

Please
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with cor-
rections.

ROERICH, SVETOSLAV. Russia and India.

#82. Jacob and the Angel: Darkness and Light. Date _____. Medium: _____
_____, size: _____ inches. Dominant colors: _____
_____. Owner, _____.

Svetoslav Roerich paints ~~the grandeur~~ ^{the grandeur} of human heroes as his father ~~p~~ (See #__) painted the grandeur of the Himalayan peaks. He too loves the mountains, for their inspiring calm and "peaceable intimacy" rather than for their fierce power; and they provide magnificent backgrounds for his tragic scenes. "To him nature is not ~~the waste~~ 'The Waste Land' of modern painters where perverse demons and ghosts of the subconscious haunt ruins and fear-ridden human automata," (H. Goetz), but nature is the homeland of "human beings, hoping, ~~and~~ ^{and} searching, pitiable and lovable." He is a great humanist painter.

He declares, "Realism is the base of all art, whereas its development and climax lie only in idealism. All higher art begins where the imitation of nature ends: in giving form to inner vision. Now I want to work in the idealistic method." (Pamphlet by S. Sanjiva Dev, in The Twentieth Century, p. 3.) Roerich is achieving a new and genuine realism: art in which the reality of the human self manifests its powers and hopes.

The Indian art critic, G. Venkatachalam (in The Illustrated Weekly of India, June 1, 1947, p. 36.) observes, "The art of Junior Roerich is a kind of Yoga, the Yoga of Beauty, another pathway to Liberation. That, according to the ancient scriptures of India, is the real purpose of all art: not only to please the senses, to satisfy the emotions and the mind, but also to lift one to a realm of spiritual ecstasy."

H. Goetz, Director of the Baroda State Museum, declares, "In Jacob and the

Angel, the struggle between man and the Divine, became for the artist a wonderful vortex of white and yellow light, whirling in the midst of dark-blue billows, like some cosmic cataclysm far off in the Galaxy when a new universe is being born. In fact, a new universe is born, the Vision of God in the man who clings to Divine Grace: 'I will not let you go, unless you bless me.' (Genesis 32:26.) It is the perennial struggle between spirit and materia, life and death, Yin and Yang", an archetype of religious experience, Hebrew-Christian in symbolism, universal in significance.

#106. Humanity Crucified. Central panel of a triptych. 1937-1941. Size:

----- Medium: ----- Owner, artist.

The interpretation of the artist: "The brown central figure symbolizes man, collapsing and crucified by his own actions and by the actions of others. Scarlet symbols of war crowd the background: armed forces, conflagrations, destruction, people in confusion and panic, wailing women. Overhead the seven angels of the Last Judgment pour fiery vials of God's wrath upon wicked men." (Revelation 7 16.)

"In the right panel, Whither Humanity, helpless humanity reaches a dead-end and flees through a narrow chasm of life, while overhead pitiless rocks and sultry clouds threaten disaster. At the ~~right~~ left, Humanity Released represents the elemental struggle of man's primordial drives for emancipation, integration, and higher realization." Director Goetz offers another interpretation: humanity is released ~~humanity is released~~ from a billowing Inferno of hatred and torture, by the love of Christ."

Biography. * ^{means you} ~~have~~ have works of art for sale ?) Born (~~in~~ year) _____ in (place or province) _____, Russia. 19__ -19__, educated in Sweden, England, United States. Early learned theosophy and Indian philosophy. 19__ set- tled permanently in _____ (place), in the beautiful Kulu Valley of the Punjab, within constant sight of the Himalayas. Other (cosmic) works: _____ Permanent mailing address: _____

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