ANNIVERSARY PUBLICATION ON NICHOLAS ROERICH 1889-1929
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[Signature]
“Art will unify all humanity. Art is one, indivisible. Art has many branches, yet all are one. Art is for all.”

N. Roerich.
NICHOLAS ROERICH
FROM A PORTRAIT BY HIS SON, SVIATOSLAV ROERICH, PAINTED IN 1928
(The original is in Roerich Museum)
A. V. YAREMENKO, B.S., M.B.A.

NICHOLAI KONSTANTINOVICH
ROERICH

HIS LIFE AND CREATIONS DURING
THE PAST FORTY YEARS
1889-1929

With 122 plates, of which 36 are in four colors and
86 in two colors or tinted half tones

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**CONTENTS**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preface</td>
<td>9</td>
</tr>
<tr>
<td>List of Illustrations</td>
<td>11</td>
</tr>
<tr>
<td>Biographical Sketch</td>
<td>15</td>
</tr>
<tr>
<td>List of Paintings of Nicholas Roerich</td>
<td>25</td>
</tr>
<tr>
<td>Writings of Nicholas Roerich</td>
<td>44</td>
</tr>
<tr>
<td>Bibliography</td>
<td>45</td>
</tr>
<tr>
<td>Nicholas Roerich's Honours, Degrees and Offices</td>
<td>47</td>
</tr>
</tbody>
</table>
“His paintings profoundly moved me. They made me realize one thing which is obvious and yet which one needs to discover for oneself over and over again; it is that truth is infinite—his pictures are distinct and yet are not definable in words. His art is jealous of its independence because it is great.”

RABINDRANATH TAGORE.

“The world of Roerich is the world of truth. Any attempt at transmitting its enchanting beauty through words must be fruitless. Here is the cradle of wisdom where the heavenly word about God and Man came forth speaking eternal love and eternal struggle.”

LEONID ANDREYEFF.

“In Roerich’s work, above all, one has the feeling that the final indelible impression is one of beauty . . . one has the feeling that in everything Roerich does he is seeking the hidden truth, the unrevealed beauty.” . . .

CLAUDE BRAGDON.

“Nicholas Roerich embodies one of the rare spirits of this age.”

NORMAN BEL GEDDES.

“Nicholas Roerich has given a new expression of world art.”

SIR JAGADIS BOSE.

“To me Roerich is the fulfillment of Browning’s ideal—‘Sordello’; all-containing, all-imparting.”

DR. EDGAR L. HEWETT.
PREFACE

The aim of this book, which is written to commemorate the fortieth anniversary of the artistic and cultural work of Nicholas Roerich, is to portray chronologically the evolution of his art and other creative activities.

No attempt is made here to analyze his genius or to glorify his work. We present the facts as we have found them, trusting that our brief biographical sketch, together with the large number and variety of his paintings reproduced in this volume, will provide ample material to enable the reader to form his own opinion of the intrinsic merits of Roerich's artistic achievements.
ROERICH MUSEUM
310 RIVERSIDE DRIVE, NEW YORK
LIST OF ILLUSTRATIONS

Portrait of Nicholas Roerich by his son, Sviatoslav Roerich (1923) . On the Cover
Portrait of Nicholas Roerich by his son, Sviatoslav Roerich (1928) . Frontispiece
The Roerich Museum (new building, opened in 1929) ............................. Page 10

The Messenger (1897) ................................................................. Plate No. 1
The Idol (1898) ......................................................................................... " 2
The Campaign (1899) ................................................................................ " 3
Building of the Ships (1903) ....................................................................... " 4
Old Riga (1903) ............................................................................................ " 5
The Conjuration by Water (1905) ............................................................ " 6
Morning, Sea Coast Dwellers (1906) ........................................................ " 7
Great are the Lands Beyond the Seas (1908) .......................................... " 8
Sorcerers (1908) ......................................................................................... " 9
Offerings (1909) .......................................................................................... " 10
The Varengian Sea (1910) ....................................................................... " 11
Decoration for "Fuente Ovejuna" (1910) ..................................................... " 12
Pagan Russia (1910) ................................................................................ " 13
High Priest (1910) .................................................................................... " 14
The Queen of Heaven (1912) ................................................................... " 15
Cave of the Trolls, for "Peer Gynt." (Moscow Art Theatre.) Stanis-
lavsky's production (1912) ........................................................................ " 16
Sketch for "Peer Gynt," Act I, Moscow Art Theatre (1912) .................. " 17
The Last Angel (1912) ................................................................................ " 18
The Cry of the Serpent (1913) .................................................................. " 19
At the Boundary (1913) ............................................................................ " 20
Decoration for "Sacre du Printemps" (1913) ............................................. " 21
Corridor in the Castle (1913) ................................................................. " 22
Queen Anne's Tower ("Princess Maleine" Series), (1913) ....................... " 23

11
<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Princess Maleine's Chamber (&quot;Princess Maleine&quot; Series)</td>
<td>1913</td>
</tr>
<tr>
<td>Street Before The Castle</td>
<td>1913</td>
</tr>
<tr>
<td>The Cloud</td>
<td>1913</td>
</tr>
<tr>
<td>Battle at Kerjenetz</td>
<td>1913</td>
</tr>
<tr>
<td>Polovetzky Camp, Suite &quot;Prince Igor.&quot; Diaghileff Production in Covent Garden</td>
<td>1914</td>
</tr>
<tr>
<td>The Doomed City</td>
<td>1914</td>
</tr>
<tr>
<td>Human Deeds</td>
<td>1914</td>
</tr>
<tr>
<td>Yaroslavna's Chamber (&quot;Prince Igor&quot;). Diaghileff Production</td>
<td>1914</td>
</tr>
<tr>
<td>Cry of Yaroslavna (&quot;Prince Igor&quot;). Diaghileff Production, Paris</td>
<td>1914</td>
</tr>
<tr>
<td>Prince Galitzky's Courtyard (&quot;Prince Igor&quot;). Diaghileff Production</td>
<td>1914</td>
</tr>
<tr>
<td>St. Procopius Blessing the Unknown Travelers</td>
<td>1914</td>
</tr>
<tr>
<td>Fiery Sky</td>
<td>1914</td>
</tr>
<tr>
<td>The Commands of Heaven</td>
<td>1915</td>
</tr>
<tr>
<td>The Launching of the Ships</td>
<td>1915</td>
</tr>
<tr>
<td>Vision</td>
<td>1915</td>
</tr>
<tr>
<td>Jalnik (Page from an album)</td>
<td>1916</td>
</tr>
<tr>
<td>Sleeping Giant (&quot;Heroica&quot; Series)</td>
<td>1917</td>
</tr>
<tr>
<td>The Hidden Treasure (&quot;Heroica&quot; Series)</td>
<td>1917</td>
</tr>
<tr>
<td>Costume for &quot;Tsar Saltan&quot;</td>
<td>1917</td>
</tr>
<tr>
<td>Endless Tracks</td>
<td>1917</td>
</tr>
<tr>
<td>Weaver of Spells</td>
<td>1917</td>
</tr>
<tr>
<td>They Are Waiting</td>
<td>1917</td>
</tr>
<tr>
<td>Finland</td>
<td>1917</td>
</tr>
<tr>
<td>Daughters of the Earth</td>
<td>1917</td>
</tr>
<tr>
<td>The Wizard</td>
<td>1917</td>
</tr>
<tr>
<td>Ecstasy</td>
<td>1917</td>
</tr>
<tr>
<td>The Outcast</td>
<td>1917</td>
</tr>
<tr>
<td>Karelia</td>
<td>1918</td>
</tr>
<tr>
<td>Cor Ardens (Variant)</td>
<td>1918</td>
</tr>
<tr>
<td>Church of Novgorod</td>
<td>1918</td>
</tr>
<tr>
<td>Famagusta (Sketch)</td>
<td>1918</td>
</tr>
<tr>
<td>Cor Ardens (Variant)</td>
<td>1918</td>
</tr>
<tr>
<td>Feodor Tiron</td>
<td>1918</td>
</tr>
<tr>
<td>White Lady</td>
<td>1918</td>
</tr>
<tr>
<td>Title</td>
<td>Year</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>Lord of Night</td>
<td>1918</td>
</tr>
<tr>
<td>Karelia</td>
<td>1918</td>
</tr>
<tr>
<td>St. Mercury</td>
<td>1918</td>
</tr>
<tr>
<td>Ladoga</td>
<td>1918</td>
</tr>
<tr>
<td>The Call</td>
<td>1919</td>
</tr>
<tr>
<td>White Monastery</td>
<td>1919</td>
</tr>
<tr>
<td>Ledenetz Town &quot;Tsar Saltan&quot; (Variant)</td>
<td>1919</td>
</tr>
<tr>
<td>Ledenetz Town &quot;Tsar Saltan&quot;</td>
<td>1919</td>
</tr>
<tr>
<td>Khovanschina (Produced in Covent Garden)</td>
<td>1919</td>
</tr>
<tr>
<td>The Song of the Water Fall (&quot;Wisdom&quot; Series)</td>
<td>1919</td>
</tr>
<tr>
<td>St. Boris and St. Gleb</td>
<td>1919</td>
</tr>
<tr>
<td>Polovetzky Camp (Diaghileff Production)</td>
<td>1919</td>
</tr>
<tr>
<td>Sadko's Palace</td>
<td>1920</td>
</tr>
<tr>
<td>Dream of the Orient</td>
<td>1920</td>
</tr>
<tr>
<td>Tsar Winter (&quot;Snegourotchka&quot;)</td>
<td>1921</td>
</tr>
<tr>
<td>Dancers (&quot;Snegourotchka&quot;)</td>
<td>1921</td>
</tr>
<tr>
<td>Lel and Snegourotchka (Chicago Opera Production). Costume for &quot;Snegourotchka&quot;</td>
<td>1921</td>
</tr>
<tr>
<td>Costume for Snegourotchka</td>
<td>1921</td>
</tr>
<tr>
<td>Boyars (Costumes for &quot;Snegourotchka&quot;)</td>
<td>1921</td>
</tr>
<tr>
<td>Misgir (Costume for &quot;Snegourotchka&quot;). Chicago Opera Production</td>
<td>1921</td>
</tr>
<tr>
<td>Astrologer</td>
<td>1921</td>
</tr>
<tr>
<td>Himself Came</td>
<td>1922</td>
</tr>
<tr>
<td>And We Continue Our Fishing (&quot;Sancta&quot; Series)</td>
<td>1922</td>
</tr>
<tr>
<td>And We Open the Gate (&quot;Sancta&quot; Series)</td>
<td>1922</td>
</tr>
<tr>
<td>And We See (&quot;Sancta&quot; Series)</td>
<td>1922</td>
</tr>
<tr>
<td>And We Are Striving (&quot;Sancta&quot; Series)</td>
<td>1922</td>
</tr>
<tr>
<td>And We Bring the Light (&quot;Sancta&quot; Series)</td>
<td>1922</td>
</tr>
<tr>
<td>The Messenger</td>
<td>1922</td>
</tr>
<tr>
<td>White and Heavenly (&quot;His Country&quot; Series)</td>
<td>1924</td>
</tr>
<tr>
<td>Higher than the Mountains (&quot;His Country&quot; Series)</td>
<td>1924</td>
</tr>
<tr>
<td>She Who Leads (&quot;His Country&quot; Series)</td>
<td>1924</td>
</tr>
<tr>
<td>Tsong Kha Pa (&quot;Banners of the East&quot; Series)</td>
<td>1924</td>
</tr>
<tr>
<td>Drops of Life</td>
<td>1924</td>
</tr>
<tr>
<td>Sangacheling (&quot;Sikhim&quot; Series)</td>
<td>1924</td>
</tr>
<tr>
<td>Padma Sambhava (&quot;Banners of the East&quot; Series)</td>
<td>1924</td>
</tr>
<tr>
<td>Himalaya (&quot;Sikhim&quot; Series)</td>
<td>1924</td>
</tr>
</tbody>
</table>
Mother of the World (1924) ................................................................. Plate No. 94
Crossroad of Christ and Buddha (1925) .................................................. " 95
Buddha the Conqueror (1925) ............................................................... " 96
Mahomet ("Banners of the East" Series) (1925) ........................................ " 97
Oyrot, the Messenger of the White Burkhan ("Banners of the East" Series) (1925) ............................................................... " 98
Sergius the Builder ("Banners of the East" Series) (1925) ...................... 99
Nagarjuna, Conqueror of the Serpent ("Banners of the East" Series) (1925) ............................................................... " 100
Yen-No-Guyo-Dja, Friend of the Travelers ("Banners of the East" Series) (1925) ............................................................... " 101
"Sanctuaries & Citadels" Series (1925) .................................................. " 102
"Sanctuaries & Citadels" Series (1925) .................................................. " 103
"Sanctuaries & Citadels" Series (1925) .................................................. " 104
Path to Tibet (1925) ........................................................................... " 105
Lamayura (Little Tibet) (1925) ........................................................... " 106
Little Tibet (1925) .................................................................................... " 107
rDorje, The Daring ("Banners of the East" Series) (1925) ...................... 108
Guru Kambala (Himalaya) (1925) ...................................................... 109
Benares (1925) ...................................................................................... " 110
The White Horses (1925) .................................................................... " 111
Chalice of Christ ("Banners of the East" Series) (1925) ......................... 112
Tibetan Lama (1927) ............................................................................... " 113
Sign of Maitreya (1927) ........................................................................ " 114
Tsam (Mongolian Sacred Dance) (1928) ............................................. " 115
Tchud, the Subterranean People (1929) ................................................ " 116
Guardian of the Chalice (1929) ........................................................... " 117
Dowry of a Chinese Princess (1929) .................................................. " 118
Krishna (1929) ...................................................................................... " 119
NICHOLAS ROERICH

Nicolai Konstantinovich Roerich was born on September 27, 1874, in St. Petersburg, Russia. His mother, Maria Vasilievna Kalashnikova, came from an old Pskov family, while his father, Constantin Feodorovich Roerich, was descended from Nordic stock.

The artist’s childhood was spent at home in surroundings far from artistic. His father, a prominent jurist at the Capital, was interested primarily in economics and education; to him, art was something impractical, a waste of time and useless. Thus in Roerich’s early environment there was nothing to encourage the development of his artistic qualities.

In 1883 he entered the private gymnasium of Dr. May, which was one of the best schools of the time. During his last years there, he became absorbed in the study of natural science, and not being satisfied with the school’s program as it dealt with this subject, he took matters in his own hands and worked at it independently. The summer months he spent on his father’s estate, Isvara, near St. Petersburg. Here he found and learned to love northern beauty, with its transparent skies, silver clouds and endless woods. Young Roerich wrote down his impressions, which were published shortly afterwards in several magazines.

In his sixth year at the gymnasium, he began his first sketches, endeavoring to reproduce those things in nature which he had found difficult to describe in words. Attracted by the hills and mountains, his thoughts turned to archaeology. He began to make historical excavations even while he worked at his drawings. It was fortunate that at this time he met his father’s friend, M. O. Mikeshin, a sculptor, who discovered unusual qualities in young Roerich’s work and persuaded the father to pay more attention to the artistic inclinations of his son. From this time (1891-92) Roerich began to visit Mikeshin’s studio and started not only to copy the method of the artist, but even to use the same paper, pencils, etc.

