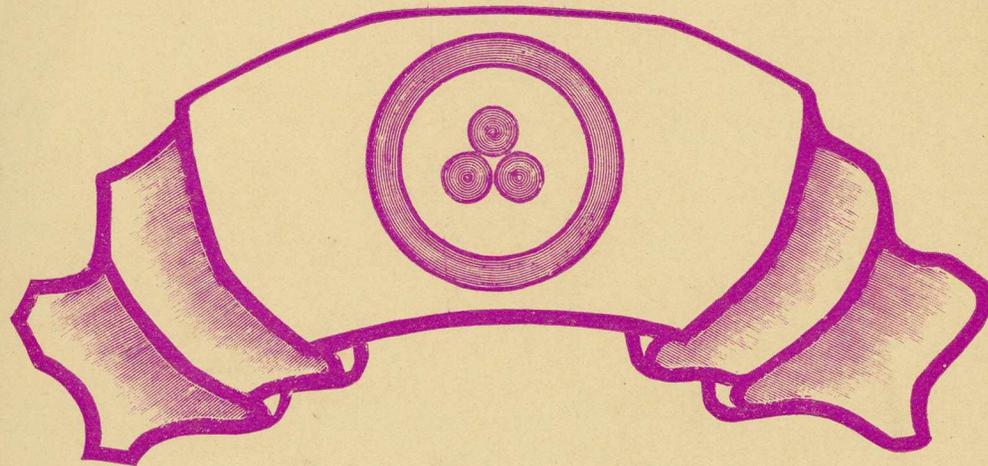


Dedicated to the Banner of Peace Convention at Washington, November 17, 1933.

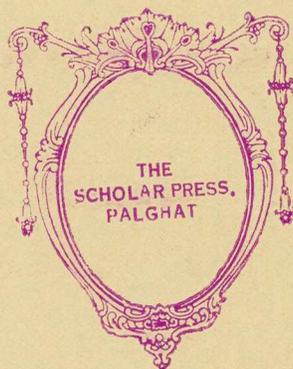


THE BANNER OF PEACE

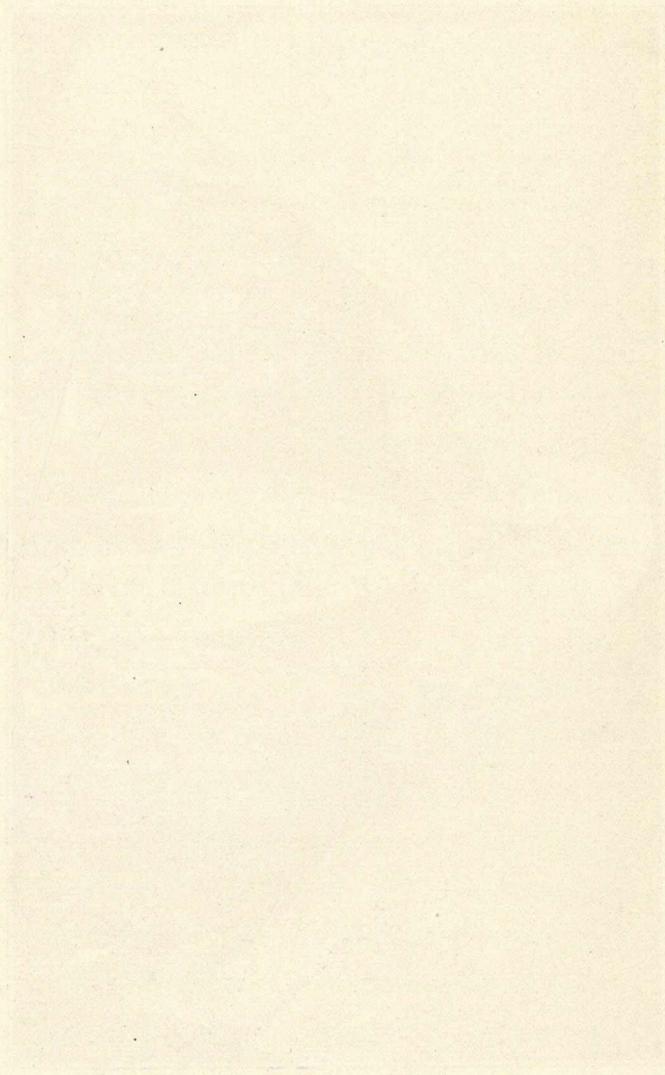
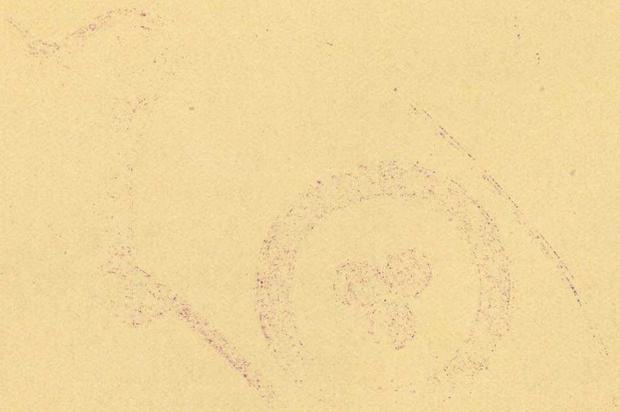
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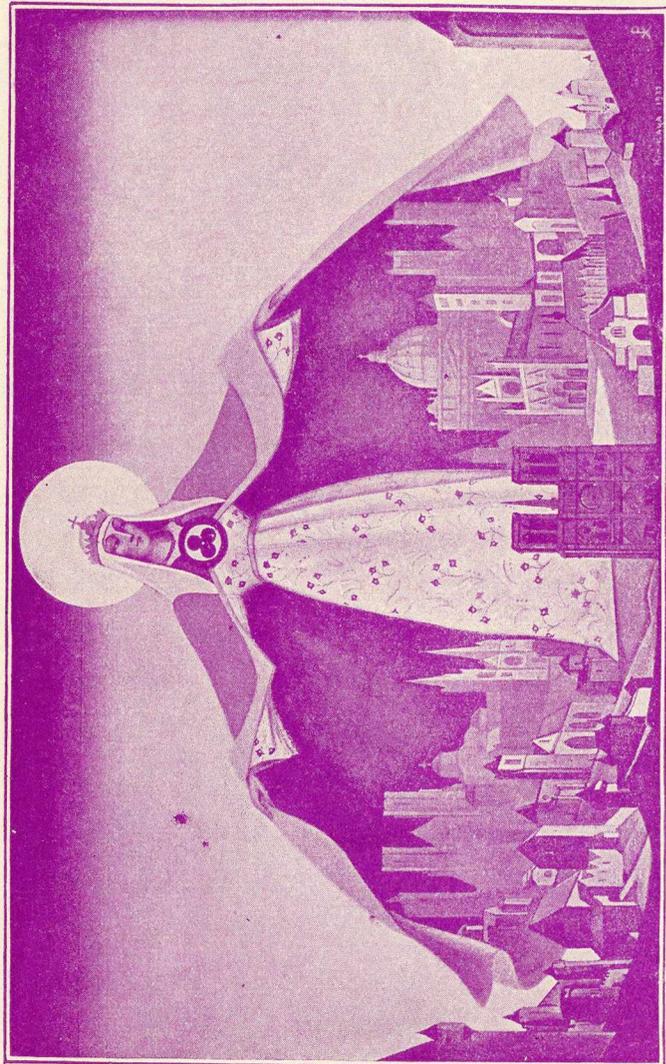
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THE ARCHIVE OF  
**NICHOLAS  
ROERICH  
MUSEUM**



