



The Roerich Centre of Art and Culture, Allahabad.

The Municipal Museum of Allahabad in 1933 dedicated a special Hall to the paintings of Nicholas Roerich and on February 12, 1934 the Rt. Hon. Sir Tej Bahadur Sapru presided over the opening celebrations and R. C. Tandan, M. A., LL. B. delivered a lecture on Professor Roerich which was later on published in the form of a monograph in English, Hindi and Urdu. At first the Roerich Hall contained the following 10 paintings of the Master: "Holy Shepherd", "Shambale Daik", "Light conquers darkness", "The Arhat", "Sharugen Monastery", "Vyasakund", "The Abode of the Spirit", "Narsingh and Guga Chohan, the Protectors of Kulu Valley", "Maitreya" and "She, who leads", and a series of coloured reproductions. At the same time The Roerich Centre of Art and Culture came into being, of which Rai Bahadur Pandit Braj Mohan Vyas and Ram Chandra Tandan became Joint-Secretaries. A Library was also founded in connection with the Centre.

The Roerich Hall gradually was enriched with further paintings: "The Sacred Himalayas", "Himalayan Summits" and "Ecstasy" and after the Government Exhibition in Lucknow in the beginning of 1937 six more were added: "Himalayas", "Lahul", "Kardong", "Ladakh", "Himalayas", "Ancient Novgorod, Russia", as well as Mr. Svetoslav Roerich's painting "Thakur's Castle, Gundla". To commemorate the Golden Jubilee of Prof. Nicholas Roerich, in the autumn of 1937 Mr. Svetoslav Roerich donated a portrait of his Father to the Roerich Hall.

Together with the development of the Roerich Hall, the Roerich Centre of Art and Culture also grew. Series of exhibitions of eminent artists were organized under its auspices : of the art of Vijaivargiya, Amrita Sher-Gil, Anagrika Govinda and E. H. & A. B. Brewster. Nine monographs dedicated to the art of the mentioned artists and to Asit Kumar Haldar were published during the last years and series of further exhibitions and publications have been planned.

Allahabad Museum.

(assistant curator - R. R. Tripathi)

Paintings by Prof. N. Roerich.

1. Message of Shambhala
2. Arhat (badly damaged by water)
3. Guga Chowhan and Narsingh
4. Tibetan Monastery by Svetoslav Roerich
5. Glory of Mountains (small painting)
6. " " " "
7. Russian Chapel " "
8. Mountains " "
9. Glory of Mountains " "
10. " " " "
11. Eternal Path
12. The Arhat
13. Himalayan Summits (lines on the canvass, under the glass)
14. Glory of Mountains (badly damaged)
15. Maitreya (dirt under the glass)
16. Ecstasy
17. Abode of Spirit
18. Vyaskund
19. Portrait of Prof. Roerich, by Svetoslav Roerich
20. The Holy Shepherd
21. Light Penetrating Darkness

Paintings are hung in the assistant Curator's office
no one sees them.

Benares (Banaras)

12 Paintings by Prof. Nicholas Roerich

1 "Pilgrims" by Svetoslav Roerich

3 reproductions

Painting "The Pilgrim" (#4) by Prof.

N. Roerich is lightly damaged

a spot on the SKY

Portrait of Nicholas Roerich, by Svetoslav Roerich

not exhibited. Was told it was packed away

The whole collection is well exhibited and will

be in a few months shown in a new, special

hall.

OVER.

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CATALOGUE

OF

ORIGINAL PAINTINGS

OF

2 NICHOLAS ROERICH

Hall

IN THE

MUNICIPAL MUSEUM

ALLAHABAD

1937



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¶ A torch-bearer of culture, Roerich in his mission has won acclamation from the outstanding personalities of the world—Einstein, Maeterlinck, Andreyeff, Zuloaga, Itsuzo Takeuchi, Rabindranath Tagore.

¶ “The inspired art of Roerich discloses before us the Eternal Beauty. Through the veil of the temporary he sees the eternal,” said one of the leading art critics in London after Roerich’s exhibition of paintings there.

¶ To see the group of paintings which fill the Roerich Hall in the Museum, means not only to submerge oneself into a realm of highest colours and conceptions, but even to actually realise the beautiful world of our famous contemporary Master.

¶ The group of Roerich’s paintings in the Allahabad Museum is indeed most representative and expresses many aspects of the multifarious creativeness of the great artist.

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1. *The Holy Shepherd.*

The painting depicts Lel of the ancient Slavonic tradition. How very much like our own Lord Krishna is Lel! With him are his two attendants, Kupava and Snegurochaka, who seem to take the place of the *gopis* of Lord Krishna. There is a wonderful similarity between the two conceptions. Only in the place of cows we find sheep. The posture and the flute are alike in cases of the two. The richly variegated canvas presents an idyll of village life and the atmosphere of evening is present in the picture.

2. *Shambale Daik—The Message of Shambala.*

The picture displays sunrise colours. An unknown messenger sends an arrow across an abyss to a mountain monastery, which is just touched by the rising sun’s rays. A message is attached to the arrow. To be able to paint such a picture one needs to have spent a long time in Tibet and to have acquired an intimate knowledge of its lore.

