

CORONA MUNDI
— INC. —
INTERNATIONAL
— ART CENTER —

"HUMANITY IS FACING THE COMING EVENTS OF COSMIC GREATNESS. HUMANITY ALREADY REALIZES, THAT ALL OCCURENCES 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

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NEW YORK, N. Y.

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BLAZING A NEW TRAIL FOR ART

BY

AMOS C. MOORE

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THE spirit of beauty is again triumphant! In these days of unrest—it is an American institution, Corona Mundi, International Art Center, which has found a way of international understanding—through art.

This is not unexpected—for no formula in history has more constantly renewed itself than the one which pronounces beauty to be the international language; which proclaims that through the appreciation of creation shall come love of our fellows. An immortal fertility lies within the seed of this formula, one which stirs it to blossom and bear fruit in all moments of the world's history. The Savanorolas of the ages cannot still the songs which the Assissians unloose—nor can the turmoil of a temporary day silence the eternal prayer awakened among all men for beauty. On the contrary, as the seed seems best to flourish in a soil enriched with the decay of the past—so does art take root anew in an hour of vicissitude. Such times see the sudden unfoldment of new institutions dedicated to the invincible cause of art and performing their libations before an all-unifying altar. And such an hour as this has struck in our very day—one which has racked the world's soul and which causes men to return to the solace of the ages—beauty.

That is why, perhaps, so many institutions have recently initiated their life dedicated to the cult of creation. However, to those who have watched these institutions—it is evident that a spirit new in the annals of art, pervades their purposes. The peregrinations which have characterized the evolution of all cultures, and which have carried them through the trials of subserviency to patronage, to aristocracy, to wealth, towards democracy, have now enabled art to reach this wider status of popular communion. The chalice has passed into the hands of the people.

No better example of the organization which this day of ours has produced—an organization which is the cumulative result of art's evolution—is Corona Mundi, International Art Center, founded by the commanding genius, Roerich.

“The Sacred Gates must be opened for all”—wrote Roerich in his “Paths of Blessing”—and in Corona Mundi, he perhaps sought to bestow the key to those sacred gates upon all who could accept the treasure. It is a true democratization

of art which the institution is aiming for—not found in the silent corridors of a museum, but one whose end is a close intimacy with life.

It is not therefore surprising that in the exhibitions of this Art Center, one feels a new vitality of beauty. No longer does art seem anomolous with life and relegated to silent archives. Here, one walks among art objects, as among friends—an old master becomes more applicable to our every day work in these light-filled rooms, where one may also see a small vase or charm over which some humble creator has spent the devotion and dedication of his spirit.

UNITING THE WORLD'S ART

Already this young organization has acquired a proud list of possessions. Many are its examples of Dutch and Flemish masters—treasures in which the daily duty is elevated to the dignity of an immortal recollection. Here, too, are the chaste offerings of the primitive master of Italy, of Byzantium, and the pure beauty of the Ikons of Russia. The molded iridescence of Rome's glassware stands not far from a Chinese Bodhisatva, who holds his wise silence. Here, too, Corona Mundi exhibits its splendid examples of the art of the Congo acquired from famed excavations. The unknown east is represented in numerous brilliant works from Tibet, Kashmir, Sikkim, Central Asia, sounding their exotic note. Perhaps, too, no exhibit is of more interest than the large collections of banner paintings from Tibet, which constitute, we feel, the most significant exhibition of the kind in America. And in addition to all these we find here representations of the works of our moderns—of the American, French and other creators of beauty which our day has inspired, not only the known masters but younger men who bring to their creations a new zest and a new adoration. And so, from the far corners of the earth the creations of the people have been brought here in this effort towards the communizing of art.

Perhaps even more than its treasures, the importance of Corona Mundi lies in the spirit which surrounds their showing. These treasures no longer seem to be out of the pages of books and beyond possession. Those in charge here are not averse to opening these precious cases to those who would perceive more closely the feel and touch of the works. And those who so desire, also discover that the objects of beauty are not beyond one's own possession, for it is a basic principle of this organization to be the intermediary, so to speak, between objects of art and their destined owners—destined so through appreciation. Hence it is that Corona Mundi has stated as one of its aims the buying and selling of art objects, at only a nominal profit. Thus the spirit of collection is being encouraged, and an altogether new class of the people are beginning to feel the zest of gathering prized possessions of their own. For, from the exhibitions

here, and from the accessibility of the objects, one begins to realize within the walls of this Art Center, that the artisans of China or the sculptors of Tanagra, or the numerous other messengers of art, did not labor only to adorn the walls of the fabulously rich—but their efforts also illumine more simple and more humble dwellings, there to be cherished perhaps with greater devotion.

