ROERICH MUSEUM BULLETIN

ROERICH SOCIETY

Schedule of Events, April, 1932

1st. James Phillips, Song and Dramatic Recital.
5th. Haley Lever, "Pictorial Vitality."
7th. Concert, Compositions of Sigismund Stojowski. Sigismund Stojowski, pianist; Marja Bogucka, soprano; Ruth Breton, violinist; Mita Wellerson, cellist. Aus.: Polish Institute of Arts and Letters, Roerich Museum. Admission $2 and $1. Special rate for members.
8th. Mary Cecil Allen, "What Makes a Picture Live?"
9th. Dr. Tassilo Adam, "Strange Religious Ceremonies of the Cannibals of Sumatra." Aus.: German Roerich Ass'n.
9th. Tea and Reception for Members. Opening Finnish Exhibition. 4:30 P.M.
11th. Chamber Opera Guild of Roerich Museum; "Beggar's Love" by Frank Patterson, "La Serva Padrona" by Giovanni Pergolesi. Benefit for the Educational Fund of Master Institute of Roerich Museum. Admission $2.50, $1.50, $1.00.
12th. Recital of Latvian Music, Folk Songs and Modern Compositions. Bruta Kalnins Tripodi, soprano; Alfred Kalnins, pianist.
15th. Mary Cecil Allen, "Can the Artist Create Life?"
16th. Opera Performances Repeated: "Beggar's Love" and "La Serva Padrona." Admission $1.50, $1.00, $.75, 2:30 P.M.
19th. Robert Norwood, "The King of Beauty."
19th. Hugh Ferriss, "Form Originals."
20th. Maria Safonoff, pianist. Scriabine Recital-Lecture.
22nd. Mary Cecil Allen, "How Long Will a Picture Live?"
22nd. Round Table Conference for Parents. Aus.: Woman's Unity of Roerich Museum, 8 P.M.
26th. Van Dearing Perrine, "Inspiration at Your Front Door."
26th. Friendship Dinner for Members and Friends. 7:15 P.M. Program.
28th. Claude Bragdon, "Hyperspace (The Fourth Dimension)."

Queen of Heaven

Nicholas Roerich

A Variant of the Mural in the Palace of Talashkino, Smolensk, and One of the New Acquisitions to the Permanent Collections of the Roerich Museum.

PRICE TEN CENTS
In two significant celebrations held this month in the Roerich Museum there was evident again the prismatic form of genius—synthesizing all rays of inspiration and in turn reflecting them: the all-containing, all-importing.

On the occasion of Founders Day, celebrated in commemoration of the opening of the Roerich Museum to the public, leaders of some of the fifty-five Societies of Roerich Society expressed in the form of their own aims, the unity of their purpose to better human understanding through culture. Through such varied groups as the Finnish, the French, the Academy of Creative Arts, the Irish Foundation, the Polish Institute of Arts and Letters, the Grupo Inter-Americano de la Sociedad Roerich, the Colombian Association, the Shakespeare Society and the other equally splendid bodies, Nicholas Roerich's aim of Peace through culture was sounded, giving evidence of how penetrating is the inspiration of genius, and how the call of a great Idealist may enter and suffice all manifestations of creation.

Similarly in the Goethe Celebration, one was aware of the manner in which the crucible of the creative spirit draws his inspiration from all manifestations of life, transmutes them and re-pronounces them for the advancement of his fellowmen.

Thus the incessant creative rhythm of culture advances; the great solar aspect of genius, diffusing light, gives impulse to the eternal life force of others and, as Nicholas Roerich has expressed it in his superb tribute to Goethe: “the Messenger does not deviate from life, but finds a smile for all its flowers.”

Splendid evidence of the increasing interest in the Roerich Peace Pact and Banner of Peace and its penetration into every-day life, is seen in its endorsement by a steadily growing list of governmental and cultural institutions, as well as by individuals throughout the world, who recognize this project as a potent force for the attainment of peace.

Supporting its endorsement by the General Federation of Women’s Clubs in Convention during 1931, the Roerich Pact was also approved by the New York State Federation of Women’s Clubs, Mrs. William Dick Sporborg, President, in January of the current year, in the following resolution, introduced by Mrs. R. I. Deniston, Chairman, Department of Arts:

“Whereas works of Art, of Science, of Culture, constitute the greatest treasures of the human race, and are the common heritage of all humanity.

“Whereas injury to these treasures, whether in War or in Peace, is a violence against the common benefits and the future of mankind, and

“Whereas the Roerich Peace Pact and the Roerich Banner of Peace have been created for the protection of the Treasures of Culture and their designation as Invincible and Neutral in Times of Peace and War.

“Whereas this Pact has been Unanimously Endorsed by the International Museums’ Committee of the League of Nations, by the General Federation of Women’s Clubs in Convention in Phoenix, in 1931, by His Holiness Pope Pius XI, His Majesty King Albert of Belgium, by the French Academy, and numerous other leaders of culture and learned bodies.

