

Tulsa Daily World  
Sunday June 3<sup>rd</sup> 1934. T

## Private Showing of Roerich Paintings to Be Held Today



Above is a photograph of a portrait of Nicholas Roerich painted by his son, Sviatoslaw Roerich.

### Art Association to Present Three Examples of Work Done by Russian Master

THREE paintings by Nicholas Roerich, Russian artist, philosopher, scholar and scientist, which have been loaned to the Tulsa Art association as a permanent exhibit by Professor Roerich himself, will be given an initial showing this afternoon for members of the Art association and their friends in the gallery room of the central library.

The three paintings, which arrived here last week from the Roerich museum in New York City, come at an especially appropriate time. The Art association, now sponsoring a movement for a city museum of art, has been anxious to secure such an institution for Tulsa because, with adequate housing facilities, many such fine exhibits may be brought here for long-time loans, affording Tulsans an opportunity of familiarizing themselves with the creative work of a large number of contemporary artists.

The Roerich loan here will bring Tulsans for the first time a glimpse of the art of the Russian genius who has been acclaimed by artists, critics and scholars the world over as one of the greatest living masters in the field of fine arts.

WHILE the paintings loaned to the local association represent but a small portion of Roerich's work, they are sufficient to give Tulsans an insight into the Russian's art, which has been described as possessing a unique, profound and indeed mystical quality, which differentiates his paintings from their contemporaries, making it impossible to classify them in any known category or to ally them with any school, because they resemble themselves only—and one another.

The paintings to be shown here, entitled "Koksar" (from the Laboul series), "The Snows of the Himalayas" and "Guri Guri Dhar," are all the personal property of the artist. The private showing this afternoon will be between the hours of 5 and 7.

A STRENUOUSLY active individual the scope of Roerich's interests are wide. Born in 1874 in Petrograd, on the Vassili Ostrov, not far

from the Imperial Academy of Arts where he was later destined to study, the imagination of the youth was early stirred by the beauty of his father's 10,000-acre estate with its tracts of primeval forest, its shining lakes and its mysterious mounds, wherein lay buried the Viking warriors of dim, heroic days.

Although urged by his father to prepare himself for the practice of law, the young Nicholas early determined to devote his life to art. Unlike many artists, he knew no hard beginning. His first ambitious painting at the Imperial academy, entitled "The Messenger," won him his diploma and, after being exhibited in November, 1897, was at once purchased for the Tretiakov gallery of Moscow, the leading museum for contemporary Russian art.

With his first painting an overwhelming success, the 22-year-old artist saw his way clear to a life devoted to art.

Since that date Roerich's activities have been so many and so varied it would take a large-sized volume to properly present them. For a number of years he traveled over Europe exhibiting his paintings and winning overwhelming recognition for his genius.



Tulsa Tribune  
**ART CHAT**  
 By EMMA A. HANNIS  
 Jan 30

The Tulsa Art association gallery at the library opens Monday with a loan exhibit from the Roerich Museum in New York. There are three paintings in tempera by Nicholas Roerich.

To understand the privilege of seeing these paintings and to understand the artist and this form of his art, one must know something of the man. Nicholas Konstantinovich Roerich was born in 1874 in St. Petersburg, Russia, descended from Russian and Scandinavian lineage. His boyhood was close to nature with summers on the ancestral estate in Iswara. Here he hunted and studied the habits of nature's animal kingdom and the beauty of growing things. When about 14 he and other boys began excavating mounds, and inadvertent-

**THE ART CALENDAR**

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 Portraits, figure studies and landscapes by Frank Vonder Lancken, water colors and pencil sketches by Giulia Vonder Lancken at Junior League galleries, 9 a. m. to 5 p. m., except Sunday.  
 Annual exhibit of Alpha Rho Tau at Tyrrell hall, University of Tulsa. Hours 2 to 5 every day except Saturday, 7 to 9 Tuesday and Thursday nights through commencement.  
 Home craft club exhibit at First National bank, savings department foyer.

ly made archeological discoveries. This gave birth to his later statement: "What an agreeable thrill one experiences in being the first to extract from the ground some antiquity, in being able to commune directly with an epoch long extinct."

