



MASTER INSTITUTE
— OF THE —
ROERICH MUSEUM
—————

MUSIC - PAINTING - SCULPTURE
ARCHITECTURE - OPERA CLASS
BALLET - DRAMA - LECTURES

1929-1930

310 Riverside Drive, New York

Telephones

Clarkson 1717

Academy 3860

THE FACULTY

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MAURICE M. LICHTMANN
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VIOLONCELLO

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CARL HINRICH
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BERNARD WAGENAAR

SOLFEGE AND EAR-TRAINING

IDA DECK

CHURCH MUSIC

NICCOLA MONTANI
MEYER POSNER

PAINTING AND DRAWING

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HOWARD GILES
STEFAN HIRSCH
ELLEN KETTUNEN

THEATRE DECORATION

RAYMOND SOVEY

INTERIOR DECORATION, COSTUME AND STAGE DESIGN

CLEOME CARROLL

ETCHING

WILLIAM AUERBACH-LEVY

SCULPTURE

JOHN ELY
ROBERT LAURENT

ARCHITECTURE

CHARLES H. SCHUMANN, Jr.
WILLIAM E. VIRRICK
WALLACE H. WOLCOTT

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EDITH CARLE
ROSA MUNDE

DALCROZE EURYTHMICS

NELLIE REUSCHELL

DRAMA

BARBARA BULGAKOVA
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MRS. IRVING BROWN

DICTION

FRANCES BRUNDAGE

CONTEMPORARY THEATRE AND PLAYWRITING

KAIA WILLIAMS

POETRY

MARY SIEGRIST

JOURNALISM

FRANCES R. GRANT

LANGUAGES

LAURE B. KAHN
MATHILDE TRUCCO

JUNIOR ART CENTER

FRANCES WILLIAMS

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MASTER INSTITUTE OF THE ROERICH MUSEUM

WITH deep gratification, the Directors of the Master Institute of the Roerich Museum, announce the inauguration of the new term, on October 1, 1929, in their new home in the twenty-four story Master Building. With this step, the Master Institute enters upon a new milestone in its history, one which is to be accompanied by expansion in all fields of its activity, as well as the widening of all cultural opportunities of its students under an eminent faculty.

At such a moment, it is perhaps fitting to review briefly the history of the Master Institute, which has vindicated beyond even the expectation of its founders, its fundamental purposes of uniting the teaching of the arts, and affording new ideals of creation to those who have sought inspiration within its walls.

The Master Institute of United Arts was founded on November 17, 1921 by Nicholas Roerich, the great contemporary master, who synthesized its purpose when he wrote: "Art will unify all humanity. Art is for all. Everyone will enjoy true art: the gates of the sacred source must be wide open for everybody."

With the opening of the Master Institute in its first modest quarters on 54th Street, this principle of the unification of the arts was laid as the first

cornerstone of the New School. Under one roof were united Music, Painting, Sculpture, Architecture, Opera Class, Ballet and Drama. Lectures were given on all phases of art. For the fulfillment of its aims, leading artists and educators were gathered on its faculty in all fields of arts.

In 1923 the school outgrew its modest quarters and moved into its own home on Riverside Drive, extending thereby its possibilities in all directions.

Life, promoting new ideas in art, also prompted new possibilities for the Master Institute.

At the present time, the Master Institute, now known as the Master Institute of the Roerich Museum, enters its spacious new home in the twenty-four story edifice at 310 Riverside Drive. Its tower dominates the entire Drive and may be seen even from New Jersey.

With its new expansion, the Master Institute inaugurates a new phase of its cultural life, widening its work and influence to great new possibilities, where it hopes to serve in even larger measure, the creative future of this country.

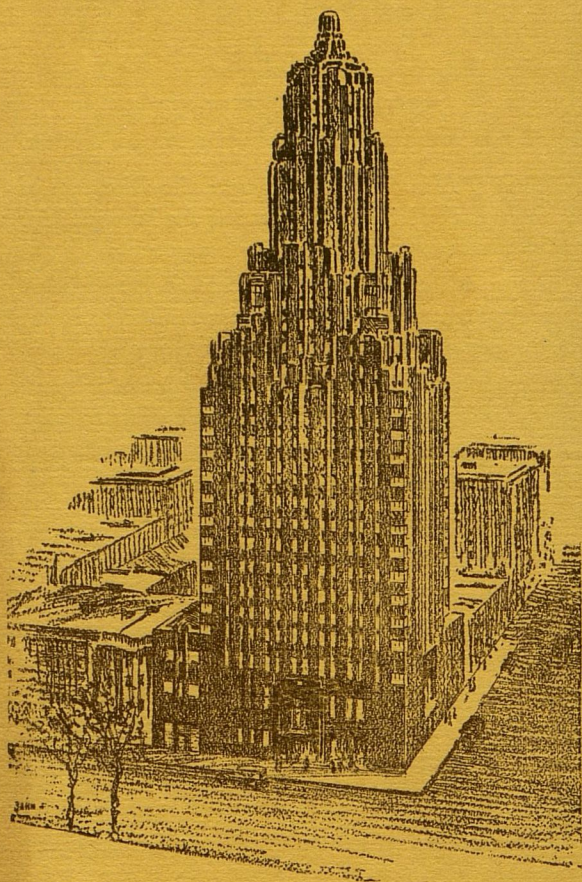
Summer School, Moriah, N. Y.

