

ADDRESS TO THE TAGORE SOCIETY
by Edgar Lansbury
Given at the Nicholas Roerich Museum
December 6, 1964

"THE MASTER OF THE MOUNTAINS"

In a time when fashion dictates new trends in art every day, an art that fluctuates from abstract expressionism to so-called "pop" art, and seems to be a reflection of the neuroses of the times, the remarkable paintings of Nicholas Roerich - about 7000 in all - some of which we have on display here at the Museum, stand out as an extraordinary monument to a lifetime and an individual's faith in the essential goodness and beauty in mankind.

In discussing this great painter's work here today I am going to talk of qualities other than the traditional ones we use in describing the work of artists. We are accustomed to categorize paintings in terms of line, color and composition. Suffice to say, that Roerich was an accomplished draughtsman, and colorist, and the internal structure of his paintings - his composition - was considered by many critics to be the outstanding quality in his work.

There is a tendency in Modern Art to over-intellectualize and on the part of modern critics to "see" paintings intellectually. Roerich has a timeless message for all men, and all times, but he speaks with the language of the heart.

This idea is further expressed in the introduction to a Monograph on Nicholas Roerich's work:

"Other creators have found their happiness in making a record of their day - of a moment of infinity. Not so Roerich: His art bears to other paintings in the same undying aspect as Scripture to men's writings. He concerns himself not with the temporary but with the immortal. The gaunt shadows which now creep over the earth distorting the real visage of man do not disarm him. He sees beyond and knows with full faith that dawn is ahead and with it, victory and universal peace."

This idea of Roerich's concern with "the immortal" is an important key to a full appreciation of his paintings. It is a quality which pervades his work and sets it apart from the work of other artists. As Claude Bragdon said: "His art lies outside time and place".

Another most important and distinguishing quality found in his work, particularly his later paintings, is his color. Roerich was a consummate colorist, using extraordinary combinations - daring combinations - of the purest hue. The term "Roerich Color" was used to be a very common one in the Art World and it referred to just this quality of purity of color. In his Himalayan series particularly, this purity is seen. It is interesting to note that when one of the Russian Cosmonauts came back from around the world flight in recent years, he was reported to have exclaimed that the colors in space were like those in a Roerich painting.

While Roerich's color certainly is magnificent, his subject matter over the years is also a key to the interests and aspirations of the man.

Starting at the end of the nineteenth century he first shows an interest in archeology and the origins of the Russian peoples. In this period we find numerous works dealing in an epic manner with epic themes from the lives of Russian and Viking heroes. His subjects have their origin in folk lore, legends, and ancient monuments - in the words of a contemporary he "tells us of the first days of human existence on the earth, of man's ideas and struggle with the dark powers of nature. He describes the customs and habits of our forefathers with a vibrant emotion and with such an abundance of details, that the power of the past completely overcomes us."*

Russian prehistoric life, and the wandering of the Vikings - from whom he himself was descended through the great Varengian leader Rurik, occupied him constantly. One of his greatest works of this period was a huge wall painting for the Kazan railway station in Moscow. This painting depicted combat between Russians and Tartars. Of this period we have a fine example in the museum entitled "Building the Ship". Quite a large canvas in the back room on the first floor.

Roerich's ~~Russian~~ interest in archeology and historic remains later inspired a quite complete series of paintings of Russian historic buildings. This series was prompted by a growing awareness that without organized official help ~~these~~ these old buildings would be left to fall into ruin or be torn down in the interest of "progress". The series was furthermore part of Roerich's own efforts to bring these historic national monuments to the knowledge of people and to organize their preservation. This early effort on behalf of the cultural heritage of the Russian Nation is interesting in light of his later organization of the Roerich Pact and Banner of Peace.

Interestingly enough, a large share of these paintings found their way to America, and I'm happy to say that we have about 40 of these examples of Roerich's painting on loan from the Oakland Museum. They can be seen on the ground floor by special arrangement with Mrs. Fosdick. These are particularly interesting paintings from the standpoint of style in that they show much more pastose "painterly" technique and more subdued color than one expects from Roerich's later work.

Early in this century, as the storm clouds of World War I were forming over an unsuspecting world, Roerich began a series of startling "prophetic" paintings. Using blood reds, fiery oranges, in such epic paintings as "St. Sophia - The Almighty's Wisdom" and "Elijah the Prophet" he depicts a little of the catastrophe that will befall the world in the coming years. One, titled "The Doomed City" shows a city surrounded by a gigantic serpent, who, with his coils, closes off all exits... A doomed city with no escape. This could also have symbolically represented another city in another war.