SANCTA PROTECTRIX

NICHOLAS ROERICH

## **BANNER OF PEACE CONVENTION, WASHINGTON**

*Message from Dr. James H. Cousins, Principal of Madanapalle College, South India, formerly Chairman of the Banner of Peace Committee of New York.*

I treasure as one of the happiest memories of a life rich in happy memories my year of service in 1931—32 as Chairman of the New York Committee of the Banner of Peace. From that unique power-house of cultural influence, the Roerich Museum, we sent out a consecrated Banner on a pilgrimage to carry abroad the message of world-peace “through knowledge and beauty”. Nothing is more urgently needed for the saving of humanity from imminent disaster than these two ideals of Professor Nicholas Roerich’s mission—knowledge in its loftiest sense, making for human welfare in all phases of life, and beauty as the creative regenerative influence in individual and group life.

My warmest blessing goes to the functions in Washington on November 17. We shall mark the occasion here in South India by an exposition of the purpose of the Banner of Peace, and by a sympathetic recognition of its message from the great race of Vedic India in whose consciousness lives the assurance of future peace through the practice of the principle of human unity.

*James H. Cousins, D. Lit.*

## The Banner Of Peace.

1. *The Principle :*

Homes of Beauty and of Lore  
Are nurseries of human heart.  
They always keep a welcome door,  
And heavenly light to men impart ;  
And wiping off man's fatal ban  
Make him outlive life's dingy span.

2. *The Purpose :*

Brutal hands shall touch no more,  
Nor desecrate the Furies' breath,  
The sanctuaries of Art and Lore  
That lift man's life above the earth.  
They shall dispel all worldly woes,  
And make sweet friends of bitter foes !

3. *The Ensign :*

The Future, Present, and the Past :  
All gifts of time in beauty cast,  
Shall shine alike and woven be  
Into eternal symphony !

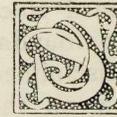
4. *The Message :*

Here are the treasures of mankind :  
The flowers and fruits of human mind ;  
Halt, man ! bow down, and pass in peace ;  
Here are thy children's light and bliss !

*P. M. Hari.*

## Shanti.

BY NICHOLAS ROERICH



HANTI, Shanti, Shanti! chants the Hindu in prayer, and in this invocation of Peace is contained the highest expression of this conception. Verily, does not the whole human evolution demand this foundation of life? As every mighty tree grows constantly multiplying its branches, so is also the conception of peace becoming more multiform corresponding to the requirements of progress. Much of the mind, heart and equilibrium is needed to follow the growth of these branches of Peace. The contemporary confusion of thought commands that we pay special attention to the understanding of the multifarious flowers of peace.

