

160/1

ROERICH MUSEUM  
Founded November 17, 1923

New York

Believing that the lofty art and ideals of Nicholas Roerich serve as one of the glowing milestones of the evolution of humanity, we the Trustees of the Roerich Museum, which is devoted to the art and the ideals of this master, do hereby proclaim the Roerich Museum as the property of the people of the United States of America.

Ever striving for the unification of mankind through the great images of Beauty, Nicholas Roerich has dedicated his life to America and to the World, in the cause of free and enlightened development of humanity.

In proclaiming the Roerich Museum as the property of the American Nation, we, the Trustees of the Roerich Museum, do hereby declare it an unalterable condition thereof, that the Roerich Museum shall never be dissolved, sold nor change its name or its original purpose as a monument to the art of Nicholas Roerich, nor shall the walls of the Roerich Museum ever be used for any purpose other than the exhibition of the paintings of this master to whose art the Roerich Museum is dedicated.

Further, be it resolved that in order to ensure the perpetuation of the aforesaid aims and purposes of the Roerich Museum, and in order that the desire of its Trustees, who are elected for life, shall never be altered, that each of the Trustees shall, during his lifetime, nominate his successor to office, with the confidence and purpose that the appointed successor shall carry into the future, the ideals with which the founders brought the Roerich Museum into being. And, further, that each future Trustee, so appointed, and who shall himself hold his office for life, shall in turn designate his successor, thus perpetuating the destiny of this shrine to art.

In the event that unforeseen circumstances shall prevent a Trustee from nominating his successor, it is hereby resolved that the remaining Trustees shall, by a two thirds vote, elect a new member who in their light shall continue the traditions of this Foundation.

We, the Trustees of the Roerich Museum, do hereby make this gift to the people of America with the profound conviction that the inspired message of Roerich shall bring new beauty to this country, and that his call for a new brotherhood among men shall add glory to the present and the future America.

In witness of this Resolution, We, the Trustees of the Roerich Museum do each affix our signatures and the seal of the Roerich Museum.

New York, this 24th day of July, 1929.

(Signed) N. Roerich Louis L. Horch

M.M. Lichtmann Sina Lichtmann

Frances R. Grant Sophie Schafran

Nettie S. Horch George Roerich

1465 Broadway,  
New York City

December 8, 1921.

University of the State of New York,  
State Department of Education,  
Albany, N. Y.

Gentlemen:

We herewith submit application for the incorporation of a school for the teaching of arts. Enclosed please find the charter for certificate of incorporation, in accordance with Section 59 of the Education Law; also please find money order for \$5., for the issuing of the charter.

As we propose to conduct a school we submit also the information required by your rules.

The premises which are to be occupied by the school is the second floor of a building situated at 312 West 54th Street, Borough of Manhattan, New York City, which building is part of the Greek Orthodox Church premises.

The equipment, apparatus and library are now being installed. They will consist of the necessary furniture and fixtures, pianos, etc.

The proposed course of study will be as follows:

Graphic and Plastic Arts -- under supervision of  
Prof. Nicolas K. Roerich;

Painting -- Prof. Nicolas K. Roerich, Newis Caro Delvaille,  
Hamilton Easter Field, Editor of The Arts; Normal Bel-Geddes,  
Theatrical Artist; and assistants;

- (1) Oil, tempera, pastel, frescoes
- (2) Drawing
- (3) Church decorations
- (4) Theatre decorations
- (5) Mosaic, stained glass
- (6) Costumes, designs, mackettes
- (7) Illustrations, lithography, etchings

Sculpture -- Robert Laurent

Architecture - W.E. Wirrich; Alfred Bossom

Ballet -- under supervision of Adolf Bolm;

Music -- under supervision of Mr. & Mrs. Maurice Lichtman;

Volksongs of all nations -- Deems Taylor;

Church music --

Pianoforte -- Maurice and Sina Lichtman;

Violin-cello --

S.D. of E. -2- 12/8/21

Opera repertoire -- Mme. Nina Koshetz;

Song interpretation -- Mme. Nina Koshetz  
Lazare Saminsky;

Vocal Ensemble -- Lazare Saminsky;

Theory (harmony, counterpoint, fugue, forms, free  
composition, and orchestration) -- Lazare Saminsky;

Synthesis and Analysis of Music -- Deems Taylor;

History of Music -- Lazare Saminsky;

