

ROERICH MUSEUM COMMITTEE

Enclosure

Sent to Urusvati Headquarters October 25, 1934

1. Minutes No. 8 of October 8, 1934
2. Minutes No. 9 of October 17, 1934
3. Report of opening of Schiller exhibition.
4. Translation of Prof. de Roerich's message to the Schiller Festival.
5. Copy of letter of Dr. Robinson commenting on the Schiller Exhibition.
6. Newspaper clippings of New York German Paper. and the New York Times.

Minutes of Meeting

No. 8.
October 8, 1934 at 4:15 pm.

Library of Roerich Museum
310 Riverside Drive, N.Y.

Present: Mrs. K. S. Campbell, Acting Vice-Chairman
Miss G. I. Fritsch, Acting Secretary
Miss F. R. Grant,
Mr. M. M. Lichtmann, Acting Chairman
Miss E. H. Miner, Recording Secretary
Mr. Moskoff
Dr. O. Peterson

1. The Secretary read the Minutes of the previous meeting and after a minor correction, they were approved by all present.
2. Dr. Peterson reported that a German firm in New York City have kindly offered to lend all necessary cases with special locks to the Exhibition, and will cart them to and from the Museum, free of all charge.
3. It was decided to ask Mr. Horch if it would be possible to make use of the room in Corona Mundi which he has kindly loaned for the Exhibition, on Saturday, October 13, for the purpose of arranging the Exhibits.
4. Mr. Lichtmann suggested that Mr. Horch, as President of the Roerich Museum, should officially open the Exhibition and introduce Dr. Peterson, who will welcome all present, and deliver a special welcome to Dr. Robinson, in honor of his birthday; which will occur on that date.
5. Dr. Peterson reported that on Monday afternoon, Oct. 15th, from 30 to 40 professors will come to the Museum, to be instructed in how their pupils should be guided through the Exhibition. In connection with this, Dr. Peterson also reported that he expects to be free in the afternoons between the hours of three and four, and will probably attend the Exhibition in those periods.
6. Dr. Peterson asked that the members of the Committee attend the Exhibition Monday afternoon, to offer criticism on the arrangement of the objects.
7. Invitations for the Exhibition should be printed on small cards. Large cards for use in schools and colleges should be drawn.
8. Dr. Peterson submitted a list of Honorary members and Consul Generals to whom invitations to the Exhibition should be sent.
9. Miss Grant suggested that a form letter, mimeographed, be sent as an invitation to the different schools. She suggested the following: "The Committee of the Roerich Museum invites you to attend - - - free of charge, etc". Miss Grant has the different addresses to whom these invitations should be sent.
10. It was decided that catalogues pertaining to the Exhibition could be typed.
11. Attention was given to the matter of procuring an *assistant librarian*. The Chairman requested all members of the Committee to cooperate in this. Dr. Peterson suggested asking Dr. Goodrich if *he* would like to volunteer to do this. The Chairman previously announced that Mrs. Linden has kindly offered to give her time to this end, several afternoons each week, between 2:30 and 5:00.

12. Dr. Peterson proposed that a banquet be given, Sunday evening, No. 11th, at which approximately 10 speakers would speak on the professions of Schiller.
13. Dr. Peterson reported that at a recent gathering of the Association of Teachers, he informed them of the Exhibition.
14. Dr. Peterson reported that he received a letter from Mrs. Franklin Delano Roosevelt, informing him that she will not be able to attend the Exhibition and Festival due to previous engagements planned for those days. She also informed him that the President remembers Dr. Peterson well, on the occasion of Dr. Peterson's visit to him in Washington, some time ago. President Roosevelt will write to Dr. Peterson.
15. Dr. Peterson reported that he has sent Prof. de Roerich's message, which he had previously translated into German, to the Munich Academy, Munich, Germany; the Deutsches Ausland Institute, Stuttgart, Germany; and to the head of the Schwabischer Schiller Verein in Marbach, Germany, Geheimrat, Prof. Dr. von Gunter.
16. The Chairman suggested that in connection with Dr. Peterson's request that the Roerich Museum literature and paintings be sent as contributions to the Marbach Society, a Banner of Peace be sent as a gift from the Roerich Museum to this Society. This was approved by all.
17. Miss Grant also suggested that a number of reproductions be sent to them. It was suggested to speak with Mrs. Horch before finally sending this contribution.
18. The date of the next Committee meeting will be determined next Monday afternoon, when the members will inspect the arrangement of the Schilleriana.

M. M. Lichtmann
R. S. Campbell
J. D. Fritsch

ROERICH MUSEUM COMMITTEE

Minutes of Meeting

Minutes No. 9.

Oct. 17, 1934 at 4 o'clock.

Room 407.

310 Riverside Drive, New York

Present: Mrs. K. S. Campbell, Acting Vice-Chairman
 Miss G. I. Fritsch, Acting Secretary
 Mr. M. M. Lichtmann, Acting Chairman
 Miss E. Miner, Recording Secretary
 Mr. E. Moskoff
 Dr. O. Peterson

1. The Meeting was opened by the Chairman.
2. The Minutes of the previous meeting were read by the Secretary and approved.
3. Mr. Lichtmann, in behalf of the members of the Committee, thanked Dr. Peterson for the very splendid work he accomplished as Chairman of the Schiller Exhibition. Mr. Lichtmann requested that a permanent record be kept of the Committee's appreciation of all the loving care and great interest Dr. Peterson manifested, and which culminated in such a successful Exhibition.
4. Plans for the Morning Festival, to be held in the Roerich Hall, Nov. 10th, at 10 am, were discussed. A draft for the size and style of tickets to be used for this event was given to the printer, who will submit proofs and estimates for same, Oct. 22nd. It is estimated that 450 orchestra tickets, 200 balcony and 60 platform tickets will be necessary.
5. As the Committee feels that they can only deal with one event at this time, Dr. Peterson will arrange the Schiller banquet, to be given on Nov. 11th, directly with the Roerich Museum Restaurant.
6. Mr. Lichtmann suggested that the Committee try to prepare or obtain translations of Prof. Roerich's message in French, German and English languages. These should be sent as special publicity for the Schiller Morning Festival, to various New York papers. Dr. Peterson will take care to place Prof. Roerich's message in the "STAATS-ZEITUNG". Also in the "NEW YORK TIMES".
7. Dr. Peterson read a list of the names of those who have accepted his invitation to speak at the Schiller banquet. As dictated by Dr. Peterson, the list is herewith copied. It was decided that Mr. Lichtmann present this list to the Trustees of Roerich Museum for approval.
 1. Mr. L. L. Horch, President of the Roerich Museum, will extend greeting to all present, read the message from Prof. Roerich, and introduce Dr. Peterson.
 2. Dr. Peterson, as Chairman of the Festival, will then take charge, make a short address, and introduce the first speaker:
 3. Mr. Bainbridge Colby representing United States
 4. Prof. Roedder " Germany
 5. Dr. Frederick B. Robinson " England
 6. Prof. Cons " France
 7. Dr. Frederick Sethur " Austria
 8. Mr. Daly " Ireland
 9. Dr. Otto Peterson *Dr. R. Peterson* " Estonia
 10. Prof. Benson, Yale University " Sweden
 11. Dr. Olaf " Norway
 12. Prof. Coleman & Mme. Zand " Poland
 13. Mr. E. Moskoff " Russia
 14. Mr. R. Peterson " Latvia
 15. Prof. del Rio (Columbia U.) " Spain
 16. Dr. Colamachos " Greece
 17. Rev. Benikian " Armenia
 18. Dr. Olli " Finland

8. Dr. Peterson presented, for the Committee's interest, the cast of a handsome medal, made especially for the Schiller Exhibition by a young sculptor, Mr. Grosshans, 873 So. 16th St., Newark, N. J. The medal is inscribed in German, and as translated by Dr. Peterson, reads: "Keep the solemnity of Humanity". "It has been given into your hands." Dr. Peterson proposed that part of the proceeds realized from the Schiller Banquet be used to have three such medals made by Mr. Grosshans, and be presented to Prof. Roerich, Dr. Frederick B. Robinson, and Prof. Roedder, in honor of their faithful services to Humanity. The price of a single medal is \$25.00, as quoted to Dr. Peterson by Mr. Grosshans.
9. The next meeting of the Roerich Museum Committee has been called for Tuesday afternoon, Oct. 23rd, at 3:30 pm.

H. M. Lichtwark
Walter D. Campbell
Lugeborg Fritschli

October 17, 1934

REPORT OF THE OPENING OF THE SCHILLER COMMEMORATIVE EXHIBITION AT THE ROERICH MUSEUM.

In commemoration of the 175th anniversary of the birth of Friedrich Schiller, an Exhibition was formally opened at the Roerich Museum, Tuesday afternoon, October 16th.

This Exhibition contains valuable and interesting first editions, original letters, translations of Schiller writings, in many languages, photographs of the poet and his contemporaries, and of famous Schiller theatrical productions as well as other mementoes loaned by museums, universities, libraries, societies, and from private collections, in all parts of the world.

Acting in the name of the president of the Roerich Museum, Louis L. Horch, and the Trustees, Vice-President M. M. Lichtmann welcomed the guests and introduced the Chairman of the Exhibition, Dr. Otto Peterson, of City College, and author of the newly-published book, "SCHILLER IN RUSSIA". Dr. Peterson in his greeting, paid tribute to Prof. Nicholas de Roerich, Honorary Chairman of the Schiller Festival, proclaiming him an eminent leader in American Culture. Dr. Peterson also paid honor to Dr. Frederick B. Robinson, President of the College of the City of New York, and Honorary Chairman of the Exhibition, whose birthday occurs on the same date as the opening of the Schiller Exhibition.

In his address, Dr. Robinson remarked: "The lives of Goethe and Schiller should teach us the wisdom of friendship and goodwill as the basis of alliances rather than combinations held together by common objects of hatred".

Dr. Emanuel de Marnay Baruch, who spoke in behalf of the New York Goethe Society, of which he is president, said "we are very happy to be here today, and to thank the Roerich Museum, and Mr. Otto Peterson for arranging this splendid exhibit and bringing us in closer contact with the genius and the personality of Schiller."

Among other distinguished guests present at the opening were: His Excellency, Nicolas G. Tserepis, Consul General of Greece; His Excellency, Dr. T. Seydel Vaca, Consul General of Nicaragua; Prof. C. Roedder; Prof. Herman A. Heydt; Rev. Franklin A. Gaylord; Mme. A. I. Siloti; Prof. Dr. Busse; Dr. Kempe; Dr. A. R. Coleman; Mme. Helen Zand; Dr. E. Moskoff, Director of Russian Institute; the Trustees of the Roerich Museum, Mrs. Nettie S. Horch, President of the Roerich Society; Miss Frances R. Grant; Mrs. Sina Lichtmann, Mr. M. M. Lichtmann.

The Public is invited to attend this Exhibition, which will remain on view at the Roerich Museum until October 31st. There will be no admission charge at any time.

