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Nicholas Roerich Study Group  
91, Fitzjohn's Avenue  
London, N.W.3.  
01 - 435 5490

31st October, 1972.

Nicholas Roerich Centenary Year - 1974

The members of our study group feel that a special effort should be made to bring the life and work of Nicholas Roerich to public attention during 1974, the 100th anniversary year of his birth.

We think that special commemorative action taken during 1974 would not only be a fitting tribute to the memory of a truly great man, but more importantly, it would bring Roerich's inspiring example to the notice of young people and generally help to spread the profound principles on which his life was based.

We enclose for your interest some suggestions for activities which were put forward at one of our recent meetings. Also enclosed are some suggestions regarding preparatory measures.

If you feel you would like to take some special action during 1974, or if you would like to join with us now in making early preparations, we should be delighted to hear from you.

Yours sincerely,

Ken Archer  
Group Convener



Nicholas Roerich Centenary Year - 1974

Suggestions for Commemorative Activities

In the United Kingdom

1. Special Literature could be prepared, including an illustrated Centenary booklet and a smaller hand-out leaflet, both of which would contain biographical details.
2. Posters could be produced to help advertise specific events. Such posters might well be based upon the Roerich Banner of Peace or, perhaps, one of the portraits of Roerich painted by his son, Svetoslav.
3. Concerts might be arranged with programmes consisting of music with which Roerich was closely associated. Perhaps a special performance of the 'Rite of Spring' with which Roerich helped or, perhaps, one of the many operas for which Roerich designed the settings. The Royal Opera House Covent Garden, with which Roerich worked, should certainly be approached.
4. Exhibitions of Roerich's paintings and sketches might be arranged. The Victoria and Albert Museum and the British art galleries possessing his paintings should be approached. It might be possible for a leading gallery to borrow certain of his works from overseas, possibly from Russia.
5. Displays or small exhibitions might be set up in suitable places. These might well consist partly of reproductions of Roerich's paintings and partly of biographical details.
6. Lectures on Roerich's life and work could be encouraged by:
  - (i) the preparation of speakers' notes; and
  - (ii) providing colour slides of Roerich's paintings together with written commentaries.
7. Articles on Roerich might be written and submitted to relevant magazines and periodicals.
8. Commemorative Meetings, including cultural events, might be arranged to take place on 8th October, 1974, the 100th Anniversary Day.
9. Conferences focusing on the various aspects of Roerich's life might be arranged, perhaps through the auspices of the Human Development Trust or the Wrekin Trust.

(continued)



Suggestions for Commemorative Activities (cont.)

10. Press Releases could be sent out prior to the actual 100th Anniversary Day and before any major project.
11. Christmas Cards based upon an appropriate Roerich painting, such as 'Signs of Christ', might be printed.
12. National Organisations, such as the Arts Council of Great Britain, could be sent information on Roerich and invited to take special action.
13. Schools might be sent details and invited to undertake special cultural activities during the Year.

International Activities

1. Contact should be established with the various international organisations which might consider taking special commemorative action. For instance:
  1. Unesco should be sent details and asked to consider featuring the life and work of Roerich in 'The Unesco Courier'.
  2. The Universal Postal Union might be asked to recommend the issue of commemorative postage stamps based on the Banner of Peace or one of Roerich's paintings.
  3. The International Council of Museums might be asked to place a special focus on the Roerich Peace Pact.

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Suggested Preparatory Measures

Nicholas Roerich Centenary Year Committee

1. A Nicholas Roerich Centenary Year Committee should be formed to prepare for the 100th Anniversary Year.
2. The work of the Committee would be twofold:
  - (i) to encourage other persons, groups and institutions to take action; and
  - (ii) to undertake a selected number of practicable projects itself.
3. Interested persons should be invited to join the Committee and help with the preparatory work.
4. Contributions towards costs should be invited and a Centenary Year Fund set up.
5. The Committee should cooperate with similar committees in other countries.

Nicholas Roerich Society

1. It would be best to plan from the beginning for a continuing focus on the life and work of Roerich. Therefore, a Nicholas Roerich Society should be established.
2. One of the Society's first tasks would be to stimulate early preparations for the Centenary Year, and the Centenary Year Committee should be set up under its auspices.
3. The Society should cooperate with other groups and organisations which are interested in the work of Roerich.

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31st October, 1972.



## NICHOLAS ROERICH STUDY GROUP

### Report for 1972

#### Series of Meetings

The Nicholas Roerich Study Group was formed in January, 1972, to discuss the life and work of Prof. Nicholas Roerich. It met throughout the year on the second Friday of each month at 91, Fitzjohn's Avenue in Hampstead, London. The meetings were generally well attended, and altogether some thirty people participated.

The first meeting was of an introductory nature. Subsequent meetings focused in turn on Prof. Roerich as: artist; archaeologist; poet and author; traveller and explorer; protector of culture; humanitarian; educator; prophet and pioneer; scientist and researcher; and philosopher. At the last meeting, an attempt was made to synthesise his life and work.

#### Background Information

At first there was some difficulty in obtaining sufficient study material and background information. But gradually, and with the help of a number of people, some very useful material was acquired, together with a number of Prof. Roerich's books and reproductions of his paintings.

Contact was established with Prof. Roerich's son, Dr. Svetoslav Roerich, with his former secretary, Mr. Vladimir Shibayev, and with Mrs. Sina Fosdick of the Nicholas Roerich Museum in New York. And some very helpful correspondence resulted. The group also had the pleasure of meeting Mr. George Tlatoff, who had met Prof. Roerich on a number of occasions in Manchuria in 1934.

#### Nicholas Roerich Society

Towards the end of the year, it was felt that a stronger and more permanent focus should be placed on Prof. Roerich's life's work, in order to bring it and the principles on which it was based to the attention of other people. Therefore the group decided to form itself into the Nicholas Roerich Society.

One of the first tasks of the Society will be to set up a Nicholas Roerich Centenary Year Committee to undertake and encourage suitable commemorative activities during 1974, the 100th Anniversary of Prof. Roerich's birth. The Society will also hold a second series of study group meetings - starting in January, 1973 - to consider Prof. Roerich's life in greater detail.



## NICHOLAS ROERICH STUDY GROUP

An informal study group meets on the second Friday of each month to discuss the life and work of NICHOLAS ROERICH - Artist, Archeologist, Author, Explorer, Philosopher and Humanitarian.

Nicholas Roerich was born in St. Petersburg, Russia in 1874 and died in Kulu, India in 1947. Dedicated to human progress, he strove throughout his life to further human knowledge and culture. His unusually varied, creative work spanned three continents - Europe, America and Asia - and earned him a worldwide reputation. Professor of archeology; painter of over 7,000 paintings; creator of an international peace pact approved by 36 countries; inspirer of numerous cultural and scientific organisations in many nations; leader of a five-year expedition through the mountain areas of India, Tibet, Mongolia and China; juryist; designer; linguist; educator; poet; scientist; mystic; ..... Roerich was a truly great and universal man.

A series of twelve meetings will take place during 1973:

- 12th Jan. "Introduction to the Life of Nicholas Roerich"
- 9th Feb. "Nicholas Roerich - Artist"
- 10th Mar. "Nicholas Roerich - Archeologist"
- 13th Apr. "Nicholas Roerich - Poet and Author"
- 11th May "Nicholas Roerich - Traveller and Explorer"
- 8th Jun. "Nicholas Roerich - Protector of Culture"
- 13th Jul. "Nicholas Roerich - Humanitarian"
- 10th Aug. "Nicholas Roerich - Educator"
- 8th Sep. "Nicholas Roerich - Prophet and Pioneer"
- 12th Oct. "Nicholas Roerich - Scientist and Researcher"
- 9th Nov. "Nicholas Roerich - Philosopher"
- 14th Dec. "Synthesis of the Life of Nicholas Roerich"

Meetings are held from 7.30 to 9.00 p.m. at 91, Fitzjohn's Avenue, Hampstead, N.W.3. Information from: Kenneth Archer, Hon. Secretary, Nicholas Roerich Society (Tel: 01 - 435 5490)





PAX CULTURA

THE NICHOLAS ROERICH SOCIETY

Honorary President: Dr. Svetoslav Roerich

Honorary Chairman: Vladimir Shibayev

Dear Member,

I have pleasure in enclosing some information regarding the Society's library. Please do not hesitate to let me know if you should wish to have a book sent to you.

Yours sincerely,

Kenneth Archer  
Secretary





PAX CULTURA

THE NICHOLAS ROERICH SOCIETY

Honorary President: Dr. Svetoslav Roerich

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NICHOLAS ROERICH CENTENARY YEAR - 1974

Notes for Writers, Speakers and Broadcasters

9th October, 1974, is the 100th anniversary of the birth of Nicholas Roerich, and commemorative activities are being arranged in a number of countries. They are taking place, for instance, in the Soviet Union, where he was born, and in the United States, where his work was particularly active.

Nicholas Roerich lived and worked in the United Kingdom during 1919 and 1920 and, appropriately, a number of Centenary Year activities have been planned in this country.

Artist, scientist, author, explorer, poet, educator, ....., Roerich was undoubtedly one of the most interesting men of this or any other century. Maxim Gorky described him as "one of the greatest intuitive minds of the age," and Pundit Nehru said: "I am astounded at the scope and abundance of his activities and creative genius".

In these notes, Nicholas Roerich's life and work are broadly outlined and some details of his creative activities are given as a guide to writers, speakers and broadcasters.

The Nicholas Roerich Society



## NICHOLAS ROERICH

Nicholas Roerich was born in St Petersburg, Russia in 1874 and died in Kulu, India in 1947. In the intervening years, he carried out a wide variety of creative activities, which spanned three continents - Europe, America and Asia - and earned him an international reputation in several fields.

A many-sided genius, Roerich was probably most famous as an artist - his large canvases ran into several thousands, many of them beautiful creations, rich in colour-harmony and symbolism. His output as a writer was almost as prolific and rivalled his painting in its beauty and depth. His work as a stage designer, philosopher, educator, cultural leader and worker for peace also created a wide and lasting impact.

What impresses one particularly about the life of Roerich - in addition to his creativeness, versatility and energy - is the outstanding quality of everything he did. Whether he painted a glorious Himalayan landscape or wrote a short message for a school magazine, he gave it the same attention and care.

Roerich was deeply altruistic. For much of his life, he travelled the world, working for international unity and peace - using his many talents in an attempt to build a more enlightened future. In his later years, whilst in his mountain retreat in Kulu, he kept in touch with many of the new ideas and progressive movements, often guiding the latter and giving them practical help.

An educator, scientist and cultural leader, Roerich was one of the most active forerunners of Unesco, the United Nations Educational, Scientific and Cultural Organization. With the support of the various societies and committees which were set up in his name in many countries, he was active for many years in each of the fields now covered by the United Nations' cultural agency, and he helped to set in motion many of the ideas on which it was based.

His integrity and ability were widely recognized. It is reported, for instance, that in 1906 he was invited to become Chamberlain at the Imperial Court of Russia, and that in 1917 he might have become the Soviet Union's first Minister of Fine Arts. But Roerich, dedicated to his art and creativity, wanted neither office. In the later stages of his life, the people of the Himalayan regions, recognizing his profundity, addressed him as Maharshi and treated him with the respect accorded to holy men.

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## SOME BIOGRAPHICAL DETAILS

### Family

Nicholas Roerich was the eldest son of Konstantin Roerich, a St Petersburg barrister and descendant of a Viking family which settled in Russia at the time of Peter the Great. On his mother's side, Roerich's ancestry can be traced back to an ancient Russian family living in Old Pskov during the 10th Century.

His wife, Helena - the daughter of an architect - was related to the composer, Moussorgsky and Field-Marshal Kutozov, the general who out-manoeuvred Napoleon. Madame Roerich was deeply interested in religion and philosophy and wrote on these subjects. The Roerich's had two sons: Dr. George Roerich, the eldest, was a scientist and orientalist; and Dr. Svetoslav Roerich, the youngest, is a gifted painter. Both sons were active in their father's work.

### Contemporaries

In the course of his work, Roerich came into contact with many famous people, and with some he developed lasting friendships. It would be impossible to list them all, but certain names stand out.

Amongst these are the writer Count Tolstoy, who was interested in Roerich's paintings; the dancer-choreographer Nijinsky, with whom Roerich worked in ballet; the actor-producer Stanislavsky, with whom Roerich worked at the Moscow Art Theatre; the composer Igor Stravinsky, with whom Roerich collaborated in the composing of The Rite of Spring; the producer Diaghilev, for whose Russian Ballet Roerich designed, as did his contemporary artists Picasso, Matisse and Braque; and the composer Rimsky-Korsakov, with whom Roerich carried out some fascinating experiments concerning music and painting.

There were also the conductor Sir Thomas Beecham, for whom Roerich designed at Covent Garden; the Nobel Prize-Winning Poet Rabindranath Tagore, who was interested in Roerich's art and humanitarian work; the scientist Albert Einstein, who was an Honorary Adviser to the Roerich Museum in New York; President Roosevelt, who was interested in Roerich's work; the President's wife Eleanor Roosevelt, who lectured at the Roerich Museum; the President of India Dr. Radhakrishnan, who wrote the foreword to Roerich's book, Joy of Art; and the late Prime Minister of India Pandit Nehru, who acknowledged India's indebtedness to Roerich for enshrining the spirit of India in his paintings of the Himalayas.

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## THE MULTI-FACETED ROERICH

It is impossible to do justice to Roerich's life in the space of a few pages. And his activities were so integrated that it is difficult to truly appraise any one aspect in isolation from the others. Nevertheless, it is hoped that the following factual notes - made under a number of obvious headings - will help to give a synthesised picture of Roerich's multi-faceted nature and creativity.

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### Artist

Nicholas Roerich painted over 7000 paintings. They dealt with a wide range of subjects. His early works were influenced by his archaeological studies and were based on historical themes. Later paintings dealt with the higher aspirations of Man and were on a philosophical and religious note. He also painted sublime landscapes of the Himalayan Mountains which he loved and which earned him the reputation, "Master of the Mountains". His paintings are of great beauty and are particularly noted for their composition, colour and the depth and simplicity of their symbolism. They hang in leading museums and galleries throughout the world.

### Mural Painter

He was an outstanding mural painter. The monumental murals for the Kazan Railway in Moscow and the Church of the Holy Spirit in Talashkino near Smolensk are amongst his better-known works. He also designed many mosaics.

### Designer

His contribution to the stage was very important. He painted settings for practically all the operas of Wagner, and for many operas of Rimsky-Korsakov, Borodin and Moussorgsky, as well as for the plays of Ibsen and others. His work for the ballet was no less significant, and his designs for Dance Polovtsienne and The Rite of Spring have become classics.

### Poet

Roerich has been described as a poet who expressed himself through painting, but his mystical insight and innate sense of beauty expressed itself almost as readily through his pen as through his brush. At the age of 15, his poems were being published in Russian magazines under the pseudonyms of "Izgoy" and "Molodoy". Later his poetry was to be translated into other languages and circulated widely. In 1929, a collection of his poems were published under the title, Flame in Chalice.



### Archaeologist

Roerich became interested in archaeology when he was a child, having noticed the Viking and Slavic burial mounds on his father's estate in Northern Russia. He excavated these and presented his findings to the Archaeological Society. His interest and knowledge developed rapidly, and he was elected to the Society even before he went to University. Eventually, he became one of the foremost archaeologists in Russia. In the early part of his life, he carried out extensive archaeological research and excavations in Russia. Later he conducted similar work in the countries of Asia.

### Scientist

Prof. Roerich's work in the scientific field exceeded his archaeological researches, and his various expeditions in Asia were made for a number of scientific purposes. He was commissioned by the United States Government, for instance, to search the Gobi Desert for drought-resisting plants to help the parched land in America's Dust Bowl. In 1929, he set up the Himalayan Research Institute to serve as a base for scientific studies of the Himalayan mountain region; studies which included botany, medicine, ethnology and linguistics as well as archaeology.

### Traveller and Explorer

His work led him to travel extensively in Europe, America and Asia and backwards and forwards between these continents. His Asian journeys were, perhaps, the most interesting; they were certainly the most dangerous, and on occasions Prof. Roerich and his colleagues underwent severe hardships. The 5-year expedition through the mountain areas of Central Asia was outstanding and was the first to cross the Tibetan Highlands from North to South, from Western China to India. Roerich's expeditions sometimes encountered hostile peoples, difficult terrain and atrocious weather conditions, yet Roerich invariably continued to paint and to record his thoughts and observations in his travel diaries.

### Collector

Roerich often spoke of the importance of collecting and the educational value of a carefully selected collection. He was an outstanding collector himself, and when he left Russia in 1917, his collection of Stone Age relics totalled 75,000 and his collection of master paintings exceeded 300. In the latter, his choice was based on his love for vivid expression and purity of technique, and he possessed many fine paintings of the 16th and 17th Century Flemish and Dutch Schools.



### Student

Roerich, a promoter of adult education, was himself a life-long student - observant, keenly interested, always searching. When he was young, his father had wanted him to take up law, but Roerich wished to study art and archaeology which he loved. Rather than disappoint his father, Roerich decided to combine these studies - a very difficult task. Therefore, whilst attending the Faculty of Law at the University of St Petersburg, he simultaneously attended the University's historic and philological courses, also the Institute of Archaeology and the Academy of Arts. Later he went to study abroad.

### Educator

Roerich first began teaching at the age of 23, when he was appointed Professor of Archaeology at the Imperial Institute in St Petersburg. Some years later he became Director of the School for the Encouragement of Arts in Russia. Much later, whilst in the United States, he founded the Master Institute of United Arts, at which all the arts were taught under one roof, and the Roerich Museum, the programme of which was devoted to education through beauty. Roerich had most enlightened educational ideas, and it might be said that the educational theme underlay much of his work.

### Humanitarian

Roerich was a humanitarian, probably above all else, and he designed many broad plans to improve the lot of his fellow-men. His many educational and cultural activities were intended to enrich and beautify everyday life. He sought to make a direct impact on the individual - to beautify schools, factories, hospitals and prisons, to involve the general public, and to stimulate its enthusiasm for culture. Conscious of the ever-present danger of war, he worked continuously for peace and unity. In an attempt to divert attention from competition and conflict and direct it towards beauty, he started the Roerich Pact and Banner of Peace campaign and went on to found the World League of Culture. He was actively associated with many progressive and idealistic causes: with cancer research, for instance, and with the womens' movement, and he was always ready to speak or write or to lend his name and support.

### Lecturer

Prof. Roerich lectured extensively in Europe, America and Asia, wherever his work took him, and he often lectured in the cities where his major exhibitions were held. He spoke on a variety of subjects, ranging from art and archaeology to humanitarianism and philosophy. His listeners were attracted as much by his idealism and enlightened thinking as by his reputation as an artist and archaeologist.



### Author

He was a prolific writer and wrote innumerable articles for leading periodicals in various countries. The first volume of his collected writings was published in 1914, and his total published works include some 30 volumes, mostly dealing with cultural, philosophical and pan-human subjects. He also left a number of unpublished manuscripts when he died.

### Philosopher

Much could be said about Roerich's philosophy, but above all else Roerich was a practical idealist. The basic tenets of his philosophy were, perhaps, most fully revealed in the way in which he lived his life. His was a philosophy of action, love and beauty. He worked ceaselessly; his labour being based upon selfless love and a striving towards beauty, which he knew would lead towards Divinity.

### Mystic

It is readily apparent from his paintings and writings that Roerich was a deeply religious man - religious, that is, in the broadest possible sense, for he took his images from all the world's great religions and philosophies. His paintings depicted Christ and Buddha, Mahomet and Krishna, Confucius and Lao-Tze, and many other revered saints and holy men. His works show a mystic vision, which has led some to compare him with Blake, and an exalted spirituality which calls to mind Giotto and the Renaissance painters.

### Prophet

Some of Roerich's paintings very interestingly showed a prophetic tendency. Like C.G. Jung, Roerich was sensitive to the dark clouds which gathered over Europe, and his paintings in the years preceeding both World Wars clearly indicated the conflicts which were to come. Other paintings indicate the coming of a more enlightened human era.

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## ROERICH BY HIS CONTEMPORARIES

"Your pictures profoundly moved me. They made me realise ... that Truth is infinite. When I tried to find words to describe to myself what were the ideas which your pictures suggested, I failed. It was because the language of words can only express a particular aspect of Truth ... When one art can fully be expressed by another, it is a failure. Your pictures are distinct and yet are not definable by words - your art is jealous of its independence because it is great."

Rabindranath Tagore

Letter to Nicholas Roerich 1920

"In the history of fine arts certain individuals have appeared from time to time, whose work has a unique and profound quality which differentiates them from their contemporaries, making it impossible to classify them in any known category and to ally them with any school, because they resemble themselves only - and one another, like some spaceless order of initiates. Such were Leonardo, Rembrandt, Dürer, Blake and in other fields Beethoven, Balzac, Rodin ... Roerich in his character and in his art reveals himself as a member of this fraternity ...

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"In Russia ... he was an important agent in organising and co-ordinating that native, new and powerful impulse which in painting, in music, in the drama and in the dance later spread throughout the civilized world...

"Coming to America ... Roerich immediately took steps to resume and repeat the work he had inaugurated in Russia, that of uniting the arts and thus uniting men through beauty, for he believed that beauty is the universal and true solvent whereby racial and national animosities may be dissolved ...

"I mention these enterprises to show the vast sweep of Roerich's vision, to indicate his function as a prophet and a pioneer clearly focussing and quietly planning a better world order ...

"Should his prophecies come true, and should his dreams of binding humanity into a brotherhood materialise, it is for this that he will doubtless be honoured and remembered, but for us, his contemporaries, he is naturally best known as a painter of hauntingly beautiful pictures."

Claude Bragdon

Foreword to "Altai-Himalaya" 1929



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"Since 1890, Nicholas Roerich through his writings, through his lectures, researches, paintings and through the many fields into which his broad personality has led him, has forceably expounded the teaching of international brotherhood ... As an artist, one of the greatest that history has produced, his paintings have illustrated the great volume of beauty and spiritual light symbolized by his teaching ... The works of Roerich have, for the last thirty years, been one of the great summons to the world for love among men."

Committee of Presentation  
To Nobel Peace Prize Commission 1929

"My heartiest thanks for the magnificent work which you sent to me. I admire these creations so much that I can say without exaggeration that never have landscapes made such a great impression on me."