Encyclopedia of Musical Science -- Lazare Saminsky;

Weight and Relaxation Method -- Mr. & Mrs. Maurice Lichtman;

Libretto Interpretation, Phonetic Diction, and  
Languages (French, German, Italian, Russian,  
Spanish) - Mr. & Mrs. I.E. Muromtzeff, and  
Esther J. Lichtman;

Chamber Music Class,  
Piano Ensemble -- Mr. & Mrs. Lichtman;

Lectures in Art, Drama, Literature, Music,--  
Ossip Dymow, Prof. Kahl, Count Tolstoy,  
Yarmolinsky, Deems Taylor, Lazare Saminsky,  
Prof. N.K. Roerich, Mr. & Mrs. Lichtman,  
Mr. Torrence, Mr. & Mrs. Adolf Bolm.  
Oliver M. Sayler

Prof. Nicolas K. Roerich is one of the leading painters  
of our time. His paintings are now being exhibited by the  
Chicago Institute of Arts in all museums of the country.

Mr. W.E. Wirrich is a laureate of Columbia University.

Mr. Adolf Bolm is one of the leading exponents of  
dancing in the world.

Mr. & Mrs. Maurice Lichtman have for years maintained  
conservatories at 730 Riverside Drive.

Mr. Deems Taylor is a well-known composer and art  
critic of the world.

Mme. Nina Koshetz is a leading prima donna formerly  
of the Petrograd opera, now of the Chicago opera.

Lazare Saminsky was formerly musical instructor of the conservatory at Tiflis, Tussia.

Mr. I.E. Muromtzeff was instructor of music and languages in Russia;

Mr. Ossip Dymow is a well-known dramatist and author;

Count Tolstoy, author.

Mrs. William Moody, one of the incorporators herein, is a trustee of Cornell University.

The organization tax of Fifty Dollars has been forwarded to the State Treasurer.