Madame

Greeting for the Schiller Festival.

The Commemorative Celebration in honor of the great name of Schiller must be deemed a significant day by every worker for culture. We often speak of heroism, of beautiful quests, of inspiring and creative romanticism. In our day especially, it is necessary to reaffirm and reinvoke these principles untiringly. For, this hour is filled with too much faltering, inert day-dreaming, and destructive action. But we are in need of every expression of benevolence, as an example of positivity. Not disputation, but the resplendent facts of earthly existence will inspire and sustain construction. To these glorious, affirmative facts of life, belongs the creative achievement of Schiller. The hearty beauty of his creations is filled with the inspiration of a heroic exploit and the romance of splendid achievements. The difficulties of the great poets life themselves become transfigured into the brilliant assertion of true grandeur. The ardor of his heart is in no way analogous to glib self-satisfaction.

The "Knights of the Grail" were not egoists. In their eternal quests for heroic exploits, in their labor for the happiness of all, in their self-renunciation is wrought an undefilable and radiant shield. In commemorating Schiller, I want to pronounce his name together with the great symbol of the Holy Grail -- he belonged to the brotherhood of great souls, messengers from above, who symbolize by their presence the periods of renaissance of entire countries.

From far-off Asia, from this remote treasure-land of all the beautiful Covenants, I am sending you my sincere greetings on the occasion of this Festival, a Festival for the great Schiller, the illumined Knight of the Holy Grail.

(SIGNED) NICHOLAS ROERICH

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Copy

The College of the City of New York
Office of the President

Convent Avenue and 139th St,

October 18, 1934

Mr. Otto P Peterson
640 Riverside Drive
New York

Dear Mr. Peterson;

I appreciate very much your birthday greetings
and the chrysanthemum plant that came from you and your
students.

Your Schiller Exhibit was very superior and I
was indeed pleased to have you consider it also a birthday
tribute to me .

Very sincerely

Frederick B. Robinson

ROERICH MUSEUM COMMITTEE

No. 10

Minutes of Meeting

Room 407

Oct. 23, 1934 at 3:45 pm.

310 Riverside Drive, New York, N.Y.

Present: Mrs. K. S. Campbell, Acting Vice-Chairman
Miss G. I. Fritschi, Acting Secretary
Mr. M. M. Lichtmann, Acting Chairman Mrs. S. Lichtmann
Miss E. Miner, Recording Secretary
Mr. E. Moskoff
Dr. O. Peterson
Mrs. H. Seidel

1. The Chairman called the meeting to order.
2. The Minutes of the last meeting were read and approved.
3. Mr. Lichtmann reported that he spoke with Mr. Horch in regard to his speaking at the Festival. Mr. Horch informed him that he will not be able to be present. Dr. Peterson suggested that Mr. Lichtmann take his place.
4. Dr. Peterson reported that Dr. Robinson wrote about the Exhibition as: "the most superior Exhibition he has ever seen in his life".
5. Mr. Lichtmann suggested that the Banner of Peace be hung over the platform.
6. Miss Fritschi submitted proofs of the invitations to the Morning Festival, which were read by Mrs. Lichtmann for the Committee's approval, and were approved.
7. Dr. Peterson assured the Committee that the arrangement of the program will be organized on an Academic basis.
A program will not be printed, but will be announced verbally from the stage.
8. Mr. Lichtmann asked the members of the Committee to give thought to the problem of increasing the number of visitors to the Museum. He asked that each one bring ideas concerning this matter, to be discussed at the next meeting.
9. Mrs. Campbell suggested that the list of visitors to the Exhibition, be typed for the records.
10. Miss Grant suggested that a resume of both Exhibition and Morning Festival be inserted in the next Minutes.
11. Dr. Peterson suggested printing a pamphlet of the Exhibition and Morning Festival. This record should include pictures of the Exhibition, newspaper clippings, copies of the speeches delivered at the opening of the Exhibition, Prof. Roerich's message, data concerning the Banquet and so on.
12. It has been decided to hold the next meeting, Monday afternoon, Oct. 29th at 4 pm.

M. M. Lichtmann

G. I. Fritschi
Katherine S. Campbell

ROERICH MUSEUM COMMITTEE REPORT RECEIVED FROM MR. LICHTMANN, NOV. 1, 1934 (as dictated).

Dr. Hans Luther, German Ambassador to the United States, accompanied by Dr. Kempe of the German Consulate, visited the Schiller Exhibition, on very short notice, just before the same was closed.

Dr. Luther was greeted by Mrs. Horch, Mrs. Campbell, Mrs. Lichtmann, Miss Fritsch, Miss Peterson, Dr. Peterson and Mr. M. M. Lichtmann.

Dr. Luther expressed a very great interest in the Schiller Exhibition, the objects of which were in great detail explained by Dr. Peterson. Dr. Luther seemed to have been deeply impressed by the very rare Schilleriana.

He also expressed a desire to visit again the Roerich Museum and to devote time to visit Prof. Roerich's paintings again, which he has seen on another occasion at the Museum. Dr. Luther said about Prof. Roerich's paintings the following: "I appreciate extremely the great World Artist. There are perhaps few people who understand the immense value of his creative work for he painted more than a few thousand paintings, representing the cultures of Humanity, not a single one repeating itself. Everyone finds in each of these paintings, something adequate to his soul-life. This Prof. Roerich united the human thought and art in such a degree that everyone must recognize his greatness in the Domain of Human Culture.

Dr. Luther was presented with "REALM OF LIGHT" by Prof. Roerich, which he accepted with gratitude, especially desirous to read Prof. Roerich's address to the German Roerich Society

REPORT OF A GATHERING HELD TO DISCUSS PLANS FOR THE SCHILLER FESTIVAL - Nov. 6, 1934

Present: Mrs. K. S. Campbell
Miss G. I. Fritschi
Mr. M. M. Lichtmann
Miss E. Miner
Mr. E. Moskoff
Dr. O. Peterson

Dr. Peterson reported that at the invitation of Mrs. Wurlitzer of Cincinnati, Ohio, he made an address before the German-English Society at the Alms Hotel at which he spoke of Prof. Roerich's ideals and the Roerich Museum and also of the Schiller Morning Festival which is to be broadcasted over Station W.E.A.F.

Mr. Lichtmann, Dr. Peterson, Mrs. Campbell, and Miss Fritschi will discuss the entire program with Miss Cuthbert, of the National Broadcasting Company, Wednesday, November 7th.

It was decided to ask the announcer, representing the N.B.C. network to introduce Mr. Lichtmann, who will then greet the guests and read Prof. Roerich's message to the Festival. Mr. Lichtmann will then introduce Dr. Peterson, who in turn, after thanking the guests for the honor of welcoming them, will introduce Dr. Robinson, who will take charge from thereon. There will be approximately 34 speakers on the program.

Dr. Peterson announced that the German newspapers and the N.Y. Times have been fully informed of the Festival. We should send releases to the N.Y. American, N. Y. Evening Post and the Herald Tribune.

It was decided that the Banner of Peace would be the only flag displayed during the Festival.

M. M. Lichtmann
Katherine Campbell
G. I. Fritschi

ADDRESS BY DR. ANTE PAVELITCH TO THE SCHILLER MORNING FESTIVAL, NOVEMBER 10, 1934

Schiller's influence on Yugoslav literature and on the liberal thought among the South Slavs has been always a great one. Ever since the establishment of our National Theatres Schiller's plays have been popular with Yugoslav theatre-goers. Wallenstein, Kabale and Liebe, Raubers, Don Carlos were not only on the repertoire of our theatres in Belgrade, Zagreb and Ljubljana, but were played also by numerous companies of strolling actors in small provincial towns in Yugoslavia. There was always something in Schiller that appealed to our nature.

His plays and poetry have been most completely translated by many outstanding writers of Yugoslavia. His works - - with those of Goethe who translated several of our national epic poems into German - - were well known to our people. Schiller's liberalism has in many ways inspired our best men to fight for the freedom of an oppressed nation. His idea of nationalism and romantic liberty have been the first spiritual links between our nation and the liberal Germany of that era.

The Late King of Yugoslavia, Alexander I, a great bibliophile and student of literature, was very fond of Schiller. His library contains a great valuable collection of Schiller editions, particularly of Yugoslav translations of his works.

We Yugoslavs will always be thankful to Schiller not only for the pleasure his works have given us but also for the great inspiration he has been to our leading men for over a century. I wish to thank at this opportunity to Mr. Petersen for the kindness to invite a Yugoslav to pay a modest tribute to the genius of this great German humanitarian.

Friedrich von Schiller

Dr. Mieczyslaw Marchlewski
Consul General of Poland

Whoever is fortunate enough to be acquainted with the German language will be a hundredfold rewarded for the difficulties of learning it by the possibility of penetrating German science and German literature, and in German literature the works of the two outstanding German poets, Goethe and Schiller.

I myself read Goethe and Schiller first in Polish translations most of which are good and some excellent. But I realized the full beauty of German poetry only after I had mastered the German language. As a result, I am inclined to the opinion that poetic works keep their immediate appeal, their immediate inspiration, and a certain untranslatable aura only in the original language.

When looking back upon the works of Friedrich Schiller as they influenced and shaped my appreciation of poetry and, if I may say so, of my soul, I find that there are two points which at this memorable anniversary I should like to reexamine and reevaluate, and which, upon reexamination and revaluation, seem to me to be the most important ones. I hasten to add that the work of an outstanding genius like Friedrich von Schiller, who belongs not only to Germany but to all mankind, has so many aspects that my viewpoint can be considered only as a humble contribution to a thousand other views and appraisals.

Let me say first that Friedrich von Schiller is a unique combination of a German national mind and a profound sympathy with humanity as a whole - that he is a nationalist and an internationalist at the same time. Expressive of the character of all his works is the motto he gave to his first drama, "Die Rauber," - In Tyrannos - against tyrants.

Schiller never left Germany, but let us see where he finds the heroes to express his ideals of liberty: He chooses Fiesco, the Genoese conspirator against tyranny; then it is the Swiss hero, William Tell, who becomes for him the standard-bearer of the struggle for independence; it is the Scottish queen, Mary Stuart, who becomes in Schiller dramatic play the embodiment of womanly dignity and queenly sense of responsibility; it is Joan of Arc, a French heroine, whom Schiller chooses to portray the struggle of a simple, visionary soul for the independence of France. Looking for the figure of a statesman, independent, guided by love of his country and by a profound understanding of the needs of the people, Schiller revives in "Don Carlos" a chapter of Spanish history and as an ideal portrait of a statesman, a counsellor to kings, he creates the unforgettable character of the Marquis de Posa. Finally, we have the hero of Schiller's last drama "Demetrius", a drama based on one of the most stirring chapters of Polish history.

It was a loss to Germany and a loss to Poland as well as to world literature that this last drama of Schiller was not finished due to the last, fatal illness of the poet.

