NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer to complete all items.

1. Name of Property

historic name Jacques Marchais Center of Tibetan Art

other names/site number Jacques Marchais Museum of Tibetan Art

2. Location

street & number 338 Lighthouse Avenue [ ] not for publication

city or town Staten Island [ ] vicinity

state New York code NY county Richmond code 085 zip code 10306-1217

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this [X] nomination [ ] request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements as set forth in 36 CFR Part 60. In my opinion, the property [X] meets [ ] does not meet the National Register criteria. I recommend that this property be considered significant [X] nationally [ ] statewide [ ] locally. ([ ] see continuation sheet for additional comments.)

Robert Reynart / DSHPO — 4/14/09
Signature of certifying official/Title — Date

New York State Office of Parks, Recreation & Historic Preservation
State or Federal agency and bureau

In my opinion, the property [ ] meets [ ] does not meet the National Register criteria. ([ ] see continuation sheet for additional comments.)

Signature of certifying official/Title — Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

[✓] entered in the National Register
[ ] see continuation sheet
[ ] determined eligible for the National Register
[ ] see continuation sheet
[ ] determined not eligible for the National Register

[ ] removed from the National Register

[ ] other (explain)

Signature of the Keeper — date of action 5/29/09

5. Classification

Ownership of Property
(check as many boxes as apply)

[X] private
[ ] public-local
[ ] public-State
[ ] public-Federal

Category of Property
(Check only one box)

[X] building(s)
[ ] district
[ ] site
[ ] structure
[ ] object

Number of Resources within Property
(Do not include previously listed resources in the count)

Contributing	Noncontributing	
6	2	buildings
1		sites
		structures
		objects
7	2	**TOTAL**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(enter categories from instructions)

RECREATION & CULTURE: MUSEUM
EDUCATION: library
LANDSCAPE: gardens
DOMESTIC: single dwelling

Current Functions
(Enter categories from instructions)

RECREATION & CULTURE: museum
EDUCATION: library and museum office
LANDSCAPE: gardens
DOMESTIC: single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

Other: Himalayan style

Materials
(Enter categories from instructions)

foundation Stone.
walls Stone.
Stucco. Vinyl (house).
roof Asphalt. Copper.
other

Narrative Description
(Describe the historic and current condition of the property on one or more continuation sheets)

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

[ ] **A** Property associated with events that have made a significant contribution to the broad patterns of our history.

[X] **B** Property is associated with the lives of persons significant in our past.

[X] **C** Property embodies the distinctive characteristics of a type, period, or method of construction or that represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] **D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all boxes that apply.)

[ ] **A** owned by a religious institution or used for religious purposes.

[ ] **B** removed from its original location

[ ] **C** a birthplace or grave

[ ] **D** a cemetery

[ ] **E** a reconstructed building, object, or structure

[ ] **F** a commemorative property

[ ] **G** less than 50 years of age or achieved significance within the past 50 years

Areas of Significance:
(Enter categories from instructions)

Art

Architecture

Landscape Architecture

Period of Significance:

1921-1948

Significant Dates:

1921

1938

1945. 1947. 1948.

Significant Person:

Marchais, Jacques

Cultural Affiliation:

n/a

Architect/Builder:

Marchais, Jacques.

Primiano, Joseph (stonemason)

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography
(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

[ ] preliminary determination of individual listing (36 CFR 67) has been requested.
[ ] previously listed in the National Register
[ ] previously determined eligible by the National Register
[ ] designated a National Historic Landmark
[ ] recorded by historic American Building Survey
_____
[ ] recorded by Historic American Engineering Record
_____

Primary location of additional data:

[ ] State Historic Preservation Office
[ ] Other State agency
[ ] Federal Agency
[ ] Local Government
[ ] University
[X] Other repository: Archive of the Jacques Marchais Museum of Tibetan Art

Jacques Marchais Center of Tibetan Art
Name of Property

Richmond County, New York
County and State

10. Geographical Data

Acreage of Property 1.02 acres

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	572961	4492068	3	18		
2	18			4	18		

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By **See continuation page for author**

name/title Contact and Editor: Kathleen A. Howe, Historic Preservation Program Analyst

organization NYSOPRHP, Bureau of Historic Preservation date 04-10-2009

street & number Peebles Island State Park, P.O. Box 189 telephone 518-237-8643, ext. 3266

city or town Waterford state NY zip code 12188

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location
A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(Check with SHPO or FPO for any additional items)

Property Owner (Complete this item at the request of the SHPO or FPO)

name

street & number telephone

city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)

Estimated Burden Statement: public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, D.C. 20503

Narrative Description

Setting

The Jacques Marchais Center of Tibetan Art is a not-for-profit institution, incorporated in 1945 as an educational institution dedicated to the understanding and preservation of Tibetan art and culture.[1] The Center's founder, Jacques Marchais (1887-1948) used the steep hillside setting of Lighthouse Hill, a section of Staten Island, New York, to construct a site inspired by monastic complexes on the mountaintops of the Himalayas.

Built according to the vision of Marchais, entering the Center paralleled a pilgrimage or expedition to a remote Tibetan temple. After traveling to or from Staten Island, visitors approached the Center from a stone stairway that led upwards through extensive terraced gardens, past small rooms resembling monk's quarters, and culminated their ascent by reaching two fieldstone buildings (a library and a museum) that replicated a rustic Tibetan-style monastery. While her institution was secular in mission, Marchais created an evocative contextual experience in which to appreciate her collection of primarily sacred Tibetan and Himalayan artifacts. The original complex included Marchais' home and its surrounding gardens which were adapted and incorporated into the overall design of the Center- a quiet, contemplative space in a remote, natural setting.

At its historic peak in 1948, the Jacques Marchais Center of Tibetan Art consisted of 14 contiguous lots (estimated at 3 acres) on or adjacent to Lighthouse Avenue on Lighthouse Hill, a neighborhood in Staten Island.[2] After her death, ancillary portions of the property were sold off beginning in the 1950s. The nomination boundaries encompass over once acre of the intact historic core of the property including the Himalayan-style buildings and the Samadhi Garden.

Since Marchais' time, Lighthouse Hill, and in fact all of Staten Island has changed dramatically. The borough of Staten Island remained largely undeveloped until the construction of the Verrazano-Narrows Bridge in 1964, which along with the three other Staten Island bridges opened up the island to explosive suburban development. Residents familiar with Lighthouse Hill in the 1940s described it as a remote, wooded hillside flourishing with natural springs, wild berry bushes, and wildlife such as snapping turtles and a wide variety of birds.[3] It was sparsely settled with a few homes and notable

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[1] The name of the institution was changed to the Jacques Marchais Museum of Tibetan Art in 1985 to emphasize the institution's collection. This nomination refers to its historic name – "Center" – which represents an expanded view of the organization, reflecting the original purpose as a combined research library, repository, and garden retreat with focus on the value of the architecture and site design, rather than just a museum.

[2] **1921**: Section 13, Block 2275, Lots 2, 3, 4 (340 Lighthouse Avenue); **1938**: Section 13, Block 2275, Lots 948, 949 (bordering Nugent St); **1943**: Section 13, Block 2275, Lots 947B, 947C (bordering Nugent St), Lot 5; **1945**: Section 13, Lots 950, 951 (351 Nugent St), Lots 6, 7, 8, 9 (bordering 340 Lighthouse Ave). A 1947 New York Times article read: "Founded by Mme. Jacques Marchais, the center occupies three acres on the south shore of Staten Island."

[3] Oral history with John Martel, August 2006; Mary Iammateo, March 2007.

historic structures including the now landmarked Wyeth House (a mid 19th century Italianate villa) at 190 Meisner Avenue and the 1912 Staten Island Range Light (National Register listed and NYC landmark) on Edinboro Road. Lighthouse Hill today is a suburban residential neighborhood with many single family homes of varying ages and styles including large new construction homes. Located in the neighborhood is the landmarked William and Catherine Cass House (1958-59), known as Crimson Beech, at 48 Manor Court, the only residence in New York City designed by Frank Lloyd Wright. Despite the residential development on Lighthouse Hill, the Jacques Marchais Center of Tibetan Art still retains its oasis-like setting.

Himalyan-style buildings: Library, Museum, and Meditation Cells

The main entry point to the Center is now from Lighthouse Avenue where one descends from the street, through a narrow side alley, down under an overhanging, contributing garage supported by two steel pipe columns. A narrow walkway leads past a storage room to a modest entry in the library building.[4]

The two main buildings of historic significance are flat-roofed single-story structures constructed of local fieldstone that follow Himalayan architectural styles, located at 338/336 Lighthouse Avenue. These two prominent buildings are effectively one story below street level, since they are set into a steep slope approximately 10-17 feet below Lighthouse Avenue. The street façade, a large 120 foot stone wall, screens and secludes the rooftops of the main buildings from view. One of these buildings was constructed to be used as a library for the storage and display of books and artifacts, and the other building was designed as a museum to house Himalayan sacred art in the contextual setting of a Tibetan-style temple.

The exterior walls of the library and museum feature uncoursed fieldstone, carefully assembled by local master stonemason, Joseph Primiano. These buildings feature characteristic details of Himalayan architecture including trapezoidal-shaped window surrounds, cross cut wood posts and slate caps above windows and doorways, concrete parapets and coping originally stained dark red and gray, and plaster decorative relief panels with Buddhist iconography such as the three jewels and *dharmachakra* flanked by deer. There are three Tibetan-style wood porches: one at the south entrance of the museum building, another at the library roof promenade, and a third above the cellar room on the east side of the museum building.

The roofs are flat concrete slabs. The roof of the library building was originally used as a promenade overlooking New York Harbor complete with dragon frescos painted by Marchais on the roof side of the parapet, Asian sculpture on stone pedestals, and outdoor furniture. The center of the roof on the museum building has a four-sided flat seam copper clerestory pagoda roof in a miniaturized version of rooftops in the Potala of Lhasa, the historic seat of the Dalai Lamas. The museum roof is accessible from the upper level of the east side of the garden.

[4] The original entrance to the Center was via a stone stair on Nugent Street. The current main entrance from Lighthouse Avenue was created following the Center's sale of the Marchais residence in 1970.

The library building is set into the slope of the hill, with windows and doors facing south. The ground floor of this building, a 1,200 square foot space, is essentially a single, linear space with an exterior storage room and subterranean vault. The library originally held Marchais' office and collection of approximately 2,000 books on Asian art and culture. Himalayan art objects as well as related décor such as Oriental rugs and furniture were also on display in the library. A bathroom adjoined the library. The library interior features a large stone fireplace, once the only source of heat. The ceiling of the library is the underside of the cast-in-place concrete roof slab which is covered with plaster. Both the library and museum buildings share certain interior characteristics, such as roughhewn, unfinished stone walls and multicolored slate flagstone flooring.

The museum building is also set into the hillside slope and aligns with the north wall of the library building. Entry to the museum is through double-leaved doors on the west and south sides. There is an entry to a partial basement mechanical room on the east side. This building is a 1,400 square foot, well proportioned room which serves as the main exhibition space. The walls reach 18 feet high with four square concrete columns supporting the roof slab. The ceiling is the plastered underside of the concrete roof slab. The focus of the room is the north wall with a built-in display for art objects that resembles a Tibetan three-level altar; its construction required nine tons of reflective silver mica stone. At the center of the room's ceiling is a nine foot square clerestory cupola, and around the top of the room there are clerestory windows on the east, west, and south facades that bring in natural light.

Some modifications have been made to the library and museum buildings from 1948 through 2008, although these buildings have not been expanded or significantly altered since their original construction; they still maintain much of their original integrity.[5] Between 1948 and 1996, the museum building ceiling was fitted twice with metal dropped ceiling grids with lay-in acoustical tiles (so that there are two layers of dropped ceiling). The modern dropped ceiling contrasts significantly with the aesthetic design and also masks problems with the building envelope.

From 1972 on, the library has been primarily designated for administrative use. In 1995, an enclosed office space was constructed within the room out of freestanding wood partitions. In addition to the offices, the building contains a small gift shop.

In 1985, a gas-fired warm air furnace room and exposed ceiling duct were added to the library building. A year later, two direct-fired, gas fueled unit heaters were installed in the museum,

[5] The library and museum buildings have chronically suffered from moisture and water entry problems. These problems have contributed to accelerated deterioration of the collections due to the high interior relative humidity level. These conditions can be remedied through a program of rehabilitation of the building envelopes and improvement of the mechanical systems that follows the Secretary of the Interior's *Standards*. This program would accommodate museum quality HVAC, museum quality lighting, new electrical wiring, a new security system, repairs to windows and doors, and other modifications to ensure a stable and secure environment.

suspended from the ceiling. Also in 1986, a security system was installed, which has not been updated since that time.

In 1999, a commercial heating and ventilation unit was installed in the museum to replace the unit installed in 1986.

In 2005, a major roof repair and waterproofing project was undertaken on the museum and library buildings to reduce water leakage and immediate hazardous conditions to the collection. Copper flashing was installed at ground level along the roofline to deflect water from the roof and new asphalt roll roofing was added.

The property has three small, flat-roofed buildings, designed to resemble monks' meditation rooms or living quarters. These stucco-clad meditation cells are set further down the south side of the hill, below the library building. Though deteriorated, the cells are considered contributing.

Samadhi Garden

Interwoven throughout the property is a distinctive terraced garden with fieldstone retaining walls designed by Marchais and named the 'Samadhi Garden.' The garden was built in stages with the western part around Marchais' house dating from 1921 to 1938, and the eastern part, with its Himalayan-style structures, built 1938 to 1948. The stone walls, stone pathways and other stone features (as well as some of Marchais' original plantings) still remain largely intact.

The east side of the Samadhi Garden includes multiple mature trees, stone retaining walls - some with plantings set inside of them, stone stairways, meandering flagstone pathways, stone tables and stone seats set to create niche-like sitting areas, and a large fish and lotus pond built out from the hillside, below the museum, adjacent to the meditation cells. The hillside to the south of the east gardens is so steep it is virtually impassable and has been left untouched by development. It currently serves as a natural landscape buffer between the Center and nearby residences.

