and cultural movements of these great countries.

Towards a similarly unlimited end must be developed the Master Institute, representing all branches of art. Thus, each year special courses and studios have been added.

In its program the Master Institute is establishing many needed courses dedicated to the arts of Gobelins, weaving, ceramics, wood-carving and all sorts of handicrafts, which can uplift the level of craftsmanship and attract the attention of the young generation to this adornment of their life, so within reach.

New painting studios, special courses in drama and other plans for unifying several branches of art in the constructive work of the theater and other unified manifestations should be in the coming program of the Institute.

In mentioning the lectures of the Master Institute, we must also outline the activities of the Himalayan Research Institute, which has already begun work in three departments—the philological, botanical and physical, and important collections are already in process. Several remarkable Tibetan sacred books are in translation also here in New York. We will develop this highly useful activity, and will present yearly lectures dedicated to the problems of science, drawing the attention of the masses to the most urgent and undeferrable scientific needs. In this way, through special endowments and memberships we hope to create the incessantly increasing possibilities of the institutions.

In the same unlimited way, the development of the activities of the International Art Center is proposed not only in the exhibitions of modern and ancient art in the rooms of the new building, but rotary exhibitions throughout the United States and foreign countries are included in the coming program. The International Art Center has already co-operated in its exhibitions with public schools, libraries, even prisons with highly gratifying results. Following the same educational program, representative exhibitions of all kinds will be sent to those cities where the new masses and the young consciousness of the coming generation can be attracted to the most valuable problem of beauty and knowledge in life and for the approaching evolution. The coöperation of generous collectors and artists would permit the expansion of this schedule for the wide spreading of the beneficent ideas of art.

In the same effort to reach unlimitedly the broad masses, the Roerich Museum Press has inaugurated its New Era Library, which comprises in its program a broad outline of inexpensive editions that aim to outline the artistic and scien-

tific treasures of America, as well as pan-human achievements. Already several series of these books have been inaugurated, and the broad, popular response permits us to feel that this educational program can be expanded without limits. The latest book dedicated to American artists inaugurates a series of appreciations of the outstanding creators of this great country.

Through special endowments and special plans, single books and series are published and in the same way the several art editions, such as colored reproductions and post cards, serve towards the similarly broadening, constructive ideas of our educational institutions.

In adding an educational cinema to our activities, we wish to show that the latest discoveries should not be omitted in the construction of educational institutions of the future. We have in our program not only cinema, talkies, radio, music from the ether, the color organ, and television, but also a chemical laboratory where the quality of artistic materials may be tested and improved. In this way, every one to whom the idea of progress and culture, the idea of beauty and knowledge is not a hostile one, may participate in this educational activity, approaching these vast fields from his own point of view and his own possibilities.

As an actual proof of the wide-spread interest in the idea of the Roerich Museum may be cited the Society of Friends of the Roerich Museum, which in various artistic activities plans to spread the vital call of beauty and knowledge among the broad masses. This interest has evidenced itself in various countries, so that up to now, this society with its headquarters in New York, has already several foreign branches such as the French Association in Paris, one in Jugoslavia, Czechoslovakia, in Argentine, Peru, Chile and Uruguay. In the United States, various units, such as groups of this society, have already been founded, each with its own artistic program developing under the auspices of the parent branch of the Society.

The motto of the Institutions is to open the door to all who are striving towards constructive culture, to all who know that beauty and knowledge are the cornerstone of the coming evolution. In appreciating the constructive work, we can gather all the scattered forces aspiring towards the same vital idea. There is nothing new in the idea that beauty and knowledge are vital powers. The entire history of humanity gives evidence of this truth, and it is our beautiful duty to help the young generation and to unite all these numberless scattered souls in the name of our mutual work of beauty and knowledge.

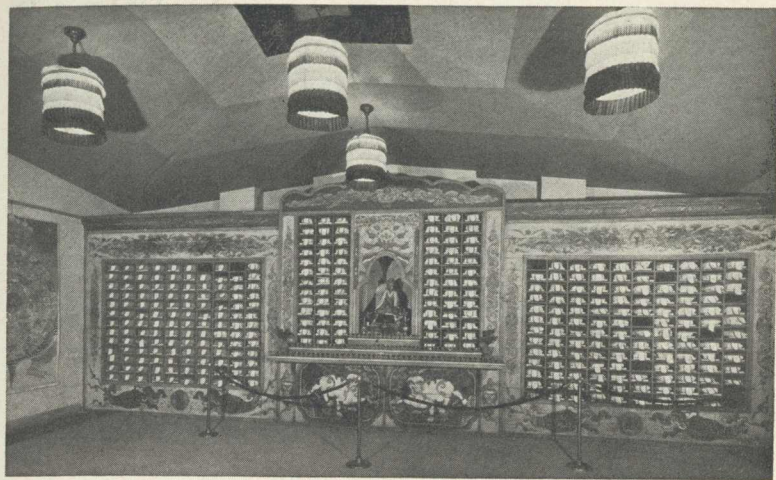
This field is unlimited and such actions are truly noble.

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HALL OF THE EAST, AND TIBETAN LIBRARY, ROERICH MUSEUM



"CASTLES OF MAITREYA"

BY NICHOLAS ROERICH, 1928

Recently acquired by the Musée Luxembourg



PAINTING CLASS, MASTER INSTITUTE OF ROERICH MUSEUM



"WOLF ATTACKING SHEPHERD"

BY PETER BREUGHEL THE ELDER

Acquired by the Princeton University Museum from International Art Center of Roerich Museum.

EVENTS IN THE REALM OF ART DURING 1929

(WITH SPECIAL REFERENCE TO NEW YORK)

BY MALCOLM VAUGHAN

IN THE realm of art, the first important event of 1929 took place early in January when an international loan-exhibition of Dutch masterpieces was opened at Burlington House. This magnificent display was the second in the program of international loan-exhibitions so brilliantly inaugurated at the Royal Academy in 1927 with a show of Flemish and Belgian art. Never before had so rare and representative a group of Dutch pictures been brought together under one roof. Of the three hundred paintings on view, sixteen were lent from American collections. Though the number but scantily indicates the wealth of Dutch art now in America, their supreme quality astonished England and roused a passion of praise in European critics. The pictures from America included Secretary Mellon's "Head of a Young Girl," by Vermeer; Mr. Jules S. Bache's "Standard Bearer" and "Christ With A Pilgrim's Staff," both by Rembrandt; Mr. Charles M. Schwab's "The Accountant," by Rembrandt; Mr. John F. McCormack's "Portrait of a Man," by Franz Hals; and the "Wooded Landscape with a Ruined House," by Hobbema, from the collection of Mrs. B. F. Jones, Jr.

As the year began, lovers of art in America were just recovering from their shock of dismay on discovering that several of our public and private galleries had acquired, as orig-

inals, several distinguished forgeries of Mediaeval and Renaissance sculpture from the hand of Alceo Dossena. A second dismay followed upon the announcement that fake Van Goghs had been marketed both here and abroad. A third affright arose in the spring when it was found that a spurious Romney, "Portrait of the Duchess-Countess of Sutherland," had been purchased in Detroit. Laymen hurried to suppose that American millionaires were easily duped in matters of art. But these suppositions were quickly rebuked by such authorities as Dr. Max J. Friedlander and Sir Martin Conway who reiterated their profound respect for the knowledge and taste of the American collector.

Early in January the Metropolitan Museum of Art, New York, received under the will of Mrs. Henry O. Havemeyer a munificent bequest of ninety paintings and other works of art. Most of these paintings were already renowned. They would add luster to the Louvre or the London National Gallery. Among them were four famous Rembrandts; El Greco's greatest portrait, the "Cardinal Nino de Guevara"; El Greco's greatest landscape, "View of Toledo in a Storm"; six Goyas, including the celebrated "Majas on the Balcony"; Pieter de Hoogh's masterpiece, "The Interior"; and "Napoleon's Cousins," by Ingres. The Havemeyer bequest was especially rich in nineteenth century French canvases. Many of these canvases are universally ranked among the principal works ever produced by the divers masters. Included in the rarities were fifteen pictures by Courbet, nineteen by Degas, eight by Manet, eight by Monet, four by Cézanne, a Renoir and a Puvis de Chavannes.

Throughout 1929 the Metropolitan Museum continued a chief center of significant happenings in the American world of art. In January, Mr. Clarence H. Mackay was elected a trustee to succeed the late and much-beloved Bashford Dean. In February, the Metropolitan received \$100,000 and six "old masters" under the will of Ogden Mills. In April, the Metropolitan gained the use of the \$17,500,000 previously willed by

Frank Munsey. In the spring, the museum excited much comment and no little criticism by selling at auction about two hundred of its surplus paintings. The museum announced, in May, plans for the erection of a new wing to house the Havemeyer collection. Later in the year, the Metropolitan placed on view an international exhibition of modern glass and rugs, arranged by the American Federation of Arts. The museum's most striking acquisition of the year was, perhaps, the remarkable marble fragment, "Torso of a Woman," by the contemporary French sculptor, Maillol.

Doubtless the most sensational event of 1929 was the trial in New York of the libel suit brought by Mme. Hahn against Sir Joseph Duveen for his alleged declaration that a painting owned by Mme. Hahn was not the original of Leonardo's "La Belle Ferroniere." Beginning in February, the trial continued into March and was reported at vast length in the newspapers. It ended in mistrial. A few days thereafter Sir Joseph was appointed a trustee of the London National Gallery, the highest honor in the realm of art at the disposal of the English government.

A sad event next walked the stage when, in March, Dr. Wilhelm von Bode, director-general of the Kaiser-Friedrich and allied German museums, died in Berlin. Dr. Bode was the greatest connoisseur and art-scholar of his time. His researches, and the far-reaching influence of his example, are monumental and immortal. Of him it may be said that more than any modern man he changed the course—by defining the method—of art-collecting. In addition, he built up the Berlin Museum and made it one of the major treasuries of art in the world.

In March, the Impressionist School achieved its final triumph. The Impressionists, "whose entrance into the Luxembourg had been heralded with insults, jibes and curses, left it to cross the Seine and gain admission to the Louvre." A few Impressionist pictures remain in the left-bank gallery but the Louvre now houses the long-disputed Renoirs, Manets

and Cézannes. The triumph had become so inevitable that its occurrence called forth small comment. What a furore would have risen had the transfer taken place less than fifty years ago!

The principal events of the spring have already been recorded. Those as yet unmentioned have for the most part a financial character. In New York at the American Art Galleries, in April, the auction of the Reifsnnyder Collection of Americana established a new scale of values for American antiques. New records were set both for the total realized and for single pieces. The total was \$605,499. Among the individual price records, to mention but a few of the peaks, were \$44,000 for a Chippendale carved mahogany highboy; \$33,000 for a unique Chippendale carved mahogany wing arm-chair; and \$26,000 for a carved mahogany chest-on-chest; each made in Philadelphia about 1770. At the same auction galleries, in May, Mr. Carl W. Hamilton's panel of the "Crucifixion," by Piero della Francesca—the only example of the master in this country—was knocked down for \$375,000, the largest price ever paid for a single painting at public auction in America. In London, in May, the highest auction figure for a portrait by Gainsborough was reached when that artist's "Portrait of Colonel Nugent" was sold for £15,225. At Christie's in the same month, the celebrated Portland vase was withdrawn from sale by the Duke of Portland after the bidding had reached £30,450. Reviews of the New York art-auction season, from October, 1928, to June, 1929, gave as the combined sum realized by our two leading houses, approximately \$9,000,000.

The summer months of 1929 were quiet. In September, Mrs. Herbert Hoover, wife of the President of the United States, officially opened in New York an exhibition of American antiques for the benefit of the Girl Scouts. It proved the second most important loan-display of the nation's heirlooms ever held, being second only to the Hudson-Fulton Exposition in 1911. Rarities in painting, furniture, glass, china and

textiles profoundly confirmed the growing belief that the gems of early American art and craftsmanship may be favorably compared with the early works of other civilizations.

On October 17, 1929, fortieth anniversary of Nicholas Roerich's creative activity, the new Roerich Museum was opened in New York. Immediately recognized as the most extraordinary monument ever erected in honor of a living artist, and containing over one thousand works from the master's hand, this museum is the outward and visible sign of Roerich's fertile faith that the world is entering upon a new and idealistic era in which art and beauty are to revivify, exalt and unite all the peoples of the globe. Since the opening of the Roerich Museum, its multiple activities have caused this international art center to become an increasing influence that radiates from New York.

Later in October a loan-exhibition of Flemish Primitives in American collections was held at the Kleinberger Galleries by Mrs. William Randolph Hearst for the benefit of her Free Milk Fund for Babies. Greatest loan-exhibition of the year, in America, this show presented about ninety pictures of superlative distinction. It excellently represented the range and scope of the early Flemish School from its origin about 1400 under the Van Eycks to its transition in the middle of the sixteenth century. The exhibition came as the crown of a long and brilliant series of exhibitions held in New York in the course of the year.

In November, the Museum of Modern Art—which is planned to be an American parallel of the Luxembourg and the Tate—was opened to the public. Its initial offering proved a splendid showing of works by the "fathers" of French modernism—Cézanne, Gauguin, Seurat and Van Gogh. In December the museum presented at its second offering an inadequate representation of contemporary American painting.

Just before the close of the year the Rodin Museum was opened in Philadelphia with a permanent display so extensive as to represent virtually every mood of the master's genius.

The building itself is a reproduction of the Rodin Musée at Meudon, France. It contains eighty-three bronzes and figures, thirty-nine plaster casts, two bas-reliefs, sixty-four original drawings, two paintings and one hundred and seventy-seven original letters by the sculptor. The French Ambassador to the United States, M. Claudel, outlined the purposes of the foundation.

As the year came to a close, the annual meeting of the College Art Association of America was held in Boston. So many penetrating papers were read as to indicate to authoritative observers that the mantle of scholarship in the field of art seems to be falling in this generation upon American shoulders.

A large number of important works of art were acquired in 1929 by American museums and private collectors. Space does not permit of mentioning more than a few of the choicest examples in the department of Occidental painting, as follows:

Mr. A. W. Erickson acquired Natier's "Portrait of Mme. de Baglion," usually considered the greatest portrait painted in France in the eighteenth century.

Mr. J. P. Morgan acquired Tintoretto's "Portrait of a Man in a Turban," believed to have been the Moorish Ambassador to Venice.

Mr. Thomas W. Lamont acquired Lawrence's "The Sackville Children."

Mr. Jules Bache acquired Raphael's "Portrait of Guiliano de Medici" and Botticelli's "Coronation of the Virgin."

Mr. Irving T. Bush acquired Jean Perreal's "Portrait of King Henry VII of England."

Mr. John D. Rockefeller, Jr. acquired Piero della Francesca's "Crucifixion."

Mr. Max Epstein acquired Rembrandt's "Portrait of a Youth in a Turban."

Mr. Clarence H. Mackay acquired Antonello da Messina's "Madonna and Child" and Bellini's "St. Jerome."

Mr. and Mrs. Chester Dale acquired Mary Cassatt's "The Loge" and Degas's "Lady in Black."

Mrs. L. L. Coburn acquired Manet's "Journal Illustré."

The Metropolitan Museum acquired Lucas Cranach's "The Judgment of Paris" and Signorelli's "Assumption of the Virgin."

ROERICH MUSEUM

BY FRANCES R. GRANT

IT is a gratification for the builders of a foundation to see the towers of the structure for which they have laid the base. Hence, a reasonable rejoicing accompanies a retrospection of the year 1929 for the Trustees of the Roerich Museum.

With this year, the progress of the Roerich Museum has become objectified in the new Roerich Museum Building; and its aim of growth as a dynamic force for beauty has become symbolized in its new structure. During the period from January to October 1929, while the architects and laborers were working to raise the great steel and brick massif, the Trustees of the Roerich Museum, in their temporary quarters at 305 West 105th Street, were busy preparing for the "inner" structure, if one may so term it. For, as with any being, an institution has its manifold aspect—and the spirit which is to invest the structure is the most potent. Hence much of the year 1929 was devoted to a silence analogous to the revealing pauses in music, which contribute so creatively to the entire structure of the symphony. Foreseeing the breadth of expansion which would come with the opening of the new building, these months were devoted to intensive planning of new activities which would find outlet in the widened scope afforded by the new building.

The first festival in the new building, so to speak, occurred on March 24th, 1929, when the Cornerstone of the Roerich Museum was laid. Under the canopy of steel network, in the still unfinished Hall of Nations, the program was held. A

truly festive felicity accompanied the day and the banners of all nations which decorated the Hall seemed to bear evidence of the future international yield of culture which might find outlet in this American hearth of art.

The program of the day, with Mr. Harvey Wiley Corbett presiding, included the following speakers:

Rev. Jules Chaperon, Dr. James Sullivan, Dr. A. Colmo, Hon. Luis Feliú-H., Hon. Mario del Pino, Hon. John Q. Tilson, Miss Frances R. Grant, Dr. Christian Brinton, Dr. Charles Wharton Stork, Mr. Louis L. Horch.

After the dedicatory ceremony, which remains memorable in its beauty of spirit for all who were witness to it, the ancient Rajput Casket which bore the significant memorabilia of the Institutions, was carried out by Mr. Louis L. Horch, the President, and cemented into the gray granite cornerstone, there to lend its beneficent magnetism to the future of our work.

Beyond the program, which was held at the Roerich Museum structure itself, the day found echo in many countries and in the heart of those, in all lands, who work for Beauty. The significance of the day was enhanced by the thousands of messages which reached the Museum from all parts of the world.

As the program and occasion of the Laying of the Cornerstone has been printed in detail in "Cornerstone," the publication of the Roerich Museum Press, we here mention it only in brief.

The anticipated return of Professor Nicholas Roerich after his absence of five years, brought the tempo of activity to a prestissimo. The arrival of Professor Roerich on June 18th, 1929, completed a cycle of achievement which began on May 8th, 1923, when Professor Roerich left America for the Roerich American Expedition. So wide has been the attention and interest during the five years of artistic and scientific progress of the Expedition, that only a résumé need be here made.

After leaving America, Professor Roerich went, by way of Europe, to Sikkim, traveling through the Tibetan Monasteries of the Red and Yellow Sects. From Sikkim, Professor Roerich crossed India to Kashmere, then over the Soji La Pass to Little Tibet, with all its joyous exuberance of color and its enticing, if hazardous, heights of Karakorum. Crossing the mighty Divide of the Karakorum, Professor Roerich descended into the deserts of Chinese Turkestan, encountering both the inclemencies of nature and climate and the stubbornness of local officials, who arrested their arms and forced them to travel through the desert completely without protection. Influenced by the unfriendly attitude of the local officials, the Expedition changed its route, going to the Altai Mountains, and thence to Mongolia, pausing at Ulan Bator Khoto. At Ulan Bator Khoto, while considering the possibility of proceeding to China, the Roerich Expedition was approached by the Tibetan representative at Urga, who invited them to cross through Tibet. Professor Roerich consented, with the condition that all necessary papers be obtained for him. This was accordingly done and the Expedition set out through the Gobi for Tibet. They had crossed the Tibetan border and proceeded into the interior for two weeks, when at Nagchu, they were stopped by officials. There they were detained for five months, through the horrible Tibetan winter. Equipped only with summer tents, with limited food and forage, the Expedition lost five of its native followers and ninety pack animals. The Expedition has never been able to obtain from the Tibetan government any explanation for this detention, but suddenly in March, 1929, the Expedition was released, reaching Sikkim in May of that year.

Despite the terrific physical exactions and hazards of his journey, Professor Roerich was able to complete 500 paintings which touch the entire natural splendor of Asia and also immortalize the saga of her spirit. These paintings have become a permanent part of America's artistic treasury, in the Roerich Museum. In addition, the Roerich Expedition has

secured for Corona Mundi, International Art Center of the Roerich Museum, a significant collection of Tibetan Art. A vast fund of scientific and cultural data also was obtained by the Roerich Expedition.

In view of the accomplishments of the Expedition, it is not surprising that the return of Nicholas Roerich to America became of importance not only to the Museum but to the City and Nation. On the day of his arrival on the S. S. *Majestic*, he was welcomed at the pier by a Committee representing Mayor Walker, and was conducted by an honorary police escort past the Museum structure to the temporary Museum headquarters. Thence the escorting committee made its way to the Hotel Biltmore where a tea was arranged in Professor Roerich's honor.

The official reception at the Museum was held on the evening of the next day, with the following distinguished Committee, headed by Hon. Charles R. Crane as chairman of the occasion:

Vice Chairmen

John G. Agar, Harvey Wiley Corbett, Dr. Forest Grant, George F. Kunz, George J. Ryan.

Reception Committee

Helen Page Abbott, John Achelis, Mrs. Felix Adler, Hon. K. F. Altio, H. E. Andrews, Hon. Mariano Bertrand Amduray, Hon. Rafael Ortiz Arzeno, Charles H. Ashley, Charles D. Atkins, Hon. Charles W. Atwater, Hon. Anis Azer, Mrs. Henry C. Barkhorn, S. A. Barrett, George W. Beatty, James C. Bennett, Mrs. James C. Bennett, A. G. Berger, Mrs. A. G. Berger, Allan Bloom, Hon. William Bondy, Hon. A. Bonilla, Dr. Arthur Bookman, Mrs. Arthur Bookman, Ralph H. Booth, Willis H. Booth, Dr. Christian Brinton, Robert B. Brodie, George T. Brokaw, Herman Browe, Mrs. William H. Bush, Professor Frank W. Chandler, Margaret C. Christie, S. H.

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Charles Wharton Stork, Mrs. M. J. Stevenson, Mrs. Manny Strauss, James Sullivan, Mr. and Mrs. Lionel Sutro, Mrs. Emma Fordyce Swift, Dr. Homer F. Swift, Ida M. Tarbell, Hon. John Q. Tilson, Mrs. Constance Towne, Joseph Urban, Warrack Wallace, Dr. Leon Watters, Roland V. Weber, George Wehner, Hugo C. M. Wendel, Hon. S. S. Young, Hon. P. Zadeikis.

Serving as a prelude to the approaching opening in October, the Reception was deeply significant in the enthusiasm and complete cordiality which distinguished the evening.

Among those present at the reception were the consuls general and representatives of nineteen foreign countries as well as from the leading museums and art institutions of America.

On June 21, after a luncheon in Professor Roerich's honor at the Claremont, the reception to Nicholas Roerich was held in City Hall. At the official presentation to the Mayor of the City of New York, Mr. Hector Fuller, member of the Mayor's Committee on Reception to Distinguished Guests, said, in introducing Professor Roerich to his Honor, Mayor Walker:

"As a member of the Mayor's Committee I have had the honor of welcoming to the City of New York many distinguished persons—royalty, conquering aviators, great soldiers, explorers of the Arctic regions, and champions of all sports—but nothing has ever given me greater pleasure than this privilege of presenting to His Honor the Mayor, Professor Nicholas Roerich.

"It is a fine thing when we citizens of America can gather together to honor a man who is doing such gigantic work in the cause of peace, science and art.

"It is men like Professor Roerich who make us come to the realization that there are no foreigners, no alien races in the world, but that humanity represents one great brotherhood.

"It is a blessed thing to know a man like Professor Roerich who, although he has met and studied peoples of all religions, peoples of all races, still retains his optimism.

Through him we attain the certainty that the world is moving on to greater things, that there are men who are devoting their lives to pure science, and to the welfare of their fellow-men. Professor Roerich is teaching the world to achieve peace and happiness through art and the appreciation of beauty. We in America feel signally honored that he has chosen New York as the permanent abode of his remarkable collection of paintings."

In his formal welcome, in the name of the seven million people of New York City, Mayor Walker said, in part:

"For the City of New York, it is a great honor to welcome Professor Roerich once again to America. It is especially fitting, that you, who have had ever before you the cause of international peace, should return to a city which is so symbolic of this unity of all nations. New York has more Italians than Rome, more Irish than Dublin, more Jews than Palestine and innumerable other nationalities, all of whom are subscribing to the united life and government of this metropolis. And hence, you truly belong to this city as a messenger of unity among men. It is a great thing for humanity that you have performed this *Mission of Good Will*, that you have brought to the remote peoples of the world the understanding of peace, the message of brotherhood. And I know no one who has accomplished more in this regard than you who have been able through vast efforts in this cause of good will among men, to bring about greater brotherhood and finer understanding among the nations of the earth."

On June 25th, Professor Roerich left New York for Washington where he was received in private audience by President Hoover. Professor Roerich, presented by Congressman Sol Bloom of New York, expressed to President Hoover some of his impressions of Asia. Professor Roerich also presented to President Hoover his painting "Himalayas."

A brief summary of the four years spent in Central Asia by the Roerich Museum Expedition was made to President Hoover by Professor Roerich. In addition, Professor Roerich

told the President that the peoples of Central Asia considered America as the land of "Shambhala," which is the highest praise an Asiatic can confer. It signifies the land of the enlightened future, the land of the new era.

Simultaneously with Professor Roerich's return, on June 18th, 1929, the writer, who had been delegated by the Roerich Museum to visit South America in the interests of Pan-American artistic intercourse and greater cultural friendship between the countries of North and South America, returned from her journey. Miss Grant's route followed that taken by President Hoover—down the western coast to Peru, to Chile, across the Andes to the Argentine, Uruguay and thence to Brazil. Throughout the trip the enthusiasm and response to the cultural advances of the Roerich Museum were so great that a second trip to crystallize and further the plans of Pan-American artistic bonds has been arranged for this coming Spring.