“Be it resolved that the New York State Federation of Women’s Clubs endorse the principle of the Roerich Peace Pact and Banner of Peace, and approve furthering the world-wide adoption of the Nicholas Roerich’s plan of Peace through Culture.”

This article was read by Louis L. Horch on the occasion of the Goethe Centenary Commemoration Program, at the Roerich Museum, New York, full description of which may be found on page 9 of this issue.

Wär nicht das Auge sommenhaft,
Die Somme könnt es nie erblick.
Alles kömme man verlieren
Wenn man bleibe was man ist.

Tis likeness to the sun, this might of the personality—these banners of the significance of Goethe were expressed by himself. Again in time, perturbed humanity is reminded of the invincibly beautiful image, in which the entire substance of his time is expressed. No adjectives are needed for the expression, “time of Goethe” or rather the “epoch of Goethe.” The name of Goethe became an honorary coat-of-arms, not only for its creativeness, holiness of thought, depths of cognizance, courage of consciousness, nobility of feeling—this name verily encircled in itself an entire epoch full of the most powerful expressions of the spirit. The style of Goethe is not only the style of a writer, not only the style of a powerful Empire, but the style of an epoch. Not waves of fashion, nor revaluations, nor new achievements can affect the giants, creators, interpreters of an epoch such as Homer, Shakespeare, Dante, Cervantes, Goethe...

It is impossible to say that they stand as lonely peaks, for in them is fused the spirit of the times! They have become super-personalities, being themselves the most noble achievements of the epoch. Count A. Tolstoy, exultingly addressing the artists and, remembering the images of Homer, Phidias, Beethoven, Goethe, writes:

“No, not Goethe this, who fashioned the great Faust
In ancient Germanic attire
But in its truth, great and universal,
It seems the eternal image, word for word.
Or Beethoven when he created his funeral march—

*This article appears as the Introduction to “Goethe” just published by Roerich Museum Press.

Did he fashion the succession of chords which bear one’s soul?
No, these sounds cried out always in the limitless space.
Being deaf to earth, he hearkened for these unearthly cries.
Be ye blind as Homer and deaf as Beethoven.
But strain more zealously thy spiritual ear and spiritual eye
And as if upon the flame of a secret writing faint lines emerge suddenly
Thus will the pictures suddenly emerge before thee
And more vivid will become the colors and more perceptible the paints.
The harmonious correlation of words will intertwave in clear meaning.
And ye, at this moment, beheld, hearkening thy breath
And afterward, creating—recall the fleeting vision!”

In such words, the writer desired to show the entire unearthly and superhuman substance of the creativeness of Goethe.

The great Lines of Art of secret writings were revealed to the eye of Goethe. It has been said that Goethe belonged to secret philosophical societies. This is not important. Are there not a few members and dignitaries in all other societies? The flame of the spirit, the fire of the heart, the great Agni—not through reason, but through straight knowledge—acquainted Goethe with the secret places of the summits. The synthesis is never transmitted through societies. It is significant to see how Goethe as a true Messenger did not deviate from life, but found a smile for all its flowers. Limitation is not befitting an all-embracing spirit.

With all justice one may call Goethe's direction of thought spatial. In it he affirmed personality, but there was liberation from egoism. Agni Yoga! Such a correlation is even inconceivable for small consciousnesses, but it is a true test of the potentiality of the personality. Did Goethe know the teachings of the East? He probably did. For, romanticism does not exist without the East. It has not reached us as to how much Goethe studied the treasures of the East. He did not insist upon them, but it is clear that...
he knew them; perhaps the all-embracingness inherent in him opened easily also these significant gates.

They say Goethe is an Initiate! How, then, not an initiate, if in the flaming formula he could touch the most sacred stones without bearing his hands?

How then not an initiate into the laws of the foundation, if he, if not a seeker, but as a carrier, did not cross all gorges, crowded with delayed and lost travelers? How then not an initiate, if he walked his own path, not as a seer, but as a carrier, would he not have crossed the far-off world?

To the seer of secrets, Hoffman, it is exactly Geheimrat Archivarius who is a spirit of fire.

Verily Goethe was a real Geheimrat—not a royal one but a panhuman one. He bore this title with the ease of a giant who smiles at the fragments of a cliff which falls upon his chest.

This ease in bearing the unspilled chalice of life, startles us in the paths of the greatest personalities. What would cost many wrinkles, distortions, and sighs to some—is for the giant simply another inevitability which he encounters joyously in order to hasten further onwards. Goethe himself confessed: "So unrestrainable is my straining on toward the thing I cannot shores myself to, or to glance back." In this powerful uplifting of the chalice, one remembers the legend of Christopher through the stream of life. The memory of Goethe should be celebrated in a manner especially sun-full.

Goethe influenced even Scott in his Ivanhoe: the Corinthian Bride, the Earl King, God and the Bayadere, Tasso, Egmont, Iphigenie have inspired the best minds for translations, transcriptions and musical settings.