Albert Einstein  
Letter to Roerich Museum 1931

"In this little book Professor Nicholas Roerich writes in eloquent terms about the saving power of beauty. The present condition of the world is where our cultural life is exploited by mechanical pursuits ... When it is said that beauty will save us it means that true beauty is the expression of the highest spirituality and that our lives should be lifted from a mechanical round of mere routine. I do hope this powerful book by a great seer will have the effect of rousing us to a consciousness of the vulgarity which has afflicted us and of helping us to escape from it."

Dr S. Radhakrishnan  
Foreword to "Joy of Art" 1930's

"I am delighted to receive your letter and to know that your cultural colony in Naggar, Kulu, is thriving as it should. I have keenly followed your most remarkable achievements in the realm of Arts and also your great humanitarian work for the welfare of the nations of which your Peace Pact idea with a special Banner for protection of cultural treasure is a singularly effective symbol. I am very glad indeed that this Pact has been accepted at the League of Nations and I feel sure that it will have far-reaching effects on the cultural harmony of nations."

Rabindranath Tagore  
Letter to Nicholas Roerich 1931



"For me a constant witness of his art, it is a source of endless amazement - this inexhaustible thought combined with daring and unexpected colour combinations! Just as remarkable is the ease and certainty with which he calls forth his images. They truly speak, live on his canvases, and very seldom has he had to change something or to abandon the first sketch. Verily, in watching the process of his work one does not know which is more amazing - the beauty of the painting or the virtuosity of its execution."

Helena Roerich

"Letters of Helena Roerich" Vol. 1. 1933

"In opening this pact to the adherence of the nations of the world we are endeavouring to make of universal application one of the principles vital to the preservation of modern civilization. This treaty possesses a spiritual significance far deeper than the text of the instrument itself."

Franklin D. Roosevelt

Address at Signing of "Roerich Pact" 1935

"If Pheidias was the creator of divine form, and Giotto the painter of the Soul, then Roerich may be said to reveal the spirit of Cosmos."

Barnett D. Conlan

"A Master of the Mountains" 1938

"Nicholas Roerich has a place all his own in the world of Art. His pen too has carved out a niche for itself in the world of letters. The brush has a wider appeal no doubt, but the pen has a distinct function of its own; and in the hands of Nicholas Roerich it has for long exerted an influence which is at once elevating and instructive. A call to Beauty implies in its essentials an appreciation of the Vision which the Artist would fain share with the world at large. That the Artist's vision even when expressed in rhetoric can be quite as sincere as when it finds expression through line and colour and form is amply evidenced by what is set forth in this volume of essays. I am happy to find that in the following pages my friend Nicholas Roerich has voiced what fundamentally every sensitive mind feels about the values of Art including what is perhaps the greatest of all Arts - the Art of Living. In this he has indeed spoken for all Artists."

Abanindranath Tagore

Foreword to "Beautiful Unity" 1946



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"When I think of Nicholas Roerich, I am astounded at the scope and abundance of his activities and creative genius. A great artist, a great scholar and writer, archaeologist and explorer, he touched and lighted up so many aspects of human endeavour. The very quantity is stupendous - thousands of paintings and each one of them a great work of art. When you look at these paintings, so many of the Himmalayas, you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past. They remind us of so much in our history, our thought, our cultural and spiritual heritage so much not merely of the India of the past but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvases."

Pandit Jawaharlal Nehru  
Address at Commemorative Exhibition 1947

"Father was a great Philosopher, a constant seeker after Truth. These aspects of his life were the paramount beacons of all his creative activities. Whatever he did, whatever he has accomplished, has always been closely interlinked with his own inner attitude. His writing, like his paintings, reflect that constant inner search and realisation."

Dr Svetoslav Roerich  
"Nicholas Roerich" 1964

"It is very seldom indeed that one comes across people of the magnitude of my Father of his knowledge, vision and accomplishments. As I have often said it will take a long time before he is fully appreciated for all that he has done and for all that he intended to do. The world is in great need of his ideals ... "

Dr Svetoslav Roerich  
Letter to Nicholas Roerich Society 1973

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### SOME INTERESTING ACTIVITIES

Wherever Roerich went, a variety of humanitarian and cultural activities started under his stimulation. They were all of practical use and helped to spread his basic cultural message. The following were amongst them.

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The International Society of Artists was founded in Chicago in April 1921, and Prof. Roerich took an active part in its founding. It was a practical movement to unite artists throughout the world - an affiliation of the creators of beauty everywhere. Roerich's stated conviction was that "art will unify humanity," and he saw the uniting of the world's artists as a positive step in that direction.

The Master Institute of United Arts, founded on 17th November, 1922, embodied Roerich's firm belief that "all arts should be united under one roof". The Institute's syllabus included classes on music, painting, sculpture, opera, ballet, and drama, and had lectures on a variety of other subjects. Students were encouraged to understand and respect crafts other than their own and to become devoted to the highest ideals in art. A group of well-known artists, musicians, and teachers joined Roerich in this enterprise.

The International Art Centre was established on 11th July, 1922, and again Roerich was the moving spirit in its founding. It was set up for the care and distribution of works of art, and its wider, educational aim was to promote the love of beauty. Its activities included arranging exhibitions, buying and selling art, assisting museums, organising expeditions and cataloguing and restoring collections. It aimed to help to establish art internationally as a common language of understanding, and to create friends of art amongst all peoples and classes. Among its many activities, it set up the Roerich Museum.

The Roerich Museum was opened in New York on 17th November, 1923. Initially it exhibited some 300 of Nicholas Roerich's paintings; later it acquired many more. The activities of the Museum developed quite rapidly, and it established a number of activities in addition to its galleries. There were, for example; a Tibetan Library; a centre for cultural activities; the Roerich Museum Press, which published Roerich's own and related books; and a programme of adult education.



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The Roerich American Central Asian Expedition began in 1923 and lasted for 5 years. Led by Prof. Roerich, the expedition explored the "Heart of Asia," which included the mountain areas of India, Tibet, Mongolia, Chinese Turkestan and Altai. The American-sponsored expedition had three objectives: firstly, to create a pictorial record - in Roerich's paintings - of the lands and peoples of Central Asia; secondly, to survey the possibilities for further archaeological explorations; and thirdly, to seek artistic and ethnographical data relating to the culture of Asiatic peoples.

The Himalayan Research Institute was set up by Prof. Roerich in Kulu, India, in 1928, after his return from the Central Asian Expedition. Built at an altitude of 6,500 feet, it acted as a base for scientific expeditions into the Himalayan mountain regions. The Institute's work included: archaeological surveys; linguistic studies; and ethnographical, botanical, and medical researches. It also had plans for the study of cosmic rays. Scientists of several nationalities went to work with Prof. Roerich, and the results of the Institute's researches were made available to universities and to institutes in a number of countries.

The Roerich Pact was an international agreement for the protection of cultural works and institutions. Believing that peace could only come through culture, Roerich proposed the Pact in order to make the peoples of the world more aware of the value of their cultural heritage and more concerned for its protection. The Pact provided that educational, artistic, religious, and scientific institutions, and all sites of cultural significance, should be respected and protected by all nations in both war and peace. On 15th April, 1935, representatives of 21 nations met with President Roosevelt in the White House to sign the Pact; it was eventually approved by 36 countries.

The Banner of Peace was a special banner designed by Roerich for the use of nations entering into the Roerich Pact. It was intended to fly over all buildings and sites to be protected. The Banner was comprised of three magenta spheres within a magenta circle, the whole on a white background - an ancient design used in a variety of cultures and therefore most appropriate. Some people interpret its symbolism as representing the past, present and future cultural achievements of humanity enclosed in the ring of eternity. Others consider that it refers to science, art, and religion held together within the circle of culture. Obviously the design may have several meanings.

\* \* \* \* \*



## SELECTIONS FROM ROERICH'S WRITINGS

### On Art

"Art will unify all humanity, art is one - indivisible. Art has its many branches, yet all are one. Art is the manifestation of the coming synthesis. Art is for all. Everyone will enjoy art. The gates of the "sacred source" must be wide open for everybody, and the light of art will influence numerous hearts with a new love. At first this feeling will be unconscious, but after all it will purify human consciousness, and how many young hearts are searching for something real and beautiful! So, give it to them. Bring art to the people - where it belongs. We should have not only museums, theatres, universities, public libraries, railway stations and hospitals, but even prisons decorated and beautified. Then we shall have no more prisons."

"Paths of Blessings" 1921

Adopted as Motto of Master Institute of United Arts

### On Beauty

"Humanity is facing coming events of cosmic greatness. Humanity already realises, that all occurrences are not accidental. The time for the construction of future culture is at hand. Before our eyes the revaluation of values is being witnessed. Amidst ruins of valueless banknotes, mankind has found the real value of the world's significance. The values of great art are victoriously traversing all storms of earthly commotions. Even the "earthly" people already understand the vital importance of active beauty. And when we proclaim: Love, Beauty and Action, we know verily that we pronounce the formula of the international language. And this formula, which now belongs to the museum and stage must enter everyday life. The sign of beauty will open all sacred gates. Beneath the sign of beauty we walk joyfully. With beauty 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."

"Beauty and Wisdom" 1922

Adopted as Motto of the International Art Centre



### On the Protection of Art

"Art should be protected by all means. Armageddon is roaring. Art and knowledge are the corner-stones of evolution. Art and science are needed always, but in our Armageddonial days they must be especially guarded by all the power of our hearts. It is a great mistake to think that during troubled times culture can be disregarded. On the contrary the need of culture is especially felt in times of war and human misunderstandings. Outside of Art, Religion is inaccessible. Outside of Art, the spirit of Nationality is lost. Outside of Art, Science is dark. This is not an utopia. The History of Humanity gives innumerable examples of Art being the great Beacon Light in times of calamity."

"Adamant" 1924

### On the Protection of Beauty

"Beauty cannot be guarded by orders and laws alone. Only when human consciousness realizes the inestimable value of beauty, creating, ennobling and refining, only then will the real treasures of humanity be safe. And one should not think that vandalisms, obvious or tacit, belong but to past ages, to some fabulous invaders and conquerors. We see vandalism of many kinds taking place even today. Therefore the endeavour to protect and save beauty is not an abstract nebulous move, but is imperative, real and undeferrable."

"The Beautiful" 1942

### On the Banner of Peace

"At this time especially, humanity should concentrate all its efforts for the protection of the treasures of creative power. If the Banner of the Red Cross has not always served as a guarantee of complete security, nevertheless it has introduced into human consciousness a most powerful stimulant. Similarly true with the Banner which we propose for the protection of the treasures of culture; for although it may not always succeed in safeguarding these precious monuments, at least it will always and everywhere call to mind our indispensable duty of caring for the fruits of creative genius. It will give to the human spirit another stimulant - the stimulation of culture, the inspiration of esteem for all that concerns the evolution of humanity."

"Realm of Light" 1931



### On the Central Asian Expedition

"Roerich American Expedition after many hardships has reached Himalayas. Thus ended big Central Asiatic Expedition. Many artistic and scientific results. Already sent several series of paintings to New York. Hope last sending from Mongolia safely reached you. Many observations regarding Buddhism.

"Expedition started in 1924 from Sikhim through Punjab, Kashmir, Ladak, Karakorum, Khotan, Kashgar, Karashahr, Urumchi, Irtysh, Altai Mountains, Cyrot Region, Mongolia, Central Gobi, Kansu, Tsaidam, Tibet.

"Peaceful American flag encircled Central Asia. Everywhere warmly greeted except Khotan and Lhasa Governments. Further movement Expedition from Khotan assisted by British Consul at Kashgar. On Tibetan territory have been attacked by armed robbers. Superiority of our firearms prevented bloodshed. In spite of Tibetan passports Expedition forcibly stopped by Tibetan authorities on Oct. 6, two days north of Nagchu. With inhuman cruelty Expedition has been detained for five months at altitude of 15,000 feet in summer tents amidst severe cold about 40 degrees below Centigrade.

"Expedition suffered from want of fuel and fodder. During stay in Tibet five men, Mongols, Buriats and Tibetans died and ninety caravan animals perished. By order of authorities all letters and wires addressed to Lhasa Government and Calcutta British authorities seized. Forbidden to buy foodstuffs from population. Money and medicines came to an end. The presence of three women in caravan and medical certificate about heart weakness not taken into consideration. With great difficulties on March 4, Expedition started southward. All nine European members of Expedition safe. Courageously bore hardships of exceptionally severe Winter. Greetings."

Telegram from Prof. Roerich  
On completion of Expedition 1928

### On the Himalayan Research Institute

"... the Kulu Valley ... is an exceptional locality of which the scientific significance only now begins to make itself felt in the richest of material. This is true in its historic, archaeological and philological aspects, as also in its botanical, geological and physical character ...

"... we must again stress the special fitness of the place chosen for the Himalayan Research Institute, because the scourge of



humanity, cancer, is almost unknown here in the Himalayas and besides Tibetan medicine from time immemorial has in its keeping remedies against cancer and tuberculosis which have been used with success. Of course such remedies must be investigated in the most careful and impartial way.

"The soil of the Himalayan valleys is distinguished by an unusual fertility, which permits a great variety of vegetation all the way from Alpine flora to almost tropical vegetation. As was shown by our early collections of local vegetation, there are many new species.

"Before us is the task of setting up an electrical plant and the equipment of a bio-chemical laboratory with a department for cancer research. Where is there a better place to study cancer than in a locality where it is altogether unknown, as it is here in the Himalayas."

#### "Fiery Stronghold" 1931

#### On "The Rite of Spring" and Stravinsky

"In my Diary, I have found a page dedicated to the production of Le Sacre du Printemps: 'Eighteen years have elapsed since with Stravinsky we sat in the colourful fairy-house, Talashkino in Smolensk, the estate of Princess Tenisheff, working on the Schema of Sacre du Printemps.' And Princess Tenisheff asked us to write on the beams of this multi-coloured house some excerpts from Sacre as a memento. Probably even now some fragments of our inscriptions remain there. But who knows if the present inhabitants of this house realize what is written there upon the beams?

"... Princess Tenisheff ... has already passed away. Nijinsky is no longer with us and already Diaghileff rejoices in higher spheres.

"And still Sacre is new and the young ones are accepting Sacre as a new conception, and perhaps the eternal novelty of the Sacre is because spring is eternal, and love is eternal, and sacrifice is eternal. Thus in this new conception, Stravinsky touches the eternal in music. He was modern because he evoked the future, it is the great serpent ring touching the great past."

#### "The Eternal Garment" 1940's

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## FRAGMENTS OF INFORMATION

### Roerich's Books

The following are amongst Roerich's published volumes:

- \*\* Art - A Predominant Factor in Archaeology St Petersburg, 1898.  
Lectures at the Archaeological Institute.
- \*\* Old Treasures St Petersburg, 1898.  
Journal of the Society for the Encouragement of Arts.
- \*\* Sacred Signs St Petersburg, 1904.  
A collection of Roerich's poems.
- \*\* Russian Art London, 1920.  
Proceedings of the Anglo-Russian Society.
- \*\* Adamant New York, 1924.  
A collection of artistic and philosophical essays.
- \*\* Atlai-Himalaya New York, 1929.  
A travel diary - record of the Central Asian Expedition.
- \*\* Shambhala - The Resplendant New York, 1930.  
A subjective record of the Central Asian Expedition.
- \*\* Beautiful Unity Bombay, 1946.  
A collection of cultural essays.

### Related Books

There is a vast international bibliography relating to Nicholas Roerich and his work. It includes the following titles:

- \*\* The World of Roerich by Nina Selivanova  
Biographical details 1874 to 1923. New York, 1924.
- \*\* Trails to Inmost Asia by Dr George N. Roerich  
A record of the Central Asian Expedition. Yale, 1931.
- \*\* Journal of Urusvati by Himalayan Research Institute  
Details of activities. New York, 1931 to 1933.
- \*\* Nicholas Roerich - A Master of the Mountains by Barnett D. Conlan  
An appraisal of Nicholas Roerich and his art. Indiana, 1938.
- \*\* The Roerich Pact and Banner of Peace by Roerich Pact Committee  
An historical record of the Pact. New York, 1947.
- \*\* Nicholas Roerich by Sina Fosdick  
A short biography. New York, 1964.



### Series of Paintings

Roerich produced many separate series of paintings. Each series comprised pictures painted during the same period and focusing on a unifying theme. The following are examples:

- 1903 - Architectural Studies  
75 sketches from journeys through Russia.
- 1906 - Sketches from Trips  
12 sketches made in Italy and Switzerland.
- 1917 - Karelia Series  
8 pictures in oil painted in Europe.
- 1922 - Sancta Series  
7 pictures in tempera painted in America.
- 1922 - Ocean Series  
15 pictures in tempera painted in America.
- 1924 - His Country  
12 pictures in tempera painted in Central Asia.
- 1924 - Himalaya Series  
41 pictures in tempera painted in Central Asia.
- 1925 - Maitreya Series  
7 pictures in tempera painted in Central Asia.

### Galleries and Museums

It is said that there is hardly a major art gallery in the Soviet Union or a major city in the world that does not possess at least one Roerich painting. The largest collections of all are in the Soviet Union, the United States and India. The following museums are amongst those possessing substantial collections:

- \*\* Allahabad Museum, Allahabad, India.
- \*\* Benares Museum, Benares, India.
- \*\* Gorky State Art Museum, Gorky, U.S.S.R.
- \*\* Nicholas Roerich Museum, New York, U.S.A.
- \*\* Novosibirsk Regional Gallery, Novosibirsk, U.S.S.R.
- \*\* Oakland Art Museum, California, U.S.A.
- \*\* Roerich Museum, Naggar, Kulu, India.
- \*\* State Russian Museum, Leningrad, U.S.S.R.
- \*\* State Tretyakov Gallery, Moscow, U.S.S.R.



### Roerich's Stage Designs

The following are among the various productions for which Roerich designed:

- |      |   |                           |   |
|------|---|---------------------------|---|
| 1907 | - | <u>The Valkyrie</u>       | (Wagner)<br>The Imperial Opera, Moscow.                       |
| 1908 | - | <u>Snow Maiden</u>        | (Rimsky-Korsakov)<br>The Opera Comique, Paris.                |
| 1909 | - | <u>Prince Igor</u>        | (Borodin)<br>The Diaghilev Theatre, Paris.                    |
| 1911 | - | <u>Peer Gynt</u>          | (Ibsen)<br>The Art Theatre, Moscow.                           |
| 1912 | - | <u>Tristan and Isolde</u> | (Wagner)<br>The Zimine Theatre, Moscow.                       |
| 1913 | - | <u>The Rite of Spring</u> | (Stravinsky and Roerich)<br>The Diaghilev Theatre, Paris.     |
| 1913 | - | <u>Princess Maleine</u>   | (Maeterlink)<br>The Liberal Theatre, Moscow.                  |
| 1914 | - | <u>Sister Beatrice</u>    | (Maeterlink)<br>The Art Theatre, Moscow.                      |
| 1920 | - | <u>Snow Maiden</u>        | (Rimsky-Korsakov)<br>The Royal Opera, London.                 |
| 1930 | - | <u>The Rite of Spring</u> | (Stravinsky and Roerich)<br>The Metropolitan Opera, New York. |

### Tribute to Roerich's Work

Roerich was honoured by many countries, their Governments, their learned bodies and societies. The breadth of his activities led to an interesting variety.

He was, for instance, made a Commander 1st Class of both the Yugoslavian Order of St Sarva and the Swedish Order of the Polar Star; a fellow of both the Russian Academy of Art and the Italian Academy of Science and Literature; a member of the Autumn Salon, the Legion of Honour and the Red Cross in France; and a Vice-President of both the Institute of Archaeology and the Mark Twain Society in the United States.

It would take several pages to list them all.

\* \* \* \* \*



# SOME CHRONOLOGICAL DETAILS

- 1874 - Born in St Petersburg, Russia, on 9th October
- 1896 - Graduated from University of St Petersburg
- 1897 - First major painting, The Messenger, won public acclaim
- 1898 - Became Professor of Archaeology and Editor of Art magazine
- 1899 - Organised first exhibition of American art in Russia
- 1901 - Married Helena Shaposhnikoff  
Elected Secretary of Society for the Encouragement of Arts
- 1904 - Led campaign for preservation of ancient Russian cities
- 1906 - Completed mosaics in Golubieff Chapel in Kieff
- 1909 - Began collection of master paintings
- 1910 - Elected President of Mir Isskussta (World of Art)  
Conducted excavations of Novgorod Kremlin
- 1912 - Collaborated with Stravinsky in composing The Rite of Spring
- 1914 - First volume of collected writings published
- 1915 - Completed murals for Moscow Kazan Railway Station
- 1916 - Prepared for extensive world tour of exhibitions and lectures
- 1920 - Designed settings for Snow Maiden at Covent Garden in London
- 1921 - Founded Master Institute of United Arts in New York
- 1922 - Founded International Art Centre in New York
- 1923 - Roerich Museum opened in New York
- 1924 - Led the 5-year Roerich American Central Asian Expedition
- 1929 - Roerich Pact and Banner of Peace campaign launched  
Nominated for Nobel Peace Prize  
Set up the Himalayan Research Institute  
Book of poems, Flame in Chalice, published
- 1930 - Roerich Pact endorsed at League of Nations
- 1931 - First International Convention on Roerich Pact held in Belgium  
Founded World League of Culture
- 1932 - Roerich Foundation for Peace, Art, Science and Labour founded
- 1934 - Led scientific expedition into Mongolia
- 1935 - 21 nations sign the Roerich Pact in the White House
- 1947 - Died in Naggar, Kulu, India on 13th December

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## ROERICH IN ENGLAND

Roerich visited England for the first time in 1906, and the first British exhibition of his paintings was held in London in 1909. There was another London exhibition in 1912.

He came to London again in 1919 and this time stayed for almost a year. Roerich, his wife and their two sons lived at 25, Queen's Gate Terrace in Kensington, quite close to the Albert Hall. His sons continued their studies at London University.

Whilst in England, he carried out commissions for several people, including Sir Thomas Beecham. At the Royal Opera House, Covent Garden, he restored the stage settings for Prince Igor - having been used by Diaghilev in 500 performances they were in need of renovation. He also designed the sketches for Snow Maiden, Czar Saltan and Sadko.