Marchais House

Included within the nomination boundaries is a 3 ½ -story Dutch Colonial Revival frame home built circa 1899, at 340 Lighthouse Avenue.[6] From 1921 through 1948 the residence at 340 Lighthouse Avenue was owned by Marchais and her husband, Harry Klauber (1885-1948), who used this house

[6] The Marchais residence, garage, and adjacent west side portion of the gardens were sold off by the Museum's Board of Trustees in 1970 to Richard Corash. Richard Corash sold the property to his wife, Carole, in 1977. During the time the Corashes lived at 340 Lighthouse Avenue, they made interior renovations which included installing new plumbing, heating, and electrical systems as well as completely redecorating the interior rooms, kitchen, and bathrooms. Metal gating was installed to separate 340 Lighthouse Avenue from the library, museum, and east side gardens. In 1986, 340 Lighthouse Avenue was sold by Carole Corash to Richard and Lana Capuozzo who currently reside in the home. Multiple modifications to the Marchais residence were made, including covering the wood and stucco house and garage with vinyl siding. At some point during the 1970s or 1980s the slate roof was replaced with asphalt shingles.

as their primary living space. While important for its association with Marchais, it is considered a non-contributing building due to the loss of interior and exterior integrity. Directly northeast of the house is an altered early 20th century frame garage, also non-contributing.

Excluded from the nomination is a small cottage at 351 Nugent Street, below the hill from the Marchais residence. This cottage, which was sold off by the Center in 1952, once served as housing for Marchais' cook and the kitchen garden. While this lot was historically part of the original estate and still contains the stone stairway entrance to the property, it has been excluded from the nomination boundaries at this time due to the collapse of a massive stone retaining wall in 1996 on the hillside between the cottage and the main residence and its replacement with a large, visually intrusive concrete wall which deters from the continuity of the upward pathway. The cottage has been modernized and no longer retains period integrity.

The Jacques Marchais Center of Tibetan Art stands as a remarkable physical embodiment of Marchais' life work and retains a high degree of association with the most significant period of her life. The Himalayan-style buildings and Samadhi Garden retain the integrity of their original location, setting, design, materials, craftsmanship, feeling, and association. The site, set apart from the surrounding residences, still maintains its distinct feeling of a natural sanctuary. While ancillary original portions of the Marchais property were divided and sold off, the property's features are intact, and in fact, could be reassembled in a very close approximation of their peak form in 1948.

Statement of Significance

The Jacques Marchais Center of Tibetan Art is nationally significant under Criterion B in the area of art for its association with Jacques Marchais (1887-1948), a pioneer collector and respected expert on Tibetan art. She contributed greatly to the growing interest in Asian art, philosophy, and spirituality in the United States. Marchais was an extraordinary American woman who created an institution to serve as a bridge between the West and the rich artistic and cultural traditions of Tibet and the Himalayan region. She was distinctly ahead of her time in understanding the value of Tibet to world cultural heritage - as a prominent collector of Tibetan and Himalayan art during the early 20th century, a pioneer in popularizing Tibetan art and philosophy in the United States, and as a founder of an institution dedicated to cross-cultural understanding. Because of her passionate drive to amass a fine collection of Tibetan objects in the 1920s-1940s, New York City possesses one of the nation's earliest collections of high-quality Tibetan and Himalayan art.

The period of significance begins in 1921, the date when Marchais acquired the property on Staten Island and began planning for the Center, and ends in 1948 with Marchais' death. The property meets Criterion C in the areas of architecture and landscape design for its distinctive Himalayan-style design. The Center embodies a unique architectural and site design in its complex of buildings and gardens modeled to be representative of a Himalayan mountain monastery. These buildings represent the first Himalayan style architecture to be built in the United States. Intended to be a "miniature duplicate of the Potala in the forbidden city of Lhasa," it was "the only museum devoted solely to Tibetan art in the world."[7] Although Marchais had no training as an architect, she could still claim that, "Each stone was lovingly picked by me and hauled that has gone into its walls. And I was successful in getting it up without the benefit of one architect, contractor or purchaser of materials. I was able to prove to myself that one woman could do it if the talent was great enough and the urge and willingness to work hard was strong enough."[8]

Jacques Marchais Coblentz (or Edna Coblentz) was born in Cincinnati, Ohio in 1887. According to Marchais, her father, John Coblentz, chose the male name 'Jacques Marchais'-a family name of importance to him- before her birth and, even though the child was a girl, refused to change it or use the feminine form 'Jacqueline.' In her early years, during the late Victorian era, Marchais performed as a celebrated child actress in Chicago. Around 1916, she moved to New York City to further her

[7] Jacques Marchais, "Aims and Ambitions of Jacques Marchais," New York, 1938, p. 10. During Marchais' lifetime, there were other US museums that formed collections of Tibetan art within larger Asian art departments, such as the American Museum of Natural History, the Metropolitan Museum of Art, and the Newark Museum; yet, not one of these museums was solely devoted to Tibetan and Himalayan art. In 2004, Donald and Shelley Rubin founded the Rubin Museum of Art, dedicated to Himalayan art; Marchais' museum predated the RMA by 57 years and particularly emphasized the distinctiveness and influence of Tibetan art and culture. Marchais' collection remains the sole Tibetan repository displayed in Himalayan-style architecture.

[8] Jacques Marchais, unpublished document on building the library, July 27, 1945.

acting career. Also around 1916, Marchais married Harry Klauber (1885-1948), a Brooklyn-born entrepreneur in the chemical business.

Marchais and Klauber lived in Greenwich Village, the vibrant bohemian enclave of artists, musicians, dancers, and writers in the late 1910s. In 1920, with the desire to remain active in the cultural life of the city but still have peace and quiet, Marchais and Klauber began to search for a country home in the environs of Manhattan. Marchais wrote in her journal that, "we had a long happy talk about getting a farm within commuting distance of New York. We do hope we can have one by next year."[9]

In 1921, Marchais and Klauber located their ideal spot and moved to the property known as 340 Lighthouse Avenue, selecting this particular area for its rural charm and unspoiled beauty. In Marchais' journals, she details how the draw to this specific property was not so much the house itself but rested in the commanding view of New York Harbor on "the highest hill from Maine to the Florida Keys on the Atlantic coast- but within 65 minutes of 51st Street."[10]

One common thread running through her social circle in the 1910s and 1920s was an interest in Eastern spirituality, particularly Buddhism. Her close friends included the early dance pioneer Ruth St. Denis (1879-1968) who performed 'embodied translations' based on her readings in Indian philosophy, and Syud Hossain (d. 1949), an Indian intellectual who advocated for his country's independence from British colonial authority alongside Mohandas Gandhi (1869-1948).

Marchais and her network of friends are reflective of a key historical phase of Western Buddhism which Buddhist Studies scholar, Martin Baumann, has identified as the internationalization phase of Western Buddhism in the early 20th century in which "changes and new interpretations [were] brought about in adapting Buddhist teachings and practice to modernity."[11] This important phase followed a mid-nineteenth century period where the discovery of the Asian religion was essentially understood from texts and translations. We can locate Marchais in the historical moment when Buddhist teachings were not only understood intellectually, but when Buddhism was beginning to be practiced in the US. Therefore, in light of her accomplishments, Marchais can be identified as being at the forefront of the development of American Buddhism.

Immediately upon settling in to her new home, Marchais began to transform the landscape of the east side portion of the property in a way that reflected her interest in spirituality and Eastern philosophy. This first phase of work, which took place from 1921 to 1938, included clearing out the hill's thick underbrush growth, constructing fieldstone retaining walls, wandering pathways, and small

[9] Jacques Marchais, unpublished journal, June 11, 1920 entry.

[10] Jacques Marchais, letter to Mr. Herb Stoeckel, July 16, 1941. Marchais' Tibetan Art Gallery was located at 40 East 51st Street in Manhattan hence the reference to 51st Street in this correspondence.

[11] Martin Baumann, "Global Buddhism: Developmental Periods, Regional Histories, and a New Analytical Perspective," Department for the History of Religions, University of Lucerne, Switzerland, 2000.

pools, planting and establishing various flora, and enhancing the outdoor space with Asian sculptures and garden follies, such as reflecting balls and handmade clay sculptures, to achieve a look of visual richness.

In a letter to a friend, Marchais wrote, "I chose to build a garden different from anything I had ever seen. It was fully created in my mind before I ever started to work on it." She thought of this garden as "a poem or symphony given out into the world." Marchais used the Buddhist term 'Samadhi' to name her garden, a word which describes a high level of concentrated meditation; in Sanskrit, the term *samadhi* literally means 'establish, make firm.'

Marchais intended for the Samadhi Garden to be a place of refuge from the urban environment and to have a somewhat wild look of timeless antiquity. In a poetic description of her garden, Marchais explained: "One is shut away from the world up here on our hill- in the hanging, walled-in garden of my dreams. Still, one may look out over the valley into the distance and gaze at the sea, watch the ships go out to foreign lands, the sun rise over water in the morning and the reflection of shimmering silver cast by the moon at night."

Marchais further described how, "The flowers, flowering shrubs and trees are of soft pastel shades- lovely blues, soft yellows, pinks, lavenders and white- a great deal of white to make a 'moonlight garden.' Perfume from Persian roses, heliotrope, lavender and other flowers of great fragrance permeates the air. Here the heights of emotion can be realized in sublime and thrilling ecstasy, or perfect calm and detachment- blessed forgetfulness for a little while, of a world of chaos and unhappiness. All this can be enjoyed for a time, at least, if one can 'let go' and wander among the Gods on a higher dimension. Truly this is a place for meditation. The gardens have been named 'SAMADHI.'"[12]

She concluded in her letter to a friend, "And, so endeth the tale of a garden built on a hillside by a woman- to be shared with her friends, who, like herself, feel the need of a retreat not far from the city, still, so secluded from the curious eye of the world at large, that peace and heavenly quiet can be found within its sheltering walls."

In addition to sharing the gardens with her friends, Marchais received public acclaim for her design. "Mrs. Harry I. Klauber Has Achieved Distinction In Her Terraced Garden," proclaimed the Staten Island newspaper in 1933.[13] The reporter went on to state, "The hanging gardens and walls of Babylon were one of the seven wonders of the early world: but then, remember that the ancients had not seen Staten Island. Mrs. Harry I. Klauber, at her home on Lighthouse avenue...has constructed a garden which might well be the envy of old Babylonians. Situated on the steep side of a hill, the

[12] Jacques Marchais, "Gardens Surrounding the 'Potala of the West'", New York, 1938, p.12.

[13] Lee deL. Landes, "Mrs. Henry I. Klauber Has Achieved Distinction In Her Terraced Garden," *Staten Island Advance*, Saturday, August 19, 1933.

garden is terraced and beautiful." The article details some of the features of the garden, such as "more than 300 Persian roses alone have been planted in one terrace by Mrs. Klauber to give the garden the true scent of the Orient, which is the keynote of the project." The writer noted Marchais' involvement in every detail; "the terraces are dotted with occasional Indian pots, some glazed in a blue of Mrs. Klauber's own preparation. Small stone figures of animals are placed on the trees and on the ground in lifelike positions, lending an air of naturalness to the garden. The walks themselves, the walls, the stairs, the stone figures; all have been designed by the garden-builder, a keen student of the arts as well as the Orient."

The work involved in constructing the fieldstone walls was also remarkable. "The walls along the side of the garden and separating the terraces have been built entirely under the supervision of Mrs. Klauber," the writer noted, and added that "the walls have been left in the rough to give a natural effect and not one of plumbliness and contractors."[14]

While Marchais had the overall vision for her Center, she required muscle to do the physical aspect of building it. She employed a number of laborers from the 1920s through the 1940s – stonemasons, carpenters, and gardeners; most of them were recent immigrants to Staten Island of Italian descent. Foremost among her assistants was master stonemason, Joseph Primiano.

During the time Marchais constructed the western portion of the Samadhi Garden adjacent to her home, from 1921 to 1938, she was firmly establishing herself as a major international figure in the field of Asian art collecting. Marchais' deep research and constant study of Tibet and her activities as a collector began in earnest in the late 1920s. She continued to actively collect until her death in 1948. As she described to a friend, "Being a student of Oriental philosophy and acquainted with Eastern religions- I soon found that I was acting more or less as a magnet in drawing East Indian and Tibetan deities and ritual objects to me."[15] In addition to collecting South and Central Asian art and artifacts, Marchais also began to compile a substantial library of related texts.

Marchais was an important early 20th century collector of Tibetan and Himalayan art; the historical window of her collecting activity, from 1920 and 1947, is significant. Most of the major collections of Tibetan art were formed in the same period as a result of political activity in Tibet; these collections are rare repositories of Tibetan objects which became available for collectors for a short period. Her collection is representative of the type of objects that became available after the fall of Imperial China in 1911 and before the Cultural Revolution in 1950. These objects were used in the monasteries of Tibet and neighboring countries which fell within the sphere of Tibetan cultural influence. Marchais' collection is of equal scholarly significance to other Tibetan collections formed in the early 20th century, including those at the Newark Museum, the American Museum of Natural History, the Metropolitan Museum, and the Philadelphia Museum.

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[14] Ibid, 1933.

[15] Jacques Marchais, Letter to Senator Edward E. Dennison, Marion, IL, June 2, 1938.

As a collector, Marchais bought items from a wide variety of dealers, auction houses and individuals. Dealers included Kalisky and Gabey, Roland Koscherak, Ira and J. Fox, Frank Schnittjer and Son, Dario Shindell, Gunn and Latchford, Michael M. Rosner, Paul Wasserman, Su Chen Ho, Kende Galleries, Baker's of Philadelphia, the Little-Jones Company, Fred Spanierman, Luzac and Company, and Yamantaka and Company. Her major purchases at auction were primarily from the Parke-Benet Galleries, such as Tibetan objects from the estate of Vincent Bendix, the Livingstone collection in 1945 and the Farmer collection in 1946. Marchais had a number of contacts in the Legation Quarter of Beijing, such as George Szabo and Arthur Porter; she often sent them lists of objects she was looking for. Some of Marchais' major purchases were reported in the press. In one example, *The New York Times* covered the sale of Mr. William Fox's Tibetan art collection and mentioned how "among the items that brought high prices at the final session of the sale were a Tibetan table set with semi-precious stones, purchased by Jacques Marchais, Inc., for $775."[16]

Deeply affected by the devastating events of World War I (1914-1918) and the Great Depression (1929-1939), Marchais desired to do something on an international scale that would be "uplifting" and of "a genuine help" to the world.[17] In 1933, she wrote to a close friend about her professional aspirations: "If I could give the world something that would be uplifting and a genuine help, perhaps, I should try."[18] Her desire to make a contribution to international humanitarianism through encouraging interfaith tolerance and cross cultural understanding was evident in her involvement in the field of Indian politics in the early 1930s.