For all inquiries and catalogues address

MASTER INSTITUTE
OF THE
ROERICH MUSEUM

310 Riverside Drive, New York

ART WILL UNIFY ALL HUMANITY. ART IS ONE—INDIVISIBLE. ART HAS ITS MANY BRANCHES, YET ALL ARE ONE. ART IS THE MANIFESTATION OF THE COMING SYNTHESIS. ART IS FOR ALL. EVERYONE WILL ENJOY TRUE ART. THE GATES OF THE 'SACRED SOURCE' MUST BE WIDE OPEN FOR EVERYBODY, AND THE LIGHT OF ART WILL INFLUENCE NUMEROUS HEARTS WITH A NEW LOVE. AT FIRST THIS FEELING WILL BE UNCONSCIOUS. BUT AFTER ALL IT WILL PURIFY HUMAN CONSCIOUSNESS, AND HOW MANY YOUNG HEARTS ARE SEARCHING FOR SOMETHING REAL AND BEAUTIFUL! SO GIVE IT TO THEM. BRING ART TO THE PEOPLE—WHERE IT BELONGS. WE SHOULD HAVE NOT ONLY MUSEUMS, THEATRES, UNIVERSITIES, PUBLIC LIBRARIES, RAILWAY STATIONS AND HOSPITALS, BUT EVEN PRISONS DECORATED AND BEAUTIFIED. THEN WE SHALL HAVE NO MORE PRISONS." "Paths of Blessings"



Home of the
MASTER INSTITUTE
of the
ROERICH MUSEUM
310 Riverside Drive
New York



MASTER INSTITUTE
— OF UNITED ARTS —

Founded in New York, November 17, 1921

MUSIC - PAINTING - SCULPTURE
ARCHITECTURE - OPERA CLASS
BALLET - DRAMA - LECTURES

1929 - 1930

310 RIVERSIDE DRIVE (at 103rd Street) NEW YORK
SUMMER SCHOOL: MORIAH, N. Y.

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"PATHS OF BLESSINGS"

THE OFFICERS

- NICHOLAS ROERICH, *President-Founder*
- LOUIS L. HORCH, *President*
- MAURICE M. LICHTMANN, *First Vice-President*
- FRANCES R. GRANT, *Second Vice-President*

THE FACULTY

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MASTER INSTITUTE OF UNITED ARTS

Founded in New York, November 17, 1921

MUSIC - PAINTING - SCULPTURE
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BALLET - DRAMA - LECTURES

ART and the devotion to beauty are true expressions of the human spirit. A school uniting all arts, as does the Master Institute of United Arts, has before it the ideal at once to fortify each student with a technical mastery in his own field, and to forge those precepts of spirit and creation which will be guiding principles in his art and in his life.

Nicholas Roerich, leader of contemporary art and true apostle of beauty, founder of the Master Institute of United Arts, pronounces as one of the formulae of attainment: "Simplicity, Beauty and Fearlessness." In this, he crystallizes a principle applicable to all creative work. And it is with such spirit that the Master Institute of United Arts aims to imbue its students, in order that they may strive to attain the joy of creation which is immutable, however the expression of their work may vary. The departments are open to students of all ages and grades of advancement. There is also a department for children through which the Master Institute of United Arts aims to instill in the young spirit from the earliest years this devotion to beauty.

In uniting the arts for the first time, the Master Institute of United Arts has lent to each art the same importance given to it in a school of a single branch. In addition, however, it has given an opportunity for its students to have intercourse with other arts and creators in other fields, thereby encouraging in them the spirit of reverence for all creation as well as stimulating a selfless dedication to art.

MASTER BUILDING

NEW HOME OF THE MASTER INSTITUTE OF UNITED ARTS

The season of 1929-30 has marked the establishment of the Master Institute of United Arts in its new and permanent quarters in the twenty-four story Master Building at 310 Riverside Drive. This building, erected by the Roerich Museum, has been planned as a monument to art—to those ideals of creative work for which the Roerich Museum and its affiliated institutions,

Master Institute of United Arts and Corona Mundi, International Art Center, stand. As a great international center of art the Master Building unites all features of cultural and educational life. Here students of the school are encouraged to creative endeavor under teachers of distinguished reputation. Studios and classrooms have been planned with the utmost care for beauty and comfort. In addition, a library, comprising authoritative works on the arts and general literature of all nations will be open for study and reference work.

The proximity of the Roerich Museum in the Master Building, affords the students an opportunity of seeing the master works of Nicholas Roerich which are in the Museum. Corona Mundi, International Art Center, with its exhibitions of rare examples of the art of all countries, is also located in this building. These opportunities which are so eagerly sought by artists, students and art lovers who come from all countries to visit the exhibitions, are constantly available to our students. In addition, the conference halls and auditorium in which are held important concerts, lectures and dramatic performances add their cultural benefits to the training of students.

It is the wish of the Directors that their students gain in addition to the finest training also the cultural understanding and appreciation afforded by contact with the great works of art.