In May 1920, an exhibition of Roerich's paintings entitled Spells of Russia was held at the Gupil Gallery in London. H.G. Wells was a member of the Honorary Committee sponsoring it. The exhibition was well received and one critic, Herbert Root, Director of the London Public Library, described Roerich as "the strongest personality in modern art".

Spells of Russia was also shown in Worthing and Leeds. There were invitations from other British cities - Liverpool, Edinburgh and Sheffield - but these could not be accepted as Roerich had made plans to go to America.

Whilst he was in England, Roerich's paintings were acquired by one or two public galleries and a number of private collectors. Today, his paintings, Northern Landscape and Polovetsky Stan may be seen at the Victoria and Albert Museum in London; The Dragon and the Crown may be seen at the Worthing Museum; and Human Forefathers may be seen at the Ashmolean Museum in Oxford.

\* \* \* \* \*

Further information may be obtained from:

Kenneth Archer,  
Secretary of the Nicholas Roerich Society,  
91, Fitzjohn's Avenue,  
London, NW3 6NX.

(Telephone: 01 - 435 5490)



NICHOLAS ROERICH SOCIETY LIBRARY

1. A very small reference and lending library - comprised of Professor Roerich's own books and others relating to his life and work - has been set up at 91, Fitzjohn's Avenue, London, NW3 6NX.
2. As only a limited number of books are available, the library is being reserved for the use of members of the Society only.
3. To ensure that a fair selection of books is always available, members are asked to borrow only one book at a time and to return it within two months.
4. It would be appreciated if members would telephone 01 - 435 5490 before calling to use the library.
5. Books of a convenient size may be borrowed through the post. (See list below.)
6. Please use a padded bag when returning a book by post, and please enclose stamps to re-imburse the Society for outward postage.

Books Available through the Post

- \*\* Realm of Light by Nicholas Roerich  
Essays, letters, addresses, etc., 1899 to 1931.
- \*\* Heart of Asia by Nicholas Roerich  
Concerning Roerich's Central Asian Expedition, 1924 to 1928.
- \*\* Flame in Chalice by Nicholas Roerich  
A collection of Roerich's poetry.
- \*\* Beautiful Unity by Nicholas Roerich  
A collection of cultural essays.
- \*\* The World of Roerich by Nina Selivanova  
Biographical details, 1874 to 1923.
- \*\* Nicholas Roerich - A Master of the Mountains by Barnett D. Conlan  
An appraisal of Nicholas Roerich and his art.
- \*\* Nicholas Roerich by Sina Fosdick  
A short biography. (15 pages)
- \*\* Roerich edited by the International Art Centre  
Roerich's paintings, in black and white.
- \*\* The Roerich Pact and Banner of Peace by Roerich Pact Committee  
An historical record of the Pact.

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THE NICHOLAS ROERICH SOCIETY

REPRODUCTIONS AND LITERATURE AVAILABLE THROUGH THE POST - JANUARY, 1974.

Postcard Colour Reproductions of Nicholas Roerich's Paintings

(Size: 3½" x 5½"      Price: 8p.      Postal Weight: 6 postcards = 1 oz.)

..... "Lahul"	..... "The Island of Rest"
..... "The Mountain Schitrovaya"	..... "Kinchinjunga"
..... "Saint Panteleimon - The Healer"	..... "Pearl of Searching"
..... "Tibet"	..... "St. Francis"
..... "Zwenigorod"	..... "Spring in Kulu"
..... "Elijah the Prophet"	..... "The Hastening One"
..... "Glory to the Hero"	..... "Drops of Life"
..... "The Great Spirit of the Himalayas"	

Books and Booklets

	<u>Price</u>	<u>Weight</u>
..... "Flame in Chalice" - A book of Roerich's poetry	£1.75	9¼ oz.
..... "Nicholas Roerich" - A biography by Sina Fosdick	.45	1½ oz.
..... "The Roerich Pact and Banner of Peace" - A history	.60	4¾ oz.
..... "Roerich" - Roerich's paintings, in black & white	1.60	6½ oz.

Nicholas Roerich Society Literature

..... "Newsletters" - Quarterly, from January, 1974	.10	1 oz.
..... "Notes for Writers, Speakers & Broadcasters"	.15	2 oz.
..... "General Information" - & Membership Form		

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ORDER

To: Kenneth Archer,  
Secretary of the Nicholas Roerich Society,  
91, Fitzjohn's Avenue, London, NW3 6NX.

Please send me the items I have indicated above.

I enclose ..... in payment for items purchased.

I enclose ..... to cover cost of postage and packing.

Total \_\_\_\_\_

NAME ..... ADDRESS .....

.....



THE NICHOLAS ROERICH STUDY GROUP

CENTENARY YEAR MEETINGS

1974 is the 100th Anniversary of Nicholas Roerich's birth, and a series of informal meetings will be held during the year at 91, Fitzjohn's Avenue in Hampstead as part of the Centenary celebrations.

The meetings will take place on the second Friday of each month. They will start at 8.00 p.m. and finish at 9.30 p.m.

The focus of the meetings will be cultural: the emphasis being placed on the beauty of Roerich's creative work and the enlightened principles underlying it.

Meetings will include the following:

- \*\* News of Centenary Year activities
- \*\* Short talks on Roerich's life and work
- \*\* Readings from Roerich's poetry
- \*\* Music associated with Roerich
- \*\* Colour slides of Roerich's paintings
- \*\* Discussion

The Nicholas Roerich Society Library is available for the use of members of the Study Group.

Further information may be obtained from:

Kenneth Archer,  
The Secretary,  
Nicholas Roerich Society,  
91, Fitzjohn's Avenue,  
London, NW3 6NX.

(Tel. 01 - 435 5490)





PAX CULTURA

THE NICHOLAS ROERICH SOCIETY

Honorary President: Dr. Svetoslav Roerich

Honorary Chairman: Vladimir Shibayev

GENERAL INFORMATION

These notes contain brief details relating to Nicholas Roerich and the Nicholas Roerich Society and are provided for the use of prospective members and other interested people.

Those wishing to join the Society are asked to use the membership application form on the last page. Please detach and complete the form and send it to the Secretary together with a payment in respect of one year's subscription.

If anyone should wish to have details of reproductions and literature available or any other information, please do not hesitate to contact the Secretary.

The Nicholas Roerich Society



## THE NICHOLAS ROERICH SOCIETY

### Nicholas Roerich

Nicholas Roerich was born in St. Petersburg, Russia in 1874 and died in Kulu, India in 1947. The intervening years were rich in a profusion of creative activities which spanned three continents - Europe, America and Asia - and earned him a worldwide reputation in a number of fields.

Professor of archaeology; painter of over 7000 beautiful paintings; author of some 30 published volumes; creator of an international peace pact signed by 36 countries; inspirer of numerous cultural and scientific organisations in many nations; leader of a 5-year expedition through the mountain areas of Central Asia; designer of classic stage settings for drama, opera and ballet; juryst; lecturer; linguist; educator; poet; philosopher; mystic; ...  
..... Roerich was undoubtedly one of the most gifted, versatile and prolifically creative men of this or any other century.

Nicholas Roerich was a man of the highest ideals and practicality, and his life and creative works truly reflected the quality of the enlightened principles to which he adhered. Dedicated to human progress, he strove throughout his life to further human knowledge, to enhance the quality of human living and, during his later years, to bring about world peace and unity through cultural aspiration and achievement.

Above all else, Roerich was a cultural leader - an apostle of art and beauty. He strove to unite humanity by uniting the arts. He taught that mankind could be united through beauty. He proclaimed beauty as a universal solvent in which all personal, racial and national animosities can be dissolved, and as a beacon which can lead Man upward along his evolutionary path to a more radiant future. In Roerich's own words:

"The sign of beauty will open all sacred gates. Beneath the sign of beauty we walk joyfully. With beauty we conquer. Through beauty we pray. In beauty we are united."

### The Nicholas Roerich Society

The Nicholas Roerich Society was founded in London in 1972. Its principal aim is to bring the beauty of Roerich's work and the enlightened principles underlying his life more fully to public attention.



THE NICHOLAS ROERICH SOCIETY

Aims and Objects

1. To promote interest in the creative work of Nicholas Roerich and understanding of the enlightened principles on which his life was based.
2. To facilitate the study of Nicholas Roerich's life, philosophy and creative activities.
3. To stimulate cultural interest and appreciation of beauty and, to this end, to undertake activities of an educational and cultural nature.
4. To cooperate with Unesco and other organisations working for the cultural advancement of humanity.

Facilities and Activities

The Society's facilities and activities include the following:

- \*\* Library
- \*\* Newsletter
- \*\* Provision of Information
- \*\* Sale of Books and Reproductions
- \*\* Study Group
- \*\* Illustrated Lectures
- \*\* Cultural Activities
- \*\* Commemorative Activities



THE NICHOLAS ROERICH SOCIETY

Membership

Membership of the Society is open to all who support the Society's aims and objects.

Subscriptions

The annual membership subscription is £1.00.

Donations

To encourage membership, the rate of subscription is being kept to a minimum. The Society is not endowed, however, and the extent to which the Society's aims can be realized will depend upon the extent to which additional funds can be raised. General donations and contributions towards specific activities will, therefore, always be most welcome.

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Application for Membership

To: Kenneth Archer,  
Secretary of the Nicholas Roerich Society,  
91, Fitzjohn's Avenue,  
London, NW3 6NX.

I wish to become a member of the Nicholas Roerich Society.

I enclose .....

NAME ..... Tel. No. ....  
ADDRESS .....  
.....  
..... Date: .....





PAX CULTURA

THE NICHOLAS ROERICH SOCIETY

Honorary President: Dr. Svetoslav Roerich

Honorary Chairman: Vladimir Shibayev

NEWSLETTER - JANUARY, 1974

This is the first newsletter of the Nicholas Roerich Society. Appropriately, it is being circulated at the beginning of 1974, the 100th anniversary year of Professor Roerich's birth.

The purpose of this first edition is twofold: firstly, to give news of the Society and its activities and, secondly, to publicise the Centenary Year.

In this edition, we have great pleasure in including a message from our Honorary President, Dr. Svetoslav Roerich, Professor Roerich's son. We are also very pleased to be able to include an extract from the published memoirs of our Honorary Chairman, Vladimir Shibayev, Professor Roerich's former secretary.

Further editions of the Newsletter will be circulated during 1974. They will focus on various aspects of Nicholas Roerich's creative activity, include selected aspects from his writings and give details of the progress of the Centenary Year.

The Nicholas Roerich Society



## NICHOLAS ROERICH

Nicholas Roerich was born in St. Petersburg, Russia in 1874 and died in Kulu, India in 1947. Dedicated to human progress, he strove throughout his life to further human knowledge and culture. His unusually varied, creative work spanned three continents - Europe, America and Asia - and earned him a worldwide reputation. Professor of archaeology; painter of over 7,000 paintings; creator of an international peace pact signed by 36 countries; inspirer of numerous cultural and scientific organisations in many nations; leader of a five-year expedition through the mountain areas of India, Tibet, Mongolia and China; jurist; designer; linguist; educator; poet; scientist; mystic; ..... Roerich was a truly great and universal man.

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## THE NICHOLAS ROERICH SOCIETY

Having met regularly since January, 1972, the members of the Nicholas Roerich Study Group felt that a stronger and more permanent focus should be placed on Prof. Roerich's creative work in order to bring its beauty and the principles on which it was based to the attention of other people. And towards the end of 1972, the group decided to form itself into the Nicholas Roerich Society.

It was also felt that a special effort should be made to bring Prof. Roerich's life and work to public attention during 1974, the 100th anniversary year of his birth, not only as a fitting tribute to a great man but, more importantly, to bring Roerich's inspiring example to the notice of young people. One of the first tasks of the Society, therefore, was to set up a Centenary Year Committee to stimulate activity during the Centenary Year.

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THE SOCIETY'S HONORARY PRESIDENT

The Society was greatly honoured when Prof. Roerich's son, Dr. Svetoslav Roerich accepted the invitation to become its Honorary President, and it is most grateful to him for his kindness and help.

Closely associated with his father's work and a gifted artist, himself, Dr. Roerich lives in India with his wife, actress Devika Ravi. It is with much pleasure that the following extracts from one of his letters to the Society are included.

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To the Nicholas Roerich Society

It is very seldom indeed that one comes across people of the magnitude of my Father of his knowledge, vision and accomplishments. As I have often said, it will take a long time before he is fully appreciated for all that he has done and for all that he intended to do. The world is in great need of his ideals, more than ever we must all strive towards better understanding among men. It is individuals that will influence the masses and give a new direction to our strivings. The present difficulties will only increase through the complexities of our own making. Our material life engulfs and enslaves us like the well-known Frankenstein monster who in the end could not be controlled and threatened his own creator.

To hope to solve the intricate problems of man's mutual relationship only through greater physical felicity is a dream which can never be fulfilled. Happiness lies in other domains and certainly not exclusively in the domain of physical well-being, though it is of course desirable, and we must all strive towards better conditions of life. Yet it will only be a starting point on which we must build the difficult and complex edifice of better human relations.

If everyone of us would only try to fulfil the smallest task before him better than he has done so yesterday, he has already achieved something very substantial which will eventually accumulate into a great treasure of true felicity - from beautiful images we shall go to beautiful thoughts, and from beautiful thoughts to a beautiful life and from a beautiful life to Absolute Beauty - this formula of Plato is as true today as when he pronounced it over 2000 years ago.

Svetoslav Roerich  
India, 1973.

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### THE SOCIETY'S HONORARY CHAIRMAN

The Society was delighted when Vladimir Shibayev accepted an invitation to become its Honorary Chairman. Mr. Shibayev has been associated with Nicholas Roerich's work since he first met him in 1920, and for many years he lived and travelled with the Professor, working as his private secretary.

Mr. Shibayev has been most helpful to the Society: generously donating out-of-print books to the Library; providing reproductions of paintings and photocopies of rare material; supplying information of Roerich activities currently taking place in Russia; and generally passing on much valuable advice and information.

Mr. Shibayev lives with his wife in Wales, where he lectures in Russian studies at Cardiff University. The following extract from his published memoirs is included with much pleasure.

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#### Prof. Roerich and His Life in the Himalayas

(Excerpts from Memoirs)

In the big hall on the upper floor of their house in the Kulu Valley, Prof. and Madame Roerich spent every evening after supper quietly talking and listening to music. Their two sons, George and Svetoslav, also sat with them, when they were not in America or away on expeditions. In this large room, stood a large golden statue of the Lord Buddha, which had come from Burma, and Tibetan tankas hung on every wall. The statue stood on the mantelpiece, in front of which was placed a large armchair which was never used. I should add that no fire was ever lit in the room.

Madame Roerich or, perhaps, Prof. Roerich selected the evenings' programmes, and I operated the gramophone, having to wind it up as there was no electricity in Kulu at that time. Each side of four to five records were played each evening making eight to ten items in all. The repertoire was not particularly large, but it was well selected and varied, and the hours spent there during those ten years from 1929 to 1939 - every single evening, so peacefully in the soft light of a small standard lamp - seemed to have the solemnity and elevation of a fairy tale. Those were hours when I was never tired or bored, and when something seemed to be created and built within one's consciousness; they were hours which I impatiently awaited in eager anticipation all day.

It is not without interest to remember which of the symphonies



and operas the Roerich's liked best. Wagner's tetralogy was probably played the most frequently; that is, selections from The Ring of the Niebelung - The Rhinegold, The Valkyrie, Siegfried and The Twilight of the Gods - and then The Mastersingers, Lohengrin, Parsifal and Tannhauser. But probably Scriabin's Poem of Ecstasy and Prometheus: Poem of Fire were played just as often. There were also The Fire-Bird, The Rite of Spring and Putrushka by Stravinsky, and Sheherazade and Sadko (Song of the Indian and Venetian Guests) and The Golden Cockerel by Rimsky-Korsakov. And Prokofiev's The Love for the Three Oranges was played again and again. Grieg's Peer Gynt (The Spring, In the Hall of the King of the Mountain and The Death of Solvid), Ravel's Balero, Debussy's Prelude to the Afternoon of the Fawn, Cesar Frank's Symphony and Sibelius' Finlandia, Karelia and Swan of Tuonala were also favourite records of Madame Roerich, as well as Schubert's Unfinished Symphony.

Other unforgettable items of our repertoire were Boris Godunof (Monologue and The Death of Boris) and A Night on the Bare Mountain by Mussorgsky who, incidentally, was a close relative of Madame Roerich. Of Bach, I remember The Brandenburg Concertos and about all of Litz's Rhapsodies, as well as Rachmaninov's Prelude and Concerto and Borodin's Slavonic March. Another very, very popular series were Beethoven's symphony, Eroica, and Tchiakovsky's Pathe-tique and Fate.

The selection is not small, but it should be remembered that we played the records alternately every evening without fail for over a decade; since there was absolutely no other entertainment or diversion in the solitude of the Himalayan Mountains in the evenings. I also remember that on one occasion, when everyone else was away, I played these concerts for about a month for Madame Roerich alone.

This was the background against which the Roerich's lived and worked in the Himalayas. This was the solemn preparation for the subsequent meditation and communion.

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## BEAUTY - THE PANACEA

Nicholas Roerich stressed the importance of beauty and art as key factors in human development and world peace, and he campaigned for worldwide protection of works of art. People of all nationalities responded to his call, and committees were set up in his name in many countries.

Roerich's efforts to bring about peace through art and culture were given prominent recognition in 1929 when he was nominated for the Nobel Peace Prize. But the high-point of his campaign was 15th April, 1935, when representatives of 21 nations met with President Roosevelt in the White House to sign The Roerich Pact.

Prof. Roerich's thoughts on beauty and art are illustrated in the following extracts selected from his essay, The Beautiful, included in his book, Beautiful Unity, published in Bombay, India.

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Art will unify all humanity. Art is one - indivisible. Art has its many branches, yet all are one. Art is the manifestation of the coming synthesis. Art is for all. Everyone will enjoy true art. The gates of the "sacred source" must be wide open for everybody, and the light of art will influence numerous hearts with a new love. At first this feeling will be unconscious, but afterwards it will purify human consciousness. How many young hearts are searching for something real and beautiful! So, give it to them. Bring art to the people - where it belongs. We should have not only museums, theatres, universities, public libraries, railway stations and hospitals, but even prisons decorated and beautified. Then we shall have no more prisons.

The values of great art are victoriously traversing all storms of earthly commotions. Even the 'earthly' people already understand the vital importance of active beauty. And when we proclaim love, beauty and action, we know verily that we pronounce the formula of the International language. And this formula which belongs to the museum and stage must enter everyday life. The sign of beauty will open all sacred gates. Beneath the sign of beauty we walk joyfully. With beauty we conquer. Through beauty we pray. In beauty we are united.

Beauty cannot be guarded by orders and laws alone. Only when human consciousness realizes the inestimable value of beauty, creating, ennobling and refining, only then will the real treasures of humanity be safe. And one should not think that vandalisms, obvious or tacit, belong but to past ages, to some fabulous invaders



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and conquerors. We see vandalism of many kinds taking place even today. Therefore the endeavour to protect and save beauty is not an abstract nebulous move, but is imperative, real and undeferrable.

Beauty does not tolerate conventional limitations and boundaries. The treasures of beauty belong to the world. Hence the care for art and knowledge is also a universal duty on a planetary scale.

If anyone should possess a receptacle containing a wonderful panacea, how carefully would he guard such a treasure. But beauty is that same miracle-working panacea and as such requires a vigilant devotion. Now cures are effected in hospitals by sound and colour - thus Beauty, the perfect panacea, enters in a new garment. People worry about their health. May this consideration at least teach them to venerate and guard the panacea of Beauty. Half a century ago our great Dostoyevsky pronounced: "Beauty will save the world."

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#### THE GUARD

The Guard, written in 1917, has been taken from Prof. Roerich's book of poems, Flame in Chalice, published by The Roerich Museum Press.

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"Guard, tell me why  
Thou dost close this door? What  
So constantly dost thou guard?"

"I guard  
The Secret of this chamber."

"But empty is the  
Chamber. Worthy people  
Have declared: 'There is nothing.'"

"The secret of the chamber I know.  
To guard it, I am appointed."

"But empty is thy chamber!"

"For thee it is empty!" answered the guard.

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### ROERICH'S PAINTINGS

Nicholas Roerich painted over 7,000 major canvases. These dealt with a wide range of subjects, ranging from his early, large historic paintings - which were influenced by the more realistic style of the late 19th Century - to his later highly decorative, colourful and unique paintings depicting Man's higher aspirations.

His paintings hang in leading museums and private galleries throughout the world. Probably every major city has at least one. The largest collections of all are in Russia, America and India.

To date, the Society has located four Roerich paintings in England. Two are in the Victoria and Albert Museum, another is in the Worthing Art Gallery, and the other is in the Ashmolean Museum in Oxford. There are undoubtedly others. It is hoped that these will be traced during 1974 and that one of the galleries will arrange for a collective exhibition.

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### ROERICH'S BOOKS

Professor Roerich was also a prolific writer, and his published works include some 27 volumes, mostly dealing with cultural, philosophical and pan-human subjects.

Besides his books, he wrote innumerable articles for leading periodicals in a number of countries; he also wrote a number of poems. When he died, he left several unpublished manuscripts.

Unfortunately, only a few of his books are currently in print. The Society has made efforts to trace the others in the library network of the United Kingdom. A few have been found in local public libraries and successfully borrowed. But the majority have been located in specialised libraries - such as those of the Indian High Commission and the Foreign Office - or in the British Museum Library and are usually available for reference only.

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## ACTIVITIES OF THE NICHOLAS ROERICH SOCIETY

### Library

Most of Prof. Roerich's published works are now out of print, so too are many of the books and brochures written about him. But thanks to a number of gifts, much searching and some extensive photocopying, the Society has built up a small but useful library.

### Study Group

The Nicholas Roerich Study Group has met regularly on the second Friday of each month for the last two years and, altogether, some 40 to 50 people have participated. Each year, the Group has focused in turn on Prof. Roerich's activities as artist; archaeologist; poet and author; traveller and explorer; protector of culture; humanitarian; educator; prophet and pioneer; scientist and researcher; and philosopher. A new series of meetings with a new focus has been planned for 1974.