No mutual understanding, no action, no construction can be without inner peace, in other words, without co-operation. Therefore, it will not be an exaggeration if we should greet each other with the eternal axiom of peace. We all know well enough that the ground of distrust, hatred and treason is suicidal. And there is no more horrible poison than malice. It would also seem that we should know well enough already that co-operation as such should be cultivated from earliest childhood persistently and untiringly. The pre-ordained patience must be invoked by all means during such striving. And we must understand well the great teaching of the Heart, about which so much has been said from primordial times.

All these maxims obviously require no repetition. But yet every day life shows that even such axioms have to be constantly repeated and ethics must again become a vital subject. Tremendous is the darkness, shocking the spiritual degeneration and savagery which flood our human existence.

All ploughfields of labour at present require new methods of cultivation, and the most fertile means will be peace, co-operation and friendliness. Therefore, let us not be ashamed to reiterate about these radiant children of great Love; if anywhere the expression of enthusiasm is in its proper place, it is in the affirmation of these lofty principles. It is very strange that people seem as if frightened to think of their application in daily life. Shamefacedly they desert everything that, in their opinion, may be connected with idealism, neglecting the fact that ideas govern the world.

The very conception of Peace is subjected to innumerable distortions and mutilations. In it is forgotten all the majestic glory of beneficial peace. For peace is not a synonym for impotency or indifference. Peace is not selfishness, nor is it ignorance; selfhood, apathy, doubt, and all other forms of *avidya* have nothing in common with peacefulness, and were condemned since immemorial times as greatest crimes. But peace is the foundation of creative love, self-sacrificing co-operation, firm, disciplined constructiveness and joyful, untiring labour. Alas, how on the bazaars all these glorious concepts have been tortured and disfigured! The asp of destruction and treason shows its head everywhere. How many beautiful efforts of up-building have been subject to derision; how many conceited ignoramuses consider everything idealistic as out-of-fashion! There exist unfortunately these petrified hearts which scoff at heroism, guruship and peaceful friendliness. They shout: "To hell with heroes, to hell with culture; cash is king!" These vandals hysterically demand the destruction of everything beautiful and good. Can one even imagine that in our age, after milleniums of our planet's existence, we find in print the following horrible blasphemies: "Let us burn all Raphaels, let us destroy all museums, let us stamp into the mud all flowers of art." How happy I would be if these (shameful for our century) dark voices were non-existent, but, lo, they are before me in actual print, and there are many such similar sad examples!

If the servants of darkness are so active, united in destructive work, then how more vigilant and organised should be all positive forces, if they are to withstand the dark attacks. Heroism, which is laughed at by darkness and ignorance and constructive labour should disperse the horror of dissemination and chaos. The great Teachings of the Rishis of all times always called to this enlightened labour as to the torch of Culture. If vandals shout aloud, then also legions of Light must apply all resourcefulness, vigour and power!

Every newspaper brings news about constant destructions. This means again that an axiom has been forgotten: the human consciousness is always in need of great enlightenment, and this education of the heart should commence from very childhood.

Wherever we may look, our eye will see some old ruins and amongst them very often remnants of destroyed beauty. In our conceit we usually think at first that such vandalism belongs to the remote past, and is not repeated in our "civilised" era. Thus we try to soothe ourselves, but reality shows that such barbarism continues also now. And no one ponders over the fact that such vandalic destructions diminish human dignity. They show the

undeferrable measures required to strengthen the conception of peace and highest culture.

Among these measures let there wave our Banner of Peace, which will be discussed and affirmed at the Third International Peace Banner Convention in Washington in November. May this Banner call to peace and be the protector of all that is highest in Religion, Art and Science! As the Banner of the Red Cross calls to mercy and saves physical health, so let our Banner of Peace protect the spiritual health of humanity. Many thousands of best people throughout the world adhered to the Pact and urged its acceptance. In such unity of high intellectual forces is contained most inspiring reality. As it was in the days of the establishment of the Red Cross, public opinion itself demands this symbol of peace expressed in the Banner. One cannot but rejoice at every successful co-operation, which makes united labour possible. We are tired of destruction and negation. These paths are not practical, and such inner depression leads to a general depression of the whole life. In all countries there are complaints about a crisis. But the crises take place not only on the market, they grow in human hearts and consciousness. Disarmament is not in the locking up of guns and poisonous gases, but again begins in the human heart.

Meditating on great Truths we should never think of them as of something abstract. On the contrary, they are the real moving factors of every day life, of small and great achievements. Great Truths were given not for abstract pondering but for refinement and betterment of life. Thus in full friendliness and mutual understanding let us affirm the conception of Peace in its entire benevolent active meaning, in full sacrifice and heroism, which are so required for the construction of Strongholds of Light.

Dear brother and sister readers, who cherish the conception of the word "Scholar," I mentally picture you all in a majestic, joyful procession under the Banner of Peace, and I know that we rejoice together that a new step has been taken in protecting the real treasures of mankind.

This fact of our united efforts will be recorded on the best pages of history.