And Wilhelm Meister is unforgettable as an image of culture and construction (Bildung) affording to many a vital lesson. Free from didacticism and dry moralizing, Goethe's verse taught us through inspiring images of touching romanticism, fusing them in the symbol of The Sorrows of Werther.

Weltanschauung—Goethe's contemplation of the world, is irreparable because it is founded on his own unrepeatable rhythm of saturated, uniting action.

The influence of Goethe is not only profound in Germany; countries best also in the Anglo-Saxon and Slavic world, as well as in America. "Nur rustlos betätigt sich der Mann. Only in changing the activity of the nervous centers, as Voltaire, he did not know the meaning of rest. His reine Menschlichkeit war nicht fremd to immorality also as his eigw Weibliches always soared in the pure sphere of exultation through beauty. The Centenary of Goethe for each broadened consciousness must be verry the Festival of a solar holiday! Goethe was close to Apollo; he was close to the light of antiquity. His key is a beautiful presentation. A beautiful Edition, in beautiful leather binding, which does not break at the first opening, with beautiful frontispieces and adornments. A dignified national festival where the noble Meistersinger may be crowned. Thus one envisages, contemplates, the anniversary of the glorious Goethe so near-to!

The Earl King and Corinthian Bride were the themes for my first sketches; and of course Faust has been given in our Children's Theater.

We remember our study table, the school edition of Goethe and Werther; we recollect all the benevolent and beautiful thoughts which were sprung from the ballads of Goethe. Never once has it been necessary to renounce one of them and never did one have to be ashamed of the name of Goethe. One enthusiastic student often wondered: Why Wolfgang? Why not Leo, when the creator of Faust had a lion's tread?

There is no dispute about Goethe. One can only rejoice over him with strengthened and finest reminiscence. To the friend of our spiritual accumulations it befits a solar holiday! One desires to accompany the celebration of Goethe with something solemn and fertile and harmonious. He is in the garden of life. There the Lillies of the Madonna have gathered and the heartthickening ones. And from Solomon's beautifully wise antiquity, from the Song of Songs is fragrant this flower-garden of life:

"Whither is thy beloved gone, O thou fairest among women? whither is thy beloved turned aside? that we may seek him with thee. My beloved is gone down into his garden, to the beds of spices, to feed in the gardens and to gather lilies."

Himalayas, Urusvati, 1931.

SUBSCRIPTION FOR "BULLETIN"

Monthly publication of the Bulletin will continue throughout the year, covering all activities of the Roerich Museum and its affiliated institutions throughout the world, as well as other endeavors aiming toward greater cultural unity and spiritual evolution.

Annual subscriptions for the Bulletin, covering the twelve issues are $1.00, and single copies are ten cents each.

Among distinguished visitors to the Roerich Museum during the past month was Dr. Sven Hedin, the noted Swedish explorer. Dr. Hedin, who is an Honorary Adviser of the Roerich Museum, came here especially to see the permanent collections of Professor Nicholas Roerich's paintings for which he expressed great admiration.

Count Serge Fleury, eminent French author also visited the Museum. Count Fleury is conducting a lecture tour throughout the United States, and is to return to New York the end of April.

The Honorable Dr. Otto Keip, Consul General of Germany in New York, and Mrs. Keip were visitors at the Museum during March when a tea was given in their honor. Guests present included Mrs. M. O. Kopper, Major J. G. Phelps-Stokes, Waldemaar Hartmann, Mr. and Mrs. Alexander, Esther J. Lichtmann, M. M. Lichtmann, Louis L. Horch.

A number of interested groups representing civic, educational and social organizations in New York and the vicinity were recently conducted through the Museum by various members of the staff. Among these were the Church of All Nations; Women's Club of Elizabeth, N. J.; Parker College; Brooklyn Society of Ethical Culture; Brooklyn Women's Club; Packer Collegiate Institute, Brooklyn; Metropolitan Life Insurance Company; Medical Center, New York City; Summit Life Insurance Company, Jersey City; Women's Club; Knights of Columbus; Lincoln School; French School for Girls; Windworth School, White Plains, N. Y.; Women's American Oriental Club; and the Parent-Teachers Association.

Mrs. Sina Lichtmann has recently given lectures on the art and message of Nicholas Roerich before the following organizations: Church of All Nations and Altro Shop, New York City; and the Nurses' Center, Metropolitan Life Insurance Company, Jersey City.

Miss Esther J. Lichtmann gave a lecture on the Kulu Valley and the work of the Himalaya Research Institute at Naggar, India, before the Grub Street Club, March 18.
HONORING Founders Day, which marks the date of the opening of the Roerich Museum to the public, Mrs. Nettie Horch, President of the Roerich Society and leaders of the various branches of Roerich Society, paid tribute to the ideals and leadership of Nicholas Roerich and outlined the purposes and aims of the Society, which in a few years has become represented throughout the world.

"The Roerich Society is now in its fifth year of existence," said Mrs. Horch, "and has aimed to carry out in a measure the message of culture and international goodwill as expressed in the art and writings of Nicholas Roerich. It has sponsored an extensive series of lectures and recitals covering Art, Music and Literature in its many fields and varied expressions. In addition to presenting eminent authorities in their respective fields, the Society has also assisted young unknown talented artists and musicians by giving them the opportunity of presenting their work before the public.

