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ROERICH MUSEUM
A DECADE OF ACTIVITY

1921-1931

"NEW ERA LIBRARY"

ROERICH MUSEUM
A DECADE OF ACTIVITY

BOOK IV
SERIES SIX—"ROERICH MUSEUM SERIES"
NEW ERA LIBRARY

*"The evolution of the New Era rests on
the cornerstone of Knowledge and Beauty."*

—ROERICH.



THE ARCHIVE OF
NICHOLAS
ROERICH
MUSEUM

NEW ERA LIBRARY

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SERIES

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- VIII FOLK LORE SERIES
- IX SAYINGS OF ETERNITY
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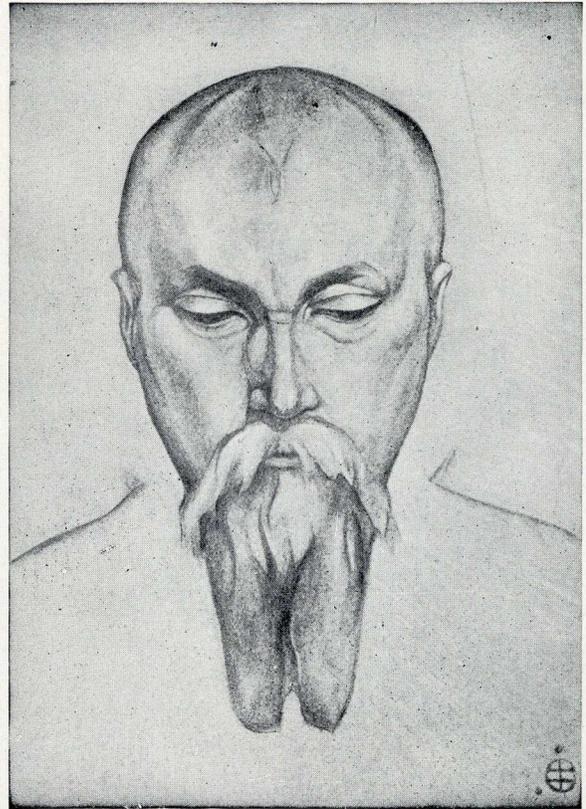
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ROERICH MUSEUM PRESS
NEW YORK MCMXXXI

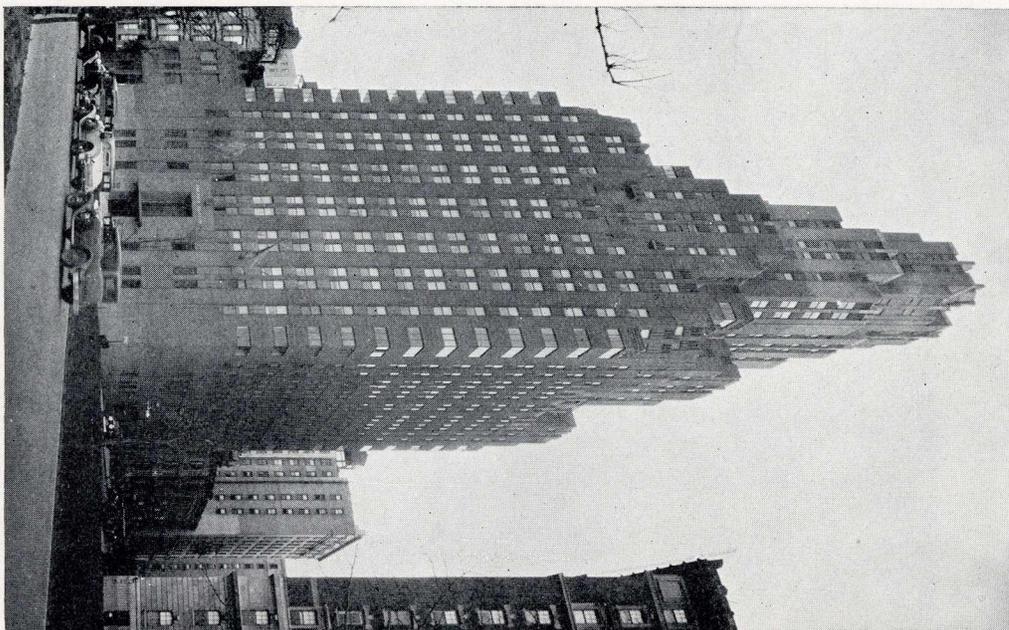
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NICHOLAS ROERICH
FROM A DRAWING BY HIS SON, SVETOSLAV ROERICH

ROERICH MUSEUM, NEW YORK,
OPENED OCTOBER 17, 1929



IN THIS STUDIO IN WEST FIFTY-FOURTH STREET, THE MASTER INSTITUTE OF ROERICH MUSEUM WAS FOUNDED BY NICHOLAS ROERICH, NOVEMBER 17, 1921.



310 RIVERSIDE DRIVE, the Building to Which the Roerich Museum Activities Moved in the Fall of 1923



EUROPEAN HEADQUARTERS OF ROERICH MUSEUM, PARIS. THIS BUILDING ALSO HOUSES THE FRENCH ROERICH SOCIETY

DECADE

BY NICHOLAS ROERICH

TEN years have elapsed since we laid the first stone of our Institutions in America. It is but natural that we should have begun them with the Master Institute of United Arts in order immediately to emphasize in full measure the thought of unity. In this way our thoughts, which had already found their course in other countries, were transported and became enrooted also in the soil of America. For ten years a vast literature has been molded through all departments of our cultural center. I do not now attempt to write a history of these cumulations. On this day of greeting we need not become chroniclers, but we shall express that which seems to us most indubitable in the growth of cultural beginnings.

Dear co-workers, nor do I attempt simply to praise you, because is it possible to praise a man who is completely devoted to the idea of culture? Is it possible to praise a man for honesty? Can one give praise for spirituality? Or inspiration through beauty? Because all these are human foundations, outside of the tenets of which no one can be considered

a cultural worker. Praise is always relative. But fact is absolute. And so now on this memorable day, marking a decade of arduous labor in the name of Culture, I wish to measure that which is undeniable.

Glancing back upon all labors, upon all our battles with ignorance, it becomes apparent that the creative work proceeds incessantly. This is not praise. This is only a manifestation of fact, of true spiritual valor. Can we recall even one year spent in rest or self-indulgence? Can we name even one month out of these one hundred and twenty months when that which was done was not strengthened, and when thoughts did not direct themselves toward new regions in the cultural field?

And so here, placing our hands upon our hearts, we may say that there has never been a year, or month, nor even a week when thought and labor did not mold new possibilities. There was never a day when endless obstacles were not turned into opportunities. This realization of ceaseless striving, of perpetual creative labor must verily be the sign of today. We may be questioned about the order of our plan. According to individual judgment some one may suggest a substitution in the order of our work, but no one may say that energy was not devoted towards the Good.

There is nothing astonishing in the fact that for ten years the Institutions have developed prodigiously. In the incessancy of energy is comprised a great magnifier, a great current which vests the workers with a strong armor.

I regret greatly that on this significant day I cannot be with you and cannot with words vitalize the thoughts which I send to you. But in the name of that same incessant work of which I speak, I feel that the organization of the Himalayan Institute completely justifies my physical absence from Amer-

ica today. It is now more than three years ago since we brought into our provinces of art also the province of science, because Culture, in its synthetic origin does not permit boundaries, distinguishing separations. We see that all conventionalities so harmful to progress are born only through ignorance. Dealing with the people, striving at heart towards knowledge and beauty, we may remain optimists. Let us today not recall the difficulties. The memory of difficulties may lash our ship to the wharf. Recalling our difficulties, we involuntarily begin to think of a merited rest; in other words, we begin to permit ourselves the most harmful thoughts. Because where is rest, amidst the limitlessness of creativeness? Remaining unshakable optimists, we only strive to wing our ship with new sails.

"Strange people," some one has said of us. But our friend answered: "Verily, unusual people. Even difficulties they meet with a smile."

Whence is this smile born? Only in the realization of the extent to which the work in the name of Culture is always needed and perhaps now especially. And so let us begin the new Decade with the same unrestrained striving, with the same clarion call about Culture and with the same indefatigability.

Let us pay obeisance to all who helped the growth of the Institutions and let us pity those whose names have become obscured with darkness.

And I have so often said, Culture is the reverence of Light. Even the grass and the plants strive towards light. How inspiredly and exaltedly must people then strive to one Light if they consider themselves higher than the vegetable kingdom.

This very night, above the chain of the Central Himalayas, an extraordinary illumination is glowing. It is not lightning;

the sky is clear. It is the luminous glow noted very recently over the Himalayas by scientists. In the name of Light, in the name of Light borne by the human heart, let us work and create and study.

Greetings to you all upon this memorable day of the Decade—this tenth portion of the complete century.

ROERICH MUSEUM A DECADE OF ACTIVITY

1921 - 1931

ON November 17th, 1931, the Roerich Museum marks a Decade since the inauguration of its activities—since the inception, under the leadership and inspiration of Nicholas Roerich, leader of world culture, of a work consecrated to the cause of Knowledge and to the spirit of Human Progress.

In the life of an institution, such moments must be enveloped with true solemnity, constituting as they do a renewal of aspirations, a reconsecration to the ideals to which the institution is devoted. Such moments also have their joy. For the inaugural tenth of a century, those threshold years, constitute, withal the impetuous and ardent current of the stream, a stupendous effort in the laying of foundations, in the fortifying of the principles and tenets of an institution's work.

From the point of departure—the inception of a work—the tenth anniversary looms beautiful in the splendor of promised realization. Once reached, it becomes a vantage point from which one may glance back over the steps completed and recapitulate the major covenants of the way. Its

true, its ultimate significance, however, lies in that this milestone becomes a point of new departure, a new setting out towards goals—which like the goals of all ideals—are infinite and boundless.

It is not amiss, then, that on such an occasion as this of the Roerich Museum, one should glance back over the record of the path completed. It would seem incredible that but one decade should have wrought such a vast progress in the life of an institution, as that encompassed by the Roerich Museum since its first simple beginning to the present Roerich Museum activities, which are world-embracing. But this extraordinary accomplishment becomes comprehensible when we remember that to the foundation of this work was brought the preceding thirty-three years of brilliant experience and accomplishment of Nicholas Roerich, and that into the cornerstone of this structure was laid his inspiration, his creative genius and his leadership for world culture and peace.

An institution is like a tree; it grows from seed to sapling, to blossom and finally to fruit. Hence it is to the inspiration of Professor Nicholas Roerich and Mme. Helena Roerich and to their tireless labors in the cause of culture that the activities of the Roerich Museum owe their inception and progress.

It is not longer necessary here to repeat the manifold and superb story of Professor Roerich's achievements before coming to America from London at the invitation of the Chicago Art Institute. Previous to his arrival here, Nicholas Roerich had long been a leader of the educational and cultural cohorts of Europe. Already about two thousand paintings, products of his creative genius, had found permanent home in the museums of France, of Russia, of England, of Sweden, Italy, Finland and other lands, such as the Louvre, the Luxembourg, the Victoria and Albert Museum, the National Gallery at Rome, the Athenaeum in Helsingfors, the National Museum

in Stockholm and many others. His art, his inspirational writings, as well as his efforts for world unity through culture had already been proclaimed by leading writers and artists of Europe. Hence the institutions which he founded in America and which proudly bear his name in tribute to his genius, may be said to be a flower of his manifold experience and accomplishment for human progress.

Before measuring the stride made by each institution of the Roerich Museum, by each separate link in its chain of activity, it is interesting to pause in retrospect over the outline of these years.

GLANCING BACK — AN OUTLINE OF PROGRESS

It was in one studio in West Fifty-Fourth Street that the first stone of the Roerich Museum activities was laid by Nicholas Roerich in the Master Institute of United Arts. For many years the unity of the arts—the essential synthesis of creative work—had deeply concerned Roerich, had formed the subject of many of his writings.

This principle of unity—whether it be of arts, of international cultures, of artistic and scientific endeavor, has been infused into all facets of the Roerich Museum activities. In the founding of the Master Institute of United Arts, Nicholas Roerich set forth the plan for unifying the teaching of all arts under one roof, for transmitting to the young creators of America and to growing generations the ideal of creative synthesis in all its multi-hued force.

A second momentous step in the history of the institutions came the following year in the founding by Nicholas Roerich of Corona Mundi, International Art Center, dedicated to widening the appreciation of art, of beauty, of culture among all peoples, and of enabling this inspirational force of beauty to permeate the entire current of contemporary life. In its

foundation Corona Mundi, International Art Center—pronouncing its faith in Beauty as the Crown of human existence—sought to bring the world's creative treasures to the knowledge of all peoples, so that their influence might elevate and inspire human existence.

In 1923, Professor Roerich left America on his now historic Central Asiatic Expedition, searching the expanses of Asia—that cradle of mankind—for the origins of human culture, the earliest fruits of man's spiritual aspiration. It was the hope of the Trustees of the Roerich Museum that from the genius of Nicholas Roerich the West should reap a true epic of Asia, an immortal record of its spiritual treasures and evolution.

With the Fall of that year, also, outgrowing their simple home, the Master Institute of United Arts and Corona Mundi, International Art Center, entered their building at 310 Riverside Drive.

Numerous artists, students and lovers of culture, feeling the call expressed in Nicholas Roerich's abiding summons to the path of spirit and creation, were gathering around the purposes of these Institutions; and the acquisition of a new home, which afforded splendid facilities for this expansion of the Museum's work, proved truly inspiring.

It was shortly after this, in November 1923, that the Master Institute of United Arts and Corona Mundi, International Art Center, consummated the plan—long the hope of those who loved Nicholas Roerich and felt in his art one of the greatest spiritual and creative utterances of the centuries—of founding the Roerich Museum, dedicated as a monument to the art of Nicholas Roerich, to his indefatigable efforts for world culture.

With three hundred and fifteen paintings of Professor Roerich, gathered from the works which he completed in America as well as from the Roerich Exhibitions sent through

America by the Chicago Art Institute, the Roerich Museum—destined to become the heart of the institutions and to embrace and unite in its inspirational force all their activities—was opened March 24, 1924.

Continuous progress and expanse attended the efforts of the Roerich Museum and in the following years gradually four new houses adjoining the original building at 310 Riverside Drive, added new possibilities to the widening fields of work.

New links were added in a chain of cultural efforts. Believing that in the ministry of beauty and culture, the printed word has played one of the outstanding roles, the Roerich Museum Press was founded by Nicholas Roerich, that through its publications the heroic thought and deeds of the centuries might be recorded and that the true service of the word be carried to all parts of the world as a force for world evolution.

The next step in the evolving works came in Asia, where Nicholas Roerich, treading the entire expanses of Central Asia, and convinced of the depthless possibilities of research that it offered, founded Urusvati, Himalayan Research Institute of Roerich Museum, linking the forces of Beauty and Knowledge. Consecrated to the task of pursuing wide scientific investigations, of advancing the outposts of human knowledge, Urusvati was founded in 1928 at Naggar, Kulu, where Professor Roerich had already donated headquarters for the inauguration of the work. Thus, the cause of culture, which knows no boundaries, and the inevitable expanse of the work under Nicholas Roerich's inspiration, made art the companion of the cause of science.

The inevitable magnet constituted in a cultural work, such as the Roerich Museum embraced, brought innumerable friends to whom the call of Roerich's art, as his spirit, proved a uniting bond. And it was from the spontaneous efforts of these Friends of the Roerich Museum, that the Roerich Society was

born as an augmenting force for the current of this work, and dedicated to spreading the ideals of Nicholas Roerich and of spanning the world with its message of culture.

In an activity thus manifold, along fields of expression thus diverse, the Roerich Museum progressed. And in 1929, impelled by the opportunities for service which the years had brought, the Trustees of the Roerich Museum planned for the erection of the Roerich Museum Building. And the demolishing of the five separate structures gave way to the present twenty-nine story Roerich Museum Building, containing all departments and for the first time pronouncing a new formula for the interweaving of art and life. Inspired by the belief that the benefices of culture should be a daily solace to people and form an indivisible aspect of life, the Roerich Museum comprises, in addition to the work of the various branches, homes for its resident members—that they may share constantly in the innumerable cultural privileges provided by the Roerich Museum and which have expanded to most gratifying proportions with the years.

The Roerich Museum Building, first skyscraper Museum, designed by Harvey Wiley Corbett, was opened on October 17, 1929. Not accidentally has the Museum taken on the outward visage of the spirit of America and its creative idiom. From within its embracing hearth, in its irradiating pronunciation of the apostolacy of culture as the abiding force of human understanding, it has aimed to reinvest in life the belief of Nicholas Roerich, immortalized in his painting, "Miracle," that America is the soil of fulfillment of the heritages and tradition of all mankind.

The Trustees of the Roerich Museum, with profound pleasure here present the record of progress made through this Inaugural Decade by each Department of the multi-faceted activity of the Roerich Museum:

ROERICH MUSEUM

In the creative work of Nicholas Roerich—as synthesized in his paintings and as expressed in his ministry to the cause of world peace and culture—is pronounced the entire Message of the Roerich Museum. And it is for this reason that the Roerich Museum has extended its influence not in this country alone, but to the people of all lands.

The Roerich Museum, embracing the various aspects of each institution which constitutes its synthetic activity, has in these ten years become one of the most vital and dynamic forces for contemporary world culture.

In the Roerich Museum itself—in that monument to the genius of the Master and with the epochal and stupendous record of his work—may be seen one of the great artistic shrines of all times. Now after more than two score years of artistic achievement, after a symposium of tribute, the life of Nicholas Roerich must be recorded as one of the momentous pages of human creative accomplishment.

To the quarter million visitors to the Museum since its reopening, the Trustees feel that a sustenance has been afforded in the outflowing influence of these creations of a timeless spirit. The Trustees thus feel a daily fulfillment of their intent, when in founding the Roerich Museum they thus dedicated it to the people of America: "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."

It was in this spirit that the opening of the Roerich Museum was received by the American people, as expressed on that occasion by President Calvin Coolidge when he wrote his wishes "that all the confident anticipations as to its services to American art might be fully realized." Upon the occasion of its opening, these expressions of felicitous good-will were also extended by municipal officials, as well as the heads of American museums, artists, educators.

On March 24th, 1929, the Cornerstone of the new Building was laid in a touching ceremony before an audience which was deeply stirred by the new promises outlined in this cultural endeavor. Under the canopy of steel network, in the still unfinished Hall of Nations, the program was held. A true 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 Feliu-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 in the black 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.

On October 17th, 1929, graced with the presence of Professor Roerich, the Museum was formally opened in a ceremony which also marked the Fortieth Anniversary of the artistic accomplishment of Nicholas Roerich. The interest aroused by this event is apparent in the fact that ten thousand persons attended the opening celebration, paying tribute to this consummation of Nicholas Roerich's achievements.

Once again the spirit of true cultural comradeship invested the program which included the following speakers: Nicholas Roerich, Louis L. Horch, Harvey Wiley Corbett, presiding, Dr. Charles Fleischer, George Grebenstchikoff, Dr. Forest Grant, Guy Van Amringe, representing His Honor Mayor Walker, Howard Giles, Professor Albert Geouffre de la Pradelle, Major Carmelo Rapicavoli, Talbot Mundy, Leon Dabo, Dr. Christian Brinton, George Gordon Battle, Frances R. Grant, Congressman Sol Bloom.

And once again from wide corners of the world, messages poured in to the Roerich Museum, expressing the gratification of governments, museums, educational institutions and learned bodies in the new possibilities provided by the new building for the activities of the Roerich Museum in realizing the ideals for world culture proposed by Nicholas Roerich.

The new Roerich Museum building has been destined to embrace all aspects of cultural work, and in its physical investiture reflects gratifyingly the beauty of its contents. The collections of paintings by Professor Roerich have been laid out in various Halls, including the Helena Roerich Hall, the Charles R. Crane Hall, Maud and Chester Dale Hall, Nettie and Louis Horch Hall and Charles Wharton Stork Hall.

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 other great countries.

Another highly interesting aspect of the Roerich Museum is the Tibetan Library, "Hall of the East," a fitting remembrance of the Eastward path of the Roerich Expedition. The Tibetan Library comprises the famous collection of the "Kanjur" and "Tanjur," including 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, Don-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.

Another center of cultural activity of the Roerich Museum is Roerich Hall, the scene of numerous international events of wide significance, as well as the constant setting for lectures, concerts and recitals. In the Roerich Hall special chairs of

honor have been founded to the following contributors to our work: Sidney and Jessie Newberger, Charles Wharton Stork, David Ansbacher, Mitchell and Elaine Rosenthal, Florentine and Lionel Sutro, and Spencer Kellogg, Jr.

The Roerich Museum has also dedicated rooms to St. Sergius, St. Francis, Spinoza, in courtesy to the Roerich Society and its fellow associations. In Connecticut also, a St. Sergius Chapel has been erected in line with the efforts of the Friends of Culture of the Siberian Roerich Association.

MUSEUM ACQUISITIONS

Throughout these years, since the opening of the Roerich Museum, a deep measure of gratification has come to the Trustees of the Roerich Museum, in the constant augmenting of their permanent collection of the works of Nicholas Roerich.

At its opening the Roerich Museum comprised three hundred and fifteen paintings by Nicholas Roerich gathered from the superb works completed by him from 1921 to 1923 in the United States. To these were added one hundred and fifty of the paintings which formed his historic exhibitions which toured through the United States under the auspices of the Chicago Art Institute.

The next addition to these collections included two paintings acquired in June 1924. "Song of the Viking," from the Viking Series of 1907, and "Building of the Temple," from the Building of the City Series of 1904.

The collections of the Museum were further enriched by the addition of eighty paintings sent back by Professor Roerich from Sikkim, the first base of the Roerich Central Asiatic Expedition, comprising the first collection of the Asiatic Series which numbers five hundred. The paintings comprised such groups as "His Country" Series, "Sikkim," "Himalayan and

Tibetan Paths," and six paintings of the glorious "Banners of the East" Series.

In honor of the arrival of these paintings, and in tribute to the inspiration of Mme. Helena Roerich in the entire life of the Institutions, the paintings were united in a special wing known as the Helena Roerich Wing.

The general collections were next increased in 1925 by the acquisitions of "Olaf Nyslot" and a group of ninety-five paintings and sketches completed in 1917 in Finland.

In the Fall of 1925, the Himalayan collections were augmented by seventy-two paintings completed by Professor Roerich in Kashmere, Ladak and Little Tibet, and including the "Sanctuaries and Citadels" Series, "Lakes and Gilgit Path" Series and the thirteen additional paintings of the "Banners of the East" Series. These paintings, added to the previous work comprising the Helena Roerich Wing, were displayed to the public for the first time in June 13th, 1926.

In 1926 four additional paintings from earlier series, and exhibited in the International Exhibitions in Rome in 1914, were added, including "Subterranean Fires," "Russian Village," "Landscape" and "White City."

The inspiration of Asia again enriched the Museum in 1927 when the Mongolian Paintings numbering one hundred and seven arrived. Among these very significant series are such works as "Buddha the Tester," "Commands of Rigden Jyepo," "Lamayuru Monastery" and others which in an equally significant way continued the symphony of Asia.

Subsequent additions to the permanent collections followed the entrance of the Roerich Museum into its new Building, including the series of paintings completed by Professor Roerich in Darjeeling, on his return to Sikkim, following his Central Asiatic Expedition, and the following years in Nag-

gar, Kulu Valley, during the foundation years of Urusvati. These paintings comprise such works as the "Agni Yoga" diptych, the "Greatest and Holiest of Thang-la," the "Last of Atlantis," "Krishna," "Arjuna Summoning the Lightning," the "Land of Manu," "King of Shambhala," "Tsam, Mongolian Dances," and others which brought the collections of the Roerich Museum to one thousand and six paintings, now covering almost all aspects of Roerich's art.

During the year 1930, the latest additions were made in a series of seven paintings from the renowned "Sketches of Ancient Russia." There were: "Monastery of Alexander Nevsky," "Entrance to the Monastery of Petchorsk," "Courtyard to the Monastery of Petchorsk," "Monastery of the City of Smolensk," "The City Walls of Isborsk," "The Corner Tower of the Ipatieff Monastery," "The Gate of the Castle Troky," comprising an aspect of Professor Roerich's works of wide interest.

In these years also, the series of paintings completed by Professor Roerich include: "Benares by Moonlight," in the collection of Charles R. Crane; "Castles of Maitreya," in the collection of the Luxembourg Museum, Paris; "Mountain Monastery"—Art Museum, Tokyo; "And We Open the Gates"—Art Museum, Peiping; "Himalayas"—White House, Washington, D. C., and others.

