

Clipping from:

June 22nd 1937

Santa Fe, New Mexico

"New Mexican"

DIRECTORS OF TULSA ART GALLERIES HERE

Mrs. James Lyon Gartner and sons Jimmy and David, of Tulsa, Okla., Mrs. L.V. Kerber and daughter, Nancy, of Washington, D.C., and M.M. Lichtmann, dean of music at the Roerich museum in New York City have taken Mrs. Gerald Cassidy's "big house" for the summer.

Mrs. Gartner, known as Clyde B. Gartner, is director of the Arsuna art galleries of Tulsa, one of the places where the traveling exhibit of the Rio Grande painters showed in recent years. The Arsuna galleries were purchasers of 94 paintings from the Roerich museums.

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**DAILY OKLAHOMAN
FEATURES SANTA FE**

Through the efforts of Celya Cendow of the Daily Oklahoman in Oklahoma City, her newspaper will print full page feature articles with pictures on Santa Fe for six weeks on Sundays starting June 27. Miss Cendow has been at Cow Creek for several weeks past while gathering news in the vicinity and a staff photographer from her paper has been in Santa Fe for pictures. Among those included will be the picture of Clyde B. Gartner of the Arsuna galleries in front of the handsome painted carved panel in the hall of the Cassidy residence. Mrs. Gartner of Tulsa has taken the Cassidy house for the summer. Miss Cendow has been writing a series on Santa Fe for her column, beginning June 22.

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54 Roerich Paintings to Have First U. S. Showing at Arsuna Galleries Opening Here Sunday

Arsuna Galleries at 922 Canyon Road are opening Sunday with a collection of paintings by Nicholas Roerich, artist, writer, archaeologist and philosopher of world-wide renown. The paintings, 54 in number, have been sent to the galleries direct from India from the collection of Mme. Helena Roerich, wife of the artist, and are being shown here for the first time in the United States.

The new galleries are in the Cassidy house, which has been leased by Mrs. Clyde B. Gartner for the summer. Mrs. Gartner also conducts the Arsuna Galleries of Tulsa, Okla. In addition to the Roerich exhibit, a room has been devoted to New Mexico artists, with paintings by the late Gerald Cassidy, by Miss Olive Rush, Raymond Jonson, and Josef Bakos; and sculpture of Eugenie Shonnard and Bruce Wilder Saville. Books by New Mexico authors will be on display also.

The galleries will be open to the public from 2 until 5 o'clock Sunday afternoon, and every afternoon thereafter.

Sunday evening programs of music, Wednesday evening programs of art, archaeology and allied arts and crafts, and Friday evening programs devoted to reviews of books by New Mexico and Southwestern authors, are planned also at Arsuna.

The musical program Sunday, July 18, will be a recital of Chopin by M. M. Lichtmann, first vice-president of the Roerich Museum in New York and dean of its music school. Mr. Lichtmann is spending the summer here.

The Wednesday, July 21 program

will be a lecture on "The Utility of Beauty," by Dr. Edgar Lee Hewett, president of the School of American Research.

Friday night, July 23, Mme. Ozelia Rach-Wolski will give the first book review program which will be on "New Mexico's Own Chronicle," the collection of writings compiled by Paul Horgan and Maurice Garland Fulton of N. M. Military Institute.

The evening programs will be brief, with tea served following. They are scheduled at 8 o'clock, and an admission will be charged.

Roerich Known Here

The greatest interest in the opening centers in the Roerich paintings, not only because of the artist's reputation, but because he is well known here. Mr. and Mrs. Roerich and their two sons spent a summer in Santa Fe, attending one of the first fiestas given in the Old Plaza. His secretary, Miss Grant, is a native of New Mexico, daughter of the pioneer merchant who lived for half a century at Abiquiu, and sister of Joe Grant of Santa Fe, and David Grant, the New York lawyer. In the winter of 1935 Miss Emilia Baca of this city met Roerich "in the heart of China" where he then was painting landscapes.

Roerich headed a five-year expedition into innermost Asia and on this trip painted parts of the world never painted by an artist before. Paintings made on this trip are part of the collection at Arsuna.

His work appears in the leading museums of Europe, Asia and America, including the Louvre, Luxembourg, Victoria and Albert Museum, and National Museum of Stockholm.

Santa Fe New Mexican JUL 17 1937

Back in Market

Average Buyer Less of Gambler and More of Investor Than in 1929

NEW YORK, July 17 (AP)—The "little man" is back in the stock market these days, providing about a quarter of its total business.

But he is less of a gambler now and more of an investor than in 1929.

That is the concensus of a number of brokers and others who have watched him in action and studied reports detailing his movements in and out of securities.

They took it for granted purchases and sales of stocks in odd lots—that is, less than the 100-share blocks usually traded—represented largely operations of small investors. Figures made public in recent week by the securities and exchange commission disclosed odd lot business on the average accounted for about one-fourth of all transactions.

(See Page Seven)

Conflict

tions have been neutral. The war in Spain is accepted by all as partly a "foreign" war with much aid to both sides coming in and international issues at stake.

Spain, to military experts, is a proving ground for modern warfare, but the results have been disappointing. The quick sweep of mechanized armies, the supposedly invincible destructiveness of war from the air, and the power of big guns have been disappointing. Sometimes aviation has been successful and sometimes not. The full year of war without victory tells the story.

Smith then is said to have borrowed a revolver and returned to the place, expecting to find officers there. The lawyers say he called Ramirez out of a girl friend's room, Ramirez came out brandishing a knife and again threatening to kill, and Smith fired one shot killing him, in the hall.