"A very significant part of its activity has been the inauguration of its branches which are now world-wide in scope, and number fifty-five organizations extending into twenty-five countries. All these societies have come into being in response to the inspiration and all embracingness of Professor Roerich's Message.

"Professor Roerich has written in his address—Multiformity: "Our cultural organizations should also be based on the foundation of true freedom. As nothing else, it is liberty which is organically related to the conception of multiformity. Freedom is the dream of all mankind. And she leads beautifully, resplendently winged, if her basis is the true understanding of Culture."

"It seems to me that these thoughts of Professor Roerich represent the foundation, as well as the unifying thread which has linked our many societies so diverse in background and expression under the wing of Roerich Museum."

Mrs. Horch then read Professor Roerich's beautiful article—"March Twenty-Fourth," which is quoted herewith:

Greetings;
Your general assembly of March 24th, in the name of culture and peace, in the name of knowledge and beauty, is one of those historical milestones of humanity which will fuse into future generations new courage and triumph. To the one who will come, it will be deeply significant to know and to feel at heart that the travelers who passed before him, not only thought inwardly about the values of knowledge and beauty, about the true values of Spirit, but expressed them also in their lives. Let those who come, realize how these testimonies of the Beautiful took place even amidst the most difficult times.

Let us not hide from ourselves that the present times are verily the most difficult. It would seem that the material and spiritual crises have reached their apogee. But where is the apogee in Infinity? In other words, will the deepening and accumulation of the crises cease unless people—all who think of bliss—unite in trust and full consciousness, to sustain the constructive foundations? Each abstraction must be cognized as a reality, because in the real world there are no foggy abstractions—there is only one, great Reality.

You are gathered together not in the name of small, domestic works, but in the name of Great Reality. Instead of meaningless dissipation of time for self-gratification, you are trying by united efforts to strengthen the consciousness of the masses in the name of the Real and Beautiful. You have understood that the true idealism is the Great Realism. You have understood that leisure is the same joyous work, in the name of the same spiritual values. The joyous use of time means joy to the spirit, and thus each joy highly ennobled represents not a feast in the hour of plague, but joy of the Spirit clad in the beautiful armor of courage. Some fossilized being may say, "Is it timely in the days of the material unrest, to speak of education? May shame be upon such perverted heart, if in petrification the concept of shame is possible altogether.

Yes, our beloved, you know that just in the time of unrest, the most strained striving towards education is necessary. Let us turn to the pages of history and we shall see that the times of florescence were created by the power of Spirit. This is not a truism; this is an affirmation which we must repeat to each other. The monster of doubt approaches with its temptation by day and by night. And wherever it finds even the smallest cell open to contamination, it immediately sows the most evil seed. Primarily, how did the heart which revolts against education, fossilize? Fossilization began with the smallest doubt based on ignorance. The greatest miseries derive from the smallest doubt and he who doubts will neither cross the abyss nor the mountain stream. And now, not only is Armageddon thundering but seemingly there have opened entire gaping abysses, which menace Cultural Communion. We are positivists and optimists, we are cultural heroes, humanity would now be deprived of the contemporary condition of the world, so evidently shaken, forces us to repeat this and to gather together to testify with our hearts how much we desire constructive bliss. Shall we attire ourselves in mourning, because of the cause of all unrest? This would again be something of the old trend of thought. He who strives to Reality is far from mourning and despair. He is filled with tension. He knows that, when strengthened by invoked and gathered energies, he becomes indestructible, if his heart is striving to bliss. This joyous builder knows what is the fire of the heart and he knows that if this mighty talisman is radiating, then the blackest darkness will be pierced and dispersed under the rays of Light.

In the name of light you have gathered tonight; in the name of the joy of the Spirit, you wish to know each other and to mutually strengthen each other. Under the banner of culture and of everything Beautiful, you proceed joyously upon the mountain path and you even bless the sharp stones because you could not attain the Heights along the smooth surface. If there would be no tumultus, if Armageddon did not thunder, perhaps you our friends would not unite. Daily well-being is not a sower of achievement and heroism; without miseries we would not have the many beautiful examples of history. If obstacles would not temper the swords and shields of the heroes, humanity would now be deprived of many benevolent attainments.
Aeroplanes are ready for flight; marine and submarine communication is open. Hundred thousand pound tonnage is at your disposal and the radio shrieks through the entire world—and perhaps far beyond its boundaries. It means that the achievement of the future is already at hand. We only wish to agree as to what to load the air and marine iron-birds with, and what to put upon the lips of the radio. Education, Education, Education, Knowledge, Peace, Beauty! Whatever they who fear every great conception say, whatever the decaying destroyers may whisper; you who have gathered in the name of the Beautiful, will not fear any whispers and ill-speech.