Since his return to the Headquarters of Urusvati, in December 1931, Professor Roerich's paintings include "Madonna Laboris," dedicated to the Woman's Unity of Roerich Museum; "Fiat Rex," which is to remain at Naggar in the Kulu Valley, the Headquarters of Urusvati, Himalayan Research Institute; "Terra Slavonica," for the collection of King Alexander of Yugoslavia; "Guru-Guri-Dhar," which is to go to the European Center of the Roerich Museum in Paris;

"Chinghiz Kahn"; a Triptych of "Jeanne d'Arc" and "The Master's Order."

ROERICH ASIATIC EXPEDITION

In the record of the Roerich Museum, since its inception a glorious page contributory to world science and culture, has been inscribed by the Roerich Central Asiatic Expedition. As mentioned previously, it was in 1923 that Professor Roerich, accompanied by Mme. Roerich and their sons, Dr. George Roerich, eminent Orientalist, and Svetoslav Roerich, set out for Sikkim. The purposes of the Expedition were multiple. In addition to promising for the West an incomparable epic of Eastern Culture, it provided vast opportunities for the enlargement of the knowledge of Asiatic culture through the quests of Nicholas Roerich, equipped by his numerous previous researches in the field of archaeology and science.

From its point of departure in Sikkim, the Expedition proceeded to Kashmere, then Little Tibet, over the passes of Karakorum, to Chinese Turkestan and thence to the Altai Mountains, Mongolia, through the Gobi Desert, across the spaces of Tibet, and back to Sikkim. A five-year quest of the most amazing achievement.

The record of this journey—in all its superb sacrifices, in all its stupendous achievement—are magnificently traced in the works of Nicholas Roerich, "Altai Himalaya" and "Shambhala," "Heart of Asia," "Himalaya," as well as in Dr. George Roerich's "Trails to Inmost Asia." An immortal record of this Expedition remains for posterity also in the five hundred paintings completed by Nicholas Roerich in Asia and now a permanent part of the collections of the Roerich Museum. In these works, Nicholas Roerich has forever immortalized the beauty of Asia, the grandest spectacle of that summit of earth,

as he has set down for all times the epic of its spiritual evolution.

In addition, the vast record of scientific achievement of the Expedition, has been described in articles and writings, besides the works mentioned. But in truth its scientific work continues, for the Himalayan Research Institute may be said to be the continuance of this grand march through Asia for the enhancement of human knowledge.

HONORS ACCORDED NICHOLAS ROERICH

In speaking of the Roerich Central Asiatic Expedition, under Professor Roerich, we must again turn to the incessant record of Roerich's cultural labors, which have characterized this last decade.

In 1924, immediately before his penetration into the depths of Asia, and in celebration of the first anniversary of the Founding of the Roerich Museum, the Trustees invited Professor Roerich to visit America. During this year, the activities of these institutions had the privilege of Professor Roerich's leadership in the formulation of the formidable plans that have steadily unfolded during the subsequent years.

Again in 1929, at the opening of the Roerich Museum's new building we were privileged to have Professor Roerich with us again. The occasion provided an additional reason for celebration and paying tribute to Professor Roerich, in that the year marked the Fortieth Anniversary of his activities in the cause of art. His arrival in June 1929, after the accomplishment of the Roerich Central Asiatic Expedition, aroused the warmest enthusiasm. And the City of New York welcomed him in the person of Mayor James J. Walker and other officials as the World Messenger of Good Will. A reception for Professor Roerich followed at the Roerich Museum Build-

ing, the day after his arrival and on June 25th Professor Roerich visited President Hoover in Washington, and reported to him the impressions of his Expedition.

It was on this occasion that Nicholas Roerich's painting, "Himalayas," was presented to the White House, where it is now hung.

On October 17, 1929, the opening of the Roerich Museum was also marked as the Celebration of the Fortieth Anniversary of the artistic endeavor of Professor Roerich. To commemorate this event a special medal designed by M. Henri Dropsy of Paris was presented to Professor Roerich in tribute to his life services to world culture.

During his visit to America, Professor Roerich was the center of numerous honors, and the Institutions were offered the opportunity of his counsel in all fields of work.

In April Professor Roerich returned to Europe, and his visit there offers a brilliant record of honors. Outlined in detail in the Message of 1930, we may here only briefly recall that Professor Roerich was received in audience by the President of France, which promised splendid future results in Franco-American cultural amity. During his sojourn in Europe, Professor Roerich was also honored by His Excellency M. Pierre Marraud, Minister of Public Education of France; His Excellency M. François Pietri, Minister of Colonies; M. Philippe Berthelot, the Secretary General of the Ministry; Comte Fleury, Under-Secretary of State for France; the President of the Municipal Council of Paris, M. Louis Marin, M. George Bonnefous, Mr. Henri Verne, Director of the National Museums of France, and numerous others of equal distinction.

The City of Paris also placed at the disposal of the Roerich Museum, the museum of the Palace of Fine Arts for the exhibitions of Professor Roerich's paintings.

During the past years, Professor Roerich has also received numerous honors, all attesting to his inspiration as a force for cultural advances and the betterment and ennobling of human life.

Among these may be mentioned: Chevalier of the Legion of Honor of France; President-Founder of the Master Institute of United Arts and International Art Center; President-Founder of New-Syndicate; Honorary President of Alatas, Publishers; Honorary Advisor of the Y.M.C.A.; Honorary Member of the Boston Art Club; Honorary President of Cor Ardens; Life Member of the Indian Society of Oriental Art; Honorary Member of the Societé Lusace; Honorary President of the Maha Bodhi Society of America; Member of the Jugoslavian Academy of Art and Science; Vice-President of the Archaeological Institute of America; Life Member of the Asiatic Society of Bengal, Calcutta, India; Honorary Member of the Bose Institute, Calcutta, India; Honorary President of the Institute of Oriental Studies, Paris; Honorary Member of the American Scenic and Historic Preservation Society of New York; Protector of the Seminarium Kondakovianum in Prague; Honorary Member of "La Ligue de la Defense d'Art," "Les Amis de Moret," and "La Federation Française des Artistes"; Honorary Chairman of the Latin-American Institute of Roerich Museum; Honorary President of the Institute for Advanced Education, New York.

Professor Nicholas Roerich is, moreover, the Honorary Protector of the Roerich Society in New York, the Himalayan Roerich Society in Naggar, the Latvian Roerich Society in Riga and Honorary President-Founder of the Pan-American Woman's Association of Roerich Museum, besides being Honorary President of twenty-two Roerich Societies in the United States, ten branches of the Roerich Society in Europe, two branches in Asia and eleven in South America. Professor

Roerich's activities in this connection will be treated at greater length in the report of the Roerich Society.

Thus the ceaseless accomplishments of Nicholas Roerich, begun forty-five years ago, continue unabatedly, and one of the crowns of this vision may be seen in the Banner of Peace, which synthesizes his plans for a world-wide adoption of Culture as the basis of human relationship and the solvent for differences between the peoples of the earth.

BANNER OF PEACE

One of the greatest aspects of Nicholas Roerich's work, evolving for many years, that of Peace through Culture, has synthesized itself in the plan for a Peace Pact and Banner of Peace outlined by Nicholas Roerich. Briefly the Roerich Pact aims to protect the treasures of culture, as inviolable and neutral in times of war or peace.

Briefly, it provides that "educational, artistic and scientific institutions, artistic and scientific missions, the personnel, property and collections of such institutions and missions shall be deemed neutral and as such shall be protected and respected by belligerents. Protection and respect shall be due to the aforesaid institutions and missions, in all places, subject to the sovereignty of the high contracting parties, without any discrimination as to the State allegiance of any particular institution or mission."

To this end Professor Roerich designed the Banner of Peace, as a symbol of the cultural integrity of all nations.

The ideal of protection of cultural treasures of humanity preoccupied Nicholas Roerich since the very beginning of his activities. Already in 1904 addressing the Society of Architects and Artists in St. Petersburg, he outlined this idea, calling the attention to the tragic condition of many state archi-

tectural monuments. His extensive travels to ancient monasteries and historical cities, as well as his archaeological excavations in such important places as Novgorod and other regions linked with most ancient traditions, gave him rich material to affirm the undeferable necessity for urgent measures to protect cultural treasures. Afterwards in 1914, after the destruction of the Library of Louvain, he made a similar report to the late Commander-in-Chief, Grand Duke Peter. Both reports met with great sympathy and only such an extraordinary havoc as the war prevented its immediate development. Then as President of the Exhibition of Allied Nations, where Flemish, French, British and the arts of other allied nations were beautifully represented, he had again happy opportunity to propound this idea and was convinced that sooner or later the protection of cultural treasures would become a sacred reality in the world.

For ourselves a significant aspect is apparent in the fact that in 1923, before his departure for Central Asia, Professor Roerich strongly advocated that permanent records be made of the art collections and art collectors in America. Hence the present plan incorporated in the Banner of Peace, to catalogue all the world's treasures of culture as a permanent record for posterity, was already pronounced as necessary by Nicholas Roerich in the first years of our decade.

The growing realization of Professor Roerich's outstanding endeavors as a leader of world peace was attested to in his nomination as a candidate for the Nobel Peace Prize.

The Roerich Peace Pact and Banner of Peace, in accordance with the imperative necessity of this idea, since their inception in 1929, have found world-wide support. They have won the unanimous endorsement of the International Museums' Committee of the League of Nations, the General Federation of Women's Clubs of America. His Holiness Pope

Pius XI, King Albert of Belgium, the French Academies, as well as numerous learned societies and leaders of culture the world over have also endorsed it.

The ever-widening sense of the necessity of this plan impelled Dr. Camille Tulpinck, Member of the Royal Academy of Archaeology of Belgium, to inaugurate the plan of the Bruges Conference, known as the International Union for the Adoption of the Roerich Pact, for an International Conference on September 13th, 1931, in the City of Bruges. This plan was consummated brilliantly in the presence of some four hundred delegates representing the Governments of France, Belgium, Italy, as well as the cultural societies of the world, such as the Academie Française, the Belgian Ministry of Arts and Sciences, the International Museums' Committee of the League of Nations.

The results of this Conference have been to organize a permanent association which is to continue this task, so imperative and necessary for furthering the world-wide adoption of the Roerich Peace Pact and Roerich Banner of Peace. The plan is already being formulated for a second conference next year.

ADULT EDUCATION

Since its inauguration, the Roerich Museum has carried on a broad series of extension activities aimed to provide educational opportunities for the public. For the last few years these activities have been carried on in cooperation with the Roerich Society and are outlined in detail in the report of that Institution.

In addition to the privileges afforded members and resident members of the Roerich Museum discussed herein elsewhere, the Roerich Museum has been deeply devoted to extending the possibilities of adult education and providing

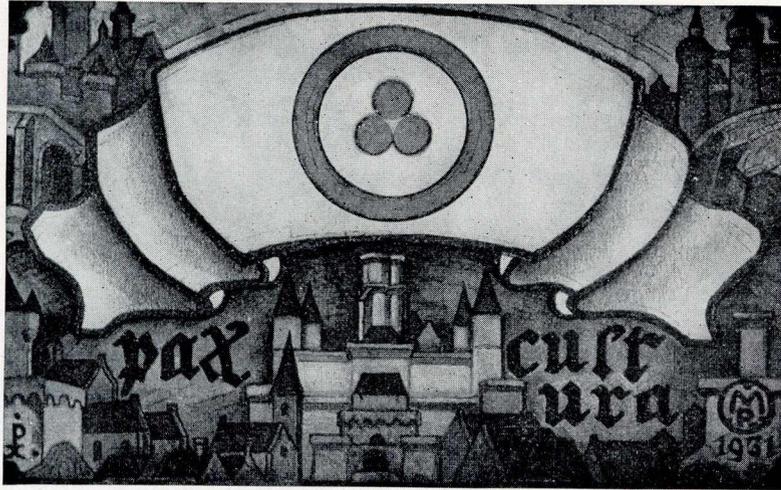


COMMEMORATIVE MEDAL PRESENTED TO NICHOLAS ROERICH,
OCTOBER 17, 1929

(DESIGNED BY HENRY DROPSY)



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

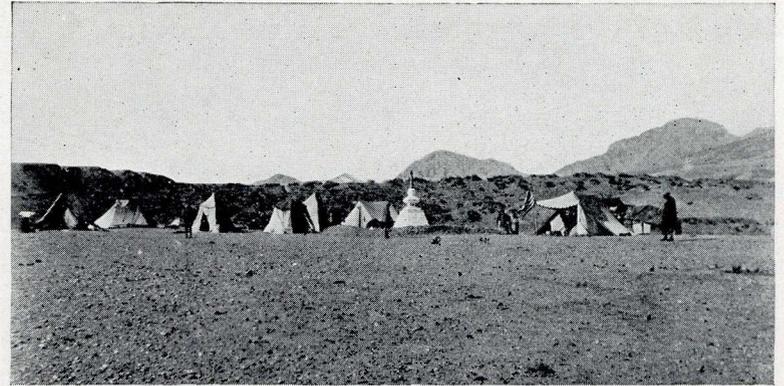


"ROERICH BANNER OF PEACE"

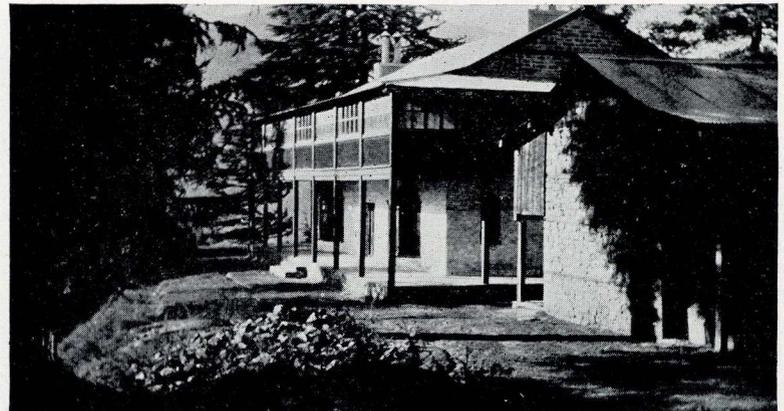


Delegates to the Union International Pour le Pacte Roerich, Bruges, at the Reception Given in the Historic Town Hall.

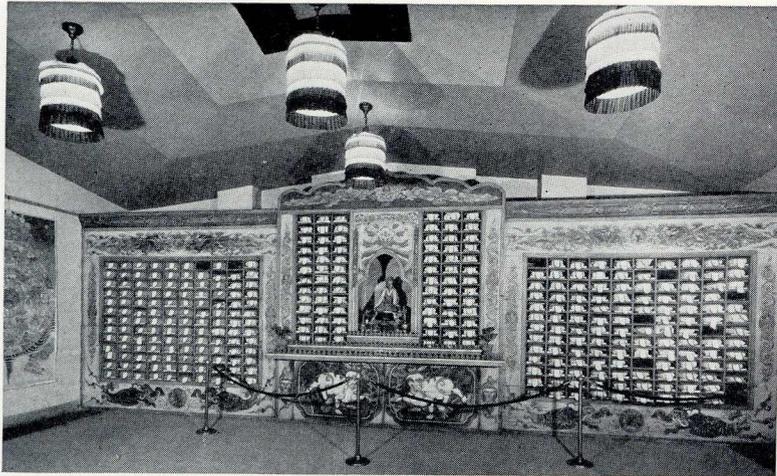
The International Conference (Sept. 13-16, 1931) held at Bruges was Dedicated to the World-Wide Adoption of the Roerich Peace Pact and Roerich Banner of Peace.



CAMP OF THE ROERICH CENTRAL ASIATIC EXPEDITION
IN SHARAGOLJI, TSAIDAM, MONGOLIA



HEADQUARTERS OF "URUSVATI" HIMALAYAN RESEARCH INSTITUTE
OF ROERICH MUSEUM, NAGGAR KULU, INDIA



HALL OF THE EAST, AND TIBETAN LIBRARY, ROERICH MUSEUM



CHARLES R. CRANE HALL, ROERICH MUSEUM

wide facilities to the public in this regard. This has been expressed in its numerous extension lectures, carried on since its inception, through settlement houses, women's associations and schools. In connection with exhibitions from the International Art Center, lectures have been given at museums, libraries, schools, as well as in Sing Sing and other institutions.

On his return from the Central Asiatic Expedition, Professor Roerich delivered numerous addresses in the Roerich Museum, as well as to many cultural organizations.

Dr. George Roerich, his son, during his visit here in 1929-30, lectured before the following institutions: University Club, Middletown, Conn.; Brooks Club of New Bedford, Mass.; Vassar Institute, Poughkeepsie; University of Pennsylvania Museum, Philadelphia; Geographical Society of Philadelphia; Women's Club, Reading, Pennsylvania; Women's Club, Lebanon, Pennsylvania; Western Reserve University, Cleveland, Ohio; Contemporary Club, Baltimore; Thomas Fisher Museum, Denver; Women's History Club of Janesville, Wisconsin.

Pursuing the Roerich Museum's policy for adult education, Miss Frances R. Grant has lectured extensively throughout the United States. Among the many institutions and clubs where she has lectured are: the United Parents Association, the New Jersey State Federation of Women's Clubs Convention, the Paul Elder Galleries in San Francisco, the City Art Museum of St. Louis, the Theosophical Society of Chicago, the Washington Club and the Women's University Club of Washington, Washington, D. C., the Port Chester Section of the National Council of Jewish Women, New York, the Philip Waldheim-Stevens Forum, New Jersey, the Clio Club of Williamsport, Pa., the College of the City of New York, the Athenia Club at Washingtonville, New York, the Neighborhood Council of Women's Clubs in Newburgh, New York, the Archaeological Institute of America, the Santa Fe Museum,

the St. Louis Museum, the Walden Woman's Club of New York, the Mason School, Tarrytown-on-Hudson, New York, the Reviewers Club in New York, the Godmother's League in New York, the Montclair Women's Club, the National Opera Club, besides giving numerous talks in the Roerich Museum and over the radio.

In addition, the Roerich Museum has presented throughout its years of activity, hundreds of lectures, concerts and other events covering all fields of culture which are open to the public. A more extensive outline of the activities held will be given in the report of the Roerich Society.

The work of adult education in the Roerich Museum has received impetus in the founding of the Latin American Institute, devoted to encouraging finer understanding between the North and South American Republics. Professor Nicholas Roerich was elected Honorary President, and Dr. Sebastiao Sampaio, Consul General of Brazil, is Rector.

The Latin American Institute will concern itself with courses aimed to spread finer appreciation of the cultures of the Latin American Republics.

Another institution which promises a great contribution to the cause of education is the Institute for Advanced Education, Roerich Museum Branch, with Prof. Nicholas Roerich as Honorary President of the Advisory Council and Dr. Dagobert D. Runes as Director. The Advisory Council comprises Harry Elmer Barnes, Gustav Francis Beck, Alfred A. Cohen, Milton J. Ferguson, Frances R. Grant, Alvin Johnson, Horace M. Kallen, Eduard C. Lindeman, Frank Lorimer, Everett Dean Martin, Spencer Miller, Jr., Harry A. Overstreet, Charles Francis Potter, John B. Watson, Shirley W. Wynne. Among the lecturers who are to present the courses are Harry A. Overstreet, E. C. Lindeman, Louis I. Newman, Frances R. Grant, Harry Elmer Barnes, Gustav Francis Beck, Albert J.

Levine, William Harper Davis, S. Buchler, S. Liptzin, John B. Watson, Morris R. Cohen, Shirley W. Wynne, M. J. Aronson, Harry Slochower, Ernest R. Trattner, J. George Frederick, Paul Haines, Norman Boardman, Heinrich Wolf, W. Adler, I. H. Muraskin, Charles Francis Potter and Max Fishler.

PAN AMERICAN RELATIONSHIPS

In line with its claims to further the cultural unity of the Americas, the Roerich Museum delegated Miss Frances R. Grant to visit the Latin American Republics for the purpose of stimulating means of cultural interchange. During her visit she lectured in the American Embassy at Rio de Janeiro, Brazil, during the opening of the Loan Exhibition of Professor Roerich's paintings, at Bennett College, at the Society for Advancement of Brazilian Women, at the Educational Association of Brazil, at two of the Brazilian Philosophical Societies, besides numerous schools, colleges, art groups, architectural associations and other cultural groups. In Argentina, lectures were given at the National Museum of Fine Arts, at "Camuati" Society, "Sociedad de la Peña" and other cultural institutions.

Miss Grant next lectured in Chile at the National Council of Women and talked to groups from the National Academy of Fine Arts at Santiago as well as numerous colleges and high schools, and at the University of Chile.

In Bolivia, her next stop, Miss Grant delivered a lecture at the University of Bolivia in La Paz.

While in Peru, Miss Grant lectured at the National Academy of Music and the Escuela Nacional de Bellas Artes, also at the women's organization, "Pro-Cultura."

Continuing on her journey Miss Grant visited Colombia, where she lectured at the Centro de Estudios and National Academy of Fine Arts in Bogotà.

Before returning to the United States, Miss Grant visited Mexico, where she lectured at the Ministry of Education, and spoke to various cultural groups of Mexico City.

In many of the South American cities Miss Grant visited, Branches of the Roerich Society were formed. These are mentioned in more detail in the report of the Roerich Society.

PAN-AMERICAN LOAN EXHIBITIONS

Impelled by the response of the Latin American Republics to the ideals of Nicholas Roerich and with the desire of bringing to these countries the inspiration of Roerich's creative genius as expressed in his paintings, a series of Loan Exhibitions were extended to the following countries by the Trustees of the Roerich Museum, and thirty-nine of Roerich's paintings have remained exhibited in the leading museums throughout Latin America for the period of one year: In the Escola Nacional de Bellas Artes of Rio de Janeiro, Brazil, the following paintings have remained: "Sadko's Palace"; "Language of the Forest"; two paintings of Santa Fe, New Mexico; "The Range"; "Ladak, Tibet." In the Museo Nacional de Bellas Artes of Buenos Aires, Argentina, "Guardians of the Snow"; "Old Pskov"; Costumes for the "Snow-Maiden"; "Everest Range"; "Sanctuaries and Citadels"; "Himalayas" and Decorations for "Sacre du Printemps" are being exhibited. At the Palacio de Bellas Artes in Santiago de Chile, "Saint Boris and Saint Gleb"; "Saint Sergius"; Costumes for "Snow-Maiden"; "The Holies"; "Sanctuaries and Citadels"; "The Village of Berendey"; "Ladak" and "Tinky-Dzong, Tibet" have remained on view. The paintings being exhibited at the Escuela Nacional de Bellas Artes of Lima, Peru, are a Decoration for "Prince Igor"; "Sunset, Castle Mount, Finland"; "Sanctuaries and Citadels"; "The Enchanted City"; "Himalayas" and "The Black Gobi." While those remaining in the Escuela Nacional

of Mexico City, Mexico, are "The Knight of the Evening"; "Ecstasy"; "The Weaver of Spells"; "Sacred Hunters"; "Cliff Dwellings"; "Rinchenpong"; "Bogdo Ula"; "The Commands of Rigden Jyepo"; "Sikkim"; "Spring in Kulu"; "Trans-Himalayas" and Costumes for "Sacre du Printemps."

INTERNATIONAL EVENTS

The wide program pursued by the Roerich Museum in its aims of effecting better international relationships through culture, has carried the efforts of the Roerich Museum into broad fields.

In this regard the achievements of its founder, Nicholas Roerich, must be regarded as of first importance. His incessant activities have brought West and East together through a common cultural bond. Through the Roerich Central Asiatic Expedition, his interpretation to Asia of the message of America, of the true spirit of this country, succeeded in spreading new respect and love for the "Land of Chichab," the Land of the Protector, as Nicholas Roerich has told us the Asiatics have named America. His ardent interpretive word has been no less forceful in giving the West a new concept of the past of Asia, of its cultural antecedents and of the cultures of Asia, which promise a bridge between Western scientific concepts and Asiatic tradition.

The Call of Nicholas Roerich has been the inspiration also for the foundation of a European Center of the Roerich Museum which was inaugurated in 1930 in Paris and which now, under the presidency of Mme. de Vaux-Phalipau, serves as a dynamic force for carrying on the numerous aspects of the foundations of the Roerich Museum activities.

The European Center has been privileged to have as an inspiration for its activities a group of paintings by Nicholas Roerich donated by Princess E. K. Sviatopolk-Czetwertinska

in memory of the Princess M. K. Tenisheff, which includes: "A Hut on Chicken Legs," "Pines," "Archangel," "Scythians," "Horsemen," "Guests from Beyond the Sea," "Heavenly Queen," "The Throne of the Invisible God," "A Duel," "Sketch for an Embroidery," "St. Alexander Nevsky Conquers Yarl Birger," "Archangel" and "Saviour," sketches to frescoes in Golubeff's Chapel near Kieff.