In one illustrious example, a 1933 photograph in the Museum's archive features the Indian political leaders Vithalbhai Patel, Maulana Shaukat Ali, and Syud Hossain. Marchais helped organize this notable peacemaking meeting in New York City. She annotated the back of the photograph with her comments, "Jacques Marchais Klauber's friend Vithalbhai Javerphai Patel, Indian National leader, one of Mahatma Gandhi's aids, and one time Sevarajist Lord Mayor of Bombay...In the center of the picture stands Syud Hossain- one of the recognized world authorities on the Science of Comparative Religion and World politics. He is the only man on the American lecture platform who has the distinction of having been an editor in three continents. To the right sits Maulana Shaukat Ali- Great Mohammedan leader. On February 15, 1933- I helped arrange a luncheon in his honor at Hotel Woodstock." Hossain, a very close friend of hers, was one of the foremost Indian intellectuals who advocated for his country's independence from British colonial authority alongside Mohandas Gandhi (1869-1948).

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[16] "Fox Art Brings $29,066: Tibetan Objects Sold for High Prices in Gimbel Auction," *The New York Times*, Sunday, November 29, 1942.

[17] Jacques Marchais, Letter to Kate Crane-Gartz, April 7, 1933.

[18] Ibid,1933.

At the 1933 Century of Progress Exposition in Chicago, the specific form that Marchais' contribution would take became clear to her. She became particularly inspired after viewing a beautiful structure billed as the so-called 'Chinese Lama Temple: Potala of Jehol.' The construction replicated the Golden Temple at Jehol (Rehe, now Chengde) in China, the summer retreat of the Qing dynasty (1644-1911) emperors, and was filled with objects collected by the Swedish explorer Sven Hedin (1865-1952) during expeditions to different monasteries in Mongolia and northern China in the early 20th century. This contextual display planted the seed for her to create Tibetan-style buildings to house her growing collection of Himalayan art.

During the period of 1936 through 1938, Marchais and her husband were frequently noted in the local newspaper for hosting various events at their residence at 340 Lighthouse Avenue; these newspaper accounts illustrate Marchais' involvement with a wide-ranging circle of important international colleagues and intellectuals. A 1936 article describes that "Mr. and Mrs. Harry I. Klauber of 340 Lighthouse avenue, Richmond, entertained at a rendition of the score of 'The American Princess,' a new operetta which will open soon in Manhattan, at their home Sunday night. Sanders and Carlo, the composers, played and sang the score of the operetta..."[19] During the same year, the newspaper noted that "Mrs. Harry I. Klauber of Lighthouse road, Richmond, recently had as her guests on a motor trip to Staten island and later at dinner, Professor Meghnad Saga and Sir Hassan Suhrawardly of India. Dr. Saha, Fellow of the Royal Society, London, and professor of physics in Allahabad University, India, is conducting researches of the ultra-violet radiation of the sun...Sir Suhrawardly is former vice-chancellor of Calcutta University. Mrs. Klauber was guest of honor at a dinner given by the East Indians of New York for Professor Saha in Manhattan recently."[20]

Articles from 1937 document visits by Claude Bragdon (1866-1946), prominent American architect, writer, and stage designer, to the Marchais/Klauber residence. "Mr. and Mrs. Harry I. Klauber of 340 Lighthouse road, Richmond, will have as their guest...Claude Bragdon, architect, author, and mathematician, who will address a group of their friends and conduct a symposium. During the winter months, the Klaubers are hosts at gatherings such as that Saturday, when well-known men speak on various subjects...Charles A. Dwyer, associate professor of speech at New York University and Dale Carnegie Institute; Gobind Behari Lal, science editor of the Hearst publications, and Benjamin de Casseres, author and critic, will be among the guests at Saturday's gathering."[21] A reporting of the lecture recounted that "the living room of the Klauber home provided an excellent setting for Mr. Bragdon's talk. Oriental lamps, statuettes, vases and tapestries fill every nook and cranny. The persons who attended were all interested in the East- its religions, its civilization and its philosophy."[22]

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[19] "Operetta is Given In Klauber Home," *Staten Island Advance*, February 27, 1936.

[20] "Mrs. Klauber Is Hostess To India Savants," *Staten Island Advance*, October 6, 1936.

[21] "Noted Architect To Visit Here: Klaubers Will Entertain Claude Bragdon," *Staten Island Advance*, September 30, 1937.

[22] "Bragdon Speaks At Klaubers': Author Gibes Views on Life and World," *Staten Island Advance*, October 4, 1937.

In 1938, the newspaper reported that "Mrs. Harry Klauber of 340 Lighthouse avenue, Richmond, will open her home this season for a series of lectures on art, literature, physics, political and comparative religions, for her friends, as she has done in previous years. Nirmal A. Das will be the opening speaker. He will give a series of five lectures, consecutive Wednesday nights...Das is a graduate of the University of Calcutta, holding the degree of bachelor of science and honors in physics; and civil engineer from the University of Edinburgh. He is a writer and lecturer, and a member of the Royal Asiatic Society of London. Upton Close will be the speaker to follow Mr. Das. He will speak on conditions in the Far East."[23]

During 1938, Marchais began to solidify the larger plan for creating her Center. Since the late 1920s when she began accumulating objects, she often showed her collection of Indian and Tibetan objects to individuals and groups in her home, often in conjunction with lectures held there, and thus began to be recognized as an international expert in the field of Tibetology. It was at this point that she fully envisioned creating the permanent site to house her collection- an educational center where she could share her knowledge with others. As she later explained, the Center would be "a cultural benefit to those persons of the Western World who are seeking a better understanding of their Oriental brothers- their art, their religion and their philosophy. This will, of course, be [an] institution devoted to the Arts and Religion of Tibet- and kindred Oriental...subjects."[24]

In 1938, Jacques Marchais opened an elegant gallery at 40 East 51st Street off Park Avenue in Manhattan specializing in Indian and Tibetan art.[25] The opening of Marchais' gallery was covered in the press; a feature article in the New York Sun emphasized that the content of what she represented ("Indian, Chinese and Tibetan Art") was new subject matter for Asian art enthusiasts in New York City.[26] "New York, except for a few enlightened ones, does not pay much attention to the arts of India. One reason, of course, is that outside of museums there is small chance of seeing and studying these objects...Not all the objects in Jacques Marchais's collection are of Indian origin, however. Many are from China and Tibet...There are examples of Tibetan painting, which astound by their freedom of treatment and their boldness of execution."[27] Not only was the subject matter new in the art world, but Marchais was pioneering in being a female business owner and collector in an overwhelmingly male field. She noted in a letter to a friend in 1940, "I have had a tough pull putting my Tibetan Art Gallery on its feet (as only personal contacts, through friends, can one build

[23] "Nirmal Das To Lecture: Mrs. Harry Klauber To Open Home," *Staten Island Advance*, September 21, 1938.

[24] Jacques Marchais, letter to an unidentified friend, November 30, 1944.

[25] The original building is no longer extant; a 33-story commercial office building was erected here in 1994.

[26] C.M.S., "Far Eastern Art Exhibited: Jacques Marchais Gallery to Open Tuesday," *The New York Sun*, December 3, 1938, p. 18.

[27] Ibid, 1938, 18.

up the clientele one needs to put it on its feet). I find many men are interested in collecting the lovely bronzes, and go deep into the iconography of Tibetan Lamaism- but, few women."[28]

Marchais saw the gallery as a way to finance the building of the Center dedicated to Tibetan culture; she said, "The gallery is only a stepping stone toward doing something I think will be a help to humanity in the long run."[29] It also provided her with many channels to collect from. While she sold Tibetan objects in the gallery, she kept the best examples on view as part of a permanent collection for future display in her Center. In a letter to her friend, Mr. C. M. Wang, Marchais emphasized, "To answer your questions at once, I will begin by saying that my gallery only handles Buddhist deities and religious objects. They must be old and fine; as I cater to only museums and private collections."[30]

Indeed, correspondence in the Center's archive illustrates that Marchais was close to notable colleagues in the field, such as Indian art scholar Ananda Coomaraswamy (1877-1947) writer and Curator of Oriental Art at the Museum of Fine Arts in Boston. One of the private collections that Marchais helped build was that of Nasli Heeramaneck, who the Los Angeles County Museum of Art recently stated was "considered by art dealers, collectors, scholars, and curators to have owned one of the finest private collections of South Asian and Himalayan art in the world."[31]

The gallery also provided a space to familiarize and educate the public about Tibetan and Himalayan art. In 1940, she wrote in a letter to the Department of Licenses that "the purpose of our corporation is...to make the American public more conscious of things Tibetan from an educational viewpoint. At the present time we are inviting presidents of institutions of fine arts and universities to view our exhibition and to inform their students of such a place where one can view things Tibetan."[32] Marchais seems to have succeeded in promoting a wide awareness of Tibetan art and culture and lived up to her assertion that "it is almost entirely due to [my] efforts that the true worth of Tibetan objects has become known in this country and their value as art recognized."[33] While a magazine for the publishing industry reported on Marchais importing "the only complete set of blocks in the U.S. for printing the Tibetan classics, the Kandjur and the Tandjur," it claimed that "the story here, however, is that Miss Marchais is an authority on all matters Tibetan."[34]

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[28] Jacques Marchais, letter to Kate Crane-Gartz, January 6, 1940.

[29] Ibid, 1940.

[30] Undated letter to Mr. C. M. Wang.

[31] Tushara Bindu Gude, "The Connoisseur: Nasli Heeramaneck," LACMA, 2007.

[32] Jacques Marchais, letter to the Department of Licenses, July 2, 1940.

[33] Jacques Marchais, "Aims and Ambitions of Jacques Marchais." New York, 1938, p. 10.

[34] "Tibet," *Bookbinding and Book Production*, c.1941.

Marchais' gallery exhibitions were well covered in the metropolitan press, from the New York Times' "Openings of the Week," "Art Notes," "On the Calendar" "Reviewer's Notebook" and "Here and There" listings among others.[35] *New York Times* writer, Jane Cobb, wrote in 1939 that, "At the present moment there are more Tibetan idols in East Fifty-first Street than in any place outside Tibet, and any one who is interested in extraordinary objects will want to go up to the Jacques Marchais Galleries and see them."[36] A feature in 1941 noted a particularly important set of objects at her gallery and described "an exhibition called 'Treasures from Tibet'." "The items, recently arrived in this country, include personal possessions of the late Panchen Lama. Outstanding is a complete silver set of ritual objects that Panchen Lama used in ceremonies in China, made by metal workers from Tibet."[37]

Jacques Marchais began printing a series of brochures to feature highlights of her collection in 1941. The first in the series, *Objects from the Tibetan Lamaist Collection of Jacques Marchais*, garnered positive reviews and correspondence from various university libraries.[38] Glanville Downey, Librarian at Yale University School of the Fine Arts, wrote "I am particularly glad to have this material because we have nothing else on this subject. It is seldom one finds such handsome plates, and I am sure the publication will be most useful."[39] John F. Fitchen III, Assistant Professor of Fine Arts at Colgate University in Hamilton, New York said that "although we have here at Colgate a rather unusually well-stocked library in the field of art, I am aware of no books on our shelves that deal either exclusively or specifically with Tibetan art of any sort. It is therefore impressive and particularly stimulating to be faced suddenly with the evidence of a heretofore unknown region of artistic output, particularly when the examples illustrating that culture are of such a high and finished excellence."[40]

Stella T. Doane, Librarian of the Commonwealth of Pennsylvania, Department of Public Instruction, State Teachers College in Mansfield, Pennsylvania, wrote that "to many of our art admirers you have opened a new avenue of beauty in art. I am sure this unselfish gesture of yours will serve as another strong link in the chain which is binding this great country with our America. What a privilege to be able to bring so much joy to so many people. It must be gratifying to you to have this opportunity to present to the western world, single-handedly and for the first time, these unsuspected riches. I feel

[35] "Openings of the Week" *New York Times*, June 4, 1939; "Art Notes: Events in New York And Other Cities," *The New York Times*, June 18, 1939; "The Dance: Sponsorship- Schedule of Events," *The New York Times*, February 11, 1940; "On the Calendar," *The New York Times*, September 15, 1940; "A Reviewer's Notebook," *The New York Times*, September 22, 1940;

[36] Jane Cobb, "Living and Leisure," *The New York Times*, July 30, 1939.

[37] "Art From Tibet to Be Seen," *New York Times*, August 6, 1941.

[38] Jacques Marchais, *Objects from the Tibetan Lamaist Collection of Jacques Marchais*. New York: Saturn Press, 1941.

[39] Glanville Downey, letter to Jacques Marchais, September 29, 1941.

[40] John F. Fitchen III, letter to Jacques Marchais, March 11, 1942.

sure that, irrespective of any tangible results that may follow from such a philanthropy, the broader and undisclosed services you will be rendering to untold numbers of western students and occidentals generally cannot fair to be deeply significant." [41]

Marchais continued to plan and design her center of Tibetan art without the help of consultants, contractors or architects, because she did not want unsolicited advice from those who did not understand her vision. In her words, "It was because I knew what I was striving for, because I knew Tibetan Architecture, symbolism, etc. and was working for perfection that I insisted upon going it alone."[42]

Although Marchais dreamed of traveling to Tibet, her health as well as political turmoil in the region prevented her from going - her life's one regret. She researched Himalayan architecture through books and transplanted this style to her Staten Island site. Her greatest inspiration was the Potala of Lhasa, the historic residence of the Dalai Lamas in Tibet, and she affectionately referred to her center as "a miniature Potala." Her meticulous attention to Himalayan sources is reflected in both the structure and decoration of the Center buildings.