Very truly yours,

(sgd) HENRY L. SLOBODIN

160/5



ROERICH MUSEUM

RECEPTION

TO

NICHOLAS ROERICH



EVENING OF JUNE 19TH, 1929  
FROM EIGHT TO ELEVEN

MASTER BUILDING  
RIVERSIDE DRIVE AND 103<sup>RD</sup> STREET  
NEW YORK CITY

## RECEPTION COMMITTEE

### *Chairman*

CHARLES R. CRANE

### *Vice-Chairmen*

JOHN G. AGAR  
*President National Arts Club*

HARVEY WILEY CORBETT  
*Corbett, Harrison and MacMurray*

DR. FOREST GRANT  
*Director of Art, New York City  
Public Schools*

GEORGE F. KUNZ  
*President American Scenic and  
Historic Preservation Society*

GEORGE J. RYAN  
*President Board of Education,  
New York City*

HELEN PAGE ABBOTT  
*Assistant to the Dean, Barnard College*

JOHN ACHELIS

MRS. FELIX ADLER

HON. K. F. ALTIO  
*Consul General of Finland*

HON. MARIANO BERTRAND AMDURAY  
*Consul General of Honduras*

H. E. ANDREWS

HON. RAFAEL ORTIZ ARZENO  
*\* Consul General of the Dominican Republic*

CHARLES H. ASHLEY

CHARLES D. ATKINS  
*Brooklyn Institute of Arts and Sciences*

HON. CHARLES W. ATWATER  
*Consul for Siam*

HON. ANIS AZER  
*Royal Consul of Egypt*

MRS. HENRY C. BARKHORN

S. A. BARRETT  
*Milwaukee Public Museum*

GEORGE W. BEATTY

JAMES C. BENNETT  
*Vice-President Westinghouse Electric &  
Manufacturing Co.*

MRS. JAMES C. BENNETT

A. G. BERGER  
*Architect*

MRS. A. G. BERGER

ALLAN BLOOM  
*Jewish Community Center Association,  
Indianapolis*

HON. WILLIAM BONDY  
*Judge of the Federal Court*

HON. A. BONILLA  
*Consul General of Costa Rica*

DR. ARTHUR BOOKMAN  
*Writer*

MRS. ARTHUR BOOKMAN

RALPH H. BOOTH  
*President Art Commission,  
Detroit Institute of Arts*

WILLIS H. BOOTH  
*Vice-President Guaranty Trust Company*

DR. CHRISTIAN BRINTON  
*The Players*

ROBERT B. BRODIE  
*Principal P. S. 62, New York City*

GEORGE T. BROKAW  
*Attorney*

HERMAN BROWE  
*Detroit*

MRS. WILLIAM H. BUSH  
*Chicago*

PROFESSOR FRANK W. CHANDLER  
*University of Cincinnati*

MARGARET C. CHRISTIE  
*Writer*

S. H. CHUBB  
*American Museum of Natural History*

MRS. IDA CLYDE CLARKE

W. BROOKS CLIFT  
*Executive Vice-President,  
Greenebaum & Sons*

L. S. COLWELL  
*Montreal*

PAUL B. CONKLING  
*President National Association of  
Women Painters and Sculptors*

HON. AUGUSTO MERCHAN Y CORTES  
*Consul General of Cuba*

MRS. GERTRUDE F. COWEN

R. FULTON CUTTING  
*President Cooper Union for Advancement of  
Science and Art*

DR. V. DE FARIA  
*Consul General of Portugal*

ROBERT W. DE FOREST  
*President Metropolitan Museum of Art*

HON. FRANCIS B. DELEHANTY  
*Justice of the Supreme Court,  
New York State, First District*

WILLIAM ADAMS DELANO  
*President Beaux Arts Society*

MRS. W. J. DOUGHTY  
*Kansas City*

JOHN WARD DUNSMORE  
*President American Fine Arts Society*

RAYMOND P. ENSIGN  
*Director Newark School of Fine and  
Industrial Art*

SAMUEL FASSLER  
*President Fassler Iron Works*

HON. LEWIS L. FAWCETT  
*Justice of Supreme Court,  
New York State, Second District*

HON. LUIS FELIU-H.  
*Consul General of Chile*

HON. EDWARD R. FINCH  
*Justice of Supreme Court,  
New York State, First District*