And now for the second point. On visiting the Schiller house in beautiful Weimar - a visit which no traveler in Germany should miss - I was struck by the extreme modesty of the interior. Whereas Goethe had a pronounced liking for comfort and even luxury. Schiller was so absorbed by the fire of his inspiration that the material things of life had no meaning for him.

What you will find in the Schiller house is a certain atmosphere which even the passing of a hundred years has not been able to dispel - the atmosphere created by a happy home life. For Schiller's family life was indeed very happy.

He had found in his wife, Charlotte von Lengefeld, an ideal companion, devoted to him, full of admiration for his unusual qualities and never tired of taking care of her husband who was a chronic sufferer for years. It was her devotion and understanding which rounded out and smoothed Schiller's life and brought into its vicissitudes the light of spiritual peace and happiness and even humor.

Without the care and solicitude of his wife, Schiller would have been consumed by the fires of his genius many years earlier.

Schiller's noble mind was able to appreciate what he owed to Charlotte and he reciprocated her love and attachment with an adoration which finds few parallels in the lives of poets.

May these few words in honor of Schiller be therefore also a tribute to his protective genius, Charlotte von Lengefeld Schiller.

The poetic faith of Schiller, his longing for that "schöne Wunderland" which only those may reach who have faith or those who are possessed by a spirit of high adventure, and Schiller's all-embracing humanity are the very breath of Poland's great literature. Who can read the Ode to Youth, that challenge which Mickiewicz flung to his comrades, without feeling that here indeed is Schiller, only a re-born Schiller, a youthful, fervid, undisillusioned Schiller, still seeking that blissful realm above the fogs of earth, that Paradise which the poet dreams of, where beautiful flowers bloom and hope is clothed in golden light?

Again, the tolerance, the fine absence of vindictive jealousy in the admonition of Mickiewicz to his people when he warns them, "So far as ye enlarge and better your spirit, so far shall ye better your laws and enlarge your boundaries", recalls the spirit which emanated from Schiller and from that Germany which a hundred and fifty years ago began to take its philosophy from him.

Even the very subjects which preoccupied the great Polish poets of the early post-Schiller days suggest the influence of the German master: that return to figures from history, even from legend and from myth, for the framework upon which Mickiewicz, Slowacki and Krasinski were to drape their magic words and through which they were to exemplify their philosophy. Wallenstein, Don Carlos, Maria Stuart, The Maid of Orleans, are balanced by Konrad Wallenrod, Paris, Lilla Weneda, Mazeppa and Iridion.

Such influence as Schiller exercised upon the great literature of Poland was direct, without benefit of translation, except such translation as each poet made for himself. For every educated Pole of Schiller's day and indeed of the whole IXth century could read German, and a catalogue of translations of the German poet into Polish would give no idea at all of the extent to which he was read. In his own tongue, then the German master spoke to those who in their own poetry have reflected his spirit.

Curiously enough, to the common people as well, to the peasants who tilled the soil for the great landlords whose estates stretched wide across the Polish plain, Schiller was probably first made known in the original German, and this even in the lifetime of Schiller himself. For wandering troops of German players were accustomed to go from town to town, from estate to estate over all the northern part of Poland and even beyond, to Reval and Petersburg. And though it is true that throughout this time the private theatres of the Polish nobility were devoted to the French drama and to Italian opera, these strolling bands of players from Germany were not unwelcome. It was they who really brought Schiller to Poland.

Schiller in Polish translation reached the Polish stage for the first time through the French. In 1803 a performance of Die Rauber, called in Polish Rabusci, was arranged in the "teatr narodowy" in Warsaw for the 21st of January. As a result of the enormous popularity which a French translation of Die Rauber by Lamartelliere had been enjoying in France. Who translated this into Polish is not known and the play itself met with no success. It remained for the Maid of Orleans and Maria Stuart, not in German but in Polish, to make a place for themselves on the Warsaw stage among the already popular offerings from Germany, the plays of August von Kotzebue.

The most assiduous translator of Schiller was Andrzej Brodzinski, whose works adorned the offerings of the Warsaw circle in the early 1800's and who is responsible for the translations just mentioned, The Maid of Orleans and Maria Stuart. Later, during the middle nineteenth century, Imow, enjoying a liberal culture and a free atmosphere, became a fruitful center of Schiller studies. Here the most significant translator was Kaminski. It was he who translated the Wallenstein trilogy and Wilhelm Tell.

Such festivals as this which we are today celebrating are oases of hope. As long as they continue to be held the great masters of the past will not be forgotten, nor their message humanitarianism be engulfed in the lurid tide of nationalism.

Out of this festival let us hope that some scholar may be born who will dedicate himself to the noble work undertaken by the one who has so unselfishly devoted himself to the arranging of this celebration: to the fascinating task of tracing out the interplay of a great soul of one race upon a quite other race, to the task of proving that nobility of soul and poetic beauty can transcend the bounds of mean nationality. Then, indeed, this day will not have been in vain.

Lithuanians appreciate this opportunity to express their deep veneration of Schiller, even though this great bard's influence upon the literature of Lithuania appeared later than in other countries. To understand the reason for this belated acquaintance with Schiller, permit me to give a brief resume of the development of Lithuanian literature.

Beginning with manuscripts, - dealing mostly with religious subjects, - written in longhand and on sheepskin; on to printed books after the invention of the printing press, - during which period, creative work appeared; and up to 1793, there was a slow but steady growth. In 1793, Lithuania lost her independence and became a province of Russia. From this time to about 1860, there was a marked decline. In 1860, there was an unsuccessful revolt against Russia and the latter country placed a ban upon all literature, religious books included, printed in the latin script of the Lithuanian language.

This ban, instead of submerging the cultural and literary development among the Lithuanians, created a renaissance. Interest in all forms of literature spread rapidly; writers, some gifted, others merely unfortunate plodders without any great literary ability, sprang up. Books were printed in Germany and smuggled in and secretly circulated amongst the inhabitants of Lithuania, who, notwithstanding that punishment of imprisonment or exile to Siberia threatened one in whose possession a book printed in the latin script of the Lithuanian language was found, read them eagerly. Circulated literature rose from a few hundred books before 1860 to near a hundred thousand in the 1880's.

The scope of this literature encompassed: distinctively original works; those marked by foreign influence; and, direct translations. Creative pieces, purely Lithuanian in character, of this period show a simplicity toward life, a tender and exquisite love and appreciation of nature and a slight mournfulness, as though the tragic history of the country had laid an everlasting stamp upon the souls of its people and would not permit of a carefree and happy abandonment.

Foreign influence and translations introduced Schiller. There was, at this time, a group of patriotic Lithuanians living in Germany, who were engaged in the publication and the secret transport of literature across the border into their native country. Among these men was Dr. Vincas Kudirka, one of the foremost Lithuanian writers of his day. Dr. Kudirka read Schiller's works in German, became enchanted with them and translated "Joan D'Arc" and "Wilhelm Tell". These two dramas were published at Tilsit in 1898, incidently, at the expense of a group of American Lithuanians, organized here under the name of "Lovers of the Fatherland". In a letter which Dr. Kudirka wrote to Mr. P. Mikolainis of New York City who was at the time, one of the most active participants in the organization "Lovers of the Fatherland", Dr. Kudirka said: "In 'Wilhelm Tell' one finds that spirit of patriotic democracy which we, subjugated Lithuanians idolize."

Russian censorship forbade theatrical presentations of these dramas but they were widely read in their printed form, and induced intellectuals to turn to other Schiller's works. There were no other translations available, but as most of the intelligensia of Lithuania possessed (and do possess) a fair knowledge of the language of their neighboring country, they read Schiller in German. That clarity of love and deep understanding of mankind which they found in "Wallenstein's Lager", the strength and simplicity of thought evident in "Maria Stuart"; the sublimity in the "Hymn to Eternal"; that gentle but deeply poetical and sometimes mystical feeling apparent in all of Schiller's poems, stirred deeply the hearts of the bard's Lithuanian admirers. Here, they felt, was a giant voice who wrote of life as he saw it, who understood and sympathized with humanity, whose ideal was the world itself and mankind, his love.

And these Lithuanians, knowing only too well the misery and hardship of a struggle for self-expression and freedom, saw in Schiller an exponent of all those ideals, which to them were more precious than life itself.

In 1909, five years after the ban against literature had been lifted, another larger publication of "Wilhelm Tell" and "Joan D'Arc" appeared and was widely circulated. This was followed in 1911 by translations of a number of poems by A. Jakstas and M. Vaitkus and by the latter, a translation of Count Halsburg. In 1918, P. Norkus translated "Intrigue and Love". In 1923, this drama was presented at the National Theatre in Kaunas. I had the pleasure of being at the premier of this drama and saw the profound impression it made upon the audience in the crowded theatre. Incidentally, "Intrigue and Love" has the record of being the most successful play with the best attendance and most performances of all dramas given at the National Theatre, and, as Putinas, the greatest and best loved writer of Lithuania of today, recently wrote to me, it still packs the theatre.

In 1929, there was a presentation of "The Robbers" translated by Petras Vaiciunas. Don Karlos and Maria Stuart followed in 1930.

Today, the study of Schiller's poems and dramas is compulsory in all the gymnasiums of Independent Lithuania. Not only for students of German but for students of literature in general.

In concluding, permit me to quote a brief statement issued not so long ago by the University of Kaunas; namely that "In Schiller's works, one finds all that one so much needs in our day." A simple, terse statement but one which is redolent with that admiration of pre-war Lithuanians, who felt that in Schiller's great art lay that sympathy with and understanding of human conflicts, which more than anything else in the works of any writer, can approach immortality.

In Sweden Schiller was one of the few poets of any nationality who at the end of the eighteenth century enjoyed the respect and admiration of both conservatives and progressives. He was undoubtedly read and appreciated more than Goethe. Not only some of the academic Gustavians but the Romanticists, with one curious exception -- Lorenzo Hammar skjold -- looked up to Schiller as an ideal poetic genius. His reflective, didactic tendencies appealed to the old literati of Sweden, while his ethical and esthetic qualities found eager adherents in the younger generation. So it happened that the German poet was in Sweden able to break through the barriers of a deeply-rooted French classicism and to find his first champion in the very leader of the Academics, Gustaf af Leopold, who translated Schiller's "An de Freude" in 1792.

Before the end of the century several important works by Schiller had been translated, and periodicals had devoted appropriate space to them, so that they were well known long before the author died. During the next three decades the translation of other works, such as Don Carlos and Wallenstein, appeared in a reasonably rapid succession, and among the translators were some of the most talented writers in Sweden -- K. A. Nicander, P. A. Atterbom, and Bernhard von Beskow. That the latter was influenced in his dramatic productions by Schiller is a well recognized fact. Eventually almost all of Schiller's dramas were done into Swedish, and at least eight were produced on the Swedish stage. By 1861, for instance, Die Rauber had been played 59 times in Stockholm. Some of Schiller's poems and dramas were translated several times and appeared in numerous editions. His prose writings, especially the historical ones, were also well received.