In 1893 Roerich finished his course at the gymnasium and began to consider his future. He wanted to go to the Academy of Art, but his father insisted that he study law. In order to satisfy both requirements, he enrolled in the St. Petersburg University and the Academy of Art at the same time. A well known mosaic artist, I. I. Kudrin, helped him to prepare for the entrance examination to the Academy of Art. In the Academy, he not only satisfied the school requirements, but began to work on
various Russian historical themes. A number of his sketches and oil paintings appeared in 1894. Searching for historical material, he studied various chronicles, old writings of monks and other similar documents. In connection with this phase of his work he met the well known naturalist, V. V. Stassoff, in the St. Petersburg Public Library. Stassoff helped him in his difficult task of finding true material and of distinguishing it from adapted forms of manufactured antiquities.

In 1895 Roerich entered the studio of Archip Ivanovich Kuindji, a free and open-minded artist, whose modern methods of instruction gave free rein to the initiative and talents of young students. Roerich spent two years here, working on many historical themes until 1897, when Kuindji, disagreeing with the school's methods, left the Academy. His pupils and followers left with him, after presenting their works to the Academy Committee. In the fall of 1897 Roerich presented to the Academy his new painting "The Messenger" (Plate No. 1), which attracted the attention of the artistic world. His talent was recognized and his artistic career started, despite the fact that not everyone could understand his compositions and interpretations of ancient Russia. Even Stassoff criticized some of his work at that period.

In 1898 Roerich graduated from St. Petersburg University and continued to devote most of his time to painting. In addition, he not only wrote on art and archaeology for various art magazines, but also gave lectures in the Archaeological Institute on the subject of "Art in Archaeology." An interesting painting of this period is "The Idol" (Plate No. 2).

Two years later Roerich went to Paris to visit the International Exhibition, and remained to study with Cormon, famous for his large historical compositions. Here he worked under different conditions and new influences which very soon changed his compositions from the realistic to a stylistic form, while maintaining the true interpretation of the imaginative subject. From this time on Roerich abandoned his old style of definite historical and purely national themes. He adopted more mystical ideas and his Russian nationalism became a nationalism of the world. All his works from 1902 to 1906 indicate this change of style and subject.

After his return from Paris in 1906 he was elected a member and secretary of the Society for the Encouragement of Fine Arts in Russia. But these new duties did not prevent him from continuing his extensive painting, from starting archaeological excavations in the old state of Novgorod, making reports to the Imperial Archaeological Society, or collecting a large number of objects belonging to the Stone Age.

In 1902 his works were exhibited by the Academy of Art in Petrograd and by the "World of Art" in Moscow. As a result of these exhibits, "Guests from
Overseas" was purchased by the Russian Emperor and two other paintings, "Building of a City" and "The Ominous Ones" were obtained by the Tretiakovskiy Gallery in Moscow and the Museum of Alexander III in Petrograd. Another work of this period, "Building of Ships" (Plate No. 4), is in the Oakland Art Institute in California. In 1903 Roerich's paintings were exhibited by "Contemporary Art" in Petrograd. During 1905-06 some of his works were displayed in Prague, Vienna, Munich, Berlin, Dusseldorf and Paris.

During his visits to the old state of Novgorod, between 1902 and 1905, he made many sketches from nature: "The Lake," "Birch Trees," "Woods." At the same time his attention was drawn to the old Russian icons. The influence of this interest can be seen in later religious paintings such as "St. Peter and Paul," "Archangel Michael," "St. Boris and St. Gleb" (Plate No. 68), and "Queen of Heaven" (Plate No. 17). In these the artist followed the rule of ancient Russian icon painting, which he considered a very important factor in Russian art.

In the summers of 1903 and 1904 Roerich undertook extensive travels through Russia to study ancient Russian architecture. Seventy-five paintings, called "Architectural Studies," made during these trips were exhibited in 1904 by the Society for the Encouragement of Fine Arts, and the Russian Emperor expressed his desire to see the whole collection in the Museum of Alexander III. Unfortunately, the Russo-Japanese war broke out at the time, and the Emperor's wish was not fulfilled. Soon afterward the collection, together with the works of other Russian painters, was taken by a certain Mr. Grunwald to the St. Louis Exhibition, and Roerich's works never returned to Russia. Mr. Grunwald went bankrupt and all the paintings were sold at a public auction. Some of Roerich's studies found a home in the Oakland Art Institute, and about forty became part of a private collection in California, while twenty-five disappeared completely.

Roerich was very strong in his defence of the old national heritage of ancient Russian art and expressed his deep feeling in the architectural studies mentioned above. Due to this same love of Russian art, Roerich participated in the work on the estate of Princess Marie Tenisheva in Talashkino in the old province of Smolensk, where a whole village was organized into a workshop to revive the Russian applied arts and crafts. Here he made several sketches of furniture and wood carving, and in 1905 wrote an enthusiastic article on applied art, which was included in "Talashkino," a most interesting book on Russian art and crafts.

In the spring of 1906 the artist went to Paris, Geneva and other European cities, finally stopping in Italy, where he spent many months studying Italian art and landscape. That same year, before going abroad, he had produced the best
pictures of that period: "The Battle" and "Morning, Sea Coast Dwellers" (See Plate No. 7).

Numerous impressions from nature and the work of foreign artists had now begun to develop in Roerich new ideas of simplicity of form and particularly of the power of color. In pictures of simple design, The Mountains, The Valley Rhone, etc., he departed from his previous methods. In addition, his art took on a more universal note.

From 1906, when he was appointed Director of the School for the Encouragement of Fine Arts in Russia, he spent many years in modernizing the school, in opening a museum of Modern Russian Paintings, and in forming new classes in industrial and applied arts, subjects which hitherto had not been considered proper in a school of art.

From 1907 to 1914 Roerich devoted much of his attention to theatrical settings and stage decorations. With three projects of decorations for the "Val­kyrie" and sketches for Rimsky-Korsakov's opera "Snegourotchka" (produced in Paris at the Opera Comique), he made his debut in the field of theatrical paintings. In 1909 he started a number of settings and costume designs for Borodin's opera "Prince Igor" (Plates No. 11, 12, 31, 32, 33), and two sketches for Rimsky-Korsakov's "Pskovitianka." In 1910-11 Roerich collaborated with Stravinsky in writing the ancient Slavonic ballet, "Sacred Spring," and also painted all the settings for it (Plate No. 21). It was produced in Paris in 1913. In 1912 he made the settings for Wagner's "Tristan and Isolde" and Maeterlinck's tragedies, "Princess Maleine" (Plates 22, 23, 24, 25), and "Sister Beatrice."

During this time a number of historical landscapes were completed, the themes of which were taken from bygone or even ancient days: "Heaven's Battle," "Unkrada" in 1909; "Stary Les" in 1912; "A Mountain Grave" and "The Cloud" in 1913; and "Finland" (Plate No. 46), "Imatra," and a number of pure landscapes of the Caucasus.

In 1914 Roerich executed twelve panels for the chapel of the Livshitz villa in Nice, as well as a large number of church paintings and other murals, including those for Talashkino ("The Queen of Heaven," Plate No. 17), decorations for the monastery of Pochaev, wall frescoes for a chapel in Pskov, etc. In 1915-16 he painted two large panels for the Kazan Terminal in Moscow, "The Battle at Korjenets" and "The Conquest of Kazan." (Plate No. 29.)

In 1912 Roerich began working on new color effects by using various combinations of two or three elementary colors, as in "Sword of Courage," "Battle of Korjenets," "The Cry of the Serpent" (Plate No. 19).

18
He collaborated with many architects in the building of churches and other edifices, which he decorated. These buildings include the Talashkino church, Cathedral of Schlusselburg and a church in Kamensky.

All these accomplishments were duly recognized. In 1908 he was elected a member of the Board of the Imperial Society of Architecture, and, in 1909, President of the Council of the Museum of Ante-Petrian Art. In 1909 Roerich was also elected Academician of the Imperial Academy of Fine Arts in Russia, member of the National Academy of Rheims, member of the Salon d'Automne of Paris, and honorary member of the Vienna Secession. In 1910 he was chosen to lead the "World of Art" (Mir Iskusstva) and in 1915 became chairman of the Council of Red Cross Workshops for Disabled Soldiers.

In addition to these activities, he was devoting a good deal of his time and effort to the advancement of the School for the Encouragement of Fine Arts in Russia. As director of the School, he had to report personally to its patron, the Emperor, who showed his admiration for the artist by visiting Roerich's exhibitions and purchasing a number of his paintings for the Museum of Alexander III.

The following exhibitions of Roerich's works were organized abroad: in Venice 1906 and 1914; Paris 1907, 1908, 1909; London 1909, 1912; Brussels 1910; Rome 1914; Malmo 1914. In Russia his works were shown at the "Salon" in 1909, "Union of Russian Painters" in 1910, and "World of Art" in 1911, 1913, 1914 and 1916. Paintings were purchased by the following foreign museums: the Luxembourg, Paris, in 1909; the Louvre, Paris, in 1911; and the National Museum of Rome in 1910. His works are also to be found in most of the important Russian museums.

In 1915 his friends, Remizov and others, with legends and poems written in appreciation of his work, celebrated the twenty-fifth anniversary of Roerich's artistic and literary activities.

On February 19, 1917, forty paintings were exhibited by the "World of Art," and the exhibition continued under the gunfire of the First Russian Revolution which caused the abdication of the Czar. In spite of these wartime conditions, however, the exhibition was a success, financially as well as artistically.

During the Revolution and until May, 1917, when Roerich went to Finland, besides carrying on his activities at the Art School, he worked in the "Council on Art Affairs."

Quite apart from Roerich's other pictures stand his prophetic paintings, so-called by the English critics, when they were exhibited in London.

The series of prophetic pictures, which show his exceptionally keen intuitive powers, begin with "The Last Angel," painted in 1912. This picture was inspired by a few lines of poetry which came to him at the time:
"And the Beautiful, ever Beautiful,
And the Terrible, ever Terrible
Last Angel
Flew over the Earth."

Another picture called "Heaven's Battle," painted in 1910, foretold the coming conflict of nations. "The Cry of the Serpent" (Plate No. 19) and "The Horde is Coming" (Plate No. 22) also belong to this group.

Doom is the dominant note in the three paintings of 1914 devoted to the theme of a city. "The Doomed City," (Plate No. 29), "Fiery Sky," (Plate No. 35), —the reflection of fire above a city—the symbol of Belgium; and "Human Deeds," (Plate 30), a city in ruins. This melancholy state, however, was of short duration. During the time of war, he painted pictures depicting the tranquility and peace of Russia with her churches and saints. Among the first series painted in 1914 are: "St. Procopius the Righteous Blessing the Unknown Travelers," (Plate 34), and "St. Procopius Averting the Stone Cloud from the City of Ustug the Great." Both pictures breathe the peace and calm of the presence of the Great Spirit which rules the universe.

The large canvas of 1916, "Three Joys," "St. Panteleon the Healer" and "St. Nicholas," belong to the last group of spiritual paintings depicting peace and happiness. The same spiritual quality appears in his landscapes of 1915-16. Many others are of a symbolic nature, for example, "The Message," "The Commands of Heavens" (Plate No. 36), "House of the Spirit" and "Vision" (Plate No. 38).

Roerich spent the winters of 1917 and 1918 in Finland, continuing his painting. In November, 1918, his pictures were exhibited in Stockholm, where "The Chapel of Princess Maleine" was purchased by the National Museum and many other works went into private collections. In December, 1918, he returned to Viborg, Finland, and the exhibition was taken to Copenhagen. In March, 1919, his works were shown in Helsingfors, and the Finnish government purchased "Princess Maleine" for the Athenaeum. During this exhibition he was elected an active member of the Finnish Painters' Society.

The following year, in May, he exhibited at the Goupil Gallery in London. Here the Victoria and Albert Museum acquired "Polovetsky Stan" (similar to Plate No. 69) and "Northern Landscapes." Here, too, many pictures went into private collections. From London the exhibit went to Leeds and Worthington only, because of the artist's decision to leave for America. In London Roerich restored the Covent Garden Opera settings for the opera "Prince Igor," (Plates 31 and 32), which had been purchased from Diaghileff, and made sketches for
“Snegourotchka,” “Czar Sultan” and “Sadko.” While he was in London, Mr. Robert Harshe of the Carnegie Institute in Pittsburgh invited the artist to America, offering to arrange a tour of the United States. Later Mr. Harshe became director of the Chicago Art Institute and the tour was executed under its auspices. In September, 1920, Roerich sailed for America.

The exhibition opened in December, 1920, at the Kingore Gallery in New York. Several pictures were sold to leading private New York collectors. The exhibit then toured twenty-nine of the leading cities of the United States and closed in April, 1923. In almost every city pictures were purchased by museums and private collectors.

One of the results of the New York exhibition was an offer from the Metropolitan Opera Company for Roerich to execute settings and costumes for the opera “Snegourotchka.” The Chicago Civic Opera Company made him a similar offer, and when “Snegourotchka” was produced in November, 1922, by that company, the settings aroused great interest.

In Chicago he took an active part in founding the International Society Cor Ardens. In 1921, upon his return to New York, he founded the Master Institute of United Arts, dedicated to uniting the teaching of all arts. From its foundation, the Master Institute has maintained departments in music, painting, sculpture, architecture, opera, ballet and drama. The following year, Corona Mundi, International Art Center was founded with the aim of going beyond school walls directly to the people. Since then, this institution has organized many exhibitions in different States of the country, their schools, museums, libraries, community centers and even prisons, in accordance with Professor Roerich’s writings, that if you “bring beauty into prisons, you will have no more prisons.”

During the period of 1917 to 1923 the artist’s unceasing activity produced over five hundred paintings and sketches. The first important work of this period is the series Heroica (Plates 40 and 41), consisting of seven symbolic pictures, and Ecstasy (Plate No. 49), The Knight of the Morning, The Sons of Heaven, Dream of the Orient (Plate No. 71), and many others with a spiritual meaning. The last important works were the Sanctus (Plates 80, 81, 82, 83, 84) and Messiah series.

To Roerich, Asia was the inspiration and the background for a great cycle of paintings. In his series “Banners of the East” he painted Christ, Moses, Mohamet, Confucius and other spiritual leaders of the world who walked the ways of Asia.

On May 8, 1923, Roerich left for Asia in charge of the Roerich American Central Asiatic Expedition, which was to continue for five years and cover Tibet, Chinese Turkestan, the Gobi and Mongolia.
Shortly after his departure, the Roerich Museum, dedicated to his art, was founded with about three hundred pictures of Roerich's work. It is unusual that such an institution has been devoted to one master, and probably never before to an artist during his life time.

On his Central Asiatic Expedition, Professor Roerich went to Sikkim first, and then to Kashmir and Little Tibet, visiting the picturesque monasteries. After crossing the Karakorum Pass, he went into Chinese Turkestan to the Altai Mountains from where he crossed through the entire expanse of Mongolia and the Gobi Desert into Tibet from the north. He completely crossed Tibet from north to south, returning across the Himalayas to Sikkim.

During this five-year expedition, circling the entire heart of Asia, Professor Roerich crossed more than thirty-five passes ranging in height from 14,000 to 21,000 feet.