With the commencing of our Decade year, plans are under way in the cities of Buenos Aires, Belgrade and Riga for establishing similar Branches of the Roerich Museum, thus reaching new national forces of culture. Hence, linked about the ideals propounded by Nicholas Roerich, new centers are being formed as foci from which activities may emanate toward new international understanding.

Throughout the Decade, successive events have witnessed the wide extent of influence exercised by the Roerich Museum in many lands. Among these interesting events may be mentioned the visit of the Rumanian Peace Mission, which visited America during the summer of 1926; the reception to President Olaya Herrera, of the Republic of Colombia; the visits of His Excellency Genaro Estrada, Foreign Minister of Mexico; of His Excellency Stoyan Omarchevsky, Former Minister of Education of Bulgaria; the reception in honor of Austra-gesilo Athayde, Brazilian journalist; the visit of Dr. Alfredo Colmo, Director of the Instituto Cultural Argentino-Norte Americano; the visit of Dr. Cupertino del Campo, then Director of the Museo Nacional; the program in honor of the Centennial of Bolivar and other events gathered together the international leaders of culture.

VISITORS AND CLUBS

In addition we also remember the visits of such eminent figures as Ignacio Zuloaga, Ivan Mestrovic, Jacob Epstein,

Count Keyserling, the members of the Moscow Art Theater, the Grand Duke Alexander of Russia, Sra. Mercedes Galagher de Parks, President of the Peruvian Council of Women, and many others.

Since the opening of the new building of the Museum, the number of visitors carefully recorded are 244,044.

The Roerich Museum has also served as the meeting place and center of interests for numerous out-of-town as well as city clubs and organizations. The following are among the groups which have visited the Museum:

The Briarcliff School; Physicians and Dentists Group, under Dr. Appel; Group of Dr. Westbrook's Class from Columbia University; Group from the School Art League; the Mothers' Club of Brooklyn; Upper Montclair Women's Club; Brooklyn Writers' Club; League for the Protection of Riverside Park; American Laboratory Theatre; Metropolitan Museum of Art; Columbia Dames; Englewood Women's Club; Rosicrucian Center; American Women's Association; Theosophical Group; Music Club of Elizabeth; Know-Your-City Club; Jersey City Women's Club; Ixia Society; Morsemere Women's Club; Intercollegiate Alumni Group; Group from the Bridgeport Herald; West Center Church of Bronxville; Five Arts Club; Young Idealists Club; North Carolina Teachers Group; Students from University of California; Civic Women's Club; Y.M.C.A. of Jamaica, N. Y.; Delphian Club; Spinoza Group; Columbia University Summer School; Fortnightly Club; Students of Birch Wathen School; Women's Club of Montclair; The Finnish Society; Union Theological Seminary; Philomat Club; Congregational Church of Glenridge; MacDowell Club; Lincoln Elementary Private School; Sesame Club; Westchester Women's Club; Cultural Group of the Washington Lodge; Seven Arts Club; Reconciliation Group; Keramic Club; Women's Guild from England and America;

Montclair Teachers' College; William Sloan House; Y.M.C.A.; Timeology Fellowship; Academy of Creative Arts; East Orange Women's Club; Albany Teachers' College; Godmothers League; Adelphi College; Cosmos Club of Brooklyn; Emerson High School; Wadleigh High School; Washington Heights Women's Club; Women's Travelers Club; Matinee Club; American Poets Group; and other smaller and private groups too numerous to cite.

HONORARY ADVISERS

The Roerich Museum is privileged to count the following distinguished list of world-renowned educators, artists and cultural leaders among its Honorary Advisers:

Prof. John J. Abel, Baltimore; Roy Chapman Andrews, New York; Prof. Jacques Bacot, Paris; Mr. and Mrs. James C. Bennett, New York; Sir Jagadis Bose, Calcutta; Alfred C. Bossom, London; Gordon Bottomley, Carnforth, England; Dr. Christian Brinton, New York; Clyde Burroughs, Detroit; Dr. George Chklaver, Paris; Walter L. Clark, New York; Albert Coates, London; Harvey Wiley Corbett, New York; Mr. and Mrs. Chas. R. Crane, New York; Leon Dabo, New York; Mr. and Mrs. Chester Dale, New York; Ralph Dawson, New York; Armand Dayot, Paris; Miss Amelia Defries, London; Miss Helen Dupee, Chicago; George W. Eggers, Worcester; Prof. A. Einstein, Berlin; Howard Giles, New York; Forest Grant, New York; Maggiore Enrico Grassi, Verona; G. D. Grebenstchikoff, New York; A. Kumar Haldar, Lucknow, India; the late Samuel Halpert, Detroit; Richard Hammond, New York; Robert B. Harshe, Chicago; Sven Hedin, Stockholm; Dr. Enrique Olaya Herrera, Colombia; Dr. Edgar L. Hewett, Santa Fé; J. B. Hubrecht, Rio de Janeiro; Oscar B. Jacobson, Norman, Oklahoma; Dr. Alexander Kaun, Berkeley; Spencer Kellogg, Jr., Buffalo; Prof. Alexander Klemm,

New York; Prof. Charles R. Lanman, Cambridge; Albert G. de LaPradelle, Paris; Robert Laurent, Brooklyn; Dr. J. Neilson Laurvik, San Francisco; George L. LeBlanc, New York; Dr. Augusto B. Leguia, Peru; the late Julius M. Lowenstein, New York; Dr. R. V. D. Magoffin, New York; Prof. Nikolai Makarenko, Kieff; Louis Marin, Paris; Dr. E. D. Merrill, New York; Ivan Mestrovic, Zagreb, Serbia; Prof. S. I. Metalnikoff, Paris; the late Prof. Albert A. Michelson, Chicago; Mrs. M. C. Migel, New York; Prof. R. A. Millikan; Robert Milton, New York; Sidney M. Newberger, New York; Th. Oppermann, Copenhagen; Charles Pepper, Boston; Mme. de Vaux-Phalipau, Paris; the late Vittorio Pica, Venice; Carmelo Rapicavoli, Rome; Prof. Chandrasekhara Venkata Raman, India; Dr. B. E. Read, Peking; Conde Del Rivero, Havana; Mrs. Mary F. Roberts, New York; Dr. Ricardo Rojas, Buenos Aires; Curt N. Rosenthal, Los Angeles; Mrs. C. Sage-Quinton, San Francisco; Edward E. Spitzer, New York; A. V. Stchuseff, Moscow; Dr. De Witt Stetten, New York; Leopold Stokowski, Philadelphia; C. Wharton Stork, Philadelphia; Henry M. Sugarman, New York; Dr. Homer F. Swift, New York; Rabindranath Tagore, India; Itsuzo Takeuchi, Kyoto, Japan; Baron Michel A. de Taube, Paris; Deems Taylor, New York; F. W. Trabold, New York; Louis Vauxelles, Paris; Dudley Crafts Watson, Chicago; Theodore Weicker, New York; Ignacio Zuloaga, Zumaya, Spain.

ROERICH MUSEUM INSIGNIA

Since the inauguration of the Roerich Museum Insignia, instituted as a means both for awarding of merit and for uniting the Members of the Roerich Societies, the following distinguished list has received the Insignia of the First Class:

H.M. King Albert of Belgium, H.R.H. the Duke de Broglie, H.M. King Boris of Bulgaria, H.E. Thomas G. Masaryk,

President of Czechoslovakia, H.E. Former President Gaston Doumergue of France, H.I.M. the Emperor of Japan, H.M. King Alexander of Yugoslavia, H.M. Queen Wilhelmina of the Netherlands, H.R.H. Prince Eugene of Sweden, Mr. Anziloth, Sir Jagadis Bose, Prof. Albert Einstein, Marshal Franchet d'Esperey, the late Marshal Joffre, H.E. Monsignor Maglione, Nuncio of Paris, the late Prof. Albert A. Michelson, Prof. R. A. Millikan, H.E. Cardinal Pacelli, Secretary of State to the Vatican City, H.E. the Metropolitan Platon of New York, M. Raymond Poincaré, Rabindranath Tagore, Premier André Tardieu, Paul Hymans, Dr. M. Adatci, Count Carton de Wiart and M. Jules Destrée.

The Insignia of the Second Class of the Roerich Museum and Commemorative Medals were awarded to the following distinguished individuals: Baron Janssens de Bisthoven, Governor of Flanders; V. van Hoestenbergh, Burgomaster of Bruges; and M. Camille Tulpinck, Member of the Royal Academy of Archaeology of Belgium.

ROERICH MUSEUM LIBRARY

The Reference Library of the Roerich Museum has been found a splendid center for reference work by our Members, students and numerous visitors, during the past year. The collections of the Library which contain splendid works on the arts, general literature, philosophy and other subjects, were acquired from the following friends: Evangeline Adams, Mrs. M. Alexander, Mrs. Ashley, P. Axelrad, Mr. Nathan Ballin, the Berlitz School, Emil Bisttram, Hon. Sol Bloom, Claude Bragdon, Brewer and Warren, Maj. Gen C. Bridges, Christian Brinton, Fay Deakin Brookes, David Burluk, Mrs. F. S. Campbell, Carnegie Institute, Commandant Cauvet, University of Chicago Press, S. H. Chubb, Muriel Collins, Mr. and Mrs. Charles R. Crane, Mrs. Wm. S. Crawford, Princess

Czetwertinska, Dalcroze Institute of America, Mme. Maureen de Leon, F. Elton, Harrison Ferguson, Jacob Fine, John Finley, Clyde Fisher, Fleming Revell Company, Fogg Art Museum of Harvard University, Dr. Henry J. Forman, Mrs. Sundar Giffin, Globe Book Company, Globus Press, Dwight Goddard, T. Russell Goddard, John D. Graham, Dr. George Hamburger, Harper Brothers, Geo. J. Herbst, John M. Hernic, Louis L. Horch, Lieut. W. R. Jones, Spencer Kellogg, Jr., Aryan Kelton, Donn Kimmel, Prof. Alexander Klemin, Mr. Korenchevsky, Lantern Press, Dr. J. Neilsen Laurvik, Mrs. Sina Lichtmann, Little Brown and Company, Horace Liveright, Alexander Lyons, Henri Malo, Master Institute of Roerich Museum, Mr. Medina, Miss Elizabeth Meeker, R. L. Polk and Company, Psychology Publishing Company, Robert Schalkenbach Foundation, Elsa Russell, Hon. S. Paredes Regalado, Malcolm Schloss, Dr. Peter Schusey, Schwartz, Kerwin & Fauss, Julia Seton, Dr. Sherwood, Museum of Natural History, Florence S. Shinn, Smithsonian Institute, Mrs. Sprague, A. V. Stchuseff, National Museum of Stockholm, Major J. G. Phelps Stokes, Frederick A. Stokes Company, Lionel Sutro, Mrs. C. H. Tausig, the Theatre Guild, Universalist Publishing Company, G. L. Van Roosbroeck, Victoria and Albert Museum, Mrs. Brahma Welch, Julia Upton Welton, White, Orr and Company, Juan Wilkins, Elaine Williams, William Woodward Company, Joseph Wissner, Hon. Radoye Yankovitch, M. M. Zimmerman.

BIBLIOGRAPHY

In the past Decade numerous aspects of Professor Roerich's art and his activities have been treated in articles written for magazines and other publications by such well-known writers and educators as Dr. Rabindranath Tagore, in "The Arts"; Alfred Bossom in the "Architectural Record"; Amelia Defries in "The American Magazine of Art"; Alexander Kaun in

"The University of California Chronicle"; Albert Coates for "Daily Telegraph" of London; Mary Fanton Roberts in "The Touchstone"; Dr. Christian Brinton for "Vanity Fair"; Cornelia Sage-Quinton for the "Buffalo Academy Notes"; Katherine Eggleston Roberts in "Fashion Art" of Chicago; George Eggers in "The Allied Arts", Denver; S. Dalton in "Musical America"; Major Carmelo Rapicavoli in "Il Mondo", Rome; George Chklaver, in "La Vie des Peuples" and "Le Figaro"; George Grebenstchikoff in "Russky Golos", Harbin; Itsuzo Takeuchi in Tokio; Dr. James H. Cousins in "The Theosophist" and the "Madras Mail"; Serge Whitman in "Theater and Drama", and numerous other magazines such as "Psychology", "Modern Living", and others.

Numerous articles have also appeared on the artistic activities of Nicholas Roerich in the South American press, such as the "Correio de Manha", "Commercio", "Jornal de Brazil", "Diario da Noite" and "A Capital" in Brazil; "La Prensa", "Critica", "La Nacion" and the Magazines "El Hogar" and "Femenil" in Argentina; "La Cronica", "El Comercio", "La Prensa", "El Dia", and in the magazines "Mundial" and "Variedades" in Peru; "El Diario" in Bolivia; in the magazine "La Pluma" and "El Diario" in Uruguay; in "El Diario Ilustrado", "La Nacion", "La Epoca" in Chile; "El Relator", "El Espectador", "El Tiempo", "Mundo al Dia" in Colombia; "El Diario de la Marina", the "Havana Post" in Cuba, and other Latin American publications.

THE MASTER INSTITUTE OF UNITED ARTS

In the foundation of the Master Institute of United Arts, Nicholas Roerich brought into life the magnificent call expressed in the words of his essay, taken for the motto of this institution:

"Art will unify all humanity. Art is one—indivisible. Art has its many branches, yet all are one. Art is the manifestation of the coming synthesis. Art is for all. Everyone will enjoy true art. The gates of the 'sacred source' must be wide open for everybody. And the light of art will influence numerous hearts with a new love. At first this feeling will be unconscious, but after all it will purify human consciousness. And how many young hearts are searching for something real and beautiful! So give it to them. Bring art to the people—where it belongs. We should have not only museums, theatres, universities, public libraries, railway stations and hospitals, but even prisons decorated and beautified. Then we shall have no more prisons."

The indivisible aspect of Beauty, the belief that all arts manifest in their message the essence of creation, from the very first brought around the standard of Nicholas Roerich, numerous creators and students to whom this ideal of uniting the arts provided a new call.

The vitality and practicality of this unifying appeal has invested the entire spirit of the Master Institute. And since

its foundation it has gathered a faculty of artists deeply sensitive to the inspiration of this purpose. The dynamic outflow of its aims has enabled the Master Institute to extend into far reaching fields of the arts and applied arts. And the threshold of its decade finds it a vital factor in the cause of American and world education.

ITS FACULTY

During the decade of its work the Master Institute has had among the members of its teaching staff some of the most eminent and authoritative exponents of the arts. Among these may be mentioned such distinguished figures in the fields of music as Carlos Salzedo, Maurice Lichtmann, Sina Lichtmann, Max W. Drittler, Esther J. Lichtmann, Edward Kreiner, William Coad, Paul Kefer, Felix Salmond, Mme. C. Trotin, Anne Stevenson, Alberto Bimboni, Harry Reginald Spier, Frederick Jacobi, Deems Taylor, Ernest Bloch, Nicola A. Montani, Meyer Posner, William Reddick, Sadie Blake-Blumenthal, Bernard Wagenaar, Theodore Appia, Helen Teschner Tas, James Levey, Victor Andoga, Hans Lange, Francis Moore, John Earle Newton, Marta Elizabeth Klein, J. Bertram Fox, Juliette Gaultier, Karl Kraeuter, Mme. Alba Rosa Vietor, Arthur Danner, Humbert Buldrini, Vincent Buno, Gustave Heim, Carl Heinrichs, M.H.Manne, Max Schlossberg, Max Wockenfuss, Ida Deck, Hubert C. Linscott, Horace Johnson, Herman Rosen, David Barnett, Elna Sherman, Dorothy Gordon, Kurt Grudzinski, Ethel Prince Thompson, Linda Cappabianca, Ida Goldstein, Dr. Ernest Lert, Marie Caslova, Percy Such, Hans Bruno Meyer, Paul Allgayer, Charles de Milt, Frederick Hartman, John Alexander Petrie, Raymond F. Scott, Clarence H. Smith, Arthur L. Walker, Nina Koshetz, Lazare Saminsky, Constantin Bukhetoff, Nicolai Oulkanoff, Jean Ross Bennett, and others.

In the fields of Painting, Sculpture, and the Applied Arts: Nicholas Roerich, Henri Caro-Delvaille, Norman Bel-Geddes, Mary MacRae White, Robert Laurent, Mary Fanton Roberts, Hamilton Easter Field, Robert Edmond Jones, Lee Simonson, Dhan Gopal Mukerji, Samuel Halpert, Warren Dahler, Albert Jaegers, Robert Laurent, Chester Leich, Lucien Bernhardt, Raymond Sovey, Gilbert Clark, Ellen Kettunen, Albert Sterner, Bertram Elliott, Howard Giles, Dr. George Roerich, John R. Koopman, Concetta Scaravaglione, Tom Murray Baker, Henry R. Bækman, Ralph Pearson, Cleome Carroll, H. Thurland Hanson, William Auerbach-Levy, Emil J. Bistram, Morris Davidson, John D. Graham, Fanny Nimtzowitz, Russell Vernon Hunter, Edwin Avery Park, Harold V. Dayton, Verita de Bertalan, Willard Paddock, Antonio Salemme, Margery Ryerson, Leon Hartl, Robert Van Rosen, Dr. Riccardo Bettini, and others.

In the field of Architecture: Alfred Bossom, W. E. Virrick, Morris B. Sanders, Jr., Wallace H. Wolcott, Charles H. Schumann, Jr.

In Ballet: Adolph Bolm, Marguerite Heaton, Rosa Munde, Chester Hale, Mikhail Mordkin, Maria Lubomirska, Yeichi Nimura, Edith Carle, and others.

In Drama: Ossip Dymow, St. Clair Bayfield, Marion Spencer, Edwin R. Wolfe, Leo Bulgakov, Ivan Lazareff, Frances Brundage, Barbara Bulgakova, Marion Gering, Cecil Clovelly, Robert Olmstead, Kaia Williams, Virginia Farmer, Mrs. Irving Brown.

In Languages and Literature: Mr. and Mrs. I. E. Muromtzeff, Esther J. Lichtmann, Barbara Young, Mary Siegrist, Dr. Louis S. Friedland, Mrs. Kaia Williams, Mary Fanton Roberts, Frances R. Grant, Laure B. Kahn, Mathilde Trucco.

In Junior Art Center: Frances Williams, Adele Spitzer, Eloise Lownsbury.

ITS DEPARTMENTS

Since its inauguration the Master Institute has inscribed upon its device the following Departments: Music, Painting, Sculpture, Architecture, Opera Class, Ballet, Drama and Lectures. In interlinking these multifold fields of art, the ideal of inter-relation expounded by Nicholas Roerich when the Master Institute was founded, has been followed. Within these wide-reaching creative provinces, the years have brought numerous expansions and developments, and afforded a highly varied application of each art.

Thus in the fields of music, in addition to the instrumental and theoretical courses, may be mentioned the interest encouraged in the fields of Chamber Music. Since the first season, when the Master Institute Chamber Music Society was formed, the school has emphasized this collaborative field of musical expression among students, in the classes of piano ensemble, orchestra, and chamber music.

Another deeply interesting aspect of the Music Department was the division devoted to Church Music, the first of its kind aiming to trace the sources of religious musical inspiration as well as to study its influence in secular creation. This department includes the Catholic Church music, Hebrew music, and Russian Church music.

In 1924 a Choral Art Society was formed devoted to a capella music from old and modern masters of the polyphonic school.

The Department of Painting with classes in Life, Composition, Design, Illustration, Portraiture, Drawing, Landscape, making use of all media, has expanded within the last two years to include Dynamic Symmetry, a Three-Year Course in

Fine Arts and courses in Art in Application to Industry under its present dean, Howard A. Giles.

In other allied departments these last ten years have seen the inception of courses in tapestry, weaving, stage and costume design, wood-carving and stone-cutting, art of the Oriental dance, backgrounds of modern architecture, interior decoration, as well as classes in industrial art, such as magazine illustration and posters.

The Dramatic Department has presented productions of unique value in enlisting the various departments to combine in an artistic creation to which all would contribute. When a play was produced, one department helped in the arrangement of settings and design, while the music department was responsible for both the incidental music, its composition and interpretation.

Performances of Maeterlinck, Chekhoff, Schnitzler and other dramatists will be remembered as fine moments in the Dramatic Department of the Master Institute.

JUNIOR DEPARTMENT

From the beginning of its work, the Master Institute has been deeply concerned with the creative guidance of children. This aspect was expressed by the Founder ten years ago when he wrote:

"Open, in all schools, the path to creative effort, to the greatness of art. Replace banality and despondency by joy and seership. Develop the creative instinct from the earliest years of childhood. Preserve the child from the grimace of life. Give him a bold, happy life, full of activity and bright attainments.

"Those scourges of humanity, triviality, loneliness and weariness of life will thus pass by the young soul of him who creates."

The Junior Department aiming to guide the child to its natural creative expression, has offered courses in music, painting, sculpture, drama and the dance. From its first season, special lectures for Juniors have been given by such speakers as Dr. Clyde Fisher and Dr. Samuel H. Chubb, both of the American Museum of Natural History, Miss Mary Siegrist, and others. In 1925 a children's theater was organized.

Today the Junior Art Center is a significant department of the Master Institute. The yearly expansion of its courses have now extended the curriculum to painting, designing, clay modeling, dancing, music, music appreciation, international folk songs, and art applied to ethics.

DEPARTMENT OF THE BLIND

"Through Art to Light." This credo—conceiving art and creative expression as the true sight—is being carried out in the classes for the blind begun by the Master Institute in 1921. Within these ten years of work, instruction of the blind in music, sculpture, literature, poetry and journalism has yielded most gratifying results. New methods in the teaching of the blind have been developed enabling the School to splendidly prepare blind students as artists and teachers. Thus many students have both acquired a profession and attained artistic self-expression.

The Master Institute has provided scholarships for many blind students and has collaborated, in its efforts for improving the conditions of the blind and furnishing creative opportunities, with the American Foundation for the Blind, Jewish Guild for the Blind, New Jersey Foundation for the Blind, and other similar institutions.

No more eloquent evidence of the results of this work can exist than the actual accomplishments of the blind students of the Master Institute, particularly John Meldrum of the Okla-

homa School for the Blind, a pupil of Mrs. Lichtmann; Leontine Hirsch Meyers, Malcolm Coney, Leila Cannon, Mildred Bell, Louise Curcio, who with many others have not only turned to art for a profession, but who find joy in a life of service to art and education.

SUMMER SCHOOL

Opportunities for Summer Study have been provided by the Master Institute since its inception, in all arts. In New York, an extensive program of work has been carried on from year to year, with a faculty chosen from the instructing staff. In addition, exhibitions of the students' works as well as concerts by faculty and students enriched the summer program.

In 1926, the Summer School at Moriah, N. Y., was inaugurated. This site, beautifully located near Lake Champlain, offered an ideal location for the combination of natural beauty and opportunities of work. Since that season, summer courses have been held in Moriah, in all arts. Thus, to upper New York, this Summer Center has offered rare cultural privileges both for studies under an eminent faculty in all arts, as well as in the educational opportunities provided by the exhibitions, lectures and concerts to the entire locality.

SCHOLARSHIPS

Throughout the decade of the Master Institute, numerous students, otherwise unable to study, have benefited by the great possibilities of study provided for them through the scholarships of the Master Institute. In its first season, the Master Institute had already enabled forty-two students to study under its scholarship donations and through the years a similar generosity has inspired the work.

Among the scholarships awarded during these years have

been the Nicholas Roerich Scholarships, two annual awards providing a year's tuition in the music department; the Nicholas Roerich 'Cello Scholarship, giving one year's tuition to the winner of the Young Artists' Contest of the National Federation of Music Clubs; the Helena Roerich Scholarship in piano; the George Washington Scholarship, providing a year's tuition in any department selected by the Directors; Abraham Lincoln Scholarship, in any department selected by the Directors; Walt Whitman Scholarship in journalism; Rabindranath Tagore Scholarship in poetry; Louis L. Horch Scholarship in piano; Maurice M. Lichtmann Scholarship in the music department; Pan American Scholarship, opened to students from South and Central America, in journalism; Steinway and Sons Scholarship in music; Mrs. Frederick Steinway Scholarship in piano; School Art League Scholarship in the Painting Department, given by the Trustees of the Roerich Museum to a student in the New York City High Schools; Deems Taylor Scholarship in music; Florentine and Lionel Sutro Scholarship in the Department for the Blind; Percy Such Scholarship in the 'Cello Department; William Carl Scholarship in the Organ Department.

