

For the new era, new temples !

Throughout the world to-day is heard the voice of the forerunners of the future. Mankind takes up the theme, and it resounds everywhere, like an antiphonal chorus. Above the chaos, the spirit of humanity has become vocal in a demand for the canonization of Beauty and the liberation of the world through Art. New temples of worship are sought where creation shall pronounce the gospel of peace and love. And once the demand of the future is voiced it can no longer be denied.

Responding to this call, the Master Institute of United Arts and Corona Mundi with deep reverence, announce the foundation of the Roerich Museum as a gift to the people. The Museum, which will contain several hundred paintings has been founded on Nov. 17, 1923 and will be opened to the public on March 24, 1924.

For more than a quarter of a century, the paintings of Roerich have brought their light to all nations. In America, through exhibitions, they have become known to every section of this country. During this time there has grown up the realization that in Nicholas Roerich this age has found its supreme voice and that his works are among the greatest prophetic expressions of all times. With this appreciation there has arisen the demand for the foundation of a center where men might have permanent recourse to the teachings of this master. And as representative of the people, the two institutions wish to perpetuate this shrine that all may share in its Beauty and Wisdom.

In his art, Roerich has symbolized the evolution of man's spirit. He immortalizes the way which leads from pagan soil upwards to the Open Gates and the Bridge of Glory. And finally come his apocalyptic word - the revelation of the Great Miracle. It is in America that he discerns the fulfillment of the Legend and the Coming of the Messiah.

It is not then accidental that this Museum shall be in America: for herein the nation returns its tribute to one who was among its first champions. Twentyfive years ago it was Roerich who proclaimed to Europe his faith in the future of American creation and again he attests his trust in her. (Especially fitting also is it that this gift should come through the Master Institute of United Arts and Corona Mundi, for both institutions owe their being to the influence of Nicholas Roerich. It was he who conceived the ideal of a school which should unite under one roof all branches of art; again, it was he who conceived the plan of an international art center which should spread a love of beauty among the people and prove the mediator between artist and public. And it is from the writings of this all-embracing personality that both institutions drew the tenets of their faith).

The foundation of this Museum has even a greater significance than as a monument to the towering spirit who lights the way of his generation. In this day, certainly, it has a profound symbol, bespeaking a prophecy of the future friendship between America and Russia regenerated.

But even beyond this must be recognized the international aspect of this event. The existence in America of a shrine to the great seer of Russia, will ever stand as the proof of the universal mission of art. Roerich no longer is of one nation but of the world; before his works, which are for all men and for all time, boundaries are erased and mankind may worship at one.

Let this then stand as the temple of the future! For here beauty and love shall link all men in peace, for the Coming Era !