Marchais broke ground on the library building in 1943. Marchais continued to run her gallery while the Center was being built. In a letter to a friend, she described her busy schedule: "I travel each day back and forth to the gallery from Staten Island, do my work there during the week, and stay home on Mondays to listen to complaints, straighten things out- haul stones for the buildings (my Library and a miniature copy of the Potala of Lhasa) which I am putting up to house the collection- and individual color cells for healing tired nerves and minds after this horrible war."[43]

The amount of stone used in the construction was immense. In the museum a three-tiered permanent altar display required more than nine tons of mica. Some of the garden walls were almost sixteen feet high and made entirely by hand. Marchais often hauled the fieldstone in her car: "about a ton at a time, in the back of the sedan. Tore the upholstering to pieces of course, but the engine never giving up or stalling once in climbing our steep hill; a test you will admit, for any car carrying such weight and not being built for hauling purposes! I averaged from 12 to 15 loads a day, with Joe Primiano [her assistant, a master stonemason] to lift the large stones into the car and unloading them when we got back to my home."[44]

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[41] Stella T. Doane, letter to Jacques Marchais, April 30, 1942.

[42] Jacques Marchais, "The true story of the building and designing of the Jacques Marchais Center of Tibetan Arts," unpublished, c. 1947.

[43] Jacques Marchais, letter to Kate Crane-Gartz, c.1943.

[44] Jacques Marchais, unpublished autobiography.

The library, an integral part of Marchais' vision for her institution, was constructed between 1943 and 1945. Planned to "last forever," she intended it to be a place for serious "research and reference." She explained, "the building is constructed entirely of fieldstone and the whole floor is flagged. The walls are twenty inches thick –and the whole structure is fireproof. No contractor or builder would ever have given me the time, material or labor that has gone into this small place, nor would they have understood what I was aiming at. So it was best that I do it alone with these laborers and achieve my end. This will stand for a thousand years! It is cut into the side of the hill at the top and its foundation goes four feet into solid bed rock."[45] According to a *Newsweek* article of 1945, Marchais "...constructed models to guide them [the masons] – out of candy boxes and broken pencils."[46]

Visitors had to apply for a membership card before being allowed to use the library, prompting the comment from a writer in 1945 that "the nonprofit library is almost as hard to get into as Tibet itself."[47] It originally held approximately 2,000 volumes on such topics as Tibetan art and culture, color theory and Buddhism. The institution still possesses a few hundred of Marchais' texts, many of which have her handwritten notes in the margins. The fact that it was assembled in the early 20th century, when available books on Buddhism and Tibet were limited, made the sizable library all the more remarkable.

The opening of the library was covered in *The New York Sun*, the *New York Times*, *Art Digest*, and *Newsweek*.[48] The reviews read: "The library to be dedicated contains practically all the books written about Tibet as well as books on occult subjects, Asiatic art, comparative religions, symbolism, color and other subjects helpful to the understanding of Tibetan art"; "The Tibetan library on Staten Island is a sincere attempt by Mme. Jacques Marchais to further in this country the cause of Oriental art, particularly that of Tibet"; "It is housed in a stone building as nearly true to the indigenous architecture of that land as was possible to make it. There is an indescribable atmosphere of remoteness and quiet serenity that surrounds this miniature Potala, placed at the high point of the hillside." Newsweek detailed the beginning of the museum; "It is here, next to her house, that she built the library. And she has begun digging the foundation for an adjoining museum to house her Tibetan collection."

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[45] Jacques Marchais, letter to Dr. Hans Nordewin von Koerber, Professor, University of Southern California, December 11, 1944.

[46] "Ecstasy on Staten Island," *Newsweek*, August 13, 1945, p. 96.

[47] "Ecstasy on Staten Island," *Newsweek*, August 13, 1945, p. 96.

[48] Charles Messer Stow, "Tibetan Library Dedication July 29: Completed Part of Mme. Marchais's Museum Project on Staten Island," *The New York Sun*, July 20, 1945; "The Quester: New Tibetan Library for Studying of Oriental Art, Not Proselyting," *The New York Sun*, Friday, July 27, 1945; "Here and There," *The New York* Times, July 29, 1945; Jo Gibbs, "Part of Old Tibet Brought to Staten Island," *The Art Digest*, August 1, 1945; "Ecstasy on Staten Island," *Newsweek*, August 13, 1945.

Following the completion and dedication of the library, the museum was built between 1945 and 1947 as a permanent home for Marchais' Tibetan and Himalayan artworks. Her collection consisted of approximately 2,000 rare and valuable pieces, including painted and embroidered *thangkas*, ritual implements, textiles, altar sets, hand-painted furniture and 1,500 "gold-bronze deities of Lhasa workmanship," in addition to jewelry, woodblocks, Tibetan manuscripts and other items. The museum or 'Chanting Hall' was truly the jewel and heart of the center. Marchais stated that "the museum will be open to the public of today and tomorrow and of many years to come," adding that "sincere visitors are always welcome at the Museum."[49] Its official opening on October 5, 1947 generated great national interest, including a feature in *Life* magazine.[50]

According to Tibetan scholar and Columbia University professor Gray Tuttle, the library and museum buildings represent the first Himalayan style architecture to be built in the United States. Intended to be a "miniature duplicate of the Potala in the forbidden city of Lhasa, these buildings feature characteristic details of Himalayan architecture including trapezoidal-shaped window surrounds, cross cut wood posts and slate caps above windows and doorways, concrete parapets and coping originally stained dark red and gray, and plaster decorative relief panels with Buddhist iconography such as the three jewels and *dharmachakra* flanked by deer." The roof of the library building was originally used as a promenade overlooking New York Harbor in the distance complete with dragon frescos painted by Marchais on the roof side of the parapet, Asian sculpture on stone pedestals,and outdoor furniture. The center of the roof on the museum building has a four-side flat seam copper clerestory pagoda roof in a miniaturized version of the rooftops on the Potala in Lhasa, the historic seat of the Dalai Lamas. The vision the founder, Jacques Marchais, had of this building was inspired by a copy of the Potala made by the last emperors of China in their summer retreat at Chengde. Thus, in this single site on Staten Island, two UNESCO World Heritage sites are "copied" in miniature.[51]

Marchais' institutional vision can be compared to two related contemporary projects - Ganna Walska's 'Tibetland' or 'Lotusland' and Doris Duke's 'Shangri-la'. Ganna Walska (1887-1984), born Hanna Puacz, studied music and performed as a professional singer. After residing in Paris and New York, Walska turned her sights toward California's sunny climate and free-thinking residents. At the encouragement of Theos Bernard (1908-1947), her sixth and last husband, she purchased a 37 acre estate in Santa Barbara in 1941, intending to use it as a retreat for Tibetan monks, and renamed it 'Tibetland.' The Tibetan monks never appeared, and sometime later, after divorcing Bernard,

[49] Jacques Marchais, "Aims and Ambitions of Jacques Marchais." New York, 1938, p. 10.

[50] "New York Lamasery: A New Tibetan Temple Bewilders Staten Island," *Life Magazine*, December 1947, 159-160. The opening of the museum was also covered in the New York Times: "Tibetan Center Expands," *The New York Times*, October 6, 1947.

[51] Gray Tuttle, Leila Hadley Luce Assistant Professor of Modern Tibetan Studies, East Asian Languages and Cultures Department, Columbia University. Letter in support of listing of the Jacques Marchais Museum of Tibetan Art to the National Register of Historic Places, December 10, 2008.

Walska changed the name of her estate to 'Lotusland' in honor of lotuses growing in one of the ponds on the property.[52]

Walska's 'Lotusland' differed from Marchais' project in that Walska purchased an already-built estate and made no major changes to the buildings on the property. While she later made extensive changes to the grounds, the focus of her project was to create a botanical garden of rare plants. The relationship of the project to Tibet had more to do with the interests of Bernard, a scholar of yoga and Tibetan Buddhism, who taught at Columbia University. Marchais and Bernard were colleagues; documentation in the Center's archive attests that Bernard visited Marchais' New York gallery and that she had read a number of his books.

American heiress Doris Duke (1912-1993) constructed a seasonal estate, which she called Shangri La, in Honolulu, Hawaii beginning in 1937. Shangri La was designed by architect Marion Sims Wyeth. Duke's fortune allowed her to assemble a substantial Islamic and South Asian art collection and to house it in an estate with built-in environments inspired by architectural styles from Iran, Morocco, Turkey, Spain, Syria, Egypt, and India. For example, one set of rooms is a reduced-scale version of the 17th century Chehel Setun in Esfahan, Iran. The outdoor landscaping blends architectural elements and artistic sensibilities from regions of the Islamic world, such as the formality of an Indian Mughal garden, with a distinctly Hawaiian landscape featuring a fishpond, tropical gardens, and vistas of the Pacific Ocean.[53]

Marchais' Center shares the element of the contextual display of an Asian art collection with Duke's Shangri La; however, these sites differed substantially in available resources and purpose. Distinct from Walska and Duke, Marchais intended for her Center to be for public and educational use. Additionally, she envisioned and designed the site's gardens and buildings herself, rather than work with an already existing site as in Walska's case or work with professionally trained architects as in Duke's project.

One of the distinguishing marks of Jacques Marchais as a collector and institutional founder was her deflection of self-aggrandizement. She told a friend: "Please do not think I am an egotist, for no one knows better than I that I am but an instrument used to preserve the art of an ancient people and present it to a younger generation."[54]

Four months after the museum officially opened in October 1947, weary from chronic work and physical ailments, Marchais died. *Art Digest* ran an article recounting that "within the shadow of the Tibetan Library and Museum which she had built...Mme. Jacques Marchais died on February 15.

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[52] "History of Lotusland," www.lotusland.org.

[53] "Doris Duke's Shangri la," www.shangrilahawaii.org.

[54] Jacques Marchais, letter to Hans Nordewin von Koerber, December 11, 1945.

Mme. Marchais was a woman of extraordinary imagination, energy, drive and intelligence...She became an authority on the ritual art of [Tibet], and, when her own collection of Tibetan art grew out of bounds, she opened a gallery. That was only a start. In 1945, she opened the Tibetan Library, situated on a sheer cliff next to her home on Staten Island, built from her own plans, from material selected and partly put in place by her own hand. Last October the adjoining Museum was dedicated."[55]

Within a month of her death, her husband, Harry Klauber, the primary benefactor and Executor of her estate, issued his will which specified that: "I hereby direct that all property known as 340 Lighthouse Ave., and 336 Lighthouse Ave., Richmond, Staten Island, NY including all buildings, residence, museum, library, garages, shops, outbuildings, gardens and adjoining city lots, be made and preserved into a Memorial for my late beloved wife, Jacques Marchais Klauber, and that the sum of $25,000 be set aside out of the remainder of my estate for the perpetual care of this Memorial, which is to be known as, Jacques Marchais Center of Tibetan Arts."[56]

Seven months after Marchais' death, on the night before her birthday, the grieving Klauber followed her. In 1945, Jacques Marchais had written an emotional letter to her husband, Harry: "You have worked hard to help me set this jewel of Tibetan Art in a setting worthy of it!! Please God, it may never be broken up! It stands as a great monument to our love! May it be of as great a cultural benefit to the world as we have dreamed it might![57]

Unfortunately, Jacques Marchais and her husband, Harry Klauber, were never able to enjoy the fruit of the Center's completion or help guide their institution toward its next phase of development. While Marchais had "plans to endow [the] museum so that posterity may reap the benefits of [her] long and happy years of work," she did not get the chance.[58]

Following Harry Klauber's death in September 1948, the Executrix of his estate and one of the Center's original Board of Directors, Helen Watkins, appointed the lawyer for the estate, Thomas Schleier, to the Board of Directors of the Center. Few records are extant from the Center during 1948 to 1971, but those which have been located indicate a lack of sufficient administrative skills on the part of Watkins and Schleier, the primary administrators, particularly in regard to financial management and care of the Center's assets.

Marchais' children initiated a much publicized lawsuit against their deceased mother which lasted from 1948 through 1951. Surrogate Judge John C. Boylan, ruled to preserve the estate and

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[55] *The Art Digest*, March 1, 1948, p. 30.

[56] Last will and Testament of Harry Klauber, March 3, 1948.

[57] Jacques Marchais, unpublished journal, entry for February 26, 1945.

[58] Jacques Marchais, "Aims and Ambitions of Jacques Marchais." New York, 1938, p. 10.

collection as a public museum, upholding the trust created in the will of Harry Klauber and because the Center had been incorporated in 1945, prior to Marchais' and Klauber's deaths.[59] Following this, Harry Klauber's brother, Julius Klauber, contested Harry's will in a lawsuit and died during the course of this lawsuit. The Surrogate judge ruled that the Center, a non-profit corporation, was trustee of the estate, which consisted of all of the property assets and collection objects.

Unfortunately, the entirety of Klauber's endowment for the Center was used to pay legal fees from the lawsuits, including those of the estate lawyer, Thomas Schleier, who then became the Chairman of the Center's Board of Directors. The Center's Board of Directors, rather than raise funds to replenish the endowment or contribute to the maintenance and running of the Center, chose to sell off major portions of the Center's property and hundreds upon hundreds of Marchais' rare and irreplaceable Himalayan art objects, to finance the institution's operating expenses.

As one example, on December 29, 1952, the Jacques Marchais Center of Tibetan Arts sold to Patrick and Pearl Delahanty, "lots 948, 949, 950, 951 being the same premises designated as 351 Nugent Street" with the transaction price of $1,815.[60] The very same day, the Delahantys sold the same property to Alexander and Jennie Watson for $3,630, thus making a $1,815 profit; the notary public for this transaction was Thomas Schleier.

Schleier remained as the lawyer for the Center while simultaneously serving as its Chairman of the Board of Directors. While the Center's Board was asking for leave to sell its property, it submitted in court its corporate mission statement, created by Marchais, which included one of its expressed purposes as "(d) [acquiring] by purchase, gift, devise, lease or otherwise, the title to, or the custody and control of property to be used in the furtherance of the aforementioned purposes, which were: (a) To foster, promote, and encourage interest, study and research in the culture, literature and art of Tibet; (b) To gather and disseminate information concerning the history of Tibetan art; (c) To gather and preserve books, manuscripts, papers, relics, objects of art and other such as may relate to Tibetan Art."