Splendid living quarters in conjunction with a restaurant and tea room are available in the Master Building to those who wish to take full advantage of the many cultural privileges which this Center of united arts affords.

FACULTY

In the accomplishment of its aims, the Master Institute of United Arts has sought to enlist a faculty of artists, broad in vision and ideals. Each member of the staff has gained distinction in his respective art and has the true love for the ideals of teaching.

STUDENT ADVANTAGES

The widening of cultural appreciation among its students is a factor kept constantly in mind by the directors. To this end, with the cooperation of its affiliated institution, Roerich Museum, the Master Institute of United Arts has an opportunity to offer free to its students, lectures on all phases of art given by authorities in each field, and providing one of the greatest stimulations to the student's own creation. The cooperation of Corona Mundi, International Art Center, another affiliated institution, has enabled the directors also to provide numerous exhibitions throughout the year of some of the outstanding masters. In addition the directors have sought to bring into the classrooms and into the home of the institution a beauty of atmosphere which cannot fail to have an inspiring effect upon the student's appreciation.

Throughout the year, the program is filled with concerts by the members of the faculty and guest artists, and the students themselves have opportunity to present the results of their striving through student concerts, exhibitions and dramatic productions.

In the case of Junior pupils, the Roerich Museum has provided an Annual Series of Lectures and Lecture-Recitals by authorities, covering the arts as well as the natural sciences. Concerts are also given by the students, throughout the season.

The atmosphere of beauty in which the students work is enhanced by the permanent collections of the Master Institute of United Arts. These will be on exhibition in the class rooms and reception rooms of the school.

ROERICH MUSEUM

The Roerich Museum, comprising over 800 paintings by Nicholas Roerich, the world-renowned master and founder of the two institutions, has been organized as a perpetual monument to his international endeavors for art. The students may have the constant inspiration of this great shrine of art.

The Roerich Museum holds each year a series of lectures on various phases of art and science. Special privileges in attending these lectures are given to students of the Master Institute of United Arts.

CORONA MUNDI INTERNATIONAL ART CENTER

Through the cooperation of Corona Mundi, International Art Center, an affiliated organization, in the same building, several additional opportunities are placed before the student. In addition to the exhibitions of old and modern masters and other works of art, held under the auspices of Corona Mundi, to which the students have access, the institution has extended the use of its rare art objects in the adornment of the studios and class rooms. Thus the student has the examples of great art constantly before him and works in an atmosphere of beauty. This organization has also planned competitions and grants prizes and scholarships to worthy students of the Master Institute.

THE HALL OF NATIONS

The Hall of Nations of Roerich Museum, a modern auditorium situated in the Master Building, affords splendid possibilities to students of music and drama for public expression of their creative efforts.

This auditorium, with a seating capacity close to 500 people, provides a unique advantage. Here are held lectures which include not only all phases of art and science, but all subjects of cultural enlightenment. The auditorium is a center of art life, where recitals, chamber music, dramatic performances, as well as other events are held, thus affording to students added opportunities of coming into close contact with the newest movements of artistic life.

DEPARTMENT FOR THE BLIND

It is with special devotion that the Master Institute of United Arts has maintained its work with the blind. Believing that in the benefits of a creative life, the blind will find their self-expression and a profession, the directors and faculty have brought to this department utmost attention, with results which have been profoundly gratifying. The work with the blind has, from its beginning, included Music, Poetry and Journalism.

REQUIREMENTS FOR ENTRANCE

As the Master Institute of United Arts provides courses for students in all grades of advancement, no previous requirements are stipulated. Those students, however, who desire to enter advanced courses, are required to show evidence of previous training.

GRANTING OF A DIPLOMA

A diploma of the Master Institute of United Arts will be granted to those students in all departments who have fully and satisfactorily completed the courses prescribed and who have passed all the requirements made by the faculty and directorate. Full information relative to the courses leading to a diploma may be had on application.

SCHOLARSHIPS AND PRIZES

Provision has been made for the granting of a number of scholarships. These are awarded competitively, to those students who seem best endowed to take full advantage of the opportunity.

Nicholas Roerich Scholarships

Two annual awards, each providing a year's tuition in the music department.

George Washington Scholarship

An annual award in memory of George Washington, providing a year's tuition in any department selected by the Directors.

Abraham Lincoln Scholarship

An annual award in memory of Abraham Lincoln, providing a year's tuition in any department selected by the Directors.

Walt Whitman Scholarship

An annual award in memory of Walt Whitman, providing a year's tuition in journalism.

Rabindranath Tagore Scholarship in Poetry

An annual award providing a year's tuition in poetry.

Louis L. Horch Scholarship

An annual award providing a year's tuition in the piano department.

Maurice M. Lichtmann Scholarship

An annual award providing a year's tuition in the 'cello department.

Steinway and Son Scholarship

An annual award providing a year's tuition in music.

Mrs. Frederick Steinway Scholarship

An annual award providing a year's tuition in piano.

Deems Taylor Scholarship

An annual award in honor of Deems Taylor, providing a year's tuition in music.