*Shanti, Shanti, Shanti!*

## Roerich Banner of Peace.

BY FRANCES-R. GRANT



THE Roerich Peace Pact and Banner of Peace were created by Nicholas Roerich as a means of protecting the world's treasures of culture in war and peace; and of creating a symbol around which the cultural forces of all the world could gather in constant vigilance for the protection of Man's genius in all times.

This plan, brought to definite action with Nicholas Roerich's return from his momentous five-year expedition in Central Asia, may be said to have been interwoven in the philosophy of his entire artistic life. Those who have read his writings—from the earliest years of his artistic aspirations—know this concern which has always been his for the world's treasures of culture, and his appeal for their protection. As artist, scientist, archaeologist to whom the Stone Age and other succeeding epochs have yielded their treasures, he sensed that in cultural creation alone, all ages confide their immortality. His call for veneration to culture, for its preservation and recognition, sounds out through the entire forty years of his artistic labours. As revealed in the superb passages of his *Altai-Himalaya*, *Heart of Asia* and *Shambhala*, the works thus far published on his Expedition, these years have again confirmed for him this imperative need of mankind. Thus it is not surprising that one of his first acts on returning to America from this absence was the formulation and proposal of this plan. In a message by him, printed in the *New York Times* on March 16th, 1930, he says of the Banner of Peace:

"Humanity is striving in divers ways for peace, and every one, in his own heart, realises that this constructive work is a true prophecy of a new era. In view of this it might seem incongruous to hear discussions on the comparative desirability of various bullets, or on whether one type of ship is closer to the conception of world unity than the cannons of two battleships. Let us, however, consider these discussions as preliminary steps toward the same great peace that will tame the belligerent instincts of humanity by the resplendent creations of the spirit.

"The fact remains, however, that the shells of even one of these cannons can destroy the greatest treasures of art and sciences as successfully as a whole fleet. We deplore the loss of the library of Louvain and the unreplaceable loveliness of the Cathedral of Rheims; we remember the beautiful treasures of private

collections which perished during the world's misunderstandings. We do not, however, wish to inscribe above them words of enmity; let us simply say, "Destroyed by human errors, and re-created by human hope". Nevertheless, errors in this or any other form may be repeated, and other precious milestones of human achievement can be destroyed.

"Against such errors of ignorance we should take immediate measures; even though these may be only preliminary measures of safeguarding, some very successful steps can be made. No one can deny that the flag of the Red Cross proved to be of immeasurable value and reminded the world of humanitarianism and compassion.

"For this reason, a plan for an international peace pact which would protect all treasures of art and science through an international flag has been outlined.

"It is the plan of the project to create a flag which will be respected as international and neutral territory, this to be raised above museums, cathedrals, libraries, universities and any other cultural centres. This plan, projected by the Roerich Museum, was drawn up according to the codes of international law by Dr. George Chklaver, Doctor of international laws and of political and economic sciences, Paris University; and lecturer in the Institute of International High Studies, in consultation with Professor Albert Geouffre de la Pradelle, member of the Hague Peace Court, Vice-President of the Institute of International Law of Paris, and member of the Faculty of Law, the Sorbonne. Both are honorary advisers of the Roerich Museum.

"When the idea of an international cultural flag was first propounded, we were not surprised to find that it met with unanimous interest and enthusiasm. Experienced statesmen wondered why it had not been thought of before. When we asked our honorary advisers, Dr. George Chklaver and Professor Albert Geouffre de la Pradelle, to frame this idea into an international formula, we received not only a splendidly formulated project of international agreement, but also many answers full of pan-human sympathy.

"This international flag for the protection of beauty and science would not in any way demean any interests or lead to misunderstandings. On the contrary, it elevates the universal understanding of evolutionary discoveries, as though new human values had been created, and we were moving on to a path of progress and peace. And this understanding of a creative striving toward peace becomes more real. Above all else, this guardian of peace reminds one of the necessity for impressing cultural

treasures in the world annals. This is not difficult, and in many countries it is already accomplished, although there are gaps, and each enrichment in the universal consciousness must be greeted. As the Red Cross flag needs no explanation to even the most uncultured mind, so does this new flag, guardian of cultural treasures, speak for itself.

“Really it is imperative to take immediate measures to preserve the noble heritage of our past for a glorious posterity. This can only come if all countries pledge themselves to protect the creations of culture, which, after all, belong to no one nation but to the world. In this way, we may create the next vital steps for a universal culture and peace.”

Convinced of the inestimable mission which the plan synthesises, not only in the preservation of the world's culture, but as a declaration of permanency of spiritual values as the force around which all evolved humanity could gather in its efforts for peace, the Trustees of the Roerich Museum acquainted the various forces of culture throughout the world of this plan.

The response has exceeded even these confident anticipations. From seventy countries have come expressions of support, a support which is gratifying because of the measures and wide extension of its reach. Thus, not only have officials and diplomats expressed their endorsement and enthusiasm of it, but the same cordial understanding of its significance has come from numerous artistic, scientific and academic institutions, from artists, writers, teachers, and from lovers and patrons of art.