Schleier claimed in the 1952 court documents that "the property sought to be sold is not an integral part of the Center grounds. It is situated at the foot of the hill upon which the Center buildings and grounds are located." A 1949 letter from Watkins to Schleier asks, "Would it be possible to reserve for 340 Lighthouse the right of using the steps to Nugent Street?...This is a flight of very substantial concrete steps Mrs. Klauber put down there."[61] In fact, this property contained the original stone

[59] "Court Upholds Will Creating A Museum," *The New York Times*, July 15, 1951.

[60] Liber 1223, page 53, reads: "This property is conveyed by virtue of authority given the party of the first part in a certain proceeding in the Supreme Court of the State of NY, County of Richmond and titled 'In the Matter of Application of the JMCTA Inc., as Trustee Under the Last Will and Testament of Harry Klauber, deceased, for leave to sell certain real property."

[61] Helen Watkins, Letter to Thomas Schleier, September 19, 1949.

stairway entry to the Center from Nugent Street and a portion of the Center's terraced gardens, part of the original landscape design and retreat function of the Center.

In 1970, the Jacques Marchais Center of Tibetan Arts, Inc. sold the 340 Lighthouse Avenue property, which contained the Marchais/Klauber residence and approximately one half of the Center's gardens and two of the meditation cells to Richard Corash, an employee of Thomas Schleier, for $30,200. Schleier again served as the attorney for the petitioner, the Jacques Marchais Center of Tibetan Arts, Incorporated, for leave to sell certain real property as well as serving as the Chairman of the Board of Directors for the Center, which still retained a corporate business statement that claimed to "acquire...property to be used in furtherance" of the Center's mission of fostering awareness and preservation of Tibetan art and culture.

In the order to show cause for selling the property, Schleier claimed that "the property sought to be sold lies to the west of, and is severable from the Center grounds. Its severance will not destroy the Center or its adjacent garden."[62] This statement reflects an unfamiliarity with Marchais' design plan, since ample documentation -still extant in the Center's archive- describes how she built and integrated the library and museum structures, and their surrounding gardens, into the property containing her residence and west side gardens. The original entries to the library and museum buildings was either from below, using the Nugent Street stone stairway, or from a west side stone pathway coming from the residence. With the Center's sale of 340 Lighthouse Avenue, both entryways to the library and museum were severed, access to the meditation cells and lotus pond portion of the garden was also cut off as access to this area came from the property at 340 Lighthouse Avenue, and Marchais' Samadhi Garden, built 1921-1938, was lost to the Center.

Additionally, the Board's Chairman asserted that "the property has produced no income since being given to the Corporation." Given that the nature of the corporation was a non-profit center, it is unclear why the Marchais residence, intended to be maintained as a memorial to Jacques Marchais, would generate income. Similarly the claim that "the money to be realized from the sale of this property is of considerably greater use to the petitioner than the property itself" reveals that the Center's Board of Directors did not clearly understand the historical importance of Marchais and her vision for an educational center dedicated to cultural understanding or have the capacity to uphold the wishes expressed in Harry Klauber's will to maintain the entirety of the estate as a memorial.

In the 1970 court papers, Helen Watkins claimed that "the premises...are not an integral part of the Center," even though the Center's founder lived at 340 Lighthouse Avenue while conceiving of and planning the construction of the Center (from 1921 to 1938) and created the Center as a related outgrowth of her residence and original garden (1938 through 1948). Even the professional appraisal used in the Center's leave to sell the residence and gardens reads: "The property has been attractively landscaped...It was designed to simulate a tibetian [sic] garden with a number of terraces,

[62] Thomas Schleier, Attorney for the Petitioner, "In the Matter of the Application of the Jacques Marchais Center of Tibetan Arts, Incorporated, for leave to sell certain real property," 1969.

formal gardens and meditation areas, held back by a stone retaining wall. There are a number of large trees, most of which have been topped to permit a panoramic view of the Lower New York Bay."[63] Had the extensive information in Marchais' papers, retained by the Center, not been specific enough, this description would seem to have provided an indication that the west side gardens were, in fact, integral to the quiet, retreat setting of Marchais' Center.

Following Watkin's death in 1971, the Center appointed a volunteer director to head the institution. Operating with a small volunteer staff, the Center remained open on a sporadic basis from 1972 to 1985, and the institutional culture could be characterized as nonprofessional during that time. The report for a 1987 institutional assessment honestly stated that "The Jacques Marchais Center of Tibetan Art has languished in truly carrying out its mission for many years...it has suffered (at the hand of its Board of Trustees) from both benign neglect and outright mismanagement."[64]

From 1985 to 1996, the Center became colloquially known as the Jacques Marchais Museum of Tibetan Art and achieved a new level of professionalization with the hiring of a paid director. This director generated a robust programming schedule, which resulted in increased visibility for the Center on citywide, national, and international scale. This director accessioned its collection holdings and worked with a well known Tibetan scholar, Nima Dorjee, to produce a catalog with research on a portion of the collection. However, the Board of Directors remained largely unchanged from earlier decades and followed the same patterns of behavior; the infrastructure of the institution remained fragile, particularly in regard to financial stability and sustainability. Following 1996, the institution struggled again with high staff turnover, financial instability, and deterioration of its buildings and collection.

In 2004, the Museum's Board hired a new director and a new curator, both with experience in the museum field, yet the governance structure remains largely unchanged. The current director continues to work toward the development of a strategic plan for the institution, focusing on both short term stability and long-range sustainability.

In 2005, renovations to the two Himalayan-style buildings consisting of roof repairs and waterproofing were undertaken. Over the past four years, the main curatorial priority has been the implementation of a professional collection management program with focus on preservation of the collection and providing access to students, researchers, and the general public to the collection. Work has included beginning a computerized database of the collection objects, moving portions of the collection into fine art storage, developing plans for rehabilitation of the facilities to safely house art objects with proper environmental controls as well as conducting original research on the collection that has resulted in published articles, lectures, and exhibitions.

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[63] "In the Matter of the Application of the Jacques Marchais Center of Tibetan Arts, Incorporated, for leave to sell certain real property," 1969.

[64] Kenneth H. Lindquist, MAP I Assessment, Jacques Marchais Center of Tibetan Art, July 1987.

The Center has current relevance. As Tibetan culture is endangered in Tibet with a portion of the Tibetan population in exile, it is a challenge for the Tibetan people to retain their cultural traditions and identity; it is important for the emerging global culture to preserve this ancient civilization. The Dalai Lama, the political and spiritual leader of the Tibetan people, stated in 1992: "I am grateful to my friends at the Jacques Marchais Center of Tibetan Art...I feel that the unique Tibetan culture and way of life, strongly influenced by the compassionate and peaceful teachings of Buddhism, does not belong to Tibetans alone, but to the entire human community. In a century of rapid change, with the increasing conformity of modern civilization, we have a responsibility to preserve the rich diversity of human culture for the benefit of all."[65]

The Center's Museum has a collection of objects also of current significance. Most of the objects in the Museum's collection are sacred in nature, and therefore potentially valuable to the continuance of religious practice for the Tibetan community. As the Tibetan culture is endangered, providing proper stewardship of this collection supports the ongoing existence and vitality of this indigenous society and culture. Given that the Tibetan population of the New York/New Jersey metro region is estimated at 10,000 people and is growing, along with expanding immigrant communities of other Himalayan cultures, such as Nepalis, Sherpas, Bhutanese, the Center could play a vital role in cultural preservation for these constituents.

While there were no Tibetans in the United States during Marchais' time, in the decades following her death, a number of important visitors from the Tibetan community, as well as prominent members of various Buddhist lineages, did seek out and visit the Center which attests to the relevance of the Center and its collection to these communities.

One early notable guest to the Center was that of Rousen Takashima, a Zen Buddhist Roshi in the Soto tradition, who visited in 1953. "The 78-year-old religious leader, who is on a good will tour of the United States [including a meeting with President Eisenhower in Washington], came to visit the museum ...Speaking through an interpreter, Teno Mukoyama, former chairman of the Japanese civilian relief committee in Chicago, told the 35 persons present that he hoped that 'the meeting was an indication of the success of Buddhism in promoting international peace and good will.'"[66]

Tibetans began to immigrate to the United States in the 1950s in very limited numbers. One of the most important early arrivals was Geshe Ngawang Wangyal (1901-1983), a Buddhist monk of Kalmyk origin, who came in 1955 to work among a resettled Kalmyk population in New Jersey. Geshe Wangyal established a Buddhist monastery in Washington, New Jersey and taught at

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[65] His Holiness the 14th Dalai Lama, "Message," in *Treasures of Tibetan Art: Collections of the Jacques Marchais Museum of Tibetan Art*, New York: Oxford University Press, 1996; March 25, 1992.

[66] "Buddhist Leader Sees Visit Promoting Peace," *Staten Island Advance*, August 5, 1953.

Columbia University, greatly contributing to the understanding of Tibetan Buddhism in the United States. Among his students were Robert Thurman and Dr. Jeffrey Hopkins.

Geshe Wangyal must have been surprised to find an institution dedicated to the understanding of Tibet, housed in Himalayan style buildings, in existence in the US, and he frequented the Center on occasion. In 1956, the local Staten Island newspaper featured a photograph of Geshe Wangyal with the caption, "Lama Geshe Wangyal of the Buddhist Church at Free Wood Acres, N.J., describes use of prayer beads to guests at the Jacques Marchais Center of Tibetan Arts."[67] In 1959, Geshe Wangyal invited Baksha Zodba Burruldinov and Baksha Basang Kursinov to a public prayer at the Center ."[68] Another regional newspaper commented that in the 1960s, "Lamas and monks from a lamasery in Freehold Acres, N.J., and others of Buddhist faith occasionally come to the museum."[69] Tibetan monks from the Kalmyk monastery in New Jersey continued to visit the Center, to conduct talks and chanting programs, through 1999.

In 1961, the 14th Supreme Patriarch, the head of the order of Buddhist monks of Thailand, visited with a party of eight monks. "The 72 year old high priest said, through an interpreter, that he 'was very impressed' with the center and would like to return again. [He] arrived in the United States last month to observe American interest in Buddhism and to learn something about American social customs and cultural values."[70]

The Center hosted the 1962 visit of a Vietnamese Buddhist leader on a tour requested by the State Department. Mai Tho Truyen, Vice President of the General Buddhist Association of Vietnam, who held many important posts in the South Vietnamese government as well as being a prominent religious leader, was "conducted on a tour of the center's museum, library and gardens."[71]

Tarthang Tulku (b. 1934) a Tibetan teacher in the Nyingma tradition who immigrated to Berkeley, California in 1969 and has been hugely influential in teaching Tibetan Buddhism in the United States conducted "a discussion on Tibetan Buddhism and the problems of Tibetan refugees" in 1975 at the Center.[72]

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[67] "Buddhist Beads," *Staten Island Advance*, July 30, 1956.

[68] "Prayers for Peace," *Staten Island Advance*, June 15, 1959.

[69] "S.I. Center for Tibetan Art Lovers," *Newark Sunday News*, August 2, 1964, p. 10.

[70] "Thai Buddhist Leader Visits Tibetan Center," *Staten Island Advance*, July 5, 1961.

[71] "Vietnamese Aide to Visit Art Center," *Staten Island Advance*, August 28, 1962.

[72] "Noted lama to speak at Tibetan fete," *Staten Island Advance*, September 18, 1975.

In 1976, an audience of 700 people flocked to the Center for one of the first public appearances by His Holiness the 16th Gyalwa Karmapa (1924-1981) on his second tour of the United States. The Karmapa is the head of the Karma Kagyu, the largest sub-school of the Kagyupa, one of the four major schools of Tibetan Buddhism. The Karmapa and his monks performed a special blessing of the Center.

Most notably, in 1991, His Holiness the 14th Dalai Lama visited the site and blessed the Center and its collections. In an address to Center guests, the Dalai Lama expressed that he was impressed that the idea for a museum of Tibetan art was generated in the 1930s and 1940s; "I find that the idea for setting up this kind of museum as early as the early 1900s was quite remarkable."[73]

In 2001, the Center's Samadhi Garden was selected as the recipient of a Peace Vase, one of 6,200 planted in a worldwide project conceived by His Holiness Dilgo Khyentse Rinpoche (1910-1991), one of the foremost Tibetan Buddhist teachers of the 20th century. His intention was to restore peace, harmony, and ecological well being to the planet by strategically placing these *terbum*, or treasure vases, at sites all over the world. Only two Peace Vases were designated for New York City- one at Ground Zero, the site of the 2001 attack, and the other at the Center.

The Center invited His Holiness Ngawang Tenzin Rinpoche -a retired Dorje Lopon and high ranking meditation master and scholar- and six monks from Bhutan to visit during their first trip to the United States. He returned in 2007 for a series of teachings and conducted an empowerment at the Center.

The Center currently presents ongoing programming including lectures and workshops, film screenings, musical performances, special cultural events with the Tibetan and Himalayan community, art exhibitions, and classes in tai-chi, yoga, and meditation, all with the purpose of drawing visitors to the site to promote awareness of Tibetan culture.

In addition to having collection objects on view to the public in temporary and permanent displays, the Center's Museum regularly lends collection objects to other museums for display in exhibitions and publications, thus making them widely available to the international community of Himalayan art scholars.

Jacques Marchais was prescient in understanding the value of Tibet's unique culture and remarkable for setting out to preserve it. She certainly could not have anticipated the political events of the mid 20th century that served to threaten traditional Tibetan culture. The mission of her institution –to promote awareness of and preserve Tibetan art and culture- has only grown in importance since her time.

National Register of Historic Places' designation will reaffirm the historical importance of Marchais, the site she created, and the value of Center's collection both to the institution's governance and to

[73] *The Dalai Lama at the Jacques Marchais Tibetan Museum*, Jacques Marchais Center of Tibetan Art, October 12, 1991.

the public. Listing will support the institution in moving forward with a plan for long-term health and maintenance in alignment with its original mission. Potentially, the designation could help facilitate the Jacques Marchais Center of Tibetan Art's ability to reacquire original property holdings and work toward restoration of the site to Marchais' vision as an integrated, whole design and experience. Marchais' three main functions for her Center can best be described as the three 'R's': retreat (gardens), research (library), and repository (museum).