Curt and Florence Rosenthal Scholarships

Annual awards providing a year's tuition to women students in any departments selected by the Directors.

Frederick W. Trabold Scholarships

Annual awards for a year's tuition in any department chosen by the Directors.

Percy Such Scholarship

An annual award in the 'cello department.

Dr. J. E. Reinthaler Scholarship in Etching

An award given in memory of Dr. J. E. Reinthaler providing a year's tuition in etching.

William C. Carl Scholarship

An annual award providing a year's tuition to women students in the organ department.

CONTESTS

It has been the practice of Corona Mundi, International Art Center, to conduct a competition in art each season for the encouragement of individual creation.

These contests are based on the cultures of all nations, and are planned to encourage an appreciation and use of rarely exploited sources.

THE COURSES

Courses given at the Master Institute of United Arts comprise class work as well as private instruction in all departments.

Unless otherwise specified, the courses hereinunder announced are from Oct. 1 to June 7. All information regarding fees and hours may be had on application.

PIANO, VIOLIN AND VIOLONCELLO

Private Instruction

Elective Course

Half-hour or hour lesson weekly in Piano.

Weekly lesson in Solfege, Theory or Dalcroze-Eurythmics.

Weekly lesson in Musical Appreciation or Theory.

General Course leading to a Diploma

Half-hour or hour lesson weekly in Piano.

Weekly lesson in Solfege and Ear Training or Dalcroze Eurythmics.

Weekly lesson in Theory. Course in Musical Appreciation.

Weekly lesson in Ensemble Playing.

Normal Course leading to Teacher's Diploma

Half-hour or hour lesson weekly in Piano.

Class lesson in Weight and Relaxation Method.

Class lesson in Pedagogy. Course in Musical Appreciation or Theory.

Weekly lesson in Ensemble Playing.

Practical Normal Course

Demonstration Class, Covering Methods, Material and Problems of Piano Teaching and their practical application. Session held once weekly.

ORGAN AND HARP

Private Instruction and courses in organ and harp follow the same scope as those in Piano.

CHORAL AND ORCHESTRAL CONDUCTING

Class work of practical study for advanced students desiring to become conductors. Reading and study of classic and modern choral and orchestral scores.

ORCHESTRAL INSTRUMENTS

Private instruction and courses in orchestral instruments, follow the same scope as courses in Violin and Violoncello.

VOICE

Private Instruction

Elective Course

Two lessons weekly in Singing.
Course in Musical Appreciation.
Weekly lessons in Solfege and Ear Training or Diction.

General Course

Two lessons weekly in Singing.
Weekly lesson in Solfege and Ear Training.
Weekly lesson in Language and Diction .
Course in Musical Appreciation.
Weekly lesson in Ensemble Singing.

Normal Course

Weekly individual lesson in Singing.
Class lesson in Pedagogy and Vocal Physiology.
Weekly lesson in Theory.
Course in Musical Appreciation.
Weekly lesson in Ensemble Singing.

Course in Repertoire

This course will cover an outline of song literature from early to modern times—Analysis and criticism of interpretation—Two lessons weekly.

OPERA CLASS

General Course

This course will cover the general interpretation and tradition of opera—An outline of operatic literature will be included—Standard arias and ensemble work will be analyzed and interpreted—Study of Operatic routine and style.

THEORY

Courses in Theory and Composition, including Harmony, Counterpoint and Advanced Composition, according to grade.

Private Instruction

KEYBOARD HARMONY

A course especially designed for the needs of piano students. Its purpose is to develop the student's ability to apply the principles of Harmony directly to piano playing, and to enable the student to master "sight-singing" as well as to harmonize melodies, transpose and improvise.

SOLFEGE AND EAR-TRAINING

Class in Sight-singing, rhythm, ear-training and diction.

HISTORY AND APPRECIATION OF MUSIC

Illustrated lecture course covering the historical epochs of music with analysis of important works—Homophonic and Polyphonic Form—Orchestral Works—one session weekly.

CHORAL SOCIETY

The Choral Society of the Master Institute meets to study the great choral works of the old and modern masters. Several performances are planned during the year. Outside students enrolling for the chorus will also have the privilege of attending general lectures on all arts.

CHAMBER MUSIC, PIANO ENSEMBLE AND ORCHESTRAL CLASSES

Weekly classes for the study of all types of ensemble literature. Groups including varied combinations of instruments will be formed and division made according to advancement.

CHURCH MUSIC

Owing to the present-day interest in religious music and its relation to the evolution of secular music, this department has been organized. It is felt that in this research into the spiritual origins of music, students, composers and choirmasters will find new inspiration for their own work and development.

PAINTING

Classes in Life Drawing and Painting, Portraiture, Composition and Still Life in all Media.

Dynamic Symmetry as applied to present day artists' needs.

Morning Classes—Daily sessions, including three-hours, each morning, except Saturdays.

Afternoon Classes—Four sessions weekly from 2:00 to 5:00 P. M.

Evening Classes—Four sessions weekly, from 7:00 to 9:00 P.M.

Saturday Classes for Children—Special session held weekly from 10:00 to 12:00 A. M.