### Lectures

Unfortunately, it has not been possible to respond to every invitation to supply a speaker. However, lectures have been given to a number of groups and societies in the London area, and some of these were illustrated with colour reproductions. It is hoped that the Study Group will provide additional speakers in 1974.

### Translation

Some of the written material acquired for the Library has been printed in Russian and this has, of course, presented translation difficulties. Mr. George Tlatoff - a lecturer in Russian studies - has very kindly helped with the translation of this material, and the Society is most grateful to him.

Mr. Tlatoff, incidentally, met Prof. Roerich in Harbin in Manchuria in 1934, whilst the Professor was visiting the local school. George Tlatoff, as head boy, made the address welcoming the distinguished visitor, and he still has some remarkably vivid memories of the impact of Prof. Roerich's presence and personality.

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## ROERICH CENTRES

### The Nicholas Roerich Museum

319 West 107th Street - New York, N.Y. 10025 - U.S.A.  
(Telephone: UN 4-7752)

The Nicholas Roerich Museum in New York is the main centre in the world for information on Prof. Roerich. It houses a very fine collection of Roerich paintings, and its archives contain a wealth of material. The Museum provides a regular programme of lectures and cultural activities. The Roerich Museum Press publishes Prof. Roerich's books and produces colour reproductions of his paintings.

The Society is most grateful to Mrs. Sina Fosdick, the Museum's Director, for the kind help and advice she has given during the past two years.

### The Roerich Museum

Naggar, Kulu, India.

A gallery of Prof. Roerich's paintings is maintained at Naggar in the Kulu Valley, at the place where Prof. Roerich lived and worked during the last 18 years of his life and where he set up the Himalayan Research Institute.

Dr. Svetoslav Roerich and his wife are building a new gallery at Naggar. It will contain a collection of local arts and crafts and some of Dr. Roerich's own paintings as well as those of his father.

### The Roerich Cultural Centre

10, Gunterstone Road, London, W.14.  
(Telephone: 01 - 603 5498)

The Roerich Cultural Centre is a cultural centre in embryo, and its activities so far have focused on the distribution of Roerich books and reproductions. Mrs. Lydia Granby, its founder, is organising some commemorative events to mark the Centenary Year. At some future date, she hopes to start a number of cultural activities similar to those initiated by Prof. Roerich during his lifetime.

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NICHOLAS ROERICH CENTENARY YEAR - 1974

9th October, 1974, marks the 100th anniversary of Nicholas Roerich's birth, and commemorative activities are being arranged in a number of countries.

Russia

Prof. Roerich's work is well known in Russia, and his name has an honoured place. It is reported, for instance, that first cosmonaut, Yuri Gagarin, looking through the window of Vostok 1 as he circled the Earth, described the colour of the sky as "Roerich blue".

The Soviet Union is making a number of preparations for the Centenary, and extensive exhibitions of his paintings are being planned. It is also producing two commemorative posters, one of which will be based on the Roerich Peace Pact.

America

The Nicholas Roerich Museum in New York is planning several special commemorative activities. These include an exhibition of paintings gathered from private collections, the production of a commemorative brochure and the printing of one of Prof. Roerich's unpublished manuscripts, The Invincible.

England

The Nicholas Roerich Society, the Roerich Cultural Centre and one or two other organisations are co-ordinating their efforts through the Roerich Centenary Year Committee, under the chairmanship of Mr. Don Northcott of 6, Parkwood Road, London, S.W.19. (Telephone: 01 - 947 2626).

A number of activities are being planned by the Committee, including the printing of special literature. The Committee will also do what it can to encourage the news media to take an interest in Prof. Roerich's life.

A Roerich Centenary Fund has been set up to finance the year's activities, and contributions are welcome. These may be sent to the Fund care of the Nicholas Roerich Society.

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## INFORMATION

- \*\* Library: A small reference and lending library is available for the use of interested people.
- \*\* Discussion Group: The Nicholas Roerich Study Group meets on the second Friday of each month. A special series of Centenary Year meetings has been arranged for 1974.
- \*\* Newsletter: The Newsletter will be circulated periodically during 1974. It will include details of the Society's activities and news of the Centenary Year celebrations.
- \*\* Literature and Reproductions: Limited quantities of Prof. Roerich's books, colour reproductions of his paintings and a variety of pamphlets and colour postcards are available for sale.
- \*\* Speakers: Speakers are available to give illustrated talks to groups, schools and societies.
- \*\* Centenary Year Committee: The Centenary Year Committee will meet at intervals during 1974. Those wishing to take action are invited to contact the Committee's Chairman.
- \*\* Information: Biographical details are provided for writers, broadcasters and speakers.
- \*\* Donations: Contributions towards the Society's activities and expenses are welcome and may be sent to the Secretary.

Further details may be obtained from:

Kenneth Archer,  
Secretary,  
The Nicholas Roerich Society,  
91, Fitzjohn's Avenue,  
London, NW3 6NX.  
(Telephone: 01 - 435 5490)

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THE NICHOLAS ROERICH STUDY GROUP

CENTENARY YEAR MEETINGS

1974 is the 100th Anniversary of Nicholas Roerich's birth, and a series of informal meetings will be held during the year at 91, Fitzjohn's Avenue in Hampstead as part of the Centenary celebrations.

The meetings will take place on the second Friday of each month. They will start at 8.00 p.m. and finish at 9.30 p.m.

The focus of the meetings will be cultural: the emphasis being placed on the beauty of Roerich's creative work and the enlightened principles underlying it.

Meetings will include the following:

- \*\* News of Centenary Year activities
- \*\* Short talks on Roerich's life and work
- \*\* Readings from Roerich's poetry
- \*\* Music associated with Roerich
- \*\* Colour slides of Roerich's paintings
- \*\* Discussion

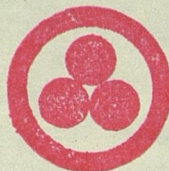
The Nicholas Roerich Society Library is available for the use of members of the Study Group.

Further information may be obtained from:

Kenneth Archer,  
The Secretary,  
Nicholas Roerich Society,  
91, Fitzjohn's Avenue,  
London, NW3 6NX.

(Tel. 01 - 435 5490)





PAX CULTURA

THE NICHOLAS ROERICH SOCIETY

Honorary President: Dr. Svetoslav Roerich

Honorary Chairman: Vladimir Shibayev

NEWSLETTER - APRIL, 1974

A major function of our Newsletter is to make the various aspects of Nicholas Roerich's life and work more widely known and appreciated. And in this, the second issue, we are focusing on Nicholas Roerich's role as a forerunner of Unesco.

Articles are included on the Roerich Pact and Banner of Peace and the Roerich Museum: both of which were unique pioneering projects in fields now covered by the educational, scientific and cultural agency of the United Nations.

Nicholas Roerich's ideals are much needed in today's world, and the occasion of the current Roerich Centenary Year is an excellent opportunity to publicize them. We are, therefore, including a list of suggestions for individual action together with our progress report on the Centenary Year.

Also included are further details of the Society and its activities, and we extend a cordial invitation to interested people to become members. We also wish to establish links with other societies which are active in the cultural field.

The Nicholas Roerich Society



GREETINGS FROM DR. SVETOSLAV ROERICH

Dr. Svetoslav Roerich - Prof. Roerich's son and Honorary President of the Nicholas Roerich Society - has very kindly agreed to prepare an address for the Centenary Day Meeting which the Society is holding in London on 9th October, 1974.

It is very much hoped that Dr. Roerich will be able to visit England at some time and that, when he does, he will be able to Preside over a meeting of the Society and make an address in person.

The short extract and message of greetings shown below have been taken from a letter sent to the Society last year.

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To the Nicholas Roerich Society

The ideals of Prof. Roerich will find their proper appreciation later when people will understand that the true value of life, that which makes life interesting and worthwhile is something beyond our drab everyday and the search within will be the great adventure of the future. Let our attitude towards life become beautiful and it will transform life into a new experience and bring us new contacts and regenerate our personalities and Inner selves.

I send to all members my very cordial greetings.

Svetoslav Roerich  
India, 1973.

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## NICHOLAS ROERICH - A FORERUNNER OF UNESCO

Prof. Roerich was undoubtedly one of the most active forerunners of Unesco, the United Nations Educational, Scientific and Cultural Organization. With his international network of co-workers, he was active for many years in each of the fields now covered by that agency.

### Educator

Roerich had the most enlightened educational ideas, and these underlay much of his creative work and writing. A university professor at the age of 23, Roerich's reputation as an educator was later increased by his work as Director of the School for the Encouragement of Arts in Russia, and as Founder of the Master Institute of United Arts and the Roerich Museum in America. Many of his institutions catered for worldwide audiences. His International Art Centre, for instance, aimed at establishing art internationally as a common language of understanding, and Alatas - his design for an international non-commercial publishing association - aimed at the inter-change of new and constructive ideas.

### Scientist

Prof. Roerich's work in the field of science was quite varied. In Russia he was concerned mainly with archaeological research, but his Asian expeditions were made for a number of scientific purposes. Scientists of several nationalities worked with him at the Himalayan Research Institute. The Institute's research covered such varied subjects as cancer and cosmic rays, and its findings were made available to institutes and universities in a number of countries.

### Cultural Leader

Roerich's work as a cultural leader started in Russia, continued in America and eventually made a worldwide impact. His cultural projects included: the International Society of Artists, an affiliation of the creators of beauty everywhere; the Roerich Pact and Banner of Peace, an international treaty for the protection of cultural works approved by 36 nations; and the World League of Culture, which included the various cultural societies and committees which had been set up in his name in many countries.

Roerich died in 1947; happily he lived long enough to see many of the ideas he had set in motion and campaigned for take firm root at the inter-governmental level when Unesco was founded late in 1945.

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## THE ROERICH PACT AND BANNER OF PEACE

The following is an abridgement of an historical sketch which Vladimir Shibayev - Prof. Roerich's former Secretary and the Society's Honorary Chairman - wrote for the magazine, Flamma, in 1938. (The full text is available. Price: 10p.)

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### Great New Ideas

There are periods in the history of the world when great new ideas are introduced, beneficial for the whole of mankind, and they always mark the beginning of a new era with far-reaching effects. The ordinary man in the street is not always aware of the importance of such turning points in history; but as human consciousness expands, and as man finds himself more and more a conscious co-worker in the great fields of world constructiveness, it becomes imperative that he pays attention to and supports these great movements which improve life as a whole.

There are numerous such turning points in the history of mankind: the abolition of slavery; the protection of child labour in factories; the right of women to parliamentary franchise and equality; international agreements regarding law, labour, posts and telegraphs, commerce and airways; and the great idea of founding the International Red Cross. There are many other such international treaties, and one dreads to think of the chaos which would befall the world if these agreements were suddenly abolished.

### The Roerich Pact

The most important new contribution to this improvement of world conditions is the Roerich Pact and Banner of Peace for safe-guarding the world's cultural treasures from annihilation through warfare and vandalism or, in times of so-called peace, from destruction through neglect, lack of understanding, internal calamities, etc. Under this Treaty the signing parties bind themselves to honour, promote and protect the cultural achievements of human genius, just as the Red Cross protects mankind from physical sufferings.

Professor Nicholas Roerich conceived this great idea as far back as 1904; proposing it then to the Society of Architects in Russia and again in 1914 during the Great War to the Russian Government. Though received with great interest, warfare delayed the international adoption, but in 1929 the Pact, drafted according to the codes of international law, was formally promulgated in New York.



The Banner of Peace .

The pact provides that: "Educational, artistic and scientific missions, the personnel, the property and collections of such institutions and missions shall be deemed neutral and shall be protected and respected by belligerents ... The Institutions, Collections, and Missions thus registered display a distinctive flag which will entitle them to special protection and respect ... "

This Banner, designed by Prof. Roerich, is a white flag on which in magenta are shown three spheres in a circle. To mention but a few of the interpretations: it may be taken to represent Religion, Art and Science as expressions of Culture; or the Past, Present and Future achievements of mankind within the circle of Eternity.

A Committee of the Banner of Peace was founded in 1929 in New York, and in 1930 two committees were inaugurated in Paris and Bruges respectively. The First International Conference was held in 1931 and it resulted in a most enthusiastic response from all the different fields of world cultural activities. In 1932 the Second International Conference in Bruges met still greater response.

A great step forward was accomplished in November, 1933, when in Washington the Third International Convention of the Roerich Pact convened, with the participation of diplomatic representatives of 36 nations. The Convention passed the unanimous resolution to adopt the Pact and to "recommend the adoption of this humanitarian measure to the Governments of all Nations".

Signed at the White House

In December, 1933, the Seventh Conference of the Pan-American Union at Montevideo, also passed the unanimous resolution to accept the Roerich Pact and to urge its members to sign the Pact. Thus on April 15th, 1935, in the office of the President of the United States, at the White House in Washington, the Treaty of the Roerich Pact was signed by all the twenty-one countries of the Pan-American Union.

The great importance of the Roerich Pact, besides the actual protection of world cultural treasures, lies in its enormous educative value and the subsequent raising of the general cultural level. To make people understand the real value of their own national and other nations' contribution to Culture, means to uplift the very outlook on the purpose of human existence - it means to stimulate them to create such cultural treasures themselves, to turn their efforts towards higher ideals.

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## REALIZATION OF THE BEAUTIFUL

Some of Prof. Roerich's thoughts on education are illustrated in the following extracts from his book, Fiery Stronghold, published by Stratford, Boston, U.S.A. in 1933.

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Plato has said ... "It is difficult to imagine a better method of education than the one which is revealed and verified by the experiment of ages; it can be expressed in two rules: gymnastics for the body and music for the soul.

"In this light, the musical education has to be considered the most important; thanks to it, Rhythm and Harmony are deeply enrooted in the soul, take possession of it, fill it with beauty, and make of man a beautifully thinking being ... he will be nourished and exalted by the beautiful and will absorb it with joy, will be fully suffused with it and will co-ordinate his entire life with it."

Of course we must not understand the word music in this case as the generally accepted concept of musical education, in its narrowest sense. The Athenians understood music as the service to all muses, and to them it had a much deeper and vaster significance than with us. This concept embraced not only the harmony of tone, but also entire poetry, the entire field of the higher feeling, higher form and general creativeness, in its best sense. The service to the muses was a true education of taste, which cognizes the beautiful in everything. And to this vital Beauty we shall have to return, unless Ideas of high constructiveness are to be completely rejected by Humanity.

Hippias Maior (Beauty) of the Dialogues of Plato is not a cloudy abstraction, but a truly living, noble conception. Beauty exists in itself! It is sensed and realized. In this realization is contained an inspiring, encouraging call to the study and implanting of all the covenants of the beautiful. The philosophic morale of Plato is inspired by the feeling of the beautiful ...

Of course, the gymnastics of Plato are not our contemporary football nor the breaking of a nose by fisticuffs. The gymnastics of Plato comprise the same gate to the beautiful, the discipline of harmony and the refining of the body to more spiritualized spheres ...

In our life many vital conceptions of antiquity have undergone diminishment and impoverishment instead of their deserved expansions. Thus the vast and high service to the Muses has become, in our conception, the playing of a single instrument. Now, when one hears



the word music, he imagines first of all a music lesson, with all its accumulated limitations. When one hears the word museum, he understands it as a storage house for various objects of art. And, as with every storage house, this understanding calls forth in us a certain sense of deadliness. And this limited understanding of a museum as a depository, a storage house, has been so deeply rooted in our understanding, that when you pronounce the concept in accordance with its primary significance, namely museon, no one understands what you mean. Yet every Hellene even those not of the highest education, would have understood that a museon was, first of all, a Home of Muses.

First of all, a museon is the Abode of all examples of the Beautiful - and altogether not in the sense of guarding these examples, but with the understanding of a vital and creative application of them. Therefore you may often hear that people cannot understand in what way a Museum can occupy itself with all branches of Art, can occupy itself with the education of taste and the spreading of the feeling for the Beautiful in essence.

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#### BENEVOLENCE

Benevolence, written in 1918, has been taken from Prof. Roerich's book of poems, Flame in Chalice, published by the Roerich Museum Press. It calls to mind Roerich's own creative legacy to humanity.

My gift accept, O dear friend.  
Through labour and knowledge I gathered  
This gift. In order to give it  
Away. On my gift thou shalt pile  
The joys of spirit. Silence and quietude.  
Amidst the revolt of spirit, direct thine eye  
Upon my gift.  
And if thou wantest to command the servant  
To bring the gift.  
Name it  
Benevolence.

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THE ROERICH MUSEUM  
(1923 - 1936)

Centre of Culture

Prof. Roerich's concept of a museum as a Home of Muses and as a place for education in beauty was manifested in the Roerich Museum which was opened in New York in 1923. The focal point of his network of cultural institutions, this museum was a centre of intense educational activity and made a direct impact on countless people.

Speaking of the Roerich Museum when it was well established, Roerich said: "The Museum is not a dead storage, nor a miser's treasure; the Museum is inseparable from the conception of a Centre of Culture. The Museum is already the Abode of the League of Culture."

In describing the Museum's basic purpose and the flexibility of its design, Roerich said: "... we have always before us the initial plan which we had when constructing the Building, which is, that in due time this Building in a continuously changed and adapted form should serve the whole multiformity ... of human creativeness, becoming a living Cultural Centre for public use."

Education through Beauty

The programme of the Museum was devoted to education through beauty, and all its activities were based upon the principle of unity - unity of the arts, of international cultures and of artistic and scientific endeavours.

The Museum reached out to people of all classes and nationalities. It had, in addition to galleries of paintings and exhibits, a library, a centre for cultural activities, and programmes of junior and adult education. The Roerich Museum Press published low-priced cultural books, and the link between art and science was emphasised through the activities of the Museum's Himalayan Research Institute. There was also a Society of Friends of the Roerich Museum which had active branches in other countries.

An Inspiring Example

Having started in a modest way, the Roerich Museum was later housed in a specially-designed building of 29 stories, with galleries, a library, reception and lecture rooms, a concert hall and accommodation for 450 resident members. The museum eventually met with difficulties, but it was most active for over a decade and will always remain an inspiring example of enlightened educational methods.

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## ACTIVITIES OF THE NICHOLAS ROERICH SOCIETY

### Centenary Year Meetings

A series of informal meetings is being held at 91, Fitzjohn's Avenue in Hampstead as part of the Centenary Year celebrations. The meetings take place on the second Friday of each month. Starting at 8.00 p.m., they finish at approximately 9.30 p.m.

The focus of the meetings is cultural: the emphasis being placed on the beauty of Roerich's creative work and the enlightened principles underlying it.

Each meeting includes the following aspects:

- \*\* News of Centenary Year activities
- \*\* Short talks on Roerich's life and work
- \*\* Readings from Roerich's poetry
- \*\* Music associated with Roerich
- \*\* Colour slides of Roerich's paintings
- \*\* Discussion

### Library

A small lending and reference library - comprised of Prof. Roerich's own books and of others related to his life and work - has been set up at 91, Fitzjohn's Avenue, London, NW3 6NX.

As only a limited number of books are available, the library is being reserved for the use of members only. And to ensure that a reasonable selection is always available, members are asked to take only one book at a time and to return it within two months.

### Articles and Lectures

A number of requests are being received by the Society for specially-written articles and lectures on Prof. Roerich. The Society welcomes such requests and will always endeavour to fulfil them.

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## NICHOLAS ROERICH CENTENARY YEAR - 1974

9th October, 1974, marks the 100th anniversary of Nicholas Roerich's birth. The following notes give news of some of the commemorative activities that are taking place.

### U.S.S.R.

The following books were published in the Soviet Union last year in connection with the Centenary: Roerich by V. Knyazeva and Belikov; Roerich by E. I. Polyakova and Roerich by A. D. Alekhin. Other books on Prof. Roerich and by him will be published this year.

Vladimir Shibayev, the Society's Honorary Chairman, has set up a Centenary exchange scheme between the U.S.S.R. and the U.K. Two copies of every Centenary publication produced in the Soviet Union are being sent to this country, and two copies of every British publication are being sent to the Soviet Union.

### U.S.A.

The first of the Centenary Year Loan Exhibitions is currently being held at the Nicholas Roerich Museum in New York - it is scheduled to run from 27th January to 28th April. The exhibition - taken from six private collections - contains sketches for costumes from Rimsky-Korsakov's operas, Tzar Saltan and Snowmaiden, as well as pictures painted in Asia and Europe. Two further exhibitions will be held later in the year.

### U.K.

A number of activities are going forward in the United Kingdom. Lectures and illustrated talks are taking place, together with special meetings including slide shows, poetry readings and musical events.

The Society's first Newsletter, which focused on the Centenary Year, was sent to a variety of individuals and societies and has produced an interested response. Special articles and notices are also being included in the newsletters and magazines of other groups and societies.

\* \* \* \* \*



### SUGGESTIONS FOR ACTION

The world is in great need of Nicholas Roerich's ideals, and his Centenary Year presents an excellent opportunity for making these more widely known. Readers of the Newsletter are invited to help by acting upon one or more of the following suggestions:

- 
1. Send Roerich postcards to your friends.\*
  2. Buy a Roerich reproduction for your home.\*
  3. Write a letter on Roerich to a newspaper or magazine.\*\*
  4. Give a talk on Roerich to a society, group or school.\*\*
  5. Write an article on Roerich for a newsletter or magazine.\*\*
  6. Mention Roerich and his work in other lectures and articles.\*\*
  7. Form a Nicholas Roerich study group.\*
  8. Make a display of Roerich postcards for a school or library.\*
  9. Record a talk on Roerich for you local radio network.\*\*
  10. Make a donation to the Roerich Centenary Fund.
  11. Support the Nicholas Roerich Society by becoming a member.
- 

\* Lists of postcards, reproductions and literature available may be obtained from the Society's Secretary.

\*\* Notes for writers, speakers and broadcasters are also available. Price: 15p.

\* \* \* \* \*



## THE NICHOLAS ROERICH SOCIETY

### Aims and Objects

1. To promote interest in the creative work of Nicholas Roerich and understanding of the enlightened principles on which his life was based.
2. To facilitate the study of Nicholas Roerich's life, philosophy and creative activities.
3. To stimulate cultural interest and appreciation of beauty and, to this end, to undertake activities of an educational and cultural nature.
4. To cooperate with Unesco and other organisations working for the cultural advancement of humanity.

### Membership

Membership of the Society is open to all who support the Society's aims and objects.

The annual membership subscription is £1.00.