MAKING CONVERTS TO BEAUTY

However, in organizing its center of art, Corona Mundi realized that its work was not at all accomplished. What, of those numerous people to whom life's constant demands and the daily necessities of life made art a far-off thing? Or of those, who had so often been made to feel the inaccessibility of art for them, that now it had become totally a stranger? It was necessary to convert these people—and hence Corona Mundi saw fit to come to them directly by way of exhibitions which should approach their very door-steps. To this end the institution has been planning exhibitions in settlement houses, in schools, in industrial centers, in clubs—and that is why it is planning to hold them in prisons—because the treasure of art and its appreciation are no longer a prize of the high-priests alone, but the safe-keeping has now passed into the realm of the people for them to unitedly guard.

Moreover, to insure the bringing of the arts from the wide reaches of the earth as well as to turn the light upon the hidden portions of our culture, Corona Mundi pronounced its desire to send expeditions to the far out-lying places of our world. The immediate accomplishment of this aim has been shown in the work of the organization in cooperation with the Roerich Art Expedition, which is now on its great undertaking to India and Tibet. The magnificent reaches of the Expedition in enabling Roerich to obtain his panorama of the east, as well as the great returns in securing examples of Tibetan art and in research into the cultural life of eastern peoples, has already attested the success of the first purely artistic expedition ever attempted.

ITS AFFILIATED INSTITUTIONS

Perhaps no estimate may be made of the work of Corona Mundi without dwelling for a while on the accomplishments of those organizations with which it is affiliated and which round out the cycle of its endeavors. The first of these—one which antedates the foundation of the Art Center, was the Master Institute of United Arts, founded for the purpose of joining the teaching of the arts and of instilling into youth the highest ideals of creative effort. Then came another institution—the united effort of Master Institute of United Arts and Corona Mundi, the Roerich Museum, which holds more than 500 paintings by

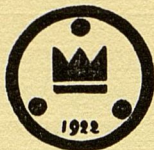
Roerich and which will afford the perpetual inspiration of Roerich's paintings to America through a permanent museum devoted to his art. Finally, the radius of the work of the institutions has been still more broadened by the foundation of a publishing institution, Alatas, which through the written word, and the printing of cultural work in all languages, aims to reach those beyond the boundaries of the other institutions.

THE NEW SPIRITUAL STRATEGY

It is apparent therefore that Corona Mundi, in affiliation with its sister institutions, has eschewed a policy of passivity. It refuses to await patiently the gradual coming of art-lovers. Theirs, apparently, is a policy of creation and of conquest: the creation of new legions of art lovers and the conquest of provinces erstwhile a hostage to materialism and to mediocrity. Truly, every age has its own weapons, and, in the cause of art, Corona Mundi has seen fit and necessary to adopt that strategy and that organization and intensive effort which has characterized success in other fields in America.

That is why, perhaps, the atmosphere of this young organization, whose efforts are already so far-reaching, breathes with a new virility. That is why, those who visit the organization as well as its touring exhibitions are astonished by two signs: the presence of so wide a diversity of people, of every class and every nationality, and the presence of so many young people eager to study art and eager to acquire for themselves examples of these treasures,—new art collectors, proudly prizing the beginning of a collection. These signs in themselves bespeak more forcefully than any word the ultimate accomplishment of such an organization as this, for if this center has any mission, it is first the uniting all nationalities in the religion of art and of providing that single altar before which all peoples may worship without prejudice and without chauvinism. And the second is to provide the new generation with the love of beauty and with reverence to a creative ideal.

Accomplishments such as these will provide us with a sabre to cut the Gordian knots of discord and to unloose us from the entangling web of international rife. It will bring nearer the time when we shall forsake our individual gospels for a universal shibboleth of beauty and understanding among all men.



**CORONA MUNDI
INTERNATIONAL
— ART CENTER —**

In the carrying out of its purposes, as an International Art Center, CORONA MUNDI will pursue the following aims:

To hold exhibitions, and to arrange publications, productions, lectures and concerts.

To arrange touring and loan exhibitions, planning them in all kinds of galleries, factories and schools, even in hospitals, prisons, and in villages far from centers of art.

To buy and sell art treasures and act as agents for all types of art, on the most reasonable basis.

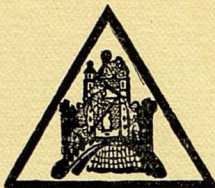
To assist Museums in the completion of their collections, through donations and subscriptions.

To organize artistic and archaeological research expeditions.

To establish agencies and branches in all foreign countries.

To catalogue and systematize collections; expertize and restore.

AFFILIATED INSTITUTIONS



**MASTER INSTITUTE
OF UNITED ARTS**

Founded in New York, November 17, 1921

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CLASS AND INDIVIDUAL INSTRUCTION

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