With the arrival of Professor Roerich in New York the immediate work of planning the opening was continued. Despite the innumerable details involved, everything was complete and ready by October 17th, 1929, at 9 P.M., when the formal dedication and opening was held. Coinciding with this occasion, simultaneously was celebrated the festival of the Fortieth Anniversary of the creative activity of Nicholas Roerich. To celebrate this event, a Commemorative Medal, the creation of Henri Dropsy of Paris, was formally presented to Roerich at the opening. Thus the event on October 17, 1929, must be counted as a great tribute to a life of consummate achievement as well as a monument to the ideal of his work—constructive unification through art.

There is no greater contribution that any age may make to the life of its posterity, than the foundation of educational and cultural institutions. Hence this occasion must be regarded as a memorable one, and one which represents a milestone in national and international progress.

The extent to which the occasion was anticipated, was ap-

parent in the attendance of the evening when more than ten thousand persons were present, attesting their enthusiasm and interest. Elsewhere in this Annual the program for the occasion has been presented in detail, as have been many of the thousands of messages which arrived. Let us here only note that this ceremony marked for the Trustees of the Roerich Museum not only a milestone, but at once a goal and a point of departure: A goal, in that it represents an ideal achieved; a point of departure, in that from here they perceive the new goals that are before them, the new accomplishments ahead in the name of art and unity, the new steps in that infinite progression of labor for the cause of human brotherhood.

In the Roerich Museum is represented a force new in many directions. It represents the new Museum edifice, dynamic in expression, symbolic of the aspiration and effort of all workers for art. It represents the unification of innumerable efforts for art and brotherhood. It represents the welding of art with life, an interweaving of creative aspirations and daily existence—the beautification of the human ritual of daily life.

In its physical investiture, the Roerich Museum has reflected gratifyingly the beauty of its contents. And here I would like to digress briefly to scan the plan of the Museum.

The entrance hall, impressive in its simplicity, is girded on either side by the Tibetan Library, "Hall of the East," and the galleries of the International Art Center of the Roerich Museum. The "Hall of the East" will remain as a permanent and fitting remembrance of the path of the Roerich Expedition eastward. One of the interesting acquisitions of the Expedition was the famous collection, "Kanjur" and "Tanjur," comprising the three hundred and thirty-three volumes of the sacred Tibetan code, the sutras of Buddha and their commentaries. As a reflection of this work as well as to transmit to the West something of the art and atmosphere of the Tibetan Library, the "Hall of the East" was reconstructed. The frescoes were especially executed by

the Tibetan artist, Dön-drup, and transferred to the walls here, while such details as the placing of the long volumes, the lights before the image of the Buddha, were executed with all respect to their models. Tankas of the "Wheel of Life" and others of the Tibetan pantheon adorn the rest of the walls together with the utensils and ornaments of the Tibetan monastic library.

Above the austere simplicity of the entrance hall, the great panel "Treasure of the Angels" faces the entering visitor, above the first few steps of the staircase. This monumental work, with its angelic processional reminiscent of the celestial hosts of Gozzoli, is enhanced by the two panels of the Series, "Dreams of Womanhood," which flank it on either side: "Song of the Morning" and "Song of the Waterfall," with their rhythm of color. Below them hang the "Solovetzky Monastery," "Lhamo" and "Guardian of the Entrance," completing the antiphonal pattern of this wall.

As a center of interest, in the foyer on the second floor, the portrait of Professor Roerich by Svetoslav Roerich, hangs in the center panel—with all its amazing delicacy and translucency of tone. Above it hangs "Miracle" of the Messiah Series, and to either side "Pagan Russia" and "Ecstasy." "Varengian Sea," "Evening" (Finland) and "Legend" with several of the smaller paintings conclude the effective design of this foyer.

To the left of the entrance, a great hall holds the most recently acquired paintings completed most recently by Professor Roerich in Mongolia, Tibet and the Himalayas. As these additions to the Roerich Museum Collection are of much significance, the writer will later pause to mention them with greater detail. From this room one passes into the Charles R. Crane Hall which bears the significant series of paintings achieved in Mongolia, and received in the Museum the previous year. Among the works here, one may mention, "Commands of Rigden Jyepo," "Signs of Maitreya" and "Buddha the Tester."

From another side we enter the Chester and Maude Dale Hall, in which hang the paintings of Little Tibet, with such important works as "Crossroads of Christ and Buddha," "Guru Khambala," "White Horses," "Tibetan Lama" and others. The large hall, number twenty-one, is devoted to works done previous to Roerich's departure for Asia. The Sancta Series, "Bridge of Glory," "Call of the Sun" are among the major works here, while the inimitable drawing of Roerich by Svetoslav Roerich hangs at the head of the room.

Tribute to America is paid in the beautiful Charles Wharton Stork Hall where the paintings of the Ocean completed in Monhegan, bear their evidence of Professor Roerich's love of American nature. Here too, one sees the superb reflections of the Grand Canyon of Arizona and New Mexico, with their rough-hewn beauty.

The large corridor connecting the two wings of the building is filled with a great number of smaller paintings representing costume sketches for "Snegoroutchka," "Pskoviti-anka" and numerous other operatic works. Sketches and smaller paintings complete a veritable fantasy of color. We then reach the Helena Roerich Hall, adorned by the major part of the Series, "Banners of the East," "The Chalice of Christ," "Buddha the Conqueror," "Moses the Leader," "Confucius the Just" and others of the great Pathfinders of the world.

From this room we enter another large hall devoted to further of the Asiatic paintings, and from there to the Louis and Nettie Horch Hall with the superb Series, "His Country" as well as "Unspilled Chalice," "Mother of the World," "Watch of the Himalayas" and other equally powerful creations which constitute his symphony of Asia.

* * *

Since the opening of the new building the Roerich Museum has entered a new cycle of activity—one of closer inner cen-

tralization and of far greater expansion externally. Upon the entrance into the new building of the affiliated institutions—including in addition to the Roerich Museum, the Master Institute of United Arts of Roerich Museum, International Art Center of Roerich Museum, the Roerich Museum Press and Urusvati, Himalayan Research Institute—the tendency of centralization became more impellingly clear and the Board of Trustees of these institutions passed their resolution to unite all these institutions under the Roerich Museum, each becoming a coördinate part of the larger purposes and ends of the Museum.

Thus, in continuing their individual functions, these various divisions of the Museum's work become facets through which radiates the aim of the Museum to the glorification of art and culture as a unifying force among men.

The influence and interest wielded by the Museum is strikingly evident in the attendance which since the Museum opened on October 17th up to December 31st, 1929, numbered approximately 50,000 persons.

In its coöperation with the Society of Friends of Roerich Museum since its opening, the Roerich Museum has lent its halls to the splendid series of Lectures, Recitals and Concerts which are listed in detail elsewhere in this publication. In addition, it has arranged, as a part of its organization, to provide special lectures on the Museum for groups who come. And in the short period since the opening of the Museum such groups as the School Art League, the Briarcliff School, the Spence School, the Fox Meadow School, the Birch Wathen School, Professor Westbrook's class in Columbia University, Art in Trade Club, the Contemporary Club of Newark, Upper Montclair Woman's Club, Brooklyn Writer's Club, the Community Guild, the American Laboratory Theatre, the League for the Protection of Riverside Park, and numerous others have visited the Museum.

In connection with the American Section of the Roerich Museum, proposed in 1924 by Professor Nicholas Roerich, a

Committee was this year chosen for its furtherance. The Committee comprises Mrs. Chester Dale, Leon Dabo, Howard Giles and Robert Laurent.

A significant duty fulfilled by the Roerich Museum since its opening has been the presentation of the Roerich Commemorative Medals to one hundred and fifty of the leading institutions and individuals in the cultural life of the world, all of whom have responded with gratifying appreciation.

One of the projects of this year whose cumulative effects should be of inestimable international significance has been the outlining of the International Pact for the Preservation of the Treasures of Art and Science during times of war.

This plan which aims to protect all treasures of art and science through an International Flag has been outlined by the Roerich Museum for presentation through America to all Foreign Governments. In view of the present international conferences for Peace, the plan has been projected as another step in promoting greater international unity. The plan is analogous in art to that of the Red Cross.

The purpose of the project, which was submitted by the Roerich Museum on December 12 to Senator William E. Borah as Chairman of the Committee on Foreign Relations, is to prevent the repetition of the havoc of the last war on cathedrals, museums, libraries and other lasting memorials of creation of the past.

It is the plan of the project to create a flag which will be respected as International and Neutral Territory, this to be raised above museums, cathedrals, libraries, universities and any other cultural centers. This would then be regarded as protected territory by all nations. That this plan is feasible has been already tested through the Red Cross. In this way one of the greatest scourges of war, the destruction of the milestones of civilization would be eliminated and the treasures of culture would be saved to posterity.

The plan, projected by the Roerich Museum, was drawn up according to the codes of International Law by Dr. George

Chklaver, Doctor of International Laws and of Political and Economical Sciences, Paris University, Lecturer in the Institute of International High Studies, Paris, Member of the Standing Committee of the Association of International Studies, in consultation with Professor Albert Geouffre de la Pradelle, member of the Hague Peace Court, Vice President of the Institute of International Law, of Paris, and member of the Faculty of Law, the Sorbonne. Both are Honorary Advisors of the Roerich Museum.

Through the foreign branches of the Society of Friends of the Roerich Museum, it has been ascertained that the plan has aroused great sympathy and enthusiasm in foreign art and political circles and it is believed the project will meet with unquestionable support.

In outlining the project, Professor Nicholas Roerich has said, "The cornerstone of future civilization rests on beauty and knowledge. Therefore, it is imperative that we take immediate measures to preserve the noble heritage of our past for a glorious posterity. This can only come if all countries pledge themselves to protect the creations of culture, which after all belong to no one nation but to the world. If during the last war such a Flag could have been raised above Rheims and Louvain, who knows but what many such never-to-be-repeated treasures could have been saved. And how many misdeeds against culture could have been avoided! In this way we could create the next vital step for a universal culture and peace."

The list of Honorary Advisors of the Roerich Museum, already distinguished by the presence there of some of the greatest contemporary figures has been further graced by the election of the following additional names to its list: M. Albert Geouffre de la Pradelle, Conde del Rivero, Mr. Robert Harshe, Mr. Chester Dale, Prof. R. V. D. Magoffin.

The Roerich Museum begs to announce that during the past year the following honors have been accorded to Professor Roerich: He has been appointed Vice President of the

Archæological Institute of America, Member of the Yugoslav Academy of Arts. Articles on the activities of the Roerich Museum as well as on the art and life of Professor Roerich have been widespread throughout the world.

The Luxembourg Museum which already possesses as does the Louvre a number of the works of Nicholas Roerich, has recently added another of Roerich's canvases, entitled "Castles of Maitreya." The painting represents a colorful mountain slope with the ruins of an ancient Tibetan city.

Word has also reached the Roerich Museum at 103rd Street and Riverside Drive, New York, founded in honor of Nicholas Roerich, that his first version of "Pagan Russia" which has formed a part of the well-known private collection of Princess Tenisheff, was recently offered for sale in Paris at \$20,000. It is the regret of the Trustees that in view of the fact that the Museum already has two versions of the same Theme, they were unable to take advantage of the opportunity of obtaining it.

The Roerich Museum has been so especially fortunate this year to add to its collection, some paintings of Professor Roerich. In addition to those which translate the saga of his expedition through Tibet and Mongolia, and which transmit the radiant beauty of Asiatic days and nights, there are such significant works as "Last Atlantis," the Dyptich, "Agni Yoga; "Chud, the Subterranean Tribe," "Arjuna," "Krishna," "Rigden Djyepo," "Tsam," "Maitreya on the Road," "The Black Gobi," "Dowry of a Princess," and "The Guardian of the Chalice." All these attesting to the remarkable record of Roerich's creative ascent.

Of necessity, this report can transmit only a suggestion of what this year has accomplished in the efforts of the Museum, but even this brief outline of the year's work may convey the extent to which the Roerich Museum has progressed in the fulfillment of its greater purpose, the welding of new human relationships, the unifying of new human forces, the infusion of greater beauty into life.

DEDICATORY PROGRAM FOR THE OPENING OF THE NEW ROERICH MUSEUM BUILDING OCTOBER 17, 1929

SPEAKERS

HARVEY WILEY CORBETT, *Presiding*

DR. CHARLES FLEISCHER	MAJOR CARMELO RAPICAVOLI
GEORGE GREBENSTCHIKOFF	TALBOT MUNDY
FOREST GRANT	LEON DABO
GUY VAN AMRINGE	FRANCES R. GRANT
HOWARD GILES	DR. CHRISTIAN BRINTON
PROFESSOR ALBERT GEOUFFRE	LOUIS L. HORCH
DE LA PRADELLE	PROFESSOR NICHOLAS ROERICH

THE CHAIRMAN: Ladies and Gentlemen: It gives me very great pleasure, as Chairman of the Inaugural Proceedings this evening, to welcome such a distinguished audience on this epoch-making occasion.

Not very long ago—it seems but a few weeks—many of us, many of you assembled here, were in this same room, but you would hardly recognize it in its present state as compared with that time. We were assembled then for the ceremony in connection with the laying of the cornerstone. The walls were still uncovered, the steel frames still exposed, while it was a summer day—not quite a summer day—the dampness of the building was very uncomfortable, and we see in that comparatively short time the finish and completion of this great building.

It represents a unique event in the history of New York;

in fact, in the history of the nation, because you put for the first time in the same building a center of art and a center of living, indicating a truly ideal existence of people living in intimate contact with their art.

Now, it is rather unusual for the architect of a building to be Chairman of an occasion of this kind, because, generally, when he has finished the work he is no longer a friend of his client. (Laughter)

But this building was unusual in that respect as well, because the spirit of hearty coöperation started it and was carried through to the very finish.

In any great work of art—you notice how hesitant I am in referring to this building—but in any great work of art you will recall that in the days of the Arabian Nights when the emperor or the czar or the great prince had an artist create something for him which was really fine, he promptly beheaded the artist so that he never again would create anything to compete with it.

Now, in this case, they have followed something of the same idea. Professor Roerich and myself, perhaps, are the two artists who created this, and you notice they have beheaded both of us (pointing to their busts). (Laughter)

Now, we have before us a most interesting program. To begin with, I have a very great sheaf of telegrams from all parts of the world, extending their congratulations to the Roerich Museum and to Professor Roerich for the achievement of this great undertaking. I am going to read just a few of the authors of these messages: (Here Mr. Corbett read several of the hundreds of messages quoted later in this publication.)

THE CHAIRMAN: It gives me great pleasure to present to you the first speaker of the evening, Dr. Charles Fleischer, Vice President of the Society of Friends of Roerich Museum. Dr. Fleischer. (Applause)

DR. CHARLES FLEISCHER: Mr. Chairman, Professor Roerich, Friends:

It is only the altogether unjustifiable modesty of the President of the Society of Friends of the Roerich Museum that gives me the privilege of standing here and saying a word on behalf of that Society.

Perhaps I ought to say to those who do not know the meaning of the Society that we are a group of men and women, gathered from all walks of life, in science, in art, in culture, in journalism, and of manifold activity, all over the world, as a matter of fact, gathered in this Society because we are friends and admirers of Professor Roerich.

You will be interested to know that there are societies of this sort, not simply in New York, but all over the United States, all over South America, all over Europe, in Asia, and even in South Africa. At this very moment, so I suppose I ought to hop back about six hours in Paris, the Society of Friends of the Roerich Museum is being addressed—I should say correctly, has been addressed—by Mons. Edouard Bonnefous, on behalf of the French Government.

This gives you an idea of the world-wide scope of this enterprise, and we who are members of this Society are associated in this work because we believe in Professor Roerich, we admire his work, we respect his personality, we share his ideals, and we want to see those ideals and activities which he has so marvelously embodied spread the world over.

Professor Roerich—well, to me he is almost unbelievable. The other day I hurried through the great collection of his paintings in this Museum, and when I had seen him, I said to him:

“My impression is, it isn’t true; one man couldn’t have done all this.”

And then I said next:

“I must bow before the wonder of the human spirit. Here is a man who is artist, poet, scientist, archaeologist, philosopher, and above all, a man, a human being, and what we admire most in him and what we want to emulate in his

spirit, is his ability to stand on the heights, to see life from the high and low, to see it as one."

It seems to me that that gives a significance to this enterprise, to his work, to all of the activities that are carried on under these auspices that make them inevitably world-wide in their appeal.

We have heard it said again and again on such occasions as this, in the name of Keats, that "Beauty is truth; truth, beauty. That is all ye know on earth and all ye need to know."

Well, we know all that, but we know much more, namely, that all truth, all beauty, is the fruit and emulation of the human spirit, and the spirit is supreme, universal, eternal.

Professor Roerich brings us the message of the love of beauty as a means of unifying human beings. We do not quarrel about beauty. We are harmonized in beauty. Those who love beauty are likely to know also the beauty of love, and these, again, are merely expressions of the supreme art, the art of living.

I want to say in the name of the Society of Friends of the Roerich Museum, we have in this enterprise through the personality of Professor Roerich as symbolized in him, in his work, in his manifold activities, supremely in his artistic production; we have beauty, truth, love, and this triune expression of the spirit is harmonized in such fashion that it harmonizes God and it endears man. It blends the creature and the creator in the awful dignity of eternal being and eternal becoming.

I trust I shall be pardoned for sounding so solemn a note at this moment. But I feel that it is the note that harmonizes all of us, all that are gathered here, all that will work under these auspices, all that look with friendly eyes from all over the world toward this place and toward this occasion. And because, also, this is the essential note of spiritual democracy, I am glad in this America of ours, to which Professor Roerich looks so hopefully, to sound on this occasion the distinctive note of our civilization.

On behalf of the Society of Friends of Roerich Museum, I want to thank and to congratulate Professor Roerich for his inspiration towards this enterprise and Mr. Corbett for his embodiment of it in this work of beauty, and to wish God-speed and success to all who work under these auspices. (Applause).

THE CHAIRMAN: I have the pleasure of presenting as the next speaker a writer and a member of the Society of the Friends of Roerich Museum, George Grebenstchikoff. (Applause)

GEORGE D. GREBENSTCHIKOFF: Chairman, Professor Roerich, ladies and gentlemen:

Many, many wonderful words of appreciation for the art and cultural activity of Nicholas Roerich have been pronounced, so it is impossible for me to add anything more superlative.

I can only witness that the spiritual achievements of Nicholas and Helena Roerich mean for me a real blessed path to the heights of life. I can bear witness that to know intimately such persons in contemporary life is the greatest happiness for me.

I have known so many people, who from very childhood have sought for the sacred, real and mighty power, which we call God. With wide open eyes, I, myself, have always looked for Him everywhere in nature and amongst men. I dreamed of Him in the frozen deserts of Siberia. I prayed to Him on the heights on my native, beautiful Altai. I looked for Him in the oldest Russian monasteries and Churches—but never have I been able to find His existence as a creative, real and incontestable reality.

Everywhere I have met the poverty and ignorance of people, or disappointment, or melancholy, or at best, the impotent humility or conflict of the chained spirit.

Even Leo Tolstoy, Vladimir Solovieff and Dostoyevsky with their prophetic visions could not help us in the incarnation to the higher spiritual ideals.

And as there wasn't found a God who could create and re-create the life, there came great destruction through the war and other storms of evil. And then again there continued the pilgrimage of the seekers for better truth and a better God.

Then it happened: Through all obstacles, through all my sorrows and loss, I met the messenger of a true divinity: Nicholas Roerich.

Today we are attending one of his miracles, when a dream becomes a real and unconquerable beauty; but I believe that this miracle is only the beginning of the better miraculous possibilities for all those who put their dreams into action.

By simplicity of life and through labor, with love and an astonishing patience, and through a steady manifestation of a real beauty of art and wisdom, Nicholas Roerich is leading us by the way of evolution toward a new era, for a new humanity and for a new eternal life.

So, Nicholas Roerich is not only an artist and philosopher. He is a prophet who is walking in advance of his epoch by thousands of years. And everyone who is looking for the better life should be ready to accept the greatest joy of a new and illumined life.

So I witness with all my sincerity—how great a happiness it is to exist at the same time when such a person exists among us! How great a happiness to follow such a master of life!

THE CHAIRMAN: The Director of Art in New York City High Schools, Mr. Forest Grant, will speak to us for a few minutes. Mr. Grant. (Applause)

MR. FOREST GRANT: Guests, friends of Roerich Museum:

The whole world is very deeply concerned with what is being enacted in this place tonight, not because, however, this building is a magnificent example of the most modern form of architectural design, pleasing us practically at every turn with its new beautiful parts; not because these galleries are the finest galleries in New York City today; not because these galleries shelter a very delightful group of wonderful paintings; but because these events tonight mark a long progres-

sive step toward the realization of a great idea, that idea being the brotherhood of art or universal brotherhood through art, the idea propounded by our friend, Nicholas Roerich, the philosopher and artist. And we like to think of him also as the great teacher.

To those of us who are interested in education and the final outcome of all education, this idea of a universal brotherhood through art is a most appealing one.

It is therefore a very distinctive pleasure this night to have this opportunity as the representative of a large and growing group of art teachers in New York City connected with the high schools, and also as a representative of thousands of boys and girls in these classes, to congratulate the master, and not only the master, but to congratulate the officers and committees who have labored untiringly in this final work that they have done here.

It is a great realization that they have attained tonight, and we are greatly pleased to congratulate them from our hearts.

We appreciate deeply the creative spirit that permeates this entire institution. We are glad to know that they live not only for this day, but for the future, and that they have built for the future. And we are also profoundly impressed with their desire to go on with the idea of an art education for all, which is in my estimation the greatest idea and the greatest thought back of all art for this city and for this country.

Long may this institution live and prosper! (Applause)

(A picture of Professor Nicholas Roerich and the honored guests was thereupon taken.)

THE CHAIRMAN: It seems to me that that flash of light accompanied by that thundering boom is a very proper introduction for the next speaker.

I have the pleasure of presenting to you, representing the Mayor of New York, Mr. Guy Van Amringe. (Applause)

MR. GUY VAN AMRINGE: Professor Roerich, ladies and gentlemen:

The Mayor and I have been talking over the occasion of the celebration of this evening, and we both reached the conclusion that Professor Roerich was indeed a most fortunate man to see the plan of his life reach such a magnificent proportion during his lifetime, and to have it marked by the erection of this splendid monument which houses his museum.

No one can have greater respect for Professor Roerich than the Mayor of New York. No one has a greater appreciation of the artistic debt which the world at large, and New York particularly, owes to Professor Roerich.

And it is a matter of very great regret to His Honor that he is unable to be present on this occasion which marks not only the anniversary of the fortieth year in which he has been engaged upon his work, but also the reopening of this institution which bears his name.

Now, this building is a very beautiful temple of art. It is a temple of art not in any one restrictive sense, but in the best collective sense with reference to art.

And the Mayor who is always alert to emphasize the right of art or architecture and all the higher things of life to keep pace with the more magnificent productions materially that we have in this city, wishes me to assure you of the city's great pride in the success and growth of this Museum.

I came here a little early to-night in the hope that I might see the medal which is to be presented to Professor Roerich this evening, or has been, I don't know which, because I felt that there should be an inscription upon that which I am almost confident there is not. I feel that there should be inscribed upon that medal the word "timebinder."

Some years ago I had the pleasure of meeting a very distinguished man, who had fought very nobly during the great world war, and who had been very severely wounded during the battles in which he had been engaged.

Being a philosopher, while he was wounded, he began to

think why it was that men entered into these terrible conflicts, did so much damage to each other, and retarded the progress of the world.

But as he thought it over, he found as an actual fact that all things which remained in the world came down to us as the inheritance of time, and were neither bad nor evil, but only the great things that were worth while for us to have. And so he said, that man of all the living things that inhabited this planet, was the timebinder, because he alone of all that existed here, could inherit the great influences of the past, improve them, and pass them on for the inheritance of the future.

So it seems to me that Professor Roerich is really a timebinder, because, as I understand it, when he was young, he used to wander in the great forest of his father's estate, and there he came across various mounds which have been built by the Vikings of old, and in those mounds he found relics of the art of the past, bones, belts, spears and various things, all of which or at least many of which had inscribed upon them beautiful things of the time.

And I think it is only fair to assume that this study which Professor gave at that time to these beautiful things impressed him so greatly that he determined to devote his life to art as he has to-day; he has justly reached a high fame, and his great works in this museum are willed to posterity.

So I think he should have on his medal the title "timebinder."

To-night the Professor is with us here once more, and as citizens we are all very proud of you. And the Mayor wishes me to assure you of his constant and unvarying esteem. But the Mayor desires me to give this message to you and to all of you who are here: that those of you who are engaged in cultural pursuits, in the finer arts which go to make life so much more beautiful—if in the course of the work that you carry on you devise something which would make the city more beautiful, or do something to make its citizens more

happy—he desires you to look upon him not only as your Mayor but as your very grateful friend. (Applause)

THE CHAIRMAN: I take pleasure in presenting the next speaker, an artist and teacher of art in the Master Institute of Roerich Museum, Mr. Howard Giles. Mr. Giles. (Applause)

MR. GILES: Mr. Chairman, Professor Roerich and friends:

It is only too obvious that in honoring Professor Roerich we are honoring ourselves. To me he stands in the interpreter's house translating to us in forms of beauty the wisdom of the East in the light of the West. It is a great mission.

When I am called upon to talk, as I am this evening, I am always prompted to recall a little catechism that I learned as a small boy, and it ran something like this:

"I have done things—I have left undone those things I should have done, and I have done those things I should not have done."

I put a few things in front of me because there are one or two things, especially one thing, that I would like to stress in the few moments allotted to me. The one thing that I would wish to speak to you about is the Master Institute of United Arts.

