



САНКТ-ПЕТЕРБУРГСКИЙ  
ГОСУДАРСТВЕННЫЙ МУЗЕЙ-ИНСТИТУТ  
СЕМЬИ РЕРИХОВ



НАЦИОНАЛЬНАЯ  
БИБЛИОТЕКА  
РЕСПУБЛИКИ КАРЕЛИЯ

KARELIAN CENTRE OF NICHOLAS ROERICH

## «MEANING AND INTERPRETATION OF CANVASES OF NICHOLAS ROERICH»



THE EXHIBITION OF FACSIMILE REPRODUCTIONS OF ROERICH'S PAINTINGS

*In 43 high-quality facsimile copies, important meanings began to open up to us, encrypted by an outstanding artist with special artistic techniques as messages for future generations. Even in the famous painting "Holy Lake" not everything has been unraveled! Visitors to the exhibition help researchers of Nicholas Roerich's art to recognize these man-made keys to the ciphers of a genius written a century ago.*

State-financed organisation  
«National Library of Republic of Karelia»

**«Meaning and interpretation of Karelian canvases of Nicholas Roerich»**

An engaging journey through the exhibition of facsimile reproductions of Roerich's paintings

"The Tale of the North is deep and captivating"

Petrozavodsk, 2019

- M 45 Meaning and Interpretation of Canvases of Nicholas Roerich : the exhibition of facsimile reproductions of Roerich's paintings / St. Petersburg Museum-Institute of the Roerich family. National Library of the Republic of Karelia, Karelian centre of Nicholas Roerich ; [the author of the idea and compiler L.P. Zhokhova; compiled by O. V. Vasilyeva; participation in the preparation of texts J. L. Zemoytelyte ; translation by E.I.Likhacheva.]. – Petrozavodsk : [s. n.], 2023. - 36 p. : ill.

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The exhibition "The Tale of the North is deep and captivating" of facsimile reproductions of the outstanding Russian artist, Nicholas Roerich, was held in the National Library of Republic Of Karelia since 28<sup>th</sup> of July, 2018 to 28<sup>th</sup> of July, 2019.

The theme of North in Roerich's art was represented in the exhibition that included more than 40 canvases, together with descriptions, photos and rare copies. It was a donation from St. Petersburg State Museum-Institute of the Roerichs to all Petrozavodsk citizens for 315<sup>th</sup> anniversary of the town.

Present digital edition was dedicated to the discoveries made during the exposition by both the organisers and visitors. Prepared for publication in HTML5 format using a publishing platform FlippingBook Publisher.

Digital edition, Petrozavodsk, 2019

Liliana Pavlovna Johova, author, 2018

Olga Vladimirovna Vasilieva, author, 2018

## Theme of North in Roerich`s artwork

The exhibition of facsimile reproductions was inspired by the words from Roerich`s essay «Russian Underground». «**The Tale of the North**» is deep and captivating» was organised in honour of the centenary of Roerich`s family stay in Petrozavodsk (1916-1918).

Theme of North was always dominant in Roerich`s artworks. If the artist had not received the title of "Singer of the Mountains" after his East expeditions, in the history of Russian art he would have remained the "Singer of the North".

N.K. Roerich lived in a very tense era of World Wars and revolutions of 19-20 centuries. A hundred years ago, in 1916-1918 he lived in Serdobol (Sortavala), Karelia almost without leaving the place. There N.K. Roerich managed to express the heroic and creative spirit of the North in the process of forming the foundations of ancient Russian statehood. During this period, he emerged as a great master of Nordic landscapes, a philosopher, an outstanding writer, a multifaceted scientist, and an authoritative public figure.

Herewith, highlighting Karelia as a cross cultural point was principal in Roerich`s point of view. He addressed A. Benois from Sortavala: «*Remember, I live on UniLahti, translated as a Bay of Unity. This place reminds me of the things that we need to save the culture, save the heart of folks*».

Our well-known countryman, a philosopher, Yuri Linnik, mentioned Roerich in his narrative «N.K. Roerich in Karelia»: «The journey of Roerich to Himalayan started from Ladoga Skerries».

Living in Karelia, N.K. Roerich still turned his inner attention on the East.

«"Unite" - on what? Perhaps you would agree with me that the easiest way will be through beauty and knowledge. And these principles will create a sincere and common language... the fireproof light shines. In the name of the beauty of knowledge, in the name of the culture of knowledge, the wall between the West and the East has been erased». (N.K. Roerich. *The Heart of Asia*.)

***Description of Nicholas Roerich's paintings presented at the exhibition  
"The Tale of the North is deep and captivating"***

***Holy Signs***

*We don't know. But they do.  
Stones know. Even the trees do.  
And they remember.  
They remember who named rivers and mountains.  
Who founded the former cities.  
Who gave names to immemorial countries.  
Words unknown to us. All of them are full of meaning.  
Everything is full of exploits. Heroes are leading.  
"Know" is a pleasing word. "Remember" is a terrible one.  
Know and remember. Remember and know.  
It means to believe. That's how it's done.  
Airships flew. Liquid fire poured out.  
The spark of life and death lighted.  
By the power of spirit, blocks of stone levitated.  
A wonderful blade was forged out.  
The letters kept wise secrets.  
And again, everything's clear.  
Everything is new. The fairy tale has become life.  
And we live again. And we will change again.  
We will soon touch ground.  
The great "today" will fade tomorrow.  
But sacred tales will come out.  
Then, when needed. They won't be noticed.  
Who knows? But they will build life at short notice.  
Where are the holy signs?*



The guide opens with a poem by Nicholas Roerich for a reason. A hundred years later, we and the visitors were lucky to notice, discover, fix, and realize the special symbols and messages intended for posterity, left in the paintings dedicated to the North and painted in Karelia.

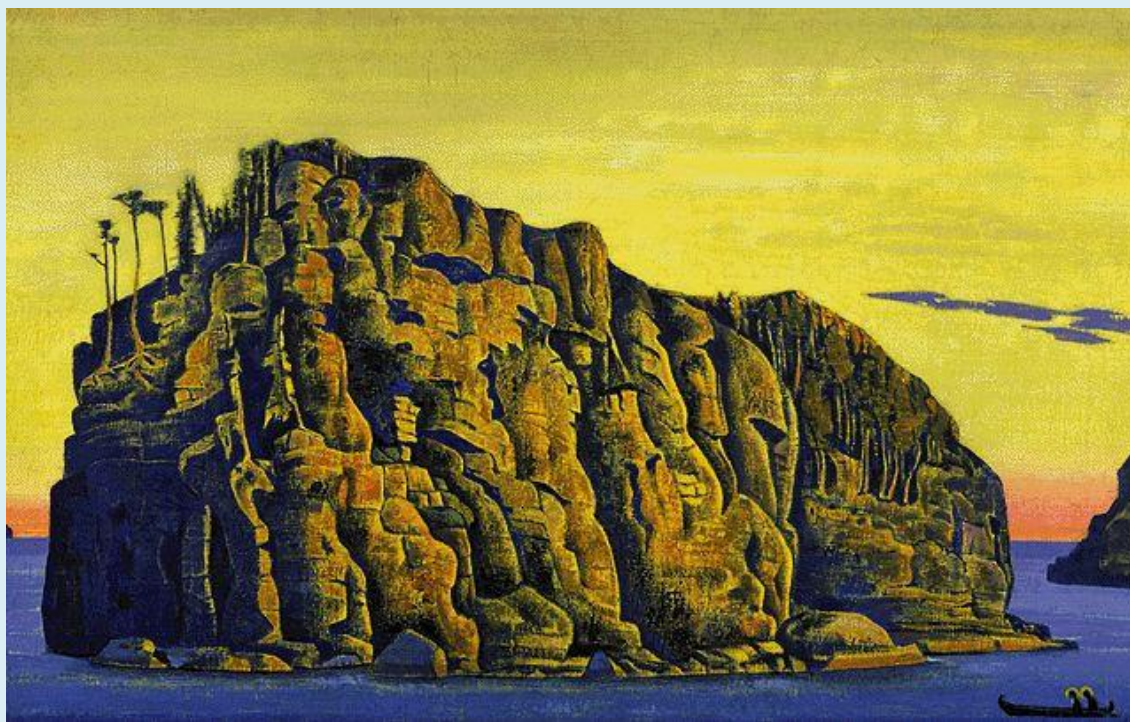
**Title:** Holy Island. 1917.

**Location:** Private collection. USA.

**Materials, sizes:** Canvas, tempera. 49x77 cm.

**Note:** The "Holy Island" (Pyuhasaari) is depicted at the northwestern edge of the island of Valaam.

**Source:** Catalog of painting and graphics by N.K. Roerich. Compiled by V. Bendyurin <http://www.roerich-encyclopedia.facets.ru/kartiny.html>



The painting shows a close-up of an island and a boat sailing up to it with two holy elders. Perhaps the artist meant by them the founders of the Valaam Monastery, St. Sergius and St. Herman. The plot was not chosen accidentally. At the beginning of the 20th century, a researcher from St. Petersburg, Yakubovsky, recorded a Finnish legend during his expedition to the Ladoga region. It tells about the founding of the Monastery, which stated that the monks who came to Valaam originally lived on a neighboring island, since the island of Valaam itself was occupied by locals.

In 1991, Natalya Okhotina, a Moscow researcher, discovered a 16th-century manuscript in the Manuscripts Department of the Lenin State Library of the USSR. It tells about the monks' initial choice of the Holy Island, and then Valaam. One can only be surprised at the intuition of Roerich, who took the legend for a historical fact long before its confirmation.