Ramirez is alleged to have once killed a man.

The lawyers close their statement with the assertion that the San Miguel county jury was prejudiced.

Appeal Abandoned

The Smith case had been appealed to the State Supreme Court, but the appeal was abandoned and the district court had reinstated the death sentence.

Submits Statements

District Attorney M. E. Noble of Las Vegas recommended clemency and State Policemen Hal Kerr, Jr. and Paul Roberts submitted signed statements saying Smith acted in self-defense.

Martin, then a boy of 17, was tried in November, 1935, for the deaths of three relatives who had befriended him—his aunt and uncle, Mr. and Mrs. Willard Shaffer, and their 9-year-old boy, Tommie.

Shaffer and his wife were found shot to death at their Hondo, N. M., home, and the boy's body was found in bed, his head crushed. Martin, who had been visiting the Shaffers, was arrested in Oklahoma City driving his uncle's automobile.

The first trial for the deaths of the two older victims resulted in a hung jury. Martin was convicted later for the slaying of the boy Tommie. The prisoner's plea was insanity.

Jap Storm Fatal to 45

TOKYO, July 17 (AP)—Forty-five persons were killed today by violent rain and wind storms sweeping Kanagawa and Gumma prefectures. Thousands of homes were washed away or flooded.

1935 JUL 17

HENRY

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THIS CLIPPING FROM
ALBUQUERQUE, N. M.

TRIBUNE

JUL 19 1937

Roerich Paintings Shown in State First Time Seen in This Country

Fifty-four paintings by Nicholas Roerich, never before shown in this country are in an exhibit at the new Arsuna Galleries in Santa Fe. The galleries are at 922 Canyon Road, in the Cassidy house, which Mrs. Clyde Gartner of Tulsa, has opened for the summer. Mrs. Gartner conducts the Arsuna galleries in Tulsa.

The paintings were made on a five year expedition into the heart of China which Roerich and his party took. Miss Emilie Baca, daughter of Mrs. Marguerite C. Baca, met Roerich on this expedition.

Mme. Helena Roerich sent the collection direct from India.

Roerich, his wife and their two sons, spent a summer in Santa Fe a number of years ago. His secretary is Miss Frances Grant, sister of Joseph B. Grant of El Rito Spanish American Normal.

The artist is also a writer, archaeologist, and philosopher of world-wide renown. His work appears in museums in Europe, Asia and America, including the Louvre,

the Luxembourg, Victoria and Albert Museum and the National Museum of Stockholm.

The Roerich Museum in New York is operated under the direction of the artist.

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THIS CLIPPING FROM
ALBUQUERQUE, N. M.
JOURNAL

JUL 2 0 1937

E. Dana Johnson's ⁵ COLUMN

Senator Hatch says he has not changed his attitude about the Roosevelt judiciary "reform." This is most unfortunate.

In signing the judiciary committee report Mr. Hatch condemned the President's "objectives"—executive control of the judiciary. The report made that only too plain.

In Sunday's Journal he says his compromise plan of one new judge a year will accomplish these objectives. This is regrettably true.

Of course his real attempted argument is that it won't. And we still wait for him to show how gradual-packery is any less menacing than doing it all at once.



Good old loyal Clyde. He sturdily stands fast with all the original FDR judicial "reform" arguments, long since exploded by the biggest Democratic tycoons in Congress. Roosevelt should remember this devotion of our governor.



We must stop a minute to correct the governor, who said at Excelsior Springs, in discussing the ill-fated plan to Rooseveltize the Supreme Court, that this was part of the program "promised in our national platform." You will recall, Governor, that the platform mentioned only "constitutional means" of accomplishing judicial changes; the means which the President now says is too slow, like molasses in January. We all might as well be frank, just among us girls, and admit that neither the platform nor the President remotely hinted, in the campaign, at the packing-house bombshell which FDR tossed into our midst after election.



Anyhow, we thank Clyde for one comforting thing, although therein he boldly disagrees with the President. He said we have "just passed through" an economic crisis. Three cheers. * * * Like when back in 1930 the Polyanna boys were wearing buttons reading "Wasn't the Depression Terrible?"



A great spiritual and artistic opportunity passed with too little advance notice Sunday in the Arsuno Galleries, the Cassidy home in Santa Fe, where there were shown half a hundred of World-Philosopher Nicholas Roerich's marvelous mystic paintings, result of communing with the Creator, whether Tibetan or American, in the remote snowy wastes of the Roof of the World.

From the thin-aired high solitudes of the Himalayas and mysterious peaks of China, this serene old painter has given mankind something which is more than art.



"Farley Works for Court Bill on Robinson Funeral Train"—Headline in Journal. Politics is in sooth a brutal business.



Ninety-five killed in train wreck in India; again calls attention to the almost miraculous immunity of American railroads from these catastrophes. The lure of the highway has no more effective rival than that sign in the Pullman cars which says, so many million miles traveled without a fatality.



Albuquerque is tackling one of her biggest problems—protecting a fast growing city from arroyo floods. Santa Fe has the bulge in that she has no really flat sections.



Hundred traffic violation tickets issued in Albuquerque. If the boys really want some excitement, let them follow the Santa Fe police department's brilliant idea of pinching a couple of dozen highly respectable ladies ambling to a church tea.



The Hobbs licker lock-up strike is over and the thirsty population need drink no more kerosene or distillate.



The news informs us that the Little Man is again a feature of Wall Street. Well the cute thing. He better get out of there.



The court says Mae West is Mrs. Wallace. Well, charmed, Mrs. Wallace; no, thanks, we wouldn't consider it wise to go up and see Mr. Wallace's wife some time.