INTERIOR DECORATION

Course combines the study of architectural elements of modern interiors, historic periods and decorative treatments with the creation and execution of original designs. Practical instruction in the handling of walls, floor and furniture. Scale drawings, isometric and point perspective drawings, based upon the principles of Dynamic Symmetry. Making of models in paper or clay. Details are carried out in study of projective ornament, color relations, texture and quality of materials. Study of foreign and American contemporary designing. Critical appreciation emphasized rather than antiquarian knowledge.

STAGE AND COSTUME DESIGN

Practical course covering lectures, and research work in historical and modern stage settings. Design and execution of settings and costumes for plays of students' choice. Creative visualization emphasized. Isometric and point perspective drawings, sketches, and models made. Lighting studied in its effect upon form and color. Dyeing and painting of materials.

COSTUME DESIGN

A brief study of historical costume is combined with the creation of designs for modern pictorial or fashion purposes. This includes the study of psychology in relation to dress; personality in relation to color, form, line, texture; the importance of ensemble effects and creative details. Pencil and water color sketches, collection of illustrative material, museum work.

INDIVIDUAL INSTRUCTION IN ART PROBLEMS

Special Consultations by Appointment

Special instruction designed for the purpose of giving the individual an opportunity to obtain professional advice concerning problems in architecture, interior decoration, modern and period; costume, contemporary and historical; painting, sculpture, art objects, color and texture relations from the standpoint of the connoisseur. Practical demonstrations, elective assignments.

ART OF ILLUSTRATION

Classes in Book, Magazine, Advertising Art—Posters—Lettering—Costume and Still Life Adapted to Commercial Design—Processes of Reproduction. Daily Classes with two weekly criticisms.

ETCHING

Classes in Etching, sessions held daily, 9:00 to 12:00 A.M., or 2:00 to 5:00 P.M., with two weekly criticisms.

HISTORY AND APPRECIATION OF ART

Course covering the Development of Art showing various periods and analyzing outstanding works of each period—Discussion on the relationship with other arts.

PERSPECTIVE AND ANATOMY

Courses of five lectures will be arranged during the school year.

SCULPTURE

Classes in Modeling, Wood-Carving and Stone-Cutting.

Daily Classes

Every morning from 9:00 to 12:00 A.M., or afternoons 2:00 to 5:00 P.M.

Evening Classes

Including three sessions weekly, from 7:00 to 10:00 P.M.

Saturday Classes

One session weekly, from 9:00 to 12:00 A.M., or 1:30 to 4:30 P.M., including also Sketching.

ARCHITECTURE

History and Appreciation of Architecture

General course designed for architectural students as well as for those desiring cultural understanding of the subject from the past to present day—Illustrated lectures—Discussions—Optional essays and sketches.

History of Ornament

Including lectures—Preparation of Ornament-Plates—Research Work—One session weekly—Half year course.

Architectural Design and Sketching

Problems in Architectural Design, Elevation, Plan and Section Problems—Pencil, Pen and Ink and Water Color—Advanced Problems in Perspective. Compositions of facades of different buildings.—Sessions twice weekly.

Engineering and Drafting

Laboratory Course with Lectures and Assignments—Free-hand Lettering—Use of Instruments—Orthographic Projections—Working Drawings—Building Layouts—Modern Engineering Practice and Construction—Power Plants—Visits to Engineering Projects, Generating Stations and Factories.

BALLET AND INTERPRETIVE DANCING

Beginners' Course

Including Technique — Interpretive or Ballet Dancing — Special Dances.

Advanced Course

Including advanced Technique—Character and Oriental Dances.

Private Instruction

DALCROZE EURYTHMICS

Classes in Rhythmic and Plastic Movement.

DRAMA

The dramatic department of the Master Institute takes on the significance of a theatrical training school leading directly to the public performance of the finest dramatic works. Opportunity will be given to the students to appear in productions constantly, and the entire training will be directed to this end.

Full Dramatic Course

Reading and discussion of plays—Characterization—Dramatic Interpretation—Technique and Make-up—Posture; Pantomime—Diction and Voice-placement.

Special Evening Class, twice weekly.

Private Instruction

DICTION AND VOICE-PLACEMENT

Course in diction and voice-placement—Posture—Gesture—One session weekly.

CONTEMPORARY THEATRE AND PRODUCTION

New York is the greatest theatre center in the world. This lecture course will concentrate on the current season, analyzing and discussing its most important plays from the viewpoint of technique in writing and production, trend and social significance. It is designed not only for students of the drama but for those who desire a richer appreciation and understanding in theatre-going. One session weekly.

PLAYWRITING

A limited class in dramatic construction. Private and class criticism and discussion of manuscripts. One act and long plays. The theatre of the Master Institute, which uses the Hall of Nations in the Master Building as its workshop, furnishes an ideal laboratory for practical working out of ideas and experiments in playwriting and for public productions of student manuscripts.

POETRY

Art of Poetry

Its Nature, Origin and Development—The Epic, Lyric, Dramatic—Style—Metre—Study and Practice of Versification—Criticism—One hour lesson weekly.

Poetry Appreciation

General Outline of Poetry—English Poets of the Nineteenth Century—Contemporary English and American Poets—One session weekly.