In spite of the great dangers and hardships, Professor Roerich sent more than 500 canvases of his Asiatic panorama to the Roerich Museum. They form a veritable epic of Asia, touching its natural beauties as well as the great traditions and culture of the cradle of humanity. In addition to various collections of Asiatic art gathered by him, he sent a very valuable compendium of Oriental teaching to the Museum. It consists of the "Kanjur-Tanjur," in 333 volumes, 108 of which (The "Kanjur") contain the commands of Buddha, and 225 (the "Tanjur") commentaries thereon and the sacred canons of Tibet. A special room is given to this "Kanjur-Tangur" library in the Hall of the East on the first floor of the Museum. A store of Asiatic culture has been presented in the following publications: "Altai-Himalaya," "Shambhala," "Heart of Asia" and the "Realm of Light." Other volumes are still being prepared.

In 1926 "The Society of Friends of Roerich Museum" was organized; an international society devoted to the ideals of brotherhood through art, as expressed in the paintings and teachings of Nicholas Roerich. Branches, committees and groups of the society have been organized in eighteen countries of Europe, Asia, South America, etc.

The same year, a monograph, "Himalaya," was published, which describes and illustrates the Roerich American expedition to Central Asia. The Roerich Museum Press was organized to meet the needs of the Museum and its affiliated organizations.

In 1928, "Urusvati," the Himalayan Research Institute, was founded by the Roerich Museum for the purpose of conducting original scientific research in archaeology, arts, biology, botany, astrochemistry and other sciences. This Institution, with its headquarters at Naggar, the Kulu Valley in the western Himalayas, British
India, is headed by Professor Nicholas Roerich and is under the direction of his son Dr. George Roerich. At present, Professor Roerich is directing the work of scientific research there.

The new twenty-nine story building of the Roerich Museum, located at 310 Riverside Drive, opened in 1929, houses all aspects of the work of the Museum. The Museum contains over 1000 paintings out of the 3000 which Roerich has painted, the rest being in various museums and private art collections, among them the Louvre, Luxembourg and others. In order to unite art and life more closely, a part of the Museum building has been assigned to the Roerich Museum Apartments as residences for members of the Roerich Society, who also take part in the activities of the Museum.

At the dedication of the Roerich Museum building, on October 17, 1929, a date which coincided with the date of the celebration of the fortieth anniversary of Professor Roerich's work, a commemorative medal was awarded to him.

In 1930, Roerich was elected Honorary President of the Maha Bodhi Society of America, member of the Jugoslavian Academy of Art and Science and a vice-president of the Archaeological Institute of America.

In April of the same year, Professor Roerich departed for "Urusvati," the Himalayan Research Institute of the Roerich Museum.

At present, one of his great achievements is "The Roerich Peace Pact," through which all universities, museums, schools, cathedrals and other art and scientific institutions will be made inviolable in times of war and revolution. For this purpose, Professor Roerich has designed a special flag called the "Roerich Banner of Peace," which is to fly over all above mentioned buildings. This plan has been welcomed by many cultural leaders and has already been unanimously endorsed by the International Museum's Office of the League of Nations.

As this volume goes to press, plans for an International Assembly at Bruges, dedicated to the universal adoption of the Roerich Peace Pact and the Roerich Peace Banner, are nearing completion.

With Professor Roerich as Honorary President, and His Excellency, Dr. M. Adatci, President of the Court of International Justice at The Hague, as Protector, the Conference, called the "Union Internationale Pour le Pacte Roerich," will be in session from September 13th to September 20th, during which it is anticipated that results of universal significance for world peace will be consummated.

It is hoped through the Roerich Banner of Peace to inspire the growth of an international consciousness towards the achievements of world culture, as the heritage not of single nations, but of all humanity.
All Roerich’s achievements, we may say, have been inspired by his ruling thought so vividly expressed in his beautiful essay, “Paths of Blessing”:

“The sign of beauty and action will open all sacred gates. Beneath the sign of beauty we walk joyfully. With beauty and action we conquer. Through beauty we pray. In beauty we are united. And now we affirm these words—not on the snowy heights, but amidst the turmoil of the city. And realizing the path of true reality, we greet with a happy smile the future.”
PAINTINGS BY NICHOLAS ROERICH

Complete list of the works of Nicholas Roerich, arranged in chronological order, with the names of owners:

1891
Still Life, M. V. Roerich

1893
Yaroslavna’s Plea (Academic Sketch), E. I. Roerich
Sviatopolk the Damned, V. Ousiannikov
Tumuli (Sketches), Archaeological Society

1894
Study of an Old Man (Oil), M. V. Roerich
Study of a Monk (Oil), M. V. Roerich
Man of Pskov (Pencil), M. V. Roerich
Ivan Tzarевич Comes Across a Hut (Oil), Destroyed
—Reproduced in Student’s Magazine
Birch Tree (Oil), M. V. Roerich
Sea-Pirate (Drawing), Private Collection
Carrying the Quarry (Drawing), Private Collection

1895
Study of an Old Man (Oil), C. N. Khoudekoff
Evening of the Knighthood of Kiev (Oil), (First Variant, Academic Sketch), E. I. Roerich
In Byzantium (Oil), V. S. Krivenko

1896
Evening of the Knighthood of Kiev, II. (Oil), Private Collection
Morning of the Knighthood of Kiev (Oil), Russian Collection
Dniepr (Oil), M. V. Roerich

1897
The Messenger (Oil), Tretiakov Gallery
On a Strange Shore (Oil), Mr. Syromiatnikhoff
The Messenger, Sketch (Pen-Drawing), M. V. Roerich
The Messenger (Pen-Drawing), S. S. Mitousov

1898
The Idol, Sketch (Oil), Private Collection
Meeting of the Elders (Oil), San Francisco Museum
Sketch to the “Meeting of the Elders” (Oil), A. A. Korosin
Sketch to the “Meeting of the Elders” (Drawing), B. K. Roerich

1899
Volkhov (Pastel), Mr. Napravnik
Christ Church in Novgorod (Tempera), I. M. Stepanov
Old Ladoga (Oil), V. A. Beklemishev
Portal of an Old Church (Drawing), Private Collection

Three Drawings of Tombs and Burial Places, Private Collection

1900
Fields of Tumuli (Oil), Destroyed
They Await (Oil), G. Fuchs
Sacred Hearth (Oil), Private Collection
Sacred Hearth (Drawing), E. I. Roerich
Wolves (Oil), N. K. Von Mehk, Moscow
Before the Battle, M. P. Botkin
Campaign of Vladimir on Korsun (Red Sails) (Oil), Tretiakov Gallery
Cloud Maidens (Oil), E. I. Roerich
Guests from Overseas, First Variant (Water-Color), M. V. Nesterov, Museum of Ufa
Guests from Overseas, Sketch (Water-Color), E. I. Roerich

1901
The Spies (Oil), Museum of Nijni Novgorod
The Sculls (Drawing), E. I. Roerich
They Await, Variant (Oil), Destroyed
Tale About God (Oil), Private Collection
Ominous Ones (Oil), Russian Museum of Alexander III
Ominous Ones, Variant (Pastel), Count A. A. Golenistchew-Koutossov
Ominous Ones, Variant, S. S. Botkin
Ominous Ones, Sketch (Water-Color), I. S. Kitner
Ominous Ones (Variant), Private Collection

1902
The Idols (Oil), Princess Tenisheva
The Idols, Sketch (Oil), Presented to the Museum of Ufa by M. M. Nesterov
The Idols (Sketch), Russian Museum of Alexander III
The Idols, Sketch (Oil), Private Collection

1903
The Idols (Drawing), A. V. Roumanov
Guests from Overseas (Tempera), Nicholas II
Guests from Overseas (Oil), Mr. Ashkinasi, Odessa
Sketch of Guests from Overseas, A. P. Botkin
Guests from Overseas, Variant for a Post Card, Private Collection

25
Sea Gull, B. K. Roerich
The Boats, Private Collection
Hunt of the Prince—Evening (Oil), Grand Duchess Olga Alexandrovna
Hunt of the Prince—Morning (Oil), Grand Duchess Olga Alexandrovna
Sketch for Hunt of the Prince (Oil), Private Collection

1902
Small Town (Oil), V. D. Shechtel
Archer (Pastel), B. K. Roerich
North (Pastel), N. N. Pertsov, Moscow
The Sacred Place (Oil), M. F. Yakunchikov
Small Town (Oil), E. I. Roerich
Building of the Town (Oil), Tretiakov Gallery
Sketch for Building of the Town (Pastel), E. I. Roerich
Sketch for the Building of the Town (Oil), A. M. Remizov
Duel (Pastel), Museum of the School of the Society for the Encouragement of Arts
Sea Gull (Oil), Museum of the School of the Society for the Encouragement of Arts
The Idols (Oil), A. P. Ivanoff
Small Town in Winter (Water-Color), V. O. Girshman, Moscow
Ominous Ones (Oil), In Moscow
Ominous Ones (Colored Drawing), L. N. Andrejev
Over the Neva, the Flags Wave (Water-Color), V. I. Kourbatov
A Slav Village, Moscow
Battle with the Serpent (Water-Color), F. F. Notgaft
The Lake, Okoulavka (Oil), E. I. Roerich
The Forest, Okoulavka (Oil), E. I. Roerich
Pines, Okoulavka (Oil), M. V. Roerich
The Forest, Okoulavka (Oil), Prince Oldenburgsky
Domovichi, Okoulavka (Oil)
Old Man (Oil), A. F. Byely
Study of an Old Man
A Small Chapel, Sketch (Oil), Princess E. M. Oldenburgsky
A Lake, S. S. Galouchef, Moscow

1903
Siberian Frieze (Oil), Prince S. A. Scheerbatov
Nine Sketches for Siberian Frieze (Pastel), Princess M. K. Tenisheva
Building of the Ships (Oil), San Francisco Museum
Sketch for Building of the Ships, N. Goumilov
Guests from Overseas, M. Protopopov
The Idols (Pastel), D. S. Steletzky, Paris
Seventy-five Sketches from Journeys through Russia, mostly in America, some in the San Francisco Museum, others in private collections:

Yaroslavl:
Interior of John the Baptists Church, E. I. Roerich

Interior of the Church of Nicolas the Wet, Oakland Museum
Entrance into the Church of Nicolas the Wet
Church of Pokrov, Oakland Museum
Interior of the Church of Elijah the Prophet
Entrance to the Church of John the Baptist
Kostroma:
Church of the Resurrection on Debris
Monastery of Ipatiev
Gates of Ipatiev Monastery
The Little House of the Romanoffs
Kazan:
Tower of Sumbecka
Nizhni Novgorod:
Walls of the Kremlin, Oakland Museum, Cal.
Walls of the Kremlin, No. 2, Oakland Museum, Cal.

Vladimir:
Dimitrovsky Cathedral, Jerome Landfield, N. Y.
Church of Pokrov on Nermi
Chambers of Uri Dolgoroukov in the Village of Bogolubov

Suzdal:
Effrosineyevsky Monastery
The White Church
Two Sketches of the Spasso-Effimievsky Monastery

Uriev Polsky:
Two Sketches of a Temple
Church in the Village Kineshska

Rostov the Great:
Two Views of the Kremlin from Lake Nero
Rostov the Great, San Francisco Museum
Church of the Savior
Vestibule
Small Courtyard
Interior of Church
Tower-room
Church on Ishna

Moscow:
Two Views of the Kremlin
Outskirts of Moscow

Smolensk:
The Wall of Veselucha
Tower of Smolensk (Oil), San Francisco Museum
Sketch of the City Walls, Oakland Museum, Cal.
Porch of the Nunnery

Vilna:
Mountain of Gedemin Palace
The Street

Troki:
Two Sketches of the Troki Monastery

Grodno:
Two Studies of the Church

Kovno:
Roman Catholic Church, Oakland Museum, Cal.
Gothic Façade (Drawing), San Francisco Palace on Nieman near Urburg

Mitava:
The Square, S. B. Bernstein

Riga:
Old Riga, I. M. Stepanoff
Interior of the Cathedral, Oakland Museum, Cal. Cathedral

Venden:
Two Studies of the Castle

Izbornsk:
The Town Site of Truvor
The Towers of Izbornsk, Oakland Museum, Cal.
Study of a Tower
Cemetery of the Village Sedno
Crosses on the Walls (Drawing)

Pechery:
Gates—Interior
Gates—Entrance, M. N. Bialkovsky
The Big Bell Tower
The Vestry-room
The General View of the Monastery
The Outer Walls
A Half-Believer
Walls
Half-Believers, A. V. Roumanov

Pakov:
Three Studies of the Kremlin
Windows of an Old House, San Francisco Museum
God's House, Destroyed

Tver:
Boats on the Volga, Private Collection, Paris

Uglitsh:
Church of Zarevitch Dmitri at Uglitsh, Mr. Sachar
Voikresenyky Monastery, A. V. Roumanov
Porch, Prince M. S. Putiatin
Uglitsh as Seen from the Volga

Kaliazin:
Two Studies of Monastery, A. A. Rostislavov

Valdai:
Chambers of Nikon, Private Collection, Vienna
Iversky Monastery
Old Printing Shop, M. V. Roerich
Walls of the Iversky Monastery, B. K. Roerich

Zvenigorod:
Holy Gates, Prince M. S. Putiatin
Storojevsky Monastery of Savva (Oil), N. P. Kondakov

Old Pskov (Oil), G. Fuchs

Sedno, near Pskov (Oil), Private Collection, America
Cemetery of Pskov (Oil), Princess M. K. Tenisheva, Smolensk

Saint Boris and Saint Gleb, Vision in the Boat (Water-Color), Roerich Museum

Battle of Alexander Nevsky with Yarle Berger (Guash), Russian Museum of Alexander III

The Ancient Life (Oil), Prince S. A. Scherbatov
The Ancient Life (Sketch), V. P. Schneider
The Ancient Life (Sketch), S. S. Mituzov

Stone Age, North, Frieze for Majolica (Guash), Russian Museum of Alexander III

Fishes, Sketch (Water-Color), A. M. Ramizov
Birds, Sketch (Water-Color), Maurice Denis, Paris
Animals, Sketch (Water-Color), B. N. Rejev

Underground Monsters, II, (Water-Color), Private Collection

Archangel, Sketch for Treasure of the Angels (Oil), Princess M. K. Tenisheva, Smolensk

Warriors (Pastel), Mr. Krotte

Four Sketches of Furniture Executed in Shops in Talashkino

Five Sketches for Wood Carving (Water-Color)
The Castle (Oil), San Francisco Museum
Nomads (Pastel), Prince E. K. Sviatopol-Tchetvertinskaya

Ill-Omened, Small Variant, Private Collection

Choral Dance (Pastel), Count A. A. Golenschew-Koutouzov

Sketch for "The Hunt," B. K. Roerich

Building of the Temple, Sketch, Roerich Museum

Decorative Frieze, For Embroidery, S. S. Mituzov

1905

North, Drawings for Majolica Friezes (Guash)

Slaves on the Dnieper (Pastel), A. A. Korovin

Frescoes in a Chapel (Water-Color), Russian Museum of Alexander III

Treasure of the Angels (Oil), Roerich Museum

Archangel with Birds (Water-Color), E. I. Roerich

The Fiery Furnace (Water-Color and Tempera), Russian Museum of Alexander III

Decorative Panel, Sketch (Tempera), S. S. Mituzov

Studies:

Pines (Water-Color), Princess M. K. Tenisheva, Smolensk

Birches (Oil), Russian Museum of Alexander III

Linden (Pastel), S. Srutinsky

Apple-Tree (Crayon and Water-Color), L. N. Kamenshaya

House in "Beriozka" (Oil), B. K. Roerich

Study of a Tree (Oil), M. M. Topper

Pskov (Oil), Roerich Museum

A Fisherman, Study (Drawing), M. Sachar

Profile of a Sorcerer (Sketch), Private Collection, Kiev

Birches (Pastel), E. I. Roerich

Pines (Drawing), Princess M. K. Tenisheva, Smolensk

Clouds (Drawing)