MR. AND MRS. HAROLD FINE

EDWIN S. FRIENDLY  
*New York Evening Sun*

- NORMAN BEL GEDDES  
*Artist*
- CASS GILBERT  
*President National Academy of Design*
- HON. ANDRES GOMEZ-H.  
*Consul General of Colombia*
- FRANCES R. GRANT  
*Vice-President Roerich Museum*
- JAMES W. GRANT
- GEORGE GREBENSTCHIKOFF  
*Author*
- MRS. PARKER O. GRIFFITH  
*East Orange, N. J.*
- MR. AND MRS. RUDOLPH GUENTHER
- WILLIAM GUGGENHEIM  
*Waterside Land Corporation*
- HON. WILLIAM F. HAGARTY  
*Justice of Supreme Court, New York State,  
Second District*
- MRS. JOHN HENRY HAMMOND
- EDMUND H. HARBURGER  
*Bankers Exposition*
- MRS. E. H. HARRIMAN
- MISS GERTRUDE HERDLE  
*Memorial Art Gallery, Rochester*
- WILLIAM M. HEWITT  
*Foreign Advertising Service*
- MRS. RIPLEY HITCHCOCK  
*President Art Center*
- MRS. LOUIS L. HORCH
- LOUIS L. HORCH  
*President Roerich Museum*
- CHARLES HUGHES  
*Detroit Athletic Club*
- J. S. ISIDOR  
*Art Patron*
- EDITH J. R. ISAACS  
*Theatre Art Magazine*
- MRS. ESTHER JAMESON  
*Young Men's and Young Women's  
Hebrew Association, Newark*
- MRS. JOHN STEWART KENNEDY
- JAMES M. KIERAN  
*President Hunter College of the City of New York*
- MARY A. KIRKUP  
*Chairman, Art Department of Women's Club  
of Garden City, L. I.*
- PROFESSOR ALEXANDER KLEMIN  
*Department of Aeronautics, New York  
University*
- HON. OLOF H. LAMM  
*Royal Swedish Consul General*
- REV. N. LAZARIS
- IRENE LEWISOHN  
*Founder, Neighborhood Playhouse*
- BERNARD LICHTENBERG  
*Secretary Alexander Hamilton Institute*
- M. M. LICHTMANN  
*Vice-President Roerich Museum*
- MRS. M. M. LICHTMANN
- MISS EMMA H. LITTLE  
*New York Times*
- ARTHUR LOBO  
*President Alumni Association of the School of  
Architecture, Columbia University*
- MRS. CARL LOEB
- SOLOMON LOWENSTEIN  
*President Federation for Support of Jewish  
Philanthropic Societies*
- HON. A. MACHERAF  
*Consul General of Greece*
- ABRAM S. MAGIDA  
*Kansas City*
- RALPH V. D. MAGOFFIN  
*Archaeological Institute of America  
New York University*
- MISS CLARA R. MASON  
*Art Alliance, Philadelphia*
- DR. ERIC M. MATSNER
- A. E. McCABE  
*McCabe & Fradley*
- A. MERRITT  
*American Weekly*
- CHARLES F. MEYER
- MR. AND MRS. M. C. MIGEL
- MICHAEL MINDLIN  
*Fifth Avenue Playhouse*
- HON. MAXIME MONGENDRE  
*Consul General of France*
- MRS. RITA WALLACH MORGENTHAU
- WALDO H. MORK, D.D.S.
- M. D. MOSESSOHN  
*Editor of the Jewish Tribune*
- CONDE NAST  
*President Condé Nast Publications, Inc.*
- EDWARD T. NEWELL  
*President American Numismatic Society*
- DR. JAROSLAV NOVAK  
*Consul General of Czechoslovakia*
- MRS. LAURENT OPPENHEIM
- ITALO PALERMO  
*President Bank of Sicily*
- DUNCAN PHILLIPS  
*Phillips Memorial Gallery*
- ALETHEA H. PLATT  
*Secretary New York Society of Painters*
- JAMES H. POST
- JOHN POLLARD  
*University of Chicago*
- THEODORE PRINCE  
*Prince and Company*
- HON. JOSE RICHLING  
*Consul General of Uruguay*
- JOHN H. RHOADES  
*Rhoades & Company*
- HON. P. R. RINCONES  
*Consul General of Venezuela*
- HERMAN ROBINSON  
*Travellers' Life Insurance Company*
- HON. SAMUEL I. ROSENMAN  
*Legislative Drafting Committee of  
New York State*
- ALFRED S. ROSSIN  
*President Public National Bank & Trust Co.*
- ORLANDO ROULAND  
*President Allied Artists of America*
- MR. AND MRS. R. RUBENOFF
- JAMES E. RUSSELL  
*Dean of Teachers College, Columbia University*
- MR. AND MRS. M. B. SANDERS, JR.
- HENRY F. SAMSTAG  
*Samstag & Hilder Bros.*
- HENRY SAYLER  
*President Citizens Savings Bank*
- MRS. SOPHIE SCHAFRAN  
*Honorary Advisor Roerich Museum*
- MRS. M. SCHINASI
- MONTGOMERY SCHUYLER

HON. ROBERT J. F. SCHWARZENBACH  
*Consul General of Switzerland*

HON. HENRY L. SHERMAN  
*Justice of the Supreme Court,  
New York State, First District*

HENRY B. SNELL  
*President New York Water Color Club*

JAMES SPEYER  
*Banker*

MRS. OSCAR SPITZER  
*Sculptor*

DR. CHARLES WHARTON STORK  
*President Society of Friends of Roerich Museum*

MRS. CHARLES WHARTON STORK

MRS. M. J. STEVENSON

MRS. MANNY STRAUSS

JAMES SULLIVAN  
*Assistant Commissioner for Higher and  
Professional Education, University of the  
State of New York*

MR. AND MRS. LIONEL SUTRO

MRS. EMMA FORDYCE SWIFT

DR. HOMER F. SWIFT  
*Rockefeller Institute for Medical Research*

IDA M. TARBELL  
*Writer*

HON. JOHN Q. TILSON  
*Majority Leader, House of Representatives,  
Washington, D. C.*