In the magnificent paintings of the "Himalayan" period, Roerich achieved a style by which he is perhaps best known, and which earned for him the revered title "Master of the Mountains". The grandeur of these peaks had always been a

* Michael Babenstchikoff

magnet to Roerich, and their physical beauty inspired him to express his philosophy in their terms. The mountains, long a symbol of "the longed for", "the hidden", "the path", became in his paintings the symbol for all the most treasured aspects of Eastern Thought. In Roerich's paintings of the Himalayas, we feel the mystery of the East. But we feel more than that. We feel Cosmos - Infinity. It is these paintings that have led Barnett Conlan, noted Art Critic to say:

"If Phidias was the creator of divine form and Giotto the painter of the soul, then Roerich may be said to reveal the spirit of the Cosmos!"

Yes, Roerich's paintings of these mountains represent more than just the reproduction of what the artist saw. We observe a frequent personification of natural forms, an evidence that Nature Herself is lending Her will to the Artist's purpose. In the outline of a rock, mountain, or cloud, can be seen the forms of soldiers, riders, hunters, Gods. All symbols of the idea that even nature - and no aspect of nature was really inanimate to Roerich - was marshalling in answer to the same call that he heard sounded - the Call to a New Era.

There is in these paintings an unspoken expectancy. Like an empty stage before the play has begun.

Nicholas Roerich subscribed to a belief that mankind was entering into a new era of understanding and cooperation. In his travels all over the East, in the prehistoric remains of the desert and the stupas of Tibet, he found ancient promises of a future to be fulfilled. Promises of a new race and new leaders.

This promise that Cosmos held out for Nicholas Roerich - and which became the "spine" of his philosophy and the undying theme of his works, finds its echo in these great paintings of the Master of the Mountains.

There is a paragraph in the Book "Leaves from Morya's Garden" which very well applies to Roerich the Painter.

I should like to quote it here:

"True Art is the expression of the ~~Rax~~ radiant spirit.
Through Art thou hast the Light."

* * *

A MISSION ACCOMPLISHED

By

SINA FOSDICK

To divorce Nicholas Roerich the artist from Roerich the philosopher or the great humanitarian is not easily done. In quoting the words of Tagore from one of his letters to Roerich, we may get glimpses of the inner being of Roerich as seen by his friend.

Tagore writes: "Your pictures profoundly move me. They made me realize that Truth is infinite. When I tried to find words to describe to myself what were the ideas which your pictures suggested, I failed. It was because the language of words can only express a particular aspect of Truth... When one art can fully be expressed by another then it is a failure. Your pictures are distinct and yet are not definable by words - your art is jealous of independence, because it is great."

His art and his philosophy were closely interwoven with life. He lived as he painted and as he thought. As a leader of culture, he embodied within himself a great artist and thinker, a true idealist and a humanist. A vast bibliography exists on Roerich - books, numerous essays about him and by him. He was widely known as an author as well as a painter. And yet there remains much more to be told about him, to follow the many paths on which he trod and which all led "To The Quest of the Higher Self - The Quest of Service" - quoting the words of his son, the eminent artist Svetoslav Roerich. His life was truly beautiful, for he said himself: "The pledge of happiness for humanity lies in beauty." He constantly called "to labor in the name of Beauty" and to knowledge, for he wrote

that "The evolution of the New Era rests on the cornerstone of knowledge and beauty".

I was truly privileged to meet him, to work under his inspired guidance and to be taught by him the way of life dedicated to service. His unique and yet so clear and simple concept of art revealed to me the unity of all arts. In Russia he directed thousands of students in the School for the Encouragement of Arts, and he continued to advocate the same principles in America where he founded the Master School of United Arts. He himself taught by means of the brush, the pen and the living word. Thousands of young souls flocked to him wherever he was - America, India and those countries which he traversed on his mission.

What then was his mission? The spirit of service to mankind is the keynote of the entire life of Roerich. And he accomplished it by the emphasis on ethics without compromise, on purity of thought and clarity of purpose. He traversed some 27 countries, as an artist, a scientist, and a messenger of peace.

Having painted over 7,000 paintings which are scattered throughout the world, in museums, private galleries and collections, he brought forth in them the higher strivings and aspirations of Man. His contributions to the theatre, opera, ballet, became widely known during his lifetime. Successful exhibitions in Europe spread his fame throughout the world. Later, America and India acclaimed him as an artist depicting the New Era. His influence on old and young, simple and renowned, was profound. He enriched spiritually those who came in contact with him, he instilled the spirit of a new life of beauty and joy of work in many depressed and downtrodden souls.