Mr. Corbett has introduced me as of the family, so to speak, and I would like to feel so honored. But to me the Master Institute of Roerich Museum is not only an interesting little bit of rhetoric; it is a fact.

I may talk for a moment along technical lines, but I am sure you will follow me. In the art of music or in the art of dancing, possibly we get nearly true forms of abstract art. We hear much about abstract art in graphic form. However, when we put a point to a plane, of course, we are immediately in the concrete.

But through the coöperation and friendship of my old scholarly friend, Dr. Ross, with whom I have been associated ever since I was invited to join this institution, I have gone into an exhaustive study of what he calls pure design. And I really believe that in this institution which is the result of the

genius and the faith of Nicholas Roerich, we are going to evolve a form of pure design which is really creative art. That would take some lengthy explanation. I am going to ask you to take it on faith.

Since I have been one of the family, I have heard a great deal about practical idealism. It is a very interesting phrase, and also might be passed off as a bit of rhetoric. However, I have learned, as a result of talks with various members of the trustees, and a rather lengthy and delightful one with Professor Roerich, that the practical idealist is one who instead of dreaming out his life, lives out his dream.

I might go on with that theme for some time, but I want to connect it up with a very delightful story for which I am indebted to my namesake, Herman Giles, Professor of Chinese Literature of Cambridge University, England.

The story is told of a mythological king of ancient China who, becoming weary of the affairs of state, decided that he would go through his kingdom trying to find rest. And in his travels he came upon a beautiful valley, and he told his followers, "Here we will strike our camp and stay."

So there they stayed for some time, and the King drank in the beauty of this wonderful valley. But, of course—as is the case with the Mayor, who couldn't come to-night because of the many duties he has to perform and functions he has to attend—eventually he had to go back to his court. But still the beauty of the valley haunted him, and eventually he sent his two foremost artists to bring back a record of the valley so that he might constantly have it before him.

And in due course of time they returned to the court, and the first showed him the many, many studies he had made, the elaborate preparations, and the king looked upon these results which were shown him on a scroll of silk, and after a while he said: "That is what I saw."

And then the other emptied his scroll, or unfolded his scroll, and it was absolutely empty of design. He had in a very short time, caught the spirit of the king by living in the

beauty of this valley, and portrayed what that beauty had meant to him, and the king looked upon his scroll for a much longer time, and said:

"That is what I dreamed."

I thank you. (Applause.)

THE CHAIRMAN: We will now enjoy a message from the other side of the water, Professor Albert Geouffre de la Pradelle, Vice-President of the Institute of International Law of Paris, Director-Founder of the Institute of Advanced Studies, and a member of the Law Faculty of the Sorbonne. Professor de la Pradelle is bringing a message from the French Society of Friends of Roerich Museum to the Trustees of the Museum of New York. Professor de la Pradelle. (Applause.)

PROFESSOR ALBERT GEOUFFRE DE LA PRADELLE *: Mr. President, Master, Ladies and Gentlemen:

It is as a consequence of a true privilege, that I have the honor of bringing to Professor Nicholas Roerich the French homage of the Friends of his work and of the admirers of his art.

At the same hour, but under a different computation of time (so that over there the last words were said as the first were spoken here), France followed, and in a sense, forestalled America.

Under the presidency of M. Louis Marin, and thanks to the organizing zeal of Dr. George Chklaver, a ceremony similar to the present one has allowed French sentiments to express themselves in the very country where Henry Dropsy, the engraver, designed the medal which in a few moments will be offered to the master.

Upon my return to France, I shall not fail to tell how noble a sight has been this great manifestation of which I am to-day the heart-stirred witness.

* The address by Professor de la Pradelle is a translation from the French.

France is happy to salute Nicholas Roerich as one of the masters of modern thought.

In him, erudite science is united to meditative philosophy.

His art upraises him, without isolating him.

If he dreams of Beauty, it is for the happiness of Man.

In order to gain a still better comprehension of men and of the meaning of life, he has not shrunk from penetrating into those regions where humanity originated, nor from investigating, at the head of a great scientific and artistic expedition, for five years, the "Roof of the World," from where mysteriously flowed the most ancient peoples known to History.

Explorer of the least known lands of Asia, from the Himalayas to the Mounts of Altai, from Chinese Turkestan to Mongolia, he has opened new horizons in our knowledge of the East; and, upon the union of Orient and Occident, in a mighty synthesis, he has spread the light of a meditation formed by the means of direct observation.

From your pilgrimages, master, you have returned, like a wise Man of old, burdened with the Treasures of the Orient: wealth of Science and wealth of Art.

You have widened your philosophical knowledge owing to the discovery of ancient manuscripts and your artistic vision has been ennobled still through the contemplation of magnificent sights: immense vistas, stern and melancholic, where, in wide ranges the majesty of Nature shines in the distance—while, on the first plane, a simple figure, sometimes even a silhouette, recalls the presence of Man whom nothing but greatness of thought can make the co-equal of the greatness of Earth.

The art of the master, Nicholas Roerich, is essentially humane. For him, and through him, Beauty and Goodness join hands.

His wish is that Art, in the life of Man, should be a reflection of the Divine, a source of light and joy, the marvelous device, charming, sustaining and consoling.

Brotherly and gentle, his art, by generously distributing to all the joyfulness of Beauty, creates among men an amity promoting the spiritual ascent of all Nations.

Stimulated by a never subsiding inspiration, the Art of Professor Nicholas Roerich is always searching after new means of expression, so as to better adapt itself to the changing conditions of modern life and of the trend of the times. He has the sense of the Future.

This is the reason why, Master, you have in France—which you have traversed before enjoying in the United States the noblest hospitality—so many admirers and friends among scientists and artists, among those who observe and those who meditate; to the most fervent ardors of thought, you have shown as a practical idealist should, new paths leading to the ever-sacred sources of Art and Knowledge.

At the moment when from all the Parts of America, and of the World at large, the appreciation of your Friends is ascending towards you, I am happy to be here the messenger of your admirers and friends who from France are sending you their grateful hopes.

THE CHAIRMAN: A writer of International renown comes to us from Rome. It gives me great pleasure to present Major Carmelo Rapicavoli. (Applause.)

MAJOR CARMELO RAPICAVOLI: The beautiful message of Marconi read here to-night reminds us that wherever art is asserted, wherever a universal idea is proclaimed, Italy is always spiritually present. (See messages quoted later in this publication.)

As Byron said: "Italy, mother of arts, thy hand was once our guardian and is still our guide."

And first of all, I consider it a high privilege to pay a tribute to the Roerich Museum, not only as a friend of Nicholas Roerich, but as an Italian.

Professor Roerich is well known as a great lover of Italy and Italy loves him in return.

Much of his inspiration he has found in Italian art, Italian history, and Italian nature.

St. Francis of Assisi has been among his great spiritual guides.

Roerich's art has been justly compared to the art of Benozzo Gozzoli.

And not many years ago, in one of the Roman journals, he was spoken of as the Prophet of the 20th Century.

When we speak of your art, Professor Roerich, we fully realize that we are not pointing to an art which is a simple and sterile reproduction of forms and colors.

Like Mazzini, like Ruskin, like Tolstoi, in other fields of beauty, you have devoted your art not to a mere expression of superficial and temporary emotions, but as a form of spiritual visions, for the service of humanity.

Your art, as in Greece, as in Italy, gives a perfect realization of the divine in the human, under the aspect of beauty, that beauty which expresses the intimate link between the external life of the world and the inmost life of the soul.

Not without deep reasons have you found many sources of your visions in the East, that East which has best preserved the instinct of perceiving the unseen realities.

Through your synthetic intuition of the world, either visible or invisible, you are teaching us that we must become again in touch with the hidden forces of nature, with the cosmic powers of the universe, that universe which makes a very unity with man himself.

Thus, we are looking toward your art as to a new expression of thought, which represents an intimate link between the past and the future and between the East and the West.

And what a fitting building to embody this new expression of thought and art. As Victor Hugo has pointed out in his book, "Notre Dame de Paris," each period of human history had its special architecture to embody the contemporary religious genius.

Let us assert that this building embodies the spirit of the coming evolution.

It has been remarked that this building has also an original gradation in its coloring; from deep purple, in the lower part, to gray in the middle part and then gradually to shining white at the very pinnacle, as though the building, in its impetus heavenward, wishes to lose its heavy matter and spiritualize itself.

Beautiful symbol of the destiny of the human soul in its tragical effort from the matter to the spirit, towards the eternal sky!

And finally, how significant that the expression of this art has its beginning in America, where all the masterpieces of the world are being gradually gathered, as if to emphasize the spiritual unity of the world itself.

Carlyle said that thoughts are parents of actions—and the new ideal thought materialized in Roerich's art and in this magnificent building, is the parent of great actions in the making of new history of human civilization. (Applause.)

THE CHAIRMAN: We will now have the pleasure of listening for a few minutes to an eminent English writer, Talbot Mundy. (Applause.)

MR. TALBOT MUNDY: Mr. Chairman, Professor Roerich, Ladies and Gentlemen:

When I was told some weeks ago that Professor Roerich wished me to speak to-night and to confine within four short minutes all that my heart might impel me to say regarding this great adventure—I might call it into the mystic heart of beauty—and all I think that Professor Roerich stands for, I was embarrassed for I feared I might find no words adequate.

I wondered over it, and found no comfort and no speech. However, last night, as I pondered what to say, I fell asleep and dreamed.

I dreamed I died, and in that solemn moment old ideas of reverence for work well done returned to me, and childhood

notions of divinity and symbols came, not to be taken perhaps too literally, but remember, literal to me in that great moment.

There was a marble stairway reaching endless miles into a lovely lonely star, and full of awe and reverence I started to climb that stairway, wondering what would happen. It seems it would take endless time to reach it, but at last, remembering my childhood teachings, I began to think that I saw St. Peter at the gate of Heaven.

As I approached, it turned out not to be St. Peter. He was an old man with a wrinkled face, with a robe, with keys on the girdle of his waist. He smiled and looked at me. I stood rather afraid and embarrassed and looked at him. And I asked: "Where is St. Peter?"

He said: "He isn't here now." He said: "Since his record was looked up he isn't here." (Laughter.)

So I came to the point. I said: "Well, do I get into Heaven?"

He said: "No."

I asked him: "Why not?" I said: "I have been living in the Master Building. I feel entitled to preference in these matters." (Laughter.)

He said: "No." He said: "You who are living in the Master Building, you are under suspicion." He said:

"There is quite some doubt to begin with; the mere fact that you come from there is against you."

I said: "Why?"

He said: "What have you done? You want to get in on Professor Roerich's glory or something?" He said: "Why should you come in?"

I said: "Does it mean I have to go to the other place?" (Laughter.)

He said: "Not as bad as that." He said: "You are not as dead as you look. You deserve to be dead, but you are not dead. You can go back."

So I asked him how, and he took me to the edge of the

platform, and he told me to look down, and so far down I saw a spiral tower or something—I don't know what.

I said: "What is that?"

He said: "It is the Master Building."

I said: "How do you get there?"

He said: "You jump."

Well, I was afraid to jump.

He said: "It is all right to land on one of your own books, and that is soft enough." (Laughter.)

I was about to jump when he stopped me. He said:

"Will you do something for me? Will you take a message?"

I said: "Certainly."

"Well," he said, "look again. What does that building look like?"

I stared and wondered, and at last I thought of it. I said: "It looks like a milestone."

He said: "Oh, it is. It is a milestone in Professor Roerich's life all right and some others; but," he said, "the rest of you have got to make it one."

"Which way does it point?" he asked me. And I answered the obvious: "It points upward."

He said: "All milestones point upward." He said: "You tell them they have to work and they can't imitate Professor Roerich; but they have to work as hard as he does if you hope to catch up. Now jump."

And I awoke in bed, and I have delivered the message as he told me to deliver it. (Laughter and applause.)

THE CHAIRMAN: When the last speaker said he had to jump (laughter), I was worried about that point that we put on top of this building. (Laughter.)

I am going to exercise the privileges of a Chairman and leave the order of speakers as announced on the program because I have heard from so many different countries, even from Heaven (laughter), we better come down to earth for

a moment and realize where we are and what we are connected with.

I am, therefore, going to ask Miss Frances R. Grant, Vice-President of Roerich Museum, if she won't speak at this time. Miss Grant. (Applause.)

MISS FRANCES R. GRANT: Mr. Chairman, Professor Roerich, Friends:

Let us begin by way of contrast. Eight years ago in a modest room in West 54th Street the vision and the ideal that we are dedicating to-night was born.

For more than thirty years it had gestated in the mind and in the heart and in the spirit of Nicholas Roerich. But, as is the destiny of all things fundamental, it was born simply. And I remember, when some one asked Nicholas Roerich: "Is it conceivable that a thing with such a great ideal can be born so simply?"

He answered: "All we need is a room no larger than the cell of Fra Angelico, and if the ideal that conceived it is true, and if the labor that is brought to the service is sincere, this seed will grow."

And apparently the ideal that was conceived was true, and the service that was brought to it was sincere, because the seed did grow and it did flower.

Many times in those eight years we have been called cultists, and enthusiasts. We *are* cultists, if it is a cult to believe that beauty is the welding force among men. We *are* enthusiasts, if it is enthusiasm to believe that in serving beauty and art we are serving the evolution of humanity. But in this cultism and in this enthusiasm we shall continue our building.

Such a moment as this essentially belongs to the future. But there is no future, there is no new dawn, that has not its Urusvati—its morning star. And the morning star of our work, the ray which has guided us in moments when even we found the way obscure, has been the inspiration and experience in the forty years of activity of Nicholas Roerich.

Ever since his first painting, so prophetically named "The Messenger," was shown, he has won instant recognition. Happily-starred, as Serge Makovsky once called him, he has been led apparently by a propitious constellation, which won him love not only in his native Russia but in some thirty other countries, and now in America. We who are Americans must rejoice that, adopting this country as his own, he has brought to us his cumulative experience, his artistic triumphs, and his forty years of effort.

We who love Nicholas Roerich—and we are legion in America and in many countries—dedicate this building to him, because we know that with all his personal triumphs, and with all his personal victories, he has indefatigably pursued his quest. And in his art as in his life, he has attested to the apotheosis of art and beauty as welding forces among men. With Whitman, he has not feared to say, "Come now, my soul, into the unknown regions, where there is neither ground under the feet nor any path to follow."

We are met here together to dedicate this building. In a manner we cannot dedicate this building; we can only invest it with spirit, with life. And we can offer it to the future. Let us recognize that together we are facing a new Renaissance. There is no force that can arrest the onward progress of the world spirit. There is no power that can hold back the forward-moving tide of evolution. Of this evolution we can become the co-workers.

Then let us here unitedly consecrate ourselves in this building to the service of the future. Let us dedicate this building, named Roerich, to the service of humanity, to the future, to the achievement through art and beauty of a new humanity, a sweeter accord among men. (Applause.)

THE CHAIRMAN: I next want to present to you an American artist, one of international reputation, Mr. Leon Dabo. (Applause.)

MR. LEON DABO: Mr. Chairman, Professor Roerich, Ladies and Gentlemen:

I only recall one similar occasion—I mean by that, such an outpouring of men and women, of lovers of the beautiful, of artists, of humanists, as we have here to-night, and that was at a great function when all intellectual and artistic France gathered to present a great gold medal of honor to Puvis de Chavannes. And, Mr. Chairman, I know of no similar occasion in this century. I think it is the most astounding thing what this America, accused of being material, accused of being composed of nothing but dollar-chasers, accused of being purely mechanistic, accused of all the vices which are alleged to follow a materialistic concept of life, has done in this hall to do honor to an artist. It is unheard of in the annals of our history. (Applause.)

One of the preceding speakers did say something about the great works of art we have been assembling, being collected and assembled in America. There is a tendency in that direction, but I do not see that that helps America in any way.

Whether you take a Rembrandt from a real palace or chateau or villa in Europe and bring it to a fake one (laughter) in Detroit or in Pittsburgh (laughter) or on Riverside Drive (laughter), that does not help American art.

If Julius the II and Leo the X and the various princes of the Medici family had collected Babylonian, Egyptian and Greek art, there would have been no Renaissance. (Applause.)

If there existed that glorious period, the greatest since the day of Greece, it was because the great princes and the abbots and the bishops and the merchants loved beauty, lived beauty and talked in terms of beauty. When a painter finished his work, a national holiday was proclaimed, the people stopped their ordinary avocations and carried the work of art on the street; that was a product of that beautiful sensitiveness of that marvelous people to the things of the spirit.

I was in St. Louis a year ago, and as I landed at the station I couldn't get a taxi. I inquired what the trouble was all

about. The man I questioned looked at me with such an expression of contempt. He sized me up and down (laughter).

"Well," he said, "the ball team is here." (Laughter.) St. Louis had won some game or pennant or something, and the band was out, and the banks were closed, and the fire department and the boy scouts paraded, and the cheers went up: "The ball team's in town, fellows."

And I thought of Italy, and I thought of Florence, and Michael Angelo braving the anger of Julius the II, and chucking planks down from the scaffold because a cardinal had spoken out of his sphere. (Laughter.)

I am speaking, if I may say, Mr. Chairman, on behalf of the painters. We owe to you, sir (addressing Prof. Roerich), that you bridged the gap between the tendency which in some quarters is running out of bounds, I think; that tendency which so many of our younger men are showing, to show the shadow of the substance, to show the matter of the thing.

Now, the artist has no interest whatsoever in the matter of the thing, using it only as the symbol of a spiritual force or value. But you, sir, have bridged the gap from a line old and hoary with age, whose spiritual insight is needed to-day by America more than at any other time, sir. (Applause.) And that, sir, is your contribution to the art of America—that you are showing us again when we need the lesson, that it is only the spirit, only the thought, which is worthy of the priest and the artist.

I am not speaking of painters now, but of artists—the artist is a priest. That Professor Roerich has shown us. He has separated matter from the soul, and he has shown us the effulgence of that light, and we the artists of America are grateful to him for that.

Thank you. (Applause.)

THE CHAIRMAN: Mr. Dabo touched a very vital point. We are greatly indebted to him for striking that particular note. It is essentially the note in the spirit of this building and all it stands for.

Having heard from the American artist, I think it would be of interest to hear from an eminent art critic, and I am going to call on Dr. Christian Brinton. (Applause.)

DR. CHRISTIAN BRINTON: Mr. Chairman, Professor Roerich and friends of the Roerich Museum:

I am profoundly happy to follow my friend and colleague, Leon Dabo, because he having made such a splendid speech, such a constructive and such a comprehensive speech, there remains very little for me to do, and there remains very little in the face of that speech that I really can do.

Mr. Dabo, as Mr. Corbett has realized, has probed to the kernel of the matter.

Like Mr. Dabo, I am somewhat of an art patron.

I have seen one or two of the momentous and significant ceremonies of the kind in Europe, but with him I have never witnessed such an astounding outpouring of the spirit, such a constructive and splendid attitude toward the eternal enigma of art and of life that we see to-night.

It is a profound conviction of mine that those who write should be read and not heard and perhaps not seen. (Laughter.)

There are, however, a few brief remarks that I take pleasure in making.

On my four trips to Russia, two before the turnover and two after, although my Russian is not particularly effective in crises, I was interested to catch often on the lips of men and women of different classes and in different places a word, of which, because of its strange and inspiring sound, I was obliged to inquire the meaning. That word was "jeezn"—life. In all walks of activity in Russia you hear that one word "jeezn." They want more life; they want greater life; they want a fuller life; they want life in its various phases and forms.

Now, it is something of the magic of that word "jeezn," the comprehensive word "life," which it seems the Roerich Museum has discovered, the immortal potency.

I like to think of this institution, not in the light of one of those fatiguing and generally debilitating institutions for the housing of inanimate objects; I like to think of this institution as it is: as a living organism.

It is inspiring for me to think that in this building there are people who live and who work, and there are people who dine and who dream. I like to think that these doors are never closed; that this institution functions all the time. I think we realize from whence this spirit emanates. It is part of that stream of creative conscience which flows from the soul and from the activity of Professor Nicholas Roerich, our friend and our beloved master.

You have heard and you realize that last March, on the 24th of last March, was dedicated in a temporary way, on a sparkling March day, this building. In the cornerstone was imbedded a mystic casket. In that casket, it seems to me, was that germ-plasm of which I have just spoken. It is now autumn. That seed, that germ, has borne its flower. And I feel that this flower, watered by the higher life which is its source, warmed by the sun which bathes those beautiful jewels, cannot fail to flourish and to bear fruit.

I thank you. (Applause.)

THE CHAIRMAN: Every successful organization, no matter what its kind or character, must have a director. You have heard of its inspiration. You have heard of its idealism. I am going to present to you for a few moments, the President of Roerich Museum, Mr. Louis L. Horch. (Applause.)

MR. LOUIS L. HORCH: Mr. Chairman, Professor Roerich, Ladies and Gentlemen:

It is a great privilege for us of the Roerich Museum to be gathered with you to-night in an event to which we have looked forward with so much anticipation and with so much hope.

With the inauguration of this new building the Roerich Museum to-night enters upon a new life, a larger life, and henceforth in an increased measure it will continue its serv-

ices to the great American Nation. We wish to salute the new structure and to give our thanks to every man whose efforts have contributed to the upbuilding of this monument.

Six years ago the Roerich Museum was founded and dedicated by American citizens as a monument to the art of Nicholas Roerich, a tribute to the mastery of his art, and to the unending efforts of his spirit to bring beauty to his fellow-men. And to proclaim culture to the great bridge between men and between nations.

In founding the Roerich Museum, its Trustees thus consecrated it as a gift to America:

"Believing that the lofty art and ideals of Nicholas Roerich serve as one of the glowing milestones of the evolution of humanity, we the Trustees of the Roerich Museum which is devoted to the art and the ideals of this master do hereby proclaim the Roerich Museum as the property of the people of the United States.

"Ever striving for the unification of mankind through the great images of beauty, Nicholas Roerich has dedicated his life to America and to the world in the cause of free and enlightened development of humanity.

"We, the Trustees of the Roerich Museum do hereby make this gift to the people of America with the profound conviction that the inspired message of Roerich shall bring new beauty to this country and that his call for a new brotherhood among men shall add glory to the present and future America."

Gradually the Museum absorbed innumerable activities around the hearth of its origin. It has become parent and an inspirational fire to widely varying branches of its work—to the Master Institute, The International Art Center, the Roerich Museum Press, the Himalayan Research Institute, each one of which is an educational entity, each a beacon-fire of new efforts in education, in disseminating art appreciation, in scientific research—all outgrowths of the dynamic faith of

Roerich in the power of art, all serving the unifying progress of creation.

To-night, we feel we are not only dedicating this building to the new efforts before us; we are also celebrating to-night a milestone in the career of Nicholas Roerich. And it becomes my happy privilege to-night to commemorate this occasion also, as the fortieth anniversary of the artistic activity and achievement of Nicholas Roerich.

Forty years ago, Roerich, then a youth, began his first creative work. Since that time, in a continuous labor, his quest for art, his unstilled urge to serve the force of creative evolution, have led him through twenty-five countries. Everywhere, in that happy destiny which has touched certain creators and educators through the centuries, his hand has built new beacon fires around which the searchers of beauty could gather. His spirit and his hand have turned themselves towards the service of education, and to the irresistible force of enlightenment and progress. For America, his efforts have been continuous. Because it was a quarter of a century before he reached our shores that Roerich arranged the first exhibition of American art in Russia, thus arousing a new respect for the creative aspiration of this land. Throughout Asia, on his monumental expedition of five years, he has carried a new love and respect for America. As artist, as founder of educational and cultural institutions, Roerich has contributed a true service to the land which he adopted as his own. He has become the true son of this America, which he so loves.

And now, marking the two score years of this service to his fellow-men, by Nicholas Roerich, who has found his summons to beauty a standard of unification among men, I wish to present to him this medal, as the symbol of that esteem, of that reverence, of that appreciation which we bear him, for his contributions, his service to our day.

Upon this medal is inscribed: "Honor to the Creator and Builder."

In this Museum one thousand of Roerich's three thousand

paintings bear eloquent witness to his supreme creation. And this building, built upon his ideals, bespeaks effectively his creative and spiritual force, founded upon toil and work for his fellow-men.

Therefore, Professor Roerich, in the name of all those (the audience arises and applauds) to whom your art has been a torch, I beg to present to you this medal in commemoration of the forty years of your activity, and with deep reverence I repeat:

"Honor to the Creator and to the Builder."

(Presents the medal to Professor Roerich amid applause.)

THE CHAIRMAN: We will now hear from our beloved Professor Roerich. (Applause.)

PROFESSOR ROERICH: My friends, I thank you. I thank you not only from myself, but from all those countless hearts scattered over the world, who consider art, beauty and knowledge as the most unifying powers.

I myself have seen these, our numberless co-workers; in twenty-five countries, I have witnessed how these vigilant hearts not only rejoiced in beauty, but felt that here lies the one stronghold where their hopes for evolution could be exalted.

Truly it is a cause for the greatest enthusiasm to perceive how so many different peoples in many countries consider beauty and knowledge as the greatest motive powers, which set the stones for the coming progress.

Why have we the right to regard beauty as a real motive force?

For a moment, imagine the history of humanity without the treasures of beauty. For a moment, erase from our memories the majestic images of Assyria and Babylon, the dynamic symmetry of Egyptian art. Let us forget the beauty of the Gothic primitives, the enchantment of Buddhist glory and classic Greece. Let us disrobe the tales of heroes and rulers of the garb of beauty. Without the adornment of beauty, how crude remain the pages of history!