Divers at Newport, Ark., will seek to solve the mystery of a River Monster, and we regard it as absolutely disloyal to Newport to be spreading around the story that the behemoth which occasionally shows its head in the murky deeps is an old scow, or even an old cow. Meanwhile, don't forget to get your gas at the Arkansas Traveler Filling Station, Good Eats at Mike's Place, souvenir post cards of the Monster at Sigafoose's Cut Rate Drug Company, and you get good lodgin' at Ma Peek's Newport House.



For faith which moves mountains, commend us to the Hot Springs, Ark., preacher who announces a sit-down strike on sermons till the church debt is paid off.



Chinese powder factory blows up with great loss of life. Cherchez le Jap.



If any person or persons whatsoever, in any mode, method, manner or form, as aforesaid, seek in any way to give forth the impression, rumor, report, suggestion, inference or implication as hereinbefore stated, to all, sundry and/or any, that Mabel and Tony approve of John Collier, we are authorized to state it is—er,—incorrect.



The Ruisan polar flyers were introduced to all the sirens out at Hollywood and then said they admired the teamwork and the work of the machines, the horrid things failing entirely to say anything about the leg-work.

Now Deming is celebrating—and who, forsooth, was it that said, "They Shall Not (Under or) Overpass?"

When we have real difficulty filling the column we plan to say something about the San Juan County water adjudication suit, and get a 1000-word communication from Jay Turley.

—E. D. J.

Five O

Four
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been approved in Washington for the Sandia
payment, according to word received
Monday in Albuquerque.

Two of the claims were from
workers who had attained the re-
tirement age of 65 years after the
act became operative in this state,
and the other two were from sur-
vivors of recently deceased workers
covered by the act. Approval of
these four payments raised the
total to five claims originating in
New Mexico certified for payment.

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WASHABLE SILK DRESSES

ONE GROUP
LADIES'
BRASSIERES 32 TO 38 **15**

BOYS WASH P
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BOYS BRIEF S
Girls' Sheer SU

Guatemalan Textiles Subject of Talk at Arsuna Galleries

Miss Marion Hollenbach, assistant curator of the Art Museum, will speak on "Modern Textiles of Guatemala" at the Arsuna Galleries at 8 o'clock tonight and the public is invited. This is the second of the series of Wednesday night programs on art, archaeology and allied arts and crafts to be given at the new galleries.

Miss Hollenbach was in Guatemala in 1934 studying textiles and weaving in relation to the Indians. At that time she found that the old style of weaving, which has almost passed from Mexico, has been retained in Guatemala.

She will explain the costumes in relation to the Central American Indians who wear them. She will wear a Guatemalan costume from one of the highland villages and will show other examples from her collection of modern costumes and textiles.

here.

Nicholas Roerich's Paintings At Arsuna Galleries Represent Search for 'Spiritual Truth'

By OZELIA RACH-WOLSKI

Nikolai Konstantinovich Roerich was born in St. Petersburg on the tenth of October, 1874. On his father's side he descends from a Scandinavian family of Viking lineage, that settled in Russia during the time of Peter the Great. On his mother's his ancestors can be traced to the Old Pskov of the tenth century. Thus, in Roerich the Scandinavian origin blends harmoniously with the purely Russian.

In Nicholas Roerich's sixth volume of the American Edition, *Realm of Light*, he quotes from Agni Yoga:

"As the basis of the universe, search for the heart."

This great Philosopher-Painter has undoubtedly applied this principle to his art. In each of the fifty-four paintings hanging in the Arsuna Gallery, is represented some form of that search for the inner truth—spiritual truth.

Taking this great collection as a whole, there is a definite harmony, like several Chopin Etudes played one after the other. Whether the composition represents a Himalaya peak at dawn, or a Tibetan mountain lake with the last evening light playing on its still waters, this rhythm, like music, flows through each picture.

Shambale-Lam - Karaul - Davon, a towering Himalaya, which is in reality close, gives the impression of being far away, removed from physical being, thus showing the requisite form and revealing the inner significance.

It is good to feel through the pictures portraying legends, that the materialistic point of view of the last century is passing. Prof. Roerich believes that the heroes of some of the so called myths existed. Unlike the scoffers of the period, who even doubted the existence of some of the historical figures, this great man turns back the pages of ancient writings and they live again. The artist portrays truth and reality together.

Legends of the Eastern peoples are woven into these painted tapestries. The creative legends inspire the artist in many of his compositions. The most noted of these is Ladak, a painting of the famous Lamasary, erected on the site of the Cross Roads of Christ and Buddha. Here is reality, although many students of the Bible will deny the actuality—that the Issa the Buddhists refer to is the Christ. However, Prof. Roerich and other great scholars of the Bible and Eastern philosophy, report the legend of these people, that this road which Buddha took when he left the world, was the same where the Christ stood six hundred and fifty years later, when he "went into the wilderness to meditate." Looking at this monument to two great Masters, one feels that approach toward the next evolution, and Prof. Roerich believes that in order to attain, or

attempt the new, one must first learn the old. Here again, is a remarkable sensation of unity. He combines an earthly unity with all spiritual beauty.

"From Beyond," is another legend, one of the three larger canvases. This is an exciting painting. The brilliant blue of towering peaks deepens into purple of various tones with a white streak of glacier between. The white figure descending the narrow bridge from the mountains, is the White Tara who appears to the woman disciple who kneels before the approaching oriental figure. The legend goes that the young woman went to the high mountain to meditate and there she sees the vision of the Tara.