Roerich knew the present-day ills of humanity and said in one of his essays: "From continually living in fear and fighting against the world that surrounds him, man has come to imprison himself in a labyrinth from which there will be no escape until he again strikes the broad highway whence he started...." India beckoned to him since his youth and when he in later years finally settled there, after heading the Artistic-Scientific Expedition of 5 years in the "Heart of Asia," he revealed in his paintings the beauty, the ancient lore, and the grandiose panorama of his adopted, second Motherland. He was the first to discover and capture on canvass the majesty of the Himalayas. People called him the Master of the Mountains.

Roerich's calls for the highest ideals and principles of ethics, and for the defence of culture found solution in his Pact and Banner of Peace. Three International Conventions were dedicated to this unique project of Prof. Roerich. Launched by him in 1929 in America it stipulated that all educational, artistic, scientific and religious institutions, and all sites of cultural and historic significance, should be recognized as inviolate, and respected by all nations in times of war and peace. 21 governments of North, Central and South America signed the Roerich Pact, which was later endorsed by a number of countries in Europe. In 1946 the Sixth All-India Cultural Unity Conference met in Calcutta under the chairmanship of Amarnath Jha and unanimously voted the adoption of the Roerich Pact. In 1948 the Government of India made a declaration adhering to and adopting the Roerich Pact and Banner of Peace.

Toward the end of his life, Roerich dedicated himself to the safeguarding of world peace and the treasures of the human spirit. He called to the future cultural union between all nations of the world.

Simple is his greatness, supremely kind and compassionate, giving generously of his wisdom, he accomplished his mission devoting his entire life to all humanity.

THE ASIA SOCIETY

CALENDAR

DECEMBER 1964

A list of exhibitions, programs and publications which may be of interest to Asia Society members and their friends

LECTURES

Asia Society Lectures

December 1. "The Political Role of Students in Pakistan," by PROFESSOR MAHMUD HUSAIN. Professor Husain is a former Minister of Education of Pakistan, author of *The Quest for Empire* and *Manual of Tipu Sultan's Army*, and is currently a visiting Professor at Columbia University and the University of Pennsylvania. The lecture originally scheduled for this date, "Pakistan Today: Women and Politics," by BEGUM G. AHMED, has been postponed to a later date. Pakistan Council. Asia House, 8:30 p.m.

December 2. The Committee for a China Program will present a panel discussion, "How Do Americans Get News from Communist China?" Moderator: DR. ROBERT BLUM, chief of the special project on China at the Council on Foreign Relations. Panelists will include MR. P. K. BANNERJEE, Economic Counselor, Embassy of India at Washington, formerly Indian Minister and *chargé d'affaires* in The Chinese People's Republic and Mongolia; MRS. PEGGY DURDIN, journalist; LINDSEY GRANT, Director, Office of Asian Communist Affairs, Department of State. Asia House, 8:30 p.m.

December 10. "Indonesia's Place in the Asian Sun," by EDWARD C. INGRAHAM, formerly with the Foreign Service in India, at present Officer in Charge of Indonesian Affairs, Department of State. Indonesia Council. Asia House, 8:30 p.m.

December 15. "The Origins and Development of Thai Architecture and Sculpture," an illustrated lecture by ALEXANDER B. GRISWOLD. Mr. Griswold is President of the Breezewood Foundation which maintains a noted collection of Thai arts, and is the author of *Dated Buddha Images of Northern Siam*, *The Art and Architecture of Siam*, and *King Mongkut of Siam*. Thailand Council. Asia House, 8 p.m.

Members who plan to attend these lectures are asked to telephone in advance to Miss Victoria McClarence (PLaza 1-4210, extension 20) in order to reserve a place. *The Gallery is open for one hour before lectures.*

December 6. "Nicholas Roerich 90th Anniversary Program," presented by the Tagore Society of New York. Nicholas Roerich Museum, 319 West 107 Street. Exhibit, 2 p.m.; Program, 3 p.m.

December 12. "The Music of India through Western Notations," a lecture-demonstration by HAROLD SCHRAMM, presented by the Tagore Society of New York. Community Church Assembly Hall, 40 East 35 Street, 8 p.m. Contribution \$1.