Swedish articles on Schiller's influence in Sweden give convincing evidence of his popularity among all classes that knew him. Also, for a century, Schiller has been a favorite of the Swedish youth, and has in the Schools, as in America, remained a first-choice medium for learning German.

Scholars long ago pointed out the influence of Schiller on the Swedish poet and historian Erik Gustaf Geijer. In the latter's concept of history, style and method we can easily detect threads that go back to Schiller. Naturally, Geijer's enthusiasm for his model centers about his historical writings, his glorification of art and its purposes, and his ethico-esthetic idealism. When Geijer in 1804 had completed his memorial on Axel Oxenstjerna, Tegner, who read it in manuscript, exclaimed: "Schiller's mighty spirit hovers over the whole work."

But Schiller's greatest importance for Swedish literature lies in his influence on Esaias Tegner, a kindred mind and spirit, who despite his antipathy for the nebulous German metaphysics found in this German thinker a master after his own heart. At Lund he had studied Kant, and from Kant to Schiller the distance was not very great. In style, temperament and Weltanschauung, Tegner and Schiller were much alike, and both were poets of enthusiasm, freedom and reflection. Investigators have discovered a tangible influence in both form and content. Their views regarding the antique were similar, and both worked by contrasts, the ideal being pitted against reality. Both regarded the poetic artist as an exalted being, who towered above his contemporaries, exhibited high ideals to humanity, and guarded its most vital treasures. So we find in one poem by Tegner ("Skidbladner") a partial adaptation of "Die Sehnsucht", and Tegner's "Hercules" reflects the sublime theme and ending of "Das Ideal und das Leben." The heroes of both represent the highest form of humanity.

The influence of Schiller in the world of letters and in the cultural life of Norway has been deep and far-reaching.

At a time when the urge for national independence was more than a strong undercurrent in Norway's union with Denmark, the pathos of liberty, so evident in Schiller's works, ignited the minds of the finest men of Norway.

It may therefore truly be said, that the great German poet and dramatist played an important part in preparing the liberation of Norway which took place nine years after his death.

Schiller's plays were widely read and loved in Norway; they are still part of the cursory reading in the Norwegian high schools.

The influence of Schiller as a playwright can easily be traced in the plays of Henrik Ibsen and Bjornstjerne Bjornson.

We commemorate here this morning, Schiller, the Poet, a poet, an interpreter of beauty, of harmony as it is in nature and as it must be in the kingdom of the spiritual, of human relations.

Either way or both, the poet has always been the guiding spirit at the vanguard of the march of evolution of human culture, from even before its very beginning.

Besides the great interpretative and creative faculties of his kind - this particular poet had in him the moral fibre that rebels against the shackles of oppression.

Love of beauty and love of liberty go hand in hand - they are of the same motive power that ever impels humanity.

No wonder that almost one hundred years after his death, men of all lands gather with ever-increasing devotion, to pay homage to Schiller, the poet, the lover of liberty.

In the spirit of every Latin-American are found, paradoxically combined, the delicate beauty of thought-poetry-, and the profound soundness of thought-philosophy. In the wonderful spirit of Schiller, the German poet, these qualities are found combined to an eminent degree. There lies perhaps the explanation for the strong appeal that the memory of the great German dramatist has for every man or woman of the Latin race in the Western Hemisphere; an appeal that I venture to say is stronger in Latin-America than in any other part of the World, excepting only Germany the Fatherland of the poet.

Among the memories that I cherish in my heart, there is one, which has had a deep influence in my life. On the day in which I reached my majority, I received, as a gift from my mother, a complete collection of the dramas of Schiller.

This gift, received from the person who is dearest to me, on the very same day on which I was reaching manhood, has always stood in my life as a symbol.

The soul of Schiller, which lives in eternity, radiates a light far brighter than the combined lights of the millions and millions of votive lamps that are lit in the hearts of so many human beings, as a tribute to the memory of the poet.

The same as the spirits of all geniuses of the past, the spirit of Schiller is isolated on the height in which it stands today. No human being has ever been able, nor will ever be able, to ascend to such a height. Therefore, our modest tribute is not in proportion to the greatness of the man we are honoring. This tribute is, to the genius of Schiller, like the dim light of the stars at night is to the bright light of the sun. Genius always stands alone, with the magnificent isolation of the star of the day.

It is not without significance that as a representative of a small country in Central America I should be called upon to pay homage to the great poet and philosopher, Schiller.

My country -- and the same is true of all Latin America -- still looks upon poets for inspiration and guidance. "Vates" we are wont to call them, and "vate" means poet and prophet, or hero, in the Carlylean sense.

Our countries awoke to an independent existence in the fever of the new democratic ideas, which had been brewing in Europe during the Eighteenth Century and culminated in the French Revolution, without going through the medieval stage. Schiller was one of those men of destiny who helped to bring about the transition between the medieval order and the modern spirit of liberty. He exemplified and lived this new spirit, and illuminated it with his immortal writings. The choice of his subjects reveals his rebellious and idealistic spirit.

Whether as a historian or as a dramatist or lyrical poet, he expresses always his unquenched love of freedom and his abhorrence for any form of tyranny, in words of unsurpassed beauty.

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ADDRESS OF MR. RIVAS COSTA, CONSUL GENERAL OF URUGUAY read by Mr. Albert Kronenberg
TO THE SCHILLER MORNING FESTIVAL

La humanidad celebra hoy la memoria de Schiller. Su genio, universal-mente alabado, due excelso en la poesia, el drama y la historia. Fue tambien un campeon de la libertad y por sus obras, amablemente leidas en el Uruguay, y por sus ideales, que son la esencia misma de nuestra Republica, me es un honor adherirme a la celebracion de esta magna fecha.

In English translation: Humanity celebrates today the memory of Schiller. His genius, universally praised, excelled in poetry, drama and history. He was also a champion of liberty, and on account of his works widely read in Uruguay, and of his ideals, which are the very essence of our republic, it is an honor for me to participate in spirit in the celebration of this great date.

And now, ladies and gentlemen, in order to emphasize the international character of this fine gathering, may I add a few words in some other familiar idioms.

Mes chers amis de la langue francaise,

Permettez-moi de vous exprimer, au nom due comite, mes sincerres remerciements de ce que vous avez bien voulu participer a la celebration internationale de Schiller. Ce poste, incontestablement le plus populaire de la litterature allemande, appartient au monde entier comme Moliere et Victor Hugo, et c'est dans cette esprit humain que nous celebrons les heros immortels qui ont si grandement contribue au developpement de la civilisation et de la culture humaine.

Muchas gracias tambien a nos queridos amigos y representantes de la lengua de Cervantes y de Calderon.

E molte grazie agli amici della lingua italiana, ai rappresentanti della bellissima lingua del Dante.

Herzlichen Dank auch den Freunden der deutschen Sprache und Literatur, die in ihren erlesensten Vertretern erschienen sind, um Schiller zu ehren, den geliebtesten und volkstumlichsten Vertreter des deutschen Geistes und der deutschen Seele.

I am sorry that I cannot continue in Russian, Esthonian and Simasee, so hearty thanks to all the other representatives of foreign countries who gave such a fine response to our invitation.

But I cannot conclude without giving due tribute and honor to our friend Professor Peterson who in his unselfish idealism has not only conceived and carried out the idea of our Schiller exhibition, not only arranged two unforgettable lectures by Professor Roedder and Dr. Heydt in the City College, but also this beautiful and edifying festival.

I have listened to the very wonderful and inspiring remarks by the participants of this Festival in a number of languages. It seems to me to be superfluous to close our Festival with any more remarks at all.

We have gathered this morning to place a laurel upon the brow of Schiller and we have also created a wreath with the beautiful words of the wonderful men who have spoken to you. That is a memory to carry with you.

It is with a spirit of pride to think that we in the City of New York have been able to fill an edifice of this kind, for such an occasion.

It was Dr. Peterson's love and affection for Schiller which brought this Festival to a success, and the words of those to whom we were privileged to listen, and of course, the words of those who were invited but could not come - their interest was indicated by their messages which were read here.

We shall express our gratitude to Dr. Peterson for this wonderful meeting by rising in appreciation for what he has done this morning.

It is a great pleasure for me to say a word in behalf of Finland at this occasion when we are celebrating the 175th anniversary of Schiller's birth.

been

It has/said that nowhere else has Schiller and his work been so well understood and so keenly appreciated as in Russia. That can be said also of the succession states that seceded from Russia at the close of the Great War. Finland is one of them.

Schiller and the ideals he represented have really been inextricably woven with the birth of the Finnish nation. Finland as it is today is a young nation whose birth took place but in the 19th century; this new nation was nurtured with the ideals of freedom that Schiller announced, namely above all that of inner freedom. This was so natural a precept for Finland, since the odds against any attempt to gain a complete external freedom were too great.

Schiller was introduced into Finland already prior to the beginning of the 19th century through a personal friend and admirer, namely by David von Alopeus who himself a native of Finland was a student at the same military academy where Schiller received his schooling.

The middle of the 19th century brings the national awakening in Finland, namely the realization that there is a Finnish nation, distinct from the neighboring nations. The men who instilled the faith in the nation were all admirers of Schiller; men such as J. L. Runeberg, J. V. Snellman, Z. Topelius, and Elias Lonnrot were in the van in creating a Finnish nation.

The Schiller centennial 1859 was one of the memorable events of the century; Fredrick Cygneus, then professor of comparative literature gave a brilliant appraisal of Schiller as poet and brought home to every one present at that occasion the meaning of Schiller's ideals to Finland. Strikingly enough, this Schiller-centennial also marked the birth year of higher schools of learning where instruction would be given in the language of the overwhelming majority of the people, namely Finnish.

In the Finnish school, Schiller has been the favorite until the first decades of the 20th century; indeed he has taken rank prior to Goethe even, not to mention other German poets. German being the most important foreign language in schools, is read very much in the schools, but most of the reading material has been taken from the works of Schiller. That is really remarkable.

Thus we join most cordially the commemoration of Friedrich von Schiller/

As time is short I shall make my address in proportion to the size of my country. I am sure that Schiller, with his wonderful sense of the aesthetic would approve of that.

In Holland, it was in the early eighteenth century, that Schiller began to have his works translated, and by 1800, most of his plays appeared in print and on the stage in Amsterdam.

In the course of the eighteenth century, a host of translations appeared, many of these being translations of his poetry into Dutch verse. But the work for which Schiller is best remembered is that brilliant history of "The Revolt of the Netherlands".

It was his inordinate love of freedom that attracted him to the Dutch. History to him was a clarion call for liberty, and voices like his become rare and rarer. His greatness will always remain in the memory of all freedom-loving Dutch admirers.

I thank you.

I represent a small voice who considers himself very happy to join the chorus of many nations and languages represented here at this festive occasion to sing hearty praises to the immortal poet, Schiller.