A Man with a Scraper (Pastel), Luxembourg Museum, Paris
The Sorcerers (Pastel), Mr. Vlassov, Kiev
White Birds (Oil), Mr. Chovrat, Geneva
The Conjugation by Water (Pastel), Denis Roche, Paris
The Hut of Death (Water-Color), Princess M. K. Tenisheva, Smolensk
Stillness (Oil), A. F. Mantel, Kazan
Vignettes for the Publication "Talashkino" (Drawing), Lost
Sketch for "The Battle" (Water-Color), E. I. Roerich
A Man with a Horn, on a Tower (Drawing)
He Is Looking (Drawing)
The Evil Ones, Sketch (Oil), E. I. Roerich
The City (Drawing), Private Collection, Odessa
Patrol (Oil), N. D. Yermakov
Pursuit, Sketch (Oil), E. I. Roerich
The Lake (Sketch), Princess M. K. Tenisheva, Smolensk
The Prophetic Stone, N. E. Dobytchina
Procession, End-Piece (Water-Color), E. I. Roerich
Illustrations to Maeterlinck:
Princess Maleine (Pastel), Private Collection, Paris
Seven Princesses (Drawing), B. K. Roerich
Aglavaine and Selisette (Drawing)
The Blind (Drawing), E. I. Roerich
Ariane (Drawing)
Princess Maleine
Two Variants of Princess Maleine, Private Collection
Pelles and Melisande
Joyzelle
Vitruscha, S. S. Mituzov
Monna Vanna
Sister Beatrice, A. F. Mantel, Kazan
The King (Drawing), A. F. Mantel, Kazan

1906

On the Bridge Stood an Old Woman (Water-Color), M. P. Soloviev
The Battle Variant—Executed in Mosaic (Tempera), V. A. Frolov
The Battle (Sketch), E. I. Roerich
Promoriana. Morning (Tempera), E. I. Roerich
12 Sketches for Church Paintings in Parhomovka (Water-Color), V. V. Golubev
The Assumption (Gaash), L. V. Golubev
Sketch to the Assumption (Gaash), V. A. Pokrovsky
Spass Nerukotvoreny (Oil), L. V. Golubev
Sketch of the Head of the Savior for Schlisselburg, V. A. Pokrovsky
Boris and Gleb for the Schlisselburg Church (Tempera), G. Krotte
Boris and Gleb (Drawing), V. A. Pokrovsky
Nerukotvoreny Spass, V. A. Pokrovsky
The Blue Fresco (Tempera), Louvre
Saints Peter and Paul (Tempera), V. A. Pokrovsky
Archangel Michael, Executed in Mosaic by V. A. Florov (Tempera), V. V. Golubev, Paris
Drawing for the Same (Tempera), V. A. Pokrovsky
Sketches from Trips in Italy and Switzerland:
Mountains (Pastel), V. P. Schneider
The Valley of Rhone (Colors Rafaelii), E. L. Roumanova
Shamosser (Pastel), O. F. Syroeva, Moscow
Sunset in Alps (Pastel), Mr. G. Goldberg
A Stone Figure (Pastel), M. P. Fabricius
The Sea of the Mist (Pastel), V. A. Bondy
San Geminiano I. (Pastel), S. A. Kussevitsky
San Geminiano II (Pastel), Mr. Brodsky
Gozzoli Frescoes at Pisa (Pastel), B. K. Roerich
Grotto (Pastel), B. K. Roerich
Castle, N. I. Dmytryev
Snowy Mountains, A. I. Guidony
Sorcerer (Water-Color), V. A. Pokrovsky
Three Varengians Are Approaching (Tempera), N. V. Golubev
The Lake (Drawing), Princess M. K. Tenisheva, Smolensk
Tournament, A. I. Fillipov
Sketch for Tournament (Drawing), E. I. Roerich
The Stone Age, Fragment for Painting, The Tournament, Mr. Krotte

1907

Saintly Visions, Begun 1904 (Oil), Roerich Museum
Pomoriana-Evening (Oil), Roerich Museum
Stone Age—Frieze for Majolica, E. I. Roerich
Song of the Viking (Tempera), Roerich Museum
Varengian Path (Pastel), S. P. Kratshkovsky
Studies in Finland:
Ventila (Pastel), N. N. Yevreinov
Nyslot, Olafsborg (Pastel), Roerich Museum
Punkakharili (Pastel), Mme. Lokhova, Moscow
Imatra (Pastel), I. M. Stepanov
Gray Finland (Pastel), A. L. Lipovsky

Pines (Pastel), Armand Daillot, Paris

Stones (Pastel), M. I. Rabinovitch

Lavola (Pastel), V. A. Sichavinsky

Lake (Pastel), Count Benkendorf

Study of Finland (Pastel), L. K. Ozerova

Forest (Pastel), K. N. Ldoif

Hunters (Pastel), B. G. Vlossyeff

Stones (Pastel), S. S. Mitussov

Stones (Pastel), S. K. Makovsky

Meadow (Pastel), A. A. Pilenko

Ivan's Fire (Pastel), V. V. Golubev

Moss (Pastel), B. K. Roerich

Two Studies of the Woods (Pastel), Private Collection

The Sacred Place (Pastel), Baron de Bailie

Landscape with a Milestone (Pastel), E. E. Raytern

Fog (Pastel), O. A. Lopatina

Duel (Pastel), A. A. Stabrovsky

The Earthly Conjurution (Tempera), B. V. Sleptzov

The Flying Carpet (Tempera and Pastel), A. N. Chorvat, Geneva

Elijah, The Prophet (Tempera and Pastel), A. V. Roumanov

Seven Trembling Sisters (Pastel), Private Collection

Sketch for Seven Trembling Sisters (Pastel), E. I. Roerich

Birches (Pastel)

Sketches of Settings for "Valkyrie":

Hunding's Abode (Tempera), Mr. Matveev

Gorge (Tempera), V. K. Roerich

Fire Spell (Tempera), A. A. Korzinkin

Sketch for the Settings for "Three Sorcerers," A. A. Bakhroushin

Variant of the Preceding, A. A. Bakhroushin

Variant of the Preceding, Lost

Italy (Drawing), A. A. Blok

Ikonostase for Monastery in Perm

Viking's Triumph, S. N. Tretiakov, Moscow

Sketches for "Snegourotchka" for the Opera Comique in Paris:

Prologue, Mrs. H. Johnson, London

Variant to Prologue, A. A. Sanin

Village, Princess M. K. Tenisheva, Smolensk

Palace, M. Paulovskiy, Paris

Setting, Princess M. K. Tenisheva, Smolensk

Valley of Yarila, Princess M. K. Tenisheva, Smolensk

They Design the Garment (Tempera), Mr. Kasjanov

The Giant's Grave, S. S. Mitussov

Collecting Hostage (Pastel), I. N. Knebel

Town, I. N. Knebel

Collecting Hostage, Sketch (Pastel), B. K. Roerich

A Path (Pastel), A. V. Roumanov

Saint George (Oil), U. S. Nechayev-Maltzev

White Birds (Oil), A. M. Chorvat

1909

Suite "Prince Igor":

Putivile (Tempera), Tretiakou Gallery

Galitzky's Courtyard (Tempera), Princess M. K. Tenisheva, Smolensk

Yaroslavna's Chamber (Tempera), S. A. Kussevitzky

Variant of Act III (Tempera), S. S. Mitussov

Polovetz Camp (Tempera), Tretiakov Gallery

Variant of the Polovetz Camp (Tempera), Roerich Museum

Yaroslavna's Plea (Tempera), P. A. Pletnev

Suite "Pekovitanka":

Groznj's Entry, Mr. Matveev

Groznj's Tent, A. N. Rimsky-Korsakov

Variant of Groznj's Tent F. I. Chaliapin

Sketches of Costumes for "Prince Igor"

Costume of Konchak, Roerich Museum

Variant of Costume of Konchak, F. I. Chaliapin

Vladimir Galitsky, Princess M. K. Tenisheva, Smolensk

A Captive Maid, Baron M. R. Osten-Saken

Polovchanka, I. F. Stravinsky

Polovchanin, M. M. Fokine

Igor, N. E. Makarenko

Ikon, Mrs. Fetissova, Moscow

Polovchanka, London

A Captive Maid, Baron M. R. Osten-Saken

Boyars (Tempera), A. P. Langovoy, Moscow

Pantokrator (Tempera), B. K. Roerich

Rhine, Heimersheim, Prince M. S. Pataiavin

Old House, Valportshem, P. F. Aleshin

The Ominous Castle, Sketch of a Tree-Stump (Tempera), N. I. Bathoukskaya

A Captive Woman, Princess M. K. Tenisheva, Smolensk

Heroic, Frieze, (Tempera), F. G. Bajanov

Volga, Frieze (Tempera), F. G. Bajanov

Mikula, Frieze (Tempera), F. G. Bajanov

Ilya Mourometz, Frieze (Tempera), F. G. Bajanov

Solovey the Highwayman, Frieze (Tempera), F. G. Bajanov

Sadko, Frieze (Tempera), F. G. Bajanov

Bayan, Frieze (Tempera), F. G. Bajanov

Knight, Frieze (Tempera), F. G. Bajanov

Sketches of Friezes for Bajanov's House:

Volga (Tempera), Princess M. K. Tenisheva, Smolensk

Sadko (Tempera), M. M. Gorelov

Ilya Mourometz (Tempera), Kiev

Solovey the Highwayman (Tempera), Destroyed

Mikula (Tempera), Destroyed

Bayan (Tempera), Destroyed

29
The Town Site (Pastel), A. A. Dvukrayev
The Guard (Tempera and Pastel), O. G. Hansen
The Hut of Death, Variant (Tempera), A. P. Langovoy
Varengian Path (Pastel), S. P. Krachkovsky
Glowing Night, Song of the Viking (Tempera), A. A. Korzinkin
Sketch for Glowing Night (Drawing), E. I. Roerich
Unkara (Drawing), Hitze van-de-Pasle
Offerings (Drawing), Roerich Museum
Rostov, the Great (Oil), National Museum, Rome
The Heavenly Battle (Tempera and Pastel), Mme. Hubrecht, Northfield, England
Prince Igor, Eclipse (Drawing), B. I. Lopatin
City by the Sea (Tempera), Mr. Liuboshitz
Solitary Ship (Tempera) A. A. Piseskky
Savior, Design for Mosaic Above Entrance at the Church in Talashkino, Princess M. K. Tenisheva, Smolensk
Sketch to Savior, V. V. Golubev, Paris

1910

Guests from Overseas (Tempera), Mr. Ashkinasi, Odessa
Guests from Overseas (Tempera), I. G. Kamensky
The Saintly Princes (Tempera), Museum of Potchayevsk Monastery
Variant to Saintly Princes (Tempera), A. V. Stichuseff
Spectre's Chamber (Tempera), N. A. Byelotzvetov
The Heavenly Queen on the Shores of the River of Life, Sketch for the Church in Talashkino (Tempera), Princess M. K. Tenisheva, Smolensk
Landscape, V. F. Byely
Call of the Sun, Stone Age (Pastel), Roerich Museum
Call of the Sun (Tempera), Roerich Museum
The Path of the Giants (Tempera), Unfinished Beyond the Seas Are Great Countries (Tempera), L. N. Kamenskaya
Variant for Preceding Work (Tempera), N. G. Sergovsky
Second Variant of Preceding Work (Tempera), S. P. Kratchkovsky
Besides the Miraculous Stone Dwelt an Unknown Old Man (Tempera and Pastel), I. G. Kamensky
An Ancient Landscape (Tempera), S. A. Kussevitsky
A Church Door, Novgorod (Tempera), M. K. Uschko
Walls of Smolensk (Pastel), M. K. Uschko
The Desert (Tempera), Private Collection, Kiev
Procession (Drawing), Private Collection
Resplendent Steeds (Tempera), B. G. Vlassiev
Emigration, Sketch (Pastel), E. I. Roerich
Sketch for The Path of the Giants (Tempera), B. K. Roerich
Stones, Estholm (Tempera), A. P. Ivanov
A Small Town (Tempera), A. V. Roumanov
A Varengian Motif (Tempera), Mr. Aylio, Helsingfors
Idols—Pagan Russia, Begun in 1901 (Tempera), Roerich Museum
The Old King (Tempera and Pastel), M. N. Neustheller
Landscape for the Preceding Painting (Drawing), E. I. Roerich
Decorations to “Sacre du Printemps”:
   The Great Sacrifice, Sketch (Tempera), E. I. Roerich
   The Great Sacrifice—Second Variant (Tempera), I. F. Stravinsky
   The Great Sacrifice—Third Variant (Tempera), B. G. Vlassiev

1911

Design in Black for the Mosaic over the Church Entrance at Talashkino
Our Forefathers, B. V. Sleptzou
Our Forefathers, Variant, Dr. Christian Brinton
Landscape for the Preceding Painting (Tempera), V. K. Roerich
Battle at Kerjenetz (Tempera), Moscow-Kazan Railroad Station
Varengian Sea (Tempera), Roerich Museum
Design of the Setting for “Fuente Ovejune” (Tempera), V. E. Bartzev
First Sketch for “Fuente Ovejune” (Drawing), S. S. Mitussov
The Blue Landscape (Tempera), S. S. Mitussov
Descent into Hell (Tempera), E. I. Roerich
The Doves’ Book (Pastel), Princess M. K. Tenisheva, Smolensk
Settings to “Peer Gynt”:
   A Mill in the Mountains (Drawing), L. B. Bertenson
   A Mill in the Mountains (Tempera), B. V. Sleptzou
   Hegstad (Tempera), F. F. Notgaft
   Hegstad, Sketch (Drawing), E. I. Roerich
   Peaks of the Mountains (Drawing), B. V. Sleptzou
   The Rondian Rocks (Drawing), B. V. Sleptzou
   The Rondian Rocks, Sketch (Drawing), E. I. Roerich
   Town Site (Tempera), Princess M. K. Tenisheva, Smolensk
   Sadko (Tempera), Princess M. K. Tenisheva, Smolensk
   Design for the Monument for Rimsky-Korsakov

1912

“Most Blessed Tree, Solace to the Eye” (Tempera), A. V. Roumanov
The Fairest City Is the Enemies’ Vexation (Tempera), Princess M. K. Tenisheva, Smolensk
Variant for "The Fairest City" (Tempera), E. I. Roerich

Settings for "Sacre du Printemps":
- A Kiss to the Earth (Tempera), S. A. Kussevitsky
- A Kiss to the Earth, Four Variants (Tempera), V. G. Vlassiev, B. V. Sleptzoff, A. V. Romanoov, S. N. Bertenson
- Variant for Act I, B. V. Sleptzov
- The Same, Mr. Loviton
- The Same, S. A. Bertenson
- The Great Sacrifice, E. I. Roerich
- The Same—Second Scene, I. F. Stravinsky
- The Same—Third Scene, B. G. Vlassiev