### Donations

To encourage membership, the rate of subscription is being kept to a minimum. The Society does need to raise additional funds, however, and donations will always be most welcome.

Applications for membership, donations and requests for further information should be sent to:

Kenneth Archer,  
Secretary of the Nicholas Roerich Society,  
91, Fitzjohn's Avenue,  
London, NW3 6NX.

(Telephone: 01 - 435 5490)

\* \* \* \* \*





PAX CULTURA

THE NICHOLAS ROERICH SOCIETY

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Honorary President: Dr. Svetoslav Roerich

Honorary Chairman: Vladimir Shibayev

NEWSLETTER - JULY, 1974

The Nicholas Roerich Centenary Year is now at the halfway stage, and this issue of our Newsletter is devoted mainly to news of the Centenary celebrations.

Naturally, the most extensive activities are taking place in the Soviet Union, where Professor Roerich was born and where his importance in the development of art and culture is well recognized.

Nicholas Roerich's name is not generally well known in the United Kingdom. However, the extract from Who's Who - included in this issue of the Newsletter - shows that his life and work have by no means passed unnoticed.

The literature currently available from the Society is listed on the back page and will be sent to anyone requesting it.

The Nicholas Roerich Society



## ROERICH CENTENARY YEAR IN THE UNITED KINGDOM

### Information and Publicity

The major aims of the Society in connection with the Centenary are threefold: to publicize the Year; to provide information; and to encourage others to take an active interest. It has also arranged a number of special events.

### The Mass Media

The Society's Notes for Writers, Speakers and Broadcasters and postcard reproductions of Prof. Roerich's paintings are currently being sent to art editors of newspapers and magazines and to producers of cultural and current affairs programmes on radio and television. Attention is being drawn to 9th October, the actual Centenary Day.

### Organizations and Societies

Copies of the Society's Newsletters containing details of the Centenary Year are being sent to a wide range of other societies and organizations. An interested response is being received and a number of societies are cooperating in one way or another. For instance:

Special articles are being written for the magazines and newsletters of various organizations, including the following:

- \*\* World Goodwill
- \*\* The Camden Council for International Cooperation
- \*\* The Lucis Press
- \*\* The Union of International Associations
- \*\* Sufi House
- \*\* The Human Development Trust

Talks and illustrated lectures are being given to a variety of groups and societies, including the following:

- \*\* The Fellowship of Friends of Truth
- \*\* SPUR - The Study Panel for Unified Research
- \*\* The World Spiritual Council
- \*\* The Accrington School of Art
- \*\* The Belsize Adult School
- \*\* The Olcott Centre



### Centenary Day Meeting

The Society's Centenary Day Meeting will be held during the evening of Wednesday, 9th October, in the Hall of India at the Headquarters of the Royal Overseas League, Park Place, St. James's Street, London, S.W.1. The programme will include: readings of Roerich's poetry; colour slides of some of his most beautiful paintings; and photographic slides of Roerich, his family, friends and co-workers, illustrating episodes in his life.

### Victoria and Albert Museum

At the beginning of the year, the Victoria and Albert Museum placed Prof. Roerich's painting, A Sketch in the North, on display in its watercolour gallery. Those visiting the Museum to see this painting should also make sure to see Polovetsky Stan which is available for viewing in the Museum's Print Room.

### Covent Garden

The Royal Opera Company's Season at Covent Garden, at the start of the year, included a production of The Rite of Spring, the ballet in which Stravinsky and Roerich collaborated and for which Roerich wrote the libretto and did the original designs.

### London Coliseum

In its Spring Season this year at the London Coliseum, the London Festival Ballet included a production of The Polovtsian Dances from the Opera Prince Igor, the decor and costume designs for which were based on Roerich's own classic sketches.

### Book Dedication

Andrew Tomas, the author, has dedicated his book, Atlantis: from Legend to Discovery to Prof. Roerich. Andrew Tomas, like Roerich, was born in St. Petersburg. In his book, which was first published in this country in 1972, he includes one of Roerich's poems and quotes extracts from the observations the Professor recorded in his travel diaries during his explorations in Central Asia in the 1920's.

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## NEWS FROM THE UNITED STATES

The Society is grateful to Mrs. Sina Fosdick, the Executive Vice-President of the Nicholas Roerich Museum in New York, for providing information on the Museum's activities.

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### The Museum's Activities

The activities of the Nicholas Roerich Museum are quite varied. Apart from maintaining a permanent collection of Prof. Roerich's paintings and published works and advancing his ideal of peace through culture, it exhibits the work of artists and craftsmen of various nationalities.

The Museum also arranges regular recitals by concert artists, and conducts lectures on art, music, and science. Recently, a lecture on Prof. Roerich was given in the Museum by a well-known Russian art critic. The lecture was in Russian and was very successful.

### Contacts in the Soviet Union

Due to the Centenary, there has been a general strengthening of links between the Nicholas Roerich Museum and people in the Soviet Union who are interested in Roerich's life and work. The Museum has received copies of all the books, which have so far been published in the Soviet Union in connection with the Centenary, as well as all the magazines and newspapers containing special articles. And the Museum's contacts with Soviet writers and journalists have grown considerably.

### Centenary Exhibitions

The second of three loan exhibitions - specially arranged to mark the Centenary Year - is now being held in the Museum. Entitled Ancient Russia, the Exhibition consists of 42 paintings, mainly of beautiful old Russian cities such as Rostov and Novgorod, and taken from Roerich's Architectural Studies series, painted during his journeys through Russia in 1903 and 1904. The Exhibition opened on 5th May and will continue until 28th July.

Recent Acquisitions, the third of the loan exhibitions, is scheduled to be shown during October, November and December. It will be comprised of paintings from Roerich's Banners of the East series, which he painted in Asia in 1924.



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### Centenary Monograph

The Museum has produced an excellent 32-page monograph on Roerich to mark his Centenary, and it is to be recommended to all who are interested.

The colour reproductions included in the Monograph are:

- |                                    |   |
|------------------------------------|---|
| ** <u>Kanchenjunga</u>             | ** <u>Pearl of Searching</u>                |
| ** <u>St. Francis</u>              | ** <u>Svenigorod</u>                        |
| ** <u>The Mountain Schitrovaya</u> | ** <u>Krishna, Spring in Kulu</u>           |
| ** <u>Island of Rest</u>           | ** <u>Drops of Life</u>                     |
| ** <u>The Hastening One</u>        | ** <u>The Great Spirit of the Himalayas</u> |

The written material included is as follows:

- \*\* The Art of Nicholas Roerich by Edgar Lansbury
- \*\* Jawaharlal Nehru's Tribute to Roerich New Delhi, 1947
- \*\* My Father by Dr. Svetoslav Roerich
- \*\* Leonid Andreyeff Speaks of Roerich
- \*\* Meeting the Master by Sina Fosdick
- \*\* Ivan Narodny Speaks of Roerich
- \*\* Letter of Rabindranath Tagore to Nicholas Roerich London, 1920
- \*\* Alexander Benois Writes about Roerich

The Monograph also contains: reproductions of Roerich's paintings and stage designs in black and white; a catalogue of the Museum's paintings; and, on the cover, a fine colour portrait of Prof. Roerich by his son, Dr. Svetoslav Roerich.

The price of the Monograph is \$6.20, including overseas postal charges. Anyone wishing to purchase it, is advised to send their order and payment directly to:

The Nicholas Roerich Museum,  
319 West 107th Street,  
New York, N.Y. 10025,  
U.S.A.

\* \* \* \* \*



## CENTENARY CELEBRATIONS IN THE SOVIET UNION

Dr. Svetoslav Roerich and Mr. Vladimir Shibayev, the Society's Honorary President and Honorary Chairman, have been invited to visit the Soviet Union later this year to take part in the Centenary celebrations. Dr. Roerich has accepted the invitation and will be in the Soviet Union on the Centenary Day. Unfortunately, Mr. Shibayev will be unable to make the journey owing to ill health.

Mr. Shibayev, who was Prof. Roerich's secretary, is in contact with a number of people in the Soviet Union who are actively interested in Prof. Roerich's life and work, and he is keeping the Society well informed of the celebrations taking place in that country.

One of Mr. Shibayev's contacts is Madame I. Bogdonova, who lives in Moscow, and who accompanied Prof. Roerich on his epic Central Asian Expedition in the 1920's. Later Madame Bogdonova, like Mr. Shibayev, worked with Prof. Roerich in Kulu in India.

Two other contacts are Madame V. Knyazeva, who lives in Leningrad, and Mr. P. Belikov, of the University of Tartu in Estonia. Madame Knyazeva and Mr. Belikov are the joint authors of one of the books on Roerich which have been specially published to mark the Centenary.

The information below has been taken from letters Mr. Belikov wrote to Mr. Shibayev earlier this year.

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In general, Prof. Roerich's Centenary is to be widely celebrated throughout the whole of the Soviet Union. Specific activities planned and taking place include the following:

- \*\* Commemorative Medal: A special medal is being struck to commemorate the Centenary.
- \*\* Memorial Plaque: A memorial plaque is being placed on the Moika house in Leningrad, where Prof. Roerich and his family once lived.
- \*\* Estate Reconstituted: Prof. Roerich's former estate, "Isvara", in the North West, is being reconstituted to be as it was when he lived there. It will contain a library, a special memorial apartment and a permanent exposition of his life and creative activity.
- \*\* Radio and Television Programmes: Commemorative programmes will be broadcast on both radio and television.



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- \*\* Documentary Film: A full-length documentary film on Prof. Roerich will be shown later in the year.
  - \*\* Magazine Articles: A large number of articles on Roerich with reproductions of his paintings will be published in newspapers, periodicals and scientific journals.
  - \*\* Book of Poems: A book of Roerich's poetry will be published and will be illustrated by colour reproductions of his paintings.
  - \*\* Album of Reproductions: The publishing company Aurora, which specializes in albums of colour reproductions, is preparing an album of Roerich reproductions.
  - \*\* Scientific Session: A scientific session dedicated to Prof. Roerich will take place close to 9th October, the actual Centenary Day. Dr. Svetoslav Roerich will attend the Session and lecture on his father's life and work.
  - \*\* Commemorative Volume I: A commemorative volume of over 500 pages is being published under the auspices of the Institute of the History of Art of the Academy of Arts of the U.S.S.R. and the State Tretyakov Gallery in Moscow. It will range from Roerich's earliest to his latest writings and will contain some hitherto unpublished works.
  - \*\* Commemorative Volume II: A second commemorative volume of some 300 to 400 pages will be produced at a later date. Amongst other things, it will contain the proceedings of the Scientific Session and reports of the other Centenary activities. It will also contain biographical material written by Mr. Shibayev and Mr. Belikov. Both commemorative volumes are to be circulated to and kept by all institutes and libraries in the Soviet Union.

\* \* \* \* \*



## TREASURES OF THE HOME

A scholar and writer as well as an artist and scientist, Prof. Roerich loved books. The extracts below - so much in the spirit of Unesco's recent International Book Year - have been taken from an address Roerich made at the Librarians' Convention in New York in 1930.

---

Every librarian is a friend of the artist and scientist. The librarian is the first messenger of Beauty and Knowledge. It is he who opens the gates and from the dead shelves extracts the hidden word to enlighten the searching mind.

Each library is an introduction to the bringing of knowledge into the home. Is it possible to imagine a home and a household without books?

"Tell me who are your enemies and I will tell you who you are," said the ancients. One may say: "Show me your bookcase and I will tell you who you are."

We even carry the most sacred books and images with us. They are our unchangeable friends and guides. We know perfectly well that it is not worth while to read a book once. As magic signs, the truth and beauty of the book are absorbed gradually. And we do not know either the day or the hour when we may need the gospel of knowledge.

The library is the first step of enlightenment. But the true upliftment of knowledge comes in the hour of silence, in solitude, when we can concentrate all our intelligence towards the true meaning.

Books are true friends of humanity and each human being is entitled to have these noble possessions. In the East, in the wise East, a book is the most precious gift. And he who gives the gift of a book is regarded as a noble man.

When you see a lonely traveler in the mountains you may be sure that in his knapsack is a book. You may deprive him of everything; he will resign it. But for his real treasure, the book, he will fight.

So, let us remember that books are real treasures and let us collect and cherish them as the noble crest of our home.

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ROERICH'S POETRY

Prof. Roerich has sometimes been described as a poet who expressed himself through painting. Nevertheless, he was also a gifted writer and wrote some beautiful and deeply meaningful poetry.

At the age of 15, his poems were being published in Russian magazines under the pseudonyms of "Izgoy" and "Molodoy"; later they were published in his own name. In 1918 a book of his poems entitled, Sacred Signs, was published in St. Petersburg, and eventually his poetry was translated into other languages and circulated widely.

In 1929 a collection of his poems were translated into English by Mary Siegrist and published by the Roerich Museum Press in New York under the title, Flame in Chalice. The poem below, which was written in 1916, has been taken from that book.

---

DO NOT CLOSE

Bending over the well  
The boy exclaimed in ecstasy:  
"What a beautiful sky!  
How it is reflected!  
It is self-coloured, bottomless!"

"My beloved boy,  
Thou art enchanted only by the reflection.  
It is enough for thee - what is below.  
Boy, do not look downward:  
Upward turn thine eyes:  
Know to see the great sky.  
With thine own hands, thine eyes  
Do not close."

\* \* \* \* \*



### WHO WAS NICHOLAS ROERICH?

Prof. Roerich's life and work are not as well known in the United Kingdom as in the Soviet Union, but his importance has for long been recognized in specialized circles. The following extract, taken from Who's Who for the year 1937, is typical of the entries which appeared in that publication for many years until Roerich died in 1947.

---

R O E R I C H, Professor Nicholas K.;  
Commander, Order of Imperial Russians of St.  
Stanislas, St. Anne and St. Vladimir; Com-  
mander, First Class of Swedish Order of the  
Northern Star; French Legion of Honour;  
Yugoslavian St. Sava I. Class Grand Cross;  
Hon. President Roerich Museum, New York;  
President-Founder Master Institute of United  
Arts, New York; President-Founder Inter-  
national Art Centre of Roerich Museum, New  
York; Hon. President Union Internationale pour  
le Pacte Roerich, Bruges; Hon. Member of Bose  
Institute, Calcutta, and of Yugoslavian Aca-  
demy of Art and Science; Vice-President of  
Archaeological Institute of America; Acade-  
mician of Russian Academy of Fine Arts;  
Member of Academy of Rheims, Societaire of  
Salon d'Automne, Paris; Hon. Protector and  
President of 71 Roerich Societies in the world;  
b. St. Petersburg, 10 Oct 1874; s. of  
Konstantin Roerich and Marie V. Kalashni-  
koff; m. 1901, Helena Ivanovna Shaposh-  
nikov, St. Petersburg; two s.; Educ.:  
School of Law, University of St. Petersburg;  
Studied drawing and painting under Michail  
O. Mikeschine, also under Kuindjy at Academy  
Fine Arts, St. Petersburg, and under Cormon,  
in Paris. Professor at Imperial Archaeological  
Institute, St. Petersburg; and Assistant  
Editor of Art, 1898-1900; Director School for  
Encouragement of Fine Arts in Russia, and  
President Museum of Russian Art, 1906-1916;  
Archaeological Excavations of Kremlin of Nov-  
gorod; exhibition and lecture tours in Sweden,  
Finland, Denmark, and England, 1916-19; came  
to United States, 1920; headed five years art ex-  
pedition in Central Asia, making 500 paintings



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and collecting data on Asiatic Culture and Philosophy, 1923-28; Roerich Museum established in his honour in N.Y. City, 1923, now containing over 1000 of his paintings; nine sections of Roerich Museum established in Paris, Belgrade, Riga, Benares, Bruges, Allahabad, Zagreb, Buenos Aires, Kyoto; 2000 others of his paintings are in The Louvre, Luxembourg, Victoria and Albert Museum, Stockholm, Helsinki, Chicago Art Institute, Detroit Museum, Kansas City Museum, Omaha Museum, Tripoli Museum, etc.: Pres.-Founder of Urusvati Himalyan Research Institute, Naggar, Punjab, India, etc.; excavated prehistoric burials, Pondicherry, French India, 1930; Originator of Roerich Pact for protection of cultural treasures, signed by 21 Governments of North and South America, 1935; headed U.S. Department of Agriculture's expedition into Central Asia in search for drought-resisting plants, 1934-35. Publications: Complete Works, 1914; Adamant, 1924, also published in Japanese; The Messenger, 1925; Paths of Blessing, 1925; Himalaya, 1926; Joys of Sikkim, 1928; Altai Himalaya, 1929; Heart of Asia, 1930 (also in Russian and Spanish); Flame in Chalice, 1930; Shambhala, 1930; Realm of light, 1931 (also in Russian); Fiery Stronghold, 1933 (also in Russian); Sacred Vigil, 1934; Gates into the Future, 1936 (in Russian). Address: 310 Riverside Drive, New York; Naggar, Kulu, Punjab, India.

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The series of entries in Who's Who - which, incidentally, were by no means complete records - was followed by a concluding entry in Who Was Who for the period 1941-1950.

Information on Roerich's life and activities appeared, of course, in the yearbooks and directories of various nations, and it continues to do so. For instance, the current edition of The Yearbook of International Organizations - published in Belgium by the Union of International Associations - includes a reference to the International Union for the Roerich Pact which was founded in 1930.

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# LITERATURE AVAILABLE

	<u>Price</u>	<u>Postage</u>
** <u>General Information</u> Including membership details	free	4p
** <u>Nicholas Roerich Society Library</u> Including book list	free	4p
** <u>Nicholas Roerich Study Group</u> Details of Centenary Year Meetings	free	4p
** <u>Newsletter - January, 1974</u> Introducing the Society and the Centenary Year	12p	4p
** <u>Newsletter - April, 1974</u> Focusing on Roerich as a Forerunner of Unesco	12p	4p
** <u>Newsletter - July, 1974</u> Focusing on the Centenary celebrations	12p	4p
** <u>Notes for Writers, Speakers and Broadcasters</u> An outline of Roerich's life and work	22p	4p
** <u>Nicholas Roerich</u> by Sina Fosdick A short biography	45p	5p
** <u>The Roerich Pact and Banner of Peace</u> An history of the Pact	60p	7p
** <u>Roerich</u> Roerich's paintings, in black and white	£1.60	14p
** <u>Flame in Chalice</u> by Nicholas Roerich A book of Roerich's poetry	£1.75	15p

The literature mentioned above, reproductions of Roerich's paintings, and further information concerning the Nicholas Roerich Society and the Roerich Centenary Year may be obtained from:

Kenneth Archer,  
Secretary of the Nicholas Roerich Society,  
91, Fitzjohn's Avenue,  
London, NW3 6NX.

(Telephone: 01 - 435 5490)

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PAX CULTURA

THE NICHOLAS ROERICH SOCIETY

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Honorary President: Dr. Svetoslav Roerich

Honorary Chairman: Vladimir Shibayev

NEWSLETTER - OCTOBER, 1974

Wednesday, 9th October, 1974 marks the 100th anniversary of the birth of Nicholas Roerich, and the occasion is being celebrated internationally. In the United Kingdom, the Centenary will be inaugurated by His Excellency Mr. B.K. Nehru, the High Commissioner for India in the U.K.

Mr. Nehru will speak at the Centenary Day Meeting, which is being held in the Hall of India at the Royal Over-seas League, Park Place, St. James's Street, London, S.W.1. The Meeting will start at 7.30 p.m.; admission is free, and all are welcome.

A Roerich Centenary Exhibition is being held from 1st to 14th October at the Central Library, Swiss Cottage, London, N.W.3. The Exhibition, which is small but detailed, is probably the first Roerich exhibition to be held in this country since Prof. Roerich exhibited his paintings in 1920.

Prof. Roerich's son, Dr. Svetoslav Roerich, and his wife, Madame Devika Rani Roerich, will be visiting London in October on their way home to India after taking part in the Centenary celebrations in the Soviet Union. The Society hopes to hold a meeting to introduce Dr. and Madame Roerich to its members and friends.

The Nicholas Roerich Society



ROERICH CENTENARY EXHIBITION

at

THE CENTRAL LIBRARY  
SWISS COTTAGE, LONDON, N.W.3.

1st to 14th October, 1974

Monday to Friday: 9.30 a.m. to 8.00 p.m.

Saturday: 9.30 a.m. to 5.00 p.m.

This small but detailed exhibition includes:

- \*\* Biographical Details
- \*\* Roerich's Poems
- \*\* Roerich's Paintings - Some 50 Reproductions
- \*\* Roerich's Writings - Quotes
- \*\* Roerich by his Contemporaries - Quotes
- \*\* Creative Highlights
- \*\* Roerich, his Family and Friends - Photographs
- \*\* "The Roerich Pact and Banner of Peace" - Display

Organized by

The Nicholas Roerich Society

and

The Camden Council for International Cooperation

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ROERICH CENTENARY DAY MEETING

in

THE HALL OF INDIA  
THE ROYAL OVERSEAS LEAGUE,  
PARK PLACE, ST. JAMES'S STREET, LONDON, S.W.1.

7.30 p.m. Wednesday, 9th October, 1974

PROGRAMME

Chairman of Meeting: Ian Gordon-Brown

- |   |   |
|---|---|
| ** INAUGURATION                                   | His Excellency Mr. B.K. Nehru,<br>High Commissioner for India in the U.K. |
| ** "RECOLLECTIONS"                                | Dr. K.J. Kabraji<br>George Tlatoff  |
| ** ROERICH'S POETRY                               | Jean Archer, Robert Horniman and<br>Roger Mason                           |
| ** BIOGRAPHICAL SKETCH<br>(Illustrated by slides) | Kenneth Archer  |
| ** "Reminiscences"                                | Vladimir Shibayev (to be read)  |
| ** ROERICH'S PAINTINGS<br>(Illustrated by slides) | Kenneth Archer  |
| ** "MY FATHER"                                    | Dr. Svetoslav Roerich (to be read)  |

The Hall will open at 7.00 p.m. for those who wish to visit the literature stall, see reproductions of Nicholas Roerich's paintings and listen to music associated with him.

ADMISSION FREE

ALL ARE WELCOME

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## MY FATHER

Dr. Svetoslav Roerich, Prof. Roerich's youngest son and the Society's Honorary President, writes of his father on the occasion of his Centenary. This tribute, which appears in the Centenary Monograph produced by the Nicholas Roerich Museum in New York, is reproduced in this Newsletter for the benefit of members and friends of the Society.