I am of the opinion that in the field of all possible human achievements there is none greater than that which is achieved by the genius of a poet.

And why?

Because he gives permanent form to thoughts and sentiments which are common to human experience in all times. People will persist in reading poets in whose writings they will find the reflection of their own common emotions. In that fact, I believe, lies the secret of the immortality, as well as the internationality, of a truly great poet. The glory of all other human achievements is like the glory of Rome that must pass. Whatever seems wonderful in the material achievements of today will be replaced and forgotten by something even more wonderful tomorrow. The very possibility of progress in science or achievements of a material nature dooms the survival in the memory and affections of men of those who are their authors.

But in his spiritual nature man never changes. You cannot say that man makes progress in his emotions. Essentially men feel and react emotionally the same way now as they did a thousand years ago and will a thousand years from now.

Hence the unique opportunity of the poet to achieve immortality by giving literary expression to these changeless human actions and reactions.

Indeed if I could not be a god I would be a great poet to be immortal.

In this sense is a poet like Schiller an immortal like his peers in other nations and of other ages, expressing themselves in different forms or languages but all drawing upon the same source of wealth in the experiences of the common human soul.

We are celebrating today the 175th anniversary of Schiller. A thousand years hence his birthday will be celebrated with just as much festivity in all the world just as the thousandth anniversary of another singer of the deepest aspirations of the human soul, Virducci, is being celebrated these days. Schiller will live on through a thousand generations when scores of thousands of creators of the material progress of the world will be forgotten or remembered as historical names at best.

Such is, in my estimate, the genius of the human spirit and mind when they are made instruments for poetic expression of his deepest emotions. And of this genius Schiller stands and will for ever stand as a brilliant example. And to him I bring the homage of the people I represent.

ESTONIA The first relation between Schiller and the Estonian country took place in 1780 when Johann von Benckendorf, son of the Commander of the Port of Reval, entered the Military Academy in Stuttgart, on July 19th, 1780, six months before Schiller left this academy with the rank of a military surgeon, in December 1780.

The real relation between the Estonian people, then in serfdom, and Schiller occurred in 1813, in the year of the erection of the first Schiller monument in Estonia and in the same time the first in the world.

This event induced the Estonian writer J. W. Ewerth to translate Schiller's ode "To Joy", "Laul romo ule". The poet of freedom became so popular in Estonia that the erection of the first Schiller monument in Estonia caused the legend among the Estonian peasants that Schiller had lived in Estonia. In 1879 one of the first Estonian newspaper-writers said of Schiller: "Thy soul bears light to us from the spiritual galaxy. Thy hand has opened the greatest sources of light for the daily life".

The interest in Schiller is still increasing in Estonia, taking into consideration the great number of translations. Among the minorities in former Russia: the Estonian Schiller - translations take the first place with regard to the number of translators, and the fourth place concerning the number of translated poems, dramas and philosophical works of the poet. 50 Estonian translators translated 76 single works of Schiller with 52,905 translated lines.

The Estonian National Theatre in Tallinn has performed almost all dramas of Schiller in Estonian translation. Each performance had a great success and was many times repeated.

LATVIA

We owe to Herder during his stay of 4 years from 1764-1769 in Riga, first knowledge of Latvian literature, folklore and language.

The Latvians were at that time serfs; they were only freed in 1819/ Then began their spiritual development. It was Schiller's drama "The Robbers" which from 1782 first kindled the revolutionary feeling and longing for freedom in the souls of the Latvian people in their serfdom and oppression of 700 years.

In 1787 a Latvian serf translated first Schiller's "Robbers" and played the translated drama with other serfs in a barn near Riga. From that time Schiller became the favorite poet, for 60 of his works were translated by 40 translators with 65,589 translated lines. The works of Schiller found also access into Latvian schools, and one of the first stage performances of the new Free State Latvia in Riga in 1918 was Schiller's "Robbers".

Schiller is the only foreign poet in Latvia and Estonia who has become so popular that he is called "our Schiller".

SCHILLER - THE POET

Address by T. A. Daly to the Schiller Morning Festival, November 10, 1934

The office that has been assigned to me upon this memorable occasion is a very great honor and one that is far beyond my deserts. I am conscious that I stand before you at this moment as a sort of double imposter. I am supposed to be the representative and spokesman of the Irish people; in addition to that - and this is the supremely inexcusable presumption - I am to speak to you as a member of that profession which the great Schiller so superlatively adorned.

I must confess to you, at the outset - though such confession is scarcely necessary - that I have never been guilty of the Eighth Sin. "There is", says John Keats, in one of his letters, "no greater sin, after the Seven Deadly, than to flatter one's self into an idea of being a great Poet". I have no such delusions of grandeur. But I would not deny, if I could, that I have some right to speak for the Irish people, since the blood flowing in my veins - the blood of my immigrant ancestors - is "immer gruen". I will be pardoned, I hope, if like the geese, in the fable, who boasted that their ancestors once saved Rome with their wackling, I remind you that I am a descendant of the great bardic sept of the O'Dalys, which gave something over 50 poets to Irish literature in ancient times.

Let me present myself, then, as one somewhat qualified to appreciate the poetry of Schiller and to discuss the reasons for the deep affection and admiration that have always been entertained for the Germanic meistersinger by the Irish people - and particularly by the Irish poets.

The British scholar and critic, Thomas Carlyle, one of the earliest authorities outside of Germany to recognize the greatness of Schiller, said of him: "He was a high ministering servant at Truth's altar; and bore him worthily of the office he held". And in the course of his appraisal of the poet's popularity he said further: "His character indeed is German, but his mode of thought, and mode of utterance, all but the mere vocables of it, are European. Accordingly, it is to be observed, no other German writer has had such acceptance with foreigners, has been so instantaneously admitted into favor".

All this, of course, is true. But there is a special reason, not directly touched upon by Carlyle, for Schiller's popularity in Ireland. It is the same that explains the love and admiration held for him by the people of Poland, Finland, Estonia, Latvia, Lithuania and others among the oppressed nations of the world. They saw in Schiller the emancipator, the poet of freedom. In all those years of Schiller's fertility, when he was pouring out the riches of his lyric heart, the people of Ireland were wretched under the heel of tyranny. The rebellious spirit - the divine discontent - that early animated the young Swabian singer could not fail to arouse responsive echoes in the breasts of those Irish who came to know of him. Besides, his brother poets of all nations were quick to catch fire from him, the Torch-bearer. He was, and always will be the poet's poet. His was the singing heart and the truly anointed spirit. He held his poetic profession as a sacred trust, and he constantly exhorted his fellow poets throughout the singing world to follow the same strict code. In one of the earliest of his great poems ("Die Kuenstler" - "The Artists") he tells them -

"Der Menschheit Wuerde ist in eure Hand gegeben,

Bewahret sie!"

"The dignity of humanity has been given into your hands.

Keep it!"

He elaborated this idea further in his statement that "a real poet must never sacrifice the higher beauty for the sake of popularity". And the interesting point to be emphasized here is that by the very maintenance of this high standard he became truly the peoples' poet; by disdaining to seek popularity he found it. There is no principle, no feeling of honor and right which might not be supported by a beautiful passage or a pregnant sentence from Schiller's poems; and these expressions live on the people's lips and are cherished in their hearts.

I have not the time - nor is it necessary for me - to dwell here upon his frequent references to the poet's high office and his constant belief that "poetry is a holy magic and serves a divine plan of the world". But there is one truth of which Schiller spoke often - namely, that the true poet has before him a way covered with heavenly roses but also with thorns, wounding his feet - which will serve me as a hook

upon which to hang the name of the one Irish poet whose spirit was most closely akin to Schiller's.

Just two years before the untimely death of the great German singer, a poet was born in a mean street in the city of Dublin, a poet who was destined to spend all his own short life in the physical wretchedness of abject poverty, but whose spirit often inhabited the supreme heights of Song - James Clarence Mangan. More than once, in his singing, Mangan soared upon the wings of Schiller, and it was the superb "Song of the Bell" that reverberated most sweetly in the echoing voice of the Irish poet.

In this commercial age, unfortunately the heavenly mission of the poet appears to be woefully neglected. We have no very great poets and few that are near great - but we may still turn to the immortals and take them as our guides in education and in the higher reaches of literature. To appreciate Schiller perfectly, of course, one must read him in the original German. Cervantes, the great Spaniard, has said "a translation is like the wrong side of a tapestry, where the figures, though we can distinguish them, are confused and obscured by ends and threads". Of all the many translations of Schiller's "Bell", the most poetic - if not the most exact - I think, is that of the Irish poet, Mangan. Let me, then, in conclusion, apostrophize the perennial mission of Schiller's poetry in this world, in the Irish poet's version of Schiller's own idea of the destination of the bell:

And this henceforward be its duty,
For which 'twas framed at first in beauty:
High o'er this world of lowly labor
In heaven's blue concave let it rise,
And heave aloft, the thunder's neighbor,
In commerce with the starry skies.
There let it chorus with the story
Of the resplendent planetsphere:
 nightly
Which/hymns its Maker's glory,
And guides the garland-crowned year.
Be all its powers devoted only

To things eternal and sublime,

As hour by hour it tracks the lonely

And forward-winged flight of Time!

Schiller began his studies of the Greek language at a very early age. With his knowledge of the language of the Olympian Gods, which was also the language by which Aeschylus embraced humanity of all ages, Schiller stepped into Eternity.

Schiller, like Goethe, conceived his manly themes from the History of the Universe, and more especially from the highest conceptions and relations between God and Man. Both these semi-gods imbued with noble principles, conceived themes noble and great, such as were the works of Aeschylus, who, combined the heroes of his tragedies with Religion and Fate in order to create the desired effect - the catharsis - upon the soul of his listeners.

Schiller, the poet of the Universe, is a genuine nursling of the Genius of Greece. He differs from Aeschylus, only in so far as the language and the selection of his themes is concerned. But as regards his aesthetics, spirit and inspiration, Schiller, in his dramas and in his lyrics, resuscitates the Genius of the Olympians which, in the course of the centuries passed from Germany of the Romantic era, to be diffused again to Humanity, one hundred and fifty years ago, at a time, when, Fate had transferred Parnassus from Greece to Weimer and Leipsic and to other literary centers of Germany.

That is why the celebration of the 175th anniversary of the birth of the great Poet of Germany and of the Universe, is a celebration of the Greek Genius. The return of the mechanical age of today to the era of the Olympians, will secure again felicity on earth.

Today, after 175 years, the elite of the world, gazing at the height of the "Divine Bard" of the Greek Parnassus in Germany, exclaim the Homeric verse:

Oh! what a great soul! The spirits
of the immortals will surround you
with the brightest glow!

There are two aspects to be considered in a study of the relations between Schiller and Spanish culture, first, the great poet's attitude toward the homeland of Cervantes and Philip II, and second, the influence of Schiller in the modern literature of Spain.