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Verbal Boundary Description

The proposed nomination boundaries are delineated on the attached map. The boundaries encompass Staten Island, Richmond County Tax Block 2272, Lot 1; the Winsor Avenue right-of way; and Block 2275, Lots 1, 4, 20 and 22. Contributing resources within the boundaries include the Samadhi Garden, Library, Museum, meditation cell buildings, and garage (adjacent to the museum). The boundaries also include two non-contributing buildings: the Marchais house and garage.

Boundary Justification

The boundaries have been delineated to encompass the historic core of the historic Jacques Marchais Center of Tibetan Art including the main buildings (library and museum), Samadhi Garden, meditation cells, and her residence (non-contributing). The Himalayan-style buildings and Samadhi Garden retain the integrity of their original location, setting, design, materials, craftsmanship, feeling, and association to a high degree.

11. Form prepared by

Author and researcher:

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Curator
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338 Lighthouse Avenue
Staten Island, NY 10306-1217
(718) 987-3500

Black and white photographs
Jacques Marchais Center of Tibetan Art
338 Lighthouse Avenue
Staten Island, Richmond County, NY

Photographer: Kathy Howe
Date of photos: July 24, 2008
CD-R on file at NYS Office of Parks, Recreation and Historic Preservation

1. West façade of museum building, facing east.
2. View of museum (at left), terrace, and stone steps and wall, facing east.
3. South façade of library building from terrace, facing northwest.
4. South façade of library building showing entrance, facing northwest.
5. Roof promenade of library building, facing northeast.
6. View from roof promenade of library building, facing south.
7. West façade of museum building taken from roof promenade, facing east.
8. Detail of upper windows at west façade of museum building, facing east.
9. View of terrace and corner of porch at museum building, facing southeast.
10. View in front of museum building porch showing the non-contributing house in the distance, facing west.
11. View from terrace (non-contributing house at right) showing roof of contributing meditation cell building, facing south.
12. View from terrace showing lotus pond facing southeast.
13. Steps from terrace leading to museum building, facing east.
14. View of terrace and built-in stone seating and table in front of museum porch, facing southwest.
15. Entrance at south façade of museum building, facing north.
16. Upper windows (above porch) at south façade of museum building, facing north.
17. South (partial view) and east facades of museum building, facing northwest.
18. Terrace showing built in stone tables and benches, stone garden wall, and east façade of museum building (in distance), facing west.
19. Path at garden area east of museum building, facing east.
20. Pagoda-roofed lantern light in center of museum building roof, facing northwest.
21. North elevation of stone wall and non-contributing garage (at right) along Lighthouse Avenue, facing east.
22. Interior of library building, south wall, facing southeast.
23. Fireplace at east wall of library building, facing east.
24. Interior of museum, east and south walls, facing southeast.
25. Tiered altar of silver mica at north wall of museum, facing north.

Additional Documentation

Site plan, floor plans, elevations, and sections.
From the Feasibility Study for the Jacques Marchais Center of Tibetan Art prepared by Jan, Hird, Pokorny, Architects & Planners, December 1986.

Letters in support of the National Register Nomination
Martin Brauen, PhD., Chief Curator of the Rubin Museum of Art, November 25, 2008.

Kate Daly, New York City Landmarks Preservation Commission, January 15, 2009.

Susan Meinheit, Tibetan Area Specialist, The Library of Congress, November 25, 2008.

Francisco Soto, Dean of Humanities and Social Sciences, College of Staten Island, CUNY, December 18, 2008.

Gray Tuttle, Assistant Professor of Modern Tibetan Studies, Columbia University, December 10, 2008.

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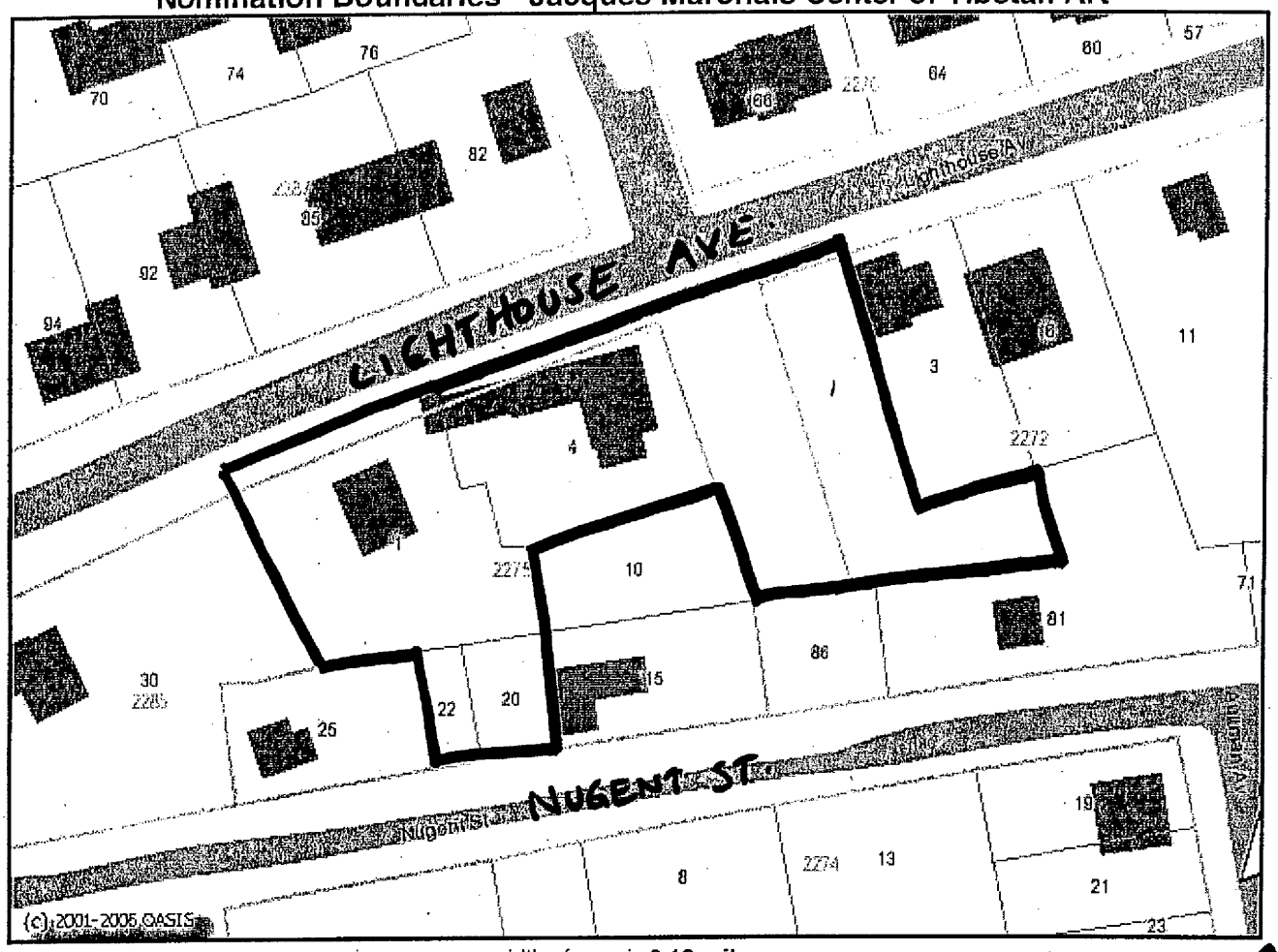
OASIS Map

Nomination Boundaries - Jacques Marchais Center of Tibetan Art



width of map is **0.12 miles**.

Streets Block/Lot Boundaries Buildings

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nyc oasis

Map provided by the **Open Accessible Space Information System (www.OASISnyc.net)** of New York City

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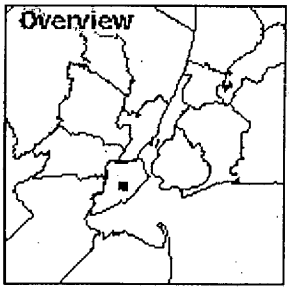
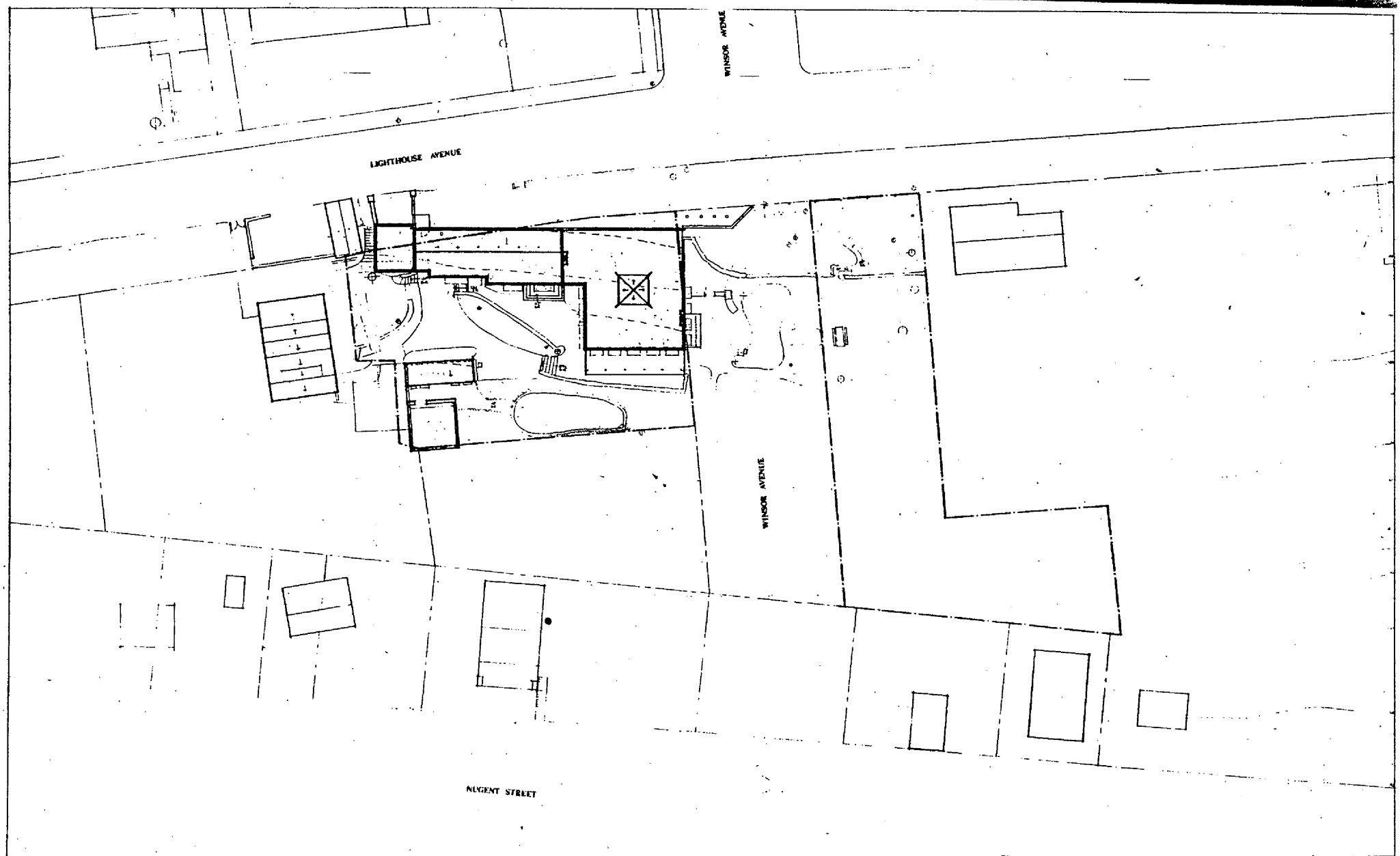
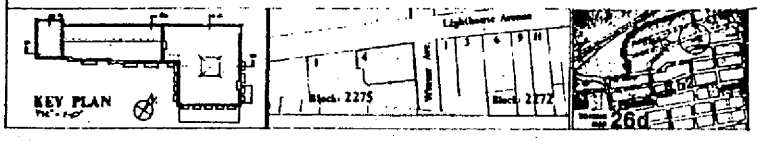
The Bytes of the Big Apple (TM) PLUTO (TM) and Tax Block & Tax Lot files are copyrighted by the New York City Department of City Planning.