*«Probably, the painting "Holy Island" by Roerich is a paraphrase of the painting by the famous Swiss symbolist artist Arnold Böcklin. At the beginning of the 20th century, its reproductions hung in almost every salon. The plot is based on an ancient myth that the souls of heroes and favorites of the gods find*

*their last refuge on a secluded island in the waters of the Styx. The souls of mere mortals are not honored to be there. The canvas depicts the mythological helmsman Charon. The island where his boat is heading is a semicircular rock, where only cemetery cypresses grow among the crypts. That's it. At one time, Böcklin's "Isle of the Dead" inspired Sergei Rachmaninoff to create a poem of the same name» (J. Zhemoytelite, Petrozavodsk).*

*«If you look closely at the picture, you can see frozen figures, folds of monastic robes, even some faces. If architecture is frozen music, then one can say that the rock resembles petrified human figures, some kind of sculptural composition, but not the work of human hands. This is the attire of nature, poetry. All this gives the impression of mournful silence, severity, and holiness. » (O. A. Yarovaya, Petrozavodsk).*

**Title:** Lord of the Night, 1918

**Location:** Nicholas Roerich Museum, USA. New York

**Materials, size:** Plywood, oil tempera. 72.8x79 cm.

**Source:** Website of the Nicholas Roerich Museum (New York).



Nicholas Roerich describes the painting in the poem "Lord of the Night" (1917):

*"He must come - the Lord of the night.  
And it is impossible to sleep in a yurt on soft skins.  
Daksha gets up and the girls get up, too. And they light a fire.  
Ah, the long wait. And we will summon him. We will.  
The fire is yellow, and the yurt is golden. And copper shines ... "*



Roerich's spiritual quest has always been associated with ancient wisdom and beauty, and true unity, which permeates all his work. The canva was painted in 1918, when the Roerichs lived in seclusion on the island of Tulola in Ladoga. Admiring the fairy tale of the North, they heeded the wisdom of the Bhagavad-Gita, Tagore, Ramakrishna. They spoke and wrote about the interpenetration of world cultures as a way to unite nations.

Is it not the glance of a representative of the East in a golden robe from a golden tent to the Ladoga skerries, on the Holy Island, that speaks of the expectation of the ambassadors of the North: *"... you can find golden sand, you can find precious stones, but real wealth will come only with the people of Northern Shambhala, when the right time comes"*. (N.K. Roerich. *The Heart of Asia*).

**Title:**Buried Treasure. 1917.

**Location:**Nicholas Roerich Museum, USA. New York.

**Materials, size:**Canvas, oil tempera. 48x76.3 cm.

**Source:** Website of the Nicholas Roerich Museum (New York)



In addition to paintings inspired by the northern landscapes of Karelia - "Holy Island", "Northern Islands", "Not Gone Yet", "Rocks and Cliffs", "Ladoga", "North" and others - Nikolai Konstantinovich conceives a "heroic" suite and creates seven sketches for it: "Buried Treasure", "Noida's Potion", "Order", "Holy Fires", "Waiting", "The End of the Giants", "The Winners of the Treasure".

The painting consists of fiery colors. Numerous faces in the rocks and stones are special signs depicted by the artist. The architecture of the rocks resembles the structure of the brain. Cave.Bridges. On the right - a stone block with a chapel resembles a bell. In the foreground is the head of a warrior in a helmet. He guards the treasure of Northern Shambhala. "So it is commanded."

*"To the left and behind - rocks piled up. In one place, the stones resemble an old Sona dwelling ... A cache of knowledge. Knowledge for knowledge.Great creativity"* (N.K. Roerich."Flame").



A treasure is hidden by a faithful person in an inaccessible place. Roerich writes: *"A treasure is buried about every person. You just need to be able to take treasures. It is the truth of life, hidden for a time". Roerich talks about the underground treasures of Russia, where a lot of good is buried and therefore calls: "Take care of Rus'!"*

For Roerich, the main human value is Knowledge..

... In 1917, the canvas was painted. Isn't it a sign to us in a hundred years: the treasure has been saved! Find it, open it, solve it, decipher it, and bring it to people! It's time to turn your eyes to the EAST - towards tomorrow!



However, there are formidable signs in this picture. On the right side of the canvas, you can see the silhouette of a screaming man - a wide-open mouth, his head is clasped in his hands, this silhouette is very reminiscent of the work of the Norwegian expressionist artist Edvard Munch "The Scream". This painting was created in 1917, as if it captures a sign of the coming terrible changes in the life of mankind. This is a real manifesto of despair and alienation. The artist seemed to look into the future and saw world wars, revolutions, natural disasters. Nicholas Roerich in the painting "Buried Treasure" reminds us of what happened and warns against new tragedies.

**Title:** Holy Lake. 1917.

**Location:** State Russian Museum.

**Materials, size:** Hardboard, tempera, oil. 95.5x121 cm.

**Source:** Catalog of paintings by N.K. Roerich, author V. Bendyurin <http://www.roerich-encyclopedia.facets.ru/kartiny.html>



The motifs of the northern landscapes (which are characteristic of these places), wooden buildings of the tent type (the chapel of the Archangel Michael, the Church of the Intercession in Kizhi and others), are found more than once in the works of Roerich.



*The meaning of the picture is a question for the most thoughtful researchers. What is the index finger of the monk's left hand pointing at? What is he going to hide or bury in the shimmering waterway of the Holy Island during this revolutionary era? What does the hood of a dark figure, recognizable by us from fairy tales, legends, or specific historical events in the lower left corner of the picture, mean? On the stone chips you can see the man-made images of saints. Isn't this protection? A winding road through the rocks leads to the temple... A sign... A significant painting! Much remains to be discovered.*

**Title:** Repentance. 1917.

**Location:** Nicholas Roerich Museum, USA. New York.

**Materials, size:** Canvas, oil tempera. 62.8X80.5 cm.



**Source:** Website of the Nicholas Roerich Museum (New York) <http://www.roerich.org>



*Perhaps the painting depicts the island of Linnasaari. In deep thought, bowing his head, a man goes to repentance. The heart is calling...*

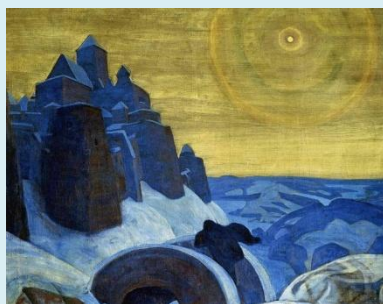
*The Protestant church (kirkhi) has no roof, just like the whole world that plunged into madness... Therefore, symbolically the artist opens the door to the Higher World for the penitent...*



*The lattice of the window symbolizes the Heavenly Mother of God, the northern goddess Makosh. (Recall the Slavic-Aryan name of the constellation Ursa Major: "Mother of the bucket")... Or maybe we see a reflection of conflagrations, or a symbol of the Cross covered in blood of suffering?...*

*Traces at the temple... Someone wandered around for a long time, maybe even meditated? Symbols and secrets are ambiguous in this heavy and gloomy painting. And even drifts of snow do not enlighten it.*

*The artist repeats the plots of the canvases through the years, continuing, changing, supplementing, strengthening, and emphasizing the purpose of the work. In 1916 the picture "Black" was painted as a threshold to "Repentance". The mysterious man is still only in thought under the weight of what he has done, but he has already ascended the bridge leading to the temple...*



**Title:** 1940. Message to Tiron.

**Location:** State Museum of Oriental Art, Russia, Moscow.

**Materials, size:** Canvas, tempera. 76.5X122 cm.

**Source:** Websites of the State Museum of Oriental Art and the State Catalog of the Museum Fund of the Russian Federation <http://госкаталог.рф/>



In 1940, Roerich for some reason remembered Theodor the Tiron, one of the first Christians who lived during the time of the Roman Emperor Diocletian. The emperor was known for his persecution of the Christians. Together with his co-religionists, the Roman legionary Tyro was tortured by the Roman legionaries around 306.

Some say that someone warned Tiron about the impending disaster, but he did not believe it and ignored the warning. In Mongolia, the campaign was announced by sending an arrow to KnyazNoyon.

*«Now I am writing a picture "Message to Tiron" - a call for the defense of the Motherland, and "New Lands" - about the Novgorodians in the Arctic. A good joy that lives in beauty and scientific reality. There is still so much unknown in the Russian expanses. Everything that Russians discover will be glorified. Buried Russia, underground Rus', show yourself in all greatness! » (N. Roerich. Diary sheets. Volume 2)*

*What time of day is so brilliantly depicted in the picture - morning or evening? Children coming to the exhibition voted for the morning. Adults were not so sure. It is not easy for someone to say "evening" in their hearts.*

*However, all people admired the canvas...*

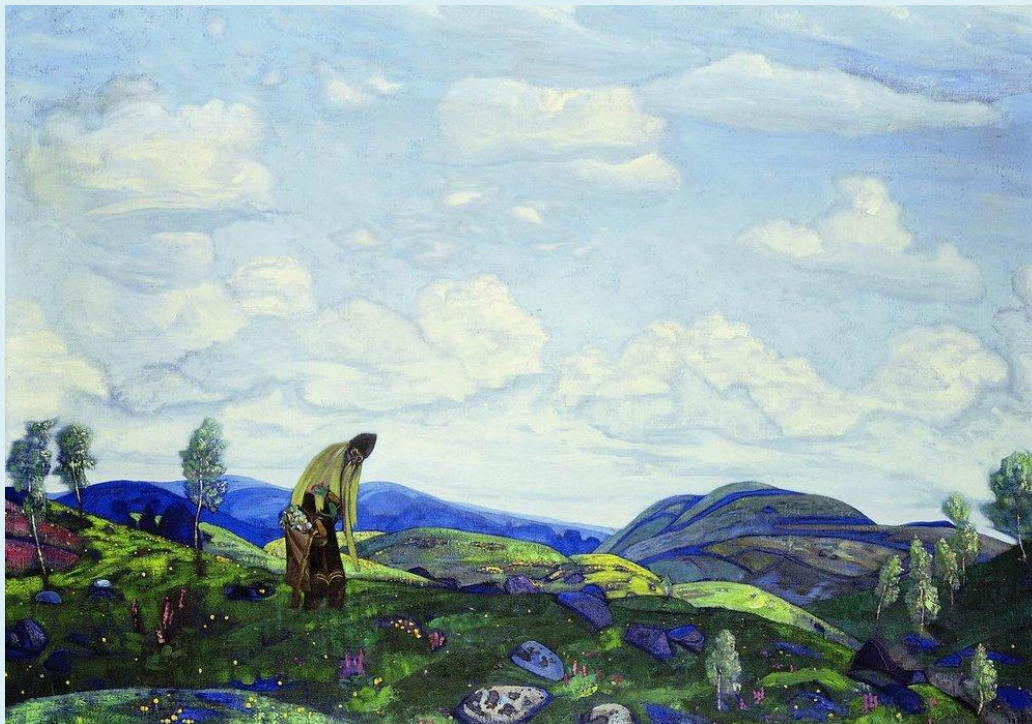
**Title:** Panteleimon the Healer. 1916.