Truly, not a single heroic achievement, not one constructive victory may be imagined without the sense of the Beautiful.

In creative enthusiasm, the younger generation attains the Beautiful. And how else could an illumined enthusiasm enter into our lives? Verily, only from the creative field of art where are expressed all spheres of the Supreme.

Studying the past, we may affirm that creative art has been the motive power for progress of life. The form of life is the synthesis of evolution. Is it not an inspiring thought to realize that the evolution of humanity culminates in Beauty?

For thirty years America has called to my innermost being. When I had the honor to introduce the first American art exhibition in Russia, I felt that through this channel the souls of two great nations would approach each other more closely. And I was justified. For this exhibition created sincere and most cordial sentiments, because the *summa summarum* of art is the noblest crest of nations.

I have always valued how richly the art life of America flowered. From the pure-hearted colonial expressions through such great masters as Sargent, Whistler, Ryder, Thayer, Homer, Bellows, Henri, to the brilliant living creators, builders of the coming era of America, was this great creative achievement evident.

It is deeply gratifying for me to see my artistic efforts in one of the towers of great friendly America which I now greet, not as a stranger but as my own country.

Verily we can evaluate art and beauty as the great motive powers in the new conception of life and in the service to humanity for construction of the approaching and beautiful evolution. In this justified enthusiasm, we can proclaim beauty as a real motive power.

I thank you, my dear friends, because all united in beauty are true friends.

I am happy to-day to pay tribute to the gigantic growth of America, to greet the beautiful creative thoughts that dwell

here, and to salute the young generation to which beauty, labor and creation shall bring their predestined peace and happiness. (Prolonged applause.)

THE CHAIRMAN: The building is now open for your inspection.

CONGRATULATORY MESSAGES

THE OPENING of the Roerich Museum found echo in numerous countries which sent their messages and congratulations to the Trustees of the Roerich Museum.

Among the hundreds of messages received were the following:

M. LE MARQUIS D'ANDIGNE, President of the Municipal Council of Paris, and Honorary President of the French Association of Society of Friends of Roerich Museum:

I am happy to respond to the desire which has been expressed to me—to manifest, through a message, the spiritual presence of the City of Paris at the ceremony of inauguration of the Roerich Museum.

Paris salutes the new Institution destined to widen the magnificent creative activity exercised by Professor Nicholas Roerich in the field of Thought, of Art and of Science.

We thankfully acknowledge the tribute which such a Leader is pleased to bring us when he declares that it is to Paris that he owes, in part, his intellectual and artistic development. Thus you cause us to think, with some legitimate pride, that a spark sprung from the Parisian torch is at the origin of the rays sent out by this new Center blazing on the other shore of the Atlantic.

But, before all things, our homage, the homage of the City, goes always spontaneously to the noble minds who cultivate Art and Science in the form of superior ethics, striving to incite men to establish links of friendship and affection.

That cult of serene Beauty, that instinctive faith in human

fraternity which gives to the work of Professor Roerich its eminently social character, has animated many geniuses—departed now—and whose memory the City of Paris fervently honors.

I express the wish that our two nations be always impregnated by that cult and that faith; and if what one of your compatriots said be true—that peoples and men grow old only if they desert their ideals—then it is from an eternal and fresh source of Beauty and Youth that will spring the sap which will give to the century-old friendship between France and America the charm of an ever-green tree.

Paris.

MR. C. BALLERON, Director of the "Revue du Vrai et du Beau":

The "Revue du Vrai et du Beau" is happy to have the opportunity on the occasion of the inauguration of the Roerich Museum in New York to express its deep admiration for the master, Nicholas Roerich, whose immense work is now known in all countries.

The "Revue" is proud to be one of the first artistic Magazines of France which has striven to spread knowledge of the creations of the great artist, publishing a summary article in its number of January 10, 1926, then in 1928 a volume composed of various fragments ("Joy of Art," "Stone Age," "Journey Through Tibet") with a most substantial introduction by Mme. de Vaux-Phalipau and Dr. George Chklaver, and lastly by publishing, on the 15th of Sept., 1929, a *Special Issue* dedicated to the creative work of the master, and also giving him a large space in the Golden Book of Contemporary Art which is being published in the course of September.

The "Revue du Vrai et du Beau" will not cease to participate in the movement created by Nicholas Roerich and hopes to have the occasion in the near future to contribute still more

efficiently to the work of the master and to spread his artistic and philosophical teachings.

Paris.

HIS EXCELLENCY PHILIPPE BERTHELOT, Secretary General of the Ministry of Foreign Affairs:

I thank you most cordially for having transmitted me the jubilee medal struck on the occasion of the inauguration of the Roerich Museum.

I know the significance of that name: work and generosity, art and the future.

Workers and artists of both worlds—the new and the old—rejoice at the development of these creative activities which adorn the spiritual treasure of humanity.

Paris, October 7, 1929.

U. S. CONGRESSMAN SOL BLOOM, of the House of Representatives:

Regret exceedingly that a bad cold prevents me from leaving Washington to join with you all in celebrating the fortieth anniversary of the artistic and cultural activities of Nicholas Roerich and the reopening of the Roerich Museum. The people of the United States are interested in and are proud of his life's work and I know that I am voicing the sentiments of each and every citizen of the United States when I say that Roerich through his writings, his lectures, research and paintings, and through his great personality, has spread the teachings of international brotherhood. He was one of the pioneers throughout the world in advocating peace for all nations of the world, of which we have read so much during the past few weeks. Knowing how much Professor Roerich loves America, permit me to say that America reciprocates that love in full and sends its best wishes, its blessings and prayers that his life may be spared for many,

many years to come. That he may continue to spread his teachings of love and peace for all mankind.

(By Cable) Washington, D. C., October 17, 1929.

U. S. SENATOR WILLIAM E. BORAH:

While I must deny myself the pleasure and the honor of being present, I send my sincere congratulations and trust the great work which you have begun may go forward to full fruition.

How fortunate it is that in an age in which we are so thoroughly occupied with gathering up the material things of life there are those who dedicate their lives to beauty and culture, to those things which, after all, make life really worth while. Congratulations and success.

Washington, D C., October 2, 1929.

SIR J. C. BOSE, Director of the Bose Institute:

I was away to Europe and on my return to India just received your letter of August 16th, 1929.

I send my best wishes for the continued growth and prosperity of the work of Professor Roerich in the cause of Art and Culture.

Calcutta, October 10, 1929.

THE DUKE OF BROGLIE, Member of the French Academy of Sciences:

I thank you for having informed me of the great manifestations of art and spiritual understanding which you are preparing and which will serve as a new link between the United States and France. I wish that your efforts be crowned with success.

St. Just en Chevalet, September 30, 1929.

DR. HUGH BRYAN, Vice-Chancellor of the University of South Africa:

I sincerely hope that this honoring of Professor Roerich will stamp the indestructible document of his work upon the lives of many thousands who, as I, are with him, heart and soul; and that we may be privileged to march on in the light of his leading.

South Africa, August 31, 1929.

THE DIRECTOR OF THE CAPITOLINE MUSEUM:

Sorrowful at not being able to participate in person, I am present in mind and in heart to bring the tribute and honor of the world to the indefatigable master and apostle of immortal beauty.

Rome, Italy.

DR. S. CHARLETY, Rector of the University of Paris:

We sincerely share in the feelings of legitimate satisfaction and justified pride which you experience on opening to American students of all the world the Roerich Museum, in its new twenty-four story edifice.

It is but meet that this wonderful center of artistic, intellectual and scientific activity should be placed under the ægis of Professor Nicholas Roerich, who placed American enterprise and genius at the service of the advancement of learning, and has done so much to bring East and West together and create mutual understanding by means of mutual esteem among civilized peoples.

We salute the man, whom you celebrate after forty years of constant devotion to a great work and a noble ideal. We hail the institution, which, under his name, will promote research, original creation, and friendly intercourse among scholars, investigators and artists of all nations. We assure you that the University of Paris will do all in its power to

coöperate in the great undertaking, which with admirable largeness of vision, you wish to make one of the meeting places of the universal community of learned men.

Please accept, in the name of the University of Paris, our sincerest and our most heartfelt wishes for the prosperity of the Museum, the Master Institute and the International Art Center, which we consider as a symbol of the growing goodwill among nations of the earth on the soil of America.

La Sorbonne, Paris, September 28, 1929.

DR. GUSTAVE CHARPENTIER, Member of the French Academy of Fine-Arts:

Once more generous America offers to international art efficient support.

Honor to Professor Roerich!

Glory to his initiative!

Long live his magnificent creation!

Paris.

DR. SUNITI KUMAR CHATTERJI, Professor of Indian Linguistics and Phonetics, Lecturer in English and Comparative Philology, and Fellow of the Calcutta University:

(Translated from the Sanskrit)

1. May Art prevail, may it prevail—
Art, which is the Body of Being, of Thought and of Bliss;
Which stays in the heart of all men;
Makes manifest Divine Ideas;
Brings about equality among nations of men;
Is the one abode of purification;
And resides with Poets, Dramatic and Plastic Artists, and Music-makers.
2. He who has his mind fixed upon the Eternal Substance,
and has acquired the experience of the limitless, and

- moves about, freed from anxieties, and in perfect joy,
 rising above his clan and country, and
 Bears friendship, with pity in his heart for all life;—
 Such a one, endowed with supreme wisdom, is the
 honored
 Master of men, and indeed is blessed, and worthy of
 obeisance.
3. He also is blessed here on earth,
 Who is a poet, and an artist, and with his vision lighted
 up by a divine light, moves about in grace and creates,
 with his genius, in the hearts of peoples, things of a
 spiritual joy;
 Who also brings forward by his plastic art, things that
 are beloved of us and are known to us, and leads us,
 even in this earth, into a higher world.
4. May he live for a hundred years—
 He, who is the abode of all fine arts;
 Who is gentle, a poet-thinker, a treasure of virtues, and a
 conqueror of the world through his good qualities:
 He, Roerich, has cast his eye on all the peoples of the
 earth, and expands the heart's desire of the nations
 of men.
5. May this bright and noble Hall of Pictures, named after
 the auspicious name of Roerich, ever prosper more
 and more in happiness:
 This hall, which is a home of culture.
 May these both, Beauty of Form and Joy of Feeling,
 illumined by the Almighty, always flourish here;
 And may all men obtain from here peace and perfect com-
 munion and benefit, and happiness.
6. His first meeting with Roerich was in England:
 Once again this meeting happened when he came to this
 our India:
7. This offering of verses is made to him by the same, the
 Brahman Suniti, born in the Kasyapa Clan, and
 dwelling in the Field of Kali

8. May this, like a flower offered in all respect, an unworthy
 and slight adornment, be for the glory and success of
 Roerich, endowed with prosperity.

Verses on the occasion of the celebration of the opening of
 the Roerich Museum.

Calcutta, September 15, 1929.

THE CHINA FOUNDATION FOR THE PROMOTION OF EDUCATION
 AND CULTURE:

While expressing his deep regret in being unable himself to
 attend the celebration of the Fortieth Anniversary of artistic
 and cultural activities of Nicholas Roerich and the reopening
 of the Roerich Museum, Mr. Zen wishes to take this oppor-
 tunity to extend to you his cordial congratulations for your
 crowning successes as represented by this grand occasion.
 Art and culture, which see no national boundary lines and
 speak all languages and dialects, are the true elements by
 which the way toward international understanding and world
 peace is paved. Your Institution and our Foundation, though
 set apart by oceans and continents, have their cause and aim
 in common.—I refer to world progress. To Professor Roerich
 please convey our warm greetings and good wishes for a
 sound health for the rest of his celebrated life.

DR. GEORGE G. CHKLAVER, L.L.D., Lecturer in the Institute
 of International High Studies, Secretary General of the
 French Association of Friends of the Roerich Museum,
 Honorary Adviser of the Roerich Museum:

All great conquerors have been great builders. In a like
 manner the growth of your spiritual realm has brought forth
 the erection of a magnificent structure. But your new temple
 is dedicated neither to a narrow group, nor to an exclusive
 worship. It is a Shrine of Beauty and Knowledge open to all
 nations where every sincere striving, every pure aspiration,

finds its place in an all-embracing synthesis. You alone, Master, were fit to erect such a Center of Unity. And America was certainly the country best fitted to be the home of the Roerich Museum!

I salute America, the land of great achievements and of unlimited potentialities.

I salute you, Master, on this solemn day of the fortieth anniversary of your creative activity.

Your art revealed the eternal splendor of the laws of the universe. Your teaching has expounded the supreme wisdom of cosmic evolution. And the youth of the world, attentive to your call, is preparing itself for the coming New Era.

Paris, October 7, 1929.

Through Dr. George G. Chklaver messages of appreciation were received from:

PRINCE EUGENE OF SWEDEN:

Convey to the Roerich Museum the best thanks of Prince Eugene of Sweden for the medal which the Museum has been pleased to offer him. His Royal Highness has been greatly touched. The Prince recalls with much pleasure the occasion when at the Baltic Exhibition of Malmo in 1914, he admired the works of the great master whose name the Museum bears.

HIS MAJESTY, KING HAAKON OF NORWAY conveyed a message of thanks to the Trustees of the Roerich Museum through His Excellency Baron von Wedel-Jarlsberg, Minister Plenipotentiary and Envoy Extraordinary of Norway.

HIS MAJESTY KING ALBERT I OF THE BELGIANS sent a message of appreciation through His Excellency Baron de Gaiffier d'Hestroy, Ambassador of Belgium in Paris.

PREMIER OF ITALY BENITO MUSSOLINI sent his appreciation through His Excellency Count Manzoni, Ambassador of Italy.

MR. PAUL L. DENGLE, Director of the Austro-American Institute of Education:

I note with pleasure the happy event of the celebration of Professor Nicholas Roerich's fortieth year of activity and request you to kindly convey my own and the Austro-American Institute's most hearty congratulations on behalf of this anniversary.

I infinitely regret not being able to accept your kind invitation. I would really be delighted to take part at this memorable festival as I sincerely appreciate the Master's great work. Will you be good enough to speak for me and say that I shall be with you all on that day, when you stand before Professor Roerich and will you tell him that I wish him every success for his way onward, that he may see fulfilled all his aims toward the cause for which we work all over the world!

This is my message to Professor Nicholas Roerich, one of the Pillars of United Understanding and Brotherhood.

Vienna, September 11, 1929.

LAMA LOBZANG MINGYUR DORJE, Professor of Tibetan, Government High School:

I very heartily thank you for your kind note of the 30th of July last, and for the gracious invitation to attend the happy occasion mentioned therein. How I long to be present there in person, but being on the other part of the world, I must unfortunately say that I shall not be able to do so. However, my poor spirit will doubtless be among those of yours on the 17th of October at nine p.m.

With my profound respects to the venerable Professor Nicholas Roerich and my sincere good wishes to the other

members of the association and for the advancement of the Society.

Darjeeling, September 9, 1929.

HIS HONOR JUDGE LEWIS L. FAWCETT, Justice of the Supreme Court of the State of New York:

It is with sincere regret I am compelled to forego the pleasure of being present to-morrow evening at the celebration tendered Professor Nicholas Roerich, and joining with his host of friends in greeting the master and paying tribute to our illustrious leader, who has glorified life and service and sacrifice for humanity.

Professor Roerich has ennobled life by discoveries in the arts and promoted artistic world progress by his great ideas in which his head, hand and heart have been united. He has demonstrated in precept and exemplified in practice qualities that cannot fail to be inspirational to all who are striving for peace and hoping for the highest standards of life in every field of worthy endeavor. His immeasurable contribution to the Institute, Art Center and Press and through them to life and ideals has made the world a pleasanter, happier, more peaceful and profitable place in which to live. His work praises him. His labor of love for the brotherhood of man and universal peace endear him to all.

Please tender my warmest felicitations to Professor Roerich and heartiest congratulations on the reopening of the shrine dedicated to his art. The new home of the Roerich Museum is a concrete manifestation of the perfection of his art and speaks volumes for his path of peace around the world. We glory in his fame as a connoisseur of beauty, a great artist and an ambassador of peace.

Brooklyn, N. Y., October 16, 1929.

HON. LUIS E. FELIU-H., Consul General of Chile:

I beg to be excused in the matter of attending the inaugural ceremonies of the Roerich Museum this evening, owing to

many pressing duties which will not permit me the pleasure of being with you, but I avail myself of this opportunity to reiterate my deep interest for the success of an institution which will be material in fostering friendly relations among all countries of the large fraternity of the world.

With the expression of my deep esteem and regard.

New York City, October 17, 1929.

PROF. DOM. FILIP, Vice Chairman of the Masaryk Lidovychovny Ustav:

We follow with care the fine work you are doing in educational progress through the museum and we are very interested in the noble work of Professor Roerich. We know, because our museums have helped for fifty years towards higher education, what your museum will accomplish in adult education and international brotherhood.

We wish Professor Roerich at least forty years more of health and success.

Prague, October 9, 1929.

FRENCH ASSOCIATION OF FRIENDS OF ROERICH MUSEUM:

Six Hundred Friends of the Roerich Museum assembled Paris. Send master Nicholas Roerich and all American friends their heartfelt greetings. We hail American nation advancing triumphantly in all fields of art and knowledge.

(By Cable) Paris, October 17, 1929.

MESSAGE OF THE FRENCH ASSOCIATION OF FRIENDS OF ROERICH MUSEUM. Received through Mme. de Vaux Phalipau, President:

On the day when the fortieth anniversary of the creative activity of Nicholas Roerich is celebrated by all those who have dedicated themselves to the triumph of universal con-

cord, the French Association of Friends of the Roerich Museum brings to the Great Apostle of Peace among men the tribute of its devotion.

It is the honor of the Association to have assumed the mission of spreading knowledge of—and that means spreading love for—the admirable work of him who has placed his incomparable artistic gifts in the service of the noblest of causes.

France, who has revealed to the world the great principle of the freedom of peoples, and who has assisted America in conquering her glorious independence, is perhaps one of the nations most able to second the master.

The magnificent building in which all arts contribute to spiritual elevation is a lighthouse for all those who strive, who exert themselves and who will triumph, guided by Nicholas Roerich, in the name of the New Era!

Paris, October 2, 1929.

MESSAGE FROM HIS EXCELLENCY THE PRESIDENT OF THE
FRENCH REPUBLIC (Sent to Roerich Museum by Ambassador Claudel):

The President of the Republic of France has received the message as well as the commemorative medal which you have had the kindness to send, on the occasion of the inauguration of Roerich Museum, to take place in New York on October 17th.

In conformity with instructions which I have received from my Government, I am very happy to forward in behalf of the President of the Republic of France, his warm appreciation as well as his sincere felicitations on the occasion of this inauguration.

HIS EXCELLENCY DR. JULIUS DE GEDULY, Ministerial Councillor and Director of the Royal Hungarian Museum of Communication:

Please accept my sincere thanks for the distinguished invitation by which I feel honored indeed.

I have no other way left to express my sympathy but to send the great master, whose highly beneficial activities the world of art endeavors to celebrate adequately, my heartfelt compliments and sincere warm congratulations, and to assure you of my esteem toward all fortunate enough to assemble in his honor, and to render on this occasion my humble homage to the great American nation that is flourishing the banner of culture, and most valuable uniting power.

Budapest, September 24, 1929.

EX-PRESIDENT E. PORTES GIL, of the Republic of Mexico:

I deeply lament my inability to accept the kind invitation to attend next month the inauguration of the new building of the Roerich Museum. My sincere wish is that this great new center of art and culture will be a great added factor to the educational and artistic progress of the present generation.

GENERAL GOURAUD, Member of the Council of War, and Military Governor of Paris:

In scientific and artistic fields, as well as on the fields of battle, in peace and in war, America and France must stand together.

GOVERNOR FRED W. GREEN, of Michigan:

It is gratifying that the American people and, in fact, the people of many nations have the opportunity to recognize and honor one of the great masters of art while he is still living and rendering that great service which has attracted the attention of the people of two hemispheres.

For two decades Nicholas Roerich has, with brush and paints, transferred to canvas many of the beautiful things

that are hidden in the out-of-way places all over the world. The painting of these beautiful scenes and the gathering of them together under one roof will call our attention to the fact that no one country contains all of the interesting places on earth, any more than any one nation has within its boundaries all of the noble men and women who through their work are endeavoring to improve conditions for the human race.

We have Nicholas Roerich a great painter, one who has brought to us the beauties of many countries, and one who has made us recognize, by recording in pictures, the fact that no matter where we go the world is beautiful. A realization of this fact that we all have so much in common is bound to bring about a better understanding among the different nations of the world and result in that great brotherhood for which the world is so anxiously seeking at the present time.

Lansing, Mich., September 23, 1929.

HAS EXCELLENCY CARLOS GRISANTI, Minister of Venezuela:

It gives me pleasure to send my cordial greetings to Nicholas Roerich on this day which commemorates his long service in the interests of culture and to wish him continued success in his field of work.

Washington, D. C., October 17, 1929.

PROF. RENE GROUSSET, of the Sorbonne, Director of the Guimet Museum:

I learned with great interest the news of the approaching inauguration of the Roerich Museum.

The creation of a Center of Research dedicated more particularly to the study of Indian objects and of the problems of Central Asia is indeed a happy event for all Orientalists and for all those who favor a better reciprocal understanding between Asia and the Occident.

The Guimet Museum has followed with the greatest attention your efforts in that direction, crowned to-day by the foundation of the Roerich (Himalayan Research) Institute. We address wholeheartedly to your Museum, to its founder, its director, and to all the scientific workers who will gather in its precincts, our sincerest wishes.

Permit me, Dear Sir, to add to these wishes the expression of my most distinguished greetings for you personally.

Paris, September 24, 1929.

A. KUMAR HALDAR, Director of Government School of Arts and Crafts:

I feel proud to receive an invitation from my friends and colleagues of the Roerich Museum on the event of the re-opening ceremony. It is my privilege to send on behalf of all the creative artists in India a message of Eternal Brotherhood of artists, all over the universe.

Whatever difference there may be in execution, mannerism or style, there is always a Higher Truth underlying art as a whole—which is Imagination. This essential truth is above all materialism, provincialism and racial antagonism, and is devoid of every feeling of smallness or narrow outlook. It is the “Bhuma” of the Infinite which is dynamic and “Anandam” which is an expression of the “Bhuma,” which the creative artists of every land in every age seek to express. There is no dead end in Art.

The great masters of the world have revealed to us this Eternal Truth and, like our present great master Nicholas Roerich, will in future give out again to us the sublime Truth, the “Anandam” of the delight in the Infinite.

Lucknow, India, September 3, 1929.

DR. KIROKU HAYASHI, President of the Keiogijuku University:

I want to take this opportunity to express to Professor Roerich my hearty appreciation of his great success. May I

ask you kindly to express to Professor Roerich my hearty appreciation of his great contribution to the world of art and culture and also my sincere hope for his health and well-being necessary for the attainment of a further success and usefulness to mankind.

Mita, Tokyo, Japan, September 21, 1929.

HIS EXCELLENCY MEHDI GHOLI HEDAYAT, Prime Minister of Persia:

On the occasion of the celebration of the fortieth year of activity of Professor Roerich and his return to America I wish to extend to him my cordial greetings for his international achievement in the world of art.

Teheran, Persia, October 14, 1929.

DR. EDGAR L. HEWETT, Director of the School of American Research, Professor of Archæology, University of New Mexico:

While it is not possible for me to be physically present, I can give myself the sincere pleasure of sending my word of affectionate greeting to our distinguished friend. It would hardly be possible for me to express in words my appreciation of the life work of Nicholas Roerich. Artist and scientist and philosopher and humanist, he has loyally upheld the finest traditions of the country of his birth. He has brought the message of good-will between nations of America; he has opened the gates of the ancient east. Wherever he has gone, he has carried the torch of human aspiration to all who are receptive to ideals of beauty and truth and higher life, and when he returns from his vast journeyings we know that he brings with him for our enlightenment the truest and most sympathetic interpretation of the aspirations and endeavors of the people of foreign lands.

And so, as one of many friends, I desire to join in welcoming Nicholas Roerich on his return to America as a guest

whom we delight to honor, as a citizen of all countries, and friend of all peoples.

I heartily congratulate you and your staff on the completion of the beautiful temple of art that you are dedicating to-day, and on the privilege you have of making this the repository of the great work of Nicholas Roerich. I predict that it is destined to be one of the outstanding shrines in the world of art.

Please convey to Professor Roerich and to the Museum staff this expression of my deepest personal esteem and good wishes.

Santa Fe, New Mexico, October 9, 1929.

MRS. WILLIAM H. HOFFMAN, President of the Girl Scouts of America:

The Girl Scouts of the United States send their greetings to Nicholas Roerich upon his return to America, and wish to congratulate him upon his forty years of work in bringing men everywhere closer together through the appreciation and understanding of art.

The establishment of the Roerich Museum which you are reopening to-night, is a concrete expression of the esteem in which the work of Nicholas Roerich is held by forward looking men and women who comprehend what he has accomplished in widening the artistic and cultural horizons of our time.

We believe that through his work a spirit of friendship has grown to such proportions, that it is proving an important step toward a higher relationship among men.

New York City, October 1, 1929.

LE MARECHAL JOFFRE, of France:

I join in thought and wholeheartedly with those who, the 17th of October next, will attend the inauguration of the new building of the Roerich Museum.

I wish this center of science and art to project its rays all over the world, and I have no doubt that it will greatly contribute to making the nations know and appreciate each other.

Paris, October 8, 1929.