JOURNALISM

Practical Course in Newspaper and Feature Writing—Lectures and Assignments—Reporting, Special Articles and Interviews—Music and Art Criticism—Principles of Copy Reading—Sessions once weekly with individual conferences and round table discussions.

LANGUAGES

Courses in French, German, Italian, Russian, Spanish and other languages.

LECTURES

The Master Institute of United Arts in cooperation with the Roerich Museum gives a General Lecture Course each year by authorities in all phases of the arts. This course is given for the benefit of the students of the school, and is planned to instil a real understanding of unity of the arts. Special privileges in attending these lectures are given to enrolled students.

SPECIAL SATURDAY AND EVENING CLASSES

In order to accommodate professional people and those employed during the day, the Master Institute of United Arts has made provision for evening classes and Saturday afternoon classes.

CHILDREN'S DEPARTMENT

Recognizing one of its most important functions in its work with children the Master Institute of United Arts is aiming to encourage self-expression in the child from the earliest years and to influence the young spirit to a keen love for beauty and for creation. This principle is carried out throughout the children's department by special teachers, with deep understanding of the child's psychology and striving toward creative expression.

The Children's Department includes courses in Music, Painting and Drawing, Sculpture, Ballet, Drama, Languages and other fields of art. Full details regarding the children's work may be had on inquiry.

JUNIOR ART CENTER

Realizing the tremendous influence which the earliest training of the child exercises on future creative work, the Master Institute of United Arts has organized half-day groups for children from three to seven years of age. The groups will meet mornings or afternoons except Saturday from 9:00 to 12:00 A.M., or 2:00 to 5:00 P.M. During these hours the children will be given rudimentary work in music, dance, Dalcroze Eurythmics, drawing and modeling by specialists in their fields. Part of the time will also be apportioned to supervised exercise and play, outdoors.

SCHOOL CALENDAR

Enrollments for the Fall term begin the May previous. The regular Winter session of the Master Institute will open on October 1st, and close on June 7th.

During the season the following holidays will be observed: Thanksgiving Day, Christmas Day, New Year's Day, Lincoln's Birthday, Washington's Birthday, Founder's Day on March 24, and Decoration Day.

SUMMER SESSION

The Master Institute of United Arts maintains a Summer School in Moriah, New York, in the heart of the Adirondacks, where sessions are held annually beginning in July. Under picturesque natural conditions, is continued the same scope of work for adults and children, as in the winter session. In addition, special Pedagogical Courses for Teachers are planned. Thus the student may combine his summer recreation with serious and uninterrupted creative work.

Information regarding the Summer Session may be had by addressing the Master Institute of United Arts.

TERMS OF ENROLLMENT

The Master Institute of United Arts is open to students of any age. All students entering the Master Institute do so with the distinct understanding that they will adhere to all its regulations and maintain the standard set by the Institute.

Students may enroll any time during the school year.

It is understood that all students enrolling in October are enrolled for the entire season and are liable for the full tuition. Those entering later in the year will be enrolled for the balance of the season.

The Master Institute of United Arts reserves the right to defer the beginning of any class until the minimum number of students has enrolled.

No deductions are made for absences from lessons or for withdrawal before the close of the season. No tuition fees will be refunded.

In the case of an absence from a private lesson where the cause is deemed sufficiently serious by the directorate and where notice shall have been given in writing at least twenty-four hours in advance of the time scheduled for the lesson, the lesson may be made up at the convenience of the teacher. *No class work which is missed can be made up.*

All tuition fees are payable in advance and are calculated for the entire season. For the convenience of the student, the Master Institute has arranged to have the payment of tuition made in two equal installments, the first due upon entrance, the second on January 21st. In courses where the fee is small, the entire tuition must be paid upon entrance. In the classes of Painting, Etching, Illustration and Sculpture, payments are calculated on a bi-monthly basis.

For further information address the General Secretary, Master Institute of United Arts, 310 Riverside Drive, New York, N. Y. Academy 3860-3861.

UNITY OF THE ARTS

By MARY SIEGRIST

"Open in all schools the path to creative effort, to the greatness of art. Develop the creative instinct from the earliest years of childhood. Open up the paths of blessing." — NICHOLAS ROERICH.

THE arts are one. What is the creative spirit that inheres in all art but a breath from the finer ethers of "worlds before and after"? Music, painting, sculpture, poetry, the drama and the dance—these are one in essence, one in principle. Do they not spring from the one source—the broadly creative spirit? Are they not all parts of the one life? As petals interwoven and blended, they form the flower of life. They have their home in the timeless and the endless. That is why a single life is only long enough to catch "hints of the proper craft, tricks of the tool's true play."

To be in harmony with the increasing rate of life-vibration, we find we must make use of the fast flying wings of the imagination. In our effort to join the worlds within and the worlds without converging on our "one world," we are re-discovering this principle of unity as relating to all life. For the basis of true culture, it would seem, lies in the perception not only of the unity of the arts, but of the unity between art and living. These cannot be dissociated without harm. Where they are severed, life is fragmentized and crippled. Seen as one, it becomes an inexhaustible fountain of beauty. When we function truly—with the wisdom of joy—it is with the whole consciousness. In the life of wholeness, as exemplified in the Master Institute of United Arts, the spirit of each of the arts and of life itself is finely fused and integrated.