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How to describe in mere words, how to define and how to pay tribute to a truly extraordinary Life. When I think of my Father, when I recall my long intimate association with him outside of and above all his remarkable achievements and contributions to our cultural life, stands out his own unique personality. Kind and patient, never wasting even a moment of his time, perfectly balanced in stress and felicity, always helpful and always mindful of the welfare of his associates, his personality stands out as a complete example of the "Superior Man" for whom life has assumed the sublime aspect of greater service.

All his life he gave out freely of his prodigious gifts and it will indeed take a long time to fully appreciate and evaluate the great contributions made by him. When I think of my Father, I am filled with inexpressible riches of love and regard, for all he gave and continues to give me in an infinite way.

He was a great patriot and he loved his Motherland, yet he belonged to the entire world and the whole world was his field of activity. Every race of men was to him a brotherly race, every country a place of special interest and of special significance. Every religion was a path to the Ultimate and to him life meant the great gates leading into the Future.

His beautiful painting the Hidden Treasure is perhaps a profound symbol of his own great contributions and his own unusual life. Every effort of his was directed towards the realisation of the Beautiful and his thoughts found a masterful embodiment in his paintings, writings and public life. The subject matter of his paintings reveals a wonderful pageant of transcendental thought cast in sublime colours and compositions.

The latter half of his life was closely associated with the greatest range of this, our world, the Himalayas. Against this wondrous background he revealed to us the legends and the spiritual aspirations of the countless searchers after Truth who came to these mighty ranges



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in search of wisdom.

The Himalayas were a source of constant joy to him and in thousands of studies he revealed to us a matchless, breathtaking panorama of the infinite moods which are such an integral part of these lofty peaks.

No one has ever portrayed mountains like my Father. From his canvases the Himalayas radiate upon us all their unbelievable wealth of colour, beauty and the inexpressible majesty of the great concept for which the very word Himalayas stands. Truly he earned the name given to him "THE MASTER OF THE MOUNTAINS". Through all his paintings and writings runs the continuous thread of a great message of the Teacher calling to the disciples to awaken and strive towards a new life, a better life, a life of Beauty and Fulfillment. He fully exemplified the words of Plato:

"From Beautiful images we shall go to Beautiful thoughts,  
from Beautiful thoughts to a Beautiful life  
and from a Beautiful life to absolute Beauty."

Both in my Father and Mother there was the unique balance and harmony of two perfectly synchronised beings who realised the great ideal of life and lived the chosen path as a perfect example of dedication and fulfillment.

It is rare for an artist to achieve greatness, but for a great artist to be an even greater Man is indeed something which can be found only with the greatest of difficulty. Fortunate indeed I was to have the living example and guidance of my Father and Mother and their radiant image always remains my greatest inspiration, my great source of happiness.

Though we are now celebrating my Father's first Birth Centenary I know that in the vista of time every Centenary will be marked by ever greater awareness and appreciation. Today we are only kindling the first flame of our tribute to a great Life to be followed by ever brighter flames of gratitude and recognition leading into the distant beckoning future.

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## NICHOLAS ROERICH - SOME REMINISCENCES

Vladimir Shibayev, Nicholas Roerich's former private secretary and Honorary Chairman of the Nicholas Roerich Society, writes of his early recollections of the Professor. The following extracts have been taken from a lengthy article entitled, Prof. Roerich and His Life in the Himalayas, which is being made available through the Society.

---

It was in London in 1919 that I first met Prof. Nicholas Roerich and his family. Little did I know at the time that this meeting would change the entire course of my life!

Prof. Roerich called at the newspaper office in Fleet Street, where I was then working, inquiring if they knew of anybody who could type in Russian a copy of his new poetical work, Flowers of Morya (later published in English as Flame in Chalice). I was very glad to be asked to do this, and having become acquainted with the books profound and freethinking ideas, particularly with those expounded in the sections entitled To the Boy and To the Hunter Entering the Forest, I was immediately deeply attracted to Prof. Roerich as a great thinker and writer and accepted with great pleasure his kind invitation to visit his exhibition at the Gupil Gallery in May 1920. I had not seen his paintings before and now became acquainted with Roerich, the master painter.

I immediately became so deeply captivated, both by his mastery of colour and by his mastery of and depth of thought, that I decided with my whole heart to dedicate myself to his work. Prof. Roerich and his family were soon to visit India on the invitation of the great Indian poet and writer Rabindranath Tagore. I accepted with great joy Prof. Roerich's invitation to work as his private secretary and to travel to India with him.

Roerich - India - the art and philosophy of India! Could it be possible that these ambitious dreams, which seemed Utopian, would become a reality?

---

The long wonderful journey on the quiet seas alone with Prof. Roerich in his large saloon cabin, the continuous talks from morning till late night, and the many hours so often spent in around-the-deck walks for exercise, more than anything else revealed the remarkable personality of Prof. Roerich and all the extraordinary traits of his



character and taught me to understand deeper and deeper this illumined creator of beauty, whom up to then I only vaguely revered, and the calibre of whose spiritual magnitude I had before only guessed. During these weeks, I went through a course of initiation into the possibilities of development of human consciousness, and I also learned to value Prof. Roerich as a great teacher and leader in the highest sense of these concepts. I saw amongst many other traits one characteristic feature of the creativity of Roerich. I saw how he resolutely worked out a plan of action (be it for a painting, an article for a magazine, an important conference or meeting, or for the founding of an institution). And having worked out this plan, he did not permit himself or others to deviate, in order that, as he himself expressed it, the "straightness of the flight of the arrow" should not be deflected and the integral wholeness of action should not suffer.

In the concept of Roerich, the world was rich, full of joy and attractive, but for a complete realization of this Man required a severe self-discipline, an unwavering development, widening and refinement of consciousness, a conscious conservation of creative energy and a constant abstinence from all such qualities, inadmissible in society, as untruthfulness, hypocrisy, misappropriation, self aggrandizement, greed, gluttony and drunkenness; even fear he considered impermissible as also ignorance in general, because ignorance is the lack of desire to learn. Prof. Roerich (and Madame Roerich too) led an almost austere life, never complaining of deprivation, not even admitting its existence, and in the home of the Roerich's there was never any depression. Over a period of almost twenty years, I had occasion to observe a constant obvious solemnity in all their actions and conversations and a feeling of deepest dignity. This feeling of solemnity seemed to be conveyed by Prof. Roerich to persons in his presence - be they humble people seeking the solution of everyday spiritual problems, or sophisticated representatives of society - and this solemnity elevated and ennobled them.

\* \* \* \* \*



## ART AND KNOWLEDGE

Prof. Roerich - himself an artist and scientist - envisioned a humanity more richly characterized by the principles of beauty and wisdom, and he worked throughout his life to bring the importance of art and knowledge to public attention. The following extracts, taken from his book, Adamant, were written in 1920, whilst Roerich and his family were living in London.

---

To the sacred ideals of nations in our days the watch-words "Art and Knowledge have been added with special imperativeness. It is just now that something must be said of the particular significance of these great conceptions both for the present time and for the future. I address these words to those whose eyes and ears are not yet filled with the rubbish of everyday life, to those whose hearts have not yet been stopped by the lever of the machine called "mechanical civilization".

The question of the relativity of human knowledge has always been much argued. But now, when the whole of mankind has felt directly or indirectly the horrors of war, this question has become a vital one. People have not only become accustomed to think, but even to speak without shame about things which they evidently have not the slightest knowledge. On every hand men repeat opinions which are altogether unfounded. And such judgements bring great harm into the world, an irreparable harm.

More knowledge! More art! There are not enough of these bases in life, which alone can lead us to the golden age of unity.

The more we know, the more clearly we see our ignorance. But if we know nothing at all, then we cannot even know we are ignorant. And that being so, we have no means of advancement and nothing to strive for. And then the dark reign of vulgarity is inevitable. The young generations are not prepared to look boldly, with a bright smile, on the blinding radiance of knowledge and beauty. Whence then is the knowledge of the reality of things to come? Whence then are wise mutual relations to arise? Whence is unity to come, that unity, which is the true guarantee of steady forward movement? Only on the bases of true beauty and of true knowledge can a sincere understanding between nations be achieved. And the real guide would be the universal language of knowledge and of the beauty of art. Only these guides can establish that kindly outlook which is so necessary for future creative work.



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You say: "Life is hard. How can we think of knowledge and beauty if we have nothing to live on?" or "We are far away from knowledge and art; we have important business to attend to first."

But I say: You are right, but you are also wrong. Knowledge and art are not luxuries. Knowledge and art are not idleness. It is time to remember this: They are prayer and the work of the spirit.

By what means will you call forth your spirit? By what means will you lay bare that which in man is buried under the fragments of his everyday life? Again and again I repeat: by the beauty of art, by the depth of knowledge. In them and in them alone are contained the victorious conjurations of the spirit. And the purified spirit will show you what knowledge is true, what art is real.

\* \* \* \* \*

### DROPS

Also written in 1920, Drops has been taken from Prof. Roerich's book of poems, Flame in Chalice. It has been translated from the original Russian by Mary Siegrist.

---

Thy benevolence fills  
My hands. In profusion it is pouring  
Through my fingers. I shall not  
Keep all. I am not able to distinguish  
The glowing streams of richness. Thy  
Benevolent wave pours through the hands  
Upon earth. I do not see who will gather  
The precious fluid. The tiny sprays,  
Upon whom they will fall? I shall not have time  
To reach home. Out of all the benevolence,  
In my tightly holding hands I shall bring only  
Drops.

\* \* \* \* \*



## CENTENARY YEAR NEWS

Detailed information regarding the Centenary celebrations has been given in earlier issues of the Newsletter. The following notes give additional and up-to-date news.

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### The Soviet Union

The second highest peak of the Altai Mountains in Siberia has been named after Prof. Roerich (the highest is named after Lenin). A bronze plaque bearing an impression of Prof. Roerich's head and his Banner of Peace symbol has been placed on the summit of the mountain by an expedition sent by the Soviet Academy of Science.

Other Centenary activities include the issue of a commemorative postage stamp, the publication of various series of colour postcard reproductions of Prof. Roerich's paintings, and the publication by SCIENCE of Altai-Himalaya, Prof. Roerich's travel-diary record of the Roerich American Central Asian Expedition, which took place in the 1920's.

The commemorative exhibitions being held in the U.S.S.R. will include paintings of Svetoslav Roerich as well as those of his father.

### The United States

Recent Acquisitions, the last of the three special Centenary exhibitions of Prof. Roerich's paintings will open at the Nicholas Roerich Museum in New York on 6th October and will continue until 22nd December. It will consist of paintings from Roerich's Banners of the East series, painted in Asia in 1924 and 1925. These paintings are amongst the latest acquired by the Museum.

Mrs. Sina Fosdick, Executive Director of the Nicholas Roerich Museum, will be travelling to the U.S.S.R. in October to participate in the Soviet celebrations.

On 8th December Mr. Edgar Lansbury, the Museum's Curator, will give an illustrated lecture in the Museum entitled Nicholas Roerich.

Several recitals will also be taking place in the Museum: on 10th November, Maria Sielska and Cyntia Adler will give a piano recital for four hands; on 20th December, David Dunson will give a lyric baritone recital; and on 22nd December, Lorna Faraldi will give a voice recital.



## India

Madame Devika Rani Roerich has very kindly sent the Society news of how the Centenary is being publicized in India. Detailed information on Prof. Roerich's life and work has been sent to the accredited press in India, and similar material is being sent to Indian institutions and museums, including all those which have Prof. Roerich's paintings in their collections.

India, too, will be marking the Centenary with a commemorative stamp. The stamp will be issued on 9th October together with a publicity folder, which will include an outline of Prof. Roerich's life and creative activities. The Society has ordered a quantity of these for its members and friends.

## The United Kingdom

The Society's recent publicity mailings have brought an interested response from various sections of the British mass media. The results could be widespread as the B.B.C. has indicated that it will be marking the Centenary in certain of its overseas broadcasts.

Commemorative articles are appearing in Autumn issues of the World Goodwill Newsletter and The Beacon magazine, both of which have worldwide circulations. Full details of the Centenary have also been sent to the Editor of The Unesco Courier.

The Society has written to the Historic Buildings Department of the Greater London Council, suggesting that a memorial plaque be placed on the wall of 25, Queen's Gate Terrace in Kensington, the house in which Prof. Roerich and his family lived whilst in England in 1919 and 1920. Aptly, the exterior of the house was redecorated at the beginning of the Centenary Year.

The Camden Council for International Cooperation has played an active part in the Centenary Year. The Council's Roerich Centenary Working Party has been making Roerich's ideal of peace through culture better known both in Camden and elsewhere. It is appropriate that this action should take place in the London Borough of Camden, which has its own traditions of peace and culture. Within its boundaries, it includes the headquarters of the National Peace Council; the cultural centres of Bloomsbury and Hampstead - home of such men as Constable, Keats and Tagore; London University; and the British Museum, which Roerich, himself, once described as the cultural heart of London.

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REPRODUCTIONS AVAILABLE

		<u>Price</u>
<u>From Paintings by Nicholas Roerich</u>		
"St. Francis"	(6" x 8")	11p
"Pearl of Searching"	do.	11p
"Labul"	do.	11p
"Spring in Kulu"	do.	11p
"Glory to the Hero"	do.	11p
"The Mountain Chatrovaya"	do.	11p
"Drops of Life"	do.	11p
"The Hastening One"	do.	11p
"Chintamani"	(8½" x 11")	25p
"Nargajuna"	do.	25p
"Mohammed"	do.	25p
"Signs of Christ"	(9" x 6")	20p

(Post and packing: 1 to 7 repros. 10p; 8 to 12 repros. 12p)

From a Painting by Svetoslav Roerich

"Nicholas Roerich" - postcard	(3½" x 5½")	6p
"Nicholas Roerich" - portrait	(8½" x 10½")	£1.45p

(Post and packing: postcard 6p; portrait 10p)

The reproductions listed above, details of literature available, and further information concerning the Nicholas Roerich Society and the Roerich Centenary may be obtained from:

Kenneth Archer,  
Secretary of the Nicholas Roerich Society,  
91, Fitzjohn's Avenue,  
London, NW3 6NX.

(Telephone: 01 - 435 5490)

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PAX CULTURA

ROERICH CENTENARY DAY MEETING

in

THE HALL OF INDIA  
THE ROYAL OVER-SEAS LEAGUE,  
PARK PLACE, ST. JAMES'S STREET, LONDON, S.W.1.

7.30 p.m. Wednesday, 9th October, 1974

PROGRAMME

Chairman of Meeting: Ian Gordon-Brown

- |   |   |
|---|---|
| ** INAUGURATION                                   | His Excellency Mr. B.K. Nehru,<br>High Commissioner for India in the U.K. |
| ** "RECOLLECTIONS"                                | Dr. K.J. Kabraji<br>George Tlatoff  |
| ** ROERICH'S POETRY                               | Jean Archer, Robert Horniman and<br>Roger Mason                           |
| ** BIOGRAPHICAL SKETCH<br>(Illustrated by slides) | Kenneth Archer  |
| ** "REMINISCENCES"                                | Vladimir Shibayev (to be read)  |
| ** ROERICH'S PAINTINGS<br>(Illustrated by slides) | Kenneth Archer  |
| ** "MY FATHER"                                    | Dr. Svetoslav Roerich (to be read)  |

The Hall will open at 7.00 p.m. for those who wish to visit the literature stall, see reproductions of Nicholas Roerich's paintings and listen to music associated with him.

ADMISSION FREE

ALL ARE WELCOME

Organized by the Nicholas Roerich Society

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PAX CULTURA

ROERICH CENTENARY EXHIBITION

at

THE CENTRAL LIBRARY  
SWISS COTTAGE, LONDON, N.W.3.

1st to 14th October, 1974

Monday to Friday: 9.30 a.m. to 8.00 p.m.

Saturday: 9.30 a.m. to 5.00 p.m.

This small but detailed exhibition includes:

- \*\* Biographical Details
- \*\* Roerich's Poems
- \*\* Roerich's Paintings - Some 50 Reproductions
- \*\* Roerich's Writings - Quotes
- \*\* Roerich by his Contemporaries - Quotes
- \*\* Creative Highlights
- \*\* Roerich, his Family and Friends - Photographs
- \*\* "The Roerich Pact and Banner of Peace" - Display

Organized by

The Nicholas Roerich Society

and

The Camden Council for International Cooperation

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ROERICH BY HIS CONTEMPORARIES

"Your pictures profoundly moved me. They made me realise ... that Truth is infinite. When I tried to find words to describe to myself what were the ideas which your pictures suggested, I failed. It was because the language of words can only express a particular aspect of Truth ... When one art can be fully expressed by another, it is a failure. Your pictures are distinct and yet are not definable by words - your art is jealous of its independence because it is great."

Rabindranath Tagore  
Letter to Nicholas Roerich 1920

"In this little book Professor Nicholas Roerich writes in eloquent terms about the saving power of beauty. The present condition of the world is where our cultural life is exploited by mechanical pursuits ... When it is said that beauty will save us it means that true beauty is the expression of the highest spirituality and that our lives should be lifted from a mechanical round of mere routine. I do hope this powerful book by a great seer will have the effect of rousing us to a consciousness of the vulgarity which has afflicted us and of helping us to escape from it."

Dr. S. Radhakrishnan  
Foreword to "Joy of Art" 1930's

"When I think of Nicholas Roerich, I am astounded at the scope and abundance of his activities and creative genius. A great artist, a great scholar and writer, archaeologist and explorer, he touched and lighted up so many aspects of human endeavour. The very quantity is stupendous - thousands of paintings and each one of them a great work of art. When you look at these paintings, so many of the Himalayas, you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past. They remind us of so much in our history, our thought, our cultural and spiritual heritage so much not merely of the India of the past but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvases."

Pandit Jawaharlal Nehru  
Address at Commemorative Exhibition 1947

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## NICHOLAS ROERICH CENTENARY - 9TH OCTOBER, 1974

The 100th anniversary of the birth of Professor Nicholas Roerich is being celebrated internationally.

### Soviet Union

The Soviet Union has named the second highest peak in the Altai Mountains after Nicholas Roerich to mark his Centenary (the highest is Mount Lenin). A plaque bearing an impression of Roerich's head and his Banner of Peace symbol has been placed on the mountain's summit by an expedition sent by the Soviet Academy of Science. A plaque has also been placed on the wall of Roerich's former house in Leningrad, and his former country estate, "Isvara," is being restored and converted into a permanent museum dedicated to his life and work.

A commemorative medal has been struck; a commemorative stamp is being issued; a full-length film of Roerich's life has been made; commemorative volumes of his writings, poems and paintings have been published; commemorative exhibitions of his paintings and those of his son, Svetoslav, are being shown; and many articles are being written as well as radio and television programmes. Altogether, the Centenary is being widely celebrated throughout the Soviet Union.

### India

Many hundreds of Roerich's paintings are always on display in leading Indian museums and galleries and at the Roerich Museum at Naggar. A commemorative stamp and folder are being issued to mark the Centenary, and the occasion should be well publicized. Nicholas Roerich's son, Svetoslav - also a painter - and his wife, actress Devika Rani, will be travelling from India to take part in the Soviet celebrations; later in October they will visit London.

### United States

One of Nicholas Roerich's unpublished manuscripts, The Invincible, is being published to mark the Centenary in the United States. A Centenary Monograph has also been published. Three Centenary Exhibitions have been held in the Nicholas Roerich Museum in New York, and a number of lectures are being given.

### United Kingdom

His Excellency Mr. B.K. Nehru, the High Commissioner for India, will inaugurate the Centenary in the United Kingdom at the Centenary Day Meeting in London. The B.B.C. is marking the Centenary on its overseas service, and a Centenary Exhibition is being held. A series of commemorative meetings and lectures have been taking place throughout the year, and articles are appearing in a number of publications.



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## NICHOLAS ROERICH

Born in St. Petersburg, Russia on 9th October, 1874

Died in Naggar, India on 13th December, 1947

An artist, scientist, philosopher, writer, explorer, poet, designer, educator, humanitarian, ....., Nicholas Roerich was one of the most interesting men of this or any other century. His life and creative work spanned three continents - Europe, America and Asia - and earned him an international reputation in several fields.

A prolific painter - the creator of over 7000 major canvases - his paintings hang in leading museums and galleries throughout the world. In America in 1929, a 27-story museum was built in his honour and dedicated to his work, and in India his beautiful paintings of the Himalayas made him known as the "Master of the Mountains". His work is very well known in the Soviet Union, and it is reported that first cosmonaut Yuri Gagarin, looking through the window of Vostok 1 as he circled the Earth, described the colour of the sky as "Roerich Blue".

A profound writer, he was the author of some 30 published volumes, and his cultural and philosophical writings and poetry have been translated into many languages. A remarkable scholar - he studied at several faculties simultaneously - he became a Professor of Archaeology at the age of 23 and went on to become one of the foremost archaeologists in Russia. As an educator, his progressive ideas were actively expressed in Russia and America and made an impact in many other countries.

An outstanding mural painter, he designed the monumental murals for the Kazan Railway in Moscow. A designer for opera, drama and ballet, his designs for Diaghilev became classics of the stage. Stravinsky dedicated the ballet, Rite of Spring, to him in tribute to his joint collaboration in its creation.

As an explorer and scientist, he led a 5-year expedition through the mountainous regions of Central Asia. It was the first to cross the Tibetan highlands from North to South, from Northern China to India. In 1928, he founded the Himalayan Research Institute, which included cancer research and the study of cosmic rays in its varied programme.

An active forerunner of Unesco, he was the founder and inspirer of cultural institutions and societies in many countries. In 1931, he founded the World League of Culture, and his Roerich Pact and Banner of Peace - inaugurated in 1935 and approved by 34 nations - did much to promote peace and safeguard the world's cultural heritage.

Further information may be obtained from:

Kenneth Archer,  
Secretary of the Nicholas Roerich Society,  
91, Fitzjohn's Avenue,  
London, NW3 6NX.

Telephone: 01 - 435 5490





PAX CULTURA

THE NICHOLAS ROERICH SOCIETY

ROERICH MEETING ILLUSTRATED BY SLIDES

in

THE ULSTER ROOM

THE ROYAL OVER-SEAS LEAGUE,

PARK PLACE, ST. JAMES'S STREET, LONDON, S.W.1.