Settings for "Tristan and Isolde":
- The Ship (Tempera), S. I. Zimin
- Castle at Night (Tempera), S. I. Zimin
- Tristan's Death (Tempera), S. I. Zimin
- Costumes (Tempera), S. I. Zimin
- Variant of the Second Act (Tempera), Princess M. K. Tenisheva, Smolensk
- Variant of the Third Act (Tempera), Princess M. K. Tenisheva, Smolensk

Settings for "Snegourotchka":
- Village of Berendey (Tempera), E. I. Roerich
- The Same, Sketch, Princess M. K. Tenisheva, Smolensk
- Palace (Tempera), Roerich Museum
- The Same, Sketch, E. I. Roerich
- Settings (Tempera), B. V. Sleptzov
- The Same, Variant (Tempera)
- The Same, Variant (Tempera)
- Valley of Yarila (Tempera), S. A. Kussevitsky
- Sketch to Valley of Yarila (Tempera), Princess M. K. Tenisheva, Smolensk
- Two Costumes of "Snegourotchka" (Pastel), A. V. Romanoov

Heavenly Battle (Tempera), A. A. Korovin

Four Sketches for "Peer Gynt" (Tempera), L. I. Jeverjeyev

Two Sketches for "Peer Gynt" (Tempera), N. G. Sergovsky

Settings for "Peer Gynt":
- Cave of the Trolls (Tempera), Roerich Museum
- Ase's House (Tempera), M. O. Steinberg
- Peer Gynt's Hut (Tempera), V. V. Sviatlovsky
- Ase's Death (Tempera), Y. A. Tikston
- Morocco (Tempera), I. I. Troyanovsky, Moscow
- Egypt (Tempera), A. N. Benois
- Cabins (Tempera), M. M. Yeremenyev
- Hills (Tempera), Museum of Russian Art at the School of the Society for the Encouragement of Arts
- The Same, Variant (Tempera), B. V. Sleptzov
- A Hut in the Woods (Tempera), Mr. Mark
- Solveig's Song (Tempera), V. V. Sviatlovsky

A Battle with the Serpent (Tempera), D. V. Vysotsky

Sketch for "Peer Gynt" (Tempera), K. A. Marjanov

Four Drawings for "Peer Gynt" (Tempera), Y. I. Tikston

The Sword of Valour (Tempera), V. I. Zarubin

Starry Runes (Tempera), A. P. Langovy

Subterranean Fires, E. I. Roerich

Rhenish Landscape, Museum of Viatka

The Same, Variant, M. O. Steinberg

Direct Path (Tempera), S. Kussevitsky

The Last Angel (Tempera), Roerich Museum

Painting of the Church Interior at Talashkino:
- The Queen of Heaven, Princess M. K. Tenisheva, Smolensk
- Princes, Princess M. K. Tenisheva, Smolensk
- Throne of the Invisible God, Princess M. K. Tenisheva, Smolensk
- The Youths, Princess M. K. Tenisheva, Smolensk
- Saint Nicholas, Princess M. K. Tenisheva, Smolensk
- Dome of the Earth, Sketch, Princess M. K. Tenisheva, Smolensk

Listen to the Commandments of God, M. K. Tenisheva, Smolensk

Monster (Drawing), M. I. Rabinovich

Decorative Panel, Mrs. Cooper, London

Polovetz Costume

Battle (Autolithography—slightly touched with water color. Only Four Impressions), F. F. Notgaft, A. V. Roamanov, A. I. Gaidony


1913

The Cry of the Serpent (Tempera)

Hermitage (Water-Color), Prince N. D. Jevachov

Monastery (Tempera), E. I. Roerich

Caucasian Studies:
- Bugurstan (Tempera), Roerich Museum
- The Same (Tempera), Roerich Museum
- Caucasian Village (Tempera), Mr. Bejetzky
- Blue Mountain (Tempera), Museum of the School of the Society for the Encouragement of Arts
- The Sunrise (Pastel), O. K. Allegry
- The Cloud (Tempera), E. I. Roerich
- Coffin Mountain, Y. A. Tikston
- Underworld Dwellers (Tempera), E. I. Roerich

Castle by the Sea, From the Series "Tristan and Isolde" (Water-Color and Pencil), N. V. Grousehtzky

Settings for "Princess Maleine" for the Liberal Theatre in Moscow:
Castle (Tempera), N. V. Groushetzky
Prison in the Tower (Tempera)
Queen Anne’s Tower (Pastel), Roerich Museum
The Same (Drawing), E. I. Roerich
Forest (Tempera), P. Shoubin-Pozdeyev
Forest (Sketch), Mr. Molvo
Street Before the Castle (Sketch), Roerich Museum
Street Before the Castle (Pastel), E. I. Roerich
King’s Chamber, N. V. Groushetzky
Garden, Sketch (Tempera), T. V. Bakulina
Queen’s Chamber (Tempera), Roerich Museum
Interior Yard
Street Before the Castle (Pastel and Tempera), Roerich Museum
Maleine’s Chamber (Pastel and Tempera)
Maleine’s Chambers, Variant, Roerich Museum
Corridor in the Castle, Omaha Museum
Besides the Chapel (Tempera)
Gobelin, Curtain (Drawing), Mr. Braykevitch
Costumes (Drawings)
Battle at Kerjenetz, Variant (Tempera), Moscow-Kazan Railroad Station
The Same, Variant (Tempera), N. G. Sergovsky
Procopius, the Blessed, Averts the Stone Cloud from the Great Ustiug (Drawing), S. P. Kolossoo
Koschev—Sketches of the Settings:
Scene I, I. F. Stravinsky
Scene II, Albert Coates
Banners (Tempera), E. I. Roerich
Sorcerer, Variant, Roerich Museum
Spectres (Tempera)
Four Sketches for the Church at Pekov (Tempera), U. A. Zabielsky, E. I. Roerich, Private Collections
Sketch for the Chapel (Tempera), L. S. Lifshitz
Sketch of Mosaic for the A. I. Kuindjy Monument, Kuindjy Society
The Castle of Mist, A. V. Roumanoov
Sketch for Mosaic, A. V. Schuseff

1914

Settings for “Prince Igor”:
Putivile (Tempera), Roerich Museum
Eclipse (Tempera), L. I. Jeverjeyev
Galitzky’s Courtyard with Figure (Tempera), Roerich Museum
The Same (Sketch)
Yaroslavna’s Chamber (Tempera), Roerich Museum
Polovetsky Camp (Tempera), Detroit Museum
Polovetsky Camp, Variant (Tempera), Roerich Museum
Yaroslavna’s Plea (Tempera), L. I. Jeverjeyev

Yaroslavna’s Plea, Variant (Tempera), F. I. Chaliapin
Costume for Vladimir Galitzky (Tempera), F. I. Chaliapin

Three Illustrations for the Romanov’s Almanach:
Vaydelotes (Tempera)
Arrival at Novgorod (Tempera)
The Embassy from Tver (Tempera)
Conquest of Kazan (Tempera), Moscow-Kazan Railroad Station
Conquest of Kazan, Variant, Y. A. Tikston
Direct Path, Variant, Mr. Bejenoff

Koschey—Sketches of the Settings:
Scene I, A. V. Roumanoov
Scene II, E. I. Roerich

Costumes (Tempera)

Battle at Kerjenetz, Variant (Tempera), Moscow-Kazan Railroad Station
The Same, Variant (Tempera), N. G. Sergovsky
Procopius, the Blessed, Averts the Stone Cloud from the Great Ustiug (Oil)
Procopius, the Blessed, Averts the Stone Cloud from the Great Ustiug (Tempera), E. V. Bourtzev
Procopius the Blessed, Prays for the Unknown Travelers (Tempera), B. V. Sleptzov
The Same, Sketch (Tempera), E. I. Roerich
The Enemy of Mankind (Tempera), A. V. Krivoshein

Settings for “Sister Beatrice”:
Sister Beatrice (Tempera), M. I. Tereschenko
Two Pages of Costumes (Tempera), A. A. Davidson
Sister Beatrice, Variant (Tempera), E. I. Roerich
The Same, Variant Applied to the Production

Sketches of Scenes for “Sister Beatrice”:
Winter (Tempera), Museum of the School of the Society for the Encouragement of Arts
Summer (Tempera), L. I. Jeverjeyev
The Temple (Tempera), L. I. Jeverjeyev
Costume of Beatrice (Tempera), V. Y. Soetlov

Vault
I See the Enemy (Tempera), E. I. Roerich
The Cry of the Serpent (Tempera), Museum of the Academy of Arts
The Cry of the Serpent, Sketch, E. I. Roerich
The Chapel—Twelve Panels:
The Host of the House, L. S. Lifshitz, Nice
The Gracious Visitors, Two Panels
Youth Which Carries On, Four Panels
The Blessed Tree Flourished, Two Panels
1915

Variants for "Prince Igor":
Galitzky's Court, Chamber and Polovetsky Camp (Tempera), L. I. Jeverjjev
The Messenger (Tempera), B. G. Vlassiev
The Omen (Tempera)
Arrows of Heaven—Spears of the Earth (Tempera)
The Living and Dead Water (Tempera)
Mehesky—The Moon People (Tempera)
The Lake Village (Tempera)
The Village (Drawing)
The Giant's Grave, Started in 1910 (Tempera), Roerich Museum
The Giant's Grave (Drawing), A. V. Roumanov
The Cloud (Drawing)
Ancient Tomb (Drawing)
Album Design (Drawing)
Three Architectural Designs for "Princess Maleine":
Council, I. M. Stepanoff
Tower
Court, Museum of the Society for the Encouragement of Arts

The Messenger, Sketch (Drawing)

Saint Olga, Sketch for Church (Drawing)
Changeling (Tempera), T. A. Pokrovskaya
The House of the Spirit, Sketch (Drawing), O. P. Karatiguina

The Commands of Heaven
Krimherd, the Giantess (Drawing), N. M. Danieloff
Krimherd, the Giantess (Autolithography—Twelve Impressions)

Secret Place (Drawing), T. V. Bakulina
Secret Place (Autolithography—Twelve Impressions)
They Drag Them Along (Tempera)
Cemetery (Autolithography)

Clouds (Tempera)

Hills (Tempera), A. V. Roumanov
The Silvery Carpet (Tempera)
The Plain, Moss (Tempera)
On the Boundary (Drawing)
The Shore (Tempera), F. P. Poliaoff
Tumuli (Drawing)

Lake (Tempera)
The Boundary of the Kingdom, Sketch (Drawing)

1916

The Flying Carpet (Tempera)
The Flying Carpet, Sketch (Drawing)
Three Sketches of Settings for Ballet: "The Night on Bald Mountain" (Tempera)
Rest of the Hunter, Sketch (Tempera)
Suite "Princess Maleine":
Court Before the Castle (Drawing)
Snows (Pastel)  
Karelia (Pastel)  

1917  
The Bay of the Forest God (Pastel)  
Karelia (Pastel), A. M. Tumarkin, Tervus  
Ladoga (Pastel), Roerich Museum  
The Mountain of the Castle (Tempera), Roerich Museum  
White Night (Tempera), Roerich Museum  
Kyriavalahiti (Tempera), P. Hagermann, Copenhagen  
The Rock of the Raven (Pastel)  
Dream Island (Oil), B. A. Sorensen, Helsingfors  
The Fire Stones (Oil)  
The Cedar Tree (Oil), O. Relander, Sortavala  
Distant Lakes (Pastel)  
The Transformed Serpent, Sketch (Tempera), M. Jarvinen, Helsingfors  
Hills at the Shore (Pastel)  
The Dream Island (Pastel)  

Karelia Series:  
The Grey Lake (Oil)  
The Sun Behind the Cloud (Oil)  
The Yellow Shore (Oil), A. Lydeken, Helsingfors  
The Storm Cloud (Oil), Mr. Karakash  
The Mountain, (Oil), Roerich Museum  
The Sunset (Oil), A. M. Tumarkin, Vyborg  
The Fog (Oil)  
The Island of the Castle (Oil)  

Stones (Pastel)  
Ecstasy, Sketch (Tempera), Roerich Museum  
Honcasalon Cuiat (Tempera)  
Linnasaari (Tempera), S. F. Solntsev, Sortavala  
The Moonlit Shore (Tempera), Roerich Museum  
The Castle Mount (Tempera), Roerich Museum  
The Day of Showers (Pastel), Donated to the Students  

Searchers, Sketch (Tempera)  

Karelia Suite:  
Morning (Oil), R. Drampoo  
The Blue Morning (Oil), Roerich Museum  
The Woods (Pastel)  
The Bay of Unity (Pastel), H. Frey, Sortavala  
Clouds (Pastel), Roerich Museum  
Sea at Evening (Pastel), Roerich Museum  
Kyriavalahiti—Motley Bay (Drawing), London  
The Stony Face (Pastel)  
The Islands (Pastel)  
Distances (Tempera), M. I. Sheynin, Copenhagen  
The Holy Island (Tempera), Leningrad  
Island of the Horse (Tempera), Leningrad  

Saga of Voelund:  
Saga of Voelund, Sketch (Tempera), London  
The Prison of Voelund, Sketch (Tempera), Leningrad  

The Cloud Over the Islands (Pastel), L. N. Andreeva, Turyseva  
Svetayura (Tempera), Leningrad  
The Arrow (Oil), Leningrad  

Heroica Series:  
The Hidden Treasure (Tempera), Collection of D. S. Mollo  
The Noyda, Sorcerer (Tempera), Collection of D. S. Mollo  
The Command (Oil), Collection of D. S. Mollo  
The Sacred Fire (Tempera), Collection of D. S. Mollo  
They Are Waiting (Tempera), Collection of D. S. Mollo  
The End of the Giants (Tempera), Collection of D. S. Mollo  
The Conquerors of the Treasure (Tempera), Collection of D. S. Mollo  
The Birds of the Morning (Tempera)  
Landcape for the Saga of Voelund (Tempera), Leningrad  
The Free Arrow, Sketch (Drawing), E. Nobel, Stockholm  
The Command, Sketch (Drawing), Dr. T. Arne, Stockholm  
The Mystery (Tempera), Roerich Museum  
Ecstasy (Drawing), Roerich Museum  
Charter of the Wise Ones (Tempera), Serdobol  
The Ghosts, Sketch (Drawing), Dr. C. Wohlin, Stockholm  
The Ghosts (Tempera), Leningrad  
Tar Burners (Tempera), S. L. Komaiho  
Tar Burners, Variant (Tempera), Leningrad  
The Northern Waters (Tempera), Leningrad  
Prayer (Tempera), L. N. Kamenskaya  
Repentance (Oil), Roerich Museum  
The New House (Tempera), Leningrad  
The Prison of Voelund, Variant (Drawing)  
October (Tempera)  
Dream of Nidour, Landscape to Painting (Tempera), P. Hagemann, Copenhagen  
The Watchmen (Sketch), S. L. Gurevitch, Vyborg  
The Transformed Serpent (Drawing)  
They Are Awaiting (Drawing), Roerich Museum  
Kyriavalahiti (Drawing)  
The Golden Showers, Sketch (Tempera)  
Twilight Cloud (Drawing)  
The Prison of Voelund, Variant (Drawing), Leningrad  
Svetayura, Magister Leo Feigenberg, Copenhagen  
Endless Tracks, Sketch (Drawing), M. Oyserman, London  
Endless Tracks (Oil), Mrs. Mary Munro Longyear, Boston  
Cor Ardens (Tempera), A. M. Tumarkin  
Sketch to "The Exiles" (Oil), Leningrad  
The Holy Lake (Oil), Gupil, London
Not Yet Gone, Sketch (Oil), Roerich Museum
The Black Mountain, Sketch (Oil), S. I. Mollo
Conspirators (Oil), H. Sturtz, Amsterdam
The Red Sign (Drawing), E. I. Nabokov, London
Winter (Tempera), Leningrad
The Silence (Oil), Mrs. Mary Cabot Wheelwright, Boston
Landscape to the Sketch “The Smoke of Peace” (Tempera)
Conspirators, Variant (Oil)
Message to Theodor Tiron (Oil), S. I. Mollo
Message to Theodor Tiron II (Oil), Mr. Tohl, Stockholm