HIS HONOR LAWRENCE M. JUDD, Governor of Hawaii:

When one's thoughts are directed to art, the name of Roerich and all that has been accomplished in the exercise of his splendid mind and heart are outstanding, not alone in the community that enjoys the physical museum, but to art in all that it reflects to the world. The great passion of the human mind is to succeed and to win the things that are worth while. It's a highly laudable ambition, but for its accomplishment are required certain qualities of heart without which the best efforts will leave no more impression on the world than a pebble cast into the sea. The qualities necessary to success, are very definitely demonstrated in Professor Nicholas Roerich.

I would appreciate it very highly if you will kindly convey to the officers and honorary advisors, and to the master mind that made the museum possible, my congratulations and heartiest best wishes.

Honolulu, September 19, 1929.

MESSAGE FROM THE JUGOSLAVIAN FRIENDS OF THE ROERICH MUSEUM:

Whoever is aware of the indefatigable energy of the great artist and scholar whom we are all going to honor, knows how many pieces of the highest art, how many scientific works of the greatest interest are included in his forty years' activity. And whoever has been able to contemplate the recent works of the master, most evident tokens of an everlasting truth of thought and soul, can cherish the hope of seeing him, during many years still, add to the cultural treasure of humanity.

But we honor in the person of Nicholas Roerich, not only the great international artist and scholar who has wonderfully understood as all the learned should do, that the genius of a man of his size belongs to all the world, but also the Man who encloses all his fellow-creatures in his love, the Man whose generous foresight would bestow on the world an everlasting peace were they to be listened to. And we also honor in him the man who is not satisfied with dreams however beautiful they are but works to bring them into being—the man of action and the man of knowledge.

And in the inauguration of the new building, all of us do see the first step towards the realization of this marvelous ideal; a new sign that ideas lead the world. And above all, the greatest and most disinterested idea—that love and fraternity are not mere utopias, but truths more actual than hatred and enmity, that one day will dawn when men, because of their great hearts and minds, will all be brothers for the sake of beauty and truth.

And from the bottom of our hearts, thanks are going to the Master and to those who, sharing his ideals, have helped him to bring his designs from the realm of thought to the kingdom of reality.

Belgrad, Jugoslavia.

MR. OTTO H. KAHN:

I appreciate your expressions, as well as the desire of yourself and your associates to do well-deserved honor to Professor Nicholas Roerich on the celebration of the fortieth year of his artistic and cultural activities.

Please convey my cordial felicitations and best wishes to Prof. Nicholas Roerich.

PROF. ALEXANDER KAUN, of the University of California:

I wish to convey to you and those with you my hearty congratulations. The name and place of Nicholas Roerich

belong not to one country, nor to one definite age, but to all times. It is therefore an especial privilege for the United States, and for New York, in particular, to celebrate the fortieth year of Roerich's activity in such a fitting manner as the opening of a magnificent home for the master's works and ideas. May this home be not only a center for the creative things dear to Roerich's heart, but also a beacon light for other institutions to follow the road of universal and all-human understanding.

Berkeley, September 7, 1929.

PROFESSOR CHARLES R. LANMAN, of Harvard University:

Your very kind invitation to serve as a member of the Honorary Committee for the reception of friends and admirers of Nicholas Roerich upon the happy occasion of the reopening of the Roerich Museum is one that gladdens my heart.

Roerich, the artist and also the intrepid traveler in some of the most difficult parts of our globe, has a store of wide observation which even the men of our great metropolis can well afford to hear and to heed. Both of us have set goals of life and work which are virtually the same: to make it possible for the Occident to understand the Orient. Thus, and thus only, can the West and the East know each other. Thus only can they have for each other the respect which is essential for living together in genuine and lasting friendship and good will. May this reception contribute its part in the work of making these principles a living reality.

Manset, Hancock County, Me., August 18, 1929.

MR. ERNESTO LAROCHE, Director of the Museo Nacional de Bellas Artes:

In acknowledging receipt of your letter of the third instant and of the invitation which accompanies it, I want to express

my sincere regret at being unable to attend such an inspiring occasion as the celebration of the fortieth anniversary of the artistic and cultural activities of the eminent painter, Nicholas Roerich; a day which will be a glorious milestone in the history of his artistic career. This edifying occasion fills us with the greatest admiration and veneration which we desire to convey personally, but being unable to do so, we ask you to be the messenger of our sentiments on this occasion. Please also express the deep feelings and cordial fraternity which we have always felt for artists and those striving towards artistic achievement.

Montevideo, September 26, 1929.

"MANES" SOCIETY OF ARTISTS OF PRAGUE:

I congratulate Professor Nicholas Roerich on his anniversary, and you, dear sir, on the estimable celebration of his artistic work; I beg to say in behalf of my friends of the Society of Manes, of which I am President, that we have the most sincere desire that the relations between American and Czechoslovak artists be of the best.

Prague, September 30, 1929.

THE RIGHT REV. WILLIAM T. MANNING, of the Diocese of New York:

I have your letter and appreciate the invitation to attend the exercises in commemoration of the fortieth anniversary of the artistic activity of Professor Roerich. I wish I could accept, but unfortunately my engagements make it impossible to do so.

I wish to extend all good wishes for the Museum and its important work.

New York City, October 15, 1929.

DR. GABRIEL MANOJLOVIC, President of the Sudslav Academy of Sciences and Art.

How much I personally should like to accept your kind invitation and in this wish I am also supported by the Sudslav Academy of Sciences and Arts,—every one can believe who knows how we all in our country are penetrated by the permanent feeling for all that is created throughout the wide world with artistic striving and love for artistic beauty, this magnificent sister of science. But as I cannot attend this celebration with you on the 17th of October 1929, the Yugoslav Academy of Sciences and Arts as well as myself wish good luck and send our kind greetings to the great artist, to the Museum bearing his celebrated name as well as to the great American nation as to the bearer of the world's ideals, truth, justice and beauty.

Zagreb, Yugoslavia, September 24, 1929.

MR. GUGLIELMO MARCONI:

Permit me to offer to you personally—and likewise to all who are associated with you in disseminating the fine seeds of art and culture—my sincerest good wishes for the unqualified success of the occasion; and further, to express the hope that the Museum, in its new home, may facilitate the work you have at heart, and assist in expediting the realization of your high ideals.

Thank you again for your most kind invitation.

London, September 18, 1929.

HIS EXCELLENCY LOUIS MARIN, Ancien Ministre, Chambre de Deputées:

I join wholeheartedly with those who celebrate to-day fortieth anniversary creative activity master Nicholas Roerich and inauguration magnificent building destined to promote art, science and international understanding.

(By Cable) Paris, October 17, 1929.

DR. THOMAS G. MASARYK, President of the Czechoslovak Republic:

(Message received through Dr. Jaroslav Novak, Consul General of Czechoslovakia).

I have been directed by the President of the Czechoslovak Republic, Dr. Thomas G. Masaryk, to express to you his most sincere congratulations for having accomplished such a monument of art as the Roerich Museum is.

President Masaryk sends his most sincere greetings and wishes of success for the celebration of the fortieth year of activity of Professor Nicholas Roerich coinciding with the opening of the Museum. The President remembers the Roerich Exhibition in the Manes Society in Prague twenty-five years ago which began the series of foreign exhibitions of that great Master of painting.

New York City, September 13, 1929.

SECRETARY ANDREW W. MELLON, Secretary of the Treasury:

I hope that you will express my cordial greetings to Professor Roerich and the Trustees of the Museum on the completion of this new center of art and culture which has been established in this country.

Washington, D. C., September 14, 1929.

MESSAGE FROM THE MUNICIPAL COUNCIL OF PARIS:

Municipal Council of Paris salutes institution destined to widen master's creative activity in realms of thought, science, art.

(By Cable) Paris, October 17, 1929.

DR. PIERRE DE NOLHAC, Member of the French Academy, Director General of Museums and Palaces of Versailles:
For a long time I have been aware of the great project

which you have finally realized, the erecting of the Roerich Museum.

This great event cannot leave indifferent the friends of art in our old continent and I join wholeheartedly with those who render homage to the illustrious master and who rejoice in the hopes which the creation of this magnificent edifice bearing his name has brought regarding the general advancement of the arts.

Artists of all countries, and more particularly the French, will bring their fraternal tribute to American genius. And as it is impossible for me, on account of old age, to visit you in person, I am sending you my son, a painter, who is now exhibiting his drawings in New York and admiring the great art collections of your glorious city.

I request that messenger to convey to you once more, Gentlemen, my wishes for your success and my sincerest congratulations.

Paris, September 5, 1929.

HON. PEDRO E. PAULET, Consul General of Peru, Permanent Delegate of Peru to the International Labor Bureau (League of Nations):

In my quality of permanent delegate of Peru to the International Labor Bureau, I am happy to greet the Roerich Museum on the occasion of the inauguration of its new building, the 17th of October.

Others better qualified than myself, will probably tell with eloquence the great merits of the Roerich Museum and what humanity owes to the noble activities of this Institution. For my part, I must celebrate the immense social rôle of this International Center of Artistic and Scientific Studies, the finest basis on which to establish peace among nations and happiness among men.

And viewing the magnificent work of the Roerich Museum since its foundation, I would like to draw its attention to a

problem, vital for humanity, and which could perhaps attract at least part of the activities of your Institution: the colonization of South America.

May the Roerich Museum become interested in this great human problem! The Roerich Museum will thus powerfully contribute to the cessation of this world scandal, when millions of starving, out-of-work-Europeans let fall their unoccupied hands while on the other side of the ocean—which may be crossed nowadays in a few hours—billions of tons of precious stuff rot because there are no hands to pick them up!

Paris, September 30, 1929.

M. ANDRÉ FRANÇOIS PONCET, Minister of Fine Arts of France:

I feel very much touched at your signs of friendship which you were kind enough to send me on the occasion of your Fortieth Anniversary, and I beg you to accept my sincere thanks for the great work you are doing towards the development of art and towards the establishment of friendly relationship between nations. I wish that the inauguration of the new Roerich Museum will mark a new milestone toward the ideal which is common to America and France.

Paris.

RECTOR PAVIE POPOVIC, of the Univezitet Kraljevine Srba:

Hearty congratulations Roerich celebration. Glorious moment art history.

(By Cable)

Belgrade, October 17, 1929.

MR. JOHN HERMAN RANDALL, Director of the World Unity Foundation:

Replying to your kind note of the 16th instant, I shall be very glad to serve as a member of your Honorary Reception Committee, on October 17th when you are to celebrate the

fortieth year of activity of Nicholas Roerich, and also to participate personally in this celebration. Such a celebration in connection with the opening of the new home of the Roerich Museum as a center of art and culture is richly deserved by Nicholas Roerich, and I am very glad to be permitted to share in thus honoring a great creative artist, whose name and works are known throughout the world.

New York City, August 22, 1929.

M. S. REINACH, Curator of the Musée Antiquités Nationales:

The Museum of National Antiquities sends its best greetings and wishes to its younger brother, the Roerich Museum, in New York.

Chateau de St.-Germain-en-Laye, October 10, 1929.

DR. L. S. ROWE, Director General of the Pan American Union:

The establishment of closer cultural relations between the nations of the world is one of the most important influences in preventing international misunderstandings. In this respect the work of Nicholas Roerich possesses a deep international significance and I wish to congratulate him as well as his collaborators on the great service which they are rendering.

Washington, D. C., October 14, 1929.

DR. ROUX, Director of the Pasteur Institute of Paris:

In consequence of the state of my health, it will unfortunately be impossible for me to come to New York on the 17th of October and to attend the ceremony of the official inauguration of the new building of the Roerich Museum. But I request you to express to the Trustees, in my name, the feelings of very high esteem which I share with all the men of science of my Country, for the magnificent creative work of

Professor Roerich and also my most heartfelt wishes for the prosperity of the Institution to which his illustrious name has been given.

Paris, September 30, 1929.

MR. GEORGE J. RYAN, President of the Board of Education:

Those who do not know Professor Roerich personally, know him with some degree of intimacy through the newspaper accounts of his explorations.

Professor Roerich would have attained a high place in the world even if he had gone only into the field of exploration, but his broad personality has won world-wide recognition for him as writer, lecturer and artist. These talents he has devoted to the furtherance of international brotherhood, a noble devotion.

I hope that the Roerich Museum will become a real center of art and culture. Since the very first time I read of Professor Roerich's heroic conquest of the pitiless cold of Tibet and of the progress made by his caravans across Central Asia, I have wanted the opportunity to speak of his great work. I greet him tonight.

New York City, October 9, 1929.

MAYOR FRANK X. SCHWAB, of Buffalo:

I take this opportunity of extending, in behalf of the City of Buffalo, warmest greetings to Professor Roerich, also heartiest congratulations to him and to the City of New York on the acquisition of such a splendid building for a Center of Art and Culture.

The element of beauty and art and joy must figure prominently in every municipality if its citizens hope to get the best out of life, and it must be a great satisfaction to all those who have labored so long and faithfully to see their ideals realized in this fashion. The influence of this Art Center will

be felt not only in New York City, but throughout the country for generations to come.

Buffalo, October 16, 1929.

M. LE BARON ERNEST SEILLERES, Member of the Institute of France:

I am happy to be able to send from afar my greetings to the illustrious master who for already forty years has dedicated his exceptional gifts to the loftiest realizations in the various fields of human activity.

Under his so highly competent guidance, the new institution cannot fail to exercise a beneficial influence upon the development of artistic, intellectual and cultural relations among the great nations who have been the makers of modern civilization. It is a result worthy of North American power and idealism to have created, on such a grandiose scale, this instrument of action, which justifies me in expressing the above-mentioned favorable prospects.

Chateau d'Ognon par Barbery, September 25, 1929.

DR. VALERIAN SESAN, Rector of the University Cernauti Romania:

I beg you to receive in this way the expression of our heartiest congratulations and of the deep-felt wish that the work of culture and peace you have so effectively carried out may grow and flourish and contribute to the international understanding all the world is longing for.

Vivat, Crescat, Floreat the Roerich Museum and the great people of America!

Cernauti, October 11, 1929.

MESSAGE FROM THE SIBERIAN GROUP OF FRIENDS OF THE ROERICH MUSEUM:

The Siberian group have entrusted me with a message expressing to you on the occasion of the celebration of forty

years of your astonishing creative work their profound admiration and warm thanks for that joy which you bear in your gospel of creative work.

We revere the great honor of working for the ideals which you bring to life, and it is our wish that we may bring under the same banners of beauty and labor to the highway of progress the password of cultural and practical union of Siberia and America.

To you who indicate the path of blessings, the way open to all nations to the heart of Asia, it is well known that here on the crossroads between the East and West lies the vast and virgin continent of Siberia.

It is our deep belief that here alone beneath the eyes of the snowy, white-capped heights of Altai and the Himalayas will be built a new culture, a new step upward for all peoples along the path of blessings.

October 15, 1929.

DR. FREDRIK STANG, Chairman of the Nobel Committee for Peace, and President of the Institute for Comparative Research in Human Culture:

Please accept my heartiest thanks for the invitation to attend the celebration of the opening of the Roerich Museum and to greet the master himself on his return to America.

I am sorry that the distance and work at home will prohibit my making use of this distinguished invitation, and I beg to pronounce my respectful greetings in this way.

Oslo, August 27, 1929.

HENRY L. STIMSON, Secretary of State:

Secretary Stimson wishes that it were possible for him to be present, but the pressure of work in the Department as well as engagements to which he is committed absolutely prevent his leaving the city at that time. He is sorry that he cannot be with you.

Washington, D. C.

MR. LEOPOLD STOKOWSKI, Conductor of the Philadelphia Orchestra:

To my deep regret I cannot be in New York for the reception to the great master in art and life Nicholas Roerich, but I am with you in spirit to pay honor to the remarkable achievement of his art and being. We are fortunate to have so great a master among us.

Philadelphia, October 13, 1929.

M. LE BARON MICHEL DE TAUBE, Former Professor in the University of St. Petersburg, Senator of Russia, Member of the Institute of International Law:

Honored by an invitation to attend the inauguration of the new building of the Roerich Museum, I hasten to add to the wishes and congratulations which you will receive from all parts of the world, the tribute of my most sincere admiration for the work of a great master—coming from a modest lover of art, a compatriot and even a distant relative of Professor Nicholas Roerich.

May the splendid building which you are inaugurating on the 17th of October, endure forever as an artistic and scientific monument dedicated to the glory of Russian Art and of generous American activity.

Paris, September 25, 1929.

DR. GEORGE URBAIN, Member of the Academy of Sciences:

I would be grateful if you would kindly convey to the Trustees of the Roerich Museum my sincerest thanks for the flattering invitation which they have addressed me.

I deem it my duty to address a message to the Trustees, in the measure of which I am capable, a proof of the admiration which I personally profess for the magnificent and always progressive development of civilization pursued in

America, and also a proof of my friendly feelings towards my American colleagues.

Paris, September 26, 1929.

DR. HENRI VERNE, Director of the National Museums of France, and of the Ecole du Louvre; and Honorary President of the French Association of Society of Friends of Roerich Museum:

I am very happy to add my sincerest and heartiest congratulations to all those which you will receive on the 17th of October, and I regret only to send them from such a distant place and to be unable to express them in person.

I admire wholeheartedly the marvelous effort and the magnificent accomplishments of Professor Nicholas Roerich. Since the day I greeted him on the occasion of the laying of the cornerstone, I have had the opportunity to assure myself several times of Franco-American friendship. Like Professor Roerich, we want to create and to extend the surroundings in which Art will flourish. Upon the great artist unknown gods bestow the gifts of genius, but he can express himself and ascend only in a favorable epoch and surroundings, in Athens in the time of Pericles, in the Rome of the Quattrocento, in the "Isle of France" of the 13th Century or of the Grand Century of Louis 14th. Professor Roerich is therefore justified in following the example of history, to favor enlightenment, to promote international coöperation which uplifts the spirits of men. And I salute his initiative and his success, expressing all my wishes for the glory of the artists of the United States and priding myself upon the very loyal and cordial friendship with which I have been honored in your great country.

Rome, September 30, 1929.

DR. MENENDEZ VIDAL, Director of the Real Academia Española:

All those who strive for a better future for the world rejoice at the sight of your splendid work inspired by what has been done by Professor Roerich, the great artist and the great man.

It being impossible for me to be present at that event, I want to express to you my cordial feelings, to all of you who are making a true shrine to art and culture in the Roerich Museum and to the people of America who are always willing to encourage anything that means peace and progress.

Madrid, September 20, 1929.

SECRETARY RAY LYMAN WILBUR, Secretary of the Department of the Interior:

I wish to acknowledge, with thanks, your kind invitation to attend the reopening of the Museum on the 17th of October. I would particularly appreciate the opportunity to welcome Professor Nicholas Roerich on his return to the United States.

I wish also convey to you and to your associates my best wishes and my confidence in the prospects of your undertaking in its new quarters.

Washington, D. C., September 14, 1929.

STATESMEN AND GOVERNMENT OFFICIALS sending congratulatory messages included: Arthur M. Hyde, Secretary of the U. S. Department of Agriculture; His Excellency Governor of Assam; His Honor I. N. Ragsdale, Mayor of Atlanta, Ga.; Berlin Reichposminister; Minister of Justice, Berlin; Minister of Labor, Berlin; U. S. Representative Bolton; Hon. Vincent Massey, Minister from Canada to the U. S.; Dr. Enrique Olaya, Minister from Colombia to the U. S.; Dr. Rafael Martinez Ortiz, Secretary of State, Cuba; Hon. Ferdinand Veverka, Minister from Czechoslovakia to the U. S.;

Princess Catherine Czetwertinska; Hon. Constantin Brun, Minister from the Royal Danish Legation to the U. S.; Secretary of the Free State of Danzig; His Excellency Doyle E. Carlton, Governor of Florida; Lord Mayor of Genoa; James W. Good, U. S. Secretary of War; Paul Des Gouttes, Dr. of Laws and Member of the International Commission of the Red Cross; His Excellency Envoy Extraordinary and Minister Plenipotentiary of Greece to France; Hon. Adrian Recinos, Minister from Guatemala to the U. S.; His Excellency W. R. Farrington, Governor of Hawaii; His Excellency N. Giacomo de Martino, Ambassador from Italy to the United States; His Excellency Clyde M. Reed, Governor of Kansas; His Excellency Petras Klimas, Envoy Plenipotentiary of Lithuania; Hon. Bronius Hasimir Balutis, Minister from Lithuania to the United States; Their Excellencies, Albert E. Ritchie, Governor of Maryland; Frank G. Allen, Governor of Massachusetts; Fred W. Green, Governor of Michigan; Arthur J. Weaver, Governor of Nebraska; Morgan F. Larson, Governor of New Jersey; R. C. Dillon, Governor of New Mexico; Hon. Alejandro Cesar, Minister from Nicaragua to the U. S.; President José Maria Moncada, of Nicaragua; Hon. Halvord H. Bachke, Minister from Norway to the U. S.; Hon. Dr. Jaroslav Novak, Consul General of Czechoslovakia; Sir J. R. Chancellor, High Commissioner of Palestine; Hon. Enrique Geenzier, Consul General of Panama; Hon. Pedro E. Paulet, Consul General of Peru in France; His Excellency John S. Fisher, Governor of Pennsylvania; Hon. Mirza Davoud Kohn Meftah, Minister from Persia to the U. S.; Hon. E. Higgen-son, Consul General of Peru; Hon. Dr. Hernan Valverde, Ambassador from Peru to the U. S.; Consul from Poland; U. S. Representative Ruth Pratt; U. S. Representative Priest; His Excellency, Norman S. Case, Governor of Rhode Island; General Horacio Vasquez, President of San Domingo; His Honor, J. Rolph, Jr., Mayor of San Francisco; Dr. Pio Romero Bosque, President of San Salvador; W. Sargent, Assembly Chamber, Albany, N. Y.; U. S. Senator Reed Smoot; His

Excellency, John G. Richards, Governor of South Carolina; Hon. Rafael de Casares, Consul General for Spain; His Excellency Alejandro Padilla y Bell, Ambassador from Spain to the U. S.; Hon. Wollmar Bostroem, Minister from Sweden to the U. S.; Robert Sweeney, Assembly Chamber, Albany, N. Y.; Hon. C. Van H. Engert, Chargé d'Affaires, for Venezuela; Hon. Carlos F. Grisanti, Minister from Venezuela to the U. S.; His Excellency, Walter J. Kohler, Governor of Wisconsin.

Messages were also received from the following persons and institutions: H. I. H. The Grand Duke Alexander of Russia; Dr. Jacques Bardoux, Member of the Institute of France, Member of the Council of the "France-Amerique" Committee; Charles W. Berry, Comptroller of the City of New York; H. I. Bhattacharya, Calcutta; His Excellency Prince Bianchi de Medicis, Member of the International Institute of Anthropology; Norman Bel-Geddes; Alfred Bossom, London, Honorary Advisor of Roerich Museum; Leo and Barbara Bulgakov; Editor of the Cesko-Luzecky Vestnick—Prague; Armand Dayot; Amelia Defries, London, Honorary Advisor, Roerich Museum; Cecil B. Demille; John Erskine; Editor, L'Europe Nouvelle—Mme. Louise Weiss; Douglas Fairbanks; Julia Ellsworth Ford; Mrs. Daniel Chester French; Miss Juliette Gaulthier; Paul Geuthner; Professor Albert Gidel; John M. Glenn, Russell-Sage Foundation; George Grebenstehikoff; J. Hadamard, Academie des Sciences, Paris; Knut Hamsun; Siegfried Herz; Alexandre Imchenetzky, Dr. of Natural History; President of the Yugoslav Academy of Science and Arts, Zagreb; President of the Keiogijuku University of Tokyo; Marta Klein; Charles R. Lamb; Dr. Louis Le Fur, Professor in the University of Paris; Robert Lyman; Masaryk Academy of Work, Prague; Clara R. Mason; Mrs. Matthias; Dr. Bohumil Navratil, Rector Masaryk University; John Earle Newton; Dr. R. Oppermann, Director of the Thorvaldsen Museum; Mr. Pereferkovitch, Moscow; Leon G. Pertzoff, Editor, "Moscow" Russian Mag-

azine, Chicago; Mme. de Vaux-Phalipau, President of the French Society of Friends of Roerich Museum; Professor André Pierre; Editor, Revue Mensuelle d'Education Nouvelle, Geneve; Dr. Ricardo Rojas, Rector University of Buenos Aires, Arkady Roumanoff; A. J. Sack; Mrs. Cornelia B. Sage-Quinton, Director of the California Palace of the Legion of Honor; Dr. Frederich Schulze, Director Stadtgeschichtliches Museum Im Alten Rathaus; James Brown Scott, Carnegie Endowment of International Peace; P. P. Siriwarchana, Secretary of the Maha Bodhi Society; Otis Skinner; James Speyer; Professor Dr. Paul Ssymank, Göttingen; Percy Such; Mme. Matilde Trucco; Editor "Le Vrai et le Beau"; Theodore Weicker; Mrs. Edith Whiteside; C. Haggberg Wright, London Library.