He was schooled privately and found to have talent in drawing. His father, however, was a barrister of some prominence, and desired that he study law. Those teachers who realized his remarkable ability, wanted him to continue his artistic career. Roerich, with his characteristic energy, assumed both careers, and in 1893 took up his studies at both the university and the academy. Here he was grounded in draftsmanship and the fundamentals of creative art.

As he gained freedom of expression with mastery of his medium, he began to seek the roots of Russia as the sources of his inspiration. His early archeological interest fathered this search. His pictures of this period, showed a definite originality in conception and method. One critic of this period remarks, "A distinctive feature is the fresh, sincere sense of the past, which made a powerful impression on the public. His approach to antiquity is very different from that of others. With a sharp glance, he visions valleys and hills that blossomed hundreds of years ago, forests with strong trunks and the people of that time, featureless, blended in with the trees and meadows, and through this, made invincible."

From 1897 to 1899 his first steps in public life were consecrated to the importance of his country's past, but not in a retrogressive manner. His motive was to draw from the past, inspiration and hope for the future. In 1900 he sojourned to Paris and there became familiar with the works of Menard, Latouche, Simon, Bernard, and Puvis-de-Chavannes. Then he married Yelena Ivanovna in Russia.

A long series of exhibitions abroad began in 1903. In 1904 he became interested in religious paintings including the painting of ikons in which he maintained that quality pertaining to the holy sense of God with which the church was imbued. The inner bond with the religious tradition of the people, the transmutation of faith inherent, that existed in this phase of his work gave his ikons real value. It is in large part through these that he is recognized as one of the first strong voices in defense of the old national inheritance of Russia, and in defense of her ancient art. In 1906 he traveled extensively over the continent; on his return to Russia he became director of the school for the encouragement of fine arts in Russia. Against great odds he created a school that lasted until the catastrophic year of 1917. As the chaos of war settled over a mad world and a particularly turbulent Russia, he continued his art and eventually emerged in the Scandinavian countries to exhibit with both spiritual and material success. In 1920 he and Mme. Roerich came to America. Traveling with his exhibits on this continent, he sought the essence of this new land. His faith in America's spiritual life is evidenced by his taking the first American art exhibit to Russia, and then establishing the Master Institute of United Arts in 1921 in New York, from which much has grown.

Mr. Roerich's philosophy from which one cannot separate his pictures, is based on love, beauty, and action. One outward manifestation of his theory of life is, of course, his paintings and writings, in which beauty reigns supreme. Love is demonstrated by the Roerich Banner of Peace and the Peace Pact committee, the Roerich society, organized to spread international brotherhood through beauty, an organization for the blind where they may find self expression and a profession, the Himalayan Research institute, conducting original scientific research in practically all fields of science.

According to some "there are two kinds of painters; those who see earth's beauty in the plane, in the relation and in the color in which it appears to clear and unsophisticated eyes; others whose heart and eyes are not satisfied with the variegated, wavering and troubled carpet of the "earthly Aphrodite" and who work over their artistic material into forms perhaps slightly unexpected, but serving for greater expression, strength and originality." To this latter classification belongs Nicholas Roerich. Because he is more than international in his sympathies, (his paintings hang in

all parts of the globe; his travel makes his subjects come from as many sources,) the presence of his paintings in Tulsa, is an honor to the Tulsa Art association for bringing them here, and doubly so, for this sharing of them with the public.