The flame of the bonfire illumined the achievement of holy Jeanne d'Arc and the thorns of the high and enlightened path of Saint Sergius stand as glowing memorials of human achievement calling and proving that whatever the decaying destroyers may whisper; in our earthly life. And thus let us meet to following in order that his seedlings should not wither because of drought. And in every day life let there be the same great joy which brings us today together. And where the great Magnet of the heart radiates, there our forces are multiplying, for Bliss is conquered by efforts. The same benevolent efforts are transmuted into a Holiday where many fires are needed in order to dispel the depth of darkness. Thus let us kindle these fires of joy, let us leave to the beasts all quarrels and disputes. But let us strive to Bliss in the spirit of science and art—a guide to this ideal.

Among the congratulatory cables received in honor of the occasion were the following messages:

Dr. George Chkhatier, European Center, Paris: Friends of Roerich Museum assembled at European Center send to Roerich greetings and best wishes to glorious institutions.

Latvian Roerich Society, Riga, Latvia: Serving the world, we strive to glorify the spirit of culture and beauty, we send you our kindest regards.

Messages were received from other leaders of branches who could not be present at this program, among these being Mrs. Sundar Giffin, Sufi Society; Waldemar Hartmann, German Roerich Assn.; Dr. P. R. Botha, Commercial Secretary of the South African Roerich Legation in New York City, and President of the South African Roerich Assn. A telegram was also received from George Grebenuchikhoff, who, in his lecture in Chicago that evening also spoke on cultural achievements of the Roerich Museum.

**MARK GOETHE CENTENARY AT ROERICH MUSEUM**

THE Goethe Centenary Commemoration program held at the Roerich Museum, the evening of March 23, paid homage to the timeless genius of Goethe, through a distinguished group of speakers including Dr. Frederick B. Robinson, President of the College of the City of New York, Baron von Maltzahn, one of the most eminent contemporary leaders of culture in Germany, and cousin of the late German Ambassador to the United States—Baron von Maltzahn; Dr. Galileo Rabel, German physicist, and Waldemar Hartmann, President of the German Roerich Association. Louis L. Horch, President of the Roerich Museum, presided.

Mr. Horch, who concluded his remarks with the reading of Professor Roerich's beautiful article on “Goethe,” said, in opening: “It is my happy duty to welcome you this evening in a commemoration which joins us in spirit with all nations who are united in paying homage to the achievement of a man whose message is timeless and universal.

“In the hundred years that have passed since the poet Goethe died at Weimar, political, economic, social and scientific conditions have undergone vast changes. Yet in the midst of an age— which may be recorded as the summit, or the testing time of man’s civilization—all men pause to honor the memory of the great figure of an age which bears little likeness to their own. This in itself is significant proof of Goethe’s greatness. Yet by the essential quality of his genius, his wisdom, and his vision, he is allied to the great spirits of past and future ages.

“Goethe, the poet—Goethe, genius of literature—Goethe, seer of knowledge—Goethe, the musician—Goethe, the lover of humanity—Goethe, wise man of the ages—Goethe, master of living—Goethe, citizen of the world—these, and many more, are the themes of the eulogies offered in his honor today in all parts of the world by statesmen, men of letters, and lovers of art. I feel, therefore, a deep sense of gratification as it now becomes my privilege to read a tribute to Goethe, the world spirit, from that great contemporary leaders of thought, our President and Honorary President, Nicholas Roerich.”

Mr. Horch here read the message presented on page 3 of the Roerich Museum Bulletin.
and therefore able to attain to new expressions. Goethe's ability to envision the future, as seen in his sensing and welcoming of new forms during the industrial revolution was stressed by this speaker. "This he did," said Dr. Robinson, "not as a youthful enthusiast, disregarding the heritages of the past, but as a clear-eyed sage who knew that progress must be sure, orderly and calm."

"Goethe," said Dr. Robinson, "most resembled Leonardo da Vinci . . . both were widely travelled, both were courtiers and played their parts in public service, both delved into the sciences, took a lively interest in all the arts and sought underlying principles of aesthetics. Both were insatiable in their search for new knowledge, and painstaking craftsmen in perfecting their own art forms through which to give their messages to the world . . . . Each saw his daily task against a background of humanity's past efforts and achievements."

"Here indeed is a man! One who proceeded from the passions of youth to the serenity of age, who savored every human experience, who communicated with the literary masters of all ages, who essayed in the realms of science and who, mastering the devices of literary expression, left future generations a wealth of ideal joy and wisdom."