Prof. Roerich is also a well known archaeologist. In 1902 he made excavations in the province of Novgorod and presented reports at the Archaeological Society. He became interested in the Stone Age and began at this time his famous collection of the relics of that period.

There is an archaeological interest in several of the canvases. One called the "Three Glaives," is a rock with sanscrit inscriptions and three distinct broadswords engraved on it. It is interesting to note that these ancient people must have had some concept of this sign of peace among peoples.

Another one of these curious rocks, is shown in a sketch with two Buddhas carved on strangely shaped towering stone. Soft desert shadows spread across the many wonderful shades of stone.

The light that flows across the sky in the sketch which the artist calls Somamarg, is, perhaps, but the reflection of the Master's thought as he created from that inexhaustible sense of beautiful night descending upon mountain and valley.

Across the solitude of the Gobi desert, an invisible thought created through color, spreads across this solitary canvas and leaves one with the desire to go beyond that great expanse; to follow the Master painter-philosopher into that realm of Beauty from which he brings spiritual light to and from all peoples.

This versatile painter who had such a great influence on architecture of Russia during the early 1900, has painted a short winter street scene in his native land, so vividly that one can hear the crunch of snow looking at the footprints in the deep, white mass.

A Santa Fe artist told me, in a very few words, the real meaning of Prof. Roerich's work. He was giving me his first impressions of the great painter's museum in New York, when, as a young man of nineteen he first found himself in the Gallery alone with the paintings. He said:

"I felt as if I had walked into that room and suddenly I was face to face with Christ."

Need one say more?

SANTA FE NEW MEXICAN

WEDNESDAY, JULY 28, 1937

the Navajos taking the lead in most instances, no matter which of the factions was in control.

Cabeza de Vaca or Fray de Niza?

Carl O. Sauer combats the conclusion now accepted by most historical research workers regarding the route taken by Cabeza de Vaca. It seemed to be pretty well established that Cabeza de Vaca and his companions never saw any part of what is now New Mexico and that Fray Marcos de Niza was the first white man who laid his eyes upon this commonwealth. Sauer presents arguments which cannot be laughed off, that Cabeza de Vaca did travel a good many miles within New Mexico's present boundaries in 1536 and that de Niza never did get anywhere near New Mexico, Bandelier and Hodge notwithstanding. The controversy may have to be settled by accepting the statement occasionally made as a joke that the first "white" may to look upon New Mexico was a "negro," Estevan, who met his Nemesis somewhere around Zuni or Hawikuh by running afoul of the Pueblos who did not like his ingratiating ways with the Pueblo ladies.

America's Oldest Wagon Road

The leading article is by Prof. Lansing B. Bloom, secretary of the American Historical Society, and

on ramrod-legged cayuses.

The guild, called the Cowboys Turtle Association of America, was formed by 270 of the best hands in the business. The organization demands of rodeo sponsors a minimum of \$100 a day for prize money, a guaranteed deposit of prize money for each show, and determines what saddles and equipment will be used in the various shows.

Prizes at today's show, first of five performances, were drawn from a \$16,000 purse offered by the Cheyenne Frontier committee.

To solve construction problems, two exhibit palaces for the 1939 Golden Gate International Exposition were built "from the top down," with roofs completed before walls.

Thus ends the president's effort to liberalize the party of Jefferson and Jackson and to achieve the progressive aims of his cousin, Theodore Roosevelt, via the present Democratic organization. Liberals and progressives will find it difficult to entrust their political purposes to a party whose basic decisions can be jeopardized by a single senator changing his mind. This means that, just as T. R.'s revolt split away a large progressive bloc of voters from the G.O.P., so may the New Deal split away a large bloc of liberal Democrats from the party of the solid south, Tammany Hall and Wall Street.

It is now a truism to remark that a new national party is on the way. It is already within sight. The only

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AUG 7 1937

SANTA FE NEW MEXICAN

in Vogue and other hoity-toity magazines, is turning out a lot of specially designed Czechoslovakian prints these days, fashioned exclusively for the wearer. The colors are delicious; so are the fruit and flowers of the designs. If you like, you may decorate your permanent wave with a matching halo or turban.

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This summer the Gerald Cassidy place is housing the Arsuna Galleries, where the public is invited to view paintings by Nicholas Roerich and a group of Santa Fe artists, and to attend the Friday evening open house. For the Sunday and Wednesday evenings of August, piano recitals and lectures have been arranged for which admission will be charged.

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Pen Feathers

by

Kathryn Bomar

The Girl Next Door says you will just have to admit that a dictatorship is the most satisfactory form of government for the dictator.



Il Duce celebrated his 54th birthday last week and discovered he was a bit stouter about the waist. Things will not reach a crisis, however, until he has two chins to jut out.



An Alcatraz prisoner chopped off his left hand with an axe several days ago. Obviously a case where the left hand didn't know what the right hand was up to.

8

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Taos. h m

8/26/37

F. J.



Roerich Paintings Shown Here

The Arsuna Galleries of Santa Fe have loaned to the Taos public, thirteen original paintings of the famous Nikolai K. Roerich, master artist, who lives in India on the border of Tibet.

They are of lonely lamaseries against towering mountains or of snow covered peaks of the Himalayas, of unusual color and composition.

The public is invited to inspect these fine works of art at the home of Miss Blanche Grant on Friday, Saturday and Sunday, from 2:30 until 5:30 p. m.

H. C. Ray and his family are
stopping at the Moreno farm
this week. On one of his business
trips we read: H. C. Ray attor-
ney at law, Forth Worth Nation-
al Bank Building, Fort Worth,
Texas. This party is enjoying
many miles through our lovely
forests mounted on excellent
trucks, they are delighted with
the summer climate, and grand
scenery of mountain fastnesses.