Jacques Marchais Center of Tibetan Art
Richmond County, NY.
Scale: 1" = approx. 80'





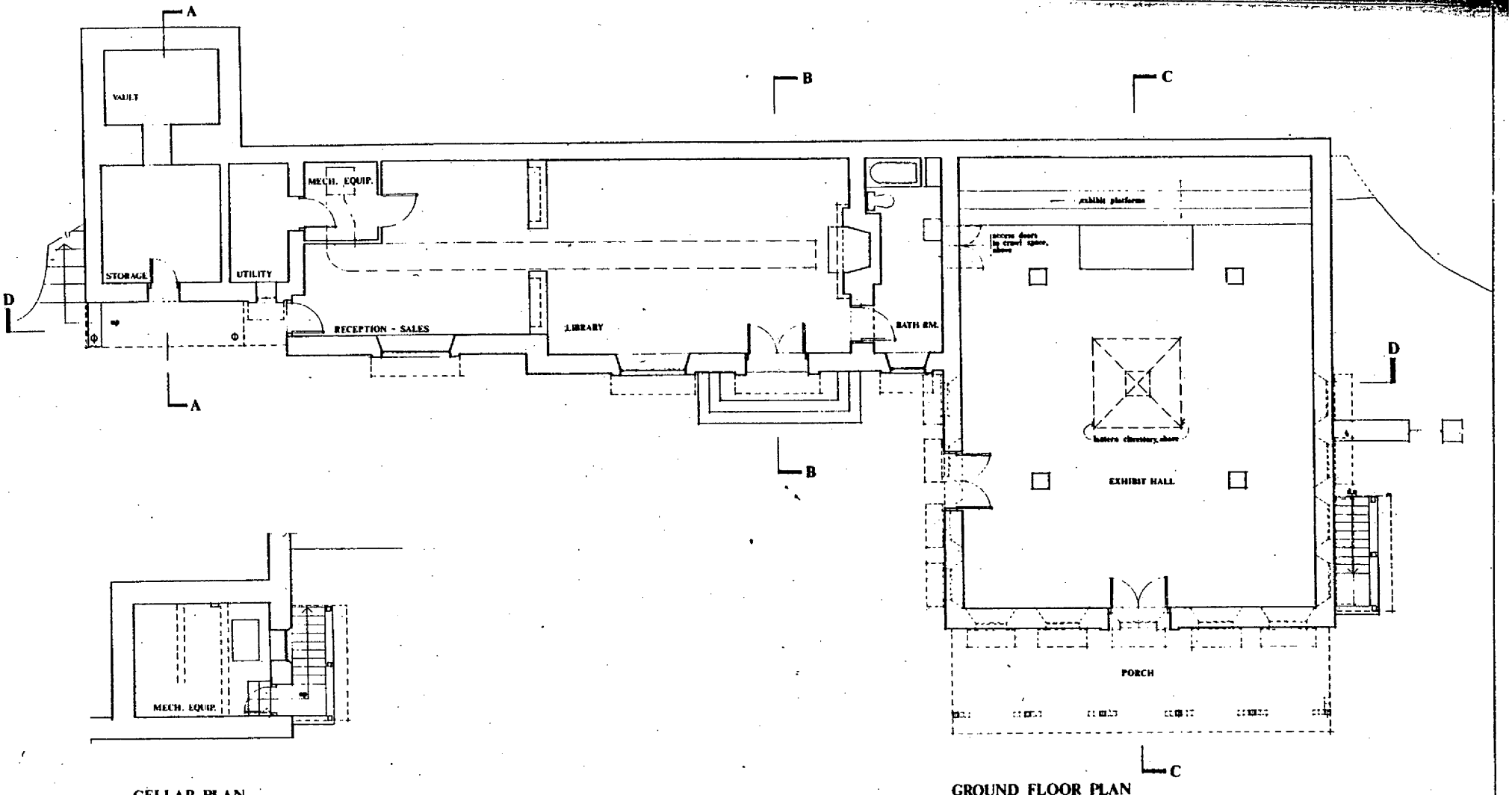
Feasibility Study
Jan Hird Pokorny, Architects & Planners
306 East 51st Street
New York, New York 10022

Scale: 1/4" = 1'-0" | Date: Dec. 1986

Jacques Marchais Center of Tibetan Art
338 Lighthouse Avenue
Staten Island
New York 10306

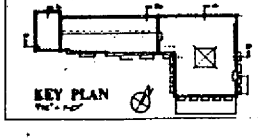
Site Plan

1



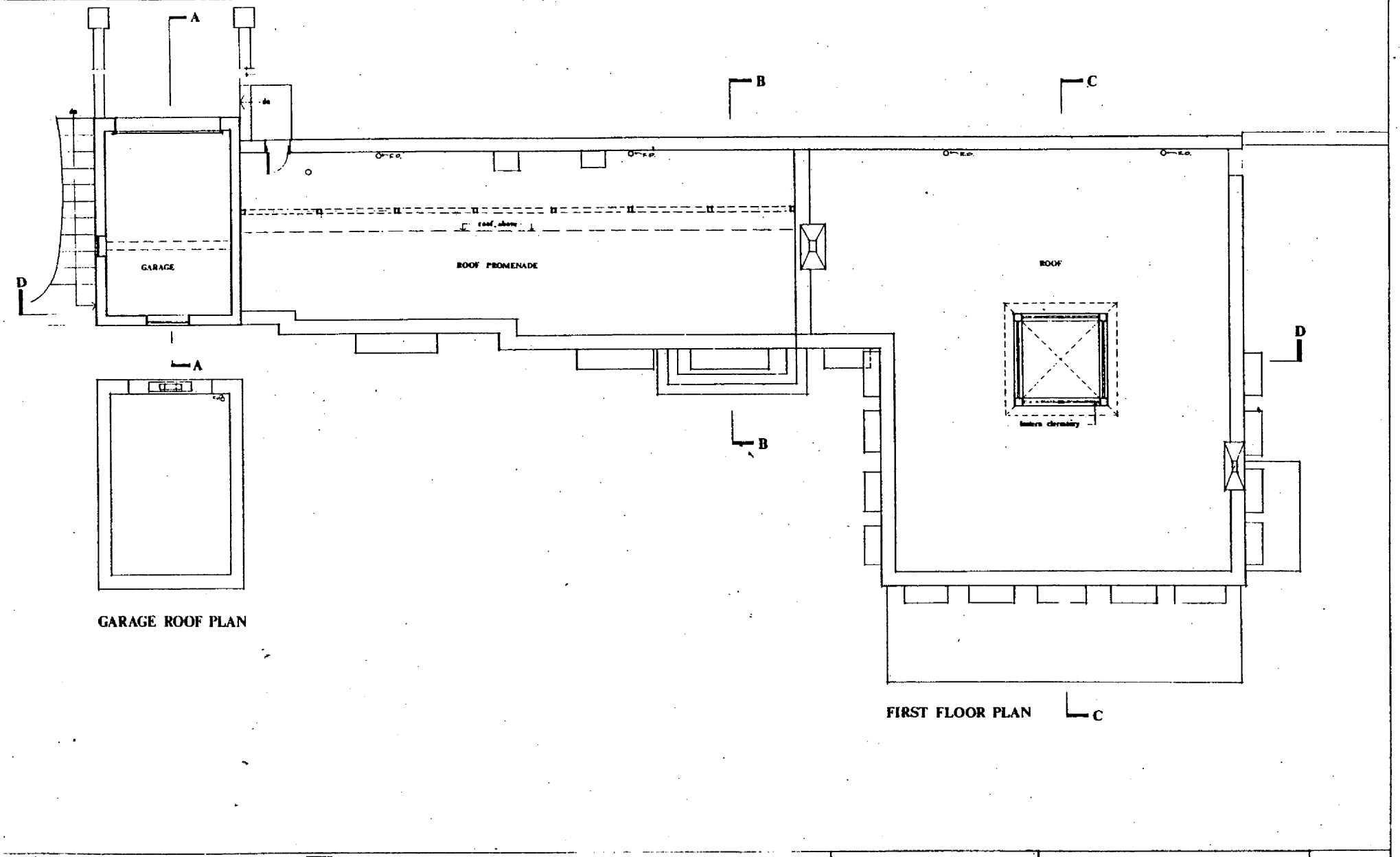
CELLAR PLAN

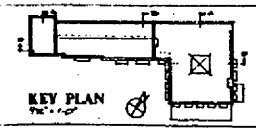
GROUND FLOOR PLAN



Feasibility Study Jan Hird Pokorny, Architects & Planners 306 East 51st Street New York, New York 10022		**Jacques Marchais Center of Tibetan Art** 338 Lighthouse Avenue Staten Island New York 10306
Scale: 1/8" = 1'-0"	Date: Dec. 1986	**Ground Floor & Cellar Plans**

2





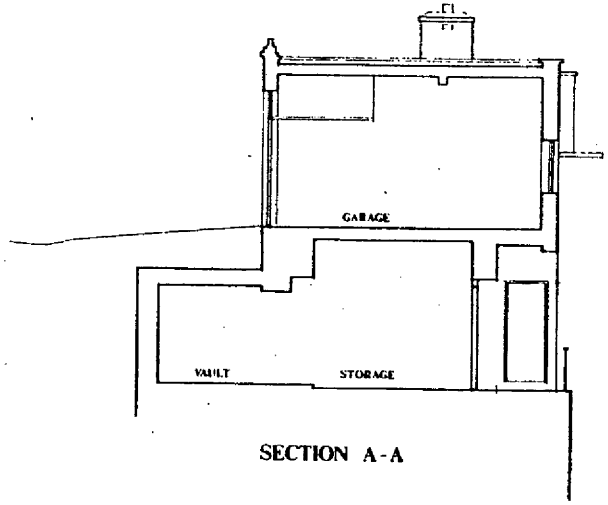
Feasibility Study
Jan Hird Pokorny, Architects & Planners
306 East 51st Street
New York, New York 10022

Scale: 1/8" = 1'-0" | Date: Dec. 1986

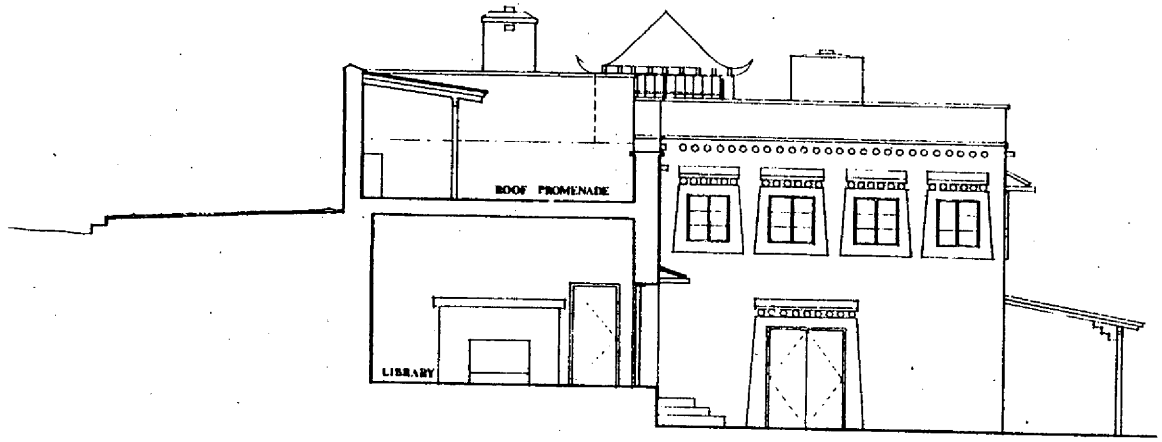
Jacques Marchais Center of Tibetan Art
338 Lighthouse Avenue
Staten Island
New York 10306