(Nearest station: Green Park on Victoria and Piccadilly Lines)

7.30 p.m. Friday 1st July, 1977

PROGRAMME

- |                        |   |
|------------------------|---|
| ** WARRIORS            | Warriors through the ages, shown in a selection of paintings by Nicholas Roerich              |
| ** BRITTEN & TELEMAN   | A short oboe recital by Monica Anthony  |
| ** MY FATHER           | Nicholas Roerich, as portrayed in the words and paintings of Svetoslav Roerich                |
| ** BEAUTY OF MOUNTAINS | A selection of mountain paintings by Nicholas Roerich, accompanied by the music of Hovhanness |

Recorded Indian music will be played at the beginning and end of the Meeting.

The Ulster Room will be open at 7.15 p.m. for those who wish to listen to music or visit the literature and reproduction stall.

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MY FATHER

(Nicholas Roerich as portrayed in the words and paintings of Svetoslav Roerich)

1. Svetoslav Roerich's Symbol

2. Prof. Roerich (hand resting on book)

It is seldom indeed that one comes across people of the magnitude of my Father, of his knowledge vision and accomplishments. As I have often said, it will take a long time before he is fully appreciated for all that he has done and for all that he intended to do.....

It is rare for an artist to achieve greatness, but for a great artist to be an even greater Man is indeed something which can be found only with the greatest of difficulty.

3. Prof. Roerich (hand resting on stone)

How to describe in mere words, how to define and how to pay tribute to a truly extraordinary Life. When I think of my Father, when I recall my long intimate association with him, outside of and above all his remarkable achievements and contributions to our cultural life, stands out his own unique personality. Kind and patient, never wasting even a moment of his time, perfectly balanced in stress and felicity, always helpful and always mindful of the welfare of his associates, his personality stands out as a complete example of the "Superior Man" for whom life has assumed the sublime aspect of greater service.

4. Prof. Roerich (standing before red tanka)

Father was a great Philosopher, a constant seeker after Truth. These aspects of his life were the paramount beacons of all his creative activities. Whatever he did, whatever he has accomplished, has always been closely interlinked with his own inner attitude. His writings, like his paintings, reflect that constant inner search and realisation.

5. Prof. Roerich (standing before red tanka - head and shoulders)

Though there already exists a very vast international bibliography dealing with the various aspects of ..... (his) creative genius, a complete unifying work is yet to be written.

It will take ..... years to classify properly all the enormous cultural heritage he left to posterity, and in this short résumé ..... (I) shall enumerate only a few highlights of his life .....



6. Prof. Roerich (1937 Sketch - head)

He was born in 1874 in St. Petersburg and his early, as well as higher, education he received in that city.

As a student he simultaneously attended the Academy of Art, the Historic and Philological courses of the University of St. Petersburg, the Faculty of Law and the Institute of Archaeology; later he went to study abroad. This wonderful training was the foundation which gave him that marvellous breadth of vision and understanding to build his beautiful edifice of achievement.

7. Prof. Roerich (standing behind Guga Chohan)

As an artist he painted over 7000 paintings dealing with a wide range of subjects from historic large compositions ..... to ..... highly decorative, colourful and unique paintings, depicting Man's higher aspirations and strivings. He took his themes from the Great Book of Life, the Quest of Man, Philosophic Doctrines and Religions.....

He was an outstanding mural painter and his monumental murals for the Kazan Railway in Moscow and the Church of the Holy Spirit in Talashkino, near Smolensk, are the better known ..... He also designed many mosaics.

His contribution to the stage was likewise very important. He painted settings for practically all the operas of Wagner, and for many operas of Rimsky-Korsakov, Borodin, Moussorgsky as well as for Maeterlink and others.

His work for the ballet was no less significant: his Polovtsian Dances and Rite of Spring have become classics of the stage.

8. Prof. Roerich (standing behind Guga Chohan - half length)

As an author and scholar his published works include some 27 volumes mostly dealing with Cultural and Philosophical and Pan-Human subjects.....

Besides these he wrote innumerable articles for ..... leading periodicals ..... His poems were published in both Russian ..... and other languages ..... Several unpublished manuscripts were left by him.

As an explorer and scientist he carried out extensive Archaeological research and excavations in Russia and later organized an expedition to Central Asia, which took the better part of 5 years. Starting from India in 1924, he came back across Tibet in 1928.

He organized the Ethnographical, Linguistic as well as the Botanical and Zoological survey of (the) Western Himalayas ..... and one major expedition to Mongolia and China in 1935 .....



9. Prof. Roerich (sitting with pencil and book)

As a cultural leader he was associated with numerous cultural and scientific organizations throughout the world. He was the head of the Imperial Society for the Encouragement of Arts in Russia, with its extensive ramifications. He was the 1st President of the famous society, "Mir Iskustva" - ("The World of Art") and Chairman of the first Architectural courses for Women, besides taking a leading part in many others.....

In America he founded the Master Institute of United Arts; the International Art Centre; and was Honorary Chairman of the Roerich Museum with its branches in Europe, America and the East.....

His belief that Peace can only come through Culture made him propose an International Pact for the protection of Cultural Treasures, which ... was ratified by 21 countries and approved by 36 .....

10. Prof. Roerich (sitting with books)

He was honoured by many countries, their Governments, their learned bodies and organizations.....

He was a great patriot and he loved his Motherland, yet he belonged to the entire world, and the whole world was his field of activity. Every race of men was to him a brotherly race, every country a place of special interest and of special significance. Every religion was a path to the Ultimate and to him life meant the great gates leading into the Future.

11. Prof. Roerich (stylized sketch)

All his life he gave out freely of his prodigious gifts, and it will indeed take a long time to fully appreciate and evaluate the great contributions made by him. When I think of my Father, I am filled with the inexpressible riches of love and regard, for all he gave and continues to give me in an infinite way.

12. Prof. Roerich (holding casket)

His beautiful painting, the Hidden Treasure, is perhaps a profound symbol of his own great contributions and his own unusual life. Every effort of his was directed towards the realisation of the Beautiful and his thoughts found a masterful embodiment in his paintings, writings and public life. The subject matter of his paintings reveals a wonderful pageant of transcendental thought caste into sublime colours and compositions.



13. Prof. Roerich (standing behind boulder)

The latter half of his life was closely associated with the greatest range of this, our world, the Himalayas. Against this wondrous background he revealed to us the legends and the spiritual aspirations of the countless searchers after Truth who came to these mighty ranges in search of wisdom.

The Himalayas were a source of constant creative joy to him and in thousands of studies he revealed to us a matchless, breathtaking panorama of the infinite moods which are such an integral part of these lofty peaks.

14. Prof. Roerich (sitting sketching)

No one has ever portrayed mountains like my Father. From his canvasses the Himalayas radiate upon us all their unbelievable wealth of colour, beauty and the inexpressible majesty of the great concept for which the very word Himalayas stands.

Truly he earned the name given to him, "The Master of the Mountains". Through all his paintings and writings runs the continuous thread of a great message, the message of the Teacher calling to the disciples to awaken and strive towards a new life, a better life, a life of Beauty and Fulfillment.

15. Svetoslav Roerich's Symbol

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PAX CULTURA

THE NICHOLAS ROERICH SOCIETY

Honorary President: Svetoslav Roerich

Honorary Chairman: Vladimir Shibayev

NICHOLAS ROERICH CENTENARY YEAR - 1974.

Notes for Writers, Speakers and Broadcasters.

9th October, 1974, is the 100th anniversary of the birth of Nicholas Roerich, and commemorative activities are being arranged in a number of countries. They are taking place, for instance, in the Soviet Union, where he was born, and in the United States, where his work was particularly active.

Nicholas Roerich lived and worked in the United Kingdom during 1919 and 1920 and, appropriately, a number of Centenary Year activities have been planned in this country.

Artist, scientist, author, explorer, poet, educator, .....  
Roerich was undoubtedly one of the most interesting men of this or any other century. Maxim Gorky described him as "one of the greatest intuitive minds of the age," and Pandit Nehru said: "I am astounded at the scope and abundance of his activities and creative genius".

In these notes, Nicholas Roerich's life and work are broadly outlined and some details of his creative activities are given as a guide to writers, speakers and broadcasters.

The Nicholas Roerich Society.



## NICHOLAS ROERICH

Nicholas Roerich was born in St. Petersburg, Russia in 1874 and died in Kulu, India in 1947. In the intervening years, he carried out a wide variety of creative activities, which spanned three continents - Europe, America and Asia - and earned him an international reputation in several fields.

A many-sided genius, Roerich was probably most famous as an artist - his large canvases ran into several thousands, many of them beautiful creations, rich in colour-harmony and symbolism. His output as a writer was almost as prolific and rivalled his painting in its beauty and depth. His work as a stage designer, philosopher, educator, cultural leader and worker for peace also created a wide and lasting impact.

What impresses one particularly about the life of Roerich - in addition to his creativeness, versatility and energy - is the outstanding quality of everything he did. Whether he painted a glorious Himalayan landscape or wrote a short message for a school magazine, he gave it the same attention and care.

Roerich was deeply altruistic. For much of his life, he travelled the world, working for international unity and peace - using his many talents in an attempt to build a more enlightened future. In his later years, whilst in his mountain retreat in Kulu, he kept in touch with many of the new ideas and progressive movements, often guiding the latter and giving them practical help.

An educator, scientist and cultural leader, Roerich was one of the most active forerunners of Unesco, the United Nations Educational, Scientific and Cultural Organization. With the support of the various societies and committees which were set up in his name in many countries, he was active for many years in each of the fields now covered by the United Nations' cultural agency, and he helped to set in motion many of the ideas on which it was based.

His integrity and ability were widely recognized. It is reported, for instance, that in 1906 he was invited to become Chamberlain at the Imperial Court of Russia, and that in 1917 he might have become the Soviet Union's first Minister of Fine Arts. But Roerich, dedicated to his art and creativity, wanted neither office. In the later stages of his life, the people of the Himalayan regions, recognizing his profundity, addressed him as Maharshi and treated him with the respect accorded to holy men.

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### SOME BIOGRAPHICAL DETAILS

#### Family

Nicholas Roerich was the eldest son of Konstantin Roerich, a St. Petersburg barrister and descendant of a Viking family which settled in Russia at the time of Peter the Great. On his mother's side, Roerich's ancestry can be traced back to an ancient Russian family living in Old Pskov during the 10th Century.



His wife, Helena - the daughter of an architect - was related to the composer, Moussorgsky and Field-Marshal Kutozov, the general who out-maneuvered Napoleon. Madame Roerich was deeply interested in religion and philosophy and wrote on these subjects. The Roerich's had two sons: Dr. George Roerich the eldest was a scientist and orientalist; and Svetoslav Roerich, the youngest, is a gifted painter. Both sons were active in their father's work.

### Contemporaries

In the course of his work, Roerich came into contact with many famous people, and with some he developed lasting friendships. It would be impossible to list them all, but certain names stand out.

Amongst these are the writer Count Tolstoy, who was interested in Roerich's paintings; the dancer-choreographer Nijinsky, with whom Roerich worked in ballet; the actor-producer Stanislavsky, with whom Roerich worked at the Moscow Art Theatre; the composer Igor Stravinsky, with whom Roerich collaborated in the composing of The Rite of Spring; the producer Diaghilev, for whose Russian Ballet Roerich designed, as did his contemporary artists Picasso, Matisse and Braque; and the composer Rimsky-Korsakov, with whom Roerich carried out some fascinating experiments concerning music and painting.

There were also the conductor Sir Thomas Beecham, for whom Roerich designed at Covent Garden; the Nobel Prize-Winning Poet Rabindranath Tagore, who was interested in Roerich's art and humanitarian work; the scientist Albert Einstein, who was an Honorary Adviser to the Roerich Museum in New York; President Roosevelt, who was interested in Roerich's work; the President's wife Eleanor Roosevelt, who lectured at the Roerich Museum; the President of India Dr. Radhakrishnan, who wrote the foreword to Roerich's book, Joy of Art; and the late Prime Minister of India Pandit Nehru, who acknowledged India's indebtedness to Roerich for enshrining the spirit of India in his paintings of the Himalayas.

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### THE MULTI-FACETED ROERICH

It is impossible to do justice to Roerich's life in the space of a few pages. And his activities were so integrated that it is difficult to truly appraise any one aspect in isolation from the others. Nevertheless, it is hoped that the following factual notes - made under a number of obvious headings - will help to give a synthesised picture of Roerich's multi-faceted nature and creativity.

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### Artist

Nicholas Roerich painted over 7000 paintings. They dealt with a wide range of subjects. His early works were influenced by his archaeological studies and were based on historical themes. Later paintings dealt with the higher aspirations of Man and were on a Philosophical and religious note. He also painted sublime landscapes of the Himalayan Mountains which he loved and which earned him the reputation, "Master of the Mountains". His paintings are of great beauty and are particularly noted for their composition, colour and the depth and simplicity of their symbolism. They hang in leading museums and galleries throughout the world.



### Mural Painter

He was an outstanding mural painter. The monumental murals for the Kazan Railway in Moscow and the Church of the Holy Spirit in Talashkino near Smolensk are amongst his better-known works. He also designed many mosaics.

### Designer

His contribution to the stage was very important. He painted settings for practically all the operas of Wagner, and for many operas of Rimsky-Korsakov, Borodin and Moussorgsky, as well as for the plays of Ibsen and others. His work for the ballet was no less significant, and his designs for Dance Polovtsienne and The Rite of Spring have become classics.

### Poet

Roerich has been described as a poet who expressed himself through painting, but his mystical insight and innate sense of beauty expressed itself almost as readily through his pen as through his brush. At the age of 15, his poems were being published in Russian magazines under the pseudonyms of "Izgoy" and "Molodoy". Later his poetry was to be translated into other languages and circulated widely. In 1929, a collection of his poems were published under the title, Flame in Chalice.

### Archaeologist

Roerich became interested in archaeology when he was a child, having noticed the Viking and Slavic burial mounds on his father's estate in Northern Russia. He excavated these and presented his findings to the Archaeological Society. His interest and knowledge developed rapidly, and he was elected to the Society even before he went to University. Eventually, he became one of the foremost archaeologists in Russia. In the early part of his life, he carried out extensive archaeological research and excavations in Russia. Later he conducted similar work in the countries of Asia.

### Scientist

Prof. Roerich's work in the scientific field exceeded his archaeological researches, and his various expeditions in Asia were made for a number of scientific purposes. He was commissioned by the United States Government, for instance, to search the Gobi Desert for drought-resisting plants to help the parched land in America's Dust Bowl. In 1929, he set up the Himalayan Research Institute to serve as a base for scientific studies of the Himalayan mountain region; studies which included botany, medicine, ethnology and linguistics as well as archaeology.

### Traveller and Explorer

His work led him to travel extensively in Europe, America and Asia and backwards and forwards between these continents. His Asian journeys were, perhaps, the most interesting; they were certainly the most dangerous, and on occasions Prof. Roerich and his colleagues underwent severe hardships. The 5-year expedition through the mountain areas of Central Asia was outstanding and was the first to cross the Tibetan Highlands from North to South, from Western China to India. Roerich's expeditions sometimes encountered hostile peoples, difficult terrain and atrocious weather conditions, yet Roerich invariably continued to paint



and to record his thoughts and observations in his travel diaries.

### Collector

Roerich often spoke of the importance of collecting and the educational value of a carefully selected collection. He was an outstanding collector himself, and when he left Russia in 1917, his collection of Stone Age relics totalled 75,000 and his collection of master paintings exceeded 300. In the latter, his choice was based on his love for vivid expression and purity of technique, and he possessed many fine paintings of the 16th and 17th century Flemish and Dutch Schools.

### Student

Roerich, a promoter of adult education, was himself a life-long student - observant, keenly interested, always searching. When he was young, his father had wanted him to take up law, but Roerich wished to study art and archaeology which he loved. Rather than disappoint his father, Roerich decided to combine these studies - a very difficult task. Therefore, whilst attending the Faculty of Law at the University of St. Petersburg, he simultaneously attended the University's historic and philological courses, also the Institute of Archaeology and the Academy of Arts. Later he went to study abroad.

### Educator

Roerich first began teaching at the age of 23, when he was appointed Professor of Archaeology at the Imperial Institute in St. Petersburg. Some years later he became Director of the School for the Encouragement of Arts in Russia. Much later, whilst in the United States, he founded the Master Institute of United Arts, at which all the arts were taught under one roof, and the Roerich Museum, the programme of which was devoted to education through beauty. Roerich had most enlightened educational ideas, and it might be said that the educational theme underlay much of his work.

### Humanitarian

Roerich was a humanitarian, probably above all else, and he designed many broad plans to improve the lot of his fellow-men. His many educational and cultural activities were intended to enrich and beautify everyday life. He sought to make a direct impact on the individual - to beautify schools, factories, hospitals and prisons, to involve the general public, and to stimulate its enthusiasm for culture. Conscious of the ever-present danger of war, he worked continuously for peace and unity. In an attempt to divert attention from competition and conflict and direct it towards beauty, he started the Roerich Pact and Banner of Peace campaign and went on to found the World League of Culture. He was actively associated with many progressive and idealistic causes: with cancer research, for instance, and with the women's movement, and he was always ready to speak or write or to lend his name and support.

### Lecturer

Prof. Roerich lectured extensively in Europe, America and Asia, wherever his work took him, and he often lectured in the cities where his major exhibitions were held. He spoke on a variety of subjects, ranging from art and archaeology to humanitarianism and philosophy. His listeners were attracted as much by his idealism and enlightened thinking as by his reputation as an artist and archaeologist.



Author

He was a prolific writer and wrote innumerable articles for leading periodicals in various countries. The first volume of his collected writings was published in 1914, and his total published works include some 30 volumes, mostly dealing with cultural, philosophical and pan-human subjects. He also left a number of unpublished manuscripts when he died.

Philosopher

Much could be said about Roerich's philosophy, but above all else Roerich was a practical idealist. The basic tenets of his philosophy were, perhaps, most fully revealed in the way in which he lived his life. His was a philosophy of action, love and beauty. He worked ceaselessly; his labour being based upon selfless love and a striving towards beauty, which he knew would lead towards Divinity.

Mystic

It is readily apparent from his paintings and writings that Roerich was a deeply religious man - religious, that is, in the broadest possible sense, for he took his images from all the world's great religions and philosophies. His paintings depicted Christ and Buddha, Mahomed and Krishna, Confucius and Lao-Tze, and many other revered saints and holy men. His works show a mystic vision, which has led some to compare him with Blake, and an exalted spirituality which calls to mind Giotto and the Renaissance painters.

Prophet

Some of Roerich's paintings very interestingly showed a prophetic tendency. Like C.G. Jung, Roerich was sensitive to the dark clouds which gathered over Europe, and his paintings in the years preceeding both World Wars clearly indicated the conflicts which were to come. Other paintings indicate the coming of a more enlightened human era.

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ROERICH BY HIS CONTEMPORARIES

"Your pictures profoundly moved me. They made me realise ... that Truth is infinite. When I tried to find words to describe to myself what were the ideas which your pictures suggested, I failed. It was because the language of words can only express a particular aspect of Truth ... When one art can fully be expressed by another, it is a failure. Your pictures are distinct and yet are not definable by words - your art is jealous of its independence because it is great."

Rabindranath Tagore  
Letter to Nicholas Roerich 1920.

"In the history of fine arts certain individuals have appeared from time to time, whose work has a unique and profound quality which differentiates them from their contemporaries, making it impossible to classify them in any known category and to ally them with any school, because they resemble themselves only - and one another, like some spaceless order of initiates. Such were Leonardo, Rembrandt, Durer, Blake and in other fields Beethoven, Balzac, Rodin .... Roerich in his character and in his art reveals himself as a member of this fraternity ....

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"In Russia ... he was an important agent in organising and co-ordinating that native, new and powerful impulse which in painting, in music, in the drama and in the dance later spread throughout the civilized world.....

"Coming to America ... Roerich immediately took steps to resume and repeat the work he had inaugurated in Russia, that of uniting the arts and thus uniting men through beauty, for he believed that beauty is the universal and true solvent whereby racial and national animosities may be dissolved ....

"I mention these enterprises to show the vast sweep of Roerich's vision, to indicate his function as a prophet and a pioneer clearly focussing and quietly planning a better world order ....

"Should his prophecies come true, and should his dreams of binding humanity into a brotherhood materialise, it is for this that he will doubtless be honoured and remembered, but for us, his contemporaries, he is naturally best known as a painter of hauntingly beautiful pictures."

Claude Bragdon  
Foreword to "Altai-Himalaya" 1929

"Since 1890, Nicholas Roerich through his writings, through his lectures, researches, paintings and through the many fields into which his broad personality has led him, has forceably expounded the teaching of international brotherhood... As an artist, one of the greatest that history has produced, his painting have illustrated the great volume of beauty and spiritual light symbolized by his teaching... The works of Roerich have, for the last thirty years, been one of the great summons to the world for love among men."

Committee of Presentation  
To Nobel Peace Prize Commission  
1929.



"My heartiest thanks for the magnificent work which you sent to me. I admire these creations so much that I can say without exaggeration that never have landscapes made such a great impression on me."

Albert Einstein  
Letter to Roerich Museum 1931.

"In this little book Professor Nicholas Roerich writes in eloquent terms about the saving power of beauty. The present condition of the world is where our cultural life is exploited by mechanical pursuits ... When it is said that beauty will save us it means that true beauty is the expression of the highest spirituality and that our lives should be lifted from a mechanical round of mere routine. I do hope this powerful book by a great seer will have the effect of rousing us to a consciousness of the vulgarity which has afflicted us and of helping us to escape from it."

Dr. S. Radhakrishnan  
Foreword to "Joy of Art" 1930's.

"I am delighted to receive your letter and to know that your cultural colony in Naggar, Kulu, is thriving as it should. I have keenly followed your most remarkable achievements in the realm of Arts and also your great humanitarian work for the welfare of the nations of which your Peace Pact idea with a special Banner for protection of cultural treasure is a singularly effective symbol. I am very glad indeed that this Pact has been accepted at the League of Nations and I feel sure that it will have far-reaching effects on the cultural harmony of nations."

Rabindranath Tagore  
Letter to Nicholas Roerich 1931.