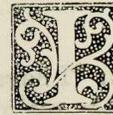
Another aspect of deep gratification has been the fact that women throughout the world have been among the leaders in upholding this measure for world peace.

Through the centuries humanity has grouped itself around many standards; some have demonstrated themselves as transitory, others are permanent. In choosing for the first time a standard symbolic of Man's spiritual expression as revealed in his artistic and scientific attainments, a new cultural covenant of mankind is herein proclaimed.

In these dark years when the forces of disintegration are rife, when discord sounds so stridently, may this call of integration and of world unity, pronounced by Nicholas Roerich, peal out above all measures! This invocation to harmony synthesised by a great spirit should prove a welding force among nations, thus creating a New Humanity which guards and strains to fulfill the divine charge of Brotherhood Among Men.

## The Roerich Peace Movement.

BY V. SHIBAYEV



It is announced that on November 17th in Washington shall take place the Third International Convention of the Roerich Banner of Peace. After two successful Conferences in Belgium, now the capital of the United States responds to the pan-human idea propounded by Prof. Nicholas Roerich.

Instead of glorifying shells and cannons, this great artist proposes one World Banner which will be used as a symbol of protection over all cultural treasures of humanity. As a guardian of high Culture, this Banner shall warn every assailant: “*Noli me tangere*—here are real values of humanity”. May there, during our civilisation, be no such vulgar barbarian hand which would dare to commit vandalism, although, to our sorrow, such vandalism takes place even now, not only during wars, but also through rudeness and gross ignorance!

Already around this Peace Movement a large and significant literature has accumulated. “Peace through Culture”—such is the motto of Roerich, and this remedy for peace kindled legions of hearts throughout the world.

Let us see how prominent personalities resound to Peace through Culture with the special World Banner, which according to the words of the Founder, Professor Roerich himself, “should protect the spiritual health of humanity just as the Red Cross flag protects physical health”.

Before me are several books and pamphlets and articles dedicated to the Roerich Pact. Here is an article from the *New York Times*, headed “Roerich is hailed as Peace Leader”. In it opinions of several outstanding personalities are quoted: Prof. Albert Einstein in his message expresses admiration for the founder and his cultural work and wishes the undertaking “continuous development”. The Consul-General of Germany in the U. S. A., Dr. Paul Schwartz, brings the congratulations of President von Hindenburg. Admiration for the activities is expressed on behalf of King Alexander of Yugo-Slavia by Dr. Radoye Yankovic, Consul-General. The Hon. George Gordon Battle describes “Nicholas Roerich as the inspiration of a great movement for world-wide cultural solidarity”.

H. M. King Albert of Belgium sends his message of greetings to the Peace Conference. H. H. Pope Pious XI also sends his

appreciation of the work of the Conference. President Masaryk of Czechoslovakia, as well as the President of Mexico, express their sympathy for the Pact. L'Academie de France, as well as the City of Paris, add their vote to the choir of other academies, cities and universities.

Let me quote from the book *The Roerich Pact*:

Dr. Rabindranath Tagore writes to Prof. Roerich: "I have keenly followed your most remarkable achievements in the realm of Arts and also your great humanitarian work for the welfare of nations of which your Peace Pact idea with a special banner for the protection of cultural treasures is a singularly effective symbol."

Maurice Maeterlinck writes: "I am at full heart in accord with the signatories of the Roerich Pact. Let us group around this noble ideal all moral forces of which we can dispose."

Sir C. V. Raman writes: "Your idea of a Banner of Peace is truly a great one. I am not surprised that it is receiving both approval and practical adoption. I wish it all success!"

The following are further quoted at random:

Prof. Louis Le Fur of the University of Paris wishes "from the whole heart success to this necessary salutary movement".

The President of Kyushu Imperial University, Dr. Chinjiro Matsuura wrote: "I take pleasure to agree with you on this idea."

M. C. Tulpinck, President of the Union of the Roerich Pact in Belgium, writes: "The affirmation by the nations of the moral principles contained in the Roerich Pact is one of the most considerable of historical events."

Sir Jagadis Chandra Bose announces: "Regarding your excellent suggestions for the preservation of valuable objects and scientific works, I have every sympathy."

The Poet-Laureate of England, Gordon Bottomley, exclaims: "I need not say that it has my complete and earnest sympathy and that I believe every means ought to be taken to secure its universal adoption."

Claude Bragdon "approves of the Pact most heartily."

Members of the Permanent Court of International Justice at The Hague, M. Adatci, Dr. Antonio de Bustamente, Dr. Rafael Altamira and Dr. Loder have also recorded their sincere adherence.

The President of the National Arts Club of New-York, John Agar, expressed "readiness to assist this worthy endeavour".

The world-famous conductor, Leopold Stokovski of the Philadelphia Philharmonic Orchestra, affirms: "I am wholeheartedly in sympathy with Prof. de Roerich's ideas and ideals for the International Pact to protect artistic and scientific treasures. It is a noble project!"

Prof. Edgar Hewett, eminent American archaeologist, greets the Banner: "Assuredly the spirit of this proposal must commend itself to all right-thinking people of the world."

Prof. Anesaki of the Tokyo Imperial University "has the pleasure of expressing warmest endorsement of the project".