We just had with us here this
week a U. S. Revenue collector
from Missouri, he and his

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ART

News and
Comment onBy
M. de V.

SANTA FE, N. M., Sept. 18.—Old Santa Fe has been in a holiday mood with dancing in the streets, singing from the housetops and processions—religious, historical and hysterical. However, dominating the plaza which is the center of the fiesta stand two buildings which attest the serious efforts which have made Santa Fe one of the principal art centers of the country. One of these is the early seventeenth century palace of the governors, which is now the archeological museum and headquarters of the American School of Research. The other is the art museum, a modern building in the picturesque Santa Fe style. Both museums are headed by the scholarly Edgar Lee Hewett, anthropologist, archeologist and patron of art.

The art museum is observing this year its twentieth anniversary. For this occasion examples of the work of artists now living in New Mexico has been assembled in an exhibition which together with the permanent collection of the museum present a comprehensive picture of the art of Santa Fe since it became an art colony.

The famous artists now dead who have lived and worked in New Mexico are: Robert Henri, Donald Beauregard, George Bellows, Walter Ufer, Julius Rolshoven, Irving Couse, Herbert Dunton, Bert Harwood and Gerald Cassidy.

In the present exhibition the best known names are: Kenneth Adams, Jozef Bakos, Teresa Bakos, Gustave Baumann, J. Charles Berninghaus, Emil Bisttram, E. L. Blumenschein, Helen Blumenschein, Elizabeth Keefer Boatright, E. Boyd, Russell Cowles, Andrew Dasburg, Randall Davey, Fremont Ellis, Louie H. Ewing, Marie Ewing, Blanche Grant, Sallie Green, Frances Cranmer Greenman, Victor Higgins, Vernon Hunter, Joseph Imhof, Raymond Jonson, Datus Mayers, Helmuth Naumer, Sheldon Parsons, Warren E. Rollins, Olive Rush, Albert H. Schmidt, J. H. Sharp, John Sloan, Robert Sprague, Carlos Vierra, Cady Wells, John Younghunter, Bruce Wilder Saville and Eugenie Shonnard.

ARSUNA.

It has been gratifying to find the Arsuna galleries, established this year by Clyde Gartner of Tulsa, already one of the focal points of the artistic and intellectual life of Santa Fe. The new gallery with its program of exhibitions and lectures on the various arts offered an art center which the older group were not slow to appreciate and the outstanding artists, musicians and authors of the town have co-operated enthusiastically.

The first lecture was given by Dr. Hewett. His subject was "The Utility of Beauty." Kenneth M. Chapman and H. P. Mera have lectured on archeological subjects and lectures on aesthetics, sociology, and folklore have been given by Monsignor P. H. Mahoney, Aurora Lucero White, Hazel Hyde, Alexandra Fechin, Ozelia Rachwolski and Mrs. Gerald Cassidy. A series of recitals by the distinguished pianist Maurice Lichtmann, and a course by the noted musicologist Edgar Varese and programs of Spanish and Indian dances have also been featured at the galleries this summer and work of Gerald Cassidy, B. J. O. Nordfeld, Olive Rush, Raymond Jonson, Jozef Bakos, Eugenie Shonnard and Bruce Wilder Saville has been shown.

Not a little of the prestige of the gallery is due to the fact that it is showing for the first time a collection of paintings by Nicholas Roerich which is the finest ever shown outside the Roerich museum in New York.

It is difficult to quarrel with those who maintain that Nicholas Roerich is the greatest artist living. In his paintings there is that combination of perfection of execution and sublimity of purpose which is characteristic of the greatest art.

Nicholas Roerich uses his medium (egg tempera on paper) with a skill which conceals itself and the spectator is not at first aware of a technical virtuosity of the first order.

The pictures of this group were painted in Thibet where the Himalayas offer countless opportunities for majestic compositions. Though most of the paintings are only 12 by 18 inches they are monumental in their grandeur and beauty and feeling of infinite space.

These impressive mountain

forms seen through the eyes of one of the great spirits of our age, with their serenity as of another world, create a feeling at once of exaltation and humility.

To try to write of these paintings is like trying to write of Niagara with a vocabulary suitable for describing a garden hose.

Nicholas Roerich paints in the stylistic tradition of the west modified for his own ends and in the spiritual tradition of Sung landscape painting also adapted to his own philosophical concepts.

The name Arsuna—Art is One—reflects the influence of Professor Roerich who believes all the arts are one and that art is anything which brings beauty and harmony into the lives of men. He believes that art will eventually unify humanity.

Santa Fe New Mexican

Oct. 5, 1937

Roerich Expresses Strangeness Of Nature While Sense of Earthy Solidity Retained Says Art Critic

By ALFRED MORANG

In the course of a life-time we see the work of a few great artists: an experimenter such as Picasso, who opens new fields of pictorial expression; a colorist such as Bonnard, who can invest the simplest scene with the beauty of a single hour when, by the grace of sunlight, the common place becomes tinged with sheer magic. But, of the great artists working today, none can express the strangeness of nature, while still retaining a sense of earthly solidity, to the extent presented in the paintings of Professor Nicholas Roerich.

Through the courtesy of Arsuna, a representative group of Professor Roerich's paintings are on exhibition at the Santa Fe Art Museum from October first until November twelfth.