Music appropriate to the occasion was an added feature of the program, including a group of Goethe-Lieder sung by Lucile Ber­thon, soprano, and violin numbers by Lilli Kullak-Busse, with Addi Predaska at the piano.

	extbf{LECTURES BY HOWARD GILES}

Howard Giles, Dean of the Art Department of Master Institute, recently delivered a series of lectures on "Design in Art" at the Art Association of the Junior Art League, Springfield, Mass., at the New York School of Fine and Applied Arts, the Finch School, and The Art Students League. Mr. Giles spoke also at the School of the Museum of Fine Arts, Boston, on the "Interpenetration of Science and Art."

	extbf{WOMAN'S UNITY PRESENTS AMERICAN EVENING}

Under the sponsorship of Woman's Unity of Roerich Museum "An American Evening with Emerson and Whitman" was presented the evening of March 16 at Roerich Museum by Dr. Charles Fleischer, well-known lecturer and author. To Dr. Fleischer "Emerson and Whitman represent the spiritual highwater mark thus far attained in America. Emerson says 'Man is.' Whitman says 'Men are.' The one represents the aristocracy of man; the other, the democracy of men. Emerson appeals always for recognition of universal potentiality—i. e., for a democratic aristocracy. . . . Whitman remains the essential poet, the elemental American, intrinsic man."

Dr. Fleischer read some of the outstanding writings of these two great Americans. Following Dr. Fleischer's lecture, Marion Bauer, the distinguished American composer, spoke on "The American Composer," emphasizing the need of a Whitman in American music. Following her address, a group of her compositions was played by Harrison Potter. These included: White Birches, Op. 12, No. 1; Ostinato, Op. 21, No. 2; Chromatic, Op. 21, No. 1; Prelude, Op. 15, No. 6; Miss Esther J. Lichtmann presided.

	extbf{MRS. ATHERTON HONORED AT LITERARY LUNCHEON}

Gertrude Atherton will be the guest of honor at a special luncheon to be given by the Roerich Museum Press Friday, April 15, at 1:00, at the Roerich Museum. This is one of a series of literary luncheons to be held by the Roerich Museum Press honoring distinguished writers, with the purpose of helping to foster the best in literature, as in all the arts. The committee in charge of the Roerich Museum Press luncheons includes among others: Dr. Henry James Forman, Orton Tewson, Mr. and Mrs. George Sylvester Viereck, C. J. Herold, Miss Anita Browne and Miss Frances R. Grant, director of the Roerich Museum Press.

Those interested in attending this luncheon may obtain further information from the Roerich Museum Press, 310 Riverside Drive.

	extbf{FINNISH EXHIBITION AT INTERNATIONAL ART CENTER}

The Honorable Axel L. Astrum, Finnish Minister to the United States, will inaugurate the First Exhibition of Finnish Art-Crafts to be formally opened on April 9 at the International Art Center of Roerich Museum, N. Y. Representative of the highest types of Finnish artistic exhibition brings to this country, perhaps for the first time, a truly revealing showing of Finland's creative efforts. The exhibition has been arranged in cooperation with the Finnish Roerich Ass'n. The collection will comprise the famous Ryijy rugs, ceramics, hair carpets, table linens, door and window curtains and small ornaments of bone. An outstanding exhibitor will be Hannes Auerle, some of whose wood-carvings will be on view, as well as several of his Ryijy rugs.

The Exhibition will be open to the public daily, Sundays and holidays from 10:00 A. M. to 5:00 P. M. until April 27. Wide interest has been evinced in the Exhibition of Paintings by Contemporary Canadian artists, since its opening on March 5, at the International Art Center, under the patronage of The Honorable William Duncan Herridge, Canadian Minister to the United States, and Madame Herridge, as well as Honorable Frederic Hudd, Canadian Government Trade Commissioner at New York, among others.

The work of the exhibiting artists, mentioned in last month's Bulletin, elicited the following comments from the press:

C. J. Herridge, "New York Herald-Tribune": "... Most of the paintings are landscapes and show a great deal of vigor and directness characteristic of the Canadian artist's approach to outdoor subjects . . . . An outstanding figure in the exhibition is Frank Varley, who shows a portrait lent by the Honorable Vincent Massey. Lawren Harris, who assembled the exhibition, is represented by several imaginative landscapes, broadly stylistic in treatment."

Edward Alden Jewell, "New York Times": "... work by Lawren Harris stands out conspicuously. Also admirable, however, are canvases by Emily Carr, Arthur Lismer, Yvonne McGuane, George Pepper and others."

W. B. McCormick, "New York American": "Visitors to the current exhibition of paintings . . . will be somewhat astonished, and even more deeply interested, to mark the changes that have taken place in the viewpoints of these northern artists in intervening years . . . . The most marked change . . . is the definite decision Canadian artists have come to that, if they are really to amount to anything as a school, they must reflect the 'greater Canada' in its wilderness and ruggedness rather than the artificial life of the cities . . . . This faith may be reflected in the bold and vigorous inland landscapes by Frank Car­meil, whose 'Crater Lake' and 'Old Lime Kilns' reflect the widest possible range of this new school's subjects; in the glimpses of bits of old towns in Ontario Province by A. J. Casson; and in the more human and intimate study of 'Doc Snyder's House,' by L. L. Fitzgerald. . . ."

Upon the termination of the exhibition, April 4, the paintings will be sent on tour, their first stop being the Museum of Fine Arts, Boston, from April 8 to 27.