1918

Lord of the Night (Oil), Kansas City Art Institute
Ecstasy (Tempera), Roerich Museum
The Conqueror (Oil), Groenross, Vyborg
The Smoke of Peace (Oil)
Saint Mercury of Smolensk (Oil), D. L. Rubinstein
The Unknown Judge, Sketch (Oil), Mr. Sheinin
The Miser, Sketch of Setting (Tempera), Roerich Museum
Karelia—Evening Snow (Oil), Roerich Museum
The Dead City (Tempera), S. I. Rosenthal, Vyborg
Famagusta, Sketch (Tempera), Roerich Museum
Marvel of the Sea, D. Schanzer (Veerig), Stockholm
Karelia (Drawing), I. V. Gessen
Heat of the Earth, Sketch (Oil), Roerich Museum
Madman, Sketch (Oil)
Karelia—Snows (Tempera), Mr. Khvat, Helsingfors
Spring, Study (Tempera), London
The Knight of the Day, Sketch, London
Vakko-Salmy (Tempera)
Sunset (Pastel), Tulolansaari
Island of the Temple (Tempera)
Mentsilansalmi (Tempera)
Stone of the Leader (Tempera)
Rantalathi, The Red Bay (Oil)
Karelia (Oil), Roerich Museum
Before the Shower (Oil), L. O. Levinsohn-Levin
The Last Oglipse (Tempera), M. I. Sheinin
A Lapland Castle (Tempera), Roerich Museum
Piene Tuulola (Tempera), G. Palmstierna, Stockholm
Kirkonsaari—Island of the Temple (Tempera)
Golden Mist—Evening (Tempera)
Tuulola (Oil), Roerich Museum
Princess with Arrows, Sketch (Oil)
The Same, Variant, Sketch (Oil)
Invocation (Drawing)
Knight of the Evening, Series “Equus Aæternus,” Sketch (Oil), Roerich Museum
Mist, Sketch for the Preceding (Tempera), Roerich Museum
The Blue Cloud (Pastel), Dudley Crafts Watson
Kirkonsaari—Island of the Temple (Pastel)
The Sons of Heaven, Sketch (Pastel)
Conjuration, Variant, Sketch (Oil), Roerich Museum
Islands of a Fairy Tale, Sketch (Oil)
Court yard in Karelia (Oil), L. O. Levinsohn-Levin
Knight of the Day, Sketch (Oil), M. P. Khvat
Cold Ray (Oil)
Rain Clouds (Pastel), M. I. Sheinin, Vyborg
Landscape for “The Rest” (Oil and Tempera), I. Taube, Stockholm
The Blue Hill (Oil and Tempera), A. S. Kersten, Unskirkko
The Evening (Tempera and Oil), M. I. Sheinin, Vyborg
The Mist Gathers (Drawing and Pastel), Victoria and Albert Museum, London
The Rock (Oil and Tempera), Roerich Museum
Ladoga—Morning (Oil and Tempera), Roerich Museum
Golden Mist (Oil)
The Mountain-Monster, Sketch (Oil)
The High Shore (Pastel), P. N. Milukov
Makisalo (Oil), E. I. Makaresko
White Clouds (Oil), S. I. Malto
The Knight of the Night, From the series, “Knight of the Night,” Sketch (Oil), Roerich Museum
Cemetery in Novgorod (Oil), L. C. Levinsohn-Levin
The Autumn Islands (Pastel), Roerich Museum
Tervus (Pastel), R. S. Kroll
Autumn Attire (Pastel), S. I. Rosenthal, Vyborg
Clouds (Pastel), A. S. Tumarkin
Hills (Pastel), M. I. Sheinin, Copenhagen
Call of the Bells (Oil), Roerich Museum
The Mountain Castle (Drawing), E. I. Makaresko
The Cloud-Messenger (Drawing), N. V. Kushinnikov
Clouds (Drawing), D. A. Semenova
The Doomed City (Drawing), B. E. Fredman, Klusel

1919
The Treasure (Oil), Roerich Museum
Call of the Sun (Oil), Roerich Museum
Sons of Heaven (Tempera), Roerich Museum
The Call (Oil), Roerich Museum
Golden Mist (Pastel), Axel Gallen-Kallela, Helsingfors
Galley of the Ruler (Tempera), London
The Fairy-Tale (Panel)
The Shore—Ledenetz (Tempera), Roerich Museum
Suite “Tzar Saltan”:
Hut (Tempera), Roerich Museum
Tmutarakan (Tempera), Roerich Museum
Tmutarakan (Tempera), Roerich Museum
Sea (Tempera), Roerich Museum
Ledenetz (Tempera), Mrs. Salz, San Francisco, Calif.
The Woody Shore (Tempera), Roerich Museum
Ledenetz Town (Tempera), Roerich Museum
Ninety-four drawings, Roerich Museum

Two Settings for “Tzar Saltan” (Tempera), Roerich Museum
Snegourotchka’s Entrance (Tempera), Roerich Museum
Snegourotchka’s Winter Attire (Tempera), Roerich Museum
Orpheus (Tempera), Caz. Dembovsky, London
The White Lady (Tempera), Roerich Museum
Legend of the Conqueror (Tempera), Caz. Dembovsky, London
Saints Boris and Gleb (Tempera), Mrs. Salz, San Francisco
Entrance (Tempera), London
White Monastery (Tempera), Caz. Dembovsky, London
The Eclipse, Elinor Castle, Honolulu
Prince Galitzky’s Courtyard (Tempera), Roerich Museum
Prince Galitzky’s Palace (Tempera), Mrs. Thompson, New York
Yurts, Covent Garden, London
Polovetzky Guard, Covent Garden, London
K hans, Covent Garden, London
K hans, Covent Garden, London
Wardens, Covent Garden, London
C ourtyard (Tempera), Albert Coates, London
M usicians (Tempera)
L and of the Giants, Sketch (Tempera), Roerich Museum
Suburb (Tempera)
Polovetzky Camp, for Diaghileff (Tempera), Victoria and Albert Museum, London
Yurts, I. F. Pavlov, London
Song of Le, Mrs. John Garrett, New York 1920
The Market of Novgorod (Tempera), Roerich Museum
Volhov (Tempera), Roerich Museum
Guests (Tempera), Francis Marchent, London
Song of the Moon, Sketch for “Lada” (Tempera), Roerich Museum
Song of the Waterfall, Sketch to the Panel (Tempera), Roerich Museum
Study for Oriental Series
Song of the Moon, Variant, M. A. Porochovschikova, London
The City of the Dead, Senator Phelan, San Francisco
Keepers of the Gates (Oil)
Chamber, Sadko Series (Tempera), London
The Heavenly Height, Sadko Series (Tempera), C. Hagberg-Wright, London
Deep Sea Realm, Sadko Series (Tempera), Roerich Museum
City of the Dead, Variant (Tempera)
St. George the Victorious, Sketch for Poster (Tempera), Roerich Museum
The Fortune Teller, Sketch
St. George Strikes the Serpent, Sketch for Placard (Tempera)
St. Gleb the Guardian (Tempera), Roerich Museum
Song of the Waterfall, First Series "Dreams of Wisdom" (Tempera), Roerich Museum
The Persian Theatre, Sketch (Tempera), Roerich Museum
Language of the Birds, Sketch panel (Tempera), Roerich Museum
Messengers, Sketch (Tempera), Lucien Murat, Chicago
Saint Gleb, the Guardian, Sketch
Language of the Birds, Series "Dreams of Wisdom" II (Tempera), M. L. Skidelsky, London
Song of the Moon, Series "Dreams of Wisdom" III (Tempera), M. L. Skidelsky, London
Seven Drawings
Smile to a Friend, Series "Dreams of Wisdom" IV (Tempera), M. L. Skidelsky, London
Forging of the Sword, Sketch (Drawing), London
Wisdom, M. L. Skidelsky
The Message, Design for Gobelins, M. L. Skidelsky
Expectation, Design for Gobelins, M. L. Skidelsky
Happiness, Design for Gobelins, M. L. Skidelsky
Sacrifice, Series "Dreams of Wisdom," M. L. Skidelsky
Temple (Tempera)
Hut (Tempera), A. W. Roumanov
Camp (Tempera), North, Amelia DeFries, London
Our Forefathers (Tempera), Dr. Christian Brinton, New York
Language of the Birds, Sketch (Tempera)
Dream of the Orient (Tempera), Roerich Museum
Decorative Image (Tempera)
Path of the Blessed, Sketch, Mrs. Protima Tagore
Sadko's Chamber (Tempera), Adolf Lewisohn, New York
White Monastery (Tempera), Mary Garden, Monte Carlo
Unknown Singer ("Every Morning Passed the Stranger near our Shore and Sang His Song") (Tempera), E. M. Holmes and Medell Smith Gates, Kansas City, Mo.
"The Secrets of the Walls" (Pastel), John T. Spaulding, Boston
Prophetess (Pastel)
Guardians of the City (Pastel)
Message of the East (Tempera)

1921 — (New York)
Ascension
Ahat
White Stone (Tempera)
Sketches for "Snegourotchka":
Village (Tempera), Roerich Museum
Forest (Tempera), Roerich Museum
Dense Woods (Tempera), Roerich Museum
Morning (Tempera), Roerich Museum
Landscape (Tempera), Roerich Museum
Righteous Guests, Decorative Panel (Tempera)
The Heavenly Message (Tempera), N. P. Koshetz
Atlant (Tempera), Roerich Museum
Predicted Cloud (Tempera)
Tent—Tristan (Tempera), Roerich Museum
Palace—Tristan (Tempera), Mrs. Rosenberg, San Francisco
Castle—Tristan (Tempera), Roerich Museum
Costumes for "Snegourotchka" (Tempera):
Wood Gnome, Roerich Museum
Kupava, Roerich Museum
Mizghir, Roerich Museum
Snegourotchka and Lei, Roerich Museum
Boyar's Wife, Roerich Museum
Boyar's Wives, Roerich Museum
Snegourotchka, Roerich Museum
Maidens, Roerich Museum
Berendey, Roerich Museum
Maidens, Roerich Museum
Birds, Roerich Museum
Birds, Roerich Museum
A Poor Peasant Woman, Roerich Museum
Crowd, Roerich Museum
Carnival, Roerich Museum
Winter, Roerich Museum
Children, Roerich Museum
A Wizard, Roerich Museum
Women (Winter), Roerich Museum
Twenty-One Drawings for "Snegourotchka" (Tempera):
Boyars, Roerich Museum
Bermiats, Roerich Museum
Boyar, Roerich Museum
Spring, Roerich Museum
Flower Chorus, Roerich Museum
Crowd, Roerich Museum
Crowd, Roerich Museum
Merchant's Wife, Roerich Museum
Buffoons, Roerich Museum
An Old Man, Roerich Museum
Czar Berendey, Roerich Museum
Maidens, Roerich Museum
Forefathers (Tempera), Miss Jane Dixon, New York
Santa Fe, Blue Desert (Tempera), Roerich Museum
Santa Fe (Tempera), Roerich Museum
Desert (Tempera), Roerich Museum
Red Mountains, Santa Fe (Tempera), Roerich Museum
Rio Grande (Tempera), Roerich Museum
Pueblo (Tempera), Roerich Museum
Blue Temples, Canyon (Tempera), Roerich Museum
Blue Temples, Canyon (Tempera), Roerich Museum
Silence (Tempera), Roerich Museum
Three Studies of Arizona (Tempera), Roerich Museum
Entrances (Tempera), Roerich Museum
Arizona (Tempera), Roerich Museum
Rito de los Frijoles (Tempera), Roerich Museum
Sacred Hunters (Tempera), Roerich Museum
Russian Ballet (Tempera), Roerich Museum
Seven Costumes to Russian Ballet (Tempera), Roerich Museum

1922—(New York)

Village (Tempera), Charles R. Crane

Snow Guardians (Tempera), Roerich Museum

Sancta Series (Tempera):
And We Open the Gates, Roerich Museum
And We Labor, Roerich Museum
And We Do Not Fear, Roerich Museum
And We Continue the Fishing, Roerich Museum
And We Are Bringing the Light, Roerich Museum
And We See, Roerich Museum
Berendeyka (Pastel), Otto H. Kahn
The Messenger (Tempera), Roerich Museum
Himself Came (Tempera), Louis L. Horch
The Language of the Forest (Tempera), Roerich Museum
A Boyar’s Wife (Pastel), Roerich Museum
Prayer of the Earth—Rostov the Great (Tempera), Charles R. Crane
Pscov (Tempera), Maurice Lichtman
White Cloud (Tempera), Maurice Lichtman
Guardian (Drawing and Tempera), Roerich Museum
Arizona (Tempera), Louis L. Horch
Arizona (Tempera), Roerich Museum
Invocation (Tempera), Roerich Museum
Pscov (Entrance to the City) (Tempera), Charles R. Lanman, Cambridge
Book of Doves (Tempera), Roerich Museum
Landscape for painting “The Prophet” (Tempera), Roerich Museum
Tristan (Tempera), Roerich Museum
Tristan (Tempera), Roerich Museum
Pscov (Tempera), Roerich Museum
Conspiracy (Tempera), Frances R. Grant, New York
Pelleas and Mélisandre (Tempera), Alfred C. Bosson, New York
Pelleas and Mélisandre (Tempera), Roerich Museum
The “Ocean Series” (Tempera):
Fifteen Paintings, Roerich Museum
Saint Sergius (Tempera), Roerich Museum
The Moonlight (Tempera), Roerich Museum
Monhegan (Tempera):
Ten Paintings, Roerich Museum

1923

Meditation (Tempera), Roerich Museum
Vision (Tempera), Roerich Museum
Study (Tempera), Roerich Museum
Solovetzky Monastery (Tempera), Roerich Museum

Three Arrows (Tempera), Roerich Museum
Saintly Guests (Tempera), Roerich Museum
The Bridge of the Glory (Tempera), Roerich Museum
Legend (“Messiah” Series) (Tempera), Roerich Museum
Miracle (“Messiah” Series) (Tempera), Roerich Museum
Four Sketches of Saint Moritz, Switzerland (Tempera), Roerich Museum

1924

“His Country” Series (Tempera):
Remember, Roerich Museum
Book of Wisdom, Roerich Museum
Pearl of Searching, Roerich Museum
He Who Hastens, Roerich Museum
She Who Leads, Roerich Museum
Higher Than the Mountains, Roerich Museum
Lower Than the Depths, Roerich Museum
Fire Blossom, Roerich Museum
Treasure of the World, Roerich Museum
Burning of Darkness, Roerich Museum
Star of the Mother of the World, Roerich Museum