The following Museums and Galleries sent congratulatory messages: Altonaer Museum, Altona; Auckland Museum; Bristol Museum and Art Gallery; Danish Folkemuseum, Copenhagen; Ethnographical Museum; Frans Halsmuseum, Haarlem; Guimet Museum, Paris; Gutenberg Museum, Mainz; Kunsthalle of Basle; Musee d'art et d'Histoire, Geneve; Musee des Beaux Arts, Berne, Musee des Beaux Arts, Budapest; Musee Nationale, Paris; Musee Royale des Beaux Arts Belgique; Museo Civico de Padua; Museo del Prado; Museum, Bayern; Museum of Switzerland; Museums and Palaces of Versailles; National Ethnographical Museum; National History Museum; National Museums of France; National Museums of Lorraine; National Museum of Natural History; National Museum, Prezmysl, Poland; National Museum, Rio de Janeiro; Norway Folkemuseum; Pelezaeus Museum, Hildesheim; Public Museum and Library of West Australia; Ricci State Museum; Royal Hungarian War Museum; State Art Museum, Vienna; State Galleries, Baden-Baden; State Galleries, Hassel; State Museum of Hanover; State Museum, Jena; State Museum, Leipzig; State Museum of Wiesbaden; Thorvaldsen Museum; Vienna Kunsthistorisches Museum; Wagner Museum, Bayreuth.

Educational societies and other organizations to send messages included: Alliance Universitaire of France; Alle Antichita della Campania e del Molise, Napoli; American Society of Landscape Architects; Les Amis de la Lusace; Art Association of Köln; Art Society of Prague; Ateneo Society of Mahón; Burma Research Society, India; Fondazione Artistica Poldi-Pezzali-Milano, Italy; Foreign Press Association of Paris; Indian Society of Oriental Art—Gogandra Nath Tagore; Institute of Comparative Research in Human Culture—Frederick Storg; International Astronomical Union—B. Bailaud, Pres. Emeritus; International Union of Geodesy and Geophysics; Pasteur Institute; Peking Historical Association; Royal Archives, Potsdam; Siberian Group; Societe des Arts de Genève; Society of History, Art and Archæology, Alexandria; Society of Science, Freiburg.

The following messages were received from Educational Institutions: Academie d'Alger; Ecole d'Anthropologie; Auckland Institute; Austro-American Institute of Education; Baldwin-Wallace College; Bayer Academy of Science; Calcutta University—Professor Chatterji; Calvin College; Cedarville College; City College, N. Y.; Colorado College; Dartmouth College; Doane College, Nebraska; L'Ecole Internationale de Geneve; French Academy of Fine Arts—(Messages were received from George Urban, Alfred Bruneau, François Sigord, His Excellency Gabriel Hanotaux, Paul Landowsky, Louis Bertrand, Hippolyte Lefebvre, Henri Nènot, Edgard Maxence, Gabriel Pierné, Emile Buland, Pierre de Nolleac, Gustave Charpentier); French Academy of Sciences—Charles Lallemand; French Academy of Social and Political Sciences—Baron Eugene d'Eichtal; Ernest Seillères; Jacques Bardoux; Greensboro College; Hamilton College, Clinton, N. Y.; Hampden-Sidney College; Hochschule für die Wissenschaften des Judentums; Hungarian Academy of Science; Institute Française—Jacques Bardoux; Baron Ernest Seillères; Institute of Chemistry; Institute of International Law, Paris—Professor Baron Michel de Taube; In-

stitute of International Public Law—Professor Mirkin-Gutzevitch, Secretary-General; Institute of Jamaica; Josefine and Eduard School, Heidelberg; Lindenwood College; Marietta College; Masaryk Academy of Work; Mills College; Mount Holyoke College; National Research Institute of China; National University of Peking; Oberlin College; Oregon Agricultural College; Osmania University College, Hyderabad; Royal Conservatory of Music; Royal Institute of Naples; Saint David's College; School of Higher Studies, Stockholm; The Sorbonne; South Western Louisiana Institute; State College of Washington; State High School of Weimar; State Library of Lübeck; Stevens Institute of Technology, Hoboken; Technical High School, Aachen; University of Belgrade; University of Buenos Aires; University of Brussels; University of Cambridge; University Charles IV., Prague; University of Chicago—President Michaelson; University of Cincinnati; University of Clermont-Ferrand; University College, Nottingham, Eng.; University of Copenhagen; University Dakkar; University of Ferrara; University of Frankfurt; University of Frederick-William, Berlin; University of Frederick William, Bonn; University of Glasgow; University of Halle; University of Hamburg; University of Hawaii; University of Idaho; University of Illinois; Indiana University; University of Jena; Lehigh University; University College Leicester; University of Leipzig; Leyden University; Lithuanian University—Vincent Epinskis, Rector; University of London; Lucknow University; Meister University; University of Melbourne—Sir John McFarland, Chancellor; University of Missouri; University of Montana; University of Montreal; University of Nancy; University of Nebraska; University of Neuchâtel; University of New Brunswick; University of New Mexico; New York University—Mr. Frank Graves; University of North Dakota; University of Oklahoma; Phillips University, Oklahoma; Prussian University; Queen's University, Belfast; University of Redlands; Rutgers University; University of Siena, Italy; University of

South Africa; Technical University of Helsinki; University of Texas; University of Toulouse; Universidad Nacional de Tucuman, Argentina; Upsala University, Sweden; University of Virginia; Vienna Academy of Art; Western College for Women; Williams College; Wooster College; Yokohama University, Japan.

SALUTATORY MESSAGES ON THE OPENING OF THE ROERICH ART CINEMA

OCTOBER 25, 1929

DR. ALBERT EINSTEIN

Accept my congratulations upon the establishment of your new Art Cinema in New York. The cosmos of life will better be attained through further welding of art and science.

In contributing to the eventual attainment of this relative cosmos you do much to awaken the minds of your countrymen to culture as a panacea for social derangement.

PROFESSOR NICHOLAS ROERICH

All beautiful contemporary discoveries lead us to the solution of the greatest problems—the conquering of space.

The most constructive movements are embodied in aircraft, cinema, talkies, radio, television, ether music, and all new ways of communication. We cannot imagine one new institution, either of art or science, without these new guides to mutual understanding. And this field of the new era is limitless.

No one can say that we have enough schools, or that we have enough books or art creations. In the same way, we have not enough of the expressions of our new discoveries. Until very recently educational institutions could be without even a magic lantern; but the pages of progress are turning rapidly and now every step in the educational field should be accompanied by the new instruments evoked from space.

Many things, counted even as supernatural by our grandfathers are now in daily use. It is our duty to have discrimination and to direct our thoughts in the true evolutionary channel.

For this reason our educational institution cannot omit the splendid necessity of the new possibilities, leading to beauty and knowledge. It is not that we are attempting anything new—it is only that we are fulfilling the beautiful necessity of the new era of culture. We are in the Renaissance of the motion picture, we have music from the ether, we are at the threshold of television, and we must gather these benevolent forces for the betterment of life.

MASTER INSTITUTE OF ROERICH MUSEUM

By MARY SIEGRIST

THE Master Institute of Roerich Museum was founded by Nicholas Roerich on November 17th, 1921. It is the first and perhaps the only school of its kind in history to unite all arts under a single roof. Its aim in this synthesis of the arts, is the awakening, the nurture and development of the creative spirit. Thus, in a rare outflowing of the arts, the Master Institute cultivates the human garden of beauty. No ideal less than this would fittingly embody the broad, free vision of its founder.

A survey of the growth of the Master Institute during the past year is deeply gratifying to the directors of the school. Last year, during the period of construction of the Master Building, the school had its home at 313 W. 105th Street. Here, in spite of its cramped quarters, classes in the various departments were continued. The regular student concerts and courses of lectures for students were also given throughout the year.

A notable concert of students, orchestra and ensemble, assisted by the faculty, was given at Pythian Temple under the direction of Percy Such, Director of the orchestral department. The excellent work of the students of M. I. was fully evidenced. Among them were H. Barnett, M. Gordon, S. Moore, I. Sussman, A. Zbikowski and Leo Levy, guest pianist. Members of the faculty included Mme. Alba Vietor, Mrs. Ethel P. Thompson and Percy Such.

Before the close of the session, a joint Recital and Art Exhibit of Junior and Senior students was held in the school. This marked the final event before the entry into the new Master Building. The program included numbers by Haydn, Beethoven, Brahms, Debussy, Saint-Saens, Chopin, and Grieg for piano, violin, 'cello and ensemble. Among the Junior students were N. Berg, D. Blumberg, S. Cashman, D. DeRoman, T. Fine, M. Greenberg, J. Hobel, J. Kraus, P. Moss, M. Robinson, L. Sheer, J. Simon, I. Spector, G. Spitzer, E. Trestman and J. Williams. Senior students were L. Curcio, M. Clinton, I. Goldstein, I. Gordon, E. Leitman, G. Needles, L. Pearson, B. Schulman, I. Sussman and A. Zbikowski.

The Art Exhibition contained works in water color, oil, portraiture and still life by beginners and advanced art students. Advanced students were: B. Battiato, Mrs. V. K. Clark, T. Howell, Mrs. W. Lawrence, T. Malamo, F. Nimtzowitz, E. Schopons, R. Sharp and F. Wilson. Students representing the Junior art classes, included H. Agrati, D. Barr, E. Bartlett, B. L. Davison, D. Harris, B. Inskip, B. Kazan, S. Ostrow and E. B. Scott. Three drawings in Dynamic Symmetry by I. Kuhlman, F. Nimtzowitz and F. Wilson were acquired by the Fogg Museum of Boston.

An Exhibition, "Impressions of the Adirondacks," was given by Isabel Kuhlman on December 17th. These drawings revealed an extraordinary gift.

The first Student Recital this Fall was given in the new Roerich Hall. Among the students were H. Barnett, E. Cabrera, L. Cappabianca, M. Coney, I. Gordon, E. Leitman, S. Marcowitz, S. Moore, A. Salaff, B. Schulman, J. Simon, L. Smith, H. Trauman and L. Vronides. Exceptional numbers were those written and played by the young composer, A. Salaff, to the poem of Nicholas Roerich, "To the Hunter," from "Flame in Chalice," and Piano Variations on a Negro spiritual, "Deep River," written and played by L. Smith.

M. I. coöperated with the Parents' Association in its Annual Exhibition at Grand Central Palace, February 27th.

Some forty drawings and paintings by students of M. I. were exhibited. A musical program was given by the following students of M. I.: H. Barnett, A. Salaff, J. Simon, I. Sussman and A. Zbikowski. An address by Frances R. Grant, a Vice President of the M. I., completed the program, which was broadcast over W O R.

During the year several programs were broadcast over W N Y C and other stations by students of M. I. H. Barnett, L. Cappabianca, M. Coney, I. Goldstein, S. Moore, A. Salaff, J. Schinasi, L. Smith, I. Sussman and H. Trauman were the performing artists.

Students of M. I. also presented an interesting Hour of Music as guests of the International Club, N. Y. C.

Following the entry of M. I. into the new Building, the enrollment of students was almost tripled.

On Thursday, December 17th, Professor Roerich gave a memorable talk on Art to the students of M. I. It was greeted with great enthusiasm.

Two new classes were recently dedicated to Ignazio Zuloaga and Rabindranath Tagore. A telegram of appreciation was received from Zuloaga and from Tagore the following letter:

Nicholas Roerich, Founder of Master Institute.
My dear Friend:

Kindly convey my thanks to the Trustees of the Roerich Museum for the honor they have done to me by the dedication of one of the rooms of the Master Institute in my name. I have great pleasure in sending you an autographed photo of mine as a token of my admiration of your genius.

Rabindranath Tagore.

The Summer School in Moriah, New York, in the Adirondacks, began its session July 7th. Classes in painting were held under Emil Bistran, with excellent results. Among these were outdoor classes in Landscape Painting, Character Study and Portraiture.

Extension work of the Master Institute of Roerich Museum was successfully inaugurated and carried on in Stamford, Conn., by its director, Mrs. Sina Lichtmann. Classes in Music Criticism were organized and a talk given to members of the MacDowell Club at the request of its founder, Mrs. James C. Bennett, pianist and for several years a close collaborator with Mrs. Lichtmann.

Among students of M. I. who are doing professional work and many of whom have notable records of achievement are the following: *Mrs. James C. Bennett*, Pianist. Founder of MacDowell Club in Stamford, Conn. Teacher of History and Appreciation of Music. *Harriet B. Burton*, Sculptor. Work—A wall fountain and a figure fountain, one purchased by Gorham and another by a club at Nassau.

Linda Cappabianca, Teacher of Piano in New York City and Stamford, Conn.

Geraldine Chanin, Teacher of Piano and Accompanist. Studio, N. Y. C.

Virginia K. Clark, Portrait painter of children, in Chicago, St. Paul and N. Y. C. Municipal Art League prize in portraiture, Chicago Art Institute, 1926.

E. Fairfax Davenport, Sculptor and Painter. Pupil of R. Collins, H. and J. P. Lauren, Paris. Hon. mention in sculpture—École National des Beaux Arts. Medals by King Albert of Belgium for painting during War. Press Prize, 1925, S. States Art League. Paintings in Brussels, New Orleans, La.; Kansas City, Mo.; Lowell, Mass.

Clotilde Embree, Art Dep't., New York Times, past four years; free lance advertising and illustrating.

Cecilia Fasset, Illustrator. Commissioned booklet, cover design, lettering, in Fla.

Ida Goldstein, Pianist and Teacher of Piano. Recently invited to faculty of M. I. Pupil of M. Lichtmann, Piano, and B. Wagenaar, Counterpoint.

Elyvore Johnston, Artist. Free lance in Commercial Art. Work appearing in "Tides of Fashion."

Isabel Kuhlman, Artist. Exhibition of paintings at M. I., Dec. and Jan. 1928-29.

Fanny Nimtzowitz, Art Instructor in Hebrew School. Work with adult Arts and Crafts groups. Drawings exhibited at Fogg Museum.

H. Nonnamaker, Art Director. H. W. Kastor Adv. Co.

Elizabeth Rebold, Teacher of Piano and Organ. Graduate of Conservatories of Lausanne and Geneva, Switzerland.

Alice Salaff, Composer. Pianist. Teacher of Piano and Greek Dancing at New York Guild for Blind.

Adele Scadron, Concert Singer. Concert work for Hadassa Soc., Jewish Maternity H., True Sister O. and Nurses and Physicians League, etc.

Thomas Stevens, Portrait Painter. Exhibition, Independent Artists.

Harold Trauman, Teacher of Piano. Studio N. Y. C.

Ruth E. Ullman, Interior Decorator. Studio N. Y. C.

Isabelle Vaughan, Artist. Free lance in Commercial Art. Work in "Good Housekeeping."

Robert Wood, Artist. Free lance in Commercial Art and Illustration. Has had work in Judge, N. Y. Sun and N. Y. Evening Post.

Many scholarships have been awarded by M. I. during the year. Scholarship students in Music: E. Cabrera, M. Coney, S. Karlit, E. Leitman, J. Manney, E. Prohaska, H. Trauman. Pedagogy: E. Cabrera, M. Coney, R. O'Shaughnessy, E. Leitman. Painting: F. Nimtzowitz, C. Wood. Voice: C. Vrionides. Ensemble: S. Karlit, E. Leitman, S. Moore, E. Rebold. 'Cello: S. Moore. Composition: S. Moore, H. Trauman. Sculpture: W. Caviechioli.

The faculty of M. I. comprises well-known musicians, artists and writers, each of whom has achieved distinction in his field.

New members on the staff of M. I. are the following:

Howard E. Giles, Artist. Dean of Art Dept. of M. I. Studied with J. Hambidge, Exponent of Dynamic Symmetry.

Exhibited at Internat'l Exhibition of Art Institute, Chicago; Fogg Museum, Harvard; Natl. Academy of Design, N. Y. C. Awarded Shaw first prize; the Shaw Water Color prize, the Inness Gold Medal, N. A. D. 1918; the Beck prize, Pa. Academy, 1917; the Silver Medal, Carnegie Institute, 1921; the Kramer prize, Art Institute of Chicago, 1918.

Mr. Giles is represented in permanent collections of Art Institute, Chicago; Pa. Academy of Fine Arts; Fogg Museum, Harvard; Gallery of Fine Arts, San Diego, Cal.; Museum of Fine Arts, Boston and Brooklyn. Instructor: N. Y. School of Fine and Applied Arts. Lecturer on Elements of Design, A. N. A. Member of foremost art organizations of America. Member, Authors Club, London.

John Earle Newton, Canadian Conductor and Pianist. Studied Music at Toronto Conservatory. Studied in U. S. under Sherwood and Percy Grainger. In Germany, under Jonas and Kreutzer. On faculties of Model School of Music and Canadian Acad. of Music, Toronto. On faculty of Toronto University, ten years. Conductor of York Choral Society, Toronto. Organist and Choirmaster of leading churches, Toronto. Director of Music Dept. in N. J. College for Women, 1927. Conductor of New Brunswick Symphony Orchestra, N. J. Concerts with Grainger, Newcomb and others. Conductor of combined choirs of N. J. College for Women. Newspaper and magazine work in Music. Annual New York recitals.

David Barnett, Composer and Concert Pianist. Appeared in concerts in New York and Paris. Studied with Howard Brockway and Bertha Bert. Also pupil of Cortot.

Francis Moore, Concert Pianist. Studied with W. Sherwood and H. Bauer. On concert tours with Maude Powell, Johanna Gadsby and Louis Graveure. Concerts with Zimbalist, May Peterson, Elman and others. Soloist with Detroit Symphony Orchestra. Annual New York recital.

Hubert Linscott, Artist and Concert Singer. Studied six yrs. in Paris; sang there in opera. First baritone in opera

at Lille, France, 1914-15. First-Lieut. during World War. Has taught and concertized in New York and other cities of America since 1919.

Helen Teschner Tas, Soloist with N. Y. Philharmonic Orchestra; Orchestra of Paris; Detroit Symphony Orchestra; Berlin Philharmonic O.; Los Angeles Philharmonic O.

James Levey, Violinist. Former First Violin of London String Quartet. Member of Beecham Orchestra and Royal Albert Orchestra, of which he has been Concert Master since 1917. First American appearance with London String Quartet at Pittsfield Festival, 1920. S. American tour, 1923-26; one hundred concerts in principal cities; twenty-one concerts from coast to coast, including Honolulu.

Hans Lange, Violinist and Concert Master; Ass't Conductor, New York Philharmonic Orchestra.

William Auerbach-Levy, Artist. Career begun in France, Italy, England and America. Works in permanent collections of Carnegie Institute; Art Institute, Chicago; Art Museum, Boston; Public Library, N. Y. C.; Detroit Institute of Arts; and many private collections.

Isamu Noguchi, Sculptor. Holder of two-yr. Guggenheim Fellowship. Recent works: Busts of Nicholas Roerich and Harvey Wiley Corbett.

William Paddock, Sculptor. Models for the decoration of Y. M. C. A. bldg. at Bridgeport recently completed.

Charles H. Schumann, Jr., Architect and Author. C. E. Columbia University. For ten yrs. Ass't Prof. of Drawing, Columbia, in charge of Mechanical and Structural Drafting and Descriptive Geometry. Author: "Descriptive Geometry," "Descriptive Geometry Problems," "Structural Drafting."

Russell V. Hunter, Illustrator. Studied at Chicago Art Institute; Millikan University; Denver Academy. Teacher of Art in H. S. of Clovis, N. M.; State Teachers College, N. M. Otis Art Institute; Art School of Los Angeles Museum. Exhibited at Museum of Santa Fé, Los Angeles, San Diego, Oakland, San Francisco, Brooklyn, Chicago, and New York

City. Member of Calif. Art Club and Calif. Water Color Society.

Sri Ragini, Exponent of the Art of the Hindu Dance. Outstanding and unique pioneer in interpreting the best of Hindu music and dancing in the West. Has given recitals throughout America. Annual recitals in New York and other centers.

Barbara and Leo Bulgakov, Actors. Former members of Moscow Art Teacher. Have played in various New York productions. Now with Theater Guild, New York.

Mrs. Kaia Williams, Lecturer and Playwright. Pittsburgh University and Drama School of Carnegie Institute of Technology. Acted and directed in Pittsburgh Little Theater. Wide experience as teacher and lecturer.

Victor Andoga, Russian Artist and Stage and Opera Director. Stage Director of Opera in foremost theaters of Russia, Italy (La Scala), Spain, Portugal, France; now New York. Staged *Les Noces*, by Stravinsky, given by League of Composers, 1929.

Dr. George Roerich, Orientalist, Author and Lecturer. Five yrs. with Roerich-American Expedition, traversing Asia. Author: "Tibetan Paintings," and "Through Central Asia." Writer on scientific subjects.

Mme. Verita de Bertalan, Artist. Weaver of Tapestry. Educated in Budapest and Paris. Gold medal at Arts and Crafts Exhibition in Pecs. Taught Tapestry Weaving at School for Applied Art in Budapest. Restored one of Mazarin tapestries unearthed in Pozsony. Restored Rubens tapestry now in Budapest. In 1929, organized Weaving plant. Restored large tapestries—chiefly Gothic. Museum pieces. Exhibit of Tapestry in Woodstock, 1922. Article: "Metamorphosis of Linen-Weave." Joined staff of M. I. in 1929. Exhibition to be held this Spring.

Members of the faculty who have been associated with M. I. for a longer period are the following:

Max Drittler, Concert Pianist. Graduate of Institute of Musical Art. Pupil of Godowsky and Sina Lichtmann. Com-

position with Rubin Goldmark. Enlisted during World War; service on three fronts. Has concertized widely. Radio appearances over various stations. One of first artists to broadcast complete works of Liszt, Schumann and other masters.

Esther J. Lichtmann, Concert Pianist. Studied at Fontainebleau and in universities of Germany and Switzerland. Graduate of Conservatory of Geneva. Concertized in musical centers of Europe. In 1922, joined staff of M. I. and became one of its Trustees and Vice-President.

Maurice M. Lichtmann, Concert Pianist, Educator and Author. Graduate of Royal Conservatory and of the Meisterschule of Vienna. Concertized in the musical centers of Europe. Trustee and First Vice-President of Roerich Museum and Master Institute. Associate Editor: *The Archer*.

Sina Lichtmann, Concert Pianist and Lecturer. Graduate of Conservatory of Leipzig and Meisterschule of Vienna. Pupil of Teichmüller and Godowsky. Concertized in the musical centers of Europe. Trustee and Vice-President of Roerich Museum and Vice-President and Director of Master Institute.

Ethel Prince Thompson, Concert Pianist. Pupil of Godowsky, Joseffy and Sina Lichtmann. Concertized in New York and other cities of America.

Marta E. Klein, A.A.G.O., Concert and Church Organist. Pupil of Dr. W. Carl. First Vice-Pres., Guilmant School Alumni Assoc. Organist of "Literary Vespers," five consecutive sessions. Graduate of Carl School and New York College of Music. Conductor of Choral Group of Woman's Club, Teaneck, N. J.

J. Bertram Fox, Composer and Singer. Studied piano, theory and orchestration with Mrs. L. Meyers, P. Robinson, T. V. Yorx, V. Harris, P. Rector Stephens and V. Neswiel. Has sung in church concerts and opera. Ass't to V. Maurel, five years. Composer of many songs and choruses published by Schirmer, Ditson, Ricordi, and others.

Mme. Juliette Gaultier, French-Canadian Soprano. Authority on folk-lore of the Eskimos and N. A. Indians. Recitals in U. S. and Canada.

H. Reginald Spier, Composer and Vocal Coach. For past ten years associated with R. Werrenrath and L. Graveure.

Karl Kraeuter, Violinist and Composer. Graduate of Institute of Musical Art. First Violinist of the So. Mountain Quartet. Member of the Elshuco Trio.

Mme. Alba Rose Vietor, Violinist. Took first prize at Brussels Conservatory under C. Thompson. Studied under Prof. O. Sevcik in Vienna. For nine yrs. first Professor of Violin at Buenos Aires Conservatory of Music. Concertized in South America, Italy, Germany, France and Holland.

Percy Such, 'Cellist and Composer. Musical education in Berlin under R. Hausmann and J. Joachim. Graduated with highest honors from State College of Music. Soloist and Ensemble player in principal cities of Europe. Served in British Army during World War. In 1919, made concert tour through U. S. Now on faculties of New York University, New York State College and Stevens Institute of Technology, Hoboken, N. J., in addition to faculty of M. I.

Theodore Appia, Composer, Musician. Graduate of Dalcroze Institute of Music and Rhythm, Dresden-Geneva. Pupil of J. Dalcroze and Renée Baton. Director of Nat'l Conservatory of St. Josse Ten Noode, Brussels. Taught in California U., Berkeley and San Francisco Conservatory. Directed the Parthenaia of the University of Cal. and Musicalny Drama, Petrograd.

Bernard Wagenaar, Musician and Composer. His works include two symphonies, many orchestral compositions, chamber music and songs, among these some from the Chinese and a Millay song group. Works performed by Bodanzky, A. Schmuller, W. Andriessen, A. Dulfer, O. Gabrilowitsch and the Detroit Symphony Orchestra. Initial performance of First Symphony by W. Mengelberg and the Philharmonic Symphony Orchestra and Composer himself. "Divertimento"

performed by the Detroit Symphony O. under Gabrilowitsch last November. First performance of his "Sinfonietta" by W. Mengelberg and the Philharmonic Orchestra, Jan. 16th and 17th, 1930. Mr. Wagenaar is a member of faculties of the Juillard Graduate School and Institute of Musical Art as well as of M. I.

Ida Deck, Concert Pianist. Pupil of Joseph Levine, R. Goldmark and P. Goetschius. Graduate of Institute of Musical Art, New York. For three years a Fellow of the Juillard Foundation. Annual recitals in New York. Also joint recitals with her husband, Andrew Haigh.

Emil J. Bistran, Artist. Pupil of Howard Giles, N.A. Former instructor at N. Y. School of Fine and Applied Arts. Prominent in the field of Commercial Art. Member of American Water Color Society; N. Y. Water Color Club; Philadelphia Water Color Club; Boston So. of Independent Artists; Art Directors Club, N. Y. Paintings in several Museums and in private collections throughout the East.