EXHIBITIONS

Asia House

Through December 13. MASTERS OF THE JAPANESE PRINT: MORONOBU TO UTAMARO. A selection from the work of some of the greatest masters of the Japanese woodblock print, particularly those concerned with the human figure. The prints were selected and the catalogue written by Miss MARGARET GENTLES of The Art Institute of Chicago. Illustrated catalogue \$10 (\$6.50 to Asia Society members). Paperbound copies on sale at the Gallery at \$3.50 (members may order for \$3). Asia House Gallery, 112 East 64 Street. Monday through Friday: 10 a.m. to 5 p.m. Saturday and holidays: 11 a.m. to 5 p.m. Sunday: 1 to 5 p.m.

December 1 through 31. Japanese Calligraphy. Japan Society. Asia House auditorium. Hours as above.

December 1 through 24. Ten Centuries of Japanese Folk Art. Alan Gallery, 766 Madison Avenue. Monday through Saturday: 10 a.m. to 6 p.m.

Through December 5. Preview 1965: includes works by the Chinese painter SEONG MOY. Grand Central Moderns, 8 West 56 Street. Tuesday through Saturday: 10 a.m. to 5:30 p.m. Monday 1 to 5:30 p.m.

December 9 through 19. First United States show by the Japanese painter KIUCHI INAYAMA. Smolin Gallery, 19 East 71 Street. Tuesday through Saturday: 12:30 to 6 p.m.

December 13 through January 24. Three Japanese—Three American painters and sculptors: includes works by the Japanese artists AIKO, KAWAI and KUNITO. Riverside Museum, 310 Riverside Drive. Tuesday through Sunday: 1 to 5 p.m.

December 17 through January 15. Gallery group show includes works by the Japanese artists KADO and SUNAMI; JIRO, Hawaiian and HUSSEIN, Malaysian. Galerie Internationale, 1095 Madison Avenue. Monday through Saturday: 10:30 a.m. to 5:30 p.m.

Through December 31. Seventeenth century polychromed wood figures with instruments, musicians and dancers from Bombay; ancient Persian jewelry, Rajput paintings; Buddhist and Hindu carvings. Doris Wiener Gallery, 46 West 53 Street. Tuesday through Saturday: 10:30 a.m. to 6 p.m.

MUSIC AND DANCE

Asia Society Performing Arts

RAVI SHANKAR, Indian *sitarist*, accompanied by ALLA RAKHA on the *tabla* and N. C. MULLICK on the *tamboura*, concludes his tour of the United States and Canada under the auspices of the Performing Arts Program. For complete information about individual performances, contact the organization listed. Schedule for December:

- 1—Washington State University, Pullman, Washington
Bryan Hall
- 2—University of Washington, Seattle, Washington
Meany Hall
- 3—Stanford University, Palo Alto, California
Memorial Hall
- 5—University of New Mexico, Albuquerque,
New Mexico. New Mexico Union Ballroom
- 7—Colorado Women's College, Denver, Colorado
Whateley Chapel
- 8—Oklahoma State University, Stillwater, Oklahoma
University Auditorium
- 10—Carson-Newman College, Jefferson City, Tennessee
Henderson Auditorium
- 11—Washington University, St. Louis, Missouri
- 13—William Rockhill Nelson Gallery of Art, Kansas City,
Missouri. Gallery Auditorium
- 14—University of California, Berkeley, California
- 16—Reed College, Portland, Oregon
Eliot Hall

December 5. KATHAKALI, South Indian dance-drama. Lecture-demonstration by BETTY and CLIFFORD JONES, who danced with the Kerala Kalamandalam company. Society for Asian Music. General admission \$2, S.A.M. members \$1. Asia House, 8:30 p.m.

December 8. Cello concert by the Japanese musician TSUYOSHI TSUTSUMI. Town Hall, 113 West 43 Street. 8:30 p.m.

December 29. KIMIO ETO, Japanese *kotoist*, will play the New York premiere of Henry Cowell's concerto for *koto* with Leopold Stokowski conducting the Philadelphia Orchestra. Philharmonic Hall, Broadway at 65 Street, 8:30 p.m.

EDUCATION

The following new publications are available from the Education Department of the Asia Society (single copies without charge).

A GUIDE TO ASIAN COLLECTIONS IN AMERICAN MUSEUMS.

There has long been a need for information as to where Asian works of art may be seen in American museums. Accordingly, the Society has obtained from 41 museums and galleries in the United States and Canada data on their collections of Asian art. The entries include the address of the museum, the hours it is open, and the countries represented. Useful study aids provided: an outline of historic periods in China, India and Japan; a glossary briefly defining foreign or unfamiliar terms used in the listings; and a selected bibliography.

