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TO STUDENTS.

AN ADDRESS BY MRS. SINA LICHTMANN.

THE Master Institute of United Arts was founded fifteen years ago. Its history is especially significant and in view of this Anniversary of fifteen years of existence, I wish to recall to you the most important milestones of the Master Institute's journey through life.

The history of its very foundation by our noble leaders, Prof. and Mme. de Roerich marks a beautiful page in the achievements of American Culture and Education. You all know how Prof. Roerich was always a sincere friend of America and how he gave the fruits of his creative genius, his art and great experience as a renowned educator to the youth of this country. We were the first privileged people to meet him—Mr. M. Lichtmann, Miss Grant and myself—and to hearken to his inspired talks and faith in America's future. These two noble leaders, Prof. and Mme. Roerich, saw the great potentialities of spirit in this country and were ready to give their flaming hearts in service to it. It is quite natural that we three were alive to their call and joined our forces with them.

Mr. Lichtmann and I came to this country, loving it while we were still students in Europe. Not material gains attracted us, but the possibility of settling in the country of Washington, Lincoln, Walt Whitman, Mark Twain and of teaching here, giving to young people that knowledge which we felt would fall on fruitful soil. We are happy to say that would we want to start our lives again, we would make the very same decision—come to America and develop our creative and educational activities here, because these years of labour, struggle, joy and achieve-

ments, were unforgettable. Miss, F. R. Grant at that time when she joined hands with us all, was a distinguished writer and journalist, Editor of "Musical America". She, an American born here, possessing the rare sensitiveness and spirit of that creative gift which made her all these years the writer and spokesman of the Roerich Museum, saw the great future, which Prof. and Mme. Roerich were building in the fields of art and education and participated from the start in our work in taking up the Banner of Art, Beauty and Knowledge, proclaimed by Prof. Roerich. "Every tree grows slowly" was always the motto of Nicholas Roerich. And truly we began modestly in one flat on 54th Street, knowing that the growth and expansion would come. It is now a history, recorded in so many volumes and publications as to how the Master Institute grew, how the renowned and brilliant artists and teachers came to us to join the faculty under the leadership of Prof. Roerich.

It is remarkable also that no thoughts of gain or material interests prompted these distinguished artists, musicians, composers, designers, sculptors, actors, ballet masters to join forces with us, but the magnet which was the very person of Nicholas Roerich and the ideals which he laid into the foundation of the Master Institute, where all arts were to be united and taught under one roof. From the inception of the Master Institute of United Arts and during the time when the Museum was founded and the Master Institute became an active part of the Museum's wide and versatile programme, Miss Grant was its Director. Such artists as Ernest Bloch,

Felix Salmond, Deems Taylor, Caro Delvaille, Lee Simonson, Robert Edwin Jones and others of equal renown were on the faculty as teachers and lecturers.

In 1929 when this new building was completed which was to house the Roerich Museum and its many-faceted departments, including the Master Institute, the Roerich Museum Press, Corona Mundi, International Art Centre, Urusvati Himalayan Research Institute, Prof. de Roerich appointed me the Director of the Master Institute of United Arts. Miss F. R. Grant took over the Directorship of the Roerich Museum Press. Seven years have passed since 1929, during which period I had the privilege of conducting under the constant guidance of Prof. and Mme. Roerich the work of the Master Institute of United Arts.

During this time joy and struggles were constant companions, but joy was the greater and dominant of the two. The Master Institute grew considerably, approximately hundred and eighty scholarships were given every year to the talented and deserving young pianists, violinists, painters, designers, sculptors, drama and ballet students. Students came from abroad to study in our Institution—from Sweden, Germany, England, Russia, Turkey and even China. Such big artists as Howard Giles, Mikhail Mordkin created their own important department, imbued with their creative endeavours in our Institute.

If you but open catalogues of past years as well as of this year, you cannot help but realize that here is existing a unique, earnest Institution, pursuing a goal of instilling love for Art, Beauty and Knowledge in its pupils. The atmosphere of the Roerich Museum,

where we have over one thousand paintings of this Master, is a source of constant inspiration to our students. I am happy to say that members of our faculty constitute a body not only of fine teachers but of true friends of the students and entire Institution. During years of hardship and financial reverses, they always supported loyally our Institution, sacrificing their time and lending their efforts toward the success of the work.

This bit of retrospection is presented by me to you here not only because of fifteen years of the Master Institute's activities but because the occasion of the graduation of our students warrants my looking back into these pages of history. Of the students upon whom the Diplomas of the Master Institute are bestowed this year, I have known several for a long time. They are Erika Kirsten, Edith Mantlack, Jane Jolloffe, Robert Kane, Philipp Moore, Spero Anargeros and Domenico Facci; two pianists, three artists, two sculptors. It is a joy to realize that you merit the festivities and programme of this evening, which are given in your honour.

Our distinguished speakers, Dr. Forest Grant, Director of the Art Department Board of Education, New York, and Professor Paul Radosavlievich of New York University, in speaking on our programme tonight not only honour our Institution with their presence, but also you in addressing you in words of welcome and greetings in your work. You talented gifted people, of whom the Master Institute of United Arts can be justly proud, are going ahead with your work without any interruption, the graduation being only another milestone passed on your journey. You will carry your talents and your knowledge into life. That means that you will do good to your fellowmen, to the community

where you live and work. To do good, bring good, work for the benefit of our fellow-beings is the goal of every artist, every creative worker. But it is not always simple, nor easy. Those who serve Culture, Beauty, Education are often not understood, and are persecuted; often their lot is that of suffering and struggle.

Let me quote to you the words of Nicholas Roerich who in speaking of teachers and educators said: "Those who wished to do good were thrown into prison, slandered and humiliated in every manner. But because of high Signs of Good they emerged from their bondage even more strong and fortified, as if these stigmata, inflicted upon them by

dark forces, became signs of honour and benevolent creativeness. It seems superfluous to repeat about the benefit of obstacles, but we shall not fear to repeat this ancient truth again and again. Because then our friends who will encounter many obstacles, will recall the illumined covenant: 'Blessed be the obstacles—through them we grow!'"

To these truly prophetic words which you will, I hope, remember in the future, I can add but very little. Keep in your hearts the Institution, which gave you knowledge, sympathy, and real interest in your creative endeavours. Let the joy of creativeness be the guiding light in your service to humanity!