Ellen Kettunen, Illustrator of Children's books. Graduate of Art Institute of Chicago. One of Prof. Roerich's first pupils in New York. Well-known teacher of children.

Cleome Carroll, Costume and Stage Designer. B.A. University of Oregon. Stage designer for the University's Little Theater. Studied at Columbia U. Former designer and editor of Designer Fashions, Butterick. Associated with Norman Del Geddes.

Edith Carle, Dancer. Has danced in New York, throughout the United States and Canada. Formerly on faculty of Laguna Beach School of Arts and Music, Cal. Recent recital in Greenwich Village Theater.

Rosa Munde, Dancer and Teacher of corrective work. Educated in England. Received her training at Metropolitan Opera House. Studied with Kosloff. After dancing successfully as soloist, she became interested in corrective work, studied Medicine, and created a system of corrective exercises for cripples. Yearly recitals in New York and other centers.

Nellie Reuschell. A graduate of Dalcroze Institute and one of the best-known and ablest exponents of Dalcroze in America.

Mary S. Brown. Studied Dramatic Art under Mrs. M. Adams and Professor Clark of Chicago. Courses in Columbia U. Started stage work as leading woman with Gilmore Brown. Toured in cast with Sothern and Marlowe. Played leading comedy rôles with Frank Craven under Wm. H. Brady. Studied theater in France and Spain.

Frances Brundage, Musician and Director. Early studies abroad. Formerly Supt. of Civic Music Asso. of Chicago. Ass't Director of Music-Commissions on Training Camp Activities, War and Navy Depts. Director, Greenwich House Music School, N. Y. Member of Staff, Neighborhood Playhouse, N. Y.

Mary Siegrist, Poet, Author, Lecturer. B.S. Columbia U. Also Special Dipl. in English. Taught in schools of Penn. and New York City. Newspaper and magazine writer: Forum, Survey, Literary Digest, Outlook, Orient, Mentor, New York Times, etc. Book reviewer, Art editor and Columnist: New York Times, Sun, Globe. Chairman of Art and Literature, Woman's Press Club, N. Y. C., five terms. Assoc. Editor: The Archer and World Unity Magazine. Author: "You That Come After," "Sentinel," and "World of Roerich" in "Himalaya." Translator: "Flame in Chalice," Nicholas Roerich. Anthologist: "The New Humanity" in World Unity Magazine.

Frances R. Grant, Author and Lecturer. B.Lit., School of Journalism, Columbia U. Former Editor: Musical America. Assoc. Editor: The Archer. Author: "Voice of America" in "Himalaya," etc. Trustee and Second Vice-President of Roerich Museum and of M. I.

Lauré B. Kahn, Exponent and Founder of the Kahn Method. Studied at Academy in Nancy and at University of Texas. Graduate course in Philology, Columbia U. Guided

research work of graduate students. Author of "Le Systeme Kahn," 1929. Lecturer on "Modern Languages Simplified."

Mathilde Trucco, Linguist and Teacher of Italian and Spanish. Studied in Italy. Teacher of Italian at Nat'l Conservatory, Mexico City. Director of School of Declamation. Taught Italian at H. S. of Commerce and at Fine Arts Academy, Mexico City; also Italian and Spanish at Mannes Institute.

Frances Williams, Teacher of Kindergarten. Graduate of Montessori Training School for Teachers. Extensive work in Settlements and Kindergartens of New York City.

The outstanding lecturers of the Master Institute are the following:

Claude Bragdon, Architect, Author, Translator, Stage Designer. Associated with Walter Hampden. Translator of Ouspensky's "Tertium Organum." Author of "The Beautiful Necessity," "The New Image," "Merely Players," "The Oracle," "Old Lamps for New," and other works.

Dr. Christian Brinton, Art Critic and Writer.

Harvey Wiley Corbett, Artist and Architect. Among the many buildings designed by him are: Roerich Museum and Metropolitan Life Insurance Bldg., N. Y. C. Bush Building, London; Bushnell Memorial Theater, Hartford, Conn.; Stanborough Memorial Theater, Youngstown, Ohio, and many others.

Olin Downes, Writer and Critic. Music Critic of the New York Times.

Dr. Clyde Fisher, Dean of the Dep't of Astronomy, Natural History Museum, N. Y. C.

Dr. George Grebenstchikoff, Siberian Author. Among his works are "Churaevs," "Mikula," and "Messenger"; also a number of books on Siberia and Altai.

Dr. Edgar L. Hewett, Archæologist and Writer. Director of Museum in Santa Fé, N. M., and San Diego, Calif.

Dr. Alexander Kawn, Author and Linguist. Professor of Slavonic Literature in University of California, Berkeley.

Ivan Narodny, Author, Journalist, Art and Music Critic. Author: "Echoes of Myself," "Art of Music," "Dance," "Skygirl," and other works.

Arthur Stanley Riggs, Writer and Critic. Director and Editor of "Art and Archæology," and Secretary of Archæological Society in Washington.

Apart from classes and courses in the arts, the Master Institute provides through its very atmosphere something for the spiritual sustenance of the student. Its constant aim is to open to him the flowers of spirit—to enable him to build for himself a "bridge of beauty," that he may enter in consciousness the many worlds converging on our one world. Through the unity of varying art symbols, he will become aware of the divine unity of all life. Something of this ideal vision he will paint or fashion in sculpture, or pour into music, poetry or the dance. In this selfless, dedicated service he will, it may be, catch "murmurs and scents of the infinite sea." These, too, he will strive to record. Whatever the medium, he will have added a share to the world's creative treasury.

Thus it is that in the construction of the New World, the Master Institute of Roerich Museum has a vital and significant part.

INTERNATIONAL ART CENTER OF ROERICH MUSEUM

BY NETTIE S. HORCH

THE YEAR 1929 marks a transition in the purposes and possibilities of outlet of the International Art Center of the Roerich Museum.

From January to October, 1929, the International Art Center was quartered in its temporary home with the other affiliated interests of the Roerich Museum; nevertheless it did not permit a complete pause in its work.

During the early part of 1929, it afforded its visitors an opportunity of seeing an Exhibition which was of outstanding interest, inasmuch as it contained some of the purest examples of paintings by Old Masters of the Italian, Dutch and Flemish Schools.

This was followed by an Exhibition of Modern French Art, including the works of Gauguin, Lucien Simon, Louis Legrand and Paul Delaroche, which aroused much popular interest.

The International Art Center was also especially active in its outside efforts—coöperating with Museums, Libraries, Community Centers and Universities in inaugurating itinerary exhibitions, thus enabling it to extend its work into far-reaching fields of art and affirming its aim to create new human ties through beauty.

In February, 1929, it sent to the Art League of Beloit, Wisconsin, its unique collection of Russian Ikons, comprising rare examples of this art by masters dating from the 16th, 17th and 18th Centuries.

These Ikons were also exhibited at: Lawrence College, Appleton, Wisconsin, in March; Oshkosh Public Museum, Oshkosh, Wisconsin, in April; The Art Institute of Seattle, Washington, in September; The Fort Dodge Federation of Arts, Fort Dodge, Iowa, in October, and at the Brooks Memorial Art Gallery, Memphis, Tennessee, in December, 1929.

Significant among the International Art Center's collection are Tibetan Banner Paintings or Tankas gathered by the Roerich Expedition to Central Asia, under Professor Nicholas Roerich. These were exhibited at Wellesley College, and at various Branches of the New York Public Library.

The International Art Center inaugurated a series of exhibitions in leading High Schools in New York City. In coöperation with Dr. Forest Grant, the Director of Art in High Schools, a number of lectures on the appreciation of art were given in conjunction therewith. During the past year these exhibitions have been held at the Girls Commercial, Thomas Jefferson and James Madison High Schools, and they are still in circulation.

In November, 1929, the International Art Center's collection of American Indian Water Colors was exhibited at the Woman's Club, at Storrs, Connecticut.

The opening of the new Roerich Museum, and the entrance of the International Art Center into its new quarters, brought a great new impulse to its work.

This has been very well summed up in Dr. Christian Brinton's Salutatory, written at the time of the opening of the Roerich Museum, in which he says:

"It is to that combination of cultural aspiration and practical idealism so typical of present-day America that we owe the inception and completion of the Roerich Museum. In thinking of the Roerich Museum and its affiliated activities, which are now unfolding themselves before the public of many countries and many continents, one cannot refrain from recalling another institution, likewise dedi-

cated to the work of a single artistic genius, also a great teacher, and a great mystic. I refer, of course, to the Musée Gustave Moreau, in Paris. And yet what a contrast between the two. What a wide gulf separates the former recluse of the Rue de La Rochefoucauld from the free, plastic world spirit whom the Americas, Europe, and Asia to-day welcome and acclaim. The mysticism of Gustave Moreau, of Armand Point, and the French devotees of hieratic academism was a sterile, hot-house product. It never took on the aspect of nature and of life. The mysticism of Nicholas Roerich, on the contrary, is a vital force. Based upon a fecund past it reaches ever forth into fresh avenues of activity. It moves not apart from, nor against, but with the great central stream of world progress æsthetic, social and humanitarian. It is one with that cosmic drift both spiritual and physical of which it offers such eloquent synthesis. Not in vain has Nicholas Roerich gazed upon the flaming Croix Rouge which so persistently haunted certain Frenchmen of the eighteen-nineties. Yet the difference between Roerich's mysticism and their mysticism cannot be too strongly emphasized. With them mysticism was a matter of mere imagination. With him it has always been imagination, plus actual constructive experience. This will, I think, explain why to-day so few enter that dingy, dignified mansion situated in the throbbing part of Paris between Notre-Dame-de-Lorette and La Trinité, and why so many flock to the Roerich Museum whose gleaming tower touches the sky, a veritable beacon light of humanist aspiration.

"It is with this focal idea in mind—the efficacy of imaginative fantasy plus definite, practical purpose—that we envisage the varied activities of the Roerich Museum and the offerings it is about to vouchsafe the public. There are, as you are doubtless aware, four main divisions to the work as thus far planned. They are the Master Institute, International Art Center, the Roerich Museum Press, and

Urusvati, or the Himalayan Research Institute. These several departments are intimately co-related, are in fact, interdependent, it being difficult to mention one without including the others. It is, however, the functions and activities of International Art Center that here claim attention and of which I shall largely treat.

"International Art Center will, during the ensuing months of the current season, offer a series of exhibitions of art ancient and modern, native and foreign, which should mark an epoch in the cultural history of the city and of the country at large. As to general program and policy it may, first of all, be stated that no restrictions of time, period, epoch, race, clime or country will be placed upon these exhibitions. They will constitute a living résumé, a species of clearing house of and for the æsthetic treasury of the entire world insofar as this may be found practicable. Primitive, prehistoric, modernist or classic, renaissance, conservative, or radical—anything which is animated by the genuinely creative art impulse will be welcomed within these doors and upon these walls. It is the firm conviction of the founders of the Roerich Museum that all the children of the earth are brethren, and all the work of their hands of significance in the interpretation of the eternal enigma of human aspiration and human destiny. Of necessity, definite standards of taste and selection will be exercised in assembling and presenting these various and diverse exhibits. Yet the underlying principle is that every phase and every branch of human activity is of importance, as every leaf on each branch of the tree of life possesses its own particular message. It is the broadly ethnic rather than the narrowly æsthetic viewpoint that will here be in evidence."

The possibilities of presenting Art to the greatest advantage has been afforded the International Art Center, in its new quarters. One enters a long, wide corridor to the left of

the Roerich Museum foyer, which leads, in turn, to two spacious galleries. The attractive wall covering, lighting facilities and size of these quarters immeasurably enhances the charm and beauty of its exhibitions.

With the opening of the new building, the Dedicatory Exhibition of the International Art Center comprised a comprehensive collection of Tibetan Art and Artercraft—"the fruits of five years of exploration and research by the Roerich Expedition into the heart of the hermit country, where countless cross-currents, racial and religious, have produced an aesthetic culture as exotic and fascinating as it is subtle and complex."

The importance of this Exhibition in reflecting the manifold art life of Tibet has been well expressed by Dr. George Roerich, in the Introduction to the Catalogue, in which he says:

"Heretofore, little has been known of the various domains of Tibetan art and artercrafts. It is only during the past fifteen years that Western eyes have suddenly perceived and understood the stirring rhythm and sublime serenity of Tibetan works of art.

"We learned to appreciate the decorative possibilities of Tibetan artistic compositions and their rich and striking color schemes.

"The art of this hermit country, which for centuries has been the treasure vault of Asia, has a long evolution behind it. Like everything in Tibet, it is of a highly composite nature and is inspired solely from religion. Since the date of the introduction of Buddhism into Tibet (VIIth Century A.D.) the Legend and World of Buddha have furnished a never-failing source of themes for devout artist monks, who in the solitude of their cells, created masterpieces worthy of the great Masters of the Early Italian Renaissance.

"Each gesture of Buddha's hands is fraught with mean-

ing, and the vast treasury of Buddhist symbolism supplies them with a whole epos of material, unfolds to them a new universe, around which they weave their colorful web, illuminated by an intense religious aspiration.

"The present collection of Tibetan art, which was gathered by the Roerich Expedition during its five years' stay in Tibet and Central Asia, comprises numerous examples of Tibetan pictorial art, sculpture and artercrafts. In view of the recent reintroduction of a policy of isolation in Tibet, making Tibet inaccessible for scientific and artistic research, this collection assumes especial significance."

Evidence of the splendid interrelation of the work of the Roerich Museum has been shown by the fact that the entire Tibetan collection has been donated by the International Art Center to Urusvati Himalayan Research Institute, for the purpose of gathering funds to enable the latter to continue its inestimable scientific researches. The proceeds of this collection are therefore to be used entirely for this purpose.

In the second exhibition, a tribute was made to Modern Art, in showing paintings from the collection of George S. Hellman, representing the work of living American and European artists, "each working out the problems dictated by his own personality and environment."

Immediately ahead, a diversified program has been arranged—part of which consists of exhibiting the paintings by Alexandra Cheko-Potocka, David Davidovich Burliuk and Emma Fordyce MacRae, and the Architectural drawings of Harvey Wiley Corbett.

And in coöperation with the Master Institute, another of its affiliated units, it will exhibit paintings, drawings and sculpture by the members of the Art faculty.

In addition, itinerary exhibitions of Russian Ikons, Tibetan Banners and various works of art planned by the International Art Center are constantly in progress.

In its aim to assist Museums and private collectors in enhancing their treasures of art, the International Art Center was happy in aiding the Princeton University Museum, of which Professor Frank Jewett Mather is Director, to acquire the famous painting by Pieter Brueghel, the elder, entitled: "Wolf Attacking the Shepherd." This painting, which bears the mark of St. Lucas Guild, had been long lost to the world, but was in a finely preserved condition, nevertheless. It represents, with graphic force, a wolf leaping at the throat of a half-prostrate shepherd whose flock of sheep are seen in panic-stricken flight. In color, the painting is carried out in yellow glazes with light gray luminous sky in contrast to the green of the shepherd's costume. Pieter Brueghel, the elder, was one of the most original painters in the history of art. He created the realist style that inspired practically all of the leading Seventeenth Century Dutch artists, such as Brouwer, Ostade and Teniers, and even inspired the Nineteenth Century French Master Millet.

Through the International Art Center, Mr. Henry Judson, the New York Collector, added to his splendid list of paintings the "Old Lady Peeling an Apple," by the Dutch Artist, Gerard Dou.

The International Art Center surveys with satisfaction its record of achievements during 1929. Its work has sought to bring beauty to the people in the widest measure, thus fulfilling the vision of Professor Roerich, its founder, in his great belief that through art men will find the path of international brotherhood.

ROERICH MUSEUM PRESS

BY IVAN NARODNY

IN THE many-faceted radiation of art activities presented by the Roerich Museum, the function of the printed word—the winged messenger—is a significant one. And it has, therefore, been the mission of the Roerich Museum to spread the ideals of the Museum through its publications as well as through its coöperation with the word of the press.

This year, deeply cognizant of the responsibility which devolved upon it to reach larger horizons and to spread out into new fields of cultural aspirations, the Roerich Museum inaugurated the New Era Library. In crystallizing this new endeavor, the Trustees, recalling Roerich's belief that "the cornerstone of evolution rests upon Beauty and Knowledge," sought to inaugurate a popular-priced series of beautifully edited books devoted to the heroic deeds and thoughts of the centuries.

As with the other activities of the Roerich Museum, the Press found that its adventures into the fields of art, also brought it inevitably into the fields of biography, into science, into history and folk-lore. And hence, the literary explorations of the Press will touch each of those fields, in which humanity has sought to express himself in closer relation with the spiritual forces of progress.

The New Era publications have been outlined in Ten Series: I, Lights of America; II, Lights of Asia; III, Heroica Series; IV, "Urusvati" Series; V, Collectors Series; VI,

Roerich Museum Series; VII, Natural History Series; VIII, Folk Lore Series; IX, Sayings of Eternity; X, Songs and Sagas.

Thus far, books of three series have been issued. Two books by Nicholas Roerich, "Heart of Asia," from the series, Lights of Asia, and "Flame in Chalice," from Songs and Sagas. The third is "American Artists," by Ivan Narodny, from the first series, Lights of America.

For its program of immediate future, the New Era Library at the press date of this Annual is preparing a second volume of "American Artists," and a second volume of Lights of Asia, "Foundations of Buddhism," by Natali Rokotoff, as well as the first volume of the Heroica Series devoted to contemporary scientists.

Thus in its efforts to transmit the beauty of evolutionary thought, the New Era Library seeks also to invest its books in a beautiful way, and to this end, despite the popular price maintained, has published its books in a manner which has evoked praise universally.

The three above-named books, in so far published by the New Era Library, illustrate best the principle of the undertaking, by displaying the idea of a cultural crusade. In order to get a general idea of the venture, let us briefly view the outstanding features of the published three volumes: "Heart of Asia," "Flame in Chalice" and "American Artists."

While "Heart of Asia," by Nicholas Roerich, appears at first glance as a condensed summary of the Roerich Tibetan-Mongolian Expedition, a more careful reading will disclose its deeper message from the sanctuaries of Asia, which have only slightly been touched.

Roerich's "Heart of Asia" carries the reader in a simple descriptive narrative into this land of the unknown and unveils a saga that arrests our innermost attention.

"Is the Heart of Asia beating? Or is it suffocated by the sands?" begins the author in the first part.

"From the Brahmaputra to the Irtysh, from the Yellow

River to the Caspian Sea, from Mukden to Arabia—everywhere are terrific, merciless waves of sand. The cruel Taklamakan is a threatening apotheosis of lifelessness, deadening the central part of Asia. In moving sands, the old Imperial Chinese road hides itself. Out of sandy hills, trunks of an erstwhile mighty forest, lift their seared arms. Like deformed skeletons, the age-devoured walls of ancient cities stretch along the road. . . ."

What a pathos and stirring allegory! He continues:

"The extremities of Asia, to be certain, wage a gigantic struggle with the tides of the ocean. But is the heart alive? When Hindu Yogi arrest their pulse, their heart still continues its inner function. Thus also, is it with the heart of Asia. In oases, in yurtas, in caravans dwells a peculiar thought. . . ."

And Professor Roerich goes on transmitting his impressions of the spiritual pulse of Asia, which he felt from the Himalayan heights to the sandy plains of the Gobi Desert. Roerich's Expedition sought Asia, not only for scientific material, but for the buried spiritual treasures of the past centuries. Roerich describes how he found those treasures of spirit with pages upon pages of superb word pictures:

"The entire Himalayan region offers exceptional fields for scientific research. Nowhere else in the whole world, can such varied conditions be concentrated: peaks up to almost thirty thousand feet; lakes at an elevation of fifteen thousand feet; deep valleys with geysers and all types of hot and cold mineral springs, the most unexpected vegetation—all this vouches for unprecedented results. . . ."

The Expedition goes on and the author continues:

"The city of Leh is a typical Tibetan town, with numerous clay walls, temples and long rows of Suburgans, which lend a solemn silence to the place. The city on a high mountain is crowned by the eight story palace of the Maharaja. . . . Below the palace, lies the whole city: bazaars crowded with noisy caravans, fruit orchards and, around the city, great

fields of barley from which garlands of merry songs resound at the close of the day's work. . . .

"In Leh we encountered the legend of Christ's visit to these parts. . . . Christ here preached to the people, before his departure to Palestine. . . ."

Another picture:

"The site of the former cave monastery, close to Kuchar, makes an unforgettable impression. In a gorge, rows of different caves are set like in an amphitheater, all decorated with mural paintings and showing traces of many statues, which have been either destroyed or removed. . . ."

Shambhala, is the title of the second part of the book, dealing with the apocalyptic prophecy of the East, of which the author writes:

"Both in the large populous centers, where sacred conceptions are pronounced with a cautious glance, and in the limitless deserts of the Mongolian Gobi, the word Shambhala, or the mysterious Kalapa of the Hindus, sounds like the most realistic symbol of the great Future. In these words about Shambhala, in the narratives, legends, songs and folklore is contained what is perhaps the most important message of the East. He who as yet knows nothing of Shambhala, cannot state that he has studied the East and knows contemporary Asia. . . ."

Professor Roerich cites pages after pages of the Oriental belief in Shambhala and its esoteric meaning, and closes his book:

"An inextinguishable Light is shining. From the depth of Asia is ringing the chord of the sacred call: 'Kalagya'—'Come to Shambhala!'"

* * *

"Flame in Chalice" is a collection of Roerich's poetry, translated by Mary Siegrist, who has also written a brief Foreword in which she says: "His (Roerich's) poetry is direct, simple, arrow-like. It has the same vibrant touch of the

master, the same sense of mysticism and cosmic enfoldment found in his paintings. The depth and intensity, the rhythmic sweep and exaltation that mark his work as artist are no less present here. His lyric words, like so many singing arrows, fly straight to their invisible goal. Light rays out powerfully from the lines. It is evident that they have been 'made in flame as nature makes.'"

The poems of Roerich are original and exotic, with an esoteric imagery of their own. They are divided into four groups: I. Sacred Signs; II. To the Blessed One; III. To the Boy; IV. To the Hunter Entering the Forest. In order to give an idea of the style I merely quote the first part of one, entitled "To Him":

"Finally I found the hermit.
"You know how difficult it is
"To find here on earth a hermit.
"I asked him whether he would show me
"The path and would he accept
"Graciously my works?
"He gazed a long time and asked
"What is the most loved that I have,
"The most beloved?" I answered
"Beauty is," etc.

* * *

"American Artists" by Ivan Narodny, Introduction by Nicholas Roerich, pursues the same cultural course as the two before described books: by displaying the esthetic message of ten outstanding living American artists—Robert W. Chanler, John E. Costigan, Leon Dabo, Howard Everett Giles, Eugene Higgins, Charles W. Hawthorne, Rockwell Kent, Leon Kroll, Gari Melchers, Eugene Speicher.

"American Artists" is a book with more than mere historic message of our latest art development. In form of distinctly separate biographical essays the author depicts the individual

racial traits of the mentioned ten living American artists as an illustration of the cultural esthetic progress of the country. The following few quotations are illustrations of the individual cultural message of the different artists:

"The *Americana* elements of Chanler's symbolism are so conspicuous that we cannot overlook the rôle they play in his art. . . . Primordial man expressed his pictorial ideas of beauty in symbols of cooing birds, magic flowers or other emblems of his most vital emotions, embroidered on his garments or painted on his weapons, utensils and body. The underlying ideas of all folk art patterns and architecture are outgrowths of primitive sexual symbols. . . . Throughout his works Chanler employs—like a composer—a definite *leit motif* and observes carefully the rules of a 'pictorial rhythm.'"

Here is a passage of the chapter on John E. Costigan:

"What has made Costigan such an outstanding American painter is his deep philosophical grasp of nature, life and art. All his canvases betray the rhythm of a man who has achieved his creations not by means of mere studious technique and brilliant craftsmanship but by means of meditation, insight and deep thought about his subject matter. . . . Whereas the watchword of the materialistic society of to-day is success by means of cleverness, and a supply of what the public wants, the real genius is and remains a hermit, a poet of seclusion, simple and profound at the same time."

The following is a passage from the chapter—Leon Dabo:

"Dabo may paint a hundred canvases of the Hudson in mist, yet his Hudson is not the Hudson we know, but a Hudson in Greece or in Thrace or in dream—a visionary Hudson. It is those rare moments when we see Nature as she is—as Poetry—that Dabo paints."

And here, is another illustration of Eugene Higgins:

"Higgins stands powerfully unique in the American art of to-day. He has worked out his own esthetic credo of chromatic songs and sings them on his self-made instrument. . . . Like

Dostoyevsky, Higgins psychoanalyzes his figures by displaying the grandeur of their abnormalities. . . ."

Thus all artists are treated in the particular half essay, half short story manner as they create: symbolic, naturalistic, dynamic, traditional, etc. A due consideration is given to the outstanding critical reviews of each artist with emphasis on the intrinsic esthetic message of their works.

"American Artists" is a book not only for art students and artists, but those aiming to reach culture—aspiring readers of our age. Its appeal is more philosophic-emotional than intellecto-professional.

In addition to the New Era Library, the Roerich Museum Press has undertaken several other publications, each of which contributes towards the essential purposes of the Roerich Museum. Thus the following splendid color reproductions have been added to its former series: The Portrait of Professor Roerich by his son, Sviatoslav Roerich, Tibetan Lama, Agni Yoga, Commands of Rigden-Jyepo, Krishna, and We Open the Gates, thus bringing the appreciation of Nicholas Roerich's art to wider circles.