**Location:** State Tretyakov Gallery.

**Materials, size:** Canvas, tempera. 44.4X78.5 cm.



**Source:** Website of the Nicholas Roerich Museum (New York) <http://www.roerich.org>



The picture was painted during the First World War in 1916... Panteleimon the Healer (who knows about the coming trials), collects Karelian herbs, the glow of which tells him about their readiness to heal the War victims.

As the legend tells, if Panteleimon comes across a poisonous flower, he does not destroy it, but only mercifully shakes his finger at him and invites him to change his mind.

The long beard and his bent figure speak of old age. Yet the folk healer goes out into the meadows to help people. His clothes resemble the clothes of a monk - he also serves the Common Good.



*Isn't it his hut hidden on the hillside? There, at the bottom, he will make medicine in strict confidence according to recipes known only to him. Precious recipes!*

*You had many bottles on the shelves along the walls.  
They are multicolored.  
All carefully closed.  
Others are wrapped tightly so that the light does not penetrate.  
What is in them - I do not know.  
But they are hard to keep and separate.  
Left alone at night, you light your fires and create new compositions.*

*You know what they are useful for.  
I need your help.  
I believe in your compositions.  
Which one will be useful to me, open it now. Let me explore.  
N.K. Roerich. Open. (1917)*

**Title:** Good Herbs. 1941.

**Location:** State Museum of Oriental Art.

**Materials, size:** Canvas, tempera. 76.5 x 122.5 cm.

**Source:** Catalog of paintings by N.K. Roerich, author V. Bendyurin.



The plot of the painting "Panteleimon the Healer" is repeated on the eve of the Great Patriotic War. Anxiety is in the air: very soon darkness will cover Russian land. After a hard battle, people will need the healing power of the herbs of their native land.



*On the bank of the river, Vasilisa the Wise, the beloved heroine of Russian folk tales, collects herbs. They are ready to serve for the benefit of the defenders of peace and justice. And other herbs turned away from Vasilisa!*

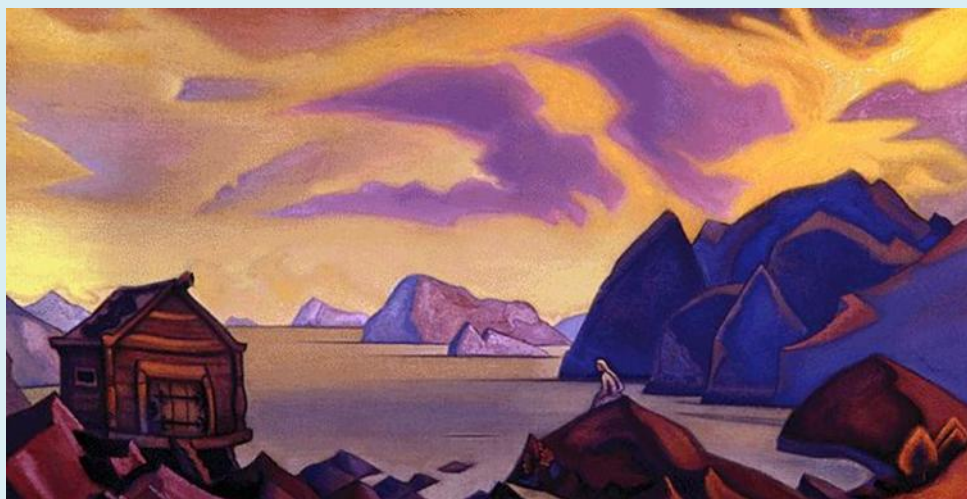
*The New Country will need a lot of living and dead water to heal the wounds inflicted by the war.*

**Title:** Waiting. 1941.

**Location:** State Russian Museum. Russia. St. Petersburg.

**Materials, size:** Canvas, tempera. 62X123 cm.

**Source:** State Russian Museum. General catalog of the museum collection. Volume 12. First half of the 20th century.



This painting depicts a northern landscape in an amazing combination of blue, purple, and yellow. Clouds over the water surface and the islands, like swiftly flying birds with outstretched wings, are heading towards the upcoming hardest national trial. The coloring and composition of the picture make us assume these are WINGS OF VICTORY! The figure of the girl is directed forward, to the future, to the golden glow. This radiance is a sign of imminent victory.

*“There is no longer a madman who would dare to take up arms against the Russian Land, against the allied family of folks ... The invincible Russian army has grown up to the wonder of the whole world! Russian people sacrificially bear all their property for the glory of the Motherland! ...”, - wrote N.K. Roerich.*

*These paintings were created already in 1942, but the dynamics of the composition and color contrasts continue the theme of the struggle of light and darkness, the struggle of the Russian hero, the Russian warrior against darkness and destruction.*



*Alexander Nevsky (Russian war); 1942; Canvas, tempera.; 91.4 x 152.3*





*Victory (Snake Gorynych); 1942; Canvas, tempera; 76.2 x 122; House of Scientists of the Siberian Branch of the Russian Academy of Sciences, Akademgorodok. Novosibirsk, Russia*

### **N.K. Roerich "Wings of Victory"**

*The glorious wings of victory unfurled! Every day, you hear, every day the glorious Russian warriors return hundreds of cities and villages to their homeland. The glorious host strives irresistibly through all enemy obstacles. So many victories are reported by Moscow radio every morning that all day long we walk in a high rise and send heartfelt thoughts from the Himalayas to the Russian heroes.*

*The victorious charter is inscribed in Russian history. The heroic squads are advancing so irresistibly that you do not have time to move the icons. And these are all great places! They did not have time to mark Kharkov, and then the whole Donbass, and Novorossiysk, and Krasnograd, and Bryansk, and Mariupol, Chernigov, Poltava, and now they are close to Smolensk, and Kyiv is just around the corner.*

*The feat of the Russian people needs a chronicler. High words are needed to describe how menacingly people took up arms against the impudent invaders! How an invincible army has grown! How labourfriendship soldered us into one consonant family! "When the construction goes, everything goes!" There is a big building going on. Some heroes defeat the enemy. Others forge swords and sickles for prosperity for a glorious future.*

*Glory to the great Russian people! Heartfelt words about the glory of Russia, sincere wishes for victories rumble in every letter. We can feel how sincere the friendly voices of India sound. From the scorching south to the Himalayan snows, we have made many friends by a great feat, a great self-sacrifice.*

*I remember how the grandson of Charles Dickens wrote to us: "Your country is always great to us, because we know its purpose. And now it is great to the whole world. Truly, your country has saved the world, but it will do even greater things. The future of Russia can be compared with your picture where a great bright star shines at dawn. Russia will lead the whole world!" I hear many spiritual words among the snowy Himalayas. Radio brings a lot of inspiring news. Let it be!*

*The other day we listened to Grabar from Moscow. He glorified the Russian victories, spoke about the German destruction, and noted well how Russian soldiers treat historical monuments with care. Yes Yes! Collect every useful memo. This is how the chronicles are formed. I am glad to note that Russian soldiers treat cultural treasures with care! A victorious army is also a cultured army. Great deal! Glorious achievement!*

*The glorious wings of victory unfurled!*

*September 20, 1943 "From the literary heritage"*

**Title:** Daughters of the Earth. 1919.

**Location:** Private collection.

**Materials, size:** Canvas, oil. 127x132.7 cm.



**Source:** Website of the Estonian Roerich Society. <http://www.roerich.ee/>



Roerich dedicated many paintings to women. For example, "Vasilisa the Wise", "Drops of Life", "From there". He pointed out not only the enormous spiritual powers of women, but also the potential unknown to men, which allowed women to become the chosen ones of the gods.

“When everything is going bad, then we turn to a woman. When calculations no longer help, when enmity and mutual destruction reach limits, then we come to a woman. When evil forces overcome, then a woman is called. When our mind turns out to be powerless, we remember about a woman's heart. Truly, when malice crushes the decision of the mind, only the heart finds salvific outcomes.”

N.K. Roerich. "To Women's Heart" 1932.



*Daughters of the earth... They are waiting for their loved ones. They see their noble heroic images in the clouds. The great Roerich was taught that having a clear vision of what you desire leads to the fulfillment of a dream...*

*Which girl's dream will come true? The one's who holds a "scarlet flower" to her heart and looks into the sky, or the one's who is looking for the reflection of her beloved in the lake behind her back?*

*Leaning over the pond, the boy said with delight:  
"What a beautiful sky! How it reflected so bright!  
It is gem-colored, bottomless, light!"*

*"My dear boy, you're enchanted by reflection, that's right.  
What you see there below is enough for you. Despite,  
Boy, don't look down!  
Turn your eyes up. Sharpen your sight!  
Be able to see the great sky.  
Don't cover your eyes with your hands like at night.*

*1916. Nicholas Roerich. «Maria's flowers»*

**Title:** Great lands beyond the seas. 1910.

**Location:** Novgorod State United Museum-Reserve. Russia. Velikiy Novgorod.

**Materials, size:** Cardboard, pastel, gouache. 52.3X42.7 cm.

**Source:** Roerich Age (I). Exhibition catalogue. Painting and graphics. St. Petersburg: The Golden Age. 2009



The Slavic-Russian period of Nicholas Roerich's work was a deepening into the distant past of Russia. The artist entered competition with a whole cohort of Russian historical painters, headed by Vasnetsov. Roerich succeeded in such a recreation of the spirit of the time, which merged romance and authenticity, the symbolism of images and the transmission of important reflections on the roots of folk culture.