White and Heavenly, Roerich Museum

“Sikhim” Series (Tempera):
The Red Lama, Roerich Museum
Namze, Roerich Museum
Pemaionchi, Roerich Museum
Tashi-Ding, Roerich Museum
Suburgan of Tashi-Ding, Roerich Museum
Himalayas, Roerich Museum
Sangacheling, Roerich Museum
Drops of Life, Roerich Museum
Rinchenpong, Roerich Museum
Steps to the Himalayas, Roerich Museum
Silhouette, Roerich Museum
Mother of Tourfan, Roerich Museum
“The Sacred Gift, Roerich Museum

“Tibetan Path” Series (Tempera):
Kinchenjunga, Roerich Museum
Tonglu, Roerich Museum
The Holies, Roerich Museum
The Holies, Roerich Museum
Doukgar, Roerich Museum
Phari, Roerich Museum
Gobzhi, Roerich Museum
Jelap-La, Roerich Museum

“Himalayan” Series (Tempera):
The Bamboos, Roerich Museum
Namze, Roerich Museum
Everest, Roerich Museum
Kinchenjunga, Roerich Museum
Mist of Sikhim, Roerich Museum
Hills, Roerich Museum
New Moon, Roerich Museum

38
Before the Mountains, Roerich Museum
Sikhim, Roerich Museum
Subourgans, Roerich Museum
Mount Pandim, Roerich Museum
Cloud, Roerich Museum
Snows—Morning, Jelap-La, Roerich Museum
Himalaya—Morning, Roerich Museum
Himalaya—Morning, Roerich Museum
Mist, Roerich Museum
Everest Range, Roerich Museum
The Prayer, Roerich Museum
Crossing, Roerich Museum
Waves of Mist, Roerich Museum
Kinchenjunga, Roerich Museum
Stupa, Roerich Museum
Clear Evening, Roerich Museum
The Mountains of Soshing, Roerich Museum
The Range, Roerich Museum
Mist Before Dawn, Roerich Museum
The Crossing, Roerich Museum
Stupa, Roerich Museum
Pemaionchi, Roerich Museum
Cool Evening, Roerich Museum
Mendang, Roerich Museum
Kinchenjunga, Roerich Museum
View from Nepal, Roerich Museum
Kinchenjunga, Roerich Museum
The Snowy Ascent, Roerich Museum
Monsoon, Roerich Museum
Evening, Roerich Museum
In Phalut, Roerich Museum
To Gongtok, Roerich Museum
Juna, Roerich Museum
Natu La, Roerich Museum

"Banners of the East" Series (Tempera):
Signs of Christ, Roerich Museum
Mother of the World, Roerich Museum
Lao-Tze, Roerich Museum
The Serpent, Roerich Museum
Padma Sambhava, Roerich Museum
Tzong-Kha-Pa, Roerich Museum
Tzong-Kha-Pa (Drawing), V. Shibayeff

"Banners of the East" Series (Tempera):
Moses the Leader, Roerich Museum
Buddha the Conqueror, Roerich Museum
The Chalice of Christ, Roerich Museum
Mahomet on Mount Hira, Roerich Museum
Confucius the Just One, Roerich Museum
Yen-No-Go-Yo-Dja, Friend of the Travelers, Roerich Museum
Sarakha—the Benevolent Arrow, Roerich Museum
The Watch on Himalayas, Roerich Museum
Sergius the Builder, Roerich Museum
dDorje the Daring One, Roerich Museum
Milaraspa the One Who Hearkened, Roerich Museum
Nagarjuna the Conqueror of the Serpent, Roerich Museum
Oyrot the Messenger of the White Burkhan, Roerich Museum

"Lakes and Gilgit Path" Series (Tempera):
Vular Lake, Sketch (Drawing), Roerich Museum
Vular Lake, Sketch (Drawing), Roerich Museum
Bondapur (Drawing), Roerich Museum
Gilgit Road (Drawing), Roerich Museum
Baramula (Tempera), Roerich Museum
Vular Lake (Tempera), Roerich Museum
Gilgit Road (Tempera), Roerich Museum
Gilgit Road (Tempera), Roerich Museum
Manashal Lake (Tempera), Roerich Museum
Dal Lake (Tempera), Roerich Museum
Dal Lake (Tempera), Roerich Museum
Nag Lake (Tempera), Roerich Museum

Landscape for Confucius (Tempera), Roerich Museum
Landscape for Yen-No-Go-Yo-Dja, Friend of the Travelers (Tempera), Roerich Museum

"Pir Panzal" Series:
Eleven Paintings (Tempera), Roerich Museum
Crossroad of Christ and Buddha (Tempera), Roerich Museum
Benares (Tempera), Charles R. Crane, New York
Astrological Observatory (Tempera), Roerich Museum
White Horses (Tempera), Roerich Museum
Guru Kambala (Tempera), Roerich Museum

"Sanctuaries and Citadels" Series (Tempera):
Twenty-Five Paintings, Roerich Museum
One Painting, T. and G. Grebenstchikoff, New York

One Painting, George Chkhaver, Paris
Source of the Indus (Tempera), Roerich Museum
Source of the Indus (Tempera), Roerich Museum
Nanga Parbat (Highest Peak of Kashmir) (Tempera), Roerich Museum
Road to Tibet (Tempera), Roerich Museum
Mountain Monastery (Tempera), Art Museum, Tokyo
City in the Mountains (Tempera), Roerich Museum

"And We Open the Gates," Variant (Tempera), Art Museum, Pekin

Moscow Kremlin (Tempera), Daotai of Khotan, Chinese Turkestan

1925-1927—(Little Tibet and Mongolia)
Maulbek—Little Tibet, Roerich Museum
Sasser—Little Tibet, Roerich Museum
Matayan—Little Tibet, Roerich Museum
Beluha—Altai, Roerich Museum
Beluha—Altai, Roerich Museum
Panamik—Little Tibet, Roerich Museum
Shayok—Little Tibet, Roerich Museum
Karakorum—Little Tibet, Roerich Museum
Sasser, 16,000 Feet—Little Tibet, Roerich Museum
Tirit—Little Tibet, Roerich Museum
Tirit—Little Tibet, Roerich Museum
Ladak—Little Tibet, Roerich Museum
Kirgiz Ail—Chinese Turkestan, Roerich Museum
Ladak—Little Tibet, Roerich Museum
VII Day, Shayok—Little Tibet, Roerich Museum
VIII Day, Shayok—Little Tibet, Roerich Museum
IX Day, Dapsang—Little Tibet, Roerich Museum
X Day, Ulan Korum—Little Tibet, Roerich Museum
XII Day, 17,800 Feet—Little Tibet, Roerich Museum
IX Day, Depsang—Little Tibet, Roerich Museum
XIII Day—Chinese Turkestan, Roerich Museum
VIII Day, Shayok—Little Tibet, Roerich Museum
VII Day, Shayok—Little Tibet, Roerich Museum
Tirit—Little Tibet, Roerich Museum
Tirit—Little Tibet, Roerich Museum
Sasser, 16,000 Feet, Little Tibet, Roerich Museum
XVI Day—Chinese Turkestan, Roerich Museum
XV Day—Chinese Turkestan, Roerich Museum
XIII Day, Ak-Tagh—Chinese Turkestan, Roerich Museum
Sasser—Little Tibet, Roerich Museum
Khardong—Little Tibet, Roerich Museum
Mongolia—Mongolia, Roerich Museum
Depsang—Little Tibet, Roerich Museum
IX Day, Depsang—Little Tibet, Roerich Museum
40
Ak-Tagh, 17,000 Feet—Chinese Turkestan, Roerich Museum
Karaul-Davan—Little Tibet, Roerich Museum
Toghrakdang—Chinese Turkestan, Roerich Museum
Pir Panzal—Kashmir, India, Roerich Museum
Pir Panzal—Kashmir, India, Roerich Museum
Maulbek Gompa
Ruins of a Chinese Fort
Taklamakan—Chinese Turkestan, Roerich Museum
Suget-Davan—Little Tibet, Roerich Museum
Khardong—Little Tibet, Roerich Museum
Ak-Tagh, 17,000 Feet—Chinese Turkestan, Roerich Museum
Karokorum—Little Tibet, Roerich Museum
Dapsang—Little Tibet, Roerich Museum
Taklamakan—Chinese Turkestan, Roerich Museum
Ruins of a Chinese Fort (Yarkend)—Chinese Turkestan, Roerich Museum
Maulbek Gompa (Ladak)—Little Tibet, Roerich Museum
Mongolia, Evening—Mongolia, Roerich Museum
From Karaul Towards the Karokorum Chain—Chinese Turkestan, Roerich Museum
Tibetan Lama—Little Tibet, Roerich Museum
Tibetan Woman—Little Tibet, Roerich Museum
Mongolian Lama—Mongolia, Roerich Museum
Pool of Issa (Leh)—Little Tibet, Roerich Museum
City—Little Tibet, Roerich Museum
The Peak of Karokorum—Little Tibet, Roerich Museum
Sketch for Sign of Maitreya—Mongolia, Roerich Museum
Sketch for Sign of Maitreya—Mongolia, Roerich Museum
A Street in Leh—Little Tibet, Roerich Museum
The Valley of the Nubra—Little Tibet, Roerich Museum
Suget-Davan—Little Tibet, Roerich Museum
The One Who Safeguards—Mongolia, Roerich Museum
Spithub Ladak—Little Tibet, Roerich Museum
Lamayuru, Ladak—Little Tibet, Roerich Museum
Ladak—Little Tibet, Roerich Museum
The Valley of the Nubra—Little Tibet, Roerich Museum
Leh—Little Tibet, Roerich Museum
Lamayuru (Gift of Nicholas Roerich to the Roerich Museum)—Little Tibet, Roerich Museum
Tibetan Estate—Little Tibet, Roerich Museum
Sandarding—Little Tibet, Roerich Museum
The Walk of Kuan Yin (Sketch)—Mongolia, Roerich Museum
Lamayuru—Little Tibet, Roerich Museum
Suget Pass—Little Tibet, Roerich Museum
Tirit—Little Tibet, Roerich Museum
Lamayuru—Little Tibet, Roerich Museum
Sasser Pass—Little Tibet, Roerich Museum
Karashahr—Chinese Turkestan, Roerich Museum
Dapsang (Mountains)—Little Tibet, Roerich Museum
Ladak—Little Tibet, Roerich Museum
Buddha the Tester (Gift of M. M. to the Roerich Museum)—Mongolia, Roerich Museum
Commands of the Teacher—Mongolia, Roerich Museum
Padma Sambhava Rose Up (Sketch)—Mongolia, Roerich Museum
The Awaiting One—Mongolia, Roerich Museum
The Command of Rigden Jyepo (Gift of Helena Roerich to the Roerich Museum)—Roerich Museum
Over Ergor Comes a Rider—Mongolia, Roerich Museum
Guardian of the Entrance—Mongolia, Roerich Museum
Sign of Maitreya—Mongolia, Roerich Museum
Mongolian Arrow (Unfinished)—Mongolia, Roerich Museum
The Unspilled Chalice—Mongolia, Roerich Museum
Lhamo—Mongolia, Roerich Museum
Sunset—Mongolia, Roerich Museum
The One Who Departed—Mongolia, Roerich Museum
Mongolia—Mongolia, Roerich Museum
Dzong of Ladak—Little Tibet, Roerich Museum
Guardian of the Entrance (Sketch)—Mongolia, Roerich Museum
Bogdo Ula—Mongolia, Roerich Museum
The Unspilled Chalice (Drawing)—Mongolia, Roerich Museum
Mongolian Arrow (Sketch)—Mongolia, Roerich Museum
Hemis—Little Tibet, Roerich Museum
Dzong of Ladak—Little Tibet, Roerich Museum
Landscape for Maitreya—Mongolia, Roerich Museum
Bogdo Ula, Ulan Bator Khoto—Sacred Forest of the Mongols—Mongolia, Roerich Museum
Bogdo Ula, Ulan Bator Khoto—Sacred Forest of the Mongols—Mongolia, Roerich Museum
Bogdo Ula, Storm, Ulan Bator Khoto—Sacred Forest of the Mongols—Mongolia, Roerich Museum
The Tidings of the Eagle—Mongolia, Roerich Museum

Mongolia—Mongolia, Roerich Museum
The Command of Rigiden Jyepo (Sketch)—Mongolia, Roerich Museum
Album Leaf—Mongolia, Roerich Museum
Album Leaf—Mongolia, Roerich Museum
Album Leaf—Mongolia, Roerich Museum
Leh, Ladak—Little Tibet, Roerich Museum
Suburghans, Leh, Ladak—Little Tibet, Roerich Museum
Bogdo Ula, Morning—Mongolia, Roerich Museum
Kereksurs—Mongolia, Roerich Museum
A Kirghiz Mazar, Sanju—Mongolia, Roerich Museum
The Future (Variant Sketch)—Mongolia, Roerich Museum
From Pir Panzal (Album Leaves)—Roerich Museum

1927-1928—(Mongolia-Tibet) (Loan Exhibition)
Sharugen Monastery of Bon-Po, Frontier of Kham—Tibet, Roerich Museum
Thang La Pass—Tibet, Roerich Museum
Mount Jung (Namru District)—Tibet, Roerich Museum
The Protector of the Saga—Tibet, Roerich Museum
Thang La Chain—Tibet, Roerich Museum
Chatu Gompa Monastery on the Brahmaputra—Tibet, Roerich Museum
Tempei Jal-Tsen Baishin (City of the Famed Bandit Ja Lama)—Mongolia, Roerich Museum
Mountain Lake Near Tengri Nor—Tibet, Roerich Museum
Frontier of Tibet—Tibet, Roerich Museum
Mountains of the Frontiers—Tibet, Roerich Museum
On the Way to Shekar Dzong—Tibet, Roerich Museum
Shentsa Jyal-Khang—Tibet, Roerich Museum
Dzong—Tibet, Roerich Museum
Royal Monastery Chung-Tu Near Salska—Tibet, Roerich Museum
Himalayas From Ting-Tu Near Salska—Tibet, Roerich Museum
Simyol Chu—Tibet, Roerich Museum
Sittong—Tibet, Roerich Museum
Chorten of the Black Faith of Bon-Po—Tibet, Roerich Museum
Shabden Monastery in Nagchu—Tibet, Roerich Museum
Chatu Gompa On Brahmaputra—Tibet, Roerich Museum
Shekar Dzong—Tibet, Roerich Museum
Sepo La, Mountain Pass Near Kampa Dzong—Tibet, Roerich Museum
Chang-Thang at Nagchu—Tibet, Roerich Museum

Mongol Tsam (Religious Ceremony)—Mongolia, Roerich Museum

The Banner of the Ruler of the World—Tibet, Roerich Museum
Lake in Himalayas—Tibet, Roerich Museum
Maitreyas On the Road—Tibet, Roerich Museum
Jyagong—Tibet, Roerich Museum
Sharugen—Tibet, Roerich Museum
Kampa-Dzong—Tibet, Roerich Museum
Meditation—Tibet, Roerich Museum
Paranirvana—Tibet, Roerich Museum
Thangu Waterfall—Sikkim, India, Roerich Museum
Himalayas—Sikkim, India, Roerich Museum
Kangra Lamo—Sikkim, India, Roerich Museum
Dzong At Evening—Tibet, Roerich Museum
Bon-Po Temple—Tibet, Roerich Museum
Entrance—Tibet, Roerich Museum
Talung Monastery—Sikkim, India, Roerich Museum
A City—Tibet, Roerich Museum
Brahmaputra (Tsang Province)—Tibet, Roerich Museum