Schiller, with Goethe, is the key to an understanding of the amazing change which came about in the evaluation of Spain in certain regions of Europe's sensibility with the dawn of romanticism. Don Carlos marks the aesthetic peak of the sombre conception of the Spain of Philip II, a conception which had been growing in Europe, for many reasons, from the end of the XVIth century, gaining its greatest force in the century of the Encyclopedia and the "Aufklärung" and which inspired Goethe's Egmont and other of Schiller's works, such as The Revolt of the Netherlands. All this vision of Spanish fanaticism was largely a biased falsification of history, which is redeemed in Schiller's drama by its dramatic vigor and noble idealism.

Like his contemporaries, Schiller admired Don Quixote and found his inspiration for Karl Moor in Roque Guinard. But toward the close of the XVIIIth century Spain began to attract the interest of the rising generation. Humboldt's Voyage to Spain, Herder and the Schlegel brothers turned indifference or contempt into curiosity and sympathy. Goethe pays tribute to Calderon; and both he and Schiller are drawn by Spain's romantic glamour, and stimulate Tieck and other young writers in their Hispanic orientation.

Schiller did not live to see Spain's struggle for independence in 1808, but had he, there is little doubt that his impassioned voice would have been lifted in a hymn of praise for Spain's resistance to Napoleon.

To briefly resume Schiller's influence in Spain, he forms, with Goethe and Heine, the triumvirate of German authors who have most clearly left their trace in Spanish literature. Paucity of space makes it impossible to adduce all the bibliographical information with which J. Brouta, in his Schiller in Spanien (Vossische Zeitung, 1905, no. 215), bears out his theory that "the influence of Schiller in Spain has not been as insignificant as has often been said." We can merely point out the most salient facts. The first direct knowledge of Schiller in Spain came late and probably through French sources. Not until after 1830 did the first translations appear in Spain, and these were of some half a dozen of his ballads and poems, published by Jose Almirante in El Espanol. The first version of a dramatic work -- Mary Stuart -- appeared in La Abeja in 1838, and the same year Gaspar Fernando Coll published an imitation of Fiesco. After this followed the translation of all his important plays and most of his poems. Among the translators of his plays are to be found, together with other less famous names, those of Gil y Zarate -- translator of William Tell; Breton de los Herreros, translator of Mary Stuart and Wallenstein; and Tamayo y Baus, who besides translating the Maid of Orleans, imitated Love and Intrigue in his play Angela. Among the long list of translators of his poems, special mention must be made of Teodoro Llorente who included nine of his most beautiful compositions in his Leyendas de Oro. Of his philosophical and historical works only fragments have been translated, so far as can be ascertained.

It is more difficult to study Schiller's aesthetic influence on Spanish authors. It can be traced in Hartzenbusch, translator of The Infanticide, and The Song of the Bell; in the delicate poet Piferrer, and occasional other romantic authors. But it is when one comes to an artist like Tamayo, in the second half of the century, that one finds in his leaning toward the idealistic tragedy an art similar to that of Schiller. Nunez de Arce, Tamayo's contemporary, deals with the theme of Don Carlos, though in a somewhat different manner. If Schiller's influence as an artist is slight, the thought of many of the Spanish liberals finds in him a shining precedent. As early as 1805, in The Panteon del Escorial of Quintana, to a great extent the father of all Spain's liberal writers, there is a Prince Don Carlos, an Isabel de Valois, and a Philip II, who reveal, if not a direct relationship with the German author, a community of source and inspiration.

The most important critics who have studied Schiller's work are Quadrado, Ixart, and the Cuban Jose Maria Angulo, Saturnino Jimenez, Mila and, above all, Menendez Pelayo, who in his Historia de las ideas esteticas makes a luminous analysis of Schiller's importance as creator of modern artistic theories.

In proof of Schiller's enduring cult in Spain there is an article by Luis de Zulueta, an outstanding figure in the liberal field, former Ambassador of Spain to Germany, published not long ago in Espana, which lists William Tell among the world's twelve most important works.

(Signed) Angel del Rio

Columbia University

MESSAGE SENT BY HIS EXCELLENCY, VERDADES DE FARIA TO THE SCHILLER MORNING FESTIVAL.

November 8, 1934.

Hon. Professor O. Peterson,
640 Riverside Drive,
New York City.

My dear Professor Peterson:

I regret my illness and my inability to leave my bed; but were I present at your timely festival, I would say:

"Poetry alive, drama living - the world enlightened and enriched by the divine pen of Schiller.

"Schiller lives today, his poetic soul, his dramatic genius a part of life.

"On this 175th Anniversary, there is universal rejoicing and worldly acclaim, for Schiller belongs to all. No single one can claim him.

"He sleeps in the halls of perpetual fame amidst the blossoms of his own making; blossoms that will forever bloom, emitting scents of constant joy and happiness to whomever desires to sup of his literary attainments.

"Schiller remains a symbol of arts achievement."

My spirit is with you on this great day.

Sincerely yours,

(Signed) VERDADES DE FARIA

Consul General

Ladies and Gentlemen:

When the dying Schiller characterized Russia in his last drama "Demetrius" in 1805, with the words:

"Unbounded, endless, she extends toward the morning sun,

"And she has no other limits towards the north

"Than the living generative power of the earth", -

and when the last thoughts of the dying poet were occupied with Russia, Russian characters and with Russian church-mysteries, - these last thoughts of the immortal poet of freedom were the spiritual seeds for so great transformation of the intellectual, spiritual, social-political and literary life of Russia, - that no country, (not even Germany until 1859, -) was to such an extent filled with Schiller's thoughts and steeped in Schiller's ideals.

The literary work of my countryman Mr. Peterson, chairman of this festival, gives in all details the influence of Schiller (not only on the Slavonic Russia, but also on twelve nations and languages) in Russia, (including the Hebrew,) and shows that no country in the world has translated any German or any foreign poet to the amazing extent of about 900,000 translated lines with 544 translators, among them Russia's great poets Pushkin and Lermontov, who all translated in all 1412 poems, dramas and philosophical works of Schiller.

(Russia was the first foreign country to have a personal touch with the young Schiller, when in 1777 and 1779 two young Moscovians, count Nicholas Shermestieff and Fiodor Archangelsky, son of a Russian priest, came to Stuttgart, - Shermestieff to study military science, and Archangelsky to study law.

The most remarkable fact is that among the 45 students from Russia 8 students from St. Petersburg invited Schiller in 1782, when he was about to flee from the tyranny of the Duke, to come to St. Petersburg; Schiller confirms this intention in his letters.

The first personal touch and contact between Schiller and Russia itself was in 1787 when Prince Nicholas Gagarin wrote a letter to Schiller, asking him to send him the journal "Thalia" with the first acts of Don Carlos.

This drama was the fourth drama of Schiller, to be performed in Russian;) The first three dramas of Schiller were performed in Russia in Riga, namely; "Kabale und Liebe" in 1785, "The robbers" in 1786, and "Fiesko" in 1787. The fourth drama was "Don Carlos", performed at the birthday of the Grand Duke Paul, on the 19th of September, 1787, in the castle of Gatchina. There has never been in the universal history of the theater any performance where such a fairy tale of beauty was to be shown as in Schiller's "Don Carlos", for all the costumes of the actors and actresses were covered with the Imperial jewels; (that of Don Carlos with the most precious diamonds, that of king Philippe II. of Spain with selected rubies and so on.).

Since this time, 1787, the dramas of Schiller have been performed throughout Russia until the present time.

Russia's great writers and thinkers, like Dostoyevsky, were not only influenced from their childhood by Schiller, but also were imbued with Schiller's thoughts to such a degree that Dostoyevsky declared: Schiller to have become through this influence a part of Russian intellectual life, and that Belinsky, Russia's greatest literary critic, testified of him: "Schiller is a Russian national poet who speaks to us in Russian sounds and Russian words".

(Indeed, when Goethe said of Schiller after his death in 1805: "He was ours", this was deeply felt in Russia, for one of Russian first Romanticists, the young poet Andrey Turgenev called Schiller already in 1802: "Our Schiller".)

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ADDRESS TO DR. EUGENE MOSKOFF TO THE SCHILLER MORNING FESTIVAL, NOVEMBER 10, 1934 (Cont'd)

We bow before Schiller on his 175th birthday, thanking him for the innumerable impulses he has given to Russian cultural and spiritual life.

We have loved, and shall always love him, for he was and is "ours".

GREETING BY DR. OTTO PETERSON TO THE SCHILLER MORNING FESTIVAL, NOVEMBER 10, 1934

Mr. Lichtmann; Members of the Committee of the Roerich Museum; Distinguished Guests!

I thank you for the great honor bestowed on me on this auspicious occasion. I deeply regret that our esteemed honorary Chairman, President Dr. Robinson has been prevented from coming by his illness.

I cordially welcome in the name of the Committee of the Roerich Museum and in the name of President Robinson, all the literary representatives of more than thirty foreign countries.

I have the honor to present as first speaker, Dr. Herman Heydt, jurist and poet, who will present his own poem.

Schiller

Like the soft hum of an Arabian harp, paeans are being sung throughout the civilized world today, in honor of a man whose character, whose nature, whose thoughts and acts were as gentle as the very soul of that harp now so dulcetly ringing into the heart of man, to find a welcome and responsiveness therein. And that man who so joyously awakened this response is Friedrich von Schiller, born at Marbach, Swabia, just 175 years ago today.

The years have not dulled this song of praise, but on the contrary have augmented its sweetness and softness, for Schiller has been crowned the poet of the people, the disciple of their rights, the protagonist of their spiritual freedom. His shrine is in the hearts of men, not only in his own Fatherland, but in all regions of the world. The admiration for him is universal.

What a thrilling spectacle it is to see before me, assembled in the Roerich Museum in the City of New York, the representatives of twenty-five different nations, of different tongues and attributes, to do homage to Schiller's memory on this beautiful day of anniversary. And proudly I say, foremost amongst them stand the United States, whom, on this occasion, I represent, so to speak. We understand and revere Schiller, for we have our Longfellow, who by his gentleness, his sweetness and kindness, won the hearts of his countrymen, as no other native poet has done.

Today monuments of Schiller are decorated with the flowers of faithfulness, remembrance and devotion, not only in New York City, but in Chicago, St. Louis, San Francisco, and other places from the Atlantic to the Pacific, thus indicating the cultural principles to which we aspire. And Schiller we have adopted into this cultural brotherhood.