One can notice that the figure of the girl painted by Roerich repeats the figure of Judith (as in the painting by Baticelli). The artist literally dressed Judith in folk clothes and placed her in a northern landscape. Judith is a biblical character. She is a widow who saved the inhabitants of Betulia from enslavement by the troops of the Assyrian king.

However, Roerich gives the woman a row branch in her hands. This is a totem symbol of the North; its berries symbolize women's tears... A northern woman saves the world not with a sword and cunning, but

with love, compassion, and wisdom. This is how we interpret the great meanings in the picture of the Russian artist-philosopher!

**Title:** Viking's Daughter. 1910.

**Location:** State Museum of Oriental Art. Moscow.

**Materials, size:** Plywood, oil, tempera. 41.5x50.8 cm.

**Source:** Sites of the State Museum of Oriental Art and the state catalog of the Museum Fund of the Russian Federation. <http://госкаталог.рф/>



E. G. Soini: "Women's images in Roerich's early painting are always sublime, spiritualized, and beautiful. A long dress, a braid, a slightly bowed head, an open look of iconic eyes, a ribbon, and a wreath on her head ...

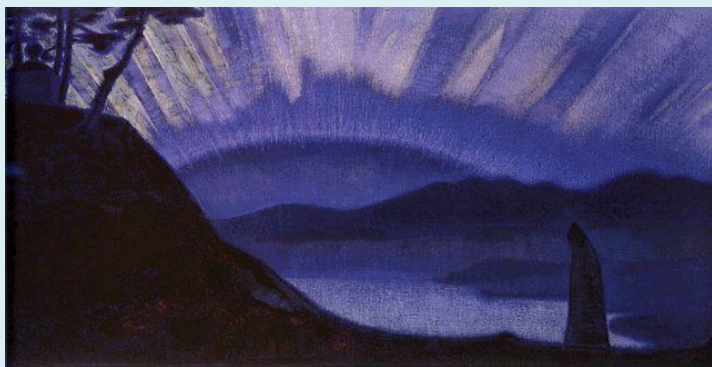
The Viking's daughter is depicted against the background of numerous fjords. Skerries, bays, islands - this is a real Norwegian landscape. And at the same time, a landscape familiar to us from sagas, historical chronicles, and myths. The Vikings went on a campaign, and someone's daughter is waiting for her dad to come home. Her whole image is permeated with an elegiac mood."

**Title:** Bridge of Glory. 1923.

**Location:** Nicholas Roerich Museum, USA. New York.

**Materials, size:** Canvas, tempera. 81.8X163.2 cm.

**Source:** Website of the Nicholas Roerich Museum (New York) <http://www.roerich.org>



Is this the aurora borealis over Ladoga? Scientists say the northern lights don't look like that. No wonder the artist called the painting "The Bridge of Glory", depicting the chapel of St. Sergius of Radonezh on the steep shore of Lake Ladoga.

The biblical term "Glory" is associated with the concept of "Messiah".

"Through the bridge the Messiah will come," the scripture says.

"Above all Russias there is one and only unforgettable Russia. Above all love there is one universal love. Above all beauties there is one leading to the knowledge of the Space," - Roerich commented the theme of the shining bridge in 1940.





*Полуночное. 1940.*

**Title:** Viking's Tomb. 1908.

**Location:** Gorlovsky Art Museum. Ukraine.

**Materials, size:** Cardboard, pastel, gouache, charcoal. 52x76 cm.

**Source:** Catalog of paintings and drawings by N.K. Roerich by V. Bendyurin

<http://www.roerich-encyclopedia.facets.ru/kartiny.html>



The Viking Age, "full of wild space and will," aroused great interest in the artist. In 1907 the Roerich family spent the whole summer traveling around Finland and Karelia. At this time, Nicholas Roerich directly encountered the heroic epic of the northern people, which was reflected in his work. For example, the fairy tale "Grimr the Viking". The echo of the heroic moods of the distant past is felt in Roerich's small painting "Viking's Grave".

Perhaps this is the tomb of Grimr the Viking?



*"... When misfortune happens, wretched I hold on to friends. But when I am happy, I stand alone, as if on a high mountain. A person during happiness is very high, but our hearts look only down. Comrades, in my misfortune you lived only for myself.*

*I will also say that my words were impossible. In happiness there is no friend, otherwise he will not be a man.*

*Everyone found the words of the Viking Grim strange, and many did not believe him. "(N.K. Roerich. Grim-Viking)*

*As a rule, the water in Roerich's paintings is mirror-like. This image is one of the most difficult to interpret. It symbolizes many different things, including birth, death, purification.*

*In peace man is able to explore himself and recognize God in himself. Water, like God, is the source of all things.*

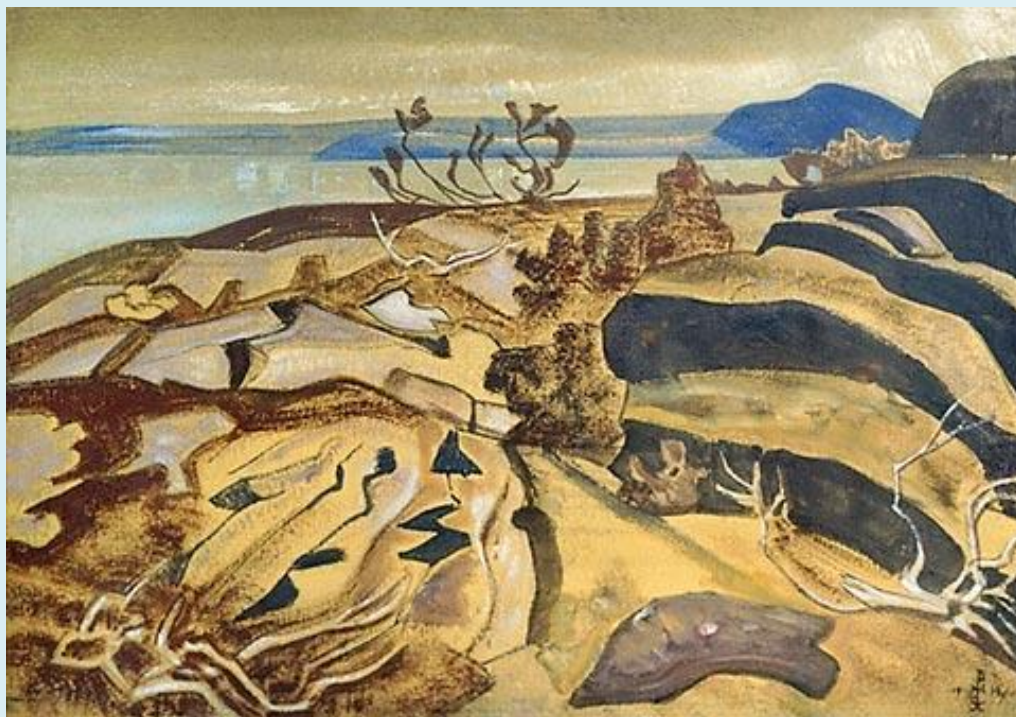
*In this case, the water is not static. The general gray background of the picture is gloomy and disturbing.*

**Title:**Steps. 1918.

**Location:**Private collection. Moscow.

**Materials, size:**Cardboard, tempera. 43.5x61 cm.

**Source:**Catalog of paintings and drawings by N.K. Roerich by V. Bendyurin<http://www.roerich-encyclopedia.facets.ru/kartiny.html>



Northern seashore, gray, cold, with rocks. They resemble petrified monsters. At the top right, we see gigantic steps leading to the knowledge of eternal truths, to overcoming and imagining? TO THE LIGHT!... This is how Roerich saw the future of humankind.

"The past is nothing before the future. More than once it was necessary to admonish those who doubted the future and grieved only about the past ... Lay the stairs of the future from ancient, wonderful stones. So many times, it was written about this for those who did not want to appreciate the treasures of the past ..."