From a purely emotional angle, these paintings represent an approach utterly devoid of sentimentality. The bare facts of each scene are presented with a remarkable color sense, allied with an understanding of the geological significance of the natural forms portrayed, as well as their relation to the lives of human beings. Such a grasp of the various meanings of pictured forms is rare in any age, and doubly so in this period of hectic artistic theorizing. Standing before these paintings of Professor Roerich's there is not only a deep sense of appreciation of a masterly rendering, but a subconscious realization that the artist has caught the importance of these eastern lands in the development of the human race.

The large painting, "The Cross Roads of Christ and Buddha," expresses an almost mystic grasp of the importance which inanimate objects (buildings and mountains) can occupy when used to express a great artist's conception of religious unity, that does not rely upon man-made creeds for its significance.

Viewed from a purely technical angle, Professor Roerich's paintings display a profound knowledge of paint as a medium of expression. In such pictures as "The Star of the Hero", the balance between the crouching figure and the distant mountains is a study in the subtleties that can be achieved by a use of violent contrast and the most delicate rendering of aerial perspective.

Nor are these pictures lacking in

abstract values. Viewed non-objectively, the arrangement of form against form is as diverse and satisfying as the highly lauded cubist, and the later surrealist abstractions of Picasso.

Professor Roerich has employed tempera in these paintings, but they have none of the dryness that is often synonymous with the medium when employed by many artists. Angles seen in the distance do not thrust themselves forward with chalky insistence. Regardless of the hardness of the natural object, the intervening air performs its natural function of diffusion.

Perhaps the best summary of Professor Roerich's work is: that it belongs to the great tradition of art; that it is neither modern nor of the older schools; but, that it has grown out of the perceptions of a sensitive man, a man whose sensitiveness is not that of the aesthete who regards art as an end in itself, but rather the type of awareness that grasps the lesson learned from cumulative race experience, and finds this source sufficient for his needs.

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Roerich's Paintings At Center

Exhibit Opens Instead of
U. S. Camera Salon
as Scheduled

An exhibition of 25 tempera paintings by Nicholas Roerich, lent by Mrs. James Lyon Gartner, president of the Arsuna galleries, Santa Fe and Tulsa, will open at the federal art center in the basement of the Orpheum building Saturday instead of the United States Camera salon traveling exhibition as scheduled, it was announced Friday.

Through a mistake made at the Grand Rapids gallery the Camera salon was sent to Manhattan, Kan., instead of Tulsa, it was learned Friday at the end of a frantic search to discover why the exhibition had not arrived. A full gallery program prohibits the showing of the exhibition at a later date, according to those in charge at the gallery.

The Roerich collection will hang for two weeks. It is comprised of 22 small paintings and two large ones. The paintings included represent scenes from the Himalaya mountains and incidents from Buddhist legends. The paintings from Madame Roerich's collection came to America directly from India and had their first American showing in Santa Fe last summer. They were lent to the WPA art project at Oklahoma City for the opening of its new galleries in the Municipal auditorium last month.

The gallery hours at the center are from 9 until 6 o'clock on Saturdays; 9 until 9 on other weekdays and from 2:30 until 5:30 o'clock on Sundays.

Fort Sam Houston for examination.

Tulsa Tribune 2/27/38

Roerich Art Shows Remote Tibetan Spots

If the spell of Shangri-la, the mythical Tibetan country of "Lost Horizon," has haunted you, you are just in the mood to see the paintings by Nicholas Roerich. Roerich is one of the few white men to visit remote spots of the Tibetan country and the only one who has ever painted them, as he saw them.

Exciting, far-away and mystical qualities infuse Roerich's paintings. But if you are an artist, the fact that Roerich is recognized universally as a modern master, will be enough.

Twenty-five original paintings by Roerich, who is also a philosopher and scientist, are being exhibited at the Tulsa Federal Art center, through courtesy of the Arsuna galleries of Santa Fe, N. M.

Arrangements for the Tulsa showing were made by Mrs. James Gartner, president of the Arsuna galleries, whose Tulsa address is 1519 S. Elwood av. She was a friend and student of the great Russian artist.

"He has probably influenced contemporary painting more than any other artist," she said.

This particular collection belongs to what Roerich calls his "Milestones of Asia" series. With his family he traveled for five years through central Asia, gathering scientific data and making sketches of remote parts of the world seldom seen by modern white men and many never before painted. With the exception of two Russian scenes, the entire exhibit is from the paintings he made from those sketches.

One painting entitled "Ladek," depicts in rich purples, red-violets, blue-purples and oranges, a lamasery in Little Tibet, which is known as the only place where the itinerary of Christ and Buddha crossed. This is one of the three largest of the group, each valued at \$5,000. All are done in egg tempera paint on paper.

Roerich is head of an endowed laboratory of scientific research in Urukuti, northern India, near the border of Tibet. Here with his wife and his son, George, who is an authority on Oriental languages, and his assistants he directs research work and expeditions in archeology, botany, medicine and language.

He is the instigator of the Roerich Peace pact, signed in Washington, D. C., in 1935, by the United States and the 23 other countries of the Pan-American union, for the protection of art and scientific treasures. Under the pact, universities, museums and laboratories must fly a neutral flag in time of war.