In the achievements of its students, in their preparation for a creative life as well as in their understanding of cooperative values, the Master Institute has reaped deep gratification. In its decade of activity, it has developed numerous professional students, artists, teachers, composers, actors, who are assuming definite places in the world of art and carrying on the principles outlined in their cultural training.

Among the activities of students in music to be remembered are: appearance of Clarence Boshill, scholarship student as soloist with the Schola Cantorum concert in Carnegie Hall; Eva Spector, violin pupil, was awarded gold medal in senior class in contest by Metropolitan League in 1927; Judith Abels,

Junior Art Center of the School, awarded art prize given by the Scholastic Magazine in Pittsburgh; the debut of Manya Huber, winner of medal as pianist in National Music Week contest, in recital at Aeolian Hall; the radio programs of students from the Department of the Blind in cooperation with the American Foundation for the Blind; concerts of students at the International Club; exhibition of the work of Concetta Scavaglione, pupil of Robert Laurent, at the Salon of America and Woman's Exhibition, as well as at the Exhibition of Sculptors in 1926; the oil paintings of Marie Trommer, scholarship student in 1927, at the Architecture and Allied Arts Exposition at Grand Central Palace; Arthur Zaidenberg's woodcuts for permanent exhibition in the Metropolitan Museum; exhibitions of designs and water color drawings based on dynamic symmetry on display last year at branches of the New York Public Library; exhibitions of students' works at the Lamson and Hubbard Gallery in Boston; exhibitions of Natalie Hays Hammond, student of the Master Institute, at the Memorial Gallery, Corcoran Gallery and others; Alla Nazimova's appointment of Miss Hammond for design of stage settings and costumes for "India"; the success of W. Bayard Okie, Master Institute pupil, in leading roles at the South Orange Community Playhouse, etc., etc.

Exhibitions of students in the art departments have been held annually in the Master Institute, eliciting high praise in its consistently excellent work. In the arrangement for traveling exhibitions of students' and teachers' paintings, the Master Institute has collaborated with the Boston Department of Education, the Toledo Museum of Art, New York State Teachers' College in Albany, School of Applied Arts, Mechanics Institute in Rochester, Columbus Gallery of Fine Arts in Columbus, Ohio, Massachusetts School of Art in Boston, and the Department of Public Instruction, Harrisburg, Pennsylvania.

The Master Institute has made every effort to provide broad opportunities for the study of art in the public schools of New York and has collaborated with Mr. Forest Grant, Director of Art in the high schools, the School Art League and other educational organizations in enabling talented students to continue their studies. Among the gratifying expressions of appreciation has come the following from Mr. Forest Grant:

"In the midst of a most restful vacation which Mrs. Grant and I are spending at our camp up here in the woods I have been making a rather careful review of the work of the department over which I have had supervision during the past three years.

"In doing this I find that the rush of events has prevented me from properly thanking you and thru you the Master Institute and Roerich Museum for the very kind and most generous cooperation that has been extended to this department and to the teachers of art in the New York High Schools during these years. I refer not only to the many times that the Museum has opened its doors to the teachers but more especially to the granting at my request of the scholarships to the two young people, John Kalfian and Minnie Sternfeld, who otherwise would have had a very difficult time in obtaining what seemed to me a most needful art education. If it is not asking too much, I would appreciate hearing what progress they have made. In turn I want you to know that I very deeply appreciate the interest that you and your teachers have taken in these two young people.

"The sincerity of all those connected with your united institutions has always impressed me greatly and it bespeaks I am sure of great progress and a great future for the fine work that you have begun. New York City is to be greatly

congratulated that it contains an institution devoted to all the arts and characterized by such an uplifting spirit.

"I sincerely hope that I may be able to assist you in your work as you have so kindly helped me.

Sincerely yours,

Forest Grant."

EXTENSION ACTIVITIES

It has been one of the aims of the Master Institute to offer to its students broad cultural opportunities other than their immediate study which would reflect in inspiration towards broader creative endeavor. To this end since 1921 a constant series of extension activities have accompanied the school seasons. During these years one may recall:

Ernest Bloch's series entitled "Open Sesame to Music" which were severally called "Handicaps I Have Met," "The Musical Gift," "The Masters As Our Real Teachers" and "Music as a Social Factor"; memorable are St. Clair Bayfield's lecture on "The Drama"; the International Composers' Guild series of three lectures on tendencies in contemporary music, largely devoted to Arnold Schonberg's "Pierrot Lunaire"—a composition for voice and eight instruments; Stark Young's "Illusions in Acting"; Claude Bragdon's "Art of Theater"; Montani's "Tracing of the Sources of Modern Music to Gregorian Chants"; George Bellows' "A Consideration of Abstract Ideas"; Deems Taylor on "Opera in America"; Bossom's "Artistic Inspiration from Mexico"; Rockwell Kent's descriptions of his travels in Alaska and Patagonia; interpretations of American Indian painting by Dr. Edgar L. Hewett, director of the School of American Research; "The Ancient Vine of Beauty" by George Eggers.

Other lectures on painting, drama, literature and music were given by Mr. and Mrs. Adolph Bolm, Alfred Bossom, Dr.

Christian Brinton, Henri Caro Delvaille, Mrs. B. Deutsch, Ossip Dymow, Norman Bel-Geddes, Professor Alexis Kahl, Mary Fanton Roberts, Lazare Saminsky, Oliver M. Saylor, Deems Taylor, Count Ilya Tolstoy, Ridgely Torrence, A. Yarmolinsky, Rockwell Kent, Claude Bragdon, Dr. Clyde Fisher, S. I. Chubb of American Museum of Natural History, George Grebenstchikoff, Dr. Edgar L. Hewett, director of School of American Research, Dr. Alexander Kaun, professor of Slavonic literature at the University of California, Ivan Narodny, Arthur Stanley Riggs, editor of Art and Archaeology, Olin Downes, and others.

Recitals and concerts have been given in the New York Guild for the Jewish Blind in Yonkers, Pythian Temple in New York; the choirs of the New Jersey College for Women, conducted by J. Earle Newton, assisted by the orchestra of the Master Institute under Percy Such, conductor, and the New Brunswick Symphony Society appeared in a joint concert in Town Hall, N. Y.; Bernard Wagenaar's sonata for violin and piano won first place in the annual chamber music competition of the Society for the Publication of American Music in 1928. The "Sinfonietta" in 1930 was the only American work chosen for the festival of the International Society for Contemporary Music in Liege, Belgium. David Barnett, member of the piano department, was a featured artist at the Weekly Barbizon New American Artists recital.

During the last ten years the Master Institute has sponsored hundreds of concerts, presenting the new as well as the tried artist. In March 1922, the Letz Quartet, assisted by Leo Levy at the piano, presented a concert whose proceeds were used for the foundation of the first scholarship. Later there came to the Institute the Norfleet Trio in a chamber music recital; the Hans Lange Quartet with Hans Lange first

violin, Arthur Schuller second violin, Zoltan Kurthy viola and Percy Such 'cello, and many others.

Many members of the faculty gave concerts during the school semesters: Max Drittler, William Coad, William Durieux, Sadie Blake Blumenthal, Karl Kraeuter, Percy Such, Edward Young, Bernard Wagenaar, Helen Teschner Tas, John Meldrum, Herman Rosen, Ethel Prince Thompson, Hubert Linscott, Victor Andoga, Juliette Gaultier, Hans Lange, David Barnett. Exhibitions of faculty productions have been in part as follows: a still-life by Samuel Halpert in the New York Public Library; exhibition of Robert Laurent at the Newark Museum; exhibition of Spalding and Warren's work in branches of the New York Public Libraries; Emil James Bistram at Lamson & Hubbard Galleries in Boston; Vernon Hunter at the Delphic Studios and Howard Giles at the Cushing Memorial Gallery.

Thus in multifarious aspect, the Master Institute has sought to realize the visions of its founder—the inspiration of its students to a creative life, one which would reflect and open itself to the manifold aspects of Beauty. In the Master Institute of Roerich Museum, the synthesis of creation has found practical realization translated into the terms of inspiration to the youth of America, to fulfill their contributions to world progress.

INTERNATIONAL ART CENTER OF ROERICH MUSEUM

Under the Sign of Beauty—verily the Crown of the World, as pronounced in the name chosen for this institution by Nicholas Roerich, its founder, Corona Mundi, International Art Center, was inaugurated in 1922. No more significant aspect of its aim nor one more reflective of its consecration to the future may be seen than in the Motto, adopted from Roerich's "Beauty and Wisdom":

"Humanity is facing the coming events of cosmic greatness. Humanity already realizes that all occurrences are not accidental. The time for the construction of future culture is at hand. Before our eyes the revaluation of values is being witnessed. Amidst ruins of valueless banknotes, mankind has found the real value of the world's significance. The values of great art are victoriously traversing all storms of earthly commotions. Even the 'earthly' people already understand the vital importance of active beauty. And when we proclaim: Love, Beauty and Action, we know verily, that we pronounce the formula of the international language. And this formula, which now belongs to the Museum and Stage, must enter every day life. The sign of beauty and action will open all sacred gates. Beneath the sign of beauty we walk joyfully. With beauty and action we conquer. Through beauty we pray. In beauty we are united. And now we affirm these words—not on the snowy heights, but amidst the turmoil of the city. And realizing the path of true reality, we greet with a happy smile the future."

Again and again throughout the years of its existence, the Trustees of Corona Mundi have seen poignant fulfillment of Nicholas Roerich's truly prophetic call. The potency of culture, the mission of its force, never has been more telling or more apparent than at this hour when it rises above our crumbling erstwhile values. With undeviating aim the International Art Center has aspired to fulfill the wide measure of its program and its fundamental purpose of diffusing the benefices, the understanding of beauty. It has done this through Exhibitions, through its touring Exhibitions in cooperation with institutions of all kinds throughout America, through lectures, as well as in a highly diverse program.

An event which brought immediate prestige and gratification to the work of the International Art Center the first year, was its privilege of presenting an Exhibition of the Paintings completed by Professor Nicholas Roerich in America. This exhibition was held in March, 1923, when in collaboration with the Master Institute a Farewell Reception was given for Professor and Mme. Roerich previous to their departure on the now historic expedition, the Roerich Central Asiatic Expedition mentioned herein.

This Exhibition brought together Professor Roerich's works completed after the organization of his great touring Exhibition through the United States by the Chicago Art Institute, and synthesized this Master's tribute to his adopted country. These paintings have since entered into the collections of the Roerich Museum, and constitute for America a pronouncement of Nicholas Roerich's evocation to the spirit of America, an expression of his belief that in this country a new heritage of the world's noblest traditions shall be fulfilled: an Advent—in the effulgent miracle of human labor—of the great new spiritual values and new human concepts.

In its major expressions, that of its exhibitions, the Inter-

national Art Center has been enabled to erase many arbitrary boundaries, and to touch all corners of the earth. Its program has brought to America the arts of many peoples heretofore little known; it has thus nobly served the wider understanding of nations. It has aimed in its exhibitions to encourage the creative work of American artists, and to arouse new appreciation of the creators of this country.

Among the widely varying exhibitions shown by the Corona Mundi and which culled some of the finest creative expressions of all countries, may be mentioned the Exhibitions of Old Masters of Italian and Flemish Schools, in 1923, among which were such brilliant creations as "Saint" by El Greco; "Holy Family with Saints" by Herri Met de Bles; "Madonna and Child" by Simone Martini; "The Virgin and St. Anne" by El Greco; "Venus and Cupid" by Paola Veronese; "Adoration of the Magi" by Gerard David; "Christ" by Il Sodomo; "Annunciation of the Shepherds" by Nicolas Berchem; Sketch for "The Battle of Amazons" by Peter Paul Rubens; "Village Scene with Soldiers and Fugitives" by Joost Cornelisz Drooghsloot; "Madonna and Child with Angels" by Vincenzo Foppa; "St. Jerome in the Desert" by Marco Palmezzano; "Magdalene" by Jan Matsys; "Betrothal Feast" by Dirck Hals; "Madonna and Child with Angels" by Veneto-Byzantine School; "Ecce Homo" by Master of the Virgo Inter Virgines; "St. Veronica" by Jacob Van Oostsanen Cornelisz; "Adoration of the Magi" by Hieronymus Bosch; "Massacre of the Innocents" by Jan Brueghel; "Interior with Figures" by Pieter Jacobs Codde; "Episode from the Lives of the Saints" by Pieter Neefs; "Tobias and Sarah" by Jan Steen, etc.

Its Exhibitions of Contemporary American Paintings and Sculpture (January 17 to February 23, 1926, and during the successive seasons of 1927-1928-1929-1930 and 1931) have comprised the works of such notable painters as George Ault,

Gifford Beal, Alexander Brook, Paul Burlin, Peggy Bacon, Charles Demuth, Guy Pene DuBois, William Glackens, Bernard Gussow, Samuel Halpert, Marsden Hartley, Stephen Haweis, Robert Henri, C. N. Hopkinson, Bernard Karfiol, John R. Koopman, Chester Leich, Beatrice Levy, George Luks, John Marin, Henry McFee, Jerome Myers, Harley Perkins, Theophile Schneider, John Sloan, Eugene Speicher, Niles Spencer, Maurice Sterne, Robert Van Rosen, Abraham Walkowitz, Max Weber, Marguerite Zorach, Robert Lee Eskridge, Frank Applegate, Joseph Bakos, Raymond Jonson, B. J. O. Nordfeldt, Andrew Dasburg, Stephen Haweis, Elizabeth Spalding, C. H. Richert, Emil J. Bisttram, Howard Giles, Mark Monks Chase, Charles Hovey Pepper, Catherine Toland Stewart, Emma Fordyce MacRae, Margery Ryerson, William Auerbach Levy, Leon Dabo, Charles W. Hawthorne, Russell Vernon Hunter, Willard Paddock, Ben Benn, Thomas H. Benton, Virginie Berresford, George Biddle, Edward Bruce, Claude Buck, Christine Chambers, James Chapin, Merton Clivette, Joe Davidson, Charles Demuth, Ernest Fiene, Arnold Friedman, Adolf Glassgold, Ben Greenstein, Eugene Higgins, Rockwell Kent, Jan Matulka, A. J. Motley, Jr., Lue Osborne, C. H. Phillips, Elsa Schmid, C. Schwebel, James Scott, Carl Sprinchorn; and Sculpture by such splendid representatives as Arthur B. Davies, Gaston Lachaise, L. Ronnebeck, Mrs. Harry Payne Whitney, Willard Paddock, W. Esherick, Robert Laurent, Maurice Sterne, Mahonry Young, Alfeo Faggi, S. Moselfio, Carl Walters, William Zorach.

INTERNATIONAL EXHIBITIONS

In line with the efforts made by the Roerich Museum to encourage understanding among the nations through art, we may mention numerous exhibitions which for the first time

introduced a new national expression to America, thus creating new links of international cultural communion.

A highly gratifying contribution to American art life has been made in the Exhibitions of Tibetan Banner Paintings and Tibetan artcrafts held by the International Art Center from November 1, 1925, to January 3, 1926. Through the extraordinary results achieved by the Roerich Central Asiatic Expedition, the International Art Center was enriched by one of the most complete collections of this rare and historic native expression. Among the examples shown were, "Usnisa-Sitatapatra," "Buddha and the Sixteen Great Arhats," "Avalokitecvara," "Mandala of Amoghapaca," "Padmasambhava," and "Rgyal-ba Tson-kha-pa." Exhibitions held successively since 1924, have elicited sincere appreciation for this Art and have brought to the West a new concept of Oriental culture.

The International Art Center, in its pioneer work of introducing international expressions to America, was the first to sponsor such exhibitions as that of the Russian Ikon. This rare creative field of art was introduced to America by the International Art Center as early as 1924. Since that time, Exhibitions of fine examples of this devotional folk art have been consistently held under its auspices.

To encourage understanding among the Americas through art, the first all-Brazilian Exhibition was held in the International Art Center from October 11 to 30, 1930, thus introducing to America a comprehensive showing of all phases of Brazilian art.

This Exhibition comprised ninety-three paintings covering all aspects of contemporary Brazilian creative work, and including such artists as Georgina de Albuquerque, Lucilio de Albuquerque, Luiz F. Almeida, Jr., Francisca de Azevedo Leao, Augusto Bracet, Modesto Brocos, Antonio Bomfim, Pedro Bruno, Di Cavalcanti, Henrique Cavalleiro, Carlos

Chambelland, Cicero Dias, Manoel Bas Domenech, Levino Fanzeres, Cadmo Fausto, Sarah Figueiredo, Gastao Formenti, Maria Francelina, Ernesto Francisconi, Alberto da Veiga Guignard, Solange de Frontin Hess, Hernani Iraja, Vincente Leite, Augusto Marques, Jr., Jorge de Mendonca, Porciuncula Moraes, Edison Motta, Ismael Nery, Nelson G. Netto, Heriberto Niaud, Jordao de Oliveira, Carlos Oswaldo, Bella Latif Paes Leme, Virgilio Lopes Rodrigues, Quirino Silva, Oswaldo Teixeira, Orlando Teruz, Gilberto Trompowsky, Regina Veiga, Andre Vento, Armando Vianna, all from Rio de Janeiro; and Theodoro Braga, Aldobrando Casabona, Padua Druta, Guiomar Fagundes, Antonio Gomide, Annita Malfatti, Tulio Mugnaini, Paulo Rossi, A. Tarsila, Paulo Valle, Jr., and Leao Vergueiro, from Sao Paulo.

The Exhibition was presented in cooperation with the Brazilian Roerich Society, under the distinguished patronage of His Excellency Edwin V. Morgan, American Ambassador to Brazil, and Honorary President of the Brazilian Society of Friends of Roerich Museum; His Excellency Dr. Octavio Mangabeira, Brazilian Minister of Foreign Affairs, and Honorary President of the Brazilian Society of Friends of Roerich Museum; and Honorable Dr. Sebastiao Sampaio, Consul General of Brazil. It served in a manner, far more forcefully than could any other, to awaken in America a new consciousness towards the artistic aspirations of our sister Republic.

Thus also, the first All-Australian Exhibition, held from February 7 to 28, 1931, afforded another opportunity for America to express its sympathies towards another nation. This important event opened up for the first time fields of Australian-American artistic intercourse. The Exhibition comprised ninety-two paintings covering all aspects of contemporary Australian creative work, and including such artists as Sir John Longstaff, Rupert Bunny, Bernard L. Hall, Frank

Crozier, W. B. McInnes, Blamire Young, H. B. Harrison, A. M. E. Bale, Norman MacGeorge, George Bell, Dora Wilson, Clewin Harcourt, Alexander Colquhoun, A. E. Newbury, William Rowell, Daryl Lindsay, W. D. Knox, Charles Wheeler, Archie Colquhoun, Harold Herbert, Louis McCubbin, Victor Cobb, Clarice Becket, Marjorie Withers, Richard McCann, Carl Hampel, John Rowell, and Mary Cecil Allen, from Victoria; W. Lister Lister, Norman Lindsay, Charles Bryant, Margaret Preston, Thea Proctor, Elioth Gruner, John Moore, J. S. Watkins, D. G. Reid, C. E. S. Tindall, B. E. Minns, Mary Edwards, A. Datillo Rubbo, Erik Langker, Lawson Balfour, Howard Ashton, John Salvana, Violet Davies, Dora Toovey, Adrian Feint, Gordon Ealing, Joseph Connor, Fred Leist, S. Woodward Smith, M. J. MacNally, Robert Johnson, J. Muir Auld, A. J. Murch, Norman Carter, Gladys Owen, Sydney Ure Smith, James R. Jackson, Sydney Long, W. N. Whitney, E. A. Harvey, and John Banks, from New South Wales; J. R. Eldershaw, from Tasmania; Hans Heysen, from South Australia; and Kenneth MacQueen and Vida Lahey, from Queensland.

This Exhibition was presented under the distinguished patronage of The Right Honorable J. H. Scullin, P.C., M.P., Prime Minister of Australia, and the Honorable Herbert Brookes and Mrs. Brookes, Miss Mary Cecil Allen, New York; Mr. and Mrs. Snowy Baker, Los Angeles; Mrs. Maude Hardy-Ballance, San Francisco; Mr. and Mrs. George Bemis, Boston; Mr. and Mrs. Harold A. Bowden, New York; Mr. and Mrs. Harold A. Brooks, Washington; Miss Persia Campbell, New York; Mr. and Mrs. Andrew Chaffey, Los Angeles; Mr. and Mrs. Walter Comans, New York; Miss Rose Cumming, New York; Mr. and Mrs. Albert Deane, New York; Mr. Franz Dierich, San Francisco; Mr. Thomas P. Fry, Cambridge; Mr. J. U. Garside, New York; Mr. and Mrs. Percy Grainger, Mr.

and Mrs. J. P. Hartpence, San Francisco; Mr. Bert Hinkler, New York; Mr. and Mrs. Harry N. Holmes, New York; Dr. Henry Howard and Miss Howard, New York; Mr. and Mrs. Ernest Hutcheson, New York; Mrs. E. S. Irvine, New York; Mr. Harold C. Luth, Boston; Dr. and Mrs. William J. MacDonald, Boston; Mr. and Mrs. Spencer Macky, San Francisco; Miss Doris Madden, New York; Mr. and Mrs. Montague Marks, New York; Prof. and Mrs. Mayo, Hartford; Commodore and Mrs. Elwood Mead, Washington; Mr. and Mrs. J. G. Mitchell, New York; Mr. Leonard D. Nathan, Boston; Prof. E. H. C. Oliphant, New York; Mr. Alfred O'Shea, New York; Mr. and Mrs. F. A. Pitman, N. Y.; Miss Merle Robertson, N. Y.; Mr. Frank St. Leger, Chicago; Dr. and Mrs. John E. Snodgrass, N. Y.; Prof. and Mrs. Griffith Taylor, Chicago; Prof. and Mrs. Arthur Tilley, N. Y.; Prof. William Tilly, N. Y.; Mr. and Mrs. G. H. Tindale, N. Y.; Mr. and Mrs. C. C. Tollett, N. Y.; Dr. Adrien Verbrugghen, Rochester; Prof. and Mrs. Henri Verbrugghen, Minneapolis; and Sir Hubert and Lady Wilkins, N. Y.

The introduction of American Indian paintings, the new development among Southwest Indians, was also one of the movements instituted by the International Art Center, from February 27 to March 28, 1926, when the collective exhibitions of works by the Pueblo Indians were held, which included splendid examples by Fred Kabotie, Otis Polelonema, Awa Tsireh, Vigil Pina Yo Pin, Romando Vigil, Thomas Vigil, Julian Martinez, Santiago Tariz, Tonita Pena, and others.

Other Exhibitions, indicating the catholicity and universal aspect of International Art Center's work as well as its educational program, included the following:

Exhibition of Modern French Paintings, from February 22 to March 29, 1925, in which paintings by Paul Gauguin,

Julienne Cambin, M. Andern, Felicien Rops, Lucien Simon and P. Delaroche were shown.

International Exhibition, presented from March 5 to April 5, 1927, included the works of Boldini, Paul Gauguin, R. de Valerio, Felicien Rops, Paul Delaroche, Lucien Simon, Sorolla y Bastida, Franz von Pausinger, F. Heilbuth, M. P. Verma, A. Mauve, Takeuchi, G. Dorinac, Samuel Halpert, Rockwell Kent, William Prendergast, Albert Ryder, Ralph Blakelock, Gogonedra Nath Tagore, Louis Legrand, K. Mazundar, Foujita, M. Andern, Serge Shigolev, Runa, Peter Fateyev, Anatol Mikuly, Alexander Sardan, Boris Smirnov, Ferdinand Hodler, Emma Fordyce MacRae, Jules Marillac.

Exhibition of Contemporary German Art, presented from March 21 to April 12, 1931, in cooperation with the German Roerich Association, in which the following artists were presented: Franz Naagar, Heinrich Nuesslein, Josef Burke, Hermann Euler, Eduard Illig, Anton Lamprecht, Karl Meisenbach, Willy Schropp, Fritz Ursbach, Carl Schleusing, Hilda Zaenglein, Walter Koeniger, Charles Vezin, Gustave Weigand, by paintings; and sculpture by Fritz Grosshans, Mrs. Leo Ziemssen Moll and Fred Schweigardt. This exhibition was held under the patronage of Mr. Felix Arnold, Dr. Emanuel de Marney Baruch, Dr. Franz Boas, Dr. Christian Brinton, Mrs. Emory E. Cochran, Mr. Harvey Wiley Corbett, Miss Frances R. Grant, Baroness Helene von Nostitz-Hindenburg, Mr. Louis L. Horch, Mrs. Nettie S. Horch, Mr. Maurice M. Lichtmann, Mrs. Sina Lichtmann, Dr. Frederick B. Robinson, Mrs. Grace Schwarz.

