Paintings by
NICHOLAS ROERICH
From 1885-1929

1. The Treasure of the Angels (Fragment of a Fresco). 1904 R.
2. Saintly Visions. 1904 R.
3. Evening—"Slavonic" Series, Part II. 1906 R.
4. Pagan Russia. 1910 R.
5. The Viking's Daughter. 1918 R.
6. Rocks (Study). 1918 F.
7. Rocks and Sky. 1918 F.
8. The Call of the Sun (Second Version). 1918 F.
9. The Treasure. 1918 F.
10. Courtyard—Old Novgorod. 1918 F.
11. The Varengian Sea. 1910 R.
12. Messengers of Morn. 1917 F.
13. Study—Karelia. 1917 F.
14. Study—Lake of Hympola. 1917 F.
15. Misty Morning. 1917 F.
16. Blue Morning. 1917 F.

ABBREVIATIONS:
A.—Arizona; Al.—Altai; C.—Chinese Turkestan; F.—Finland; K.—Kashmir, India; L.—London; L. E.—Loan Exhibition; M.—Mongolia; M. M.—Monhegan, Maine; N.—Naggar, Himalaya; N. Y.—New York; R.—Russia; S. M.—St. Moritz and Chamonix, Switzerland; S.—Sikkim, India; S. F.—Santa Fe, New Mexico; T.—Little Tibet; T. T.—Tibet.
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37. Silence (Unfinished) 1919 A.
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45. Ecstasy (Sketch II). 1917 F.
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51. Moonlight—Karelia. 1918 F.
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53. Repentance. 1919 F.
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55. The Weaver of Spells (Variant). 1919 F.
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69. Queen Anne's Tower. ("Princess Maleine" Series), "Free Theater," Moscow. 1913 R.

70. A Corridor in the Castle ("Princess Maleine" Series), "Free Theater," Moscow. 1913 R.

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<td>820-832</td>
<td>Album Leaves from Monhegan, Me.</td>
<td>1921 M. M.</td>
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</tbody>
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**MONGOLIA-TIBET—1927-1928 (L. E.)**

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<tr>
<th>No.</th>
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<td>836</td>
<td>Thang La Pass.</td>
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<td>837</td>
<td>Mount Jung (Namru District).</td>
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<td>841</td>
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<td>Mountain Lake Near Tengri nor.</td>
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<td>Mountains of the Frontiers.</td>
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<td>Shentsa jyal-khang.</td>
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<td>Dzong.</td>
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<td>Royal Monastery Chung-tü near Saskya.</td>
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<td>Shabden Monastery in Nagchu.</td>
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<td>Chatu Gompa on Brahmaputra.</td>
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<td>Sepo La, Mountain Pass Near Kampa Dzong.</td>
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TIBET-SIKHIM-NAGGAR—1928-1929 (L. E.)
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945-956. 12 Pages from the Sikhim Sketch Book. S.
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958. Bharagarh Fort.
959. Baragran.
960. Phojaloti Khad. "Kulu" Series. N.
961. Taluapat Dhar.
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964-967. 4 Leaves from Kulu Album, "Kulu" Series. N.
968. Manjushri Khit (Mongolia). M.
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972. The Black Gobi (Mongolia). M.
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976. Land of Manu, "Kulu" Series. N.
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985. Ladak. T.
Nicholas K. Roerich was born on October 10, 1874, in St. Petersburg, son of Konstantin F. Roerich, a noted barrister of Nordic descent, and of Marie V. Kalashnikoff, of an ancient Russian family of Pskov. The family of Roerich, according to genealogical data, originated from the Nordic Vikings and the name of Roerich is found in old chronicles dating back to the tenth century. Thus the future artist combines the Nordic qualities of his paternal ancestry with the Russian characteristics of his mother’s family.

Roerich’s special style, which has become a by-word as well as a symbol of an entire school of art, has its source in the general character of the artist. Even in his early childhood, Nicholas Roerich was already working in his unrepeatable, individual style, thus building up the foundation of his self-developed art.