"For me a constant witness of his art, it is a source of endless amazement - this inexhaustible thought combined with daring and unexpected colour combinations! Just as remarkable is the ease and certainty with which he calls forth his images. They truly speak, live on his canvases, and very seldom has he had to change something or to abandon the first sketch. Verily, in watching the process of his work one does not know which is more amazing - the beauty of the painting or the virtuosity of its execution."

Helena Roerich  
"Letters of Helena Roerich" Vol.1  
1933

"In opening this pact to the adherence of the nations of the world we are endeavouring to make of universal application one of the principles vital to the preservation of modern civilization. This treaty possesses a spiritual significance far deeper than the text of the instrument itself."

Franklin D. Roosevelt  
Address at Signing of "Roerich Pact"  
1935.

"If Pheidias was the creator of divine form, and Giotto the painter of the Soul, then Roerich may be said to reveal the spirit of Cosmos."

Barnett D. Conlan  
"A Master of the Mountains" 1938.



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"Nicholas Roerich has a place all his own in the world of Art. His pen too has carved out a niche for itself in the world of letters. The brush has a wider appeal no doubt, but the pen has a distinct function of its own; and in the hands of Nicholas Roerich it has for long exerted an influence which is at once elevating and instructive. A call to Beauty implies in its essentials an appreciation of the Vision which the Artist would fain share with the world at large. That the Artist's vision even when expressed in rhetoric can be quite as sincere as when it finds expression through line and colour and form is amply evidenced by what is set forth in this volume of essays. I am happy to find that in the following pages my friend Nicholas Roerich has voiced what fundamentally every sensitive mind feels about the values of Art including what is perhaps the greatest of all Arts - the Art of Living. In this he has indeed spoken for all Artists."

Abanindranath Tagore  
Foreword to "Beautiful Unity" 1946.

"When I think of Nicholas Roerich, I am astounded at the scope and abundance of his activities and creative genius. A great artist, a great scholar and writer, archaeologist and explorer, he touched and lighted up so many aspects of human endeavour. The very quantity is stupendous - thousands of paintings and each one of them a great work of art. When you look at these paintings, so many of the Himalayas, you seem to catch the spirit of those great mountains which have towered over the Indian plain and been our sentinels for ages past. They remind us of so much in our history, our thought, our cultural and spiritual heritage so much not merely of the India of the past but of something that is permanent and eternal about India, that we cannot help feeling a great sense of indebtedness to Nicholas Roerich who has enshrined that spirit in these magnificent canvases."

Pandit Jawaharlal Nehru  
Address at Commemorative Exhibition  
1947.

"Father was a great Philosopher, a constant seeker after Truth. These aspects of his life were the paramount beacons of all his creative activities. Whatever he did, whatever he has accomplished, has always been closely interlinked with his own inner attitude. His writing, like his paintings, reflect that constant inner search and realisation."

Svetoslav Roerich  
"Nicholas Roerich" 1964.

"It is very seldom indeed that one comes across people of the magnitude of my Father of his knowledge, vision and accomplishments. As I have often said it will take a long time before he is fully appreciated for all that he has done and for all that he intended to do. The world is in great need of his ideals..."

Svetoslav Roerich  
Letter to Nicholas Roerich Society  
1973.

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### SOME INTERESTING ACTIVITIES

Wherever Roerich went, a variety of humanitarian and cultural activities started under his stimulation. They were all of practical use and helped to spread his basic cultural message. The following were amongst them.

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The International Society of Artists was founded in Chicago in April 1921, and Prof. Roerich took an active part in its founding. It was a practical movement to unite artists throughout the world - an affiliation of the creators of beauty everywhere. Roerich's stated conviction was that "art will unify humanity," and he saw the uniting of the world's artists as a positive step in that direction.

The Master Institute of United Arts, founded on 17th November, 1922, embodied Roerich's firm belief that "all arts should be united under one roof". The Institute's syllabus included classes on music, painting, sculpture, opera, ballet, and drama, and had lectures on a variety of other subjects. Students were encouraged to understand and respect crafts other than their own and to become devoted to the highest ideals in art. A group of well-known artists, musicians, and teachers joined Roerich in this enterprise.

The International Art Centre was established on 11th July, 1922, and again Roerich was the moving spirit in its founding. It was set up for the care and distribution of works of art, and its wider, educational aim was to promote the love of beauty. Its activities included arranging exhibitions, buying and selling art, assisting museums, organising expeditions and cataloguing and restoring collections. It aimed to help to establish art internationally as a common language of understanding, and to create friends of art amongst all peoples and classes. Among its many activities, it set up the Roerich Museum.

The Roerich Museum was opened in New York on 17th November 1923. Initially it exhibited some 300 of Nicholas Roerich's paintings; later it acquired many more. The activities of the Museum developed quite rapidly, and it established a number of activities in addition to its galleries. There were, for example; a Tibetan Library; a centre for cultural activities; the Roerich Museum Press, which published Roerich's own and related books; and a programme of adult education.

The Roerich American Central Asian Expedition began in 1923 and lasted for 5 years. Led by Prof. Roerich, the expedition explored the "Heart of Asia," which included the mountain areas of India, Tibet, Mongolia, Chinese Turkestan and Altai. The American-sponsored expedition had three objectives: firstly, to create a pictorial record - in Roerich's paintings - of the lands and peoples of Central Asia; secondly, to survey the possibilities for further archaeological explorations; and thirdly, to seek artistic and ethnographical data relating to the culture of Asiatic peoples.

The Himalayan Research Institute was set up by Prof. Roerich in Kulu, India, in 1928, after his return from the Central Asian Expedition. Built at an altitude of 6,500 feet, it acted as a base for scientific expeditions into the Himalayan mountain regions. The Institute's work included: archaeological surveys; linguistic studies; and ethnographical, botanical, and medical researches. It also had plans for the study of cosmic rays.



Scientists of several nationalities went to work with Prof. Roerich, and the results of the Institute's researches were made available to universities and to institutes in a number of countries.

The Roerich Pact was an international agreement for the protection of cultural works and institutions. Believing that peace could only come through culture, Roerich proposed the Pact in order to make the peoples of the world more aware of the value of their cultural heritage and more concerned for its protection. The Pact provided that educational, artistic, religious, and scientific institutions, and all sites of cultural significance, should be respected and protected by all nations in both war and peace. On 15th April, 1935, representatives of 21 nations met with President Roosevelt in the White House to sign the Pact; it was eventually approved by 36 countries.

The Banner of Peace was a special banner designed by Roerich for the use of nations entering into the Roerich Pact. It was intended to fly over all buildings and sites to be protected. The Banner was comprised of three magenta spheres within a magenta circle, the whole on a white background - an ancient design used in a variety of cultures and therefore most appropriate. Some people interpret its symbolism as representing the past, present and future cultural achievements of humanity enclosed in the ring of eternity. Others consider that it refers to Science, art and religion held together within the circle of culture. Obviously the design may have several meanings.

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#### SELECTIONS FROM ROERICH'S WRITINGS

##### On Art

"Art will unify all humanity, art is one - indivisible. Art has its many branches, yet all are one. Art is the manifestation of the coming synthesis. Art is for all. Everyone will enjoy art. The gates of the "sacred source" must be wide open for everybody, and the light of art will influence numerous hearts with a new love. At first this feeling will be unconscious, but after all it will purify human consciousness, and how many young hearts are searching for something real and beautiful! So, give it to them. Bring art to the people - where it belongs. We should have not only museums, theatres, universities, public libraries, railway stations and hospitals, but even prisons decorated and beautified. Then we shall have no more prisons."

"Paths of Blessings" 1921.

Adopted as Motto of Master Institute  
of United Arts.

##### On Beauty

"Humanity is facing coming events of cosmic greatness. Humanity already realises, that all occurrences are not accidental. The time for the construction of future culture is at hand. Before our eyes the revaluation of values is being witnessed. Amidst ruins of valueless banknotes, mankind has found the real value of the world's significance. The values of great art are victoriously traversing all storms of earthly commotions. Even the "earthly" people already understand the vital importance of active beauty. And when we proclaim: Love, Beauty and Action, we know verily that we pronounce the formula of the international language. And this formula, which now belongs to the museum and stage must enter everyday life. The sign of beauty will open all sacred gates. Beneath the sign of beauty we walk joyfully. With beauty 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."

"Beauty and Wisdom" 1922  
Adopted as Motto of the International  
Art Centre.

#### On the Protection of Art

"Art should be protected by all means. Armageddon is roaring. Art and knowledge are the corner-stones of evolution. Art and science are needed always, but in our Armageddonal days they must be especially guarded by all the power of our hearts. It is a great mistake to think that during troubled times culture can be disregarded. On the contrary the need of culture is especially felt in times of war and human misunderstandings. Outside of Art, Religion is inaccessible. Outside of Art, the spirit of Nationality is lost. Outside of Art, Science is dark. This is not an utopia. The History of Humanity gives innumerable examples of Art being the great Beacon Light in times of Calamity."

"Adamant" 1924.

#### On the Protection of Beauty

"Beauty cannot be guarded by orders and laws alone. Only when human consciousness realizes the inestimable value of beauty, creating, enobling and refining, only then will the real treasures, of humanity be safe. And one should not think that vandalisms, obvious or tacit, belong but to past ages, to some fabulous invaders and conquerors. We see vandalism of many kinds taking place even today. Therefore the endeavour to protect and save beauty is not an abstract nebulous move, but is imperative, real and undeferrable."

"The Beautiful" 1942.

#### On the Banner of Peace

"At this time especially, humanity should concentrate all its efforts for the protection of the treasures of creative power. If the Banner of the Red Cross has not always served as a guarantee of complete security, nevertheless it has introduced into human consciousness a most powerful stimulant. Similarly true with the Banner which we propose for the protection of the treasures of culture; for although it may not always succeed in safeguarding these precious monuments, at least it will always and everywhere call to mind our indispensable duty of caring for the fruits of creative genius. It will give to the human spirit another stimulant - the stimulation of culture, the inspiration of esteem for all that concerns the evolution of humanity."

"Realm of Light" 1931.

#### On the Central Asian Expedition

"Roerich American Expedition after many hardships has reached Himalayas. Thus ended big Central Asiatic Expedition. Many artistic and scientific results. Already sent several series of paintings to New York. Hope last sending from Mongolia safely reached you. Many observations regarding Buddhism.

"Expedition started in 1924 from Sikkim through Punjab, Kashmir, Ladak, Karakorum, Khotan, Kashgar, Karashahr, Urumchi, Irtysh, Altai Mountains, Cyrot Region, Mongolia, Central Gobi,



Kansu, Tsaidam, Tibet.

"Peaceful American flag encircled Central Asia. Everywhere warmly greeted except Khotan and Lhasa Governments. Further movement Expedition from Khotan assisted by British Consul at Kashgar. On Tibetan territory have been attacked by armed robbers. Superiority of our firearms prevented bloodshed. In spite of Tibetan passports Expedition forcibly stopped by Tibetan authorities on Oct. 6, two days north of Nagchu. With inhuman cruelty Expedition has been detained for five months at altitude of 15,000 feet in summer tents amidst severe cold about 40 degrees below Centigrade.

"Expedition suffered from want of fuel and fodder. During stay in Tibet five men, Mongols, Buriats and Tibetans died and ninety caravan animals perished. By order of authorities all letters and wires addressed to Lhasa Government and Calcutta British authorities seized. Forbidden to buy food-stuffs from population. Money and medicines came to an end. The presence of three women in caravan and medical certificate about heart weakness not taken into consideration. With great difficulties on March 4, Expedition started southward. All nine European members of Expedition safe. Courageously bore hardships of exceptionally severe Winter. Greetings."

Telegram from Prof. Roerich  
On completion of Expedition 1928.

#### On the Himalayan Research Institute

"... the Kulu Valley ... is an exceptional locality of which the scientific significance only now begins to make itself felt in the richest of material. This is true in its historic, archaeological and philological aspects, as also in its botanical, geological and physical character ...

"... we must again stress the special fitness of the place chosen for the Himalayan Research Institute, because the scourge of humanity, cancer, is almost unknown here in the Himalayas and besides Tibetan medicine from time immemorial has in its keeping remedies against cancer and tuberculosis which have been used with success. Of course such remedies must be investigated in the most careful and impartial way.

"The soil of the Himalayan valleys is distinguished by an unusual fertility, which permits a great variety of vegetation all the way from Alpine flora to almost tropical vegetation. As was shown by our early collections of local vegetation, there are many new species.

"Before us is the task of setting up an electrical plant and the equipment of a bio-chemical laboratory with a department for cancer research. Where is there a better place to study cancer than in a locality where it is altogether unknown, as it is here in the Himalayas."

"Fiery Stronghold" 1931.

#### On "The Rite of Spring" and Stravinsky

"In my Diary, I have found a page dedicated to the production of Le Sacre du Printemps: 'Eighteen years have elapsed since with Stravinsky we sat in the colourful fairy-house, Talashkino in Smolensk, the estate of Princess Tenisheff, working on the Schema of Sacre du Printemps.' And Princess Tenisheff asked us to write on the beams of this multi-coloured



house some excerpts from Sacre as a memento. Probably even now some fragments of our inscriptions remain there. But who knows if the present inhabitants of this house realize what is written there upon the beams?

" '... Princess Tenisheff ... has already passed away. Nijinsky is no longer with us and already Diaghileff rejoices in higher spheres.

" ' And still Sacre is new and the young ones are accepting Sacre as a new conception, and perhaps the eternal novelty of the Sacre is because spring is eternal, and love is eternal, and sacrifice is eternal. Thus in this new conception, Stravinsky touches the eternal in music. He was modern because he evoked the future, it is the great serpent ring touching the great past.' "

"The Eternal Garment" 1940's.

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FRAGMENTS OF INFORMATION

Roerich's Books

The following are amongst Roerich's published volumes:

- \*\* Art - A Predominant Factor in Archaeology St. Petersburg, 1898.  
Lectures at the Archaeological Institute.
- \*\* Old Treasures St. Petersburg, 1898.  
Journal of the Society for the Encouragement of Arts.
- \*\* Sacred Signs St. Petersburg, 1904.  
A collection of Roerich's poems.
- \*\* Russian Art London, 1920.  
Proceedings of the Anglo-Russian Society.
- \*\* Adamant New York, 1924.  
A collection of artistic and philosophical essays.
- \*\* Altai-Himalaya New York, 1929.  
A travel diary - record of the Central Asian Expedition.
- \*\* Shambhala - The Resplendant New York, 1930.  
A subjective record of the Central Asian Expedition.
- \*\* Beautiful Unity Bombay, 1946.  
A collection of cultural essays.

Related Books

There is a vast international bibliography relating to Nicholas Roerich and his work. It includes the following titles:

- \*\* The World of Roerich by Nina Selivanova.  
Biographical details 1874 to 1923. New York, 1924.
- \*\* Trails to Inmost Asia by Dr. George N. Roerich.  
A record of the Central Asian Expedition. Yale, 1931.
- \*\* Journal of Urusvati by Himalayan Research Institute.  
Details of activities. New York, 1931 to 1933.



- \*\* Nicholas Roerich - A Master of the Mountains by Barnett D. Conlan  
An appraisal of Nicholas Roerich and his art. Indiana, 1938.
- \*\* The Roerich Pact and Banner of Peace by Roerich Pact Committee  
An historical record of the Pact. New York, 1947.
- \*\* Nicholas Roerich by Sina Fosdick  
A short biography. New York, 1964.

#### Series of Paintings

Roerich produced many separate series of paintings. Each series comprised pictures painted during the same period and focusing on a unifying theme. The following are examples:

- 1903 - Architectural Studies  
75 sketches from journeys through Russia.
- 1906 - Sketches from Trips  
12 sketches made in Italy and Switzerland.
- 1917 - Karelia Series  
8 pictures in oil painted in Europe.
- 1922 - Sancta Series  
7 pictures in tempera painted in America.
- 1922 - Ocean Series  
15 pictures in tempera painted in America.
- 1924 - His Country  
12 pictures in tempera painted in Central Asia.
- 1924 - Himalaya Series  
41 pictures in tempera painted in Central Asia.
- 1925 - Maitreya Series  
7 pictures in tempera painted in Central Asia.

#### Galleries and Museums

It is said that there is hardly a major art gallery in the Soviet Union or a major city in the world that does not possess at least one Roerich painting. The largest collections of all are in the Soviet Union, the United States and India. The following museums are amongst those possessing substantial collections:

- \*\* Allahabad Museum, Allahabad, India.
- \*\* Benares Museum, Benares, India.
- \*\* Trivandrum Museum, Kerala, India.
- \*\* Gorky State Art Museum, Gorky, U.S.S.R.
- \*\* Nicholas Roerich Museum, New York, U.S.A.
- \*\* Novosibirsk Regional Gallery, Novosibirsk, U.S.S.R.
- \*\* Oakland Art Museum, California, U.S.A.
- \*\* Roerich Museum, Naggar, Kulu, India.
- \*\* State Russian Museum, Leningrad, U.S.S.R.
- \*\* State Tretyakov Gallery, Moscow, U.S.S.R.



### Roerich's Stage Designs

The following are among the various productions for which Roerich designed:

- |      |   |                           |   |
|------|---|---------------------------|---|
| 1907 | - | <u>The Valkyrie</u>       | (Wagner)<br>The Imperial Opera, Moscow.                       |
| 1908 | - | <u>Snow Maiden</u>        | (Rimsky-Korsakov)<br>The Opera Comique, Paris.                |
| 1909 | - | <u>Prince Igor</u>        | (Borodin)<br>The Diaghilev Theatre, Paris.                    |
| 1911 | - | <u>Peer Gynt</u>          | (Ibsen)<br>The Art Theatre, Moscow.                           |
| 1912 | - | <u>Tristan and Isolde</u> | (Wagner)<br>The Zimine Theatre, Moscow.                       |
| 1913 | - | <u>The Rite of Spring</u> | (Stravinsky and Roerich)<br>The Diaghilev Theatre, Paris.     |
| 1913 | - | <u>Princess Maleine</u>   | (Maeterlink)<br>The Liberal Theatre, Moscow.                  |
| 1914 | - | <u>Sister Beatrice</u>    | (Maeterlink)<br>The Art Theatre, Moscow.                      |
| 1920 | - | <u>Snow Maiden</u>        | (Rimsky-Korsakov)<br>The Royal Opera, London.                 |
| 1930 | - | <u>The Rite of Spring</u> | (Stravinsky and Roerich)<br>The Metropolitan Opera, New York. |

### Tribute to Roerich's Work

Roerich was honoured by many countries, their Governments, their learned bodies and societies. The breadth of his activities led to an interesting variety.

He was, for instance, made a Commander 1st Class of both the Yugoslavian Order of St. Sava and the Swedish Order of the Polar Star; a fellow of both the Russian Academy of Art and the Italian Academy of Science and Literature; a member of the Autumn Salon, the Legion of Honour and the Red Cross in France; and a Vice-President of both the Institute of Archaeology and the Mark Twain Society in the United States.

It would take several pages to list them all.

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### SOME CHRONOLOGICAL DETAILS

- 1874 - Born in St. Petersburg, Russia, on 9th October
- 1896 - Graduated from University of St. Petersburg.
- 1897 - First major painting, The Messenger, won public acclaim
- 1898 - Became Professor of Archaeology and Editor of Art Magazine.
- 1899 - Organised first exhibition of American art in Russia.



- 1901 - Married Helena Shaposhnikoff  
Elected Secretary of Society for the Encouragement of Arts.
- 1904 - Led campaign for preservation of ancient Russian cities
- 1906 - Completed mosaics in Golubieff Chapel in Kieff
- 1909 - Began collection of master paintings
- 1910 - Elected President of Mir Isskussta (World of Art);  
conducted excavations of Novgorod Kremlin
- 1912 - Collaborated with Stravinsky in composing  
The Rite of Spring
- 1914 - First volume of collected writings published
- 1915 - Completed murals for Moscow Kazan Railway Station
- 1916 - Prepared for extensive world tour of exhibitions and lectures.
- 1920 - Designed settings for Snow Maiden at Covent Garden in London.
- 1921 - Founded Master Institute of United Arts in New York
- 1922 - Founded International Art Centre in New York
- 1923 - Roerich Museum opened in New York
- 1924 - Led the 5-year Roerich American Central Asian Expedition
- 1929 - Roerich Pact and Banner of Peace campaign launched  
Nominated for Nobel Peace Prize  
Set up the Himalayan Research Institute  
Book of poems, Flame in Chalice, published
- 1930 - Roerich Pact endorsed at League of Nations
- 1931 - First International Convention on Roerich Pact  
held in Belgium.  
Founded World League of Culture.
- 1932 - Roerich Foundation for Peace, Art, Science and Labour founded.
- 1934 - Led scientific expedition into Mongolia
- 1935 - 21 nations sign the Roerich Pact in the White House
- 1947 - Died in Naggar, Kulu, India on 13th December.

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#### ROERICH IN ENGLAND

Roerich visited England for the first time in 1906, and the first British exhibition of his paintings was held in London in 1909. There was another London Exhibition in 1912.

He came to London again in 1919 and this time stayed for almost a year. Roerich, his wife and their two sons lived at 25 Queen's Gate Terrace in Kensington, quite close to the Albert Hall. His sons continued their studies at London University.

Whilst in England, he carried out commissions for several people, including Sir Thomas Beecham. At the Royal Opera House, Covent Garden, he restored the stage settings for Prince Igor - having been used by Diaghilev in 500 performances they were in need of renovation. He also designed the sketches for Snow Maiden, Czar Saltan and Sadko.



In May 1920, an exhibition of Roerich's paintings entitled Spells of Russia was held at the Gupil Gallery in London. H.G. Wells was a member of the Honorary Committee sponsoring it. The exhibition was well received and one critic, Herbert Root, Director of the London Public Library, described Roerich as "the strongest personality in modern art".

Spells of Russia was also shown in Worthing and Leeds. There were invitations from other British cities - Liverpool, Edinburg and Sheffield - but these could not be accepted as Roerich had made plans to go to America.

Whilst he was in England, Roerich's paintings were acquired by one or two public galleries and a number of private collectors. Today, his paintings, Northern Landscape and Polovetsky Stan may be seen at the Victoria and Albert Museum in London; The Dragon and the Crown may be seen at the Worthing Museum; and Human Forefathers may be seen at the Ashmolean Museum in Oxford.

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Further information may be obtained from:

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