An Exhibition of the work of Jewish artists was presented from May 18 to June 1, 1930, under the auspices of Menorah Societies of New York City, including the work of William Auerbach-Levy, A. S. Baylinson, Theresa Bernstein, Feiga Blumberg, Louis G. Ferstadt, Harry Gottlieb, Leopold Gott-

lieb, Bernar Gussow, Abraham Harriton, Harry Hering, Benjamin Kopman, A. F. Levinson, Max Liebermann, Louis Lozowick, Joseph Margulies, William Meyrowitz, Israel Paldi, Joseph Raskin, Saul Raskin, Charles Schlein, Isaac, Moses and Raphael Soyer, Jacob Steinhardt, Jenings Tofel, A. Walkowitz and Max Weber; Sculpture by Chana Orloff and Aaron J. Goodelman.

Other Exhibitions of outstanding interest shown by the International Art Center of Roerich Museum consisted of a Loan Exhibition of Hindu Paintings; Post Revolutionary Paintings; Old Italian Drawings, from April 7 to May 7, 1927; Drawings of Skyscrapers, in December 1926, including the work of such well known architects as McKim, Mead & White; Buchman & Kahn, Sloan & Robertson; Helmle & Corbett; B. W. Morris; Omelin, McKenzie & Vorhees; H. Craig Severance; J. Gamble Rogers; William I. Hohausser; Mooran, Russel & Crowell and I. R. Timlen, associate; Alfred C. Bosson, Emery Roth, John Mead Howells, Hugh Ferriss, Fred F. French Investing Co., George and Edward Blum, Louis Kamper and Paul L. Kamper, Associate; Rause & Goldstone, Trowbridge & Livingston, Smith, Henchman & Grylls, Schwartz & Gross, Ludlow & Peabody, John Sloan, York & Sawyer, Associate; Shreve & Lamb; Jardine, Hill & Murdock, Arthur Loomis Harmon and Warren & Wetmore; Exhibition of Tibetan Art Collection, October 17 to November 1, 1929, gathered by the Roerich Expedition during its Five Year Expedition to Asia; from January 8 to 31, 1930, Paintings by Alexandra Cheko-Potocka; Paintings by David Davidovich Burliuk and Architectural Designs by Harvey Wiley Corbett; Paintings by Emma Fordyce MacRae, from February 7 to March 22, 1930; the Annual Exhibition by Students of Master Institute of Roerich Museum, from May 3 to 17, 1930; Paintings by the South African Artist, Jacques LaGrange, presented

under the distinguished patronage of His Excellency, Eric H. Louw, South African Minister to the United States, and Dr. Philip R. Botha, Commercial Secretary, South African Legation; and Paintings by Carl Schmidt, from March 3 to 18, 1931.

The International Art Center of Roerich Museum introduced to the American public the paintings by the eminent Spanish artist José Segrelles. This exhibition, consisting of fifty-four paintings, was held, from April 15 to 29, 1931, under the patronage of His Excellency The Ambassador of Spain, Don Alejandro Padilla y Bell and Senora de Padilla, Don Valentin Aguirre, Dr. and Mrs. Alejandro Andrade, Mr. Albert Morris Bagby, Mr. and Mrs. William B. Bell and Miss Bell, Her Excellency Marquesa de Belmonte, Mrs. Thomas H. Birch, Miss Lucrezia Bori, Don José Camprubi, Mrs. Bayard Cutting, Mr. Olin Dows, General and Mrs. Alfredo J. de Leon, Mr. Sanford H. E. Freund, Hon. Antonio Garcia Lahiguera, Consul of Spain, Mrs. Lewis Gawtry, Miss Olive Gawtry, Mrs. E. Carlton Granbery, Miss Elsie Granbery, Miss Frances R. Grant, Hon. Emanuele Grazi, Royal Consul General of Italy, Mr. Ogden H. Hammond, Mrs. Frank Clarence Henderson, Mr. and Mrs. Louis L. Horch, Mr. and Mrs. James C. Imbrie, Jr., Mrs. Adolf Ladenburg, Mr. and Mrs. Maurice M. Lichtmann, Don Eduardo Lopez, Mr. and Mrs. P. J. McCartney, Mrs. R. Burnham Moffat, Mr. and Mrs. Pascual Monturiol, Miss Anne Morgan, Hon. German Olano, Consul General of Colombia, Mr. and Mrs. Henry Parish, Don Carlos Puyo Delgado, Mrs. Douglas Robinson, Mr. S. Roerich, Mr. Charles E. Sampson, Don J. M. Torres Perona, General and Mrs. Cornelius Vanderbilt, Mrs. J. E. Willard, Mrs. Orme W. Wilson; Paintings by the American artist Eliot Clark, from April 5 to 29, 1931; Paintings by Bernard I. Green, from September 4 to 29, 1930; Paintings, Drawings and Water-Colors by Aaron Gelman, Aimee Seyfort, Sherman Raveson, William A. Van

Konijnenburg, from June 7 to July 7, 1930; Loan Exhibitions of Paintings by Eugene Zak from the Private Collection of Mr. and Mrs. Chester Dale, The Albright Art Gallery, Buffalo, Mr. Spencer Kellogg, Jr., and Mrs. Lois Kellogg Roth and Woodcuts by Contemporary American, British and French Artists from the Private Collection of Mr. Spencer Kellogg, Jr., from November 8 to 28, 1930. Works by the following artists were included in this Exhibition of Woodcuts: H. S. Blair, Douglas Percy Bliss, Catherine D. Clayton, H. C. Cogle, Gordon Craig, Alan Durst, Marjorie Firth, Arthur W. Freeman, Robert Gibbings, Eric Gill, John F. Greenwood, Barbara Greg, Gertrude Hermes, Norman Janes, David Jones, Cynthia Kent, Rockwell Kent, J. J. Lankes, Julia M. Mavrogordato, Alan McNab, Frank C. Medworth, John Nash, A. Miller Parker, Claughton Pellew, E. Ravalious, G. Raverat, Martin A. Ruston, C. W. Taylor, Leon Underwood, M. Watson-Williams, Clifford Webb, M. L. Wethered, Ethelbert White.

Paintings, Water Colors and Drawings by Natalie Hays Hammond were exhibited by the International Art Center, from December 15, 1930, to January 20, 1931, under the patronage of Mrs. Muriel Draper, Madame Povla Frijsh, Mrs. Nettie S. Horch, Miss Alice D. Laughlin, Mrs. Condé Nast, Madame Nina Koshetz, Mrs. Roy Sheldon and Mrs. Cobina Wright.

New Paintings by the eminent Spanish artist Ramon de Zubiaurre constituted another exhibition unusual in character, held, from November 8 to 28, 1930, under the patronage of the Honorable Emilio Zapico, Consul General of Spain.

The International Art Center was happy to sponsor the first New York exhibition of Old Masters' Drawings from the Private Collection of Prof. Frank Jewett Mather, Jr., Director Museum of Historic Art of Princeton University. This Collection, shown from December 15, 1930, to January 20, 1931,

consisted of 103 drawings by such distinguished Masters as Filippino Lippi, Aspertini, Giacomo Francia, Perugino G. F. Rustici, Michelangelo, Daniele Da Volterra, Il Rosso, Baccio Bandinelli, Jacopo Da Empoli, Pontoromo, Domenico Beccafumi, Raphael, Giulio Romano, Perino Del Vaga, Andrea Del Sarto, Francesco Salviati, Giorgio Vasari, Federigo Baroccio, Federigo Zuccaro, Francesco Furini, Giovanni Da San Giovanni, Jacobo Zucchi, Carlo Maratta, Domenico Campagnola, Tintoretto, Paolo Veronese, Titian, Palma Giovane, Giovanni Domenico Tiepolo, Francesco Guardi, Pier Leone Ghezzi, A. Correggio, Parmagianino, Luca Cambiaso, A. Carracci, P. F. Mola, Domenichino, Guido Reni, Guercino, Caravaggio, Salvator Rosa, Claude Lorrain, Jacques Callot, Nicholas Poussin, Sebastian Bourdon, Jacques Courtois, Ecole Galante, Albrecht Durer, Pieter Brueghel, Anthony Van Dyck, Ribera, Emanuel Zanfurnari.

An Exhibition and Contest of Brazilian Art Photography, assembled by the National Brazilian Photographers Association and the Rotary Club of Brazil, was also presented by the International Art Center of the Roerich Museum, from January 25 to February 6, 1931, under the patronage of Hon. Sebastiao Sampaio, Consul General of Brazil, and Mrs. Eliot Clark, Miss Frances R. Grant, Mrs. Nettie S. Horch, Mrs. Blanche Ittleton, Mrs. Spencer Kellogg, Jr., Mrs. Sina Lichtmann, Mrs. David Moretzohn, Miss Alpha Rodriguez, Mrs. Sebastiao Sampaio, Mrs. Franklin Terry. The Judges of the contest were Mr. Frank C. Munson, Chairman, and Mr. Eliot Clark, Mr. Arnold Genthe, Mr. Howard Giles, Mr. Louis L. Horch, Mr. Ira W. Martin, who awarded First, Second and Third Prizes respectively to Mr. G. Malfatti, Mr. V. deBarros and Mr. Pozzi.

Pan-American cultural links were again affirmed in the exhibition of paintings by Senora Herminia Arrate de Davila,

wife of His Excellency, Carlos G. Davila, Chilean Ambassador to the United States, held at the International Art Center of Roerich Museum, from May 2nd to May 16th. Among those present were included some of the leading figures in the diplomatic, artistic and social life of North America. The exhibition was formally opened by speeches by His Excellency The Chilean Ambassador; Louis L. Horch, President of the Roerich Museum; Senator Royal S. Copeland of New York; and Miss Frances R. Grant, Second Vice-President of the Museum, who has been in South America several times on behalf of the Roerich Museum, on missions promoting Pan-American cultural friendships.

Mr. Louis L. Horch spoke of the importance of cementing relations between the United States and South America through culture and art and the great necessity for a brotherhood of artistic interests. Mr. Horch, in introducing Senator Copeland, lauded the Senator's deep interest in all artistic and scientific projects.

Senator Copeland replied that his presence at the Museum on this occasion was not the beginning of his interest in it. He also stated that the importance of establishing cultural unity between South and North America could not be overestimated, and that the center of the movement was at the Roerich Museum.

Ambassador Davila, in his address, said: "The exhibition is only one instance of the beautiful work the Roerich Museum is doing in the uniting of people through culture and the forging of a new link of understanding between my country and yours."

Miss Frances R. Grant, in her speech, expressed her appreciation of Senora de Davila as a cultural leader of Chile's womanhood.

"In the name of North American womanhood," said Miss Grant, "we welcome the creative aspirations of Senora de Davila—so truly representative of the high spirit of South American Women."

Rare Pieces of Chinese Sculpture from the Weh, T'ang and Ming Dynasties; Old Roman Glass, Tibetan Art Objects from the Roerich Expedition and Early American-Indian Pottery have also been exhibited by the International Art Center.

The International Art Center has, in addition, hung interesting varieties of paintings in the entire building of the Roerich Museum (Dining Room, Main Foyer and Halls), thus affording its resident members, and the public, to whom the exhibitions are also open, additional opportunities for better understanding of the wide range of creative expression.

TRAVELING EXHIBITIONS

In pronouncing his vision of the destiny of the International Art Center, Nicholas Roerich foresaw the extent to which its artistic collaboration could embrace institutions of every type in America. It is not, therefore, surprising to note that in its work the International Art Center has cast wide nets in spreading the forces of artistic appreciation. It has collaborated with museums, with the public schools, libraries, community houses and even prisons. The Traveling Exhibitions of the International Art Center since its inception have included such a notable array of arts as the following: Paintings by Samuel Halpert, John R. Koopman, Stephen Haweis, Svetoslav Roerich, Old Masters' Paintings, Contemporary Art, Russian Ikons and designs for Ikons, Japanese Woodcuts, Lithographs by Gauguin, American Indian Water Colors and Textiles, Old Italian Drawings, Tibetan Banner Paintings (Several Collections), Drawings of Skyscrapers, Water Colors by Modern American Artists, Post Revolutionary Paintings,

(Modern Russian Artists), Reproductions of Paintings by Nicholas Roerich, Paintings by Alexandra Checko-Potocka, Paintings by David D. Burliuk, Designs and Drawings by students of Master Institute of Roerich Museum, also a Collection of Paintings by Contemporary American Artists, including the work of Wayman Adams, Henry R. Beekman, Emil Bisttram, Edward Cucuel, Leon Dabo, Howard Giles, Arnold Hoffman, Samuel Halpert, Charles W. Hawthorne, Eugene Higgins, Raymond Jonson, Rockwell Kent, Ernest Lawson, Herbert Meyer, Emma Fordyce MacRae, Ivan G. Olinsky, Chauncey F. Ryder, Henry W. Wack, as well as the First Exhibition in America of Contemporary Brazilian Art; First Australian Art Exhibition; Paintings by Ramon de Zubiaurre; Murals by students of Master Institute of Roerich Museum.

In its traveling exhibitions the International Art Center has collaborated with the following institutions: Pennsylvania State College, Wellesley College, Kansas City Art Institute, Dayton Art Institute, Ann Arbor Art Association, Chicago Art Institute, Rochester Memorial Art Gallery, Davenport Musical Art Gallery, Charleston Museum, Sesqui-Centennial, Washington College, Chestertown, Md., University of Michigan, Buffalo City Planning Association, Michigan Society of Architects, American Institute of Architects, Minnesota Chapter of American Institute of Architects, University of Minnesota, Starr Commonwealth for Boys, Milwaukee Art Institute, Buffalo Museum-Academy of Fine Arts, Sing Sing Prison, Fort Leavenworth Prison, Art Institute of Chicago, Albany Institute of History and Art, Charleston Museum, Albright Art Gallery, Buffalo, St. Marks in the Bowerie, Y. M. H. A. Hartford, Conn., Beloit College, Wells College, Aurora, N. Y., Lawrence College, Appleton, Wisconsin, Oshkosh Public Museum, Brooks Memorial Art Gallery, Memphis, Tenn., Ethical

Culture School, N. Y. City, Art Institute of Seattle, Fort Dodge Federation of Arts, Akron Art Institute, Storr's Womans Club, J. B. Speed Memorial Museum, Louisville, Ky., New York City Pan-Hellenic Club, Heckscher Institute for Child Health, Denver Art Museum, Stamford Jewish Center, University of Oklahoma, Grand Rapids Art Gallery, Kalamazoo Institute of Art, Arts Club of Washington, D. C., City Art Museum, St. Louis, Baltimore Museum of Art, Flint Institute of Art, Cosmopolitan Club, Philadelphia, Yonkers Museum of Science and Arts, Walden Book Shop, Chicago, Janesville Art League, Wisconsin, Port Huron Art Association, Art Association of Newport, Wadleigh High School, Minneapolis Institute of Art, Ohio State Archaeological Historical Society, Illinois Wesleyan University, Wisconsin Union, University of Wisconsin, and the Central Branch of the Brooklyn Y.W.C.A.

A true record of the educational cooperation of the International Art Center must also comprise the splendid educational work done by this institution in numerous fields. Seeking to afford artistic opportunity to the students in New York, the International Art Center organized a series of touring exhibitions through the New York High Schools, that included works of R. Thurland Hanson, Gardner Hale, Charles Pepper, Stephen Haweis, Isabel Kuhlman, C. N. Hopkinson, J. E. Costigan, Robert Edmond Jones, Mary Monks Chase, John R. Koopman, Catherine Toland Stewart, A. Dasburg, Emil J. Bistram. This work, carried on entirely at the expense of the International Art Center, won the response and praise of Associate Superintendent Dr. Edward Stitt of the New York Schools, who thus voiced his appreciation in a letter which was published in "Evening Sun," July 14th, 1926:

"Accept our sincere thanks for the opportunity your society has presented during the present school year by which many of our pupils have been able to see the splendid paintings in

your traveling exhibits. Director Frank Collins joins me in this appreciation of the kindness of your society. He was able to arrange plans by means of which the pupils of fifty-three schools in Manhattan and Brooklyn had their artistic taste developed and were led to a higher appreciation of excellent pictures. Kindly convey to the directors and members of the International Art Center our sincere thanks and our hope that the plans may be continued in an even wider scope so that all boroughs may be benefitted."

Among other High Schools, the Exhibition was shown at Commercial High School, Classon Avenue and Union Street, Brooklyn; Thomas Jefferson High School, James Madison High School, Seward Park High School.

The International Art Center has also been a pioneer in its collaboration with the New York Public Libraries since 1923 and among the Exhibitions which have been sent to the libraries may be mentioned, paintings by Samuel Halpert, Ernest Lawson, S. Laufman, S. Roerich, John R. Koopman, Stephen Haweis, Theophile Schneider, Elizabeth Spalding, F. G. Applegate, Beatrice Levy, Jerome Myers, Chester Leich, Foujita, Ralph M. Pearson, Old Masters' Paintings, American Indian Water Colors, Tibetan Banner Paintings, Russian Ikons, Designs for Ikons, paintings by Alexandra Checko-Potocka and David D. Burliuk. The Libraries covered include: Central Branch -42nd St., 115th St. Branch, Woodstock Branch, 100th St. Branch, Muhlenberg Branch, 96th St. Branch, Public Library, East Orange, Ilion Public Library, Free Public Library, Bloomfield, N. J., Hudson Park Library, 135th St. Branch Library, St. Agnes Branch Library, Rivington Street Branch, Port Washington Branch, 58th St. Branch, St. Gabriel Branch.

A special word should be said for the efforts made by the International Art Center to bring the solace of art to prisons and collaboration was made with Sing Sing Prison and Fort

Leavenworth. It was also gratifying to send exhibitions to the Starr Commonwealth for Boys in Albion, Mich., as well as numerous settlement houses.

Among the many expressions of appreciation received in response to this work were letters from Warden L. E. Lawes of Sing Sing Prison, New York, and from Chaplain James W. Reed of Leavenworth Penitentiary, Kansas, who wrote in part: "I am returning today the paintings of the old masters which you so kindly sent to this institution for the benefit of the prisoners. Since placing them on exhibition I feel satisfied that the reaction on the prisoners shows an uplifting influence and in this brief message I express to you the appreciation of the warden and myself for your kindly interest. We are trying to help the inmates along constructive lines and we thank you for your cooperation."

Another significant evidence of the International Art Center's aid is seen in its collaboration in 1925 with the Southwestern Chautauqua in the Ozark Mountains. With the Master Institute of United Arts, the International Art Center, to encourage the inauguration of this movement, at its own expense arranged an Exhibition of Paintings during the sessions of the Chautauqua. Lectures were also contributed by the Institutions to aid the organization in its initial program.

ASSISTANCE TO COLLECTORS

In its efforts to assist museums and collectors in enhancing the lists of their art treasures, the International Art Center may mention the following occasions of interest:

The International Art Center aided 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."

The magnificent "Ecce Homo", by the Master Virgo inter

Virgines, was acquired from the collections of the Roerich Museum, by the Chicago Art Institute, at the auction for the benefit of the Roerich Museum Educational Art.

Through the International Art Center of Roerich Museum, a Bas-Relief of the head of Apollo, by the eminent French Medallist, Henri Dropsy, was acquired by the American Numismatic Society, for its collection of American and foreign coins and medals.

The International Art Center also assisted Mr. A. Bertram Samuels in acquiring a rare painting of "Madonna and Child," by the famous Siennese artist, Simone Martini.

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

During the very successful Exhibition of the Australian Paintings, in Washington, D. C., at the Arts Club, the British Embassy acquired the striking Water Color by Kenneth MacQueen, "Afternoon Ploughing," one of the outstanding paintings.

During the course of the Exhibition of Paintings by Jose Segrelles, Mr. Hernand Behn, the President of the International Telephone and Telegraph Company, acquired three of Mr. Segrelles' paintings for his private collection.

The Press of America, as well as the institutions which have been collaborators in the fields of its activities, have been constantly appreciative of the years of effort of the International Art Center. Thus articles on the various aspects of the work of the International Art Center have appeared in the following magazines:

"Herald"—Bridgeport, Conn., dated October 5th, 1930.

"Connecticut lovers of the various arts ought to get acquainted with the Roerich Museum in New York this fall and

winter and form an acquaintance with an institution that is distinctly unique. Nothing can be 'most' unique but if it were possible to be such the Roerich Museum would be. Nowhere else in the known universe is there an organization devoted to so many of the muses and with the shrine of every muse under the one roof. The Museum is at Riverside Drive and 103rd Street, New York City."

"New York Times"—by Edward Alden Jewell, Art Editor, dated February 15th, 1931.

". . . . , an enthusiastic circulation of art, both native and foreign, through the country by means of traveling exhibitions, sponsored by such organizations as the Carnegie Institute of Pittsburgh, the College Art Association, the International Art Centre of Roerich Museum and the American Federation of Arts."

"Commercial Appeal" —Memphis, Tenn., dated April 3rd, 1931.

"Around the balustrade of the same room hang the sacred banners of Tibet. This very unusual exhibition which comes to Brooks Memorial through the International Art Center of Roerich Museum to the lover of the antique, will be of equal interest with the Russian Ikons obtained through the same source and shown at the gallery last season."

"Sunday Star"—Washington, D. C., dated April 12th, 1931.

"An exhibition such as this is important out of all proportion to its size. For to most of us, perhaps, Brazil has heretofore been synonymous with rubber and coffee. But after seeing this small group of paintings (between 70 and 80 on view) we will never again have so circumscribed a vision of this distant republic."

"Park Ave. Social Review"—Dated June 1931.

"The International Art Center of the Roerich Museum

is living up to its constantly growing reputation as one of the most interesting and significant places of the fair city."

"Press-Scimitar"—Memphis, Tenn., dated May 8th, 1931.

"Brooks Gallery Exhibit Lauded Brazilian Paintings Display Wealth of Color."

"The exhibition of paintings by contemporary Brazilian artists now showing at the Brooks Memorial Art Gallery is typical of the new Endeavor of Americans to know and understand foreign works," says Miss Valerie Farrington, director of the Gallery. "The present exhibit, like so many of its kind, comes from the International Art Center of the Roerich Museum in New York City," she explains. "The Roerich Museum is acting as leader in the world cultural movement."

Highly gratifying have been the communications of appreciation received from:

Albany Institute of History and Art, Albany, N. Y., R. Loring Dunn, Curator. Dated September 30th, 1930. re: Tibetan Banner Exhibition.—

"Already the Tibetan Banners have created a great deal of interest."

Albany Institute of History and Art, Albany, N. Y., R. Loring Dunn, Curator. Dated October 2nd, 1930. re: Australian and Zubiaurre Exhibitions.—

"I am just too delighted that Albany is to see these very wonderful Exhibitions."

The Grand Rapids Art Gallery, Grand Rapids, Michigan, Mary Cooke Swartout, Director. Dated November 8th, 1930. re: Brazilian Exhibition.—

"The exhibition is being greatly enjoyed. We appreciate so much what you are doing to assist us this year in securing these few exhibitions."

Beloit College, Beloit, Wis., Caroline L. Burr, Director.

Dated November 10th, 1930. re: American Contemporary Art Exhibition.—

"I have especially enjoyed this collection of pictures because of its varied examples of technique and viewpoint. Bistram's Fishing Village, Maine, stands out as about the best. Of course, the characterization of the Old Actress is most remarkable."

Arts Club of Washington, Washington, D. C., Alice L. L. Ferguson, Chairman of Exhibition Committee. Dated March 16th, 1931. re: Australian Exhibition.—

"The Australian Exhibition is a great success with the public and is constantly causing very beautiful and appreciative comments."

Art Club of Washington, Washington, D. C., Alice L. L. Ferguson, Chairman of Exhibition Committee. Dated March 23rd, 1931. re: Zubiaurre Exhibition.—

"I am more proud of them than anything I have shown at the Club yet. There were not enough of them to fill my entire space so they are richly alone in the gallery and the other two rooms have been deliberately kept almost completely black and white. The effect is very satisfactory. The Spanish Ambassador and his family were there yesterday and seemed very much pleased."

Carl Schmidt. Dated March 23rd, 1931. re: Exhibition of his paintings presented here.—

"I want to tell you how pleased I was with your showing of my pictures. They were beautifully hung and lit and showed to advantage in the galleries. It is gratifying to an artist to have his things so well presented."

Arts Club of Washington, Washington, D. C., Alice L. L. Ferguson, Chairman of Exhibition Committee. Dated March 30th, 1931. re: Zubiaurre Exhibition.—

"It is a remarkably beautiful Exhibition and I will be very sorry to have it go."