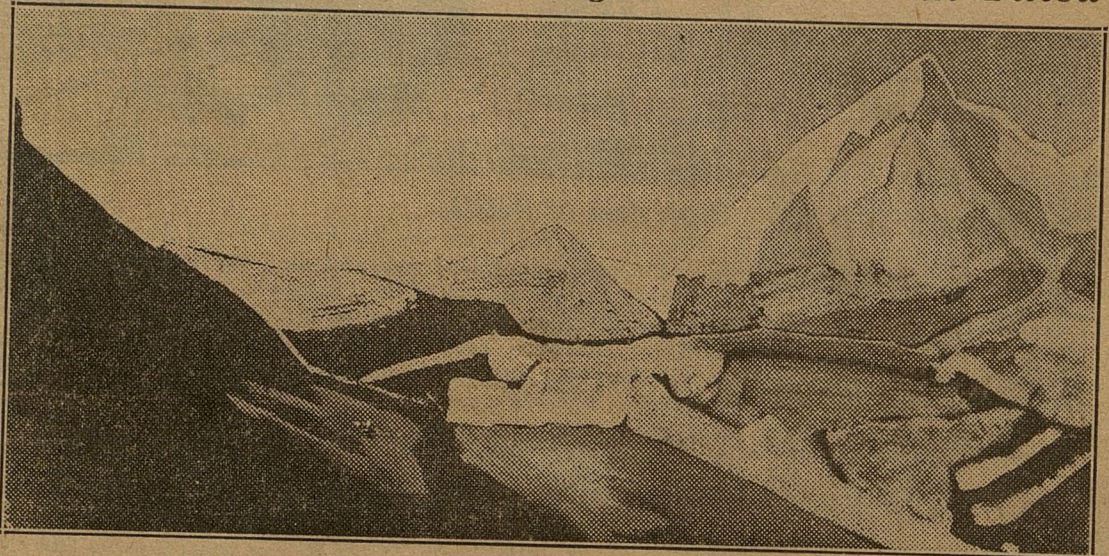


SECTION TWO

# TULSA SUNDAY WORLD

TULSA, OKLAHOMA, SUNDAY, JUNE 10, 1934

## Name of Roerich Becoming Well Known in Tulsa



—Photo by Lee Krupnick, World Bldg.  
"The Snows of the Himalayas," one of the three paintings from the Lahoul series which is on exhibit at the Tulsa public library, the work of Nicholas Roerich, is pictured here.

## Painter's Fame Being Spread By Exhibit at Public Library

**B**EFORE the three Nicholas Roerich paintings, loaned to the Tulsa Art association as a permanent exhibit by the Russian artist, were hung in the gallery room of the central library a week ago, the name of Roerich meant little to Tulsa as a whole. In one week's time, however, the city has gone Roerich "conscious," if the number of Tulsans who have visited the library to view the exhibit is a criterion.

On continuous exhibition, the three paintings ("Koksar" from the Lahoul series, "The Snows of the Himalayas" and "Guri Guri Dhar") are open to the public daily and bring Tulsans, for the first time, an opportunity to view the work of an artist who has been called one of the greatest living masters.

Although outstanding in the field of art, Roerich has not confined his efforts to his paints and brushes. Because he believes that universal peace can come only through uniting men by beauty, Roerich has been active throughout his life in promoting enterprises which stress the art and culture of all nations and develop, between nations, a respect for the cultural treasures of each.

**I**N New York City, at 310 Riverside drive, the Roerich museum houses the headquarters of four organizations which he has founded because of his firm belief that beauty is the universal and true solvent whereby racial and national animosities may be dissolved. One of

these is the Master Institute of United Arts, a school in which all of the fine arts are taught.

Here, too, are the headquarters of Corona Mundi, an international art center, and of the Roerich Banner and Peace Pact. This last is a definite endeavor on Roerich's part to realize his dream of a world canopied by a banner of peace, a banner similar to that of the Red Cross but bearing three circles and, when flown from any building, signifying that that structure houses artistic, scientific or educational work and as such is safeguarded from all warfare and destruction by man.

**R**OERICH'S latest and most far-reaching venture, his Himalayan Research Institute, "Urusvati," located on a high shelf in the Himalayas at the threshold of innermost Asia, is also a direct outgrowth of his hopes for binding humanity into a brotherhood through beauty. Here the 59-year-old artist, in company with an expedition of scientists, is seeking to wrest from the secretive lands of central Asia the wealth of art and scientific treasures she guards and lay them open to the knowledge of man.

Artist first — but philosopher, scientist and scholar, too. This is the man whose genius created the paintings now on view at the central library. As Tulsans visit the exhibit and see the profound beauty of his paintings, they will want to remember not only the international reputation of Nicholas Roerich, but his humanitarian spirit as well.



# at Opening of Saturday Show

## Sunday ART Chat

By EMMA A. HANNIS

Written Especially for The Tribune

As the art season in Tulsa draws to a close for the summer there are, through the Tulsa Art association, three paintings by Nicholas Roerich hanging in the gallery at the library for an indefinite period.

