

1922-1923

Paintings of Svetoslav Roerich

1. Portrait of Prof. Nicholas Roerich
2. " " Louis L.L. Horch
3. " " Mrs. N. Horch
4. " " Chester HALE
5. " " Albertina Vitak
6. Twenty Costume sketches for Ruth Page
7. Thirty Illustrations in black and white

1924

1. Vendors of Haldi
2. St. Anthony
3. St. Anthony
4. King Solomon
5. Kung Kusho
6. Lepcha
7. Bhutanese
8. Lupcha
9. Sikhim
10. Prayer
11. Yellow Lama
12. Stokers from Egypt
13. Red Lama.



1925-1928

Frescoes:

- I.
- 2.
- 3.
- 4. Lama Blowing the Conch
- 5. Sikkim
- 6. Sikkhimese
- 7. Arizona
- 8. Aden
- 9. Katherine Campbell
- 10. Small Fresco
- 11. Corte' (Corsica)
- 12. Portrait of Louis L. Horch
- 13. Portrait of Miss Theodara Palmer
- 14. " " Miss Virginia Palmer
- 15. Nepalese Boywith Bananas
- 16. Piana (Corsica)
- 17. Corsican Woman
- 18. Nepalese Boy
- 19. Katherine Campbell - Velvet Dress
- 20. Katherine Campbell - Chinese Dress
- 21. " " Red background
- 22. " " Standing - yellow coat
- 23. Chinese Girl
- 24. Yogi

*one portrait of  
Amata Grassi  
in 1925.*



- 25. Red Horses
- 26. Four small studies of Katherine Campbell.

1929-1931

- I Casket Large
- 2. Ludmina Bagda<sup>no</sup>vya
- 3. Portrait of Prof. N. Roerich (*ROERICH MUSEUM*)
- 4. " " "
- 5. Fresco Horses
- 6. # Deer
- 7. " Horses (*NAT. RAMBOVA*)
- 8. Yogi
- 9. Yellow Lama
- 10. Portrait of Natacha Rambova
- 11. " " "
- 12. " " "
- 13. " Dawn Allan -
- 14. " Louis L. Horch
- 15. " *KATHERINE CAMPBELL. (UNFINISHED)*

1931-1932

- 1. Portrait of Prof. N. Roerich
- 2. " " "



1939-1945

Large Paintings of Svetoslav Roerich in  
America

A

- |                              |                              |
|------------------------------|------------------------------|
| 1. Good Sumaritan            | 24. Deo Tibba                |
| 2. Hope                      | 25. Evening                  |
| 3. Waiting                   | 26. Messenger                |
| 4. Garden of Eden            | 27. The Storm                |
| 5. Sunset in Rajaputana      | 28. The Sacred Flute         |
| 6. Professor N. Roerich      | 29. Daughters of the<br>soil |
| 7. Victory                   |                              |
| 8. Jacob & Angel             |                              |
| 9. Miss R. Bagdanov          |                              |
| 10. <u>Triptych:</u><br>(1)  |                              |
| 11. (2)                      |                              |
| 12. (3)                      |                              |
| 13. Sacred words             |                              |
| 14. Toil                     |                              |
| 15. Portrait of Mrs. Qadir   |                              |
| 16. Fisherman                |                              |
| 17. Good Earth               |                              |
| 18. Daughters of the Sea     |                              |
| 19. Rajputana                |                              |
| 20. From the Sea             |                              |
| 21. Mrs. Devika Rani Roerich |                              |
| 22. Call Eternal             |                              |
| 23. The Spring               |                              |



1939 - 1945

Small Paintings of Svetoslav Roerich in America

A,

- |                             |                     |
|-----------------------------|---------------------|
| 1. Kulu                     | 24. Mandu           |
| 2. Koksar Monastery         | 25. After the Storm |
| 3. Spring                   | 26. Clouds          |
| 4. Deo Tibba Kulu           | 27. Fruit           |
| 5. Amaranth                 | 28. Fruit           |
| 6. Mountain Stream          | 29. Clouds          |
| 7. Spring                   | 30. Beling Nallah   |
| 8. Sunlight through Trees   |                     |
| 9. Fruit                    |                     |
| 10. Lahoul                  |                     |
| 11. Morning Sun             |                     |
| 12. South                   |                     |
| 13. Clouds                  |                     |
| 14. Along the Beas          |                     |
| 15. Kulu                    |                     |
| 16. Autumn                  |                     |
| 17. Peaks                   |                     |
| 18. Rocks & Water           |                     |
| 19. Village Street          |                     |
| 20. Hills in Winter         |                     |
| 21. Spiti Summits           |                     |
| 22. Spring in Naggar - Kulu |                     |
| 23. Spring -Evening         |                     |



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1937 - 1939

Large Paintings of Svetoslav Roerich in  
America

B

1. Men from Kham
2. Yogis
3. Song of India
4. As in Days of Old
5. My Brother
6. Over the Pass
7. Toiling by Night
8. Portrait of Professor Nicholas Roerich
9. Spiti
10. Sunset over Malana
11. Spring in Kulu
12. Attainment.