Through varying art symbols, the student of the Master Institute sees a world garmented in many-veiled beauty. A world "where music and silence and dreaming are one." He learns to seek the goal in creative labor—in striving to become, in the words of Dante, the "Scribe of the Eternal Love." Through this service he develops enlarged capacities of perception and containment. He finds that the home of the true artist is thus "bounded by the mother-skies"; that "his race is Man; his banner—Love the Conqueror."

AFFILIATED INSTITUTIONS



ROERICH
MUSEUM
Founded November 17, 1923
New York

Open from 10:00 to 5:00
Weekdays, Sundays and
Holidays free to the Public

310 Riverside Drive

New York, N. Y.



CORONA MUNDI
INTERNATIONAL
- ART CENTER -

Exhibitions—Works of Art

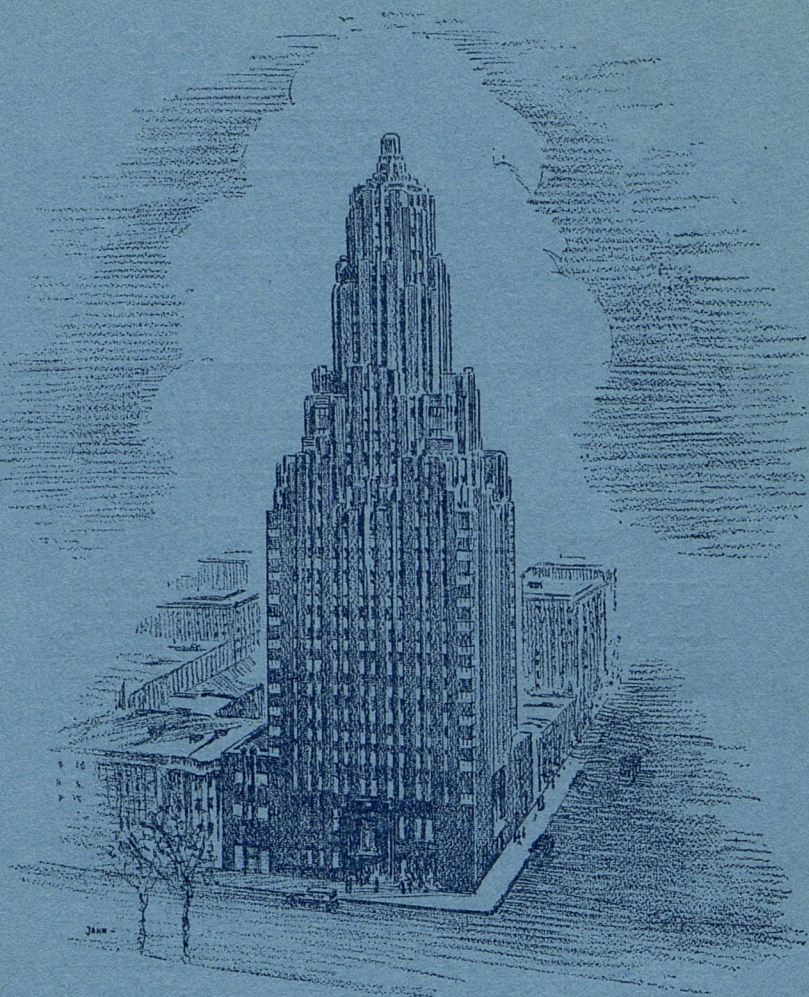
HUMANITY IS FACING THE COMING EVENTS OF COSMIC GREATNESS. HUMANITY ALREADY REALIZES, THAT ALL OCCURRENCES ARE NOT ACCIDENTAL. THE TIME FOR THE CONSTRUCTION OF FUTURE CULTURE IS AT HAND. BEFORE OUR EYES THE REVALUATION OF VALUES IS BEING WITNESSED. AMIDST RUINS OF VALUELESS BANKNOTES, MANKIND HAS FOUND THE REAL VALUE OF THE WORLD'S SIGNIFICANCE. THE VALUES OF GREAT ART ARE VICTORIOUSLY TRAVERSING ALL STORMS OF EARTHLY COMMOTIONS. EVEN THE "EARTHLY" PEOPLE ALREADY UNDERSTAND THE VITAL IMPORTANCE OF ACTIVE BEAUTY. AND WHEN WE PROCLAIM: LOVE, BEAUTY AND ACTION, WE KNOW VERILY, THAT WE PRONOUNCE THE FORMULA OF THE INTERNATIONAL LANGUAGE. AND THIS FORMULA, WHICH NOW BELONGS TO THE MUSEUM AND STAGE MUST ENTER EVERY-DAY LIFE. THE SIGN OF BEAUTY WILL OPEN ALL SACRED GATES. BENEATH THE SIGN OF BEAUTY WE WALK JOYFULLY. WITH BEAUTY WE CONQUER. THROUGH BEAUTY WE PRAY. IN BEAUTY WE ARE UNITED. AND NOW WE AFFIRM THESE WORDS—NOT ON THE SNOWY HEIGHTS, BUT AMIDST THE TURMOIL OF THE CITY. AND REALIZING THE PATH OF TRUE REALITY, WE GREET WITH A HAPPY SMILE THE FUTURE.