The well-known Professor of International Law, Baron M. de Taube, commences his eulogistic address with the following statement: "I declare my adherence on all points with the generous idea of the initiator of the Pact, M. Nicholas de Roerich."

Japan's Prime Minister, M. Hamaguchi, states that "the Pact will make a signal contribution towards promoting the Culture of Mankind."

The Minister of Education of Nanking, M. Chiang, finds that "the Pact is of immeasurable humanitarian value, since art treasures are universal property and belong to no one nation or nations. I regret only that it had not been thought of earlier."

This is but a mere fragment of literally thousands of appreciative endorsements received continuously from cultural leaders of the world. And I cannot omit adding the following most significant messages:

The First Lady of America, Mrs. Franklin D. Roosevelt, writes: "I think the ideals represented by the Roerich Pact cannot help but appeal to all those, who hope that the best in the past may be preserved to guide and serve future generations."

Mrs. William Dick Sporburg, as President of the New-York Federation of Women's Clubs, on behalf of 400,000 members writes: "We are going to lend our spirits and all of our influence to such movements as this very great man Nicholas Roerich initiated..... I want you to know that we stand four square back of your organisation, and we feel it a great honour to be permitted to add our great tribute to Nicholas Roerich."

From beyond the seas sounds the voice of the foremost military authority, the Marshall of France, Lyautey: "Under the present world critical circumstances the mission that your organisation has set before itself for protecting the historical monuments and treasures of art is more timely than ever. I request you to accept my full adherence to it."

And just now, before the Washington Convention, the influential member of the U. S. Government, Secretary H. Wallace, sends his full-hearted message, in writing to Prof. Roerich: "I believe so profoundly in the things for which the Banner of Peace stands that I am only too happy to offer you any co-operation in my personal capacity to help make your efforts along this line successful."

I quoted these competent opinions not merely because of the November Washington Convention. Besides this special occasion, it is always uplifting to hear how great men think of Peace and of the protection of true human achievements. I not only rejoice myself in recollecting these benevolent humanitarian messages, but I know that such joy is not egotistic—for all readers will enjoy sharing in it.

Wishing from the whole heart success to the Washington Convention, I join in the statement of Dr. George Chklaver, Doctor of Laws of the University of Paris, who states in his article "The Roerich Pact:"

"Seldom are all the Nations of the World stirred by the same thought, seldom are they united by the same endeavour. It was given to Nicholas de Roerich to create a movement which has won the enthusiastic support of governments and peoples alike: thus it was proved once more that Beauty, Knowledge and Culture are the best means to bring together the *membra disjecta* of humanity!"

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## Culture and World-Peace.

BY SWAMI JAGADISWARANANDA



cyclic *Pralaya*, a world-revolution is upon us. We are passing perhaps through the gravest crisis of History. Chaos and confusion, disruption and dissension are at their height all over. The dance of Death, the *Tandava* of Rudradeva, is upper-most everywhere. The old order is changing, but the new order is not yet in sight. Dark gloom blinds our vision of To-morrow. But a golden ray of light shines from the snow-clad peaks of the High Himalayas, the Kailas of wisdom and bliss: the crusade of culture, led by Nicholas Roerich against the materialistic delirium of the age, is a great hope amidst cosmic defeatism and disillusionment.

The world movement of peace and culture inaugurated by Roerich proclaims the advent of a New Era, a New Humanity, a New World. Roerich's clarion-call to Culture or the Cult of Light is an epochal event of the present Kali Yuga, in which Kalki is the sole dictator of the World-Order. Nations are intoxicated with greed of gold and land-hunger. In their mad thirst for power and plenty, they have lost sight of cultural ideals. And in the satanic pursuit and frantic fury what a nation has done of another—what man has done and is doing of his brother-man! It rends one's heart to think of the inhumanities of man all the world over in the name of Religion, Nationalism, etc. Hairs stand on end to remember what balligerent barbarism and imperialistic vandalism have done in the past and are doing in the present. Had not thus the cultural achievements of the past been destroyed, mankind would have been a million times happier, wiser and richer to-day. The famous Alexandrian Library, the cultural treasures of North India, where are they? All devoured by the Dragon of Fanatism and Brute-Force. Thousands of Sanskrit works on Indian thought and culture—hundreds of museums of Indian art and architecture were destroyed under the heels of vandalic devils. India, among other nations, is decidedly poorer to-day in wealth and wisdom owing to the alien occupation. Hence India, as the worst sufferer, cordially welcomes the Roerich Banner of Peace to protect monuments of culture as inviolable and neutral in times of war or peace. May the leaders of nations be sane enough to be covenantors and defenders of this moral bond of internationalism!

Mark the height of brutality of Man! The blind pride of nationalism and imperialism has put a price on the head of one

who is the greatest Scientist since Newton, nay, one of the greatest thinkers of all times. Civilisation is no better than savagery to-day. Modern civilisation has lost its spiritual values and is digging its own grave. Nazism or Fascism, Communism or Seinfinitism can never save the world from imminent crash. The Red Cross of Culture alone will be a remedy for all modern ills. We are deeply grateful to the cultists of the Roerich movement who are doing their level best to educate world-opinion in the ideals of peace through culture. Culture, the ascension of spirit, is the infallible cure of modern materialism. Culture teaches man essentially the spirituality of life and divinity of man.