These later pictures of Roerich are of unusual quality. If one sits down on the benches there during these hot days, and looks at the snow scene in the Himalayas, its cool serenity seems definitely to lower the temperature. To look at it closely, it seems it might have been thoughtlessly done, but to see it at a distance, each daub of tempera is placed just right to give the evanescent effect of long periods of snow.

The artist has given us a presentation of eternal heights, the highest in the world, wearing their constant yet ever-changing mantle of snow. The sun peeps at their crests, but must yield to their stern immobility. The picture unleashes myriad dreams and speculations in the observer; it is limitless in its conception, and one has that feeling of infinity.

In "Koksar," there is a ruddy glow radiated as of a twilight moment, that moment between light and darkness. It would seem that the artist had found the symbol of hope in the mass of rock formations in the dimming light. Darkness is coming, but the light will also come again.

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Home craft club exhibit at First National bank, savings department foyer.

One has the same feeling differently expressed in "Guri Guri Dhar." One cannot overlook the mystic quality in Roerich's paintings, and from this approach only can they be completely understood and enjoyed. From the picture of the artist, also hanging in the gallery, one realizes the calm vision of time, past, present, and future, that he must have. It carries one back to the old oriental civilizations, the serene outlook of Confucius, the beauties of the Ming dynasty, and on back to dreams in antiquity.

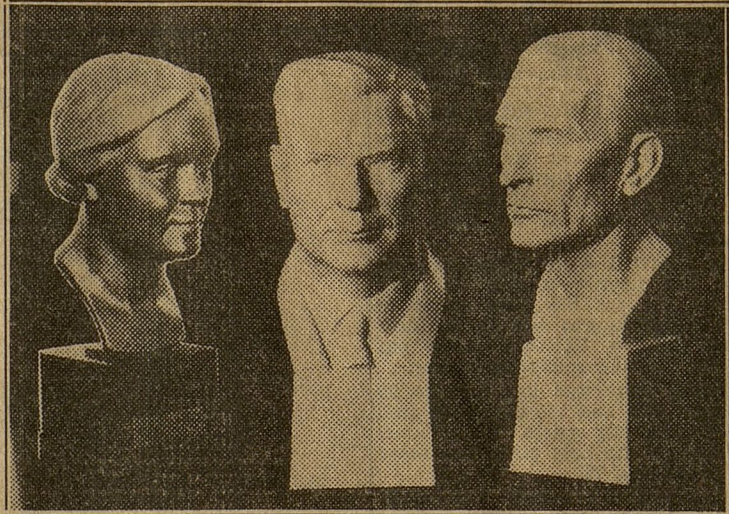
Historically speaking, there is a definite link between Russia and the artist, dating even before the Tartar invasion. Roerich seems to have accumulated the heritage of the ages. He is, no doubt, a mystic, but one who is adjusted to today, which is a most unusual contribution to our material civilization. It is indeed, a privilege to have these to view, during the hot summer months, when the need of material comfort, so submerges one's aesthetic tastes.

The past season has been well rounded in its variety of exhibitions. Examples of early European art were shown at the University gallery at different times. Early American art was shown in the Indian art of the Kiowas. At the Tulsa studios were shown such modern masters as Henri, Hankey and O'Neil, and later at the Tulsa Art association gallery came one-man shows in oil of Nordfeldt, and Lucy Wells. The water-color field was well covered with the exhibits of Olive Rush, Lawrence Field, Lawrence Adams, Archie Musick and climaxed with the Prairie Water Color show. Prints have been well shown with the Prairie Prints, the American Block Prints and the Honolulu Prints.

Then the artists of Oklahoma, have not been overlooked. There have been one-man shows of Diane Travis of Tulsa, May Todd Aaron of Pawhuska, Doel Reed of Stillwater, Glenn and Treva Wheete of Tulsa, Frank and Giulia vonder Lancken of Tulsa, Ron Blumberg of Tulsa, Bernard Fehlman of Tulsa, and then many local artists' shows. At the Tulsa Art association gallery, Tulsa artists exhibited and part of the state association exhibit was shown. At the University of Tulsa there was an anonymous still life exhibit, to which artists of the state were invited. At each of these one became better acquainted with the trends of Oklahoma artists.