D. J. WILSON

Tulsa World

Feb. 27, 1938

SECTION FIVE

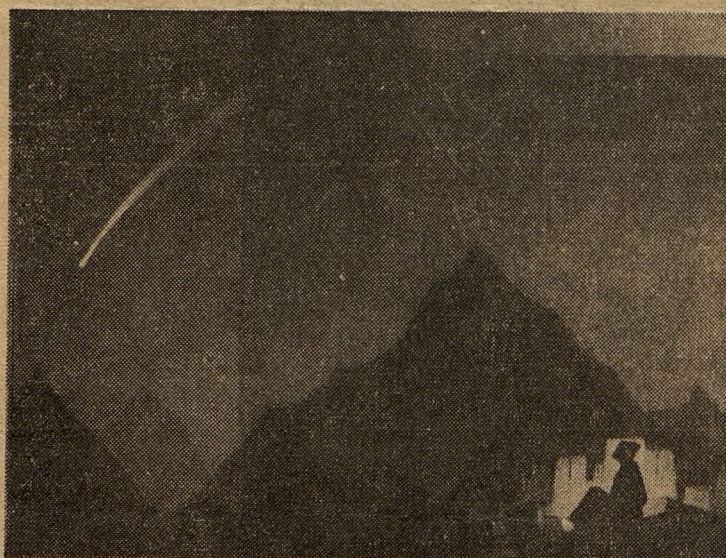


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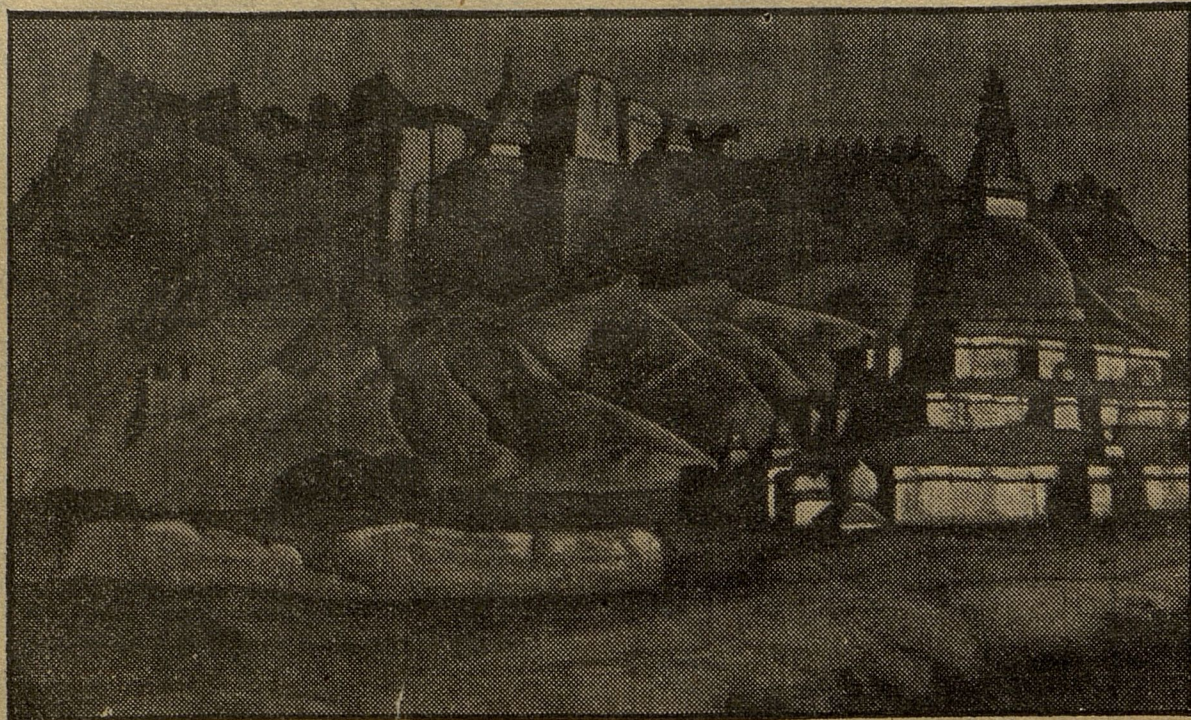
By
M. de V.



"The Star of the Hero," by Nicholas Roerich, lent to the Tulsa Federal Art center by the Arsuna galleries.

Muskogee Daily Phoenix

WORKS OF RUSSIAN ARTIST ON EXHIBIT AT BACONE



One of the paintings by Nicholas Roerich, Russian artist, now on display at Bacone arts and crafts building, is shown above. Below is Mrs. Clyde Gartner, Tulsa, who will lecture on the exhibit at 2:30 p. m. today.



Mrs. Clyde Gartner

Tulsa Woman Will Give Gallery Talk on Paintings at 2:30 Today in Arts and Crafts Building

AN EXHIBITION of paintings by Nicholas Roerich, famed Russian artist, opens today in the exhibition room of the new Arts and Crafts building at Bacone college. It will remain on display for two weeks.

At 2:30 o'clock this afternoon, Mrs. Clyde Gartner, Tulsa, of the Arsuna galleries, Tulsa, will give a gallery talk on the paintings. Mrs. Gartner once before showed a small group of Roerich pictures in Muskogee and lectured on them. She has studied the work of the artist for many years and is exceptionally well fitted to discuss it.

Twenty-five canvasses will be shown. Both the exhibit and the lecture are sponsored by the Muskogee Art league and are open to the public without charge.

Similarity of New Mexican scenes to those of Mongolia attracted the artist to spend a winter there, in 1921.

Roerich had gained fame in Russia and Europe in his youth, but following the revolution, in 1920, came to America with his wife and two sons. His first American exhibition followed, and much renown in this country. World peace, "Unity Through Beauty," is Roerich's creed.

So strong is his belief in this that he succeeded in having many nations sign the pact for the protection of works of art, museums and galleries, outstanding architectural buildings and the like, in case of war.

Roerich is now in the Far East, a part of the world which has always fascinated him.