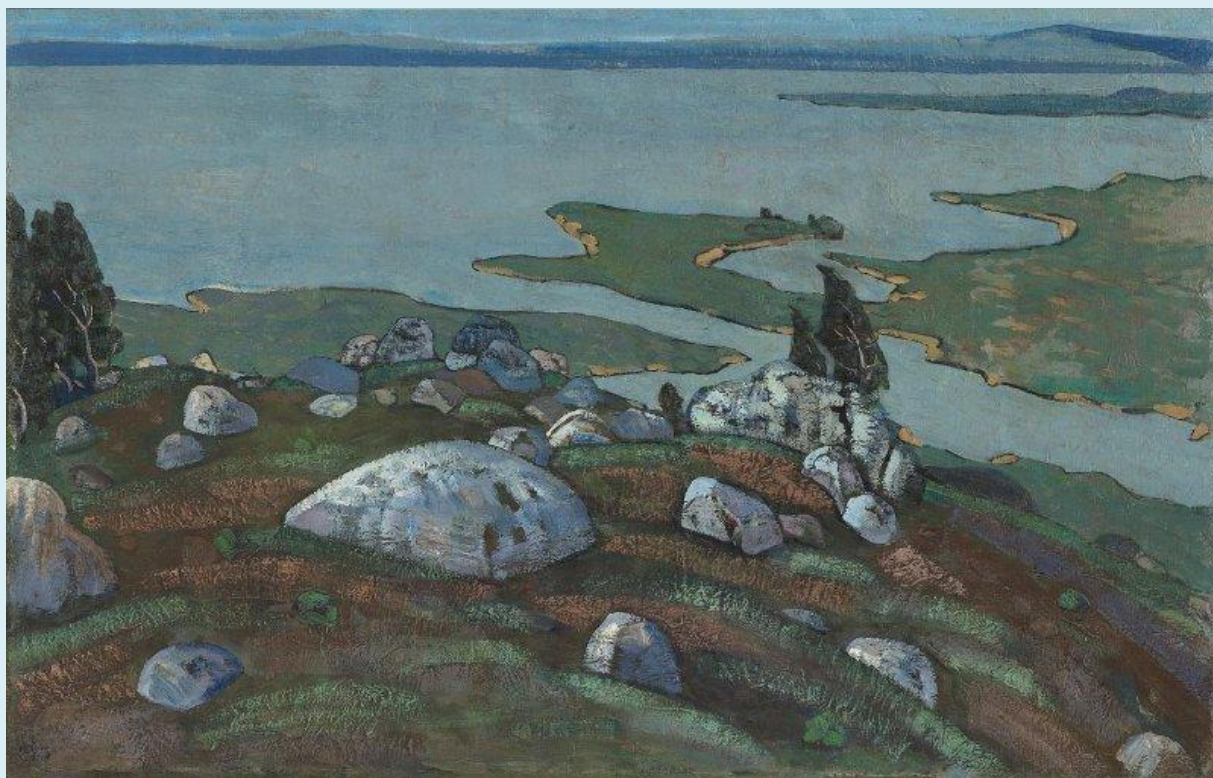
**N.K. Roerich "Open Gates".**

**Title:**Giant's grave. 1915.

**Location:** State Museum of Oriental Art. Russia.

**Materials, size:** Canvas, oil. 88x140 cm.

**Source:** Sites of the State Museum of Oriental Art and the state catalog of the Museum Fund of the Russian Federation. <http://госкаталог.рф/>



"Slavic countries, especially Russia, are replete with legends about Bogatyrs (powerful giants) of antiquity: both Slavic folk epics, most of which served as the basis for national stories, and the oldest songs and the most archaic traditions speak of them. So, we can safely discard the modern theory, which wanted to make simple symbols depicting cosmic forces of the Titans. They were real living people, 20-19 feet tall. Even the heroes of Homer, who belonged to a much more recent period in the history of the races, used weapons and wore armor that, due to their size and the weights, were beyond the power of the strongest men of the present era." (E.I. Serebrova, Voskhov Magazine No. 3 (143), March 2006. Fragment of the article "A great truth lives in every legend." Source: <http://voshod.sibro.ru/>)

The names of some giant prehistoric monuments speak for themselves. In Germany and Sardinia they are the graves of giants, in Malabar and India they are called the graves of the Daityas (giants).

The painting "Giant's Grave" depicts a stone labyrinth against the background of the Ladoga coastal bends. Atlant is obviously resting under it. Roerich has a fairy tale "Lut the Giant": "Lut's beard is at seven ends, the hat on Lut is made of hundred foxes." Lut was so huge that "he threw an ax to his brother across the lake ..."

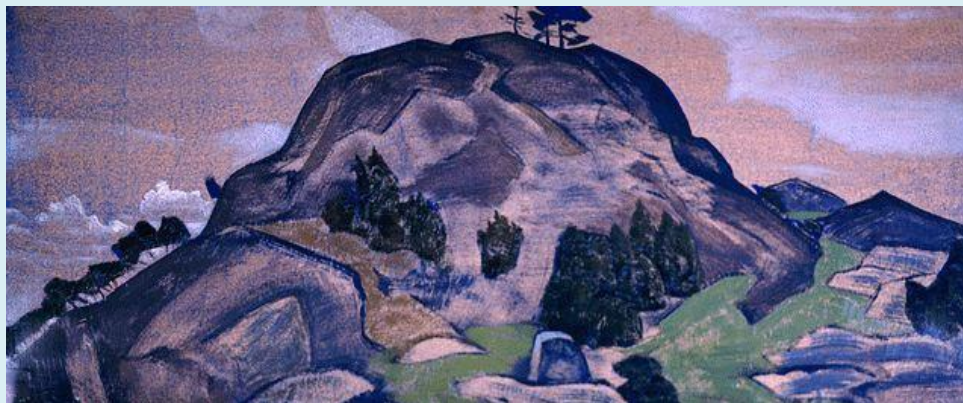
**Title:** Lapland Castle. Series Ladoga. 1918.

**Location:** State Museum of Oriental Art. Moscow. Russia.

**Materials, size:** Cardboard, tempera, pastel. 39.8X43.5 cm.



**Source:** Sites of the State Museum of Oriental Art and the state catalog of the Museum Fund of the Russian Federation. <http://госкаталог.рф/>



The Lapland castle is a heap of stones, reminiscent of a typical feudal dwelling. The silence in the picture develops into a solemn symphony of Sibelius.

Numerous sketches and drawings by Roerich made in 1918 in Karelia, form the basis of such compositions. The power and rhythmic beauty of the stones and the harsh sky create a unique symphony of "sounding colors".

**Title:** Autumn. Vyborg. 1919.

**Location:** State Museum of Oriental Art. Moscow. Russia.

**Materials, size:** Tinted paper on cardboard, mixed media. 23.5X63.

**Source:** Catalog of paintings and drawings by N.K. Roerich by V. Bendyurin <http://www.roerich-encyclopedia.facets.ru/kartiny.html>



More recently, the artist painted his fantastic paintings in Karelia. Northern motives and mood are visible in the autumn Vyborg landscape... A sketch that is ready to become a painting.

*Listen!  
All around us is the same plain.  
Gray bushes rustle.  
The lakes sparkle with steel like a chain.  
Stones froze unanswered.  
The meadows glisten with a cold glow.  
Cold clouds.  
They have a wrinkle form.  
They are gone forever.  
They know, they keep silent.*

*N.K. Roerich. In vain. (1918)*

**Title:** Order. 1917.

**Location:** Nicholas Roerich Museum, USA. New York.

**Materials, size:** Canvas, tempera. 50.2x76.2 cm.

**Source:** Catalog of paintings and drawings by Roerich by Bendyurin <http://www.roerich-encyclopedia.facets.ru/kartiny.html>



Beautiful ancient Ladoga! It keeps the secrets of northern Knowledge and past deeds. This picture is a variation from the «Heroica» series, which Roerich called a suite. Initially, the work was quickly bought, but the artist felt that the plot was so important that he created an author's copy. It was featured in an exhibition that toured the United States from 1920 to 1923.

A century later, in the fall of 2018, this picture was the backdrop for the opening of the Eastern Economic Forum. And this was not an accident: this was an order to the cloud-dragon not to interfere with the advancement of the West and East towards each other!

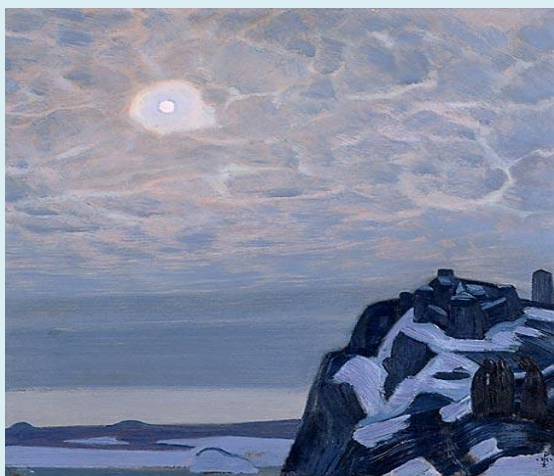
(Vladivostok, September 11, 2018). <https://roscongress.org/events/vef-2018/>

**Title:** Moonlight of Sortavala. 1918.

**Location:** Private collection USA.

**Materials, size:** Wood, oil. 40x39 cm.

**Source:** Catalog of paintings and drawings by Roerich by Bendyurin <http://www.roerich-encyclopedia.facets.ru/kartiny.html>



The painting depicts the island of Riekkalansaari ("Greek island"). This is one of the largest islands of Lake Ladoga.





The subdued light that breaks through the clouds cuts out the three monks from the twilight. They are conferring about something on the rock.

You can't see the lunar path... Maybe the artist conceived the moon as an "all-seeing eye"? In the book of the famous Italian philosopher, psychologist, theologian, sociologist, Professor Antonio Meneghetti "Dictionary of Images" there is a hint. "The moon is a lifeless planet that does not emit its own light but reflects someone else's. It is always a negative symbol of the static past that affects the course of the present ..."

Isn't this a sign that Roerich was a student of the great Kuindzhi?

Who else knew how to convey the moonlight, the brilliance of the sun and the radiance of precious metals in such a way?

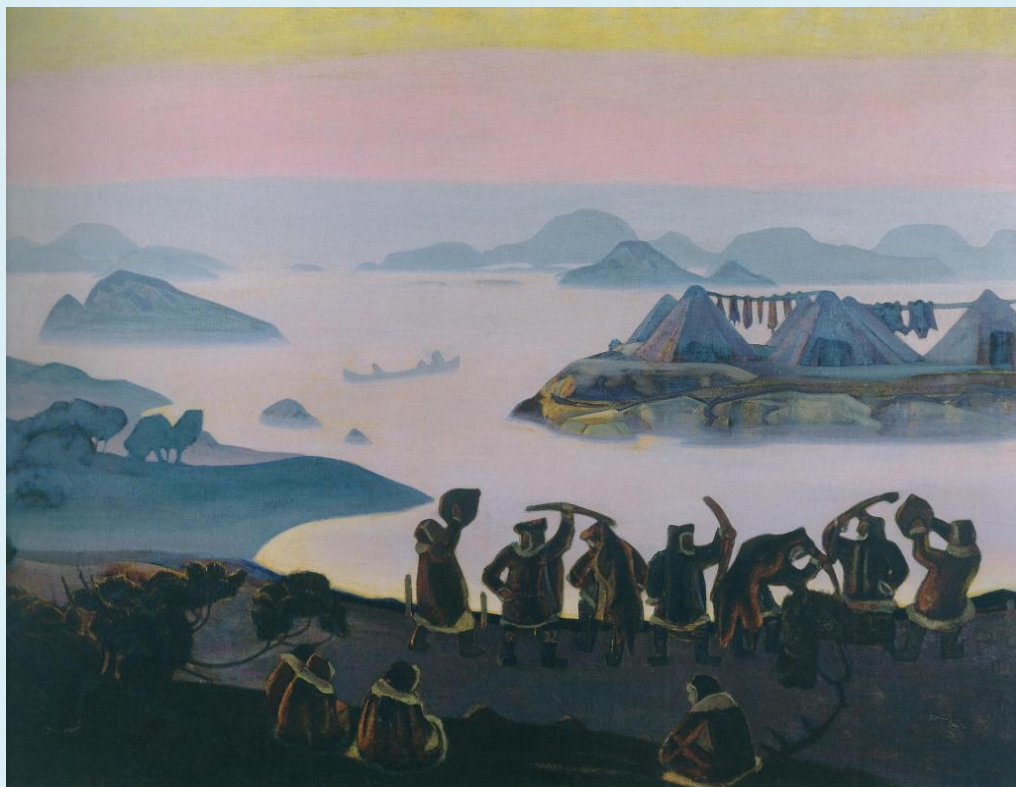
Truly, Roerich and Kuindzhi are great masters of painting with "Light"!