Last but not least have been the exhibits of students, through the public school exhibit, Alpha Rho Tau at the university, and through others. Aside from the graphic arts there has been the encouragement of creative art in any field, hobbies, handcraft, camera clubs, etc. It may easily be seen that endeavor has been made by those organizations interested in creative art, to contribute to the city's cultural life, in every way.

Handicapped by exhibit space, this history of the year's activity is certainly commendable. With the proposed Art Center, greater advantages, without limit, may be had when there is a definite place given over exclusively to the furtherance of these pursuits. Thus for the most part, is closed the exhibit season until fall.



These busts of Adah M. Robinson, Dr. John A. Rice, center, and C. C. Cole are to be placed in the Boston Avenue Methodist church. They are by Gladys Huling Theis.

Many sculptors have their work in many places, but it is seldom that as many as three pieces by one sculptor are found in one place. But this has happened in the case of the three busts recently completed by Gladys Huling Theis.

Mrs. Theis, a former resident of Tulsa returned some three months ago to do the bust of Adah M. Robinson, head of the art department at the University of Tulsa. When Mrs. Theis attended Tulsa high school, Miss Robinson was the teacher of art. The original plaster cast of Miss Robinson's bust was a gift to Miss Robinson from the sculptor. It was such a fine piece of work and such a perfect likeness, that the people of Boston Avenue church expressed their desire to have it in bronze and placed in the church to show their appreciation of Miss Robinson's work on their church building. Mrs. Theis gave her consent. Also, students and friends of Miss Robinson wished one for the University of Tulsa, so two casts were made in bronze. The bust for the university was presented last Sunday.

The board of stewards of Boston Avenue church then commissioned Mrs. Theis to model a bust of the late Dr. John A. Rice, and C. C. Cole. Doctor Rice was the pastor of the church at the time it was built. The new church was his vision. Mr. Cole was chairman of the building committee. It was through the efforts of these three, Doctor Rice, Miss Robinson and Mr. Cole, and others that the most modern and most talked of church in this country was built. Friends and people of Tulsa are showing their appreciation and love for these three people and for Tulsa's fine church by contributing to the cost of these busts. The busts of Doctor Rice and Mr. Cole are in plaster, but will be cast in bronze as soon as possible.

Mrs. Theis has won many prizes for her work. Her bronze portrait bust of Clement J. Barnhern, art instructor and sculptor at Cincinnati Art academy, was purchased by the Cincinnati Art Museum. The original plaster cast of this bust will be on exhibit this summer at the Denver Art Museum.

Mrs. Theis has studied with Dole Reed at Stillwater, and was his assistant in the art department for one year. Four years she studied with Clement J. Barnhern at Cincinnati. In Washington, D. C., she studied with B. Miller of the Corcoran Gallery; in Paris, France, with Malfray and Despiau. Mrs. Theis resides with her husband in Washington, D. C. Mr. Theis is with the geological department in Washington.



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## PUBLIC FORUM

### ROERICH ART EXHIBIT

Editor of the Forum:

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The people of the city of Reading may be given the rare opportunity of viewing, within its own walls, some of the masterly-painted landscapes of Nicholas Roerich, renowned artist and philosopher. With subjects chosen almost exclusively from the majestic beauty of the Himalayan mountains, his paintings are far more than mere landscapes. His is the power to imbue with a living soul the essence of the scenery given by nature, thus creating the loftiest art as an expression of a true personality, radiant with beauty.

So far his prolific oeuvre has been gathered and exhibited almost exclusively at the Roerich Museum in New York city, only very few of his canvases being the treasured property of some of the foremost galleries of the world.

Now by a plan of the directors of the Roerich Museum, the opportunity is offered to any public gallery in the United States to exhibit a few of these masterpieces as a loan from the New York Institute for the period of a year without cost.

Among the first cities to take advantage of this offer was Tulsa, Oklahoma and the report in the papers there of the beginning of June shows a very encouraging response of public interest.

Let us hope that the men entrusted with the guidance of Reading's art-loving public may follow the example of these advanced sister communities.

PAUL HESSEMER.

New mine cages, built of aluminum, enable men to descend 1,500 feet deeper than formerly the new cages are 40 percent lighter than old types.

*"Reading Times"*  
*July 10, 1934*