"BEAUTY AND WISDOM" JULY 11th, 1922

310 Riverside Drive

New York, N. Y.

For further information send for catalogues.



MASTER BUILDING
Home of the
MASTER INSTITUTE OF UNITED ARTS
310 Riverside Drive at 103rd Street
New York



**MASTER INSTITUTE
OF
ROERICH MUSEUM**

EXHIBITION OF PAINTINGS, DRAWINGS,
DESIGNS, SCULPTURE, ETCHINGS & GOBELINS

by the

S T U D E N T S

of

WILLIAM AUERBACH-LEVY HOWARD GILES
VERITA DE BERTALAN RUSSELL VERNON HUNTER
EMIL J. BISTRAN ELLEN KETTUNEN

ANTONIO SALEMME

Members of the Faculty
of the
MASTER INSTITUTE

MAY 3rd - 17th, 1930

Open Daily from 10 A. M. to 5 P. M.

at the

INTERNATIONAL ART CENTER of ROERICH MUSEUM
310 Riverside Drive, New York

COSMOS INSTEAD OF CHAOS.

Much that today stands for the old and traditional or modernism and originality, were the truth but known, signifies only inability to re-organize realities along lines towards which nature is ever tending but seldom reaches.

It is the purpose of the courses outlined to release the potential artist in each student, through understanding of nature's principles and laws, on which are based symmetry or proportionality and tone relations or color harmony.

The history of Art is the history of Design! Significant art values are realized through the study of design, not through copying the model.

The psychological condition produced by personal achievement starts in the creative mind a realization of power that produces conviction.

" . . . work grows play, adversity a winning fight!"

HOWARD GILES
Dean of Art Department
Master Institute of Roerich Museum

C A T A L O G U E

CLASSES OF
WILLIAM AUERBACH-LEVY
ETCHINGS and DRAWINGS

By

ANITA CLARE

MARY HEFFENGER

EDWIN S. LEWIS

STEVENS MAXEY

GERTRUDE S. PFERDT

CLASSES OF
VERITA de BERTALAN

TAPESTRIES

By

GRACE ELY

EMILY GOODWIN

MARY STREETER

CLASSES OF
EMIL J. BISTRAN
PAINTINGS, DRAWINGS and DESIGNS BASED ON
DYNAMIC SYMMETRY

By

JULIA L. ARCHIBALD
VIRGINIA K. CLARK
CLOTHILDE EMBREE
FRANK HINDER
THERESA MALLAMO
JEANNE L. NURICK
EDITH SPAULDING
CECILIA FASSETT

ELIZABETH BARSTOW
PRASERT CHURAT
MINNIE B. FRITSCHY
ISABELLE KUHLMAN
FANNY NIMTZOWITZ
FRANCES S. OLDEN
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HARRIET BURTON
EDITH F. DAVENPORT
MARY HEFFENGER
PETTY LIPIN
MAXWELL NORMAN
RICHARD SHARPE
ELIZABETH COOK
ROBERTA TAYLOR

APPLIED ART CLASSES OF
EMIL J. BISTRAN
POSTERS AND ILLUSTRATIONS

By

GLADYS BATES
BETTY LIPIN

GERTRAUDE BOSTELMANN
JEANNE L. NURICK

ELIZABETH COOK
RICHARD SHARPE

CLASSES OF
HOWARD GILES
PAINTINGS, DRAWINGS and DESIGNS BASED ON
DYNAMIC SYMMETRY

By

LEE LORING
ROSE NESSLER
BELLE SCHNURER
WILLIAM ARCHIBALD
HELEN SAMUELS
HARRY NONNAMAKER
ROBERT S. WOOD
IRVING RABKIN

ELSA LOHRKE
MARGARET PRAGER
ROBERTA TAYLOR
ETHEL ABEEL
JANET CORNELL
QUEEN NONNAMAKER
ELINOR W. JOHNSTON
DERVIN O'BRIEN

MINNIE MEACHAM
BLANCHE PRAGER
ETHEL BURTON
ELEANOR HIRSHFELD
JUNE FELMAN
ISABELLE VAUGHAN
HELEN HOKINSON
DALE ADAMS

ILLUSTRATION CLASSES OF
RUSSELL VERNON HUNTER
ILLUSTRATIONS, POSTERS and DRAWINGS

By

JULIA BERNSTEIN

LILLIAN BLOCK

LOUIS FREEDMAN

JUNIOR ART CENTER
CLASSES OF ELLEN KETTUNEN
Students from 6 to 15 years of age.
PAINTINGS, DRAWINGS and SKETCHES

By

RICHARD ADLER

HOPE AGRATI

BETTY LEE DAVISON

JUNE FINE

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EDITH GROSSMAN

FAIRFIELD HOBAN

IETTY INSKIP

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CLASSES OF
ANTONIO SALEMME
SCULPTURE EXHIBITS

By

HEINZ VON CLUSMANN

MARIE ELIZABETH CRABTREE

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