Traveling Exhibitions sponsored by the International Art Center are now at the following institutions: Tibetan Exhibition: Paintings by Contemporary Artists, Indian Painters Council; Chinese Exhibition: Temporary Japanese Artists, at the Baltimore Museum of Art; Paintings by Ramon de Zua­iure, Fine Arts Gallery, San Diego, Califor­nia; Paintings by Valentin de Zubiure, Howard University, Washington, D. C.; Watercolors by E. Sewall Smith, Central Branch, Brooklyn, Y. W. C. A.; Prints by American Artists, Altro Workshop; Tuber­culosis Center, Bronx, N. Y.; American Con­temporary Religious Art, Junior League of Williamsport, Pa.; American Indian Paintings, 96th Street Branch, N. Y. Public Library; Paintings by Contemporary American Artists, Thomas Jefferson High School, Brooklyn, N. Y.; Paintings by Hindu Artists, Art Insti­tution of British Columbia; Etchings by Czechoslovakian Artists (Collection of Jaroslav Novak, Consul General of Czechoslo­vakia), Abraham Lincoln High School, Brook­lyn, N. Y.
MASTER INSTITUTE STUDENTS HEARD IN RECITALS

Progress of students in the various departments of the Master Institute of Roerich Museum was revealed in the Junior and Senior Recitals, held February 27, and March 11, respectively at the Roerich Museum, in which the departments of Music, drama, and dancing were represented.

Participating in the Junior Recital were Viola Eisen, Louis Schwartz, Louis Shean, Jean Kraus, Charles Slavin, Geraldine Kraus, Miriam Hoffman, Muriel Greenberg, Shirley Cash and Jean Dante.

Advanced students of the Master Institute, who took part in the Senior Recital included Sewella Robinson, Gretchen Socol, Anita O'Meara, Mischa Achenbaum, Elizabeth London, Bertha Pearlman, Margaret Carlafte, Aronad Arafedoff, Catherine Cohen, Elsa Cabrera, Irma Kosi, Sidney Corfman, Robert Albers, Addi Prohaska, Hassie Mayfield, Winston Collomy, and Dunya Mackofskaya, who presented compositions by Beethoven, Grieg, Chopin, Keler Bela, Brahms, Puccini, Rossini, Schubert, and de Falla, Mascagni, Tinarelli, Viestups.

It was very gratifying to the faculty to see the rapid strides made by the students especially by the talented pianists, Addi Prohaska and Elsa Cabrera; Winston Collomy, Misha Achenbaum, violinists, and Hassie Mayfield, soprano.

The participants were pupils of the Piano Department under Miss Mildred Prince Thompson, David Barnett, Miss Idia Goldstein, Max Dritter, Sina Lichtmann and Maurice Lichtmann; of Drama, under Cecil Glovelly; of Ballet under Mikhail Mordkin; of Voice under Victor Andoga, Violin under Marie Caslowa.

Active preparations for the two much-anticipated performances to be given at Roerich Hall on April 11 and 16 by the Chamber Institute, anticipated performances to be given at Roerich Hall on April 11 and 16 by the Chamber Institute, included was the recent appearance of Miss Hazel Harri son, a scholarship pupil of Master Institute, in the New York City. Vladimir Lebedinsky, accompanied by his and Miss Harrison is head of the Piano Department. Paul Gandal, former student, who has been an assistant instructor in the Painting and Drawing Classes of the Master Institute, has been appointed teacher of Drawing and Art Appreciation at the De Witt Clinton High School, New York City. Vladimir Lebedinsky, accompanied by Miss Addi Prohaska, presented a group of songs at the monthly Friendship Dinner of the Roerich Society at the Roerich Museum.

Concerning the work of the young students of Miss Ellen Kettunen's class in Painting and Drawing, the "New York Evening Journal" recently published a fine notice of their exhibition of Washingtoniana at the Master Institute.

WOMAN'S UNITY PROGRAM HONORS DR. COUSINS

In honor of the appearance of his new book of collected poems—A Wandering Harp, published by the Roerich Museum Press, the Woman's Unity of Roerich Museum, Miss Esther J. Lichtmann, President, tendered a Reception Recital to Dr. James H. Cousins, renowned Irish poet, at Roerich Museum, on the evening of March 11.

With Rev. Dr. Robert Norwood, of St. Barnabas Church; Chairman, the speakers included Anna Hempstead Branch, American poet, Edgar White Burrill, Director of Literary Vespers; Miss Frances R. Grant, and Joseph Campbell, Irish poet, and founder of the Irish Foundation.

In introducing the Chairman, Miss Lichtmann said in part: "Woman has always recognized artists as embodying the creative function. Artists in their turn have recognized the importance of women as inspirers. Dr. Cousins, in his radiant song of love has expressed his high thought of Womanhood. The faculty of recognition of the ability in fellowship and service is not only with the great ones, and in this respect our Chairman is admirable. When I approached Dr. Norwood in the midst of his Lenten services, he said, 'I would do anything for James Cousins.' To me he recognizes the divinity in poets, as does Dr. Norwood, must have his soul and spirit impregnated with the very divinity of the poet himself.'"