**Title:** Yarilin's call. 1919.

**Location:** Private collection.

**Materials, size:** Canvas, oil. 114.5X150.5 cm.

**Source:** Catalog of paintings and drawings by Roerich by Bendyurin. <http://www.roerich-encyclopedia.facets.ru/kartiny.html>



In the years when the stigma of "dark pagans" hung on the people of Siberia, Roerich treated their culture with the utmost respect.

The motives of the painting "The Call of the Sun" were inspired by spring chants of the Yakuts. The first signals of dawn before the appearance of the daylight, the stormy worship of Yarila is perceived as cosmic fire, which weaves "great rhythms of human aspirations" into cosmic evolution...

This picture has a special magical "shamanic" sound. The rhythm of the dance, the rhythm of tambourines, pyramidal yurts, hanging skins, islands, and hills. Rhythm of uniform clothing... A magical ritual repeated by northern people from century to century with a firm belief in its necessity, including for spirits. Dark and light colors alternate creating a sharp sensation of sounding calls in a frosty fog, hot breath, and pulse of hearts!

**Title:** Flying carpet. 1916.

**Location:** Gorlovsky Art Museum. Ukraine.

**Materials, size:** Canvas, tempera. 130x145 cm.

**Source:** Catalog of paintings and drawings by N.K. Roerich on museum's website. December 2012. <http://museum.gorlovka.me>

In the years before the First World War and the Revolution in Russia, Roerich had a whole series of paintings, called prophetic by his contemporaries. The artist's brush is driven by a premonition of the monstrous disasters of the coming century. Roerich widely uses the symbolism of folk tales and legends, rethinking it in the light of his philosophical ideas.



The sketch "Flying Carpet" (1916) is one of the works of this cycle.

Guardians do not sleep! The theme of patrol in Roerich's art acquires a special meaning, passing into the category of spiritual concepts. Spiritual vigilance and spiritual sensitivity are affirmed as a necessary stage of cognition on the path of life.



*Reflections in the clouds...*

*Clouds are like mirrors. An image that allows an observer to consider the action and state. In this case, it is the state of a lone warrior...*

**Title:** Snow Maiden and Lel. 1921.

**Location:** Nicholas Roerich Museum, USA. New York.

**Materials, size:** Cardboard, tempera. 52x31 cm.

**Source:** Website of the Nicholas Roerich Museum (New York) <http://www.roerich.org>



While working on the production of *The Snow Maiden* in 1921, Roerich paints the images of her and Lel in a more general way. His Snow Maiden looks like a peasant girl. And the features of Lel, whose image is based on the iconography of Krishna playing the flute, clearly speak of his eastern origin.

In the essay “The Garments of the Spirit,” the artist writes: “The legend-tale *The Snow Maiden* shows a part of true Russia in its beauty. The realist playwright Ostrovsky gave inspiration to a fairy tale only once in his life. With its authentic epos all elements of influence on Russia are visible in “*The Snow Maiden*”. And the time of the fairy tale - the poetic time of the Slavs, who revered the forces of nature, gives a bright atmosphere of the exultation of nature. We have elements of the East: ... the type of the legendary shepherd Lel, who is so close to form of the Hindu Krishna. Finally, we have elements of the North, elements of forest charms, the realm of the shaman: frost, goblin, the Snow Maiden... All the details of architecture and Russian life are determined by the detail of the costume».



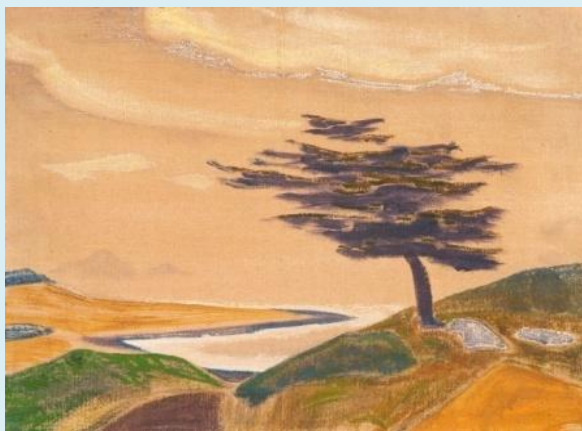
**Title:** Beach. Ice. Scenery sketch. 1919.

**Series:**Sketches for the opera "The Tale of Tsar Saltan" N.A. Rimsky-Korsakov (no production at Covent Garden) (not author's title)

**Location:**Nicholas Roerich Museum, USA. New York.

**Materials, size:**Canvas, tempera. 30.7x40.7 cm.

**Source:**Website of the Nicholas Roerich Museum (New York).<http://www.roerich.org>



In 1919, Thomas Beecham, who financed D. Diaghilev's Russian Seasons, suggested that Roerich writes sketches for The Tale of Tsar Saltan. During this period Roerich dreamed of India, so the sketches for the opera acquired a purely oriental flavor. However, Pushkin's fairy tale itself came from the East and motifs of the ancient Indian epic Mahabhartata are visible in it. The staging was never carried out.

The sketch of this picture is filled with the feeling of a deserted eastern island. Everything seems to be covered with golden sand, and even the sky is of a golden-pearl color: "Not free, not alive, it lay like an empty plain, an oak tree grew on it" (A. Pushkin)

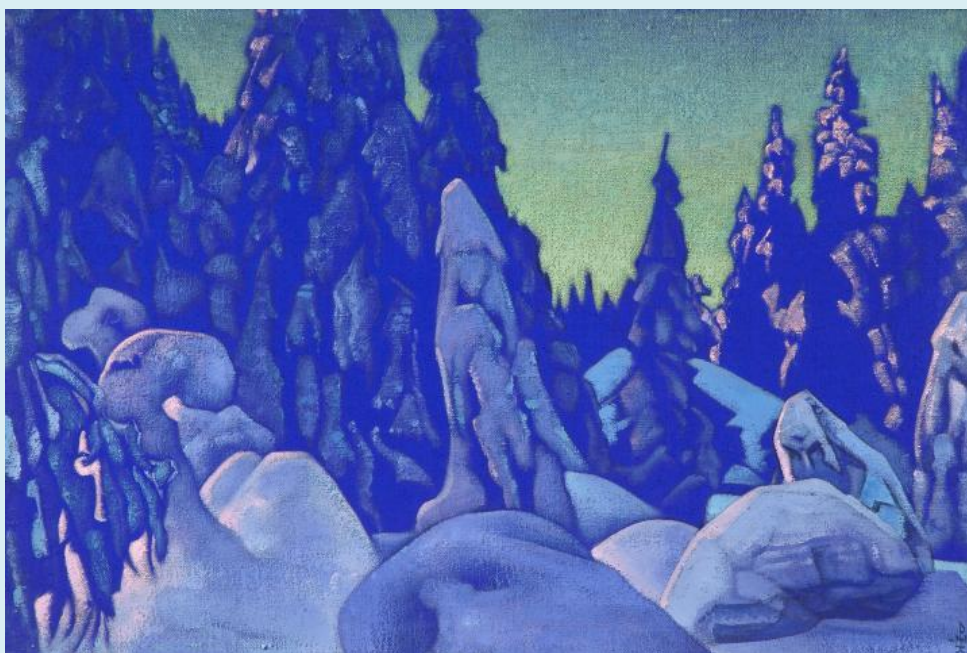
The scenery sketch was created as a sketch from nature. The writing style is reminiscent of Roerich's works made during his Karelian period. The North continues to inspire the great master.

**Title:**Guardians of the Snow. 1922.

**Location:**Museum of Nicholas Roerich, USA. New York.

**Materials, sizes:**Canvas, tempera. 51.5 x 76 cm.

**Source:**Website of the Museum of Nicholas Roerich (New York)<http://www.roerich.org>



"Guardians of the Snow" was written in America in 1922, the picture resembles a sketch of the scenery for Rimsky-Korsakov's opera "The Snow Maiden" - "Northern Night" in 1919.

