

II, n. 8. before. Rerich is a prolific painter.

Rerich's symbolism is not bewildering. Directness and universality mark out his symbolism. He writes the East and the West by and through his paintings. Something immortal has been added to his pictures. His artistic works are not subject to fluctuations of earthly beauty. An eternal aspect which dominated his studies with the brush reveals the characteristic greatness of the Master-Artist whose prophetic vision is apocalyptic. Two of his typical paintings in which is discerned the prophetic vision of Rerich, are Legend and Miracle in the brilliant "Messiah Series". The fulfilment of several ancient legends is represented in these canvasses. The first is based on the widespread belief that the Messiah will appear in a cloud and the sword will be as a comet in his hand. A youth walks in the ~~extant~~ extensive Arizona landscape proclaiming from the old scroll profound messages. Behind him rises the ~~W~~ White Cloud. The Miracle presents the outlines of the Grand Canyon like an ancient temple and in the foreground seven figures are prostrated before an advancing radiance crossing a bridge. This is in fulfillment of the time honoured legend that the Messiah will come across a bridge.

Series

Claude Bragdon's comments on the Messiah are well worth careful perusal. He throws much light on Rerich's genius as a symbolic painter ~~xxxxxxx~~ ~~xxxx~~ of ^{highest} perfection.

'It represents a titanic valley, not unlike the Grand Canyon, a world primeval, stark, rock-strewn, without visible flora or fauna. Prominent in the foreground is a natural bridge, and over this bridge passes a road. On the near side of the bridge are a few human figures, prostrate before the miracle of a great radiance coming from behind the bridge, the aura of some

supernatural presence whose figure is not yet visible. Here is a simple, natural symbology subject perhaps to different interpretations, but none of them Contradictory. Considered objectively, the picture is simply a dramatization of that expectancy of a Messiah which is so general now a days, and it holds forth the healing promise, that though His presence is not seen, His aura brightens the darkness, His influence is already felt. Considered from the standpoint of subjectivity, the denuded valley might symbolize the condition of the soul after trials and purgations; the road, the "small old-path" to freedom and perfection; the bridge, that stage on that path where the transit is effected between the lower and the higher consciousness; the prostrate figures, those "qualities" which must be redeemed and "carried over," awe-struck at the miracle of the felt approach of the "Golden Person" bringing release from bondage through the shining of the inward light.

But the great merit of this picture, freighted as it is with meaning (and that of others of its class), has in its beauty of color and composition. The mystic and metaphysician in Roerich never submerge the artist, with the result that when he permits himself the use of symbols he is still lyrical and not literary; His pictures are not sermons, but songs. "The Miracle", despite the fact that it conveys a message, is not a morality so much as a delight to the visual sense, abounding in spatial rhythms and color harmonies as fine and subtle as those of some priceless old yellow Chinese rings. The "story" is there, but the final indelible impression is one of beauty, and this is as it should be, for in the hierarchy of grades and talents the creative artist is nearest to the throne of God.

Roerich stands out as the voice of an Epoch.

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before The PM in
Allahabad

His paintings - Tibetan Paths, Banner of the East, and His Country - record in terms of paint the remote, dangerous and seldom visited but beautiful and mysterious regions of Asia the land of highest spiritual strivings. Roerich's paintings of the Himalayas are much more and much richer than a literal transcription of the magnificent scenery of earth. The pictures reveal nature strained through a profound and intelligent mystical consciousness. In the pictures 'the light that is on sea and land by some potent magic has been translated into the light that never was on sea or land.' Roerich has repeatedly said with full tremor and ecstasy that "nowhere is there such glimmer, such spiritual satiety as amidst the precious snows" of "Himalayas. Burning of Darkness ("His Country series"), is a fine painting representing the glory of the Everest Regions. Lord Lytton and the entire Everest-Expedition recognized Colonel Bailey to their utter amazement, the exact image of the glacier near Everest, in the painting Burning of Darkness. They were astonished to find in the painting the characteristic view of the Region, seen only by them. In the opinion of Claude Bragdon the well-known art critic, Roerich's Himalayan paintings are freighted with mystical meanings which, even though ~~unintelligible~~ unintelligible to all save the initiated, yet act upon the unenlightened consciousness as does perfume upon the senses, or music upon the emotions." Roerich is not deliberately cryptic but he is essentially ~~and~~ esoteric in his labours at the palette. No wonder, Ivan Narodny' called Roerich not only a towering painter but a profound philosopher and distinguished scientist." Verily did Boris Grigorief say "I am proud when I think that Roerich is so able to arouse the human soul." Zuloaga ^{a/} added that Roerich's creation "expresses proud and lofty sentiments." Dhan Gopal Mukherji the

distinguished Hindu Novelist and Poet in America, recommended ~~me~~ one of his eminent friends, to see Roerich's paintings if he wanted to know how the Himalayas impressed a beholder, because the pictures along with a true rendering of form and colour communicated the spirit of the regions as well.

Walter Dill Scott