When Roerich was ten years old, staying on the family estate of his father, “Iswara”, he began to observe ancient kurgans (mounds) dating from the Vikings and prehistoric Slavs. The Elders of the village prohibited him from touching these kurgans, but the boy convinced of his way, began personally to excavate them. He found exquisite bronze objects which he presented to the Archaeological Society. In this way, even in his childhood, the boy pursued his interests toward the beautiful.

At fifteen, already mastering the art of drawing and painting, he sent articles and drawings to illustrated art magazines under the pseudonyms “Isgoy” and “Molodoy” which were accepted and published. Thus was begun the artistic and literary career of the artist. Hence, when the twenty-fifth year of artistic activities of Roerich was celebrated in 1915, the date of his graduation from the Academy of Fine Arts was not taken as a basis, but rather the real beginning of his artistic self-expression.
Thus, we have now a record of forty years of incessant creative ascent which have brought the name of Nicholas Roerich to the peoples of the entire world.

1883 Roerich entered the College of the famous educator, Dr. May.

1893 After graduating from College, Roerich entered the School of Law, Imperial University of St. Petersburg. At the same time he passed the requirements for entrance into the Imperial Academy of Art under Professor Kuindji. Roerich's father, an influential barrister, wished to give over to his son his very extensive practice. But the young Roerich, feeling that his goal was Art, solved the problem quite unexpectedly by combining studies in both Art and Law, an extremely difficult task.

1896 Roerich was graduated from the University.

1897 Roerich was graduated from the Academy. His first painting, "The Messenger", was purchased by the famous collector, Tretiakoff, for his Museum in Moscow.

1898 Conducted excavations. Became Professor of the Archaeological Institute and Art Editor of the Magazine "Art."

1899 Engaged in archaeological excavations for the Imperial Archaeological Society. Organized the first American Art Exhibition in Russia. Assistant Secretary, Imperial Society of Encouragement of Arts in Russia.

1900 Visited Paris, Holland, Italy. Studied with Conrorn in Paris.

1901 Was elected General Secretary of the Imperial Society for the Encouragement of Arts in St. Petersburg. Married Elena Ivanovna, the daughter of the Architect, Shaposhnikoff.

1902 Held exhibitions in the Imperial Academy and in the "Mir Iskusstva" (Diaghileff). His works acquired by Nicholas II, the Tretiakoff Gallery, and the Imperial Academy.

1903 Made extensive trips throughout Russia. Held exhibition in "Mir Iskusstva" (Diaghileff), in Modern Art (Prince Stcherbatoff, and the Imperial Society for the Encouragement of Art).

1904 Made extensive trip through ancient cities of Russia. Held first exhibition in America at St. Louis, Mo.

1905 Held exhibitions in Prague (Mannes), Berlin, Venice and Vienna.

1906 Was nominated Director of the Art School of the Imperial Society for the Encouragement of Art. Made trip through France, Switzerland and Italy. Held exhibition in Paris. Elected Societaire of Salon d'Automne. Completed mosaics in the chapel on the estate of Mr. Golubieff (Kieff). Introduced broad reforms in the Art School.

1907 Visited Finland. Completed theatrical decorations.

Boston. Set out for the Roerich American Central Asiatic Expedition on May 8th. Visited Italy, Switzerland, India. Roerich Museum founded on November 17th by American Institutions.


1926 Continued Expedition—Chinese Turkestan, Altai, Mongolia. Paintings sent to the Roerich Museum. Monograph "Himalaya" published by Brentano's. Society of Friends of Roerich Museum was organized.


1928 Continued Expedition—Tibet, Sikhim, Darjeeling, Simla, Naggar. Paintings sent to Roerich Museum.


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-Petrian 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; Societaire 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 Yugoslavian Academy of Art and Science; Vice-President, Archaeological Institute of America.
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Chairman, MRS. HARRY PARKS

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