We are all disillusioned of Geneva. The European attempt for world-peace on a political basis is now a misnomer. Politics means in the West to-day diplomacy and exploitation, hypocrisy and militarism—how can it bring peace to mankind? World-Unity—World-Peace—is really practicable only through culture. The Cult of Light alone can lead man to the realm of peace. Ye young of the nations, hearken to the call of the spirit in silence and follow the life of inwardness and purity, prayer and poverty, service and sacrifice. The Divine Light wants you to be simple and sincere. Immaculate simplicity and sincerity are perhaps the greatest need of our times. The virus of possessiveness, and hatred has poisoned our lives. Let love and sacrifice dominate our minds and let us dedicate ourselves heart and soul to make others happy and to bring peace to all living beings. *Hari Om!*

## The League of Culture and the Banner of Peace.

BY P. M. HARI



WHILE men and women are mad after sensations and nations are scrambling for silver and gold, it is highly gratifying to see that some sage heads are standing up in appreciation of the Muse of Culture and the Madonna of Peace, and proclaiming to the world that the head and heart of man are above his senses and stomach! This appreciation of the Muse of Culture indicates that human life is taking a new orientation and that man is evaluating things according to a new standard of a pan-human and fundamental principle of life. This new outlook carries with it an encouraging message of regeneration and unification of the world with the vital and elevating forces of Culture and Beauty. Beauty enlightens humanity, and culture will unify mankind.

“A thing of beauty is a joy for ever,” said Keats. Is it not proper to treat it then as the greatest asset of humanity? But man has not fully appraised the value of masterpieces of beauty and paid them the attention that they deserve. The treasures of arts and science have been among the most destitute of human offsprings! How often have we regretted the loss of the irreplaceable works of ancient culture whose mysterious spell enchants and elevates our life? And what have we done to safeguard what is in our hands?

But the world is a tissue of thoughts; and the dreams of yesterday materialise into the facts of to-morrow. The wild outburst of savagery in the last European War gave a rude shake to man's complacency and boast of refinement. The Great War gave rise to new thoughts and novel ideas, some of which are finding expression in our life to-day. One of the most important of them is a new appreciation of the value of the instruments and products of culture, and the need for protecting them from all kinds of ravages. The tears and thoughts of mankind provoked by the unwarranted destruction of masterpieces of art and sanctuaries of beauty during the late War have of late shaped themselves into definite attempts at the preservation of what is most valuable to human life and culture through all vicissitudes of time and clime. Perhaps the attempts are only rudimentary, and it may take some time for the sense that urges it to get rooted as an abiding factor of human life. Meanwhile, is it not the duty of every man who pretends to culture to enlighten the world on the

necessity and importance of the protection and preservation of the products of arts and culture, and to do all he can for the accomplishment of the commendable object ?

The efforts of that indefatigable culturist, Nicholas de Roerich, to open the eyes of nations to the importance of the products of art are, it is congratulatory, gaining ground every day. The League of Culture organised by him and the Banner of Peace designed by him are very welcome additions to our civilisation. And it is a sign of happy augury that members of enlightened humanity have taken up the mission of Prof. Roerich and are coming together year after year to affirm its faith in the powers of culture and to concert measures for the protection of centres of culture and sanctuaries of beauty as the most precious possessions and heirlooms of the human race. In spite of all doubts and fears entertained in some quarters about the cultural state of humanity as it exists to-day, is this not a decisive mark of the progress of our civilisation ?

No doubt too much attention to the past shuts our eyes to the future, and over-carefulness and pride of one's present wealth may stultify or stifle the creative instinct and the spirit of adventure and invention which are the parents of progress. But we have no pettyfoggery, and our aim is not to perpetuate our name or our works, but to preserve what is of outstanding interest and permanent value in our arts, crafts and culture for stimulating the genius of future generations. The best products of the highest attainments of one generation are to be preserved as the landmarks of human progress at least until they are duly displaced by superior works. Such preservation will also evoke a sense of appreciation of culture and beauty even in rank minds and alien intellects. And a mutual appreciation of one another's culture and attainments will bring men and nations together and knit them into an enlightened fraternity.

In the presence of the common mother all bickerings amongst the brothers cease. The rousing of the sense of love and respect kills all fraternal differences. So shall men and nations stop and happily shake hands with one another under the brightening smile of the maid of beauty and the broadening eyes of the muse of culture and offer their homage to the Madonna of Peace. And they shall also leave the footprints of their genius to point, to the generations that follow, the way to the goal of life.

We hope that the ensuing Conference at Washington will make a notable advance in the direction of making all nations accept the League of Culture and adopt the Banner of Peace. We heartily wish the Conference all success.