MRS. CONSTANCE TOWNE  
*Stamford, Conn.*

JOSEPH URBAN  
*Artist*

WARRACK WALLACE  
*Fletcher Trust Company, Indianapolis*

DR. LEON L. WATTERS  
*Watters Laboratories*

ROLAND V. WEBER  
*Department of Plants and Structures*

GEORGE WEHNER  
*Writer*

HUGO C. M. WENDEL  
*Professor of History, Long Island University*

HON. S. S. YOUNG  
*Consul General of China*

HON. P. ZADEIKIS  
*Consul General of Lithuania*

---

OFFICERS AND HONORARY ADVISERS  
OF THE  
ROERICH MUSEUM

ROY CHAPMAN ANDREWS  
*New York, N. Y.*

JAMES C. BENNETT  
*New York, N. Y.*

ALFRED C. BOSSOM  
*London, England*

GORDON BOTTOMLEY  
*Carnforth, England*

DR. CHRISTIAN BRINTON  
*New York, N. Y.*

CLYDE BURROUGHS  
*Detroit, Mich.*

DR. GEORGE CHKLAVER  
*Paris, France*

HARVEY WILEY CORBETT  
*New York, N. Y.*

CHARLES R. CRANE  
*New York, N. Y.*

MRS. CHESTER DALE  
*New York, N. Y.*

ARMAND DAYOT  
*Paris, France*

MISS AMELIA DEFRIES  
*London, England*

MISS HELEN DUPEE  
*Chicago, Ill.*

GEORGE W. EGGERS  
*Worcester, Mass.*

FRANCES R. GRANT  
*New York, N. Y.*

FOREST GRANT  
*New York, N. Y.*

MAGGIORE ENRICO GRASSI  
*Verona, Italy*

J. KUMAR HALDAR  
*Jaipur, India*

SAMUEL HALPERT  
*New York, N. Y.*

RICHARD HAMMOND  
*New York, N. Y.*

DR. EDGAR L. HEWETT  
*San Diego, Cal.*

LOUIS L. HORCH  
*New York, N. Y.*

J. B. HUBRECHT  
*Madrid, Spain*

OSCAR BROUSSE JACOBSON  
*Norman, Okla.*

DR. ALEXANDER KAUN  
*Berkeley, Cal.*

SPENCER KELLOGG, JR.  
*Buffalo, N. Y.*

ROBERT LAURENT  
*Brooklyn, N. Y.*

DR. J. NEILSEN LAURVIK  
*San Francisco, Cal.*

DR. AUGUSTO B. LEGUIA  
*President of Republic of Peru*

M. M. LICHTMANN  
*New York, N. Y.*

PROF. NIKOLAI MAKARENKO  
*Kieff, Ukraine*

SIDNEY M. NEWBERGER  
*New York, N. Y.*

IVAN MESTROVIC  
*Zagreb, Serbia*

ROBERT MILTON  
*New York, N. Y.*

CHARLES PEPPER  
*Boston, Mass.*

MME. DE VAUX PHALIPAU  
*Paris, France*

VITTORIA PICA  
*Venice, Italy*

CARMELO RAPICAVOLI  
*Rome, Italy*

MRS. MARY F. ROBERTS  
*New York, N. Y.*

CURT N. ROSENTHAL  
*Los Angeles, Cal.*

MRS. CORNELIA SAGE-QUINTON  
*San Francisco, Cal.*

A. V. STCHUSEFF  
*Moscow, U.S.S.R.*

LEOPOLD STOKOWSKI  
*Philadelphia, Pa.*

HENRY M. SUGARMAN  
*New York, N. Y.*

ITSUZO TAKEUCHI  
*Kyoto, Japan*

DEEMS TAYLOR  
*New York, N. Y.*

F. W. TRABOLD  
*New York, N. Y.*

LOUIS VAUXELLES  
*Paris, France*

DUDLEY CRAFTS WATSON  
*Chicago, Ill.*

IGNACIO ZULOAGA  
*Zumaya, Spain*

NOTE:—The Committee begs to be excused for any omissions on the Reception Committee list as it was impossible to include names of those whose acceptances arrived after the list had been sent to the printer.



Indications

Strong personal, intu<sup>io</sup>tanal feelings.

160/6

32

Visions

Spiritual experiences.

Teacher (Praise to the Teacher - still nearer to the goal)

Contemplated trip to Tibetan monasteries and Ashrams for reasearch work.

Rosierucians and relatives (Frances)

Her father very ill at that time. Her mother anxious, she should live with them in New Mexico, and not alone in New York.

Communications through table

At that time R.s were interested in experiments of Prof. Ch. Richet.

W. Lodge

Eastern Order, known throughout Central Asia, mentioned in voluminous literature

Portrait Of an Eastern Richi (Masters--Mahatmas- Richis-)

Temple on Altai

Old symbole, meaning summit of the mountain

A. Y. Publications.

Teachings and exerpts, gathered and compiled by Mme R.

Reprinted from the EDUCATIONAL REVIEW, Madras—January 1936.