THE SUNDAY PHOENIX

DIE KLUB KRA

SMITTY—BIRDS OF A



Little Sister

Happiness Comes To Delaven Farm; Widow Recovers

Doctor Is Angry as Friction Arises, but Derek Persuades Kind Friend to Help

THE STORY

The Widow Delaven lived alone on the old Delaven farm. She was a cold hard woman who stayed to herself and her neighbors disliked her heartily, and had little to do with her. Derek and Daphne Delaven were orphaned grandchildren of the Widow Delaven's husband. When their parents and the other children were killed in an automobile wreck, there was no one to take the boy and his baby sister except their stepgrandmother.

The Widow Delaven grudgingly offered to take Derek, who was old enough to work for his board and keep, but refused to take little Daphne. Reluctantly, Derek left Daphne with a young couple, the Browns, who wanted to adopt her though Derek would not consent to this.

In spite of herself the Widow Delaven learned to like Derek and when she fell down the cellar stairs and broke her hip so that she had to spend her days in a wheel chair, she turned more and more to Derek and at last told him he might send for Daphne.

But Little Sister had disappeared. The Browns were gone and the baby with them. Then Derek and Jinks Wilkins his chum, got a glimpse of Daphne on the screen in a movie and when oil was discovered on the Wilkins farm that adjoined the Delaven farm, the Widow Delaven sold some of her land outright for a big price and gave Derek money to start a search for Little Sister.

The Browns and a brief movie career had spoiled Little Sister and when she was found and brought to the farm she and her step grandmother did not get along at all.

But Derek knew that time and proper training would make Daphne once more a sweet little girl.

Dr. Collins had been on the Delaven

KIDDIE KLUB LETTERS

Dear Cousin Eleanor—It's been some time since I have written you. I have been a member of the Kiddie Klub for two years but have never got to be at the fair on Kiddie Klub day, but I go every year. I have a birthday March 12 and my little sister has one April 19. She is a Kiddie Klub member, too. Will you please put us in the birthday story? Love to you and all the kiddies.

JIMMY SAM BRADSHAW,
KENNA SUE BRADSHAW.

Marble City, Okla.

PEDIGREED DOG NAMES BOTHER FAMOUS MUSHER

SEATTLE, March 12—(P)—Wintering in Seattle, Leonhard Seppala, dog racer who became noted for his heroic exploits in Alaska, spent most of his time thinking up names for his sled dogs.

Seppala, a small, wiry Norwegian, likes Russian and Eskimo names for his dogs. He has an aversion for American names. Dasher Prince

Tulsa World - Mar. 27th.
From Times & Comments on Art" by M. de V.

* * *
The following item from the Santa Fe New Mexican of March 1 will be of interest to Tulsans:

"A close relationship between the museum of New Mexico and Arsuna galleries in the coming summer season is already being anticipated at the museum which has benefited during the winter months by the loan of much fine material from Arsuna, including the Roerich exhibit. Studios with skylight and north windows are being arranged for Arsuna in that section of the museum that was once the stables of the old palace. Arsuna classes will be held there, as well as exhibits. Additional office space is being provided in the same section for the museum offices that will be moved when Arsuna's summer schedule begins."

The Roerich paintings referred to were those lent by Mrs. Clyde Gartner, president of Arsuna to the Tulsa Federal Art center in last month.

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Mar 12th Tulsa World

Tulsa Art Association Honors Member Artists

TULSANS PAID TRIBUTE to the artist members of the Tulsa Art association Friday night by responding enthusiastically to the invitation to attend a reception in their honor held at the Tulsa federal art center in the basement of the Orpheum building.

Well over 100 persons came to view the works of local artists in a nonjury exhibition, to hear a review of the association's past exhibitions given by Mrs. Frank L. Townsend; a brief gallery talk on the works of Nicholas Roerich—hanging in one of the galleries, by Mrs. James Lyon Gartner; and to enjoy the special feature of the occasion, the playing of Beethoven's "Pathetique Sonata" by John Frederick Anderson.

Anderson, whose home is in San Antonio, took a brief respite from his duties as pianist with the Herman Waldman orchestra to turn to the classics and following his Beethoven presentation, gave for an encore Debussy's ethereal "Clair de Lune," chosen as contrast to the dramatic first number.

MRS. TOWNSEND brought back memories of early days when she recalled the beginnings of the art association in Tulsa. Back in 1925 a loan exhibition was sponsored by the Ruskin Art club at the Y. W. C. A., valued at a million dollars.

Following its success, Mrs. Robert Fox MacArthur, who was the president of the Auskin Art club, called together the exhibitors to discuss the possibilities of a permanent art group. Later a general meeting for the purpose of organizing was held which was open to anyone interested.

Mrs. Townsend also recalled the \$1,000 gift of the Delphians, in mentioning that the building fund now has about \$8,000, and also the auc-

tion of works contributed by local painters which gave incentive to other donors. "When we think of individual contributors, we always think of the generosity and interest of Mr. and Mrs. Eugene Lorton," she said.

INTEREST was added to Mrs. Gartner's talk on Roerich by the fact that she knows Roerich personally. She included the story of the Roerich pact for the protection of cultural monuments and institutions in time of war.

He drew up the pact a few years ago, and the first to sign it were countries of the Pan-American union. A flag consisting of a white ground with three red circles will be flown over universities, museums and architectural monuments.

The nations signing the pact agree to respect that flag in the same way that the Red Cross flag is honored today by warring countries.

Then she discussed the paintings, told the Buddhist legends incorporated into his landscapes and read quotations comparing the paintings of Roerich to the music of Beethoven and Moussorgsky.