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1937-1939

Small Paintings of Svetoslav Roerich in  
America

B

- I. Miss R. Bagdanov
2. Miss R. Bagdanov
3. Kumarti
4. Tripura Temple
5. Baragarh Hill-Snow
6. Deo Tibba
7. Lillies
8. Gallardias
9. Roses
10. Bhagu Juar
11. Panther
12. Naggar
13. Mira
14. Kulu Eoy



1939-1945

Large Paintings of Svetoslav Roerich in India

C

In Bangalore:-

1. Gethsemany
2. Portrait of C.P. Ramaswamy Aiyar
3. Portrait of Miss R. Bagdanov
4. Anachorite
5. Portrait of Pandit Jawaharlal Nehru
6. Portrait of Pandit Jawaharlal Nehru
7. Gods are Coming
8. Leila & Majnun

In Bombay:-

9. Secret Hojr
10. Sunrise
11. Sunset
12. Sunset
14. Girnar
15. Portrait of Mrs. Devika Rani Roerich
16. Portrait of Mrs. Devika Rani Roerich
17. Mira
18. Messenger
19. Red Earth
20. Evening
21. Sacred Flute
22. Storm
23. Portrait of Pandit Jawaharlal Nehru



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Large paintings in India (C) Contd.

24. Portrait of Mrs. Devika Rani Roerich
25. " Pandit Jawaharlal Nehru



Paintings by Svetoslav Roerich (con't)

286. "Natacha Rambova" (portrait) 41x53  
287. "Mrs. Campbell" (portrait) 35x47  
288. "Horses" (Panel tempora) 51x24  
289. "Three Gazelles" (Panel tempora) 70x30  
290. "Three Horses on Dark Background" (tempora) 70x30  
291. "Portrait of Louis L. Horch" (tempora) 46x31  
292. "Sketch of Louis L. Horch" (crayon)
- property L.H.*  
*property L.H.*



Book I

Spring in Kulu  
The Call

Spiti  
Christ in Arabia  
Malana —

Sisters  
As in days of old  
Over the pass

Saga of Sher Khan

10 — Attachment —

— Whether thou goest my brother

— Yogis.

— Raya in Blue Doloresa

— Raya praying.

15 — ~~Mappan~~ Mappan field —



## The Good Eye .

A good eye is rare. An evil eye can be found very often. Stanislavsky ordained to his pupils: "Know how to find in everything not the worst, but the best". The great sensitive artist knew that the great majority of people takes pleasure in serving the cult of evil, not knowing how to approach that which brings joy.

People eagerly ~~like~~ belittle what they do not like. They are ready to spend a long time around that what seemed to them abhorrent. Often the meetings with something dislikes cause colourful expressions, vivid comparisons. And quick are then man's words. And expressive are the movements. And their eyes sparkle. But on the other hand how dull are the words of caress and approval. People are afraid to find something and acknowledge. The very vocabulary of good words becomes poor and trivial. And <sup>the eyes</sup> loose their glow.

Once we tested a connoisseur of art. I went behind with a watch and without his knowing it, marked the time he spent at paintings. It appeared that he spent twice as much time criticizing than he spent admiring. There was no need for him to look at what should have given him joy; he had to spend time condemning. At last I told him: "Now I know with what to attract you: you should be surrounded by objects which you hate."

But great masters always ordain: if something seems bad, it does not deserve discussion. Life is too beautiful, too great that one can debase oneself by an unworthy sight. There is around us too much of the joyful, so much worthy of enthusiasm and admiration. But one must know vigilance and joy.

One must learn how to rejoice and to but the uplifting and the beautiful. If people have besmeared their eyes and words, one must learn how to cleanse them. One must strictly keep away from contact with evil. And then the good eye will open.



SHORT

12

Moonlight

Leopards

Yogi - Saddhu - with skin

Patru of DeCoursey



## ИСПЫТАНИЯ.

/Листы дневника/.

Спрашиваете, как примириться с сознанием о постоянности, о безмолвности испытаний. Где найти ту бодрость духа, которая позволила бы принять во всей полноте и повседневности такое сознание.

Между тем сама очевидность и действительность, даже во всех будничных проявлениях, говорит о неизбежности испытаний. Даже любой неодушевленный предмет находится всегда на испытании. При доме всегда состоит наблюдающий архитектор или инженер. Каждый корабль перед новым рейсом должен быть просмотрен обстоятельно. Каждая машина пускаемая в действие, конечно, обследуется, чтобы избежать опасности от небрежности.

Такие повседневные примеры вполне подтверждают, что и духовное состояние человека не может не быть на постоянном испытании. Физическое состояние испытывается врачами. Семьи имеют своих домашних врачей. Такие врачи раз'ясняют, что состояние организма должно быть испытуемо не только во время уже проявленной тяжелой болезни, но и во время предполагаемого здоровья. Врачу важно установить предварительные признаки болезни. Врачу важно пресечь возможность болезни или инфекции. Всекие профилактические меры принимаются для избавления от возможности заражений.

"Как на небе, так и на земле." Как в теле, так и в духе. Полнейшая аналогия заразы, воздействий. Также точно, как истощенное тело особенно легко подвергается заразе, совершенно так же пошатнувшийся дух немедленно подвергается опаснейшему нападению. Тело еще может случайно избежать заражения. Но воздействие на дух, в незримых и неисповедимых мерах, гораздо сложнее.

Каждая грубая, кровавая пища уже облегчает возможность невидимых приближений. Каждое грубое, неистовое слово, - уже является вратами для темного доступа. Каждое ярое предательство уже есть приглашение наутемнейших существей. Если преграда добра неизмерима, то и преграда темные, хотя бы и в ограниченности своей, все же очень значительны и протяженны. Ведь не