Among its publications concerning the activities of the Museum, may be mentioned "Cornerstone," the record of the cornerstone ceremony, held March 24th, 1929; the Roerich Museum General Booklet, a short but comprehensive pamphlet covering the purposes of the Museum and affiliated departments; a reprint of "Roerich Day," a symposium of articles on Nicholas Roerich delivered on April 29th, 1928; the Catalogue of the Roerich Museum, which at this writing is going into its sixth edition.

The Roerich Museum Press has also coöperated with Frederick A. Stokes and Company in publishing "Shambhala, the Resplendent," by Nicholas Roerich, a continuation of the Roerich Expedition through Central Asia.

To commemorate the opening of the new Roerich building as well as the Fortieth Anniversary of Professor Roerich's

artistic activity, the Roerich Museum Press issued a series of Commemorative Stamps.

The Stamp bears the imprint of the new Roerich building and an inset of the medal presented to Nicholas Roerich at the dedication of the Museum.

The funds received from the sale of the Stamps are to go to the publication of the New Era Library.

Thus in its inaugural year in the new building, the Roerich Museum Press feels that it has made strides of great significance in propounding the ideals of beauty as an evolutionary force and in spreading the evocations of Beauty through the Wingèd Word.

URUSVATI, HIMALAYAN RESEARCH INSTITUTE OF ROERICH MUSEUM

By DR. GEORGE N. ROERICH

SCIENTIFIC Research in Asia is entering a new phase. The preceding period witnessed a number of scientific expeditions carrying out explorations in the various regions of the Asiatic continent. Explorations were often conducted under extremely trying circumstances and in the face of imminent danger. These scientific expeditions which in the past attracted a brilliant array of men were limited by time and space and for the most part there was little possibility of carrying out their researches in detail as adequate scientific equipment was often lacking. They recorded their observations along their route and only seldom had an opportunity of exploring neighboring districts. Vast regions remained unexplored and important problems related to the physical geography of the region and various ethnographic problems requiring a protracted stay remained unsolved.

With the growing process of specialization it becomes impossible for one man to cover the whole ground and to face all the innumerable problems which present themselves to an explorer. A new type of expedition became a necessity, answering the requirements of modern research. This new type of expedition tends to enlist a group of specialists, each in charge of his own field of research. The new type of expedition tends, moreover, to develop into a moving research station—that is—bodies of scientists spending considerable time in one region and establishing research bases at various

points within the region. This new type of expedition facilitates the accumulation of exact knowledge of the country and provides the scientific workers with an unique opportunity to test and verify their results.

It is to encourage this new aspect of scientific research in Asia that the Roerich Museum founded the Himalayan Research Institute which proposes to conduct original scientific research in the countries of the Middle East which still remain an unexplored field for scientists. Under the term "Middle East" is understood India and the whole of that desert and mountainous part of Asia stretching from the plateau of Iran in the West to the borders of China Proper in the East and including Chinese and Russian Turkestan, Mongolia and Tibet. The present headquarters of the Institute are situated in the Kulu Valley in the Western Himalayas. This locality answers the requirements of climate and altitude which make it possible for the members of the Institute's staff to carry out their work at the Institute's Headquarters all the year round.

The Research Institute consists of the following departments:

- A. Dept. of Archæology, related sciences and arts.
- B. Dept. of Natural Sciences and applied research.
- C. Research Library.
- D. Museum.

One of the main objects of the Institute is to preserve and record the rapidly vanishing folklore knowledge and to provide American and European scholars with an opportunity for field work in India and other regions of the Middle East. The Institute proposes to organize its scientific activities in close coöperation with the already existing Scientific Institutions and Foundations in the United States and Europe.

The Archæological Department plans to conduct scientific excavations on sites previously agreed upon by the Indian

Archæological Survey and the Institute. The Institute will also make the necessary arrangements with the Indian Archæological Survey to allow members and visiting research students of the Institute to use the Archæological Bungalows at important sites such as Taxila, Mohenjo Daro, Harappa, Sarnath and Nalanda.

The Archæological Department of the Institute plans to conduct extensive excavations and archæological surveys in different regions of the Middle East, provided conditions make scientific expeditions possible. In each case the Department will negotiate for permission with the proper authorities. Besides archæology, the expeditions organized by the Department will study and collect materials, linguistical and ethnographical.

The Archæological Department will maintain an experimental archæological laboratory to study scientific methods in archæology. It is hoped to bring out a manual of archæological excavations treating the different aspects of archæology in the countries of the Middle East.

The Institute will also open summer courses for visiting students in the various subjects forming part of the Institute's program and given by Members of the Institute and visiting scholars from other affiliated Institutions.

The Department of Natural Sciences will conduct original investigations in the different branches of Natural Sciences. One of the first to be inaugurated will be the Botanical Section. It is proposed to start extensive plantations and a Botanical Research Laboratory with a Herbarium. A plantation of medicinal plants is in the process of being started for which purpose the Kulu Valley affords special possibilities. The Department proposes to invite native practitioners and collectors to coöperate with the European staff of the Department. Special attention will be paid to Tibetan pharmacopœia and it is hoped to bring out translations with adequate commentaries of Tibetan medical works.

The Department of Natural Sciences also intends to estab-

lish a Biological Research Laboratory to study biological problems in the Himalayan region. This section of the Department will devote itself to the study of ancient Indian medicine and physiology with the object of investigating its attainments in the light of modern research.

An Astronomical and Meteorological Observatory is to be established, which will conduct investigations in the field of physics, astrochemistry and allied research.

The Department of Natural Sciences will conduct scientific Expeditions into the various regions of the Middle East and India, provided conditions make such Expeditions possible. In each case the Institute will negotiate for permission with the proper authorities.

In case of scientific problems requiring protracted laboratory study and elaborate equipment, the Department plans to establish coöperation with the leading Research Laboratories in India and elsewhere, to allow Members of the Institute to pursue their researches.

From the beginning great attention was paid to the Library of the Institute for it was felt to be of primary importance to equip the Institute with an extensive research library. The Library of the Institute will collect books, pamphlets and manuscripts in the various fields of arts and sciences and issue monthly lists of Indian and Western scientific publications. It is expected to build up the Library through grants of books and book exchanges with the leading scientific institutions and publishers. The Library will house a large collection of Oriental books and manuscripts as well as photostatic copies of rare manuscripts and editions. The Oriental MSS. will be in charge of native scholars who will coöperate with the European staff of the Institute. It is hoped to bring out inventory catalogues of the different literatures of the Middle East and thus facilitate literary research in the various fields of Orientalism.

The Institute will publish a quarterly bulletin of its activities in which each department will have its section. In addi-

tion to the bulletin, the Institute will, from time to time, publish works of outstanding importance by Honorary Advisers and Members of the Institute. Lengthy articles will be published as separate monographs.

The Institute intends to establish a Museum to house collections gathered by the different departments of the Institute in the course of their explorations and research work. The Museum will have a photographic service, where will be deposited all the photographic material of the various expeditions of the Institute.

ARCHITECTURE OF THE MASTER BUILDING

BY HARVEY WILEY CORBETT, ARCHITECT

MANY new forms have appeared in the architectural world in the last ten years since the Zoning Regulations of the City of New York have gone into effect. Architects have found themselves confronted with new problems in mass design for which no precedent exists in history. The result has been a broadening out of the viewpoint of the designer and a search for new forms more definitely expressive of our present-day social and commercial life, of modern methods of steel construction and our modern uses of building materials.

The Master Building, at 103rd Street and Riverside Drive, containing the Roerich Museum with its wonderful collection of pictures by Prof. Nicholas Roerich, Master Institute of United Arts, Corona Mundi International Art Center and many other centers of art activity, is an outstanding example of this new and ever-growing trend toward a more perfect expression in building of the spirit and life of this very modern age.

The mere thought of combining in one unified building a museum and art school with a modern, very up-to-date apartment hotel, is unusual and indicative of the real unity which should exist between art and living. In former years art has been confined to private collections, not readily accessible to the public; the museums, rather separated from general public interest because of their location and awe-inspiring and monumental character, and art schools have had an air

about them of something separate and apart from life itself, as though the production of art were a thing above the interest of the ordinary man. That time is past. The ordinary man is becoming increasingly interested in all phases of art. He expects to find it an inherent part of his daily life and the Master Building is the most potent expression of that idea yet to occur in this country.

The building itself will provide quarters not only for the very effective display of the world-renowned Roerich paintings, but will have adequate space for both executive and practical branches of the school work of Master Institute of United Arts, painting and sculpture studios, as well as music rooms. The main entrance will be on Riverside Drive at the grade level, giving access to a fine imposing stairway, the walls of the stair being well decorated by Professor Roerich with murals symbolizing the great spiritual association which must exist between art and the individual. At the center of the building on 103rd Street will be the entrance to the hotel, where is provided a spacious lobby, reception room, hotel office and restaurant, this last room extending the full length of the north side of the building and giving an extended view over Riverside Drive and the adjacent park. With the exception of this hotel entrance feature and the restaurant, the remainder of the ground floor and the three floors above will be occupied by the museum school, and above this point rises an apartment hotel which is planned in every detail from the point of view of providing the modern city dweller with accommodations fitting in convenience and comfort to the inhabitant of the greatest metropolis of the world.

The building stands free of adjacent property on all sides. Every room is an outside room, there being no interior courts or wells. The corners of the building are provided with windows which extend both sides to the corner itself so that occupants of these rooms may enjoy the view from two directions. In the upper half of the building, where the Zoning Regulations require set-backs, the building becomes a sym-

metrical terraced tower, each terrace being accessible from its adjacent apartment and providing veranda space, which makes an attractive outdoor feature unusual to the city dweller.

The architecture of the building is essentially modern in its design because only in this way could the designers express the modern problem which the building carries out. The exterior is of brick, treated in an unusual way starting with a very dark tone of purple and gradually grading from this up to a light gray at the top, so that the building has not only form, mass and silhouette, but color.

The Master Building will stand as the symbol of a modern idea of world-wide significance—expressed in a form pioneering the architecture of the immediate future—and will carry the message of world unity in Art.

OUR RESIDENT MEMBERS

NO REPORT of the year 1929 for the Roerich Museum and the many facets of its activity could be complete without a review, however brief, of the results of our residence membership.

In devoting a portion of its building to dwellings for members of the Society of Friends of Roerich Museum, the Roerich Museum inaugurated one of the most progressive ideas in Museum life. Dedicated to the idea that the efficacy of beauty lies in its constant and daily application to life, the Trustees of the Roerich Museum, in projecting their new building in 1927, felt it an essential to introduce a certain portion of living quarters within the precincts of the Museum's direct influence, and hence a residence membership of some 300 persons have taken advantage of this possibility.

One may well pause to review whether these months since the opening of the building have given an augury of the success of this idea. As with most ideas that are fundamental and essentially constructive, one may ask, "How is it that this was never previously attempted?" The enthusiasm which the idea of living in this building has met is apparent primarily in the fact that during these first few months it has been filled almost to capacity.

Moreover, the residents have proved themselves not casual dwellers here, but persons drawn by the necessity and inspiration of the building. The splendid attendance at all events presented by the Society of Friends of Roerich Museum, as well as at all events sponsored by any of the departments of the Museum have attested to this essential interest in the activities afforded them.

Another factor of interest has been the variety of people who have desired to live here; although many are creative workers in the arts—writers, artists, teachers or musicians—a large number of them are those who contribute to art in loving it and valuing it, and in thus desiring to live within the province of its influence.

Another aspect of the Museum work which has enabled it to center a popular interest and to become a gathering place for people in the house as well as outside, has been the Roerich Hall. The plan of an Art Cinema was inaugurated, and the demands for concerts, lectures and other activities have impelled the Trustees to inaugurate an entire program of cultural activities.

It is gratifying however to see the extent to which, after but a few months of existence, the Roerich Hall is becoming a center of cultural activity. In addition to the wide-reaching programs conducted there by the Society of Friends of Roerich Museum, splendid recitals have been held by such artists as Tansman, Mme. Kurenko, Mme. Charlotte Lund's opera productions for children, the Casadesus Ensemble of Ancient Instruments and other similarly splendid events.

In the smaller auditoriums of the Museum groups have begun to attract various organizations and groups, and we have had the pleasure of many significant organizations, as the League for the Protection of Riverside Park, and the Astrological Guild, and other societies have held their meetings here.

The Restaurant, which is now used not only by the Museum staff and members, but by numerous outside friends, has already earned a splendid reputation. Its essential charm and excellence of management have added to its presence in this art building, in bringing here numerous men's and women's clubs, fraternities, or organizations for teas, luncheons and suppers, thus strengthening its function as a center of human and social interest.

Thus, in every aspect of its work, the Section of the Roer-

ich Museum which has been assigned to "Living" has once again affirmed the fundamental soundness and feasibility of the ideal of bringing art to each individual as a portion and necessity of daily life.

SOCIETY OF FRIENDS OF ROERICH MUSEUM

BY DR. CHARLES FLEISCHER

Our Reason for Existence. We exist as a Society in order to foster every purpose of the Roerich Museum. But especially to embody, and actively to express the spirit of Nicholas Roerich—as visibly illustrated in his paintings, uttered in his teachings, and exemplified in his personality.

And that is: to advance human sympathy, human integration, human unity—through the ministry of Art in its varied aspects.

Our Society, with headquarters in the Roerich Museum, 310 Riverside Drive, New York City, is, naturally, an international organization—because it must needs prove in this fashion its devotion to human brotherhood.

The Unique Roerich. We wish to face frankly, and to rejoice in the fact that Nicholas Roerich has achieved the unique distinction, in his lifetime—indeed, in the full noon-tide of his personal, æsthetic, philosophic, spiritual power—of being hailed as master, of having a museum built to house hundreds of his works, of being used as the inspirational influence for a manifold ministry to Art and for activities too numerous to mention here.

We refer, frankly, in this connection, to that unique and shining fact, because it is easy to realize: that there may be cynical questioning of the propriety of the free use and exaltation of the Man and his name. It might seem, too, as if we were tending toward a Roerich cult, if cult is a root of culture.

Really, we feel fortunate in Professor Roerich's willingness to serve objectively as a symbol of the humanistic, æsthetic, spiritual aspirations of the growing group that is privileged to use his name. His varied and splendid achievements give point and meaning to the helpful, inspiring activities radiating from the Master Building; and his personality affords a focus for all the potential and potent beneficent forces that will increasingly center in and radiate from the Master Building.

This uniqueness, then, while gratifying, is not mysterious, or mystical, but perfectly natural—as, indeed, are all seemingly supernormal or unusual forces when rightly seen and understood. In the case of Professor Roerich, we are glad and grateful: that his masterful bounty allows us to use him and his name, so freely, for the general good.

Seeing from a Height. Inseparably associated now with the Roerich cognomen, are Asia and the Himalayas, many of whose inspiring aspects he has pictured for us in the paintings that cover, with obvious glory and with deep spiritual suggestion, many of the walls of the Museum. If one may make a single, simple deduction from these paintings, and the feelings that they stir and evoke, they lift us into a region whence we may see life from a height and see it whole.

From that level, brotherly coöperation becomes easier, because oneness may be taken for granted. Thus, the ideal of brotherhood through art is the more readily advanced, because visually and invisibly we experience the revelation of the Commonwealth of Beauty, whose heirs and inheritors we are.

ANNUAL REPORT OF THE SOCIETY OF FRIENDS OF ROERICH
MUSEUM ENDING DEC. 31, 1929

The Roerich Museum has this year accorded its hospitality to the Society of Friends of Roerich Musum, by giving it a

permanent office in the new Museum Building. In addition, the Museum has extended the free use of its auditoriums and its lecture halls.

The officers of the Society of Friends of Roerich Museum elected for the year 1929-1930 are as follows: Theophile Schneider, President; Dr. Forest Grant, Mary Siegrist, Dr. Charles Fleischer, Nettie S. Horch, Henry Judson, Natacha Rambova, Leon Dabo, and Talbut Mundy, Vice-presidents; Sidney Newberger remains Secretary-treasurer.

The Society of Friends of Roerich Museum has extended a resolution of thanks to Dr. Charles Wharton Stork for his great efforts, as first President of the Society, during its inaugural two years.

Evidence of the broad appeal of the Society of Friends of Roerich Museum, is convincingly shown in the increase of its members, which now number about six hundred and fifty. A further indication of its wide influence is the variety of its membership, which enlists representatives from all fields of creative workers and lovers of art.

During the current season, with the possibilities afforded in the new building of the Roerich Museum, the Society of Friends of Roerich Museum inaugurated an extensive program of cultural and educational activities. Lectures on wide phases of the arts, as well as numerous recitals have been planned, all these by distinguished artists and lecturers. Among the lectures which have been given, are: An introductory lecture by Leon Dabo, "Art—What Is It?" and a lecture "Russia Through the Artist's Eye," by Dr. Christian Brinton. Miss Frances Grant spoke on "The Art of Nicholas Roerich," and a reading on "Peer Gynt" was given by Bertha Kunz Baker. In addition, Mr. Bernard Wagenaar, the well known composer, gave a series of weekly lecture-recitals on the appreciation of music.

Throughout the program of events, an international aspect has been sustained. Among the recitals which have been held in Roerich Hall under the auspices of the Society of Friends,

are the following: A recital by Señora Antonietta de Lenhardson, the South American mezzo-soprano, who sang several Argentine songs, never previously presented in America; a recital of folk songs by Miss Dorothy Gordon, in native costumes. Miss Juliette Gaultier presented results of her own researches in Canada and the North, in a recital, "Folk Songs of Canada."

A presentation by Sarat Lahiri and Miss Lota of "Hindu Music, Songs and Dances of the East," with accompaniment on native instruments offered an interesting conception of Eastern music. An evening was given to the Troubadours who recaptured the "Ancient Minstrelsy," of France and England. The Troubadours are an ensemble composed of the Misses Nyra Dorrance, Celia Turrill, Lydia Savitzkaya, Sally Dossel, Norman Price, H. Wellington Smith, Cyril Towbin, Alfred Gietzen, and Youry Bilstin. These artists use the ancient instruments for their accompaniments.

Mr. Andrew Haigh, another artist of distinction, gave a piano recital, in the late fall. In coöperation with the Roerich Art Cinema, the Society of Friends of Roerich Museum also invited its members to a special showing of a motion picture, "The Magic of the West Indies," and other films.

Among the coming events are: lectures by such eminent authorities as Leon Dabo, Claude Bragdon, John Herman Randall, Dr. Charles Fleischer, Dr. George Roerich, Edith Whiteside, Robert Edmund Jones, Natacha Rambova, Mary Siegrist, Frances Grant, George Grebenstchikoff, Kaia Williams, Shri Vishwanath Kesar, and others.

A joint recital of songs and duets by Margaret Speaks, soprano, Helen House, contralto, and Harry R. Spier, composer-pianist, is to be given in addition to a Mexican Dance Recital and a recital by the "Cuban Ensemble." Other recitals are also planned. The Annual Meeting of the Society of Friends of Roerich Museum will be held on January 31st, when the report of the year's activities will be read and a

musical program will be given by the members of the Faculty of Master Institute.

A double number of "The Archer," the publication of the Society of Friends of Roerich Museum, was published in 1929. This issue contained several articles by Professor Roerich, as well as a number of reproductions of his paintings. In addition, there were articles by Marie Apel, Mary Siegrist, Harvey Wiley Corbett, Maud Dale, and others. The prize for the second international story contest was won by Rosa Fittinghoff of Sweden for her story "How Father God Was Snowbound."

In coöperation with the Roerich Museum, the Society of Friends has arranged to conduct through the Museum, various groups from schools, clubs, and other organizations.

A number of auxiliary groups of the Society of Friends of Roerich Museum, which are dedicated to cultural and artistic activities, have been organized through the Society and have held meetings at the Roerich Museum. Among these are the Siberian Association, the German Association, the Spinoza Association and the St. Francis of Assisi Association. In addition to their regular meetings, encouraging activity has been shown by these groups. Some of the outstanding events have been an open meeting of the Siberian Association, at which a reading, "Mikoula," an epic by George Grebenstchikoff was given. Also an open meeting of the German Association, at which Mr. Herman Schultheis gave a piano recital.

Through the coöperation of the Society of Friends of Roerich Museum, several organizations have been enabled to arrange and to hold lectures and recitals, at the Roerich Museum. Among these are the Astrological Society, which has held bi-weekly lectures, and the Maha Bodhi Society of America which conducts a series of weekly lectures and meetings. In addition the Pro Musica Society has held a number of recitals in Roerich Hall.

In fulfillment of its international aims, the Society of Friends of Roerich Museum has undertaken the organization of several foreign branches. The French Association of the Society of Friends of Roerich Museum was organized in the early part of the year 1929 in Paris. This organization has undertaken to spread in France the knowledge of the work of Nicholas Roerich, and to contribute, in collaboration with the Roerich Museum, to the strengthening of the links of friendship and coöperation, uniting France and America in the field of artistic and intellectual relations.

The officers of the French Association are: Louis Marin, Honorary President; Madame de Vaux-Phalipau, President; Dr. George Chklaver, Secretary-General; Vice-Presidents, Justin Peyronnet and Augustave Gauvain, and M. R. Lapeyre, Treasurer.

On October 17th, 1929, the French Association of the Society of Friends of Roerich Museum, celebrated the opening of the Roerich Museum, simultaneously with the celebration in New York. Many distinguished persons, well known from all fields of artistic, scientific and cultural fields, were present, as well as representatives of the Government of France and of the several Ministries. Speeches were made by members of the Society and by guests. A program expressive of the reverence of the French nation for Nicholas Roerich and the work of the Roerich Museum, was presented. A musical program was given, and slides were shown of Professor Roerich's paintings. Comte Fleury conveyed the best wishes of His Excellency M. Briand, Foreign Minister, who has expressed his special interest in the work of the Roerich Museum, and the Society of Friends of Roerich Museum.

In the name of the President of the French Republic, best wishes and congratulations were personally expressed by Colonel Goudouneix. Felicitations were also voiced by M. Lorion in the name of the Minister of the Interior, M. André Tardieu, and also by representatives of the Ministry of Justice, the Keeper of the Seals of the Republic, and from each

of the members of the Government and of the Diplomatic Corps.

French Association of Friends of Roerich Museum sent the following cable:

Paris, Oct. 17, 1930.

Six hundred Friends of Roerich Museum assembled Paris send Master Nicholas Roerich and all American Friends their heartfelt greetings. We hail great American nation advancing triumphantly in all fields of art and knowledge.

Through the efforts of the French Association of the Society of Friends of Roerich Museum, the Luxembourg Museum was enabled to acquire one of Nicholas Roerich's recent paintings, "Castles of Maitreya," adding this picture to its previous acquisition, and to the four paintings in the permanent collection in the Louvre.

Through its contacts and its activities abroad, the French Association has kept us apprised of the numerous articles and newspaper clippings which appear on the Roerich Museum and its affiliated organizations throughout Europe. In addition, the French organization has been able to distribute information on the activities of the Roerich Museum, and its various departments.

Dr. Hans Rydh has organized a Branch of the Society of Friends of Roerich Museum in Sweden, and an Italian Branch is being organized in Rome by Major C. Rapicavoli.

In Belgrade, a Yugoslav Branch of the Society of Friends of Roerich Museum has been founded with Ivan Mestrovich as Honorary President; Pavle Popovitch, President; Milan Markovitch, Secretary-General; Niko Zupanitch, and Milan Marianovitch, Vice-Presidents, and Dragoljub Pavloavitch, Treasurer.

Following the trip last Spring of Miss Frances Grant to South America, a number of branches of the Society of Friends of Roerich Museum were organized in the various South American countries. In Chile, a branch is directed by

the chairman, Señora Inez E. de Larrain, probably the most distinguished author of Chile; in Peru, by Mrs. Harry Parks, President of the Chilean National Council of Women, and patron of the arts; in Uruguay, by Dr. A. Araujo, editor of *La Pluma*; and in the Argentine, the branch is directed by Dr. Manuel Belltro, well known writer.

In the development of the program of its future activities, the Society of Friends of Roerich Museum plans to arrange additional extension lectures and to hold and arrange special exhibitions and to organize branches in other foreign countries.

Mr. Theophile Schneider has recently donated two of his paintings for the beginning of a permanent art collection for the Society of Friends of Roerich Museum. Several fine art editions of books were also donated by the French Association of the Society of Friends, to the library of the Roerich Museum.

PRIVILEGES OF MEMBERSHIP OF SOCIETY OF FRIENDS OF ROERICH MUSEUM

Series of lectures and recitals are arranged for the members. Lectures are given on many phases of art, music, literature, drama, poetry and other topics which are open to the members of the society.

All members shall have access to the Museum Library, which contains in addition to collections of the writings of Roerich and works on his art in various languages, a library of general art literature.

By arrangements with the Directors of the Roerich Museum, members of the Society of Friends of Roerich Museum may have a special room in which to hold meetings. They may also by making application through an officer of the Society be provided with a lecture on the paintings by a member of the Museum staff, for themselves and friends in groups of not less than 20.

Members will be entitled to receive the annual publication of the Society of Friends of Roerich Museum.

Members of any of the International branches of the Society of Friends of Roerich Museum, will share all privileges of each national branch during their sojourn in any country in which such a branch is organized.

All members of the Society will have the privilege of purchasing all publications of the Roerich Museum Press at a twenty percent discount.

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LOUIS L. HORCH, *President*
M. M. LICHTMANN, *Vice-President*
FRANCES R. GRANT, *Vice-President*
SVETOSLAV ROERICH, *Vice-President*

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