Saga Dzong—Tibet, Roerich Museum
Nagchu (House of the Expedition)—Tibet, Roerich Museum
Black Tibetan Tents—Tibet, Roerich Museum
Chinese Tower In Central Gobi—Mongolia, Roerich Museum
Thang-La—Tibet, Roerich Museum
Rock Relief of Buddha—Tibet, Roerich Museum
The Light of Asia (Sketch for Painting)—Sikkim, India, Roerich Museum
Studies of Clouds—Tibet, Roerich Museum
Tibetan Ruins From the Chinese Conquests—Tibet, Roerich Museum
Grave in the Trans-Himalayas—Tibet, Roerich Museum
Near the Tibetan Frontier—Tibet, Roerich Museum
Ulan Daban (Pass on the Humboldt Chain Kukunor District)—Mongolia, Roerich Museum
Burein Gol (Tsaidam)—Mongolia, Roerich Museum
Monastery in the Tsang Province—Tibet, Roerich Museum
Mount Everest Chain From Tsang District—Tibet, Roerich Museum
Buddhist Cave—Tibet, Roerich Museum
Shentsa Dzong In Trans-Himalayas—Tibet, Roerich Museum
Site of the Mahatma's Camp, Kukunor District—Mongolia, Roerich Museum
Site of the Mahatma, August 5, 1927—Mongolia, Roerich Museum
Ruins of a Stupa—Tibet, Roerich Museum
Sunset Near Shekar—Tibet, Roerich Museum
The Rocks of the Buddhist Caves—Chinese Turkestan, Roerich Museum

41
Buddha From Sanga Cheling, Leaves from album—Sikhim, India, Roerich Museum
Sketch for Series “Shambhala,” Leaves from album—Sikhim, India, Roerich Museum
Sketch for Series “Shambhala,” Leaves from album—Sikhim, India, Roerich Museum
Land of Manu, Kulu Series—Naggar, Himalayas, Roerich Museum
Castle of Gessar Khan—Tibet, Roerich Museum
The Dowry of the Chinese Princess Wen-Ching—Naggar, Himalayas, Roerich Museum
Himalayas—White House, Washington, D. C.
Castles of Maitreya—Luxembourg, France

Sacre Du Printemps (For the Stravinsky Ballet), Roerich Museum (Loan Exhibition)

Professor Roerich is now working on the following paintings at Naggar, Kulu Valley, Western Himalayas:
Terra Slavonica (To go to H. M. King Alexander of Jugoslavia);
Madonna Laboris;
Guru-Guri-Dhar (To go to the European Center of Roerich Museum in Paris);
Fiat Rex (To remain in Urusvati, Naggar, Kulu Valley);
Chinghiz Khan;
Jeanne D’Arc (a tryptich);
WRITINGS OF NICHOLAS ROERICH

"Art—Predominant Factor in Archaeology," Lectures at the Archaeological Institute, Leningrad, 1898
"Art and Archaeology," Art, 1898
"The House of Ikons," Novoye Vremya, Leningrad, 1899
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"Old Treasures," Journal of the Society for the Encouragement of Arts, Leningrad, 1904
"The Past of Beauty," Nos. 4, 5, 7, Art, Moscow, 1905
"A Diary," Toison d'Or, Moscow, 1906, 1907
"Finland's Temples," Starye Gody, Leningrad, 1909
"Myth of Atlantis," Russkoe Slovo, Moscow, 1912
"New Leaves of Earth," Russkoe Slovo, Moscow, 1912
"Gayatri," Leningrad, 1916
"Blessings," Birjeyvia Viedomosti, Leningrad, 1916
"Sacred Signs," (poems), Leningrad, 1918
"Helig Eld," Ord och Bild, Stockholm, 1919
"Russk Kunst," Svenska Dagblatt, Stockholm, 1919
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"Flowers of Morya," Berlin, 1921
"Talisman," Poslednia Novosti, Paris, 1921
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"Art," Theater Arts, New York, 1922
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"Heart of Asia," Published by Roerich Museum Press, New York, 1929
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ARNE, DR. THEODOR: "Nikolaj Rorich," Afton-Tidningen, Stockholm, 1918
BERNOIS, ALEXANDER: "Roerich’s paintings at the Salon Exhibition," Retch, January, 1909
BERNOIS, ALEXANDER: "La voie de Roerich," November, 1916
BIELASHEVSKY, N.: "N. K. Roerich," In the World of Artists, Nos. 2-3, Kiev, 1908
DANILOWITCH, CHARLES: "Exposition Russe à Paris," L’Art Decoratif, December, 1907
DIAGILEV, SERGE: "First Exhibition," Novosti, Leningrad, 1897
ERNST, SERGE: "N. K. Roerich," Leningrad, 1918
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FEIGENBERG, LEO: "En Rorich-Verden," Kobenhavn, 1919
GIDONI, ALEXANDER: "La Voie Creative de Roerich," Apollon, Vol. IV and V, 1919
GORODETSKY, SERGE: "Roerich’s Cantata," Viedmosti, Leningrad, December, 1915
HAAGEN, F.: "Roerich," Dagens Nyheter, Kobenhavn, January, 1919
JARIINTZOV, N.: "Nicholas K. Roerich," The Studio, April, 1920
JAREMITCH, STEPHAN: "Creative Source," Leningrad, November, 1916
MAKOVSKY, SERGE: "N. K. Roerich," La Toison d’Or, No. 4, Moscow, 1907
MAKOVSKY, SERGE: "Russian Artists" (Vrubel and Roerich), Praha, 1922
MANTEL, ALEXANDER: "N. Roerich," Kazan, 1912
MAKARENKO, NIKOLAI: "Roerich’s School," Leningrad, 1916
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NEWMARCH, ROSA: "Roerich’s Art," The Quest, London, April, 1920
OPPERMANN, THEODORE: "Nicolai Roerich’s Ustilling," Berlinske Tidende, Kobenhavn, January, 1919
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RITTER, WILLIAM: "Nicolas Roerich," Emporium, Merzo, 1910
ROCHE, DENIS: "Nicolas Roerich," Gazette des Beaux-Arts, February, 1908
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(1920-1923)

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45
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DALTON, S.: "Roerich," Musical America, January, 1923
RAPICAVOLI, CARMELO: "Il Profeta di XX Secolo," Il Mondo, Roma, August, 1923
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Portraits and Busts of Nicholas Roerich were executed by the following artists: Golovin, Steletzky, Naumof, Derujinsky, Yacovlev, Sviatoslav Roerich, Mukul, Chandra Dey, Grigoriev, Noguchi, Burlink.

Nicholas Roerich collaborated with the following Composers: Rimsky-Korsakoff, Stravinsky, Steinberg, Liadof, Baron Fotingof and Zavadsky.

Nicholas Roerich collaborated with the following Architects: Tchuseff, Aleshin, Staborovsky and Rubuof.

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Nicholas Roerich collaborated with the following Architects: Tchuseff, Aleshin, Staborovsky and Rubuof.

The following artists executed frescoes and decorations from the sketches of Roerich: Anisfeld, Soudelkin, Naumof, Yaremitch, Allegri, Zamiraio, Zapounof, Pokrovsky, Tirs, Tchekotichina, Zamyantlyzina, Bilibina, Popof, Baron Claude von Eurgensburg.
NICHOLAS ROERICH
HONOURS, DEGREES AND OFFICES

Professor Roerich is President-Founder of the Master Institute of United Arts, New York, and of Corona Mundi, International Art Center, New York; Member of the Archaeological Society, Washington, U. S. A.; Fellow, American Ass’n for the Advancement of Science, New York, U. S. A.; Fellow of the American Geographical Society, New York, U. S. A.; President-Founder, New-Syndicate, New York, U. S. A.; Honorary President, Alatas, Publishers, New York, U. S. A.; Honorary Advisor of the Y. M. C. A., New York, U. S. A.; Honorary Member, Boston Art Club, Boston, U. S. A.; Honorary President, Cor Ardens, Chicago, U. S. A.; Member of the Anglo-Russian Literary Society, London, England; Academician of the Academy of Fine Arts, St. Petersburg; Director of the School for the Encouragement of Fine Arts in Russia; Honorary President of the Council of Architecture for Women, St. Petersburg; Honorary Member of the Moscow Archaeological Institute, Moscow; Member of the Board, Fine Arts Editions of St. Eugenia, St. Petersburg; President of Council, Red Cross Art Workshop for Disabled Soldiers, St. Petersburg; Vice-President of the Council of Art in Russia, St. Petersburg; President of the Council of the Museum of Pre-Petrrian Art, St. Petersburg; President, Museum of Russian Art, Society for Encouragement of Fine Arts, Russia; Member of the Board, Society of Architecture, St. Petersburg; Member of the Russian Archaeological Society, St. Petersburg; First President of the “Mir Iskusstva” Society, St. Petersburg; Member of the Board, Society for Revival of Russian Art, St. Petersburg; Member of the Board, Society of Lovers of Art, St. Petersburg; Commander, First Class, Royal Swedish Order of North Star, Stockholm; Member of the Finnish Artists’ Society, Helsingfors, Finland; Honorary Member of the Vienna Secession, Vienna, Austria; Life Member of the Indian Society of Oriental Art, Calcutta, India; Life Member of the Asiatic Society of Bengal, Calcutta, India; Honorary Member of the Bose Institute, Calcutta, India; Sociétaire of the Salon d’Automne, Paris, France; Member of the Societe des Antiquaires de Paris, France; Member of the Societe Prehistorique, Paris, France; Honorary Member of the Societe Lusace, Paris, France; Membre de la Societe Geographique, Paris, France; Membre Donateur de la Societe Ethnographique, Paris, France; Member of the Academie Nationale de Reims, France; Honorary President, Maha Bodhi Society of America; Member of Jugoslavian Academy of Art and Science; Vice-President, Archaeological Institute of America.

During 1930, Professor Roerich was also elected Honorary President of the Institute of Oriental Studies, Honorary President of The Academy of Creative Arts, Honorary President of the British Roerich Association, Honorary President of the Colombian Cultural Roerich Association, Honorary President of the Finnish Roerich Association, Honorary President of the League of New Humanity of Roerich Society, Honorary President of the German Roerich Association, Honorary President of St. Francis of Assisi Association, Honorary President of the Shakespeare Association of Roerich Society, Honorary President of The Siberian Roerich Association, Honorary President of the Spinoza Center of Roerich Society, Honorary President of the Latvian Roerich Society, Honorary President of the Origen Roerich Association and Honorary President of the Woman’s Unity of Roerich Society.

Professor Roerich was also elected Honorary Member of “La Ligue de la Defense de l’Art,” “Les Amis de Moret” and “La Federation Francaise des Artistes.”
Plate 4. BUILDING OF THE SHIPS (1903). Oakland Art Institute, California
Plate 8. GREAT ARE THE LANDS BEYOND THE SEAS (1908). M. Kamensky, Rome, Italy
Plate 9. SORCERERS (1908).
Kiev, Russia
DECORATION FOR "FUENTE OVEJUNA" (1910)

Russia
Plate 15. THE QUEEN OF HEAVEN (1912).
Collection of Princess M. K. Tenisheva, Smolensk, Russia.
Plate 16. **CAVE OF THE TROLLS, for "Peer Gynt" (Moscow Art Theatre.)**  Stanislavsky's production (1912).  Roerich Museum
SKETCH FOR "PEER GYNT," Act I.
Moscow Art Theatre (1912).

Loan Exhibition, Roerich Museum,
Sleptsov Collection.
Plate 18. THE LAST ANGEL (1912). Roerich Museum
Plate 19. THE CRY OF THE SERPENT (1913). Savitsky Collection, Denmark
Plate 20. AT THE BOUNDARY (1913).
Russia
Plate 22.

CORRIDOR IN THE CASTLE (1913). Omaha Art Institute, Nebraska
Plate 28. POLOVETZKY CAMP, Suite "Prince Igor" Roerich Museum Diaghileff Production in Covent Garden (1914).
Plate 32. CRY OF YAROSLAVNA ("Prince Igor")
Diaghileff production, Paris (1914).
Plate 33. PRINCE GALITZKY’S COURTYARD ("Prince Igor")
Diaghileff production (1914). Roerich Museum
Plate 36. THE COMMANDS OF HEAVEN (1915). Petrograd Museum of Kuindji Society
Plate 37. THE LAUNCHING OF THE SHIPS (1915). Russia
Plate 40. SLEEPING GIANT (Heroica Series) (1917).

D. S. Mollo Collection, Paris
Plate 42. COSTUME FOR "TSAR SALTAN" (1917). Roerich Museum
Plate 43. ENDLESS TRACKS (1917).
Mrs. Mary Munro Longyear Collection, Boston
Plate 45. THEY ARE WAITING (1917). D. S. Mollo Collection, Paris
Plate 47.
DAUGHTERS OF THE EARTH (1917).
Roerich Museum
Plate 52.  COR ARDEN (Variant) (1918).
Plate 53. CHURCH OF NOVGOROD (1918). Temple of the People, California
Plate 55. COR ARDENS (Variant) (1918). Mollo Collection, Paris
Plate 59. KARELIA (1918).
Mollo Collection, Paris
Plate 63. WHITE MONASTERY (1919). Mary Garden Collection, Monte Carlo
Plate 64. LEDENETZ TOWN "TSAR SALTAN" (Variant) (1919). Roerich Museum
LEDENETZ TOWN "TSAR SALTAN" (1919). Roerich Museum
Plate 66. KHOVANSCHINA (Produced in Covent Garden) (1919).
Plate 69. POLOVETZKY CAMP (Diaghileff production) (1919). Detroit Museum
Plate 71. DREAM OF THE ORIENT (1920). Roerich Museum
Plate 72. TSAR WINTER ("Snegourotchka") (1921). Chicago Art Institute
DANCERS ("Snegurootchka") (1921).
Roerich Museum
Plate 75. COSTUMES FOR "SNEGOUROTCHKA" (1921). Roerich Museum
AND WE CONTINUE OUR FISHING ("Sanzica" Series) (1922).
Plate 82. AND WE SEE ("Sancta" Series) (1922). Roerich Museum
Plate 83. AND WE ARE STRIVING ("Sancta" Series) (1922). Roerich Museum
Plate 84. AND WE BRING THE LIGHT ("Sancta" Series) (1922). Roerich Museum
Plate 87, HIGHER THAN THE MOUNTAINS ("His Country" Series) (1924). Roerich Museum
Plate 95.

CROSSROAD OF CHRIST AND BUDDHA (1925).

Roerich Museum
Plate 97. MAHOMET ("Banners of the East" Series) (1925). Roerich Museum
Plate 98. OYROT, THE MESSENGER OF THE WHITE BURKHAN
(Roerich Museum ("Banners of the East" Series) (1925).
Plate 99. SERGIUS THE BUILDER ("Banners of the East" Series) (1925). Roerich Museum
Plate 100. NAGARJUNA, CONQUEROR OF THE SERPENT

Roerich Museum

Plate 101. YEN-NO-GYO-DJA, FRIEND OF THE TRAVELERS
Roerich Museum
("Banners of the East" Series) (1925)
Plate 103. "SANCTUARIES AND CITADELS" Series (1925). Roerich Museum
Plate 109. GURU KAMBALA (Himalaya) (1925). Roerich Museum
Plate 112. CHALICE OF CHRIST

(“Banners of the East” Series) (1925).

Roerich Museum
Plate 115. TSAM (Mongolian Sacred Dance) (1928).

Roerich Museum