Brooks Memorial Art Gallery, Memphis, Tenn., Valerie Farrington, Director. Dated July 7th, 1931. re: Australian Exhibition.—

"The Exhibition was one of the most successful of the season, and we feel very grateful to have had the privilege of showing it."

Arts Club of Washington, Washington, D. C., Alice L. L. Ferguson, Chairman of Exhibition Committee. Dated August 1st, 1931.—

"Your splendid exhibitions, and above all, your able ways of handling them were the delight of my chairmanship."

CONTESTS

In its encouraging of young creators, and also to stimulate American expression, the International Art Center has sponsored the following contests, all of which have served to evince new and growing talent in American creative life:

In 1923, it sponsored a Competition for the Design of Settings for the operas "Aida," "Carmen," "Faust" or "Rigoletto," performances of which had been announced by the Zuro Grand Opera Company, of which the late Mr. Josiah Zuro was Director. The Judges of this Contest were: Norman Bel-Geddes, Robert Edmond Jones, Hugo Riesenfeld, Nicholas Roerich, Joseph Urban and Mr. Zuro.

In 1924, the International Art Center held a Competition for a Modern Costume Design based on the style of Atlantis, covering the following six subjects: Derivatives from first models in the form of modern song, Architectural Design, Textile Design, Design for Interior Decoration, General Design and Costume Design. Judges: Alfred Bossom, Payton Boswell, Louis L. Horch, Howard Greenley and Samuel Halpert.

In 1925, it organized six Competitions for the Alfred C. Bossom Cooperation-in-Art Prizes for Modern Art Works Based on Primitive American Sources. These cover Modern Architectural Design, Modern Textile Design, Modern Furniture Design, Design for Interior Decoration, Design for Costume, and Contest for a Modern Song. The Judges: Dr. William Nickerson Bates, Paul Baumgarten, Dr. Franz Boaz, George H. Bock-Winkel, Alfred C. Bossom, Dr. Christian Brinton, Arnold Brunner, Cecil Burleigh, Harvey Corbett, Dr. Stephen Duggan, Rubin Goldmark, Richard Hammond, William Laurel Harris, Victor Herbert, Louis L. Horch, Maurice Lichtmann, Dr. Ralph V. D. Magoffin, Hiram R. Mallinson, Dr. C. W. Mead, Embury Palmer, Ernest Piexotto, Robert J. S. Schwartzenbach, Alfred Stoessel, Deems Taylor, Reinald Werrenrath, Emerson Whithorne, Dr. Clark Wissler.

In 1926: two Competitions for the Alfred C. Bossom Cooperation-in-Art Prizes for Modern Art Works Based on Primitive American Sources, based on Modern Architectural Design and Tapestry Design. Judges: Harvey W. Corbett, Forest Grant, Howard Greenley, Louis L. Horch, Stephen de Kosenko, Maurice Lichtmann, Mary Fanton Roberts.

ROERICH MUSEUM PRESS

In the many phases of cultural activities of the Roerich Museum, the function of the printed word—the winged messenger—is a significant one. It has, therefore, been the mission of the Roerich Museum Press, as an affiliated institution of the Museum to disseminate the cause of culture through the publication of books and periodicals and through consistent collaboration with cultural movements in all countries.

The creative credo of Nicholas Roerich: "The cornerstone of the New Era rests upon Beauty and Knowledge," which appears on all title pages of the New Era Library Series of the Roerich Museum Press, expresses perhaps most succinctly the spirit of its activities.

And it is in this spirit that the Press has aimed to fulfill its mission in the widespread works of the Roerich Museum.

The New Era Library, representative of one of the major publishing activities of the Roerich Museum Press, was inaugurated in 1929, and is dedicated to the perpetuation, in a series of popular-priced volumes, of the heroic thoughts and deeds of the centuries. The New Era Library has been outlined in ten series: "Lights of America"; "Lights of Asia"; "Heroica Series"; "Urusvati Series"; "Collectors Series"; "Roerich Museum Series"; "Natural History Series"; "Folk-Lore Series"; "Sayings of Eternity" and "Songs and Sagas."

Thus far, in this series, which has been received with gratifying response, the following works have been published:

"Heart of Asia," Volume I, from the Series, "Lights of Asia," published in 1929, wherein is found a synthesis of

Roerich's impression of the spirit of the East, which has gestated in turn each great religion of the world. Crystallizing the past and the future hope of the Heart of Asia, Roerich has unveiled a saga that calls to our innermost response.

Concerning "Heart of Asia," *Psychology Magazine* comments: "Nicholas Roerich is one of those men who fascinate by expression which seems to surge from the depths. In his songs (both in paint and word) one hears the rolling of the ocean, the throb of earth, the blood-pulsing of peoples, sweet and moving, blending into harmonies which are recognizable by natures which may on the surface appear entirely different."

The Theosophical Messenger describes this volume as "Another delightful book by this Asiatic explorer who possesses a genius in describing the beauty, as well as the weirdness of this mysterious country."

"El Corazon de Asia," the Spanish Edition of the "Heart of Asia," was published by the Roerich Museum Press in 1930 in Buenos Aires. Translated by Dr. Manuel Beltroy and with a preface by Dr. Ricardo Rojas, eminent Argentine educator and cultural leader, this volume found ready response throughout South America. Among the splendid comments which have appeared on this volume, of particular interest is the subtle and brilliant expression of Ernesto Morales, writing in *La Prensa* of Buenos Aires: "Nicholas Roerich's spirituality is fecund, and projects itself questful and daring towards the future. He envisions it. He wears the nimbus of his hopes. . . . Forever will such books as those of Roerich be a fountain of joy, demonstrating the spiritual unity of the human race. . . . The world is united not only by the mechanical advances which bring us closer, but because a new consciousness has been born in it. And this consciousness speaks to us of peace, nurtures itself on comprehension, sings of love,

flowers in tolerance. The ocean no longer separates us as before and the problems of Asia also concern us. Therefore, when a transcendent spirit such as that of Nicholas Roerich, after having throbbled with the vibrations of the 'Heart of Asia' transmits them to us in a beautiful book, we read it with deep emotion. His fraternal message finds echo in our South American hearts, because in his beautiful words, in his poetic traditions we see and recognize ourselves."

"Flame in Chalice," Volume I, from the Series, "Songs and Sagas," was published in 1929. This is the only volume of Roerich's poetry thus far published in English. Mary Siegrist, the translator, has written a brief Foreword in which she says: "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. . . . His lyric words, like so many singing arrows, fly straight to their invisible goal."

"Realm of Light," Volume II, from the Series, "Sayings of Eternity," was published in 1931 and is the Sixth Volume of the American Edition of Roerich's Works. The Press has felt it a privilege to publish this superb expression, comprising almost sixty messages and addresses by Roerich, many of them only recently sent from the Himalayas, and others representative of his earlier works previously unpublished in English. "Realm of Light" expresses perfectly the cosmic sweep of Roerich's genius, whose many facets are yet perfectly united in the white light of a single ideal—that of greater Brotherhood through Culture.

Works already published in other groups of the New Era Library Series include:

"American Artists," by Ivan Narodny, Volume I, in the "Lights of America Series," published in 1929. This book pursues also the same cultural crusade which imbues the en-

tire series, by displaying the aesthetic message of ten outstanding American artists—Robert W. Chanler, John E. Costigan, Leon Dabo, Howard Everett Giles, Eugene Higgins, Charles W. Hawthorne, Rockwell Kent, Leon Kroll, Gari Melchers, and Eugene Speicher.

"Foundations of Buddhism," by Natalie Rokotoff, Volume II, in the "Sayings of Eternity Series," was published in 1930. Portraying Buddha as the Great Evolutionist, as the Teacher of a perfect construction of life, the author reverts to the original Teaching with all its noble simplicity and austerity, interpreting it in the light of the present and future. Concerning this work, *Buddhism in England* comments: "This is an excellent exposition of the foundations of Buddhism, written without personal bias of any kind. Conventional 'religiosity' is replaced by a genuine striving towards knowledge, bringing the Teaching into immediate touch with the world of today. . . ."

The first three volumes in the "Roerich Museum Series," appearing in 1930 and 1931, comprised the "Message of 1929," "Le Messenger Français du 1930" and "Message of 1930," the first and third of these being reports, for respective years, of the activities of the Roerich Museum and affiliated institutions, while "Le Messenger Français du 1930" supplemented the record of the accomplishments of the Roerich Institutions in New York with an account of the program of the European Branch of the Roerich Museum in Paris for that year.

Projected volumes in the New Era Library scheduled for publication during 1931 comprise:

"Flambeaux," to be included in the "Heroica Series" as Volume I, a volume on the lives of seven saints by Frances R. Grant, with an Introduction by Nicholas Roerich.

The "Lights of America Series" will have three additional titles, namely, a second volume of "American Artists" which will be listed as Volume II, "American Industrialists" Volume III, and "American Musicians" by Maurice Lichtmann, which will be Volume IV in this Series.

An additional group of volumes known as the "Contemporary Thought Series" was inaugurated in 1931, the first of which, "Union of Souls," by Grand Duke Alexander of Russia, appeared in the Spring of that year. "Beggars of Beauty" by Sundar Giffin, will be a new volume in this series, which is also soon to be amplified by a new work, "Man the Triune God," by Geoffrey Hodson, the eminent lecturer and writer.

Among many publications bearing on varied phases of Professor Roerich's work and that of the Institutions, may be mentioned the Sixth, Seventh and Eighth Editions of the Catalogues, comprising an index of the paintings by Nicholas Roerich on permanent exhibition in the Roerich Museum; a Second Edition of "Roerich Day," a symposium of addresses on Nicholas Roerich covering his life, art and poetry; "Cornerstone," the record of the cornerstone ceremony on March 24th, 1929; "Ur," the address on Asia by Nicholas Roerich; "The Proceedings of the Reception and Program Given in Honor of President Enrique Olaya Herrera of Colombia," May 31st 1930; a new Catalogue of Publications of the Roerich Museum Press; an English and Spanish Edition of the descriptive booklet covering the activities and purposes of the Roerich Museum and affiliated institutions, as well as a Spanish translation of the booklet on the purposes of the International Art Center of Roerich Museum. "The Roerich Banner of Peace," the first of a series of books on this subject, was also published in 1930. This volume was devoted to an outline of the purposes of the Roerich Banner of Peace, and

the Roerich Peace Pact, created by Professor Nicholas Roerich for the protection of scientific and cultural treasures throughout the world in war and in peace.

Collaboration with other publishers and cultural groups has formed an important aspect of the activity of the Roerich Museum Press, as an effective means of enlarging its scope. One of its earlier and most interesting collaborations was with Brentano's in 1924, when it assisted in the preparation of the beautiful Monograph on the work of Professor Roerich. Other early collaborations included the preparation, with Corona Mundi, International Art Center of Roerich Museum, of "Adamant," a volume of essays by Professor Roerich; "Roerich," a small monograph on the work of Professor Roerich containing a number of reproductions of his paintings; "World of Roerich," by Nina Selivanova, a biography of Nicholas Roerich. The "Messenger," a collection of seven articles on Roerich's paintings published by Brahmavidyashrama, Madras, in 1925.

The Roerich Museum Press was also privileged to cooperate extensively in preparation of "Altai Himalaya" and "Shambhala," two volumes by Nicholas Roerich, published by F. A. Stokes & Company in the years 1929 and 1930 respectively, the first book being the diary of Prof. Roerich's travels through India, Tibet, Chinese Turkestan and Siberia during his five-year Expedition to Asia, and the second comprising a more subjective reflection of the author's impressions of the East as interpreted through the sacred word of the title—"Shambhala," indicating the hope of Asia for a new spiritual renaissance.

The Roerich Museum Press has collaborated during 1931 with the Bruckner Society of America in preparing and publishing the first Monograph written in English on the "Life of Anton Bruckner." Mr. Gabriel Engel is the author of this biography.

The Roerich Museum Press has also cooperated this year with the "Spinoza Center of the Roerich Society," in publishing the first issue of their quarterly magazine, "Spinoza in America."

Among the most interesting of endeavors pursued by the Press in 1931 was the inauguration in January of the Roerich Museum Bulletin, the official monthly magazine of the Roerich Museum, devoted to the dissemination throughout the world of information concerning all movements for international friendship through culture. It is anticipated that this publication, which already numbers a circulation of two thousand, with a constantly growing list of subscribers, will develop into a world-organ which will, in the truest sense, carry on the word of Culture.

Another publication which the Roerich Museum Press has been deeply gratified to prepare, is the Urusvati Journal, the Quarterly and official organ of the Himalayan Research Institute of Roerich Museum, the initial number of which was issued in July, 1931, with Dr. George Roerich, Director of the Institute, as Editor. This publication was received with widespread praise by leading scientists and educators here and abroad.

While from its inception, the Roerich Museum Press has regarded as one of its most important endeavors, the preparation of special art editions of Professor Roerich's paintings, the publication of these series has assumed more extended proportions with the years 1929, 1930 and 1931. Beginning with 1929, the printing of a number of Roerich's paintings in the form of Holiday Greeting Cards offered a new departure, and in 1931, a splendid new series of postcards, to be called "Peace and Culture Series," was in preparation, these to comprise ten subjects. The Press also has printed a group of over thirty of Professor Roerich's paintings in large size suit-

able for framing, many of these having been exhibited in libraries and educational institutions in New York City and elsewhere throughout the country.

In commemoration of the opening of the Roerich Museum Building in its new quarters in 1929, the Roerich Museum Press issued a series of Commemorative Stamps, bearing the imprint of the Roerich Museum and an inset of the medal presented to Nicholas Roerich at the Dedication of the Museum. The funds from the sale of these stamps are applied to the publication program of the New Era Library.

Regarding the establishing of international contacts as essential to its development, the Roerich Museum Press has consistently endeavored to extend its relationship in this connection, in as wide-spread a manner as possible. Africa, Australia, Canada, Ceylon, China, Denmark, England, France, India, the Malay Peninsula, the Netherlands, New Zealand, Switzerland, Turkey, Colombia, Chile, Peru, Mexico, Uruguay are among the far corners of the earth with which the Roerich Museum Press is now in contact.

The international scope of its activities, may also be seen in the publication of special editions in Buenos Aires and Paris. In the former city, the first Spanish publication of the New Era Library—the translation of "Heart of Asia" (Corazon de Asia)—in 1930 was received with great interest throughout South America.

In 1931, "Le Messager Français du 1930," a record of the activities of the French Association of Friends of Roerich Museum in Paris, and of the Roerich Museum and its affiliated organizations in New York, was published in Paris, as the first of a new French Series, destined, it is hoped, to spread to ever-widening fields.

It is anticipated that with these beginnings, branch publishing centers will be established in all foreign countries.

The Roerich Museum Press has also been of assistance in preparing data and material for articles which have appeared in various magazines and other publications. Among these being "Psychology," "Modern Living," "Contemporary Woman," "Art and Archaeology," "The Thinker," "Fortune," the New York "Times" and "Sun."

Thus, in the most fundamental way, the Roerich Museum Press has consistently endeavored to consummate the ideals of Nicholas Roerich for cultural progress, through the printed word—an ideal which may be beautifully summed up in Roerich's own expression: "The book, as was said in antiquity, is a river of wisdom, quenching the thirst of the world; the book, whose publication was only recently expected with a tremor of joy, and whose edition was guarded with care. The sacred zeal of bibliophiles is not fanaticism nor superstition; no, it expresses one of the most precious strivings of humanity, which unites Beauty and Knowledge. Just now the hour strikes to care for the dignity of the book. Not superfluously, not according to a dogma, but because of the undeferrable necessity, we reiterate. Love the Book."

URUSVATI HIMALAYAN RESEARCH INSTITUTE OF ROERICH MUSEUM

In Urusvati, Himalayan Research Institute, the Roerich Museum has entered one of its most important phases of work. In the cultural work of Nicholas Roerich, art and science have always comraded and complemented each other. It was thus but natural that such an expression as the Himalayan Research Institute should round out the activities of the Roerich Museum.

In dedicating itself to original investigation in the fields of Archaeology as well as the Natural Sciences, Medicine, Botany, Zoology, Bio-chemistry, Pharmacology, Astro-chemistry, Physics and allied research, Urusvati, Himalayan Research Institute, is blazing new trails for scientific achievement, and serving in all measure the humanitarian causes of human well-being. Already splendid advances have been made in the fields of Biology, Philology and other sciences, and now the Himalayan Research Institute is inaugurating a momentous step in its Bio-chemical Research as well as its Cancer Research. Only the torch of knowledge may light the path for human evolution, and the weapon of science must disperse the scourges of human life. Hence, in this Institute of the Roerich Museum, devoting itself to the great problems which face science as never before, our Decade witnesses a true promise of beautiful achievement and the amelioration of human life.

Founded on July 12, 1928, Urusvati, Himalayan Research

Institute, was a direct fruit of the great Roerich Central Asiatic Expedition, which, under the leadership of Professor Roerich, penetrated the countries of the Middle East. The Founders of the Institute, Professor and Mme. Roerich, realized at once the vast opportunity and the imperative need of a permanent Institute, which might dedicate itself to the scientific study of this region of Asia, in all provinces of science. With a group of specialists, each devoted to his own field of research, and with research bases through the region, the Himalayan Research Institute was founded by Professor and Madame Roerich for the purpose of conducting original scientific research in the fields of arts and sciences, and in a region that still remains untouched in its opportunities for scientists.

In designating the aims of the Institute and consecrating it to the broadest fields of scientific investigation, the Founders, Professor and Mme. Roerich, foresaw how limitless were the boundaries of its work. The Trustees of the Roerich Museum are indebted to the generosity of Professor and Mme. Roerich for their donation of the Headquarters of Urusvati, on their own estate in Naggar, Kulu Valley. In choosing this site, Professor Roerich was influenced by its ideal combination of altitudes, climate and fertility of soil. The work of the Institute is supported by an annual grant from the Roerich Museum, New York, as well as by voluntary donations.

The Himalayan Research Institute includes the following departments:

- A. Dept. of Archaeology, related sciences and arts.
- B. Dept. of Natural Sciences and applied research.
- C. Dept. of Medical Research.
- D. Research Library.
- E. Museum to house the collections of the Institute.

We shall record here the different activities of the Institute according to the various departments.

DEPARTMENT OF ARCHAEOLOGY, RELATED SCIENCES AND ARTS

During the winter months of 1929-30 the Director conducted a series of lectures in the United States on the Roerich Central Asiatic Expedition, Tibet and Mongolia. During this period active steps were taken to organize the activities of the Institute. Simultaneously with the fortieth anniversary of Professor Roerich's activities in the field of art and culture, on the 17th of October, there was opened, in collaboration with the International Art Center of the Roerich Museum, an exhibition of the Tibetan collection brought back by the Roerich Central Asiatic Expedition.

A significant development was achieved when the Archaeological Institute of America, represented by its President, Dr. Ralph V. D. Magoffin, and the Himalayan Research Institute agreed mutually to support their undertakings in the field of archaeology in the region of the Middle East. Professor Roerich was elected Vice-President of the Archaeological Institute, and Dr. Magoffin, an Honorary Adviser of the Roerich Museum (Division of Science). Valuable contacts were made with the School of American Research whose Director, Dr. Edgar Hewett, is a Vice-President of the Himalayan Research Institute and Honorary Adviser of the Roerich Museum. It is hoped that scientific cooperation between the newly established School of Pacific Research and our Institute will open new avenues of scientific research.

On the twenty-ninth of March a farewell reception was arranged, and addresses were delivered by Professor Nicholas Roerich, Dr. R. V. D. Magoffin and Miss Frances R. Grant. Addresses were followed by the presentation of a film, "Sil-

ver Valley," taken by Mr. S. N. Roerich during his sojourn in Kulu in 1929.

On April 4th, Professor Roerich, President-Founder of the Institute and the Director left for Europe to negotiate with the proper authorities regarding the various possibilities for scientific exploration. During this stay in Europe, Professor Roerich and the Director received full support from the Government of France and French Scientific Institutions, with which numerous and important contacts were made.

In Paris, Professor Roerich and the Director, accompanied by Dr. Georges G. Chklaver, European Secretary of the Roerich Museum and Secretary-General of the French Roerich Society, had the great honor to be received in audience by His Excellency, the President of the Republic. During this significant interview, Professor Roerich found occasion to outline to His Excellency the President, the program of the Institute's scientific activities in the East. His Excellency graciously expressed his interest in the scientific work of the Institute and assured Professor Roerich of his good will. Interviews were also arranged with H. E. Monsieur Marraud, Minister of Public Instruction, and H. E. Monsieur Pietri, Minister of Colonies, with the view of establishing cooperation with the French Colonial Scientific Institutions. H. E. the Minister of the Colonies expressed his full approval of the proposed scientific exploration and suggested the possibility of extending the research of the Himalayan Research Institute into French Indo-China and adjacent regions.

Professor Roerich has been elected Honorary Member of the Yugo-Slavian Academy of Arts and Sciences which has expressed its willingness to cooperate with the Institutions of the Roerich Museum.

Professor Roerich has also been made Honorary President of the Institute of Higher Oriental Studies, whose President

is Baron M. A. de Taube, Fellow of the Institute of International Law.

On the eleventh of October, Professor Roerich, accompanied by Dr. George Roerich and Dr. C. C. Lozina, Medical Adviser of the Himalayan Research Institute, left for French India, where they arrived on the fourth of November. The Ministry of Colonies and the Ministry of Public Instruction of France had previously informed the Governor of French India of their arrival in order to facilitate the stay of the Institute's representatives in the Colony. During this visit to Pondicherry, enthusiastic support was received from Professor G. Jouveau-Dubreuil, author of many remarkable works on the history and archaeology of Southern India, and the Rev. Faucheux, a noted archaeologist; both scholars joined the Himalayan Research Institute in the capacity of corresponding members.

Valuable excavations of prehistoric burials were made in the vicinity of Pondicherry, which have been described in detail in the Journal of the Himalayan Research Institute, recently published by the Roerich Museum Press.

On the 11th of December, Professor Roerich, Dr. Lozina and the Director reached Naggar, Kulu. During the Director's absence, Mme. Helena Roerich, Honorary President-Founder, and Miss E. J. Lichtmann, Member of the Board of Trustees of the Roerich Museum, had very kindly supervised the administrative activities of the Institute. A severe illness unfortunately prevented Mme. Roerich from taking a more active part in the work. We take this opportunity to express to them both our sincere appreciation.

In December 1930, Col. A. E. Mahon, D.S.O., joined the Staff of the Institute.

During the summer of 1931, Dr. George Roerich conducted an Archaeological - Ethnological - Linguistic Expedition

into Lahul. Thanks to the splendid progress and results achieved, a representative collection of ethnographical specimens is to be sent to the Museum of Urusvati, Himalayan Research Institute in New York.

During the autumn of 1931, the Institute was represented at a number of important archaeological conferences. A paper by the Director, Dr. Georges Roerich, was read by Dr. J. Rahder, of the University of Leiden, at the VIIIe Congrès International des Orientalistes in Leiden, September 7-12. The Institute participated also in the XVth Congress of Ethnography which opened in Paris September 20th and at which Mme. de Vaux-Phalipau read the two following communications from the Director: 1) "Problèmes ethnographiques du Tibet: les tribus Goloks"; 2) "Origines ethniques et composition des populations nomades du centre de l'Asie."

At the International Anthropology Congress in the Sorbonne, Professor Baschmakoff presented a publication by Dr. Roerich on "Animal Style Among the Nomad Tribes of North Tibet," and further reported on the megalithic discoveries in Tibet by the Roerich Central Asiatic Expedition.

The Himalayan Research Institute was also invited to participate in the Congress of Pharmacologists as well as in the Congress of the French National Office for the Study of Medicinal Plants, both held in Paris in September 1931.

Reflecting outstanding credit to the Archaeological Department is the book, "Trails to Inmost Asia," by Dr. George Roerich, a stirring account of the Roerich Central Asiatic Expedition of 1923-1928, published in August 1931 by the Yale University Press. The authoritative work has already won splendid commendation, and its exposition of the discoveries of megalithic monuments and the so-called "animal style" by the Expedition, has attracted wide scientific acclaim. Dr. Sven Hedin, eminent Asiatic explorer,

writes of the author's survey of the Himalayan Mountains: "With great pleasure I have received today your wonderful and beautiful book "Trails to Inmost Asia" and I could not help reading a good part of it at once. May I especially express my appreciation of the intelligent and scientific way in which you have dealt with and described Trans-Himalaya's orographical importance and situation in the Tibetan world of mountains. Geographers in England do not yet seem to understand the gigantic part played by this enormous system of mountains, but future exploration will give me full acknowledgement. Therefore I read all you have said about my old Trans-Himalaya with such great and genuine satisfaction."