Mr. Campbell traced the evolution of Irish literature, expressing his tribute to Dr. Cousins, he said: "We feel beauty when we convey ecstasy. The real poet must have freedom of thought to express his emotion, disciplined by duty devotion to the truth. I shall present Dr. Cousins to us this evening. The Irish poet has been recognized as a great poet. Irish poetry catches the consciousness of the deeper things in life."

Miss Grant spoke as the Director of the Woman's Unity Program and Mrs. Cousins as the inspiration of Mrs. Cousins. In rendering his tribute to Dr. Cousins, he said: "We own shall receive him with acclamation as one who made the word become flesh and who makes true the fact that the spirit is not ghost but living upon the planet."

Dr. Cousins then read various poems from A Wandering Harp, some of his early poems of Ireland, and also those of India and Japan.

An audience which completely filled the Hall expressed its own tribute to the speakers and the poet by their manifest enjoyment and applause throughout the evening.

"WANDERING HARPS RECEIVES ENTHUSIASTIC RESPONSE"

A Wandering Harp—the collected edition of the poetry of Dr. James H. Cousins, just published by the Roerich Museum Press, is finding a ready response from the public, both America and abroad, including India, Japan, Hawaii, Ireland, China and Germany.

The regular edition of this volume is beautifully bound in green cloth, stamped in gold. The de luxe edition is limited to 100 numbered copies bound in a deep green sheepskin cover. 

literature, since, "in 1902 when I made my first actual contact with Dr. Cousins while his play was being given in Belfast." Mr. Campbell showed the place Dr. Cousins had taken with Yeats, AE and others in the Irish revival—"the true revolution because it was a revolution of the mind." Miss Grant emphasized how close to the spirit of the new era was a festival, not upon the vanishing of our fellowmen, but over the attainment of a new cultural step, the accomplishment of a new work of art. Dr. Norwood, acting as chairman, introduced each speaker and paid tribute to the inspiration of Mrs. Cousins. In rendering his tribute to Dr. Cousins, he said: "We own shall receive him with acclamation as one who made the word become flesh and who makes true the fact that the spirit is not ghost but living upon the planet."

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"WANDERING HARPS RECEIVES ENTHUSIASTIC RESPONSE"
ADD IRISH FOUNDATION TO ROERICH SOCIETY GROUPS

The Irish Foundation, Joseph Campbell, founder and leader, is the latest of the national groups to affiliate itself with the Roerich Museum. On Saturday evening, March 19, the inaugural meeting was held before a large audience. Dr. Thomas Gaffney Taffe, of the College of the City of New York, presided, and the speakers included the well known Irish poets, Dr. James H. Cousins and Joseph Campbell. Mr. Campbell, Director of the School of Irish Studies of Fordham University, spoke on the aims of the Foundation. The Candles of Poetry, Craft Work and Healing were ceremoniously lighted and a program of Irish songs and poetry was given by Mary Concepta Graham, Betty Paret, Eileen Curran and Walter Herron.

Membership in the Irish Foundation is open to all persons interested in Irish culture. Lectures, plays, recitals of poetry and music will be given monthly during the season. The next meeting, on April 30, will be the Bealteine Festival, as in ancient Ireland, to celebrate the coming of Summer. At this time Professor Roger S. Loomis of Columbia University will speak in Ireland and the Legend of the Holy Grail.

POLISH INSTITUTE

The Polish Institute of Arts and Letters of Roerich Museum, organized in February, has the following officers: President, Mrs. Nettie S. Horsch; vice presidents, Mrs. Bertha Kunz, Dr. Charles Fleischer, Dr. Frederick Kettnner, Miss Esther J. Lichtmann, Major J. G. Phelps-Stokes; secretary-treasurer, Sidney Newberger.

TO GIVE LECTURE SERIES

Mary Cecil Allen, distinguished Australian artist, will give three illustrated lectures in a series entitled "The Life of a Picture" as follows: on April 8, "What Makes a Picture Live?"; on April 15, "How Long Will a Picture Live?" and on April 25, "How Long Will a Picture Live?" Miss Allen will illustrate her lectures with models and lantern slides.

Among the coming events is a Musical Travelogue in Costume for Young and Old by Dorothy Gordon, folk song interpreter and dramatic artist, on April 15, given in aid of the Fund for the Blind and Physically Handicapped of Roerich Museum. Miss Gordon, accompanied by Adele Holsten, will present songs of the British Isles, Europe and America.

A Recital of Latin Music will be given in Roerich Hall on Tuesday, April 12, by Biruta Kalnins Tripodi, soprano, and Alfred Kalnins, pianist. Honorable Arthur B. Lule, Consul General of Egypt, will assist on the program. Among the coming events is a Musical Travelogue in Costume for Young and Old by Dorothy Gordon, folk song interpreter and dramatic artist, on April 15, given in aid of the Fund for the Blind and Physically Handicapped of Roerich Museum. Miss Gordon, accompanied by Adele Holsten, will present songs of the British Isles, Europe and America.

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