I contribute and dedicate my veneration of his memory by the following verses:

SCHILLER

(1759-1805)

When mankind shuddered 'neath oppression's dread,
And tyranny, om'nous, raised its vip'rous head,
When 'neath the Heav'ns the songbirds' happy urge
Was oft transformed to Freedom's forlorn dirge -
When all the world drooped 'neath grim Hatred's fire,
Then God attuned the sacred Heavenly lyre,
To stir the soul with Liberty's desire.
From Swabia rose a soft and gentle voice,
To bid all suffering mankind to rejoice -
To sing of selflessness, of love, of peace,
And from its rancor bring the world surcease.
'Twas Schiller! Who from Rutli's shelt'ring wood
Proclaimed the unity of brotherhood;
Who kindled for the martyred Joan of Arc
Love's deep, majestic throb of holy spark;
Who fathomed Scotia Mary's anguished woes,
And showed fair Amor in the Cabal's throes;-
Whose heart, deep stirred, by sweet Poeta's muse,
Brought ointment to each smarting, worldly bruise.
With Goethe, brother of the soul, he stood
Upon Parnass', to stir to nobler mood
The World, wherein he sought all evil to destroy
With his Divine, exalted Hymn to Joy.-
His sepulchre shall be our throbbing heart
Where he e'er rests to be a daily part
Of our short life, to bring a happy gleam,
That love alone our thralldome can redeem.
Fair Schiller! Singer soft to happy throng,
Attune to us thy vibrant soothing song,
And with thy dulcet, sweet, melodious lyre
Stir in our hearts Love's warm, celestial fire.
And all the world is richer, better far
Because thy genius shone as God's bright star!

New York, November 19th, 1934.

Herman A. Hoydt

Address of Prof. Cons of Columbia University to the Schiller Festival.

It seems perfectly fitting that the memory of Schiller be celebrated in the Roerich Museum. Thus I would call this mansion, the "Edelsitz" of spiritual fraternity of Mankind and I would like to consider Schiller under this light.

Da steht das Haus, reich wie ein Edelsitz;
Von schoenem Stammholz ist es neu gezimmert
Und nach dem Richtmass ordentlich gefuegt;
Von vielen Fenstern glaenzt es wohllich, hell

Mit bunten Wappenschildern ist's bemalt
Und weisen Spruechen die den Wandersmann
Verweilend liest und ihren Sinn bewundert.
Wilhelm Tell.

In my generation, in France, Schiller's work was the staple of our German classes with Goethe's lyrics, Faust (the first part), "Hermann und Dorothea" "Wallenstein" and also "Minna von Bernheim of Lessing". But I think we had a predilection for Schiller. "Die Rauber", "Die Jungfrau von Orleans", especially, and among the lyrics "Die Glocke" of course. Schiller himself was Die Glocke, the bell that in the steeples of the cathedrals of foreign Geniuses awakened in us the deepest and dearest echoes.

Schiller's works have been translated into French by the Humanist and orientalist Adolphe Regnier, (1804-1884). The same man who founded and directed the collection of critical editions of the French Classics. This translation had a great success, as well as the translation of Goethe's works by Jean-Jacques Vorchat, at about the same time.

Regnier's conviction when he worked almost simultaneously at his translation of Schiller and at his edition of the great writer of France was to write "—every remarkable event that happened inside Mankind interests the whole Mankind ---to write only for a single nation is to make oneself the slave of a petty Ideal. --- A nation, an event can captivate Mankind's attention but if they contribute to the advancement of human species." (Referred to Schiller's letter to Koerner, of the 13th of October, 1789.)

It seems to me that it is exactly the spirit that inspired this celebration and also that it might be the motto of this house, of this very foundation. This is why I am thankful to Dr. Peterson for having me the opportunity of coming here and of joining my French voice to the more authorized voices of more eminent speakers.

Austria, as all the world, owes Schiller a debt of gratitude, not only for his great poetry, but for the universality of his genius, the greatness of his infinite love for all humanity, which shed its glory upon the entire world.

Schiller's influence on Austria was great and lasting. In his exalted contemporary, the Emperor of Austria, Joseph II, Schiller found a kindred soul, and through him an Austria prepared to receive his message. It was the Emperor of Austria who later-on conferred the patent of nobility upon the poet. Again Schiller's spirit found its echo in Austria: in the genius of Beethoven. It was Schiller's "Ode to Joy", which inspired Beethoven's greatest work, "the Ninth Symphony". In this combination of Schiller's poetry and Beethoven's music, as represented in the "Ninth Symphony," Austria imparted to the world a new great form of art, which we may well characterize as the precursor of the Musiodrama.

To the stage, Schiller gave a wealth of new, great, inspiring characters and dramas, unsurpassed since the days of Calderon and Shakespeare. In the representation of these plays, no theatre has outdone the famous Burgtheater of Vienna, the only rival of the Theatre Francais of France, which had made Schiller an honorary citizen of the Republic.

Austria today joins the world in paying tribute to the memory of Schiller, this great man, this great historian, philosopher, poet, and personality.

Heroic drama may be said to bound into life in a vigorous assertion of the will; and the dramatist who can portray a romantic hero and unfold those situations which demand an assertion of will in behalf of an ideal that is expressive of the aspirations of his day will always evoke an enthusiasm. It was so in the Athens of Aeschylus, in the England of Marlowe and Shakespeare, in the Spain of Calderon, in the France of Corneille, and in the Germany of the later eighteenth century, the Germany of Schiller.

That Schiller's genius was one endowed with this power is seen especially in The Maid of Orleans and in Wilhelm Tell; and that in the latter he had given voice to the yearning for political liberty made it all but inevitable he should stir the English people of the early nineteenth century. One has but to remember what that age was, an age that was, on the one hand, exulting in its triumph over the imperial threat of Napoleon, and on the other, preparing for the reform of 1831. One need not list the number of translations, such as those of Samuel Taylor Coleridge and of Lord Lytton, nor enumerate the instances in which he influenced other authors. These are important in a scholarly estimate of his significance; but far more important is it that we appreciate the extent to which the legend of William Tell, as unfolded by Schiller, penetrated into homes and inspired many who had no knowledge of the literary history of the tale; that we realize the great pity that was evoked by his picture of Mary Stuart's self-conquest and undeserved death, of the ardor that was aroused by the passion of patriotism revealed in The Maid of Orleans.

We cannot too greatly stress the fact that it is not in the pages of books but in the hearts of people that a poet lives. Schiller was the poet dramatist of ideals; and as such he has been loved in England as elsewhere, even though his plays lack something of the stage craftsmanship that is normally essential to theatrical presentation. That he should express human aspirations and personify their nobility is a greater claim to immortality than mere professional skill; that he did was what won him the affections of people and what brings us here to do him honor.

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PROCEEDINGS OF THE SCHILLER MORNING FESTIVAL OF THE ROERICH MUSEUM
HELD AT ROERICH HALL, 310 RIVERSIDE DRIVE, NEW YORK, NOVEMBER 10, 1934.

Mr. Ford Barnes, Announcer for the National Broadcasting Company Network
Remarks: "Good morning, Ladies and Gentlemen: In commemoration of the
175th Anniversary of the birth of the great poet, Friedrich Schiller, a
Festival is being held at the Roerich Museum, 310 Riverside Drive, over-
looking the Hudson, in New York City. It is our pleasure to present
Mr. M. M. Lichtmann, Vice President of Roerich Museum, who will greet the
audience and read the message of Prof. Roerich."

1. MR. M. M. LICHTMANN, Vice President of Roerich Museum. See greeting and message.
 2. DR. OTTO P. PETERSON, Chairman of the Schiller Festival. See greeting.
 3. DR. HERMAN A. HEYDT, prominent New York lawyer and poet. See message and poem.
 4. PROF. LOUIS CONS, of Columbia University, New York. See message.
 5. DR. ANTE PAVELITCH, Vice Consul of Yugoslavia. See message.
 6. DR. EMANUEL DE MARNAY BARUCH, President of the Goethe Society of New York. See message.
 7. PROF. JOSEPH L. TYNAN, of the College of the City of New York. See message.
 8. MR. THOMAS A DALY, the well-known Irish poet. See message. & poem.
 9. DR. DEMETRIUS CALLIMACHOS, editor of the Greek National Herald. See message.
- Note: During Dr. Callimachos' address, the broadcast was quietly terminated, without the speakers or audience being aware of it. Over an outside connection, the Announcer said the following words: "This has come to you from the Roerich Museum, over W.E.A.F. of the National Broadcasting Company."
- The National Broadcasting Company operators later commented on the unusually good reception, perfect timing, and the cooperation which they received from the Roerich Museum.
10. PROF. ANGEL DEL RIO, of the Spanish Institute of Columbia University. See message.
 11. THE HONORABLE VERDADES DE FARIA, Consul General of Portugal. See his message, as read by the Chairman.
 12. DR. EUGENE MOSKOFF, Head of the Russian Institute, Roerich Museum. See message.
 13. REV. A. A. BEDIKIAN, Pastor of the Armenian Evangelical Church. See message.
 14. DR. OTTO PETERSON, of the College of the City of New York. See message.
 15. DR. B. J. OLLI, of the College of the City of New York. See message.
 16. PROF. A. BARNOW, of Columbia University. See message.

17. DR. ARTHUR P. COLEMAN, of Columbia University. See message.
18. THE HONORABLE P. ZADIKAS, Consul General of Lithuania. See message, which was read by Mrs. Victoria Vencius.
19. PROF. ADOLPH B. BENSON, of Yale University. See message.
20. MR. HANS OLAV, Editor of the Nordisk Tidende newspaper of New York, See message which was read by the Chairman.
21. THE HONORABLE E. SEYDEL VACA, Consul General of Nicaragua. See message.
22. THE HONORABLE ROBERTO ESCOBAR, Consul General of Colombia. See message.
23. MR. CHRISTIAN RODRIGUEZ, of Costa Rica. See message.
24. THE HONORABLE RIVAS COSTA, Consul General of Uruguay. See message, which was read by Mr. A. Kronenberg.
25. DR. HERMAN A. HEYDT See closing address.

The message from Dr. Mieczyslaw Marchlewski, Consul General of Poland, was not received in time to be read at the Festival, however, excerpts from it appeared in the German newspapers.

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Greeting for the Schiller Festival.

The Commemorative Celebration in honor of the great name of Schiller must be deemed a significant day by every worker for culture. We often speak of heroism, of beautiful quests, of inspiring and creative romanticism. In our day especially, it is necessary to reaffirm and reinvolve these principles ^{of Life} untiringly. For, this hour is filled with too much faltering, inert day-dreaming, and destructive action. But we are in need of every expression of benevolence, as an example of positivity. Not disputation, but the resplendent facts of earthly existence will inspire and sustain construction. To these glorious, affirmative facts of life, belongs the creative achievement of Schiller. The hearty beauty of his creations is filled with the inspiration of a heroic exploit and the romance of splendid achievements. The difficulties of the great poets life themselves become transfigured into the brilliant assertion of true grandeur. The ardor of his heart is in no way analogous to glib self-satisfaction.

The "Knights of the Grail" were not egoists. In their eternal quests for heroic exploits, in their labor for the happiness of all, in their self-renunciation is wrought an undefilable and radiant shield. In commemorating Schiller, I want to pronounce his name together with the great symbol of the Holy Grail -- he belonged to the brotherhood of great souls, messengers from above, who symbolize by their presence the periods of renaissance of entire countries.