In his "Trails to Inmost Asia," Dr. George Roerich has undoubtedly made one of the greatest contributions to the brilliant record of Asiatic exploration and discovery.

DEPARTMENT OF NATURAL SCIENCES AND APPLIED RESEARCH

The Head of the Biological and Botanical Section of this Department, Dr. Walter Norman Koelz of the University of Michigan, arrived at the Headquarters on the 28th day of May 1930, and at once proceeded with botanical exploration of the alpine flora of the Kulu Valley. A careful survey has been made of the flora and fauna of the Western Himalayas, with expeditions into Kulu Valley, the Punjab Plains and Kangra Valley; through Lahul across the Rothang Pass; through the Sutlej Valley and into Rampur Bashahr; and, during the summer of 1931, into the provinces of Ladak and Zangskar. These have yielded rich collections of botanical, zoological and ornithological specimens.

The herbarium specimens thus far collected form a basis for the study of the ethnobotany of the region. Wherever possible, information has been gathered regarding native uses of plants. Particular stress has been laid on the acquisition of

medicinal specimens for experimentation, and highly successful results are being attained, through the cooperation of lama doctors in the study of their application in the Tibetan pharmacology. The study of the plants from their various aspects: plant ecology, phytogeography, ethnobotany, indicate the limitless field of achievement before the Institute.

In addition to plants, splendid collections have also been made of the local birds, including many rare specimens and some completely new. Additional collections have also been made of the mammals, reptiles and insects.

In line with its aims of collaborating with existing scientific bodies, the Himalayan Research Institute has sent representative collections to the following learned institutions:

1. To the University Herbarium, University of Michigan, about 3700 numbers, representing about 1500 specimens. Also an entomological collection.
2. To the New York Botanical Garden, New York, about 3800 plants, representing about 1500 specimens. Also a collection of seeds.
3. To the National Museum of Natural History, Paris, about 2000 plants, representing about 1200 varieties. Also a collection of seeds.
4. To the Bureau of Foreign Seed and Plant Introduction, Department of Agriculture, Washington, D. C., a collection of seeds.
5. To the Museum of Comparative Zoology, Harvard University, Cambridge, Mass., a zoological collection.

Dr. E. D. Merrill, Director-in-Chief of the New York Botanical Garden, gave his excellent cooperation in personally supervising the identification of the plants of the collection sent there. In an article concerning this collection Dr. Merrill states: "The scientific value of the collections already assembled is very great . . . The Himalayan flora is a very di-

versified and interesting one, containing many species of marked beauty, and others of great economic importance . . . Few parts of the world can be compared with this particular area in the richness and in the economic and scientific value of its plant life."

The collection donated to the University Herbarium, University of Michigan, was identified by Professor H. H. Bartlett.

A complete herbarium of the local flora has been set up at the Headquarters.

The extensive explorations of Dr. W. Koelz were assisted through the munificence of Mrs. Henry Ittleson, Chairman of the Patrons' Committee of the Institute, Miss Theodora Palmer, Miss Virginia Palmer, Mrs. Laurette Schinasi and Mrs. Franklin S. Terry. To all these friends of the Institute, we extend here our appreciation.

We wish also to express our appreciation of a gift of \$2500 by Mrs. Florentine S. Sutro from the Lionel and Florentine Scholle Sutro Foundation to the Himalayan Research Institute Fund for Cancer Research.

DEPARTMENT OF MEDICAL RESEARCH

In its Department of Medical Research, the Himalayan Research Institute embraces one of its most humanitarian aspects and one which the present moment makes poignantly necessary. Devoted to an intense research in the fields of Bio-Chemistry and Pharmacology, Urusvati sees before it a broad mission in finding new and potent remedies against the diseases which corrode human existence. It is, therefore, obviously of great importance to be able to work with fresh material not subjected to any drastic procedures. The imperative considerations of the present hour have indicated the necessity of erecting a Bio-chemical Laboratory at the Headquar-

ters of Urusvati in Naggar. Mr. V. A. Pertzoff, M.A., Corresponding Member of the Himalayan Research Institute, and the Director have outlined detailed plans for the erection and equipment of such a laboratory, the foundations of which have already been laid. It is expected that the structure will be complete by the summer of 1932, at which time Mr. Pertzoff will assume the post of Head of the Bio-chemical Research Department. Thus, an open field for discovery lies before the Institute, and it is hoped that its investigations will lead to new scientific progress.

In connection with its experimentation on medical herbs, the Institute plans further to record and study the rapidly vanishing medical knowledge of local medicines.

Particular attention will be paid to Tibetan pharmacopoeia, and it is planned to publish translations with adequate commentaries from Tibetan medical works. This Department of the Institute's work has been in charge of Dr. C. C. Lozina, Corresponding Member of the Institute, who acted as its Medical Adviser during a period of six months. At present a careful research in the Tibetan medicinal literature is being made by Dr. George Roerich, with the assistance of Lama Lobzang Mingyur Dorje and other eminent Tibetan scholars.

Michigan University has offered the use of its clinic at Ann Arbor for experimentation and application of the results of the medical research at the Headquarters of the Institute in Kulu. Extracts from collected medicinal plants, prepared by Mr. V. Shibayeff, Secretary of the Institute, have been sent to Dr. Felix Lukin and V. A. Pertzoff, M.A., both Corresponding Members, for experimentation.

One of the most humanitarian fields of activity of the Himalayan Research Institute is its Research into the cure of Cancer. An unprecedented opportunity is afforded Urusvati in this work, since in the site chosen by Professor Roerich for

the Headquarters of the Institute, this deadly scourge is almost unknown. Moreover, it is known that the Tibetan pharmacology has in its possession remedies against cancer and tuberculosis known to be highly successful and to the efficacy of which the virtual immunity of the district to these dread diseases bears witness. Hence, immediate research will be begun into the Tibetan medicine. Departing from previously attempted paths, the Himalayan Research Institute thus may concentrate upon absolutely unexplored fields of the native pharmacopoeia and will concentrate upon experimentation with new and local cures.

RESEARCH LIBRARY

From the very beginning, great attention has been paid to the Library of the Institute, for it was felt of primary importance to equip the Institute with an extensive Research Library. The Library collects books, pamphlets and manuscripts in the various fields of art and science and will in the future 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 leading scientific institutions and publishers.

During the period 1929-30, the Library of the Institute received grants of books from the following: Carnegie Institution, Washington, D. C.; Professor Nicholas Roerich; Dr. Felix Lukin; Dr. W. N. Boldyreff, Director of the Pavlov Institute of the Battle Creek Sanitarium; the Rockefeller Foundation (through Dr. Homer Swift); Commandant C. J. Cauvet; Prof. H. H. Bartlett, University of Michigan and Dr. George Roerich.

The Institute has established an exchange of publications with approximately 285 scientific institutions and universities in the United States and Europe, including the following:

In the United States: Carnegie Institution, Washington, D. C.; Smithsonian Institute, Washington, D. C.; Harvard University; Yale University; Iowa University; Michigan University; Pittsburgh University; Indiana University; Minnesota University; Oregon University; Field Museum of Natural History, Chicago; Chicago Oriental Institute; the Metropolitan Museum of Art; the American Geographical Society; the Nature Association, Washington, D. C.; American Museum of Natural History; Columbia University; the United States Museum, Washington, D. C.; University of Illinois; Oklahoma Agricultural School; Academy of Natural Sciences, Philadelphia; California Academy of Sciences; Stanford University and University of California; the Panama Canal Zone Experiment Gardens, and others.

In Europe: Le Musée d'Histoire Naturelle, Paris; the Ethnographical Society, the Institute of Ethnography, the Institute of Anthropology and the Society of Geography, all of Paris; the School of Oriental Studies, London.

The Institute publishes a Journal semi-annually, in which each department has its section. The inaugural volume of the Journal was published at the close of July, 1931. Highly gratifying comments concerning the Journal have been received and an extensive exchange list established.

In addition to the Journal, the Institute will, from time to time, publish works of outstanding importance by Honorary Advisers and Members of the Institute. Longer articles will be published as separate monographs. The Tibetan studies of the Institute will be embodied in a series "Tibetica," dedicated to the study of Tibetan antiquity and related subjects. The first volume of this series is now in preparation.

In view of the great interest aroused by archaeological explorations and the importance of scientific methods in carrying out excavations, the Institute is publishing in its Jour-

nal a series of articles on archaeological methods, written by eminent specialists. It is hoped to bring out a manual of archaeological excavations treating the different aspects of archaeology in the countries of the East. The first number of the Journal contains articles by Dr. Ralph Magoffin, President of the Archaeological Institute of America, and Count du Mesnil du Buisson on archaeological methods applied in his excavations in Syria.

The following publications were prepared and issued in connection with the Institute:

M. M. Lichtmann: "Nicholas Roerich and Science" (Article in *Art and Archaeology*, Washington, May 1930).

G. Roerich: "Les Seize Arhats, Protecteurs de la Loi," *Revue des Arts Asiatiques*, Paris, May 1930.

G. Roerich: *Trails to Inmost Asia* (a detailed account of the Roerich Central Asiatic Expedition), published by the Yale University Press, U. S. A. A French translation is being prepared by Mme. de Vaux-Phalipau, President of the French Roerich Society and Member of the Ethnographic Society of Paris, and will be published in the course of 1931.

G. Roerich: *Animal Style Among the Nomad Tribes of North Tibet*, Seminarium Kondakovianum, Prague, 1931.

G. Roerich: "Modern Tibetan Phonology," *Journal of the Asiatic Society of Bengal*, Calcutta (in print).

G. Roerich: "Tibetan Tonames," *Sir George Grierson Commemorative Volume*, published by the Indian Linguistic Society, Lahore, (in print).

In preparation:

G. Roerich: *Comparative Grammar of Colloquial Tibetan*. This volume will be published as Volume I of the series *Tibetica*, dedicated to the studies of Tibetan antiquity and related subjects.

During his stay in New York, the Director reconstructed

a Tibetan Library and placed in it the complete collection of the Narthang Känjür and Tänjür, brought back by the Roerich Central Asiatic Expedition. This is the first Tibetan Library to be reconstructed outside Tibet and is now on view in the Hall of the East, at Roerich Museum. The Tibetan collection on display forms a part of the Institute's Library.

MUSEUM

Mr. V. A. Shibayeff, Secretary of the Institute, has been very active in furnishing the Museum with appropriate glass cases and herbariums. At present the Museum at Naggar is well equipped with the necessary furniture, and houses the large ornithological collection gathered by Dr. W. Koelz during his trips to Lahul, Kulu Valley, and the Sutlej Valley; the herbarium; and a collection of medicinal plants. Geological and archaeological collections have also been started. All the collections are being enlarged continuously.

In New York the Institute's Museum has been enriched by the Roerich Central Asiatic Expedition's collection of Tibetan Banners and art objects; also by mineralogical collections; an entomological collection including hundreds of rare butterflies; and a rich ornithological collection showing the bird life of the Western Himalayas, sent here from the Institute Headquarters.

A representative collection of Himalayan flora will also be exhibited at the Institute Museum in New York in the course of the year.

LECTURES

In line with its educational program, a number of lectures have been given under the auspices of the Himalayan Research Institute in New York.

On the 15th of October the Himalayan Research Institute

arranged a lecture by Professor N. Zavadsky, of the Pasteur Laboratory of the Curie Institute, Paris, on "The Biological Bases of a New Conception of Life."

On December 15th, following her extended sojourn in Kulu, Mrs. L. L. Horch, President of the Roerich Society, delivered a lecture on "The Valley of the Gods." The lecture was illustrated with motion pictures and slides.

Dr. E. D. Merrill, Director-in-Chief of the New York Botanical Garden, also gave an address, April 23rd, 1931, on "Twenty-two Years in the Philippines," speaking chiefly of the historical and ethnological aspects of these islands and their vegetation.

It may thus be seen how dynamically the work of Urusvati, Himalayan Research Institute has begun; how on the slopes of the Himalayas there proceeds a vital and forceful movement for the advance of human thought and human well-being. Certainly, mankind has never needed in greater measure the aid of science, the succor of knowledge. The inroads of present-day life, the advancing scourge of disease, the new necessities, have made of Science the ministering force to contemporary existence. Thus, in the work of Urusvati, Himalayan Research Institute, the path lies ahead to unprecedented tasks. Through the collaborated efforts of workers for culture, it is the hope of the Trustees that this significant new department shall in fitting measure fulfill Nicholas Roerich's vision, that it may contribute in full force to the greater happiness of humanity. Venturing "out into the unknown regions where there is neither ground under the feet nor any path to follow," Science, companion of the Arts, is here taking on its mission of bringing new cultural concepts to the service of mankind, in the great project set forth by Nicholas Roerich.

OUR RESIDENT MEMBERS

A NEW STEP IN ADULT EDUCATION

In devoting a portion of its building to dwellings for members of the Roerich Society of New York, the Roerich Museum inaugurated one of the most progressive ideas in Museum life. Dedicated to the idea so constantly expressed by Professor Nicholas Roerich, 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 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 three hundred persons have taken advantage of this possibility.

Since the opening of the building, the quarters dedicated to resident members have been constantly occupied by no less than 450 people annually, who have come within the daily influence of the educational and cultural advantages offered the Roerich Museum.

Deeply gratifying has been the fact that the residents 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 Roerich Society, 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.

The success of this plan may be regarded as an important step in adult education, which during the past decade has

occupied so important a part in the progress of all forward-looking educational programs.

Another factor of interest has been the variety of people who have constituted our Resident Members; although naturally 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 the Roerich Hall is becoming a center of cultural activity. In addition to the wide-reaching programs conducted there by the Roerich Society, splendid recitals have been held by such organizations as the New York Little Symphony, the Habima Theatre, Barnard School, Trinity School, Lutheran Church of Advent, the National Life Conservation School, Club Esperanza, Horace Mann Theatre, Delaware Cliff Camps, National Association for American Speech, and such individual artists and lecturers as Manly P. Hall, Miss Prokosch, Yeichi Nimura and Quinto Maganini, as well as by numerous schools, clubs and other cultural associations.

In the smaller auditoriums, the Museum groups have begun to attract various institutions and groups, and we have had the pleasure of having many significant organizations hold their meeting here.

The Restaurant, which is used not only by the Museum staff and members, but by numerous outside friends, has al-

ready 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, among these being the National Life Conservation Society, the Study Club of New Jersey, Kentucky Women's Society, New York Society of Craftsmen, Philomath Club, Cosmos Club of Brooklyn, League of Women Voters, the Godmother's League, the Art Club of New Rochelle, the Ceramic Society of New York and many others, thus strengthening its function as a center of human and social interest.

Thus, in every aspect of its work, the section of the Roerich Museum which has been assigned to Resident Members, has once again affirmed the fundamental soundness and feasibility of the idea of bringing art to each individual as a portion and necessity of daily life.

ROERICH SOCIETY

The concept of brotherhood through Beauty and Culture, as outlined in the ideals of Nicholas Roerich and crystallized into practical outlet by the Roerich Museum in its multiple work, from the first constituted a hearth to which thousands of friends of culture have been drawn.

It was in the spirit of serving the ideals of Nicholas Roerich, of enabling them to reach out to all corners of the world, that the Roerich Society was founded, in November 1926, as the Society of Friends of Roerich Museum. In pronouncing its purposes and the inspiration of its inception, the Roerich Society thus expressed itself:

"The Roerich Society of New York is an international society devoted to the ideals of brotherhood and culture through art as expressed in the paintings and teachings of Nicholas Roerich.

"This Society came into being very naturally, as a result of the influence and admiration impelled by the Roerich Museum. Thousands who have seen the paintings of Roerich, have felt in them an inspiration of high artistic beauty. They have found here a new revelation of life embodied in beauty of color and creative conception, corresponding as does nothing else in art or literature of today, to their own highest aspirations. Hence arose the desire to spread the knowledge and influence of Roerich's art and philosophy to the many others who, we feel, are eager for its message.

"The Roerich Museum has become an art shrine for many people of widely different social strata and traditions. In ac-

cordance with Roerich's universal conception of the essential unity of the arts and sciences, a broad program of lectures, recitals and exhibitions is conducted under the auspices of the Museum. Through its affiliated organizations, the Master Institute of Roerich Museum, the International Art Center of Roerich Museum, the Roerich Museum Press and Urusvati, Himalayan Research Institute, the Roerich Museum has been enabled to extend its educational and artistic program."

It inaugurated its work under the leadership and presidency of Dr. Charles Wharton Stork, who served until 1929 with the following fellow officers: Forest Grant, Theophile Schneider and Mary Siegrist, as Vice-Presidents.

Dr. Stork was succeeded in the Presidency by Mr. Theophile Schneider, with the following Vice-Presidents: Mary Siegrist, Forest Grant, Nettie S. Horch, Natacha Rambova, Dr. Charles Fleischer, Henry Judson, Esther J. Lichtmann, J. G. Phelps Stokes and Leon Dabo.

And in 1930, Mrs. Nettie S. Horch the present president was elected. The present Vice-Presidents include: J. G. Phelps Stokes, Leon Dabo, Forest Grant, Dr. Charles Fleischer, Esther J. Lichtmann and Mary Siegrist.

Mr. Sidney Newberger has been Secretary-Treasurer since the foundation of the organization.

Since its organization, the Roerich Society has added to its Honorary Scroll of Members men throughout the world distinguished by their contributing to the wide aspect of culture. These members include the following:

Honorary Protectors — Prof. and Mme. Nicholas Roerich.
Prof. John J. Abel, Dr. M. Adatci, Marquis d'Andigné, Roy Chapman Andrews, David Ansbacher, Mme. Marie Apel, Prof. Jacques Bacot, George Gordon Battle, James C. Bennett, S. E. M. Philippe Berthelot, William Beebe, Emil Bisttram, Senator Sol Bloom, Mrs. Sol Bloom, Sir Jagadis Bose, Alfred

C. Bossom, Gordon Bottomley, Upendra Nath Brahmachari, Dr. Christian Brinton, Clyde Burroughs, Paul Chabas, Robert W. Chanler (deceased), S. K. Chatterji, Dr. Georges Chklaver, Albert Coates, Harvey Wiley Corbett, Charles R. Crane, Leon Dabo, Chester Dale, Mrs. Chester Dale, Ralph Dawson, Armand Dayot, Miss Amelia Defries, Miss Helen Dupee, Dr. George Eggers, Count Albert Ehrenswärd, Prof. Albert Einstein, Mrs. Beatrice Ensor, Judge Lewis Fawcett, Dr. Charles Fleischer, Count Serge Fleury, O. C. Gangoly, Mme. Marie Germanova, Howard Giles, General Gouraud, David E. Grant, Forest Grant, Frances R. Grant, Mag. Enrico Grassi, George Grebenstchikoff, Kumar A. Haldar, Samuel Halpert (deceased), Richard Hammond, Dr. Robert B. Harshe, Sven Hedin, Dr. Enrique Olaya Herrera, Dr. Edgar L. Hewett, Miss Patty Hill, Horace Holley, Louis L. Horch, Mrs. Louis L. Horch, J. B. Hubrecht, Mrs. Henry Ittleton, Oscar Brousse Jacobson, Henry Judson, Prof. Alexander P. Kalitinsky, Dr. Alexander Kaun, Miss Ellen Kettunen, Prof. Alexander Klemmin, Dr. George Kunz, Prof. Charles R. Lanman, Robert Laurent, Dr. J. Neilsen Laurvik, George L. LeBlanc, Dr. Augusto B. Leguia, Esther J. Lichtmann, Maurice Lichtmann, Sina Lichtmann, Julius Lowenstein (deceased), Prof. Nikolai Makarenko, Louis Marin, Edwin Markham, Dr. Jan Masaryk, Dr. Zelimir Mazuranic, Dr. E. D. Merrill, Ivan Mestrovic, Prof. S. S. Metalnikoff, The Most Rev. Lord Archbishop Metropolitan Platon, S. E. le Prince Bianchi de Médicis, Prof. Albert A. Michelson (deceased), Mrs. M. C. Migel, Carl Milles, Prof. R. A. Millikan, Robert Milton, Hon. Maxime Mongendre, Dhan Gopal Mukerji, Talbot Mundy, Sidney M. Newberger, Dr. Robert Norwood, Hon. Jaroslav Novak, H. E. Stoyan Omarchevsky, Theodore Oppermann, Charles Pepper, Mme. de Vaux Phalipau, Vittorio Pica (deceased), Gen. D. H. Potocky, Natacha Rambova, Sir S. V. Raman, Carmelo Rapi-

cavoli, Dr. B. E. Read, Conde del Rivero, Mrs. Mary Fanton Roberts, Dr. George Roerich, Mme Helena Roerich, Sviatoslav Roerich, Ernst Rosenfeld, George J. Ryan, Dr. Ricardo Rojas, C. N. Rosenthal, Mrs. Cornelia Sage-Quinton, Hon. Sebastiao Sampaio, Mrs. Sophie Schafran, Theophile Schneider, Mary Siegrist, Mrs. William Dick Sporborg, Edward Spitzer (deceased), A. V. Stchuseff, J. G. Phelps Stokes, Dr. Leopold Stokowski, Charles Wharton Stork, James Sullivan (deceased), Lionel Sutro (deceased), Mrs. Lionel Sutro, Dr. Homer F. Swift, Gagonendra Nath Tagore, Rabindra Nath Tagore, Itsuzo Takeuchi, Deems Taylor, Baron Michel de Taube, Mrs. John B. Thayer, Baron N. A. Tiepolt (deceased), F. W. Trabold, Camille Tulpinck, Robert Van Rosen, Malcolm Vaughan, Louis Vauxelles, Henri Verne, Sen. Robert F. Wagner, Dudley Crafts Watson, Dr. Hagberg Wright, Hon. Radaye Yankovitch, Ignacio Zuloaga.

The Life Members of the Society are Robert M. Burger, Mrs. Henry Ittleton, Mrs. Jessie S. Newberger, the Misses Virginia and Theodora Palmer, A. Bertram Samuels, Mrs. Laurette Schinasi, J. G. Phelps Stokes, Mrs. Franklin S. Terry, Theodore Weicker and Mrs. Amy Welsh.

In addition to its correspondents in America, the Roerich Society has foreign correspondents in Algeria, Indo-China, Calcutta, Colombo, Kyoto, London, Tahiti, Harbin, Toronto, Veyangoda, Rome and Almora.

Membership in the Society is divided into the following classes: Patrons, Life, Sustaining, Annual, Non-Resident, Junior and Active Fellow.

PRIVILEGES OF MEMBERSHIP

Free admission to the series of recitals and lectures on all phases of art and science by eminent authorities. Notification of activities. Roerich Museum monthly Bulletin. Use of the

Museum Library. Privileges of affiliated branches and societies during sojourn in the countries in which such branches are established. Complimentary copy of the Roerich Museum Annual. A discount of 20% on all Roerich Museum Press publications. Opportunity of joining discussion groups devoted to literary, art and philosophic subjects. On special appointment members may have a lecturer to conduct groups through the Museum.

The insignia of the Society are classified according to the type of membership in the Society. The insignia are a gold or silver cross on magenta silk with the emblem of the Museum in the center.

BRANCHES

It was but natural that the ideals of the Roerich Society should translate themselves into wide expressions by the very reason of Nicholas Roerich's versatility of creative work. And it was not long before the Parent body found its work enhanced by the many affiliated societies which aimed to direct the large and broadly applicable aims of Peace and Culture of Nicholas Roerich into individual fields. The Roerich Society now has 52 branches under its wing which are spread in 20 countries.

Thus, there have been numerous National groups founded in America aiming to spread the cultural aspirations of their own countries, such as the French Roerich Association, the Finnish Roerich Association, the Colombian Cultural Roerich Association, the Scandinavian and German Roerich Associations, the British Roerich Association and the Siberian Roerich Association.

Similarly, many of the branches devoted themselves to the study of a special field of art or to a special philosophy, such as the Spinoza Center, the St. Francis of Assisi Associa-

tion, the Origen Association and the Shakespeare Group. The aim of unifying women throughout the world—those who feel the need of a true spiritual and cultural infusion into current life—has been the inspiration for the Woman's Unity of Roerich Museum. Other groups such as the Academy of Creative Arts of Roerich Society, League of New Humanity and Venerators of Thought, also devote themselves to creative expression and a fuller appreciation for creative endeavor.