3. *Light Conquers Darkness.*

The subject of the painting is the age-long conflict between the forces of Light and Darkness. The bright enamel colours, with a preponderance of red suggest the atmosphere of conflict. The eternal Hero of the Spirit of Light is here seen defeating the Dragon of Darkness.

4. *Arhat.*

Like many other creations of the artist the picture is symbolical. It is, as it were, dipped in amber-golden

glow. In a cave an Arhat is contemplating on a great creative thought. But onwards, behind the rocks, the Dragon is keeping a watch. The eternal Serpent does not lose expectations even in regard to the Arhat himself. But the sage is aware of the Dragon, knows also its inevitability and yet is unconcerned and undisturbed. The whole composition is filled with serenity.

5. *Vyas Kund.*

On the range of Rohtang Pass, so difficult to be negotiated, is situated "Vyas Kund," the abode of Rishi Vyas, the illustrious compiler of the *Mahabharata*. The artist goes to the Himalayan heights in summers and visits many sacred places, of which one is the subject of this painting.

6. *Guga Chauhan and Narsingh.*

Guga Chauhan and Narsingh are the protectors of the Kulu Valley, where under the stately deodar trees, the artist has founded the Urusvati Himalayan Research Institute. It is the same historical valley which is connected with the names of Pandava Arjuna and Manu. Further on, under the azure sky, shine the outlines of Rohtang Pass. There is the path to Tibet, Kailas, and other sacred places.

7. *Maitreya.*

The subject of the picture is one of the beloved conceptions of Roerich. He has painted several pictures depicting the Lord of the Future. On the mountain passes surrounded by ice-cold winds are towering gigantic carvings of Maitreya.



'Light Conquers Darkness.'



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The *Devi* directs the traveller towards heights symbolising spiritual ascents. The glaciers are of whitish emerald-sapphire colour. The rocks are already below. In the realms of snow and light the tired pilgrim is being led. The lightly purple garments of the *Devi* shine among the whitish green ice.

9. *The Sharugen Monastery.*

The last rays of the setting sun touch in beautiful purple the walls of this famous monastery in Tibet. The artist was there, and consequently he can depict so persuasively the place of spiritual retreat.

10. *The Abode of the Spirit.*

It reminds of a similarly memorable sanctuary. Unknown artists created these eternal great images recording their anonymous inspiration for many ages.

11. *Ecstasy.*

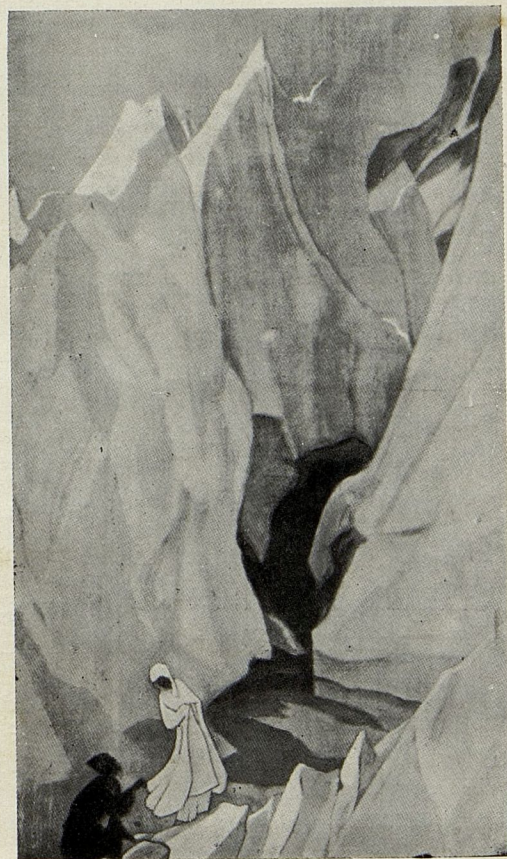
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This is one of a large series of pictures depicting glorious effects, of majestic mountains, so beloved by the Master.

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In finest rainbow sunset colours the picture shows how the merciful Kwanin is on eternal vigil for humanity. Her golden dress as a lovely touch against the blue summits is exquisite. The tonality of the sky with the difficult gamma from yellowish to purplish and bluish is so typical of the Himalayas, and of the paintings of the artist in particular.



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19. *Ancient Novgorod.*

The painting shows one of the ancient Russian churches of the XIIth century near the first capital of Russia, Novgorod.

20. *The Thakur's Castle, Gundla, Lahul.*

This painting by the great artist's son, Mr. Svetoslav Roerich is magnificent not only in its harmony of colour—it shows an old dwelling of the local Thakurs in green moonlight, before the dawn—but also in depicting the beauty of historical outlines.

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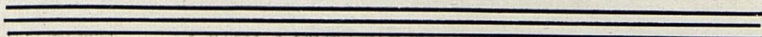
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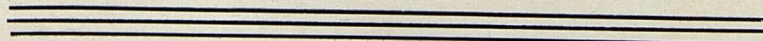
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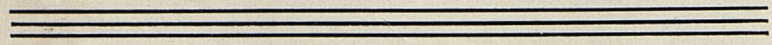


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