In Roerich's paintings, nature is spiritualized. In it, stones, rocks, sky, and trees are full of living images. All Roerich's landscapes are anthropomorphic. So, in this picture, silhouettes come to life even under a veil of snow. Subsequently, he developed this idea to perfection:



*"Guardians of the Snow". 1940.*

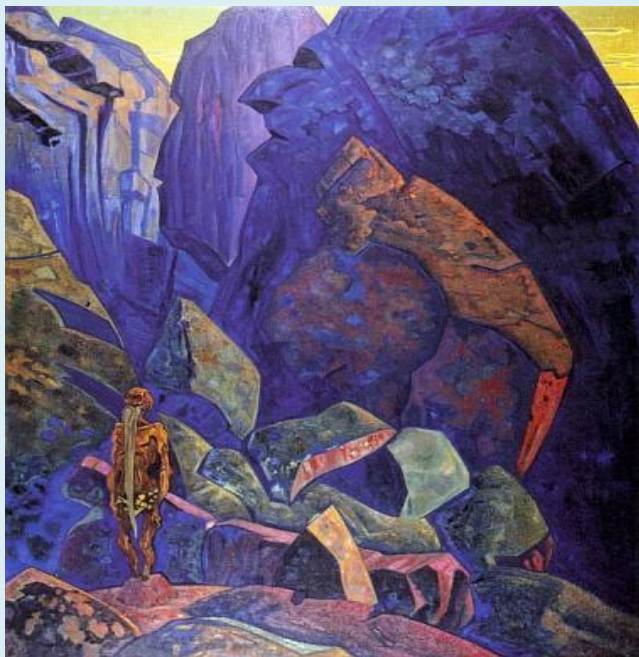
**A series of images of stylites, Christian saints who have chosen a special kind of feat - continuous prayer on the "stylite" (open elevated platform):**

**Title:**Upcoming. (Stylite).Ecstasy. 1918.

**Location:**Private collection.

**Materials, size:**Canvas, oil tempera. 154.3 x 129.4 cm.

**Source:**Catalog of paintings and drawings by N. K. Roerich. by V. Bendyurin<http://www.roerich-encyclopedia.facets.ru/kartiny.html>



With external physical weakness, we see in the hero of this picture the Stylite of the Spirit! The figure merges with the rock, and possibly with the whole universe. The monolithic rocks resemble human faces, hinting that his journey is one of thousands, in an eternal tradition of sacred contemplation.

Zinaida Fosdick, vice-president of the Roerich Institute of United Art in New York, left one of the most vivid descriptions of the effect of this painting: "When I stood in front of the Treasure of Angels, Pagan Russia, and Ecstasy - three huge canvases of supreme beauty and tranquility... I stood face to face with Infinity. It was hard to breathe, and tears filled my eyes..."

*“The one who called us has gone without a return.  
We ourselves have become different.  
Above us, the sky is different.  
And the wind is different. Salt rays shine differently.  
Brother, let's leave everything that changes quickly.  
Otherwise, we will not have time to think about what is invariable for  
everyone. Think about the eternal»*

*N. K. Roerich. About the eternal.*



*Take a closer look at the upper left corner of the picture: is there a head of a snake with a sting? And the stone blocks in the center of the canvas, do not they resemble a bird of prey, which, thanks to the strength and structure of the body, dominates among the rocks, ready to deprive the Future of life ...*

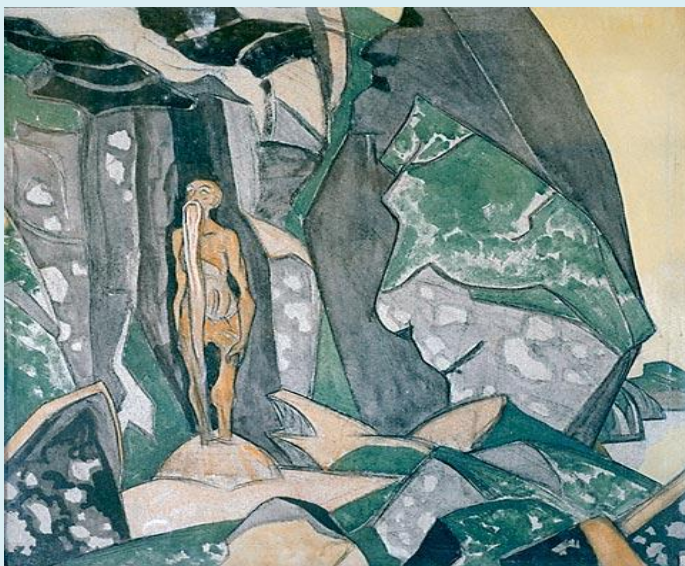
*The image of the Indian leader among the giant boulders of the North clearly testifies to the unity of cultures on the Planet.*

**Title:**Upcoming. Stylite.Sketch. 1918.

**Location:**State Museum of Oriental Art. Russia. Moscow.

**Materials, size:**Cardboard, gouache. 46.3 x 46.8 cm.

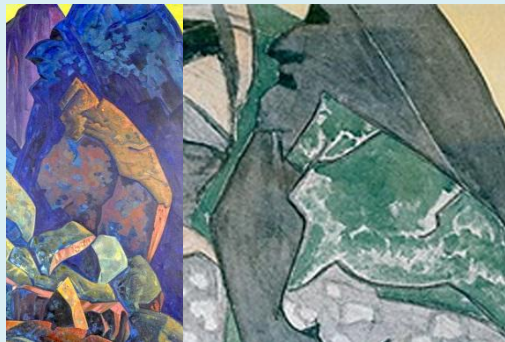
**Source:**Catalog of paintings and drawings by N. K. Roerich. by V. Bendyurin <http://www.roerich-encyclopedia.facets.ru/kartiny.html>





Among the gray-green rocks and stones, a thin old man is depicted in close-up, whose legs are almost rooted to the stone. The hermit's body is covered only by a loincloth.

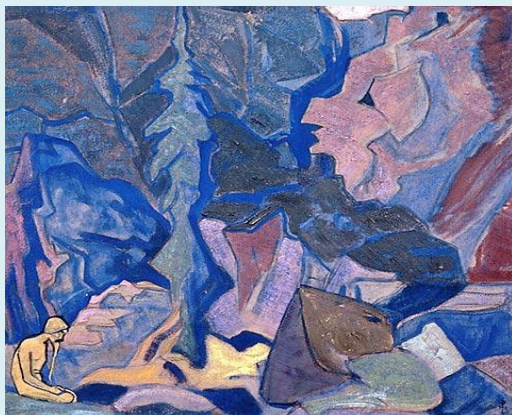
The all-seeing gaze of the old man is turned to the sky. A long gray beard reaches the ground, which speaks of many years of ascetic feat to achieve enlightenment.



*As is often the case in Roerich's paintings, we see the powerful profile of a warrior in the outline of the mountains. - the unity of the worlds, the unity of the spirit ...*

**Title:** Ecstasy. Sketch for the painting Stoick. 1918.

**Location:** Private collection.



The lilac-violet background of the rocks, their bizarre, fantastic images testify to the attainment of spiritual enlightenment by the praying elder. Exit - the highest plan of consciousness for understanding spiritual truths - a difficult path and the rarest gift. Even the stones do not know how long this path is...



*The hermit is tired, he is almost devoid of strength, but the central part of the picture indicates a kind of winding upward movement. The meaning of this sign is difficult, the path to enlightenment is winding... The sky is still far away.*

*And the meaning of Roerich's work created already in 1922 is quite understandable. It is called "Ecstasy". The path is complete, the seeker is at the top of the spirit...*

### Paintings of the series "Sky Riders"

The theme of clouds runs through all Roerich's work. Clouds express the dynamics and meaning of events and human moods with an extraordinary form.

As Roerich described the picture: "The sky blue is also beautiful, especially when it becomes dark ultramarine, almost purple at heights. When we were freezing on the Tibetan highlands, cloudy mirages were one of the best consolations... But at the same time, myriads of stars were already shining, and these "star runes" reminded us that neither sadness nor despair were inappropriate... Even in the most difficult days, one look at the starry beauty already changes the mood; the infinite makes even thoughts sublime. People are divided into two kinds. Some know how to rejoice in heavenly architecture, while for others it is silent, or their hearts are silent. But children know how to rejoice in the clouds and exalt their imagination. But our imagination is only a consequence of observation. (N. K. Roerich "Heavenly Architecture")

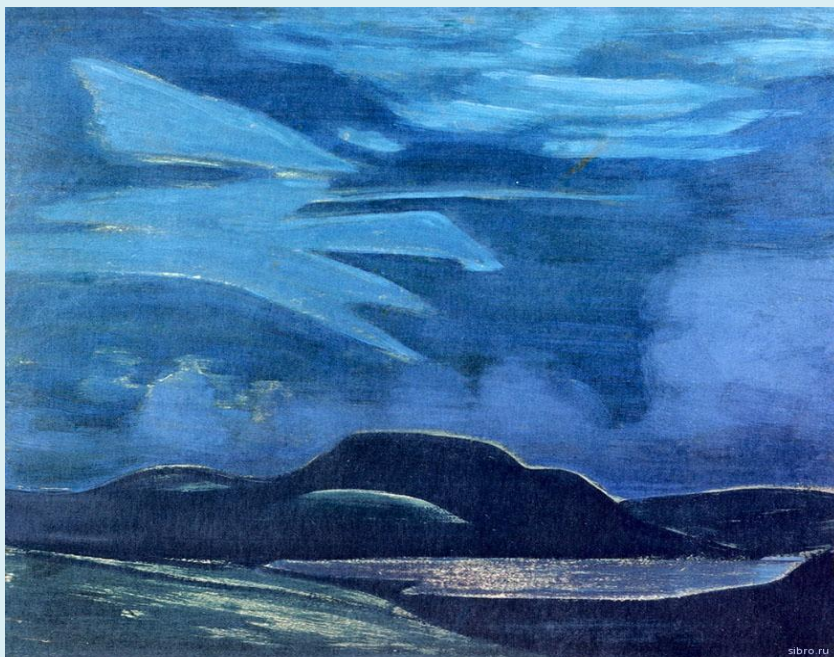
*"The paintings "Heavenly Battle", "Vision", "Decrees of Heaven", "Waiting Karelia" and many others are built exclusively on cloud formations. The sky blue is also beautiful, especially when at heights it becomes dark ultramarine, almost purple. When we were freezing in the Tibetan highlands, cloud mirages were one of the best consolations. The doctor said goodbye to us in the evening: "Goodbye, and maybe goodbye - that's how people freeze." But at the same time, myriads of stars were already shining, and these "star runes" reminded that neither sadness nor despair were appropriate. (N. Roerich. Diary sheets. Volume 2, MIP, M., 1995z., 511p.)*