AN INTRODUCTION TO ASIAN DANCE, by Beate and Joseph Gordon.

The Asia Society has developed a program of Asian dance performances intended to introduce American elementary, high school and college students to Asian culture and to stimulate their interest by focusing on the similarities and differences which exist in the dances of India, China, Korea and Japan. This 12-page pamphlet describes the origins of the dances of these countries, with a section comparing Asian and Western dance.

RADIO

■ WEEKLY SERIES

Sundays, 2 to 3 p.m.: FOLK MUSIC OF THE WORLD. WQXR-FM (96.3 mc).

Sundays, 9 to 9:30 p.m.: KYO-TODAY with SAHOMI TACHIBANA. Classical, jazz, popular and folk music of Japan. WEVD-AM (1130 kc); WEVD-FM (97.9 mc).

Monday through Friday, 7:15 to 8 p.m.: MUSIC FROM

AROUND THE WORLD, with ERWIN FRANKEL. WABC-FM (95.5 mc).

Tuesdays, 5:30 to 6 p.m.: INDIAN PRESS REVIEW. WNYC-AM (830 kc); WNYC-FM (93.9 mc).

Wednesdays, 4:45 to 5 p.m.: Programs for Young People: TALES FROM THE EAST with CHRISTOBEL WEERASINGHE. WBAI-FM (99.5 mc).

Thursdays, 8:30 to 9 p.m.: ADVENTURES IN FOLK MUSIC with HENRIETTA YURCHENCO. WNYC-AM (830 kc); WNYC-FM (93.9 mc).

Saturdays and Sundays, 4 to 5 p.m., Monday through Friday, 4:10 to 5 p.m.: 'ROUND THE WORLD IN HI-FI. WRVR-FM (105.1 mc).

■ INDIVIDUAL BROADCASTS

Thursday, December 3, 10:45 a.m. to 12 noon: CONTEMPORARY JAPANESE MUSIC. Works from the Fourth Tokyo Music Festival. WBAI-FM (99.5 mc).

Friday, December 4, 12 noon to 1 p.m. (Repeated Sunday, December 6, 6 to 7 p.m.): CHINESE MUSIC. STEPHEN C. CHANG sings folk songs of China, accompanied by P. N. CHANG on the flute (*erh-hu*) and the *san-hsien*; JOSEPHINE GHENG plays the *yang-sh'in*; Y. H. KAO plays the flute (*erh-hu*) and THOMAS AI plays the drums and cymbals. WBAI-FM (99.5 mc).

Monday, December 7, 8:15 to 9:15 a.m.: SHYAMA, an opera by Tagore, followed by songs by Swami Vidy-ananda. WBAI-FM (99.5 mc).

TELEVISION

■ WEEKLY SERIES

Monday through Friday, 7:30 to 8 a.m.: COLUMBIA UNIVERSITY SURVEY OF THE ARTS. WNEW-TV, Channel 5. The programs will be broadcast also in Washington, D.C. (WTTG); Los Angeles, California (KTTV); Kansas City, Missouri (KMBC-TV); Decatur, Illinois (WTVP); Peoria, Illinois (WTVH); Sacramento-Stockton, California (KQVR); Augusta, Maine (WCCB); and on radio in Philadelphia, Pennsylvania (WIP). Check local newspapers for broadcast times. Schedule for December:

- 1—Japanese Puppet Theater—Professor Donald Keene
- 2—Japanese Noh and Kyogen Theater—Professor Donald Keene
- 3—Japanese Prose Fiction and Poetry—Professor John Meskill, Professor Ivan I. Morris
- 4—The Music of Japan—Mrs. Beate Gordon, Mr. Shinichi Yuize

■ INDIVIDUAL BROADCASTS

Tuesday, December 1, 10 to 11 p.m.: "Vietnam: It's a Mad War." Documentary with interviews taped in Vietnam. WNBC-TV, Channel 4.

PUBLICATIONS

CEYLON, by S. Arasaratnam. Englewood Cliffs: Prentice-Hall. \$4.95.

Traces Ceylon's cultural heritage, the influence of Portugal, The Netherlands and Britain and the events of the past two decades, and places the situation of the island today within the context of its history.

A HISTORY OF ASIA, VOLUME I: FORMATION OF CIVILIZATIONS FROM ANTIQUITY TO 1600, by Woodbridge Bingham, Hilary Conroy and Frank W. Iklé, was previously listed at \$12.95. The correct price is \$9.75.