First Floor/ Roof Plans

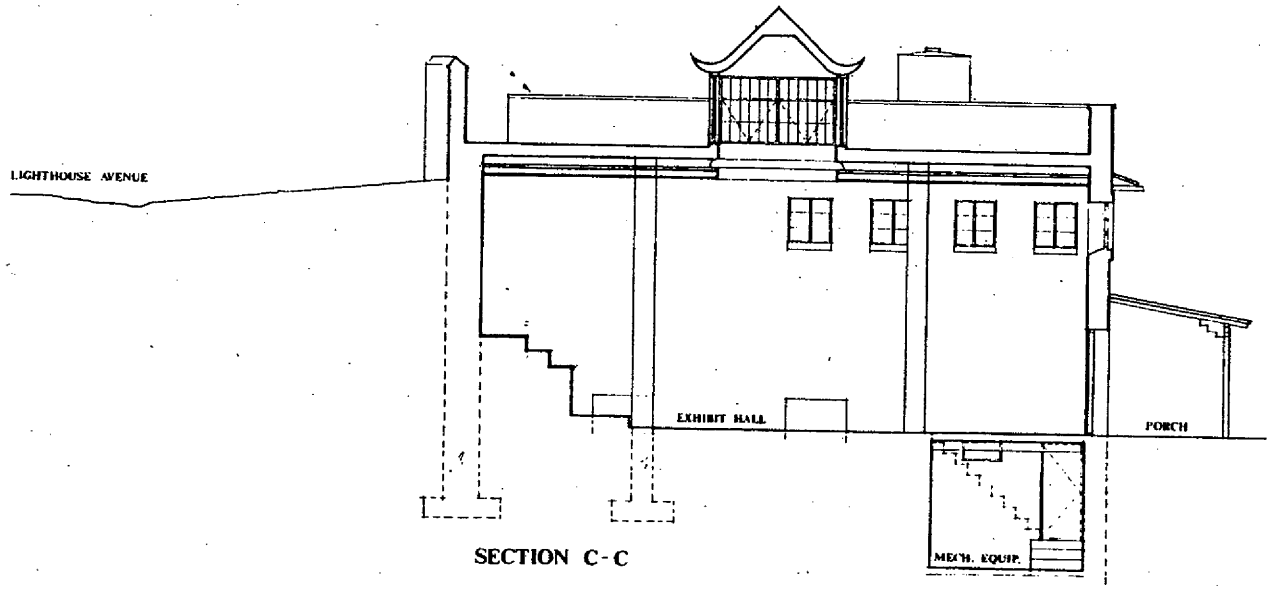
3



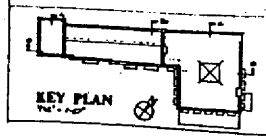
SECTION A-A



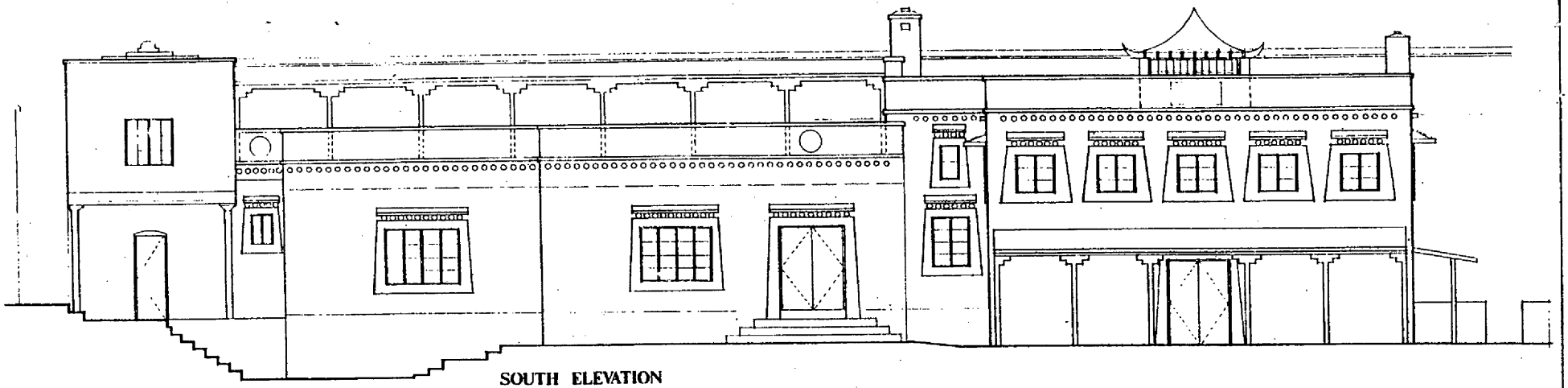
SECTION B-B



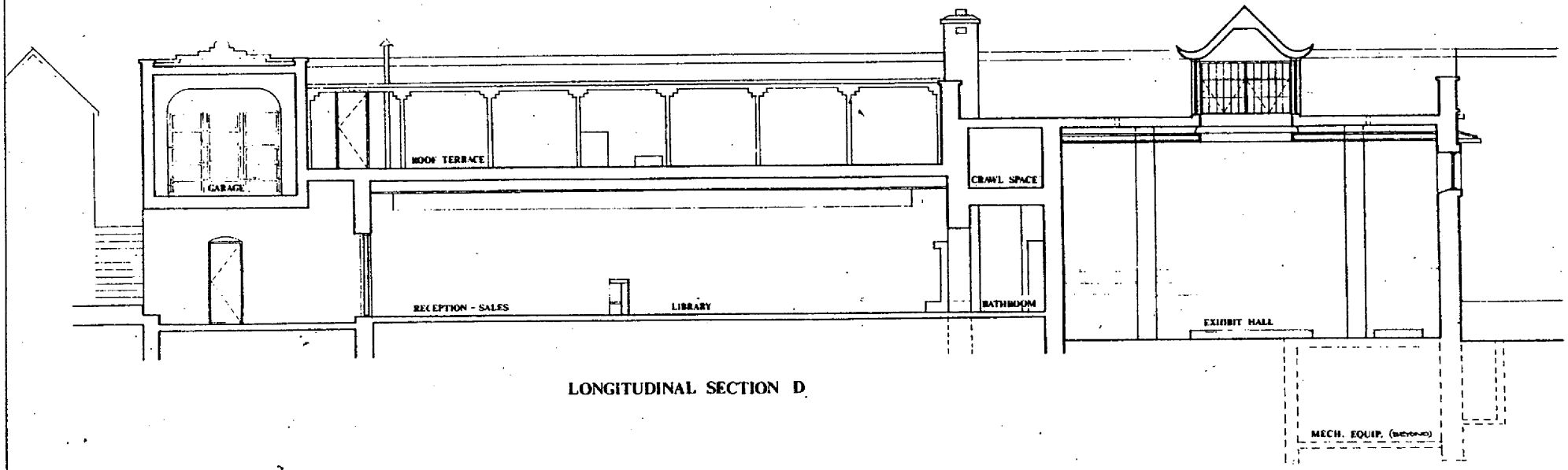
SECTION C-C



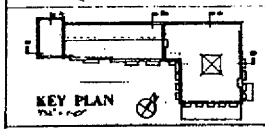
Feasibility Study Jan Hird Pokorny, Architects & Planners 306 East 51st Street New York, New York 10022	**Jacques Marchais Center of Tibetan Art** 338 Lighthouse Avenue Staten Island New York 10306	
Scale: 1/4" = 1'-0" Date: Dec. 1986	Transverse Sections: A,B,C	4



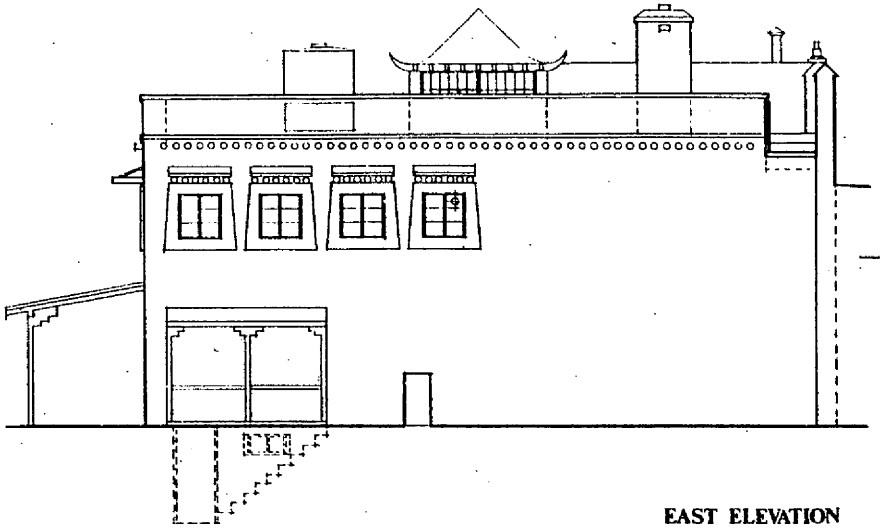
SOUTH ELEVATION



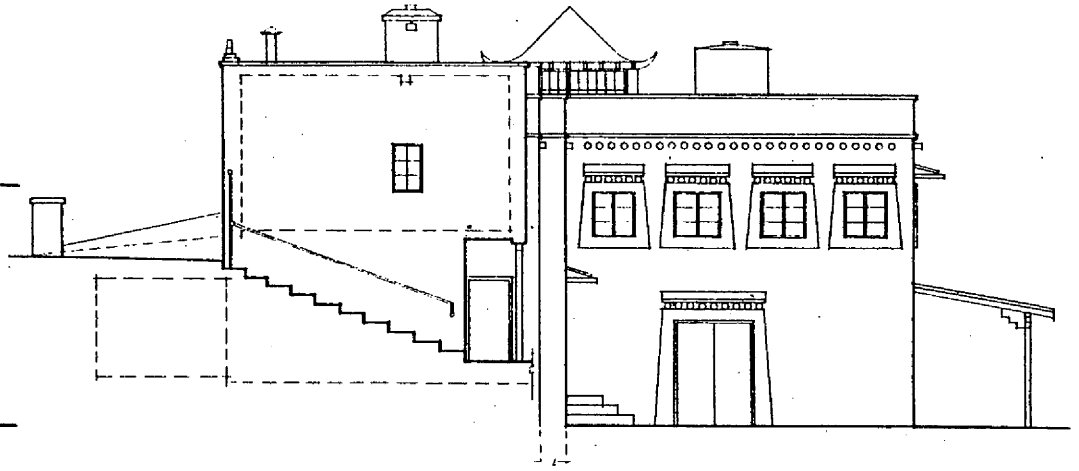
LONGITUDINAL SECTION D



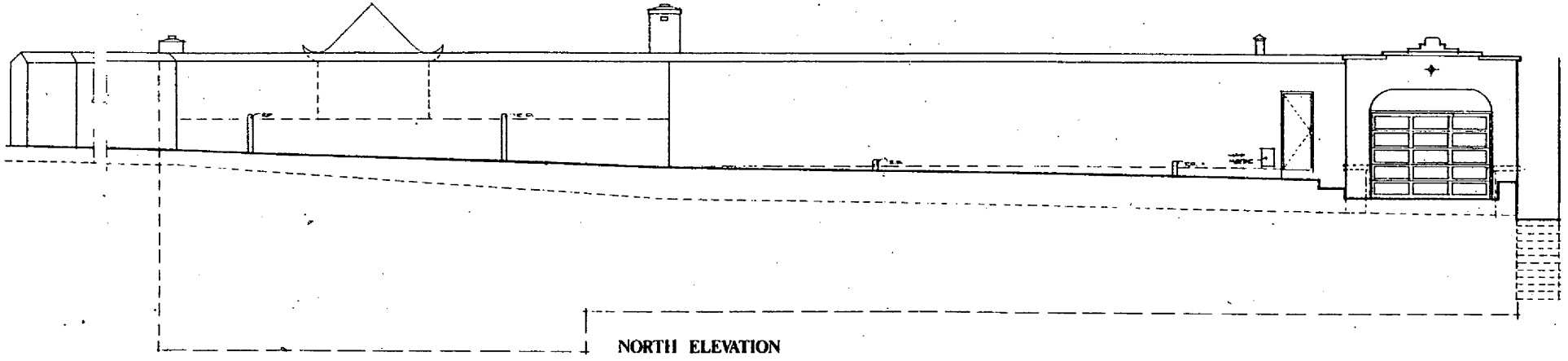
Feasibility Study Jan Hird Pokorny, Architects & Planners 306 East 51st Street New York, New York 10022		**Jacques Marchais Center of Tibetan Art** 338 Lighthouse Avenue Staten Island New York 10306
Scale: 1/4" = 1'-0"	Date: Dec. 1986	**South Elevation/Longitudinal Section D**



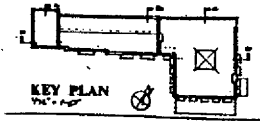
EAST ELEVATION



WEST ELEVATION

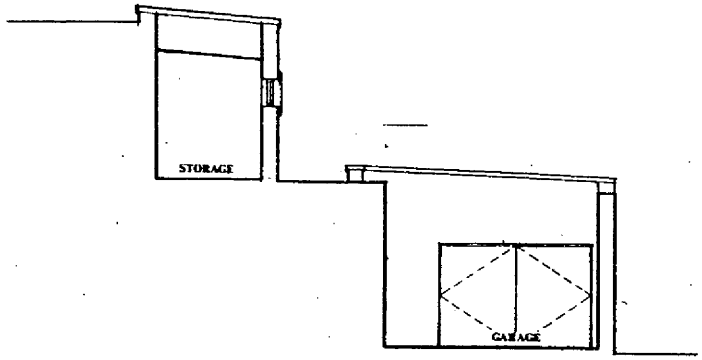


NORTH ELEVATION

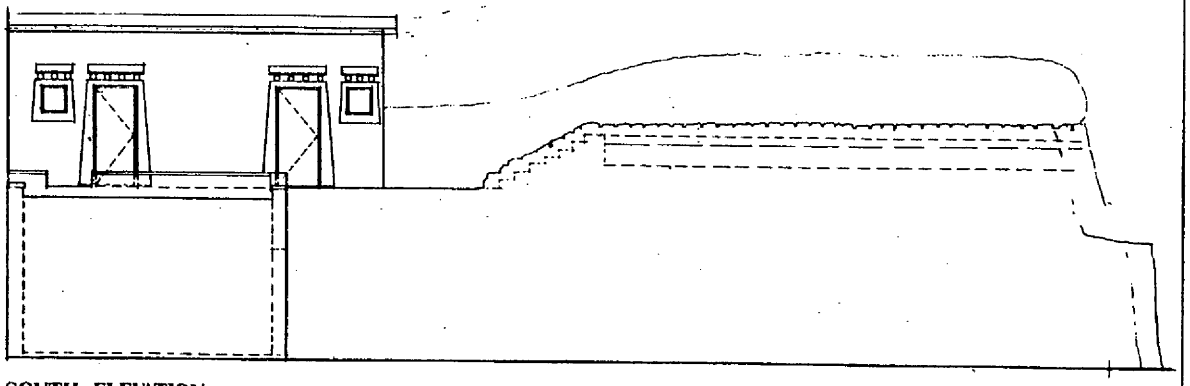


KEY PLAN

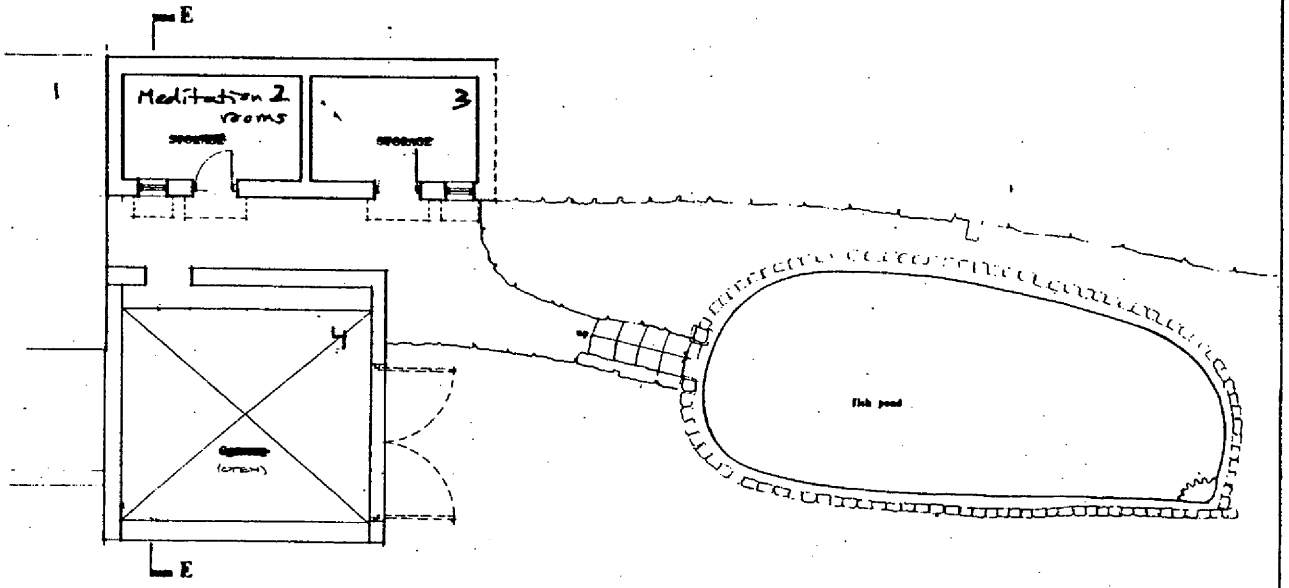
Feasibility Study Jan Hird Pokorny, Architects & Planners 306 East 51st Street New York, New York 10022		Jacques Marchais Center of Tibetan Art 338 Lighthouse Avenue Staten Island New York 10306
Scale: 1/4" = 1'-0"	Date: Dec. 1986	Elevations: East, West, & North



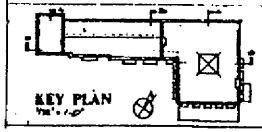
SECTION E-E



SOUTH ELEVATION



PLAN



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New York, New York 10022

Scale: 1/4" = 1'-0" Date: Dec. 1986

Jacques Marchais Center of Tibetan Art
338 Lighthouse Avenue
Staten Island
New York 10306

Accessory Structures

EXIT

ACTIVE
DRIVEWAY
DO NOT PARK

TEA
SNOW LION

JACQUES MARCHAIS CENTER OF TIBETAN ART
THE LIBRARY
FROM STATEN ISLAND TO SHANGRI-LA
THE COLLECTING LIFE OF JACQUES MARCHAIS
BUILDING THE CENTER
EXIT