## COMMEMORATIVE BIBLIOGRAPHICAL ROERICH EXHIBITION.

BY F. WHITMAN.

ONE of America's most renowned centres of culture—the Boston Public Library—with its many reminiscences of the 'Brahmins' of American creation, opened its large Exhibition Hall to a Commemorative Bibliographical Exhibition, covering the Life and Art of Nicholas Roerich. It is the longest Exhibition ever held by the Library and remained on view from November 2 to December 9, 1936.

There is a singular coincidence, of which Mr. Richard G. Hensley, Chief Librarian of the Reference Division, who arranged the Exhibition, was especially mindful—Roerich's happy contact with Boston since his arrival in America in 1920. For it was in Boston, under the auspices of the Boston Art Club, that Roerich's second Exhibition in this country was held. He was elected an honorary member of the Boston Art Club and his visit still stands as a vivid and unforgettable memory of Boston's artistic record. In addition, the large Exhibition Hall in which the Roerich Exhibition is being held is close to Salons dedicated to the masterpieces of two artists, who seem intimately related to Roerich in their breadth of creation and the universality of approach—Sargent and Puvis de Chavannes. In the Sargent Hall are the far-famed murals of the Prophets, and the equally famed symbolic murals of Puvis de Chavannes decorate the Chavannes Hall—and the sublimity of their themes makes fitting company with the awesome scope of Roerich's own creative ardour. Nor does it seem mere accident that in this Exhibition, the

spirit of Puvis de Chavannes, so often a theme of Roerich's writings and appreciations, keeps guard at the entrance.

Designed to cover the versatile phases of Roerich's life and creation, the Exhibition has had to cover an amazing scope, reaching across not only the multiform aspects of his luminant artistic yield, but also reflecting the facets of his achievements as archaeologist, educator, writer, and as Peace apostle of a harried world. Despite this extremely diverse ground to be covered, the Exhibition has been hung with such wisdom and taste as to create a harmonious synthesis, one peculiarly fitting to Roerich's destiny. One is very naturally guided, by photograph, reproduction and book, through Roerich's childhood and on to his mature and mellow life-work, reaching his present artistic and philosophic Himalayan vistas.

One is arrested on entering the Hall to see before one the Banner of Peace, which symbolizes its author's attitude both to culture and the question of international peace. As an intrinsic part of the Roerich Treaty, the symbol of the Banner of Peace was designed by Roerich and accepted as the sign which should be placed above the sites of culture, as the token of their inviolability. Through this emphasis of man's creative genius, as the lasting treasure of humanity, Roerich has given practical expression to a doctrine of peace based on education and culture. It is a peace based, not on scraps of paper, but on the increasing enlightenment of men as to their lasting international wealth. It brings

the nations together in a common guardianship of their united patrimony.

In the centre of the adjoining wall hangs the portrait of Nicholas Roerich, painted by his son, Svetoslav Roerich, and one of the series of portraits of Roerich by his son, which are already far-reputed as bearing ample testimony of the brilliant creative gifts of the portraitist. This and the adjoining wall are completed with a brilliant array of reproductions of the works of Roerich, taken from the numerous monographs of his art, which cover the two-score-and-more years of his continuous labour. To the student, as well as the layman, no happier opportunity of studying the development of Roerich's art has presented itself. Because, although brilliant collections of Roerich's work hang in many museums, covering his accomplishment of more than 4000 paintings, it is rare to see this retrospective array of his themes as it ranged from his first work, "The Messenger" to the most recent of his paintings, done before Himalayan nature. The impression which, above all, is transmitted in this panorama of Roerich's works, is the enormity of, not only his creative, but his philosophic vision. Because it is apparent that Roerich's creations flow from a conscious formula of living, a synthesis of vision, which make his works equally important whether he expresses himself on canvas, or in the other phases of his creative expression. Whether it is in his paintings of early man, his folklore paintings, his saints' lives, or his Asiatic concepts, there is behind them the unified theme of man's spiritual development. If one studies the works, the range between the first paintings and the most recent, one is intrigued by the continuous development towards greater and greater simplicity. Realism in its narrow

sense was never the concern of Roerich—he was from the first striving for a universal realism which does not attach itself to insignificant details, but concerns itself with the expression of a larger reality. And even this 'Larger Reality' has evolved to greater heights in the breath-taking simplicity of his most recent works.