TRADITIONAL INDIA, edited by O. L. Chavarría-Aguilar. Englewood Cliffs: Prentice-Hall. \$4.95.

Interprets the epics of Indian religion and philosophy: the Bhagavad-Gita, the Ramayana, and the doctrines of Buddhism, Hinduism and Jainism. Reconstructs the history of India and the Indians' view of life and their place in the universe.

WEST AND NON-WEST; NEW PERSPECTIVES, edited by Vera Micheles Dean and Harry D. Harootunian. New York: Holt, Rinehart & Winston. \$2.95.

An anthology emphasizing the development of the West and of the East and their interaction.

THE STORY OF INDIA, by Seymour Fersh. Wichita: McCormick-Mathers Publishing Co. 84¢.

The first in the Global Culture Series, this book covers the areas of geography, history and government, and gives an analysis of village life, religious thought and artistic achievement in India.

MODERN CHINA, edited by Albert Feuerwerker. Englewood Cliffs: Prentice-Hall. \$4.95.

Twelve authorities assess the impact of modernization on Chinese society and politics, and discuss China's cultural life over the past one hundred years.

EARLY JAPANESE ART, by J. Edward Kidder. Princeton: D. Van Nostrand Co. \$15.

An illustrated analysis, dating from 660 B.C. to 671 A.D., of the art, society and some of the beliefs of Japan. The illustrations portray clay figures, iron weapons, gold crowns, wall paintings.

LAND OF THE HIGH FLAGS, by Rosanne Klass. New York: Random House. \$5.95.

A personal account of the author's travels in Afghanistan from 1951-1954, depicting the country as

she knew it, poised between an ancient past and a future which is now in the making. She relates her experiences as one of a handful of unveiled women, and as the first woman to teach young men from the provinces.

FOREIGN ENTERPRISE IN INDIA: LAWS AND POLICIES, by *Matthew J. Kust*. Chapel Hill: University of North Carolina Press. \$10.

Examines the legal environment for foreign capital in the context of the country's political, economic and social development, the legal institutions affecting the participation of foreign capital, and the factors that impede or facilitate participation.

CHINA, by *Kenneth Scott Latourette*. Englewood Cliffs: Prentice-Hall. \$4.95.

Reviews over 3,000 years of Chinese history, outlining the course of China's development; seeks to determine how the Communists have adapted Western ideas to the Orient; and examines the American attitudes toward China.

WHERE FOUR WORLDS MEET, by *Fosco Maraini*. New York: Harcourt, Brace & World. \$12.50.

Relates the adventure of climbing Mt. Saraghar in the Hindu Kush in 1959 and describes the meeting and clash of four "worlds" in the area—Islam, Buddhism, Hinduism and Communism.

JAPAN: A HISTORY IN ART, by *Bradley Smith*. New York: Simon & Schuster. \$24.95.

Presents the history of Japan through 20 centuries as seen, remembered and recorded by her artists. The volume is divided into ten historical periods, each preceded by an historical and art chronology.

ON CENTRAL-ASIAN TRACKS, by *Sir Aurel Stein*. Edited and translated by Jeannette Mirsky. New York: Pantheon Books. \$5.95.

An account of the author's archaeological expeditions, which were aimed at restoring the lost chapters in the history and prehistory of this area.

BIRDS' NESTS IN THEIR BEARDS, by *William Stevenson*. Boston: Houghton-Mifflin Co. \$4.50.

A reporter's account of his travels in Indonesia and Malaysia. He translates in personal terms a segment of contemporary history.

■ Asia Society members may order from India Art Enterprises, 200 East 72 Street, New York, N.Y. 10021 at 10% discount the following publications:

TRENDS IN INDIAN PAINTING, by *Manohar Kaul*. New Delhi: Dhoomimal Ramchand. \$18.

An illustrated volume of the complete history of Indian art from early times to the present.

THREE PAINTERS, by *R. de L. Furtado*. New Delhi: Dhoomimal Ramchand. \$8.

An introduction to three contemporary Indian painters: Amrita Sher-Gil, George Keyt and M. F. Husain.

JAMINI ROY. New Delhi: Dhoomi Mal Dharam Das. \$6.

Fifteen color plates by the contemporary Indian painter.

The CALENDAR will be published monthly. Material for inclusion is to be given to Mrs. Barbara Blum, The Asia Society, 112 East 64 Street, New York, N.Y. 10021 (PLaza 1-4210) by the 15th of the month in order to appear in the following month's issue.

DECEMBER 1964

THE ASIA SOCIETY CALENDAR

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