**Title:** Night Knight. Series "Eternal Riders". 1918.

**Location:** State Museum of Oriental Art. Moscow.

**Materials, size:** Wood, oil, 40.0 x 42.0

**Source:** Websites of the State Museum of Oriental Art and the State Catalog of the Museum Fund of the Russian Federation <http://statecatalogoftherussianfederation.ru/>



*In the picture we again see the "Firmland", Roerich's sky is always filled with symbols and signs. We see a low horizon, the contours of the hills are smooth, the water surface is calm ... and only in the sky there is a rapid movement. A rider with a spear at the ready rushes forward ....*

**Title:** Knight of the Evening "Eternal Riders" 1918.

**Location:** University of North Carolina. Charlotte. USA.

**Materials, size:** Wood, oil tempera. 44.5 x 72.5 cm.

**Source: Attribute:** Catalog of paintings and drawings by N. K. Roerich. by V. Bendyurin



*It is extremely difficult to determine the boundaries of the sky and the earth in this picture... One can only guess from the smooth outlines of the mountains where the border of water and clouds is... Everything is calm on earth, only the sky is dynamic...*



*The sharp wings of heavenly angels seem to rush the rider on the horse in the upper left corner of the picture. His horse resists, the rider bows his head... But the angels hurry... on the way, on the way...*

**Title:** Rider of the Night. Series "Eternal Riders". 1918.

**Location:** University of North Carolina. Charlotte. USA

**Materials, size:** Wood, oil tempera. 48.5 x 73 cm.

**Source:** Website of the Nicholas Roerich Museum (New York) <http://www.roerich.org>



*In this picture, the sky is more "real" than the earth. All the action in the picture takes place in the clouds.*





*And again, we see the repetition of characters, this is the "Heavenly Warrior" with a horse at the ready ... He is as swift as in the painting "Night Knight" in 1918 ... "Eternal Riders" in perpetual motion forward ...*

**Title:** Heralds of the Morning. Series "Eternal Riders". 1917.

**Location:** Private collection.

**Materials, size:** Canvas, oil, tempera, 49 x 76.8 cm

**Source:** <http://art.biblioclub.ru>



Light flying silver clouds, either birds or fish. Light and quiet on the northern lake.



*A petrified giant lizard can suddenly come to life and hit the water with its powerful tail, creating a killer wave!*

## Paintings of the Ladoga series

**Title:** Karelian landscape. (Lake). 1916, Series "Ladoga". Sketch.

**Location:** Private collection.

**Materials, size:** Plywood, tempera. 28.9 x 81.3

**Source:** Center-Museum named after Nicholas Roerich. Catalog. Painting and drawing. Nicholas Roerich. Svyatoslav Roerich. Yuri Roerich. Helena Roerich. Under total ed. L.V. Shaposhnikova. M.: MIIP, 2009-2010.



*The water surface is calm, motionless, painted in golden, shining heavenly color.*

**Title:** Lake Ladoga. Islands. 1917

**Location:** Collection L.A. Fedun. Moscow.

**Materials, size:** Paper on cardboard, tempera. 32 x 49.6 cm.

**Source:** Catalog of paintings and drawings by N. K. Roerich. by V. Bendyurin <http://www.roerich-encyclopedia.facets.ru/kartiny.html>



*In this work, the water surface is also motionless. The serene sky is reflected in the water...*

**Title:** Karelian etude. 1917.

**Location:** State Museum of Oriental Art. Moscow.

**Materials, size:** 6.5 x 11.5 cm.



*Looking at this sketch, it becomes clear how much the northern Karelian period influenced the art of Nicholas Roerich. This is color, and the dynamics of writing, and signs ... earthly and heavenly, found in the outlines of rocks and mosses ...*

**Title:** Blue Islands. 1918.

**Location:** Collection L.A. Fedun. Russia. Moscow

**Materials, dimensions:** Plywood, oil. 31.8 × 39.8 cm.



*There we see neither signs nor hidden messages. However, we will repeatedly see harmonic finds in a real landscape in Roerich's plot works ...*





**Title:** Bay. 1917

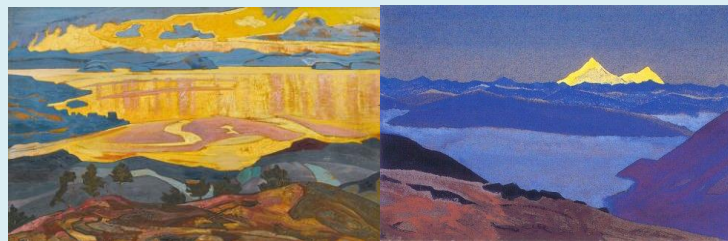
**Materials, size:** cardboard, tempera. 49x64.9 cm.

**Location:** Kostroma State Historical, Architectural and Art Museum-Reserve, Kostroma.

**Source:** Catalog of paintings and drawings by N. K. Roerich. by V. Bendyurin <http://www.roerich-encyclopedia.facets.ru/kartiny.html>



*An etude from nature, but how many "plastic finds" are in it. Similar rhythms appear both in the Tibetan series and in earlier works.*

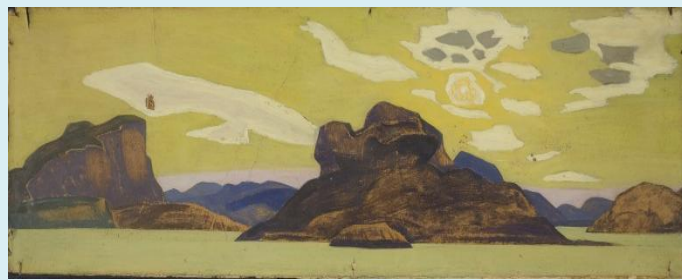


**Title:** Ladoga (sketch). Series "Ladoga". 1918

**Location:** Private collection.

**Materials, size:** Cardboard, tempera or oil. 21 x 70 cm.

**Source:** Catalog of paintings and drawings by N. K. Roerich. by V. Bendyurin <http://www.roerich-encyclopedia.facets.ru/kartiny.html>



Rocks, sky, and water surface.

In this work, we see the desire of Nicholas Roerich to transfer the entire action of the picture into the clouds.

There is movement and dynamics... the water surface has no waves...



*...there in the clouds, behind a cloud, the sun's disk peeps...*

**Title:** Sketch. Series "Ladoga". 1918

**Location:** Private collection.

**Materials, size:** Paper on cardboard, tempera, pencil. 29.8 x 67.8 cm.

**Source:** Catalog of paintings and drawings by N. K. Roerich.

by V. Bendyurin. <http://www.roerich-encyclopedia.facets.ru/kartiny.html>



Nicholas Roerich spent the summer of 1918 on Tulol, a large Ladoga island. In this prolific year, he painted 117 works, more than half of which were inspired by Karelian beauty.

**Title:** Princess with Arrows (Sketch). 1918.

**Location:** Collection of A.V. Melnikov. Moscow.

**Materials, size:** Paper on cardboard, charcoal, tempera, oil. 23.5 x 68 cm.

**Source:** *Nicholas Roerich. Album. In 2 volumes. Samara: Agni; M.: Gallery "Academy of Arts"; Zurich: Art Center "KunstBeratung". 2008, 2011*



The United Arts Institute label (New York, 1920) on the back of this work confirms that this is a sketch. The picture is not in the official catalogs.

Gaps in the dark clouds - isn't this a signal for the ongoing struggle for the Light?

“.. what should come has come.

We will meet the upcoming.”

(N. K. Roerich)

**Title:** Lake Humpola. 1917. Series Ladoga.

**Location:** Private collection. USA.

**Materials, size:** Cardboard, tempera, pastel. 39.8 x 43.5 cm.

**Source:** Catalog of paintings and drawings by N. K. Roerich. by V. Bendyurin <http://www.roerich-encyclopedia.facets.ru/kartiny.html>



The work belongs to the Ladoga series, which includes a large number of works written by Roerich in Karelia. The canvas has several variants of the name: “Karelian landscape”, “Finland” (Lake beyond).

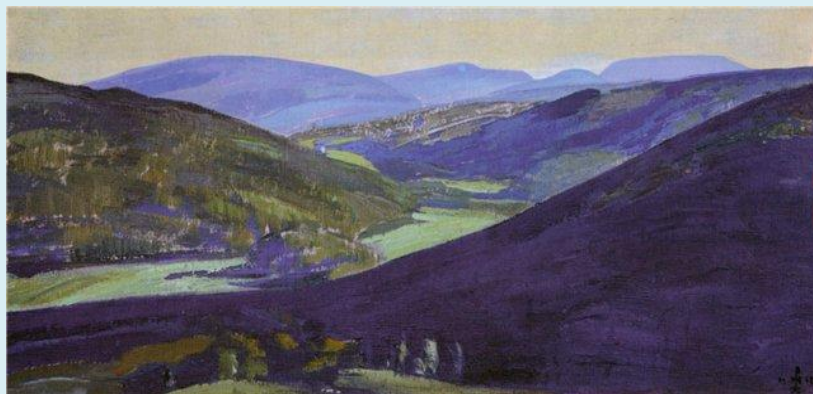
Roerich described the picture as follows: “A calm sea passage with skerries. Convenient piers. High banks, easy defense. Forest areas full of animals and birds. Rivers and lakes full of fish.

**Title:** Tulola Valley. 1918.

**Location:** Private collection.

**Materials, size:** Plywood, oil. 26 x 56 cm.

**Source:** Catalog of paintings and drawings by N. K. Roerich. by V. Bendyurin <http://www.roerich-encyclopedia.facets.ru/kartiny.html>



**The guide was prepared in the Karelian center of the St. Petersburg  
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National Library of the Republic of Karelia**

**The address:  
185035 Republic of Karelia, Petrozavodsk, st. Pushkinskaya, 5**

**2019**



*"Meaning and interpretation of Karelian canvases of Nicholas Roerich"*

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