From far-off Asia, from this remote treasure-land of all the beautiful Covenants, I am sending you my sincere greetings on the occasion of this Festival, a Festival for the great Schiller, the illumined Knight of the Holy Grail.

(Signed) NICHOLAS ROERICH

GREETING - MR. M. M. LICHTMANN

Friends, it gives me special pleasure to greet you in the name of President Horch and the Trustees of Roerich Museum at this Festival of joy. For verily, a Schiller Festival is one of joy. We are very fortunate to have received a Message from our Founder and Leader, Prof. Nicholas Roerich, who is at present in Asia. I know, however, that in spirit Prof. Roerich is now with us.

Professor Roerich's Greeting for the Schiller Festival.

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ROERICH MUSEUM COMMITTEE

ENCLOSURE

Sent to Urusvati Headquarters November 23rd 1934

1. Minutes No. 10 October 23rd. 1934
2. Report of Dr. Luther's visit to the Schiller Exhibition. Nov. 1st. 34
3. Report of a gathering to discuss the Schiller Festival November 6th.
4. Newspaper clippings.

New York Times Nov. 10th 1934
Staatszeitung October 26th 1934
New Yorker Staatszeitung Nov. 11th 1934
The Greek National Herald November 13th 1934

Photographs of the exhibition and the Schiller Festival are being sent under ~~xxxxxxxxxxxx~~ separate cover plain mail.

The Proceedings of the Schiller Festival will be sent by plain mail.

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Roerich Museum Press
(Articles Appearing August -December, 1934)
on Prof. Roerich

Herald Tribune, New York, Aug. 11, "ROERICH TO SEARCH ASIAN DESERT FOR GRASS
TO THRIVE IN DROUGHT"
World-Telegram, Aug. 11, New York, ROERICH TO HUNT DESERT PLANTS TO HELP
SOLVE DROUGHT PROBLEM"
N.Y. Times, Aug. 11, (Miss Grant does not have this clipping)
News, Greenville, Mich., "DROUGHT CONTROL" (editorial) Aug. 29
Star, Rockford, Ill., Aug. 18, "The PASSING DAY"
Press, Pittsburgh, Aug. 16, "DROUGHT RESISTING GRASS IS HUNTED"
United States Daily, Washington, DC, Sept. 10, "THE HUNT FOR GRASS THAT RESISTS
DROUGHT"
Virginian Pilot, Norfolk, Va., Aug. 27, GRASS FROM THE DESERT" (editorial)
News, Great Falls, Mont. Aug. 23, "HARDY GRASS IS SOUGHT IN CENTRAL ASIA"
Tribune, Dodge City, Kansas, Oct. 1, TO GOBI DESERT TO FIND A DESERT GRASS"
Gazette, Fort Wayne Indiana, Aug. 27, "DROUGHT CONTROL"
Commercial Review, Portland, Indiana, Aug. 28, "DROUGHT CONTROL"
Standard Examiner, Ogden, Utah, Aug. 30 "EXPERIMENTATION TO HUNT FOR DESERT GRASSES"
Journal, Sioux City, Iowa, (Date unknown) "EXPERIMENTATION TO HUNT FOR DESERT GRASS"
Times-Dispatch, Richmond, Va., Aug. 30, "As IT APPEARS to THE CAVALIER"
News, Passaic, N.J., (date unknown)
Tribune, Hastings, Neb., Aug. 30 "SEARCH GOBI DESERT FOR DROUGHT GRASS"
Banner, Nashville, Tenn., Aug. 28, "TO SAFEGUARD MONUMENTS"
Star, Cincinnati, (Date unknown), "Roerich Pact Talks are SCHEDULED HERE"
El Dia, Ponce, Puerto Rico, Sept. 12, "EL PACTO ROERICH ES ACEPTADO"
El Dia, Ponce Puerto Rico, Sept. 12, "CONSTRUCCION" Por el Prof. Nicholas Roerich
Express, San Antonio, Texas, Oct. 7, "SPECIAL REASON FOR PAN AMERICAN DAY"
Daily News, New York, Oct. 21, "THAT STRANGE BANNER IS CULTURE GUARDIAN"
New York Times, New York, Oct. 21, "TO SIGN ROERICH TREATY"
Herald Tribune, New York, Oct. 21, "WALLACE NAMED TO SIGN ROERICH PACT FOR US."
Record, Philadelphia, Oct. 21, "WALLACE TO SIGN ROERICH TREATY"
American, Baltimore, Oct. 21, "WALLACE TO SIGN PACT"
Advertiser, Boston, Oct. 21, "WALLACE NAMED SIGNER"

Id, Washington, D.C. Oct. 21, "WALLACE TO SIGN ROERICH TREATY"
st, Washington, D.C. Oct. 21, WALLACE NAMED SIGNER OF ROERICH PACT FOR US."
Republican, Springfield, Mass, Oct. 21, "WALLACE WILL SIGN ROERICH PACT FOR US
Tribune, Chicago, Ill, Oct. 21, "ROERICH WILL SIGN ROERICH PACT FOR U.S."
Star. Washington, D.C., Oct. 21, "WALLACE TO SIGN FOR U.S."
Dispatch, Columbus, Ohio, Oct. 21, "WALLACE NAMED TO SIGN INTER-AMERICAN TREATY"
News, Buffalo, N.Y., Oct. 23 "MARS WOULD SPARE CULTURAL PLACES"
Press, Santa Barbara, Calif. Oct. 21, "WALLACE IS NAMED TO SIGN TREATY FOR US."
Independent, Stockton, Calif., Oct. 21, "U.S. OKED ACT SAVING ARTS IN WAR"
Times, New York, Oct. 28, "CULTURAL WORKS SAFEGUARDED IN WAR BY ALL-AMERICA PACT
Examiner, San Francisco, Cal., Oct. 21, "U.S. WILL SIGN PACT ON MUSEUMS"
Register, Des Moines, Iowa, Oct. 21, "ASKS WALLACE TO SIGN PACT"
El Colombiano, Medellin, Colombia, Oct. 8 "EL PACTO ROERICH ES ACEPTADO"
Observer-Dispatch, Utica, N.Y., Oct. 28 "NEW POLICY IS ADOPTED FOR WAR"
Gazette, Berkeley, Calif., Oct. 24, "NEW STANDARDS FOR WAR"
Press, Pittsburgh, Oct. 29 "BANNER OF PEACE"
Star Telegram, Fort Worth, Tex (date unknown) "WILL SAVE ART FROM CANNON"
Courier Express, Buffalo, N.Y., Nov. 4, "MILITARY SAFETY ZONES"
News, Tuscaloosa, Alabama, Nov. 5, "SAFEGUARDING OUR CULTURAL WORKS"
Messenger, Marshall Texas, Oct. 30, "WILL SAVE ART FROM CANNON"
~~Star Telegram~~
Pan American Student, November 1934, "INTER-AMERICAN TREATY FOR THE ROERICH PACT"
y Frances R. Grant
News, Miami, Florida, Nov. 2, "THE ROERICH PACT"
Courier, Urbana, Illinois, Nov. 2, "PACT PLANNED TO SAVE WORLD SCIENTIFIC TREASURES IN WAR"
Independent, Grant, Mich, Nov. 8, Washington Briefs.
Christian Science Monitor, Boston, Nov. 8, "PACT OFFERED AMERICAN NATIONS"
News, Dallas, Texas, Nov. 19, "ROERICH PACT"
El Palacio, Santa Fe, "UNITED STATES SIGNS ROERICH PACT"
North American Times (Japanese) Seattle, Nov. 7, "NEW KYOTO MUSEUM HONORS ROERICH"
Press, Morgantown, W. Virginia, Nov. 29 "UNCLE SAME SEARCHES FOR DROUGHT PROOF GRASS"
News, Allegan, Mich., Nov. 30 "UNCLE SAME SEARCHES ABROAD FOR GRASS THAT WILL DEFY FUTURE DROUGHTS"
News, Pennsboro, West Virginia, Nov. 29, "UNCLE SAME SEARCHES ABROAD FOR GRASS"
Tribunes, Mayville, North Dakota, December 13, "UNCLE SAME SEARCHES FOR GRASS"
Sun, Cameron, Missouri Nov. 29, "UNCLE SAME SEARCHES FOR GRASS TO DEFY FUTURE DROUGHT"
Journal, Perryburg, Ohio, Nov. 30 "UNCLE SAME SEARCHES FOR GRASS"

er, Wahpeton, North Dakota, Nov. 30, "UNCLE SAM SEARCHES FOR GRASS"
 er, Olathe, Kansas, Nov. 29, "UNCLE SAM"
 w Era, Rollon Missouri, Nov. 30, "UNCLE SAM SEARCHES"
 ews, Charlottesville, Va., Dec. 7 "UNCLE SAME SEARCHES"
 Review, Continental, Ohio, Nov. 29, "UNCLE SAM"
 Herald, Eddyville, Kentucky, Dec. 6, "UNCLE SAM SEARCHES"
 Post, Paducah, Texas, Nov. 29 UNCLE SAM
 News, Marshalltown, Iowa, Nov. 30, UNCLE SAM
 Record, Muskegon Heights, Mich., Nov. 30, "UNCLE SAMX SEARCHES"
 Journal, Hayward, Calif., Nov. 29, "UNCLE SAM SEARCHES"
 News, Martinburg, West Virginia, Nov. 30 "UNCLE SAM"
 Tribune, Elmore, Ohio, Nov. 29, "UNCLE SAM"
 News, Mddletown, Indiana, Nov. 30 "UNCLE SAM"
 News, Newport, Vermont, Nov. 27 "UNCLE SAM"
 Courier, Gering, Nebraska, Nov. 30, "UNCLE SAM"
 Record, Leonoir, North Carolina, Dec. 6, "UNCLE SAM"
 Times, New York, Dec. 23, Rotogravure Section, "Prof. Roerich Visits Ganjyur"
 Journal, Jersey City, Dec. 20, Photo Section, "EXPLORER VISITS ABBOT"
 Local News Mechanicsburg, Pa., Dec. 20, Photo Section, "EXPLORER VISITS ABBOT"
 Call, Patterson, New Jersey, Dec. 21, Photo Section, "EXPLORER VISITS ABBOT"
 Tribune, Greeshburg, Pa., Dec. 21, "EXPLORER VISIT ABBOT"
 Sun, New York, Dec. 29, "Who's NEWS TODAY" (Lemuel Parban's column)

Miss Grant reported that the following articles have been received from the Press, placed directly by her or in cooperation with other agencies, between August and December. (August is chosen as ~~previous to~~ that month, the Press had no subscription to a clipping bureau, and has no consistent records of articles which appeared. The following list is based on actual clippings received but Miss Grant has learnt that other articles appeared but she had not means of tracing these. She also believes other articles appeared which have not been sent by the bureau. The clipping subscription of the Press is only for articles dealing with Nicholas Roerich, and the above articles are about Prof. Roerich).