

*Final Corrected Copy*

3/11/1965

HUMANITY CRUCIFIED

By

SVETOSLAV ROERICH

This Triptych was begun by me in 1939 and completed in the first years of the Second World War. The theme of the Triptych was inspired by the conditions that prevailed then in the World and culminated in the terrible war that lasted six long years.

Everyone hoped then that this war was a war to end all wars, but again after twenty years of disturbed, fretful peace the destructive forces of conflict have raised anew their ugly shapes. The dark clouds of human selfishness, hatred and greed have again cast their threatening shadows and the theme of the Triptych remains as true today as when it was first painted.

This painting is composed of three interrelated themes.

The central panel "Humanity Crucified" is flanked on the right side by the panel called, "Whither Humanity" and on the left side by the panel - "The Release"

The right hand panel depicts humanity having come to a dead end in a narrow chasm flanked by precipitous, threatening cliffs with a seemingly endless stream of humanity

winding its way through a narrow gorge. A group of people in anguish and despair sit near a precipice. The dark cliffs assume threatening shapes and an atmosphere of hopelessness permeates the scene. Above a stormy sky and a dark brooding cloud of human shape floats over the procession of people.

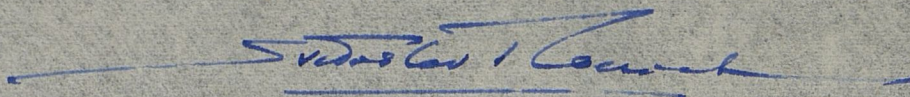
The central panel depicts the Seven Archangels of the Apocalypse pouring out the seven fiery chalices of God's wrath over crowds of smitten humanity against a background of cities aflame and vast armies marching past lit up by the lurid glow of destruction.

Across this scene is projected a gigantic figure of Man Crucified. Two small figures kneel down at his feet while two figures on the right are the "Witnesses".

The left hand panel depicts the fury of the elemental struggle of man with man or rather of man with his many selves, the victory over which can alone secure for man the glory of regeneration and true emancipation. Amidst entwined, struggling figures locked in fierce combat, a figure is seen straining to rise, to lift itself out of the abyss of the terrible elemental struggle, while above in a sphere of pinkish golden light stands a figure of a man surrounded by winged figures and shafts of light - "Man Released" - man who has conquered his

ugly selves and risen to the next and higher plane  
of illumination and existence.

The central theme of the Triptych is that mankind  
periodically undergoes a crucifixion at its own hands,  
a condition that will go on repeating itself until man  
conquers his many ugly selves and rises to a new and  
glorious life as "Man Emancipated" having rent asunder  
the fetters that bound him to his lower nature.

A handwritten signature in blue ink, which appears to read "Svetoslav Roerich", is written over a horizontal line.

(SVETOSLAV ROERICH)

1ST NOVEMBER 1965.

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Triptych remains as true today as  
when it was first painted.

This painting is composed of three  
interrelated themes.

The central panel - "Humanity Questioned"  
is flanked on its right side by its panel  
called "Whither Humanity" and on its left  
side by its panel - "To Release."

The right hand Panel depicts humanity today  
 come to a dead End in narrow chasm  
 flanked by precipitous, threatening cliffs.  
 Woe <sup>is seemingly</sup> & endless streams of humanity  
 winding <sup>the</sup> way through a narrow gorge  
 a group of people in anguish and despair <sup>is</sup> <sup>shown</sup> <sup>in</sup> <sup>the</sup> <sup>background</sup>  
 the dark cliffs assume threatening shapes  
 and an atmosphere of gloominess  
 permeates the scene. Above a gloomy  
 sky and a dark brooding cloud  
 of human shape floods over the  
 procession of people.

The Central Panel depicts the Seven  
 Archangels of the Apocalypse joined  
 out to Seven fiery Chariots of God's  
 Wrath over crowds of smitten humanity  
 against a background of Hell's apocalyptic  
 and vast armies marching and lit  
 up by the burning lurid glow of  
 destruction.

Above this scene is projected a



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