Thus it was that the Roerich Society has in these years arrayed itself in the United States into various branches, all of which are dedicated to the fulfillment of Professor Roerich's universal message, that of encouragement of the arts, sciences and cultural ideals and to the promotion of greater international understanding and friendship. The branches, all demonstrating the application of cultural paths in their own diverse fields of expression, are as follows: Academy of Creative Arts of Roerich Society, under the presidency of Joseph Earl Schrack; Colombian Cultural Roerich Association, under the presidency of General Alfredo J. de Leon; Finnish Roerich Association, under the presidency of Jean Teslof; French Roerich Association, under the presidency of Laure Kahn-Weil; German Roerich Association, under the presidency of Waldemaar Hartmann; Las Vanguardistas, under the secretaryship of Carlos Jorge Videla-Rivero; League of New Humanity of Roerich Society, under the leadership of Mary Siegrist; Origen Roerich Association, under the presidency of Frieda Lazaris; Pan-American Woman's Association of Roerich Society, under the presidency of Frances R. Grant; Roerich Museum Center for Young Musicians, under the leadership of Sina Lichtmann; Scandinavian Roerich Association, under the presidency of Charlotte Lund; Shakespeare Association of Roerich Society, under the presidency of Margaret Rothwell; Siberian Roerich Association, under the presidency of George Greben-

stchikoff; South African Roerich Association, under the presidency of Dr. Philip R. Botha; Spinoza Center of Roerich Society, under the leadership of Dr. Frederick Kettner, St. Francis of Assisi Association of Roerich Society, under the presidency of Linda Cappabianca; Sufi Society, under the leadership of Mrs. Sundar Giffin; Young Idealists Club, under the leadership of Dr. Frederick Kettner; Woman's Unity of Roerich Museum, under the presidency of Esther J. Lichtmann; Japanese Roerich Association, under the chairmanship of Helen Pittman Goddard; Venerators of Thought, under the leadership of Nettie S. Horch; Slavonic Cultural Roerich Association, under the presidency of S. V. Mansvetov.

Other branches in the United States are: Pittsburgh Roerich Society, under the presidency of Mrs. J. L. deVou; San Francisco Roerich Society, under the presidency of Mrs. Rabia Martin; and Washington Roerich Society, under the chairmanship of Ada Rainey.

The broadness of its aims in the cause of human progress through cultural ideals, essentially dedicated to reach all countries, has also found ready response and the international groups of the Society have now made it a cultural factor extending into 20 countries.

The French Roerich Society, first known as the French Association of Friends of the Roerich Museum, was organized in Paris in 1929 with Mme. deVaux Phalipau as President and with the accompanying officers:

Vice Presidents: M. Auguste Gauvain, M. Justin Peyronnet; Secretary-General: Dr. Georges Chklaver; Treasurer: M. Raoul E. Lapeyre.

Board of Directors: Edouard Bonnefous, Armand Dayot, Marc Delmas, Henry Dropsy, Maurice Leloir, Robert Umilta, Maurice Cremieux and Maurice Feuillet.

Recently, the name of M. Paul Chabas was added to the list of vice-presidents of the French Roerich Society.

A vital program carried on in the European Center of the Roerich Museum has called to its activities a splendid array of friends and members. And its Honorary roster of Members, numbering some of our contemporary lights of culture, includes the following:

Honorary Committee: F. d'Andigné, Louis Marin, Henri Verne. Honorary Members: Dr. Pierre Ameuille, Georges Bonnefous, César Caire (deceased), Paul Chabas, Princess Czetwertinsky, Mlle. Feray Bugeaud d'Isly, Comte Serge Fleury, André François-Poncet, Albert Geouffre de Lapradelle, Marie Germanova, Gilbert Gidel, Frances R. Grant, Emile Haumant, Louis L. Horch, Nettie S. Horch, Louis Le Fur, Paul Léon, Mrs. Caroline B. K. Levy, Maurice Lichtmann, Sina Lichtmann, Esther J. Lichtmann, Pierre Maraud, Prince Bianchi de Médicis, M. Padovani, Dr. Georges Papillault, Pedro E. Paulet, Robert T. Pell, Gen. D. Potocki, Mme. Helena Roerich, Sviatoslav Roerich, Prince Eugene of Sweden, Baron Michel de Taube, Admiral Baron Nicolas de Tiepolt.

A wide diversity of activity has attended the work of the French Roerich Society, Paris. During these years the Society has sponsored a cultural program of lectures, recitals and concerts and has held a series of teas for members, visitors and friends. It has also published books, among them being "Le Messenger Français du Roerich Museum" and "La Bannière de la Paix," and has also published many articles in the European Press.

The French Roerich Society has also become the focus of other groups, such as the Friends of Culture (Russian Branch), now under the leadership of Baron Michel de Taube, Vice-President, and the Woman's Unity of Roerich Museum of Paris.

In the spring of 1930, the activities of the French Roerich Society received an inspiring impetus with the visit of Professor Roerich, then on his way to Urusvati, Himalayan Research Institute of Roerich Museum. During Professor Roerich's visit, wide honors were accorded him, as mentioned elsewhere herein, and as outlined in detail in the Roerich Museum Message of 1930, and the French Roerich Society was able to reflect its forces in numerous fields under his guidance.

During the last summer, the French Roerich Society played a dynamic part in the organization and expression of the Bruges Conference of the Union Internationale Pour le Pacte Roerich, when a Permanent Body was established for spreading world wide adoption of the Roerich Peace Pact and Banner of Peace. On this occasion the French Roerich Society was represented by its distinguished president, Mme. de Vaux Phalipaux, vice president, Baron Michel de Taube, and the secretary-general, Dr. Georges Chklaver.

The other Roerich Societies which have been organized in Europe, include the Bulgarian Roerich Society, Sofia, under the presidency of Blagoi Mavroff; Czechoslovakian Roerich Society, Prague, under the presidency of Professor M. A. Mucha; Deutsche Roerich Gesellschaft, Berlin, under the presidency of Professor J. Winckelmann; Deutsche Roerich Gesellschaft, Munich, under the presidency of Professor Fritz Erlar; Austrian Roerich Society, Vienna, under the presidency of Dr. Oscar Adler; Jugoslavian Roerich Society, Belgrade, under the presidency of Professor Milan Markovitch and the Honorary Presidency of Ivan Mestrovic; Latvian Roerich Society, Riga, under the presidency of Dr. Felix Lukin; and Lithuanian Roerich Society, Kaunas, under the presidency of Professor Leo Karsavine.

The Latvian Roerich Society in Riga, Dr. Felix Lukin president, published a booklet of Professor Roerich's ad-

dress, "To the Women," and have offered the proceeds from the sale of this book to the Woman's Unity of Roerich Museum. The Society also published the book, "Cryptograms," by Josephine St. Hilaire in the Latvian language.

The Pan-American fields were brought into the chain of Societies during the successive visits of Miss Frances R. Grant in 1929 and 1930, as a delegate of the Roerich Museum with the aim of promoting finer cultural relations between the Americas. During these visits, the following Societies were organized: Argentine Roerich Society, Buenos Aires, under the leadership of Sra. Victoria Gukovsky; Argentine Roerich Society, Rosario, under the leadership of José Gerbino; Bolivian Roerich Society, La Paz, under the leadership of Mrs. Dorothy de Reza; Brazilian Roerich Society, Rio de Janeiro, under the leadership of Sra. Georgina de Albuquerque; Brazilian Roerich Society, Sao Paulo, under the leadership of Miss Annita Malfatti; Chilean Roerich Society, Santiago, under the leadership of Sra. Inez Echeverria de Larrain; Colombian Roerich Society, Bogota, under the leadership of Gustavo Santos; Colombian Roerich Society, Cali, under the leadership of Srta. Maria Perlaza; Cuban Roerich Society, Havana, under the leadership of José F. Maestri; Mexican Roerich Society, Mexico City, under the leadership of Sra. Luz L. de Arozarena; Peruvian Roerich Society, Lima, under the leadership of Mrs. Harry Parks; and Uruguayan Roerich Society, Montevideo, under the leadership of Alvaro A. Araujo.

In Asia, thus far the Societies formed are the Himalayan Roerich Society, Naggar-Kulu, under the presidency of Miss Esther J. Lichtmann, and the Society of Friends of Culture of Roerich Museum, Harbin, under the presidency of I. A. Gridneff.

Professor Roerich, whose creative thought and guidance

have inspired all branches of the Roerich Society in the interest of culture, international friendship and peace, has kept in constant touch with these associations through correspondence, articles and addresses directed to the societies which he has sent regularly from India. The addresses sent to the various branch associations are included in Professor Roerich's book, "Realm of Light."

PROGRAMS

Since its inception, the Roerich Society has carried on a wide series of cultural activities, covering lectures in all fields of the arts, concerts, recitals and numerous other events aimed to develop its educational program and to arouse greater appreciation for the arts and sciences and encourage finer international relationships. During the season of 1930-31, the Roerich Society sponsored over 100 lectures and other events, in collaboration with the Roerich Museum, which provided the use of its hall and other facilities. These events were open free to the public.

On the program of events, covering its lectures, recitals and concerts, the following eminent authorities, artists and lecturers have appeared:

Art, Architecture, the Theatre: Leon Dabo, Dr. Christian Brinton, Frances R. Grant, Eliot Clark, Waldermaar Hartmann, Claude Bragdon, Dr. Alexander Kaun, Dudley Crafts Watson, A. T. H. Trivelli, Prof. M. E. Hall, Juan Galindo, Richard J. Neutra, Ada Rainey, Emil Bisttram, Howard Giles, George Ilian, Helen Pittman Goddard, Robert Edmond Jones, Kaia Williams, Agnes Pelton, Franklin Booth.

Literature, Poetry: Frances R. Grant, Bertha Kunz Baker, Mrs. Sundar Giffin, Emily Hamblen, Mary Siegrist, George

Grebenstchikoff, Gabriela Mistral, Jean Thomas, Horace Holley, Margaret Rothwell, Laurie Merrill, Dora Hood Jackson.

Music: Piano—Francis Moore, Martha Thompson, Adolph Weiss, David Barnett, Andrew C. Haigh, Theodore Appia, Isadore Naiman, Mrs. H. H. A. Beach (composer), Luis A. Delgadillo, Alexander Alexay, Harold Mertes, Herman Schultheis. Instrumental—Helene Teschner Tas (violin), Sarat Lahiri (Oriental strings), Marcel Grandjanny (harp), Percy Such ('cello), Edwin Grasse (violin), Marianne Kneisel String Quartette, Cosmopolitan String Quartette, George Drumm Symphony Orchestra, 15th Sound Ensemble of Havana, Los Andinos Orchestra. Vocal—Dorothy Gordon, Madeline Laase, Robert Norton, Mary Stuart, Earl Oliver, Charlotte Lund, Abigail Parecis, Jessie Hewson Jones, Luis Alberto Sanchez, Wellington Smith, Hubert Linscott, Juliette Gaultier de la Verendrye, Georgia Groves, Frazer Gange, Raymond Shannon, Victor Andoga, Mme. Caro-Delville, Ruth Shaffner, Revva Reyes, José Cansino, Madge Cowden, Antonietta de Lenhardson, Sri Ragini, Harry R. Spier, Helen House, Margaret Speaks, Angel Reyes, The Troubadors, Douglass Singers Octette, Woman's University Glee Club, and a series of lectures on Music given by Bernard Wagenaar.

Ethics, Philosophy, Current Thought: Alice Bailey, Dr. Charles Fleischer, Nancy Fullwood, Geoffrey Hodson, Vishwanath Keskar, Manly P. Hall, Dr. Frederick Kettner, Mrs. Theodore Parsons, Paul Richard, William Ross, Constance Towne, Sokei-Ann Sasaki.

Science, Travel: Igor S. Sikorsky, Clyde Fisher, Capt. John Noel, Dr. E. D. Merrill, Paul V. Shaw, David E. Grant, Nettie S. Horch, Irina Khrabroff, Dr. Robert Ruth, Hon. Sebastiao Sampaio (Consul General of Brazil), Hon. German Olano (Consul General of Colombia), Dr. Austregesilo de Athayde,

Dr. Antonio Sepulveda, Jean Teslof, Dr. George Roerich, Edith Whiteside, Col. Wilbur S. Tupper, Frances R. Grant.

The Dance: Gertrude Prokosch, Lota, Lucile Marsh, Maria Lubomirska, Ariel Millais and Ensemble of American Ballet Guild.

In response to the many requests for lecturers to address groups, museums and other educational institutions, the Roerich Society has sponsored a group of lecturers, among whom are Eliot Clark, Mary Cecil Allen, Dr. Alexander Kaun, Dr. Charles Fleischer, Frances R. Grant, Sina Lichtmann and Nettie S. Horch.

A series of lectures by Manly P. Hall, lecturer and authority on the ancient philosophers, was also presented.

The Society also arranged and sponsored a series of 16 illustrated lectures by Eliot Clark on "The Appreciation of Art," covering the aesthetical significance of the art of the past and its relation to the cultural background from which it emanates. The Board of Education granted credits for this course.

A series of educational cinemas was given by the Roerich Society in Roerich Hall.

In collaboration with the Roerich Society, the branches have arranged evenings dedicated to the art and culture of a particular nation, such as a musical program of Finnish music and composers, an evening of the arts of Japan—the Nō, the Tea and Flower Ceremony—an evening of Bolivian music and program honoring Bolivar, programs devoted to French art and music, and a British musicale consisting of compositions by British composers, an evening of music based on the Maya and Inca traditions, thus bringing the finest achievements and aspirations of other peoples before our audiences.

Several of the branch societies have been active in collaborating with the International Art Center of Roerich Museum. Thus, the Colombian Cultural Roerich Association collaborated in presenting an exhibition of the paintings of José Segrelles and the German Roerich Association in presenting an exhibition of Modern German Art. During this exhibition, Waldermaar Hartmann lectured on German Art. Also, the Brazilian Roerich Societies in Rio de Janeiro and Sao Paolo collaborated in an All-Brazilian Exhibition held in the galleries of the International Art Center.

The Roerich Society is grateful to the Roerich Museum for the use of the rooms which have been especially dedicated to St. Francis of Assisi, St. Sergius and Spinoza, the use of which is given for the activities of these respective societies.

Previous to the publication of the Roerich Museum Bulletin, the Roerich Society published its own magazine, "The Archer," of which Charles Wharton Stork was editor. Among the contributors were Nicholas Roerich, Louis L. Horch, George Grebenstchikoff, Michael Babenstchikoff, Ivan Narodny, Eloise Lownsbery, Barbara Ackerman, Marie Apel, Maude Dale, Mary Siegrist, Margaret C. Christie, Harvey Wiley Corbett and Charles Wharton Stork. Two international short story contests were conducted by the magazine, the winners of the first prize of \$500 being Sigurd Hoel, of Oslo, and Rosa Fitinghoff, of Sweden.

A series of Dance Recitals on Dance Appreciation, featuring the following dancers, has been arranged:

Ted Shawn, Ruth St. Denis, Carola Goya, Ruth Page, Michael Fokine, Nimura, Margaret Severn, Irma Duncan, Ingeborg Torrup, Miriam Marmein, Edward Chalif, Alys Leffler, Harry Losee, Tamiris, Felicia Sorel, Gluck Sandor, English Folk Dance Society, Lisa Parnova, Phoebe Guthrie, Yeichi, Edwin Strawbridge, Gertrude Prokosch, and Hemsley

Winfield. In connection with this series, a contest was given for the best essay on "The Appreciation of Dance Art."

The Roerich Society has also arranged to present a series of One Act Operas given by the Opera and Concert Guild, Ora McCord Wheatcroft, musical director, and Armando Agnini of the Metropolitan Opera Company, dramatic director.

A program of events of unusually wide scope and interest has been arranged for the coming season..

ON THE THRESHOLD OF THE NEW DECADE

In his inspiring Address, "On the threshold of the New Decade," Nicholas Roerich says:

"When we made up the austere charter of our Institutions, in no way did we exaggerate, for all of us have offered all our possessions for this work of Culture. The ignorant, impelled by malice, may presume that something was concealed from them, but we may justly be proud because the facts are eloquent. Thus we can meet the new decade of our Institutions in full consciousness of untiring labor and useful results in spite of all difficulties. We are not at all dreamers or idealists; on the contrary, looking at the results, we have the right to consider ourselves practical realists. We dislike clouds and mists and everything connected with the idea of 'Mist.' We like the light. We like the tangible,—not in the material but in the spiritual meaning. If we are in need of means for the educational fund, we know how each penny will be used and again in confidence we can realize the usefulness of all that will be accomplished, securing the most immediate tangible results. I am aware that I pronounce these words at a moment of the greatest financial crisis, but I also know that all crises are cured by spiritual values. Culture (Cult-Ur) is the cult of Light, as I recently wrote to you and in the name of this Light we have the right to summon our known and unknown friends to creative labor, to

glorious cooperation, during which as in a megaphone are multiplied the human forces.

"After all we know that in the Universe nothing is final, because everything faces the great Infinity. We know of the great Hierarchy of Bliss and we are confident in the Victory of Light! "The laws of Light are unbreakable!"

It is in this spirit, and in the name of the Future, that the Trustees of the Roerich Museum look to the years ahead. For the work of the Roerich Museum, this Anniversary is a New Dawn. It is the renewal of the Day of Labor, a Day as beautiful, as full of anticipation, as the epoch just concluded.

Aware of the responsibilities and imperative accomplishments in the cause of Culture that face them in this new decade, the Trustees of the Roerich Museum see the Beautiful Necessity of strengthening and extending these activities still more broadly through the world. Already the European Center in Paris has become the focus for vitally spreading Nicholas Roerich's ideals of world peace through culture. At the very time of this celebration, three new branches of the Roerich Museum are in the process of organization in Buenos Aires, in Riga and in Belgrade. From these it is anticipated, once again new radii of activity will reach out into wide provinces of culture. The coming Decade should assuredly witness the establishing of similar Branches of the Roerich Museum in other countries, as forces of unification among peoples. Already these Branches are prognosticated by the foundation of the Roerich Societies in twenty countries. In the creation of these new Centers, is seen the building of new hearths of cultural life, which will contribute their services to world progress and evolution.

One of the great measures which the next ten years should see on the way to realization, is the world wide adoption of the Roerich Banner of Peace, created by Nicholas Roerich.

As already reviewed, the Roerich Banner has made great strides since its inception, and the coming decade should see the acceptance of this immediate measure for Peace as a part of the entire international covenant, interwoven in the fabric of world relations.

The acceptance of this standard as a protection for the world's cultural treasures also promises the creation of an international vigilance over the products of human creation and human genius. It is hoped to organize the program of cataloguing the monuments of culture so that the world's treasures may be recorded, by description, photography, etc., and thus perpetuated as the heritages of all mankind. It is anticipated that peace education through culture, may be instituted in the schools and among adults, so that the understanding of culture as a common international bond will be instilled in people from their earliest years.

Then truly the Legion of Culture — the guard of world evolution and human creation — will form a mighty force for world advance and brotherhood.

It is the aim of the Roerich Museum to extend the American section of the Roerich Museum, as well as to inaugurate the Pan - American Section, an Oriental Section, and other sections devoted to the great cultural movements of the world. The Trustees anticipate that with special endowments, these inspired plans set forth by Professor Roerich in 1924, may be fulfilled.

The broad program of Extension activities aiming towards opportunities for adult education, and realized by the Roerich Museum in its lectures, concerts, and other events both in the Museum and in cooperation with other organizations, must find widest outlets. Added to such institutions as the Latin American Institute of the Roerich Museum and the Roerich Museum Branch of the Institute of Advanced Education, we

look to the foundations of other similar institutions entering other fields of human knowledge.

No less formidable and enthusiastic a program faces the Master Institute of Roerich Museum in its splendid educational work. The Master Institute has looked ahead to the establishing of such needed courses as that of the art of Gobelins, of weaving, ceramics, wood-carving, and all fields of handcrafts which can enhance the quality of craftsmanship and inspire the young generations to new creative expressions.

The inauguration of such endeavors as a small opera company, as well as extension of its orchestral and chamber music work, offer new possibilities for professional and creative outlets for its students and young artists.

A major aspect of the work of the Master Institute, the immediacy of which cannot be too strongly stressed, is the Departments of the Blind and Physically Defective. Ten years of extensive work with the Blind, has indicated the noble opportunities for work in these fields, a work made precious to the Trustees by the devotion and understanding which has gone to its upbuilding. In the coming years, we hope to see the establishing of an extended library for the blind, especially in music where the present literature is limited. Linked with this, are foreseen special editions and publications for the blind and physically defective and the broadening of experimental work in the psychology of these students, so as to extend the fields into which they may direct their creative efforts. Thus along the entire horizon of education in the arts, new advances have been foreseen and outlined.

In the mission of the International Art Center new progressive steps are formulated. The splendid accomplishments made by the International Art Center during its past years, have sustained the ideals of Professor Roerich in the efficacy

of art as an international bridge. The Exhibitions of old as well as modern art, by all nations, and the bringing to America as in the past, of national artistic achievements, heretofore unknown, will form a work of significance. Having collaborated with the Museums of this country, with public schools, libraries and other centers of public education, and with prisons, in its rotary exhibitions, the International Art Center in the same broad fields, will seek to create new lovers of art and to arouse in people the world over, the appreciation of Beauty as one of the inspirational forces of human life.

The Roerich Museum Press has before it a program of wide publications. In the Series already outlined for the New Era Library, the Press anticipated the creation of a truly memorial record of human attainments, with the printed word as messenger, and in the publication of new inspired volumes. In addition, it is the aim of the Press to enlarge the series of color reproductions of the Paintings in the Roerich Museum, and to extend its other color editions—thus seeking to create new collectors of these editions, and create interest for the great artistic achievements, among the younger generations.

It is also the aim of the Press to continue the publication of the Roerich Museum Bulletin in its promising field as an organ for promoting great human understanding as well as recording the advances in the fields of culture.

Believing that the development of its international publications provide another great movement towards this same end, the Roerich Museum Press anticipates keenly the extension of its publications in all languages and the establishment of editorial centers in many countries.

The work of Urusvati, Himalayan Research Institute of Roerich Museum, provides an almost inexhaustible field of efforts, into provinces which are virtually untouched. Thus, the exploration into the Tibetan pharmacopoeia gives vast

hope of reaping new bio-chemical advances. With the erection of its new laboratories the Institute will be enabled to extend its researches into the medical and bio-chemical fields. The possibilities of beginning extensive cancer research is eagerly anticipated by the Trustees as well as the research into the boundless provinces offered in Central Asia for Archaeology, Philology, Ethnology and other Sciences.

The building up of its remarkable scientific material, and the extension of the Urusvati Himalayan Research Institute Museums both in New York and in Naggar should prove splendid accomplishments of the coming decade. The translations of Tibetan treatises and other Oriental manuscripts promise to provide for western science study into heretofore inaccessible fields. Plans are also under way for extending the series of Lectures presented yearly and dedicated to the problems of science and to the dissemination among the people of the urgent and immediate problems before science. Urusvati, Himalayan Research Institute, will also continue the publication of its Journal, which has been acclaimed with unique success. Thus, through the cooperation of all who have at heart the interests of scientific advance, it is anticipated that these great measures will be fulfilled.

The work of the Roerich Society, destined to connect so closely the fields of human study, through the interweaving bonds of Roerich's ideals offers great promise for the coming decade. If the first years of the Roerich Society have seen the establishment of such a far-reaching chain of organizations, certainly we may hope that this same stride will be maintained in even greater measure. It is the hope of the Roerich Society to reach into all countries, creating the binding link so needed. In the Society, the work of Woman's Unity provides an interest of deep concern. Through the advancing of this society it is hoped to unite women to a conscious realization

of their great force, through an international bond which will permit woman to exert her true mission in this great age of the Mother, the Woman.

In all fields of the work of the Roerich Museum, new horizons spread out ahead. In the name of Culture, the Trustees of the Roerich Museum again rededicate themselves to the ideals identified with the vision of Nicholas Roerich, and aimed to serve the cause of human well being and creative evolution.

It is the new Decade for the Roerich Museum. It is a new decade for the world—one in which we must feel that new spiritual values, a broadened human consciousness must prevail.

In the attainment of this noble and imperative consummation, the Trustees of the Roerich Museum again see new achievements in the service to human life: that mankind shall create in greater and more noble measure; that the true ends of human existence may be realized; that the cause of human creation may be guarded and the cause of world evolution forwarded.

Upon the threshold of a Decade, the Trustees of the Roerich Museum can once again with full confidence pronounce the sesame proclaimed by our founder Nicholas Roerich:—Knowledge, Beauty, Culture, Peace—knowing that these sacred concepts will enable us to approach the future. With the guidance and inspiration of Nicholas and Helena Roerich as assurances of new success and added achievements in the name of culture, the Trustees of the Roerich Museum salute the approaching years with joyous anticipation.

In the name of Human Evolution, we set forth with renewed dedication to the Milestone ahead, convinced that its attainment shall see humanity closer to the goal of greater world understanding, and to the attainment—through Culture—of World Peace and Brotherhood.