The cases throughout the Exhibition Hall have unique interest, because they represent Roerich's life, and also his writings and the appreciations that have come to him. In the cases devoted to photographs of his life, we follow him in photographs, from the student in May's Academy in St. Petersburg, through the early years in the family estate at Isvara, where his earliest archaeological explorations were begun. Here too are photographs of the School for the Encouragement of Arts, which Roerich directed with such sweeping success. The brilliant years, when Roerich was taking his role as a leader in the Mir Isskuttva, as a force of inspiration in the Moscow Art Theatre and Diaghileff Ballet are reflected also in photographs of his settings, for such works as *Peer Gynt*, *Prince Igor*, *Snow Maiden*, and others. And his efforts for the preservation of the culture of Russia, ancient and in its folk life, are reflected in the exhibits of the work in Talashkino.

Boston has not forgotten Roerich's work in America, and the numerous photographs of the Roerich Museum, as well as other institutions bearing the name of Roerich, bear witness to the far-reaching field which he has penetrated. The final photographs lead us through Asia—along the trails of Mongolia, Chinese Turkestan, Sikkim, Tibet, the Gobi, and over Himalayan Passes—to end finally in the Kulu Valley where Roerich continues his work. There, in the Himalayan Research

Institute of the Roerich Museum, which Roerich has founded, Roerich continues his labours as artist and also sets stones for the growth of a research foundation which will explore the inspiring depths of Vedic knowledge and Asiatic medical lore, and bring the fruits to the good of humanity.

The other cases are given over to Roerich's writings beginning with his earlier writings published in St. Petersburg in Russian, down to his most recent works, published in America, in Paris, in Latvia, Yugoslavia, and in India and Japan. The various editions of his works take us from the English version of the *Adamant* to the Japanese translation by Itsuzo Takeuchi, published in Tokio. Here, too, are his poems *Flame in Chalice* in English besides his *Flowers of Morya* in Russian. The many recent books and articles, covering issuances from India, America, Latvia, France, Lithuania, and other countries, would indicate that the fund of his literary sources is as depthless as his artistic resources.

Finally we come to the cases which bear examples of the various expressions of appreciation of his art. Here the range of literature is not only voluminous, but especially intriguing in the wide horizons which it has transcended. The imposing Monographs on his work are here—those of 1916 and others published in Russia, with their brilliant appreciations by such leading critics as Serge Ernst, Remisoff, Benois, Gidoni, Baltrushaitis, Yaremich, Mantel and others. We find here the two most recent Monographs published in America, that of 1926, *Himalaya*, with articles by Siegrist, Narodny, Grant, Gebenstchikoff and the Monograph of 1931 with its retrospective review of reproductions. Besides these larger Monographs, one is especially impressed by the numberless monographs and appreciations which practically

cover the globe. In America, Christian Brinton, Babbete Deutsch, Nina Selivanova; in France, Italy, Belgium; in Japan, Czechoslovakia, Yugoslavia, Latvia, Lithuania; throughout South America; everywhere his work seems to have penetrated and brought a message intimately moving to the people of that country. One is especially impressed by the consistence of his appreciation in Asia—the East has felt the direct inspiration of both his art and his philosophic concepts, and it is not unexpected to see his writings throughout India, Japan and even Mongolia and Tibet. For the East seems to have recognized this Wise man, whom Asia often has called a Rishi, and to feel that his pervading message may give a formula for a happier and more evolved life. Two of the most engaging exhibits are to be found in the Mongolia monograph of appreciation, published in Inner Mongolia, too rarely heard from in our Western life, and the magazine from Gangtok Tibet, which despite the mysterious character of its script carries two illustrations of the Roerich Banner of Peace, which need no words to bring their implication.

As a whole, this Exhibition may be said to do ample justice to Roerich—a sincere praise when the field to be covered is so universal and the directions so enormous. To the thousands of visitors who would have seen the Exhibition before it closed its doors, it must have brought a very awe-inspiring message of the amazing creative capacities of the man Roerich, and of the Himalayan reaches to which he has directed his art and his life in order to propound so symphonic and clarion a message of Beauty and Brotherhood.

As a part of the Exhibition, on November 19th, a Lecture on the Art and Life of Roerich was presented in the Auditorium of the Boston Public Library, by Frances R. Grant, Vice-President of the Roerich Museum in New York. A capacity audience completely filled the 500 seats of the hall, and gave evidence of their singular interest in the subject.