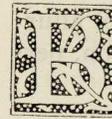
NICHOLAS DE ROERICH

Nicholas Roerich is one of the greatest painters of our time, perhaps of all time. His work is that of a consummate artist who is also a deep philosopher and a drastic reformer. The central impulse of his life is to cure the ills of humanity by the medicine of knowledge and beauty. This mission he has voiced in a number of striking volumes of prose and verse. As a man of affairs he knows that, while the slow process of expanding knowledge and inducing beauty is proceeding, there are also certain expedients of life that may be used for the betterment of humanity. Professor Roerich has, therefore, initiated a Peace Pact, and a Banner of Peace, whereby nations agree to respect as neutral ground, such institutions as museums, churches, universities and other educational institutions, and ancient buildings and monuments which fly the Banner of Peace. This is a white flag, bearing a dark-red circle enclosing three spheres symbolising the unity and universality of the higher human purpose of spiritual vision expressed through knowledge and beauty.

## Roerich.

(Fragments).

BY M. BABENCI



BLESSED are they who, at risk of life, in the endless sands of the desert, search for the sources of the Great River.

Twice blessed he who, in the desert of daily life, seeks the sources of the Great River of Life.

Every one has seen often how a child peers through a forbidden keyhole, how a servant secretly eavesdrops to hear his master's conversation.

Vain Curiosity, this. Not of this do we speak.

We know curiosity of another kind—the noble curiosity of those searching for beauty and wisdom.

Praise to it. Make reverence before it.

\* \* \* \* \*

We speak of him whose art, according to the prophetic word of the poet-genius of India, Rabindranath Tagore, "guards jealously its independence because it is great".

We speak of him whose world is the world of Truth and Beauty and whose paths are paths of blessings.

We speak of him whose name is "on the lips of the whole world".

We speak of Roerich.

\* \* \* \* \*

From the Far North, where lakes are like steel, where the earth teems with iron; from the lands where ancient mounds still cover the knife and the axe of primeval man, and life cherishes the memory of the Tartar fire; from blossoming valleys of Tibet and Hindustan; from Chicago and London, words resounded. Words of artists addressed to him from all the ends of the world are resounding.

As I am writing these lines, I look at the golden russet "Conjuration of Fire" by Roerich. At the tongues of the furious, all-devouring flame. And I rejoice to know that now his flame is of another hue.

\* \* \* \* \*

Near Phalut, on the roads of Kinchenjunga, grows the black aconite. At night when all living things are asleep, the flower glows as an unquenchable flame.

To those who know the legend of the Russian "Fire-Blossom," this "vigilant" flower of night reminds one that for "the fulfillment of all desires vigil is necessary".

I beheld the flame of the aconite upon the canvasses of Roerich !

\* \* \* \*

Only those who feel the grandeur of the new tasks, the new universalisations and practical solutions; only those keen-sighted ones who are accustomed to see into depths and into the distance; only the men of *art and knowledge*, who see the outlines of alluring rocks and the glimmering strip of sky on the horizon, perceive what is still unseen by all the Future.

\* \* \* \*

I do not know how Roerich imagines the future, the renewed world. But I know Roerich's paintings. I know his fiery gospel of beauty and harmony of art, as "the music of the spiritual call, which sounds independently of the stock exchange and the meetings of the League of Nations." And I affirm that Roerich's conception of the happy future era of a winged humanity parallels in all points with the "dream" of my learned colleague who foresees the future world in the true hues of "Roerich's" art colours.

\* \* \* \*

Blind are those who see in Roerich a painter alone. Wise are those who see him one of the greatest spiritual leaders of our era.

Myriad-tongued is the gospel of Beauty. Many are the ways leading to Truth and Beauty.

But the goal is one. For all "fighters against triviality are in one camp".

Roerich writes: "Lonely people, divided by mountains and oceans, begin to think of the unification of the elements of creative harmony."

As in art, so in science. "Not of historical places do I speak. Not of the monuments of antiquity. Let the museum be a museum. And let life be life. Now it is not necessary to think of the past. Now—the present, which is for the great future. And I tell you more: Remember, now has approached the time of the harmonisation of our inner spiritual centres. This condition will be the corner-stone in the struggle with 'Mechanical civilisation,' which is sometimes erroneously called culture."

This was said by Roerich in his "Paths of Blessing".

\* \* \* \*

And so, always about the same, tirelessly—until the last hour—about wisdom and beauty.

That is the chief thing.

\* \* \* \*

Not volumes of dusty books, destined to destruction and oblivion. Not vain, impoverished words about "what will be," but a brief wireless message about "what is," what is happening in the world—this is what we need now-a-days.

At the skyscraper palace on Riverside Drive, New York, the Roerich Museum is located. After two years of existence it contains a collection of more than 1000 of the paintings of the Master.

A special section of the Museum contains more than eighty paintings dedicated to India.

\* \* \* \*

The Roerich Museum is not a "prison" of art, but the House of Beauty.

The Roerich Museum is a hearth near which "human hearts are being warmed"; a hearth to which everyone comes who cherishes "the beauty in the life of nature and exalting heroism in the life of man".

Let us remember that noble Ruskin was dreaming at one time of creating such a museum.

So he dreamt while creating his museum in the Park of Sheffield.

Now this dream is realised. Let us remain true to it to the end. Let us create a net-work of museums similar to the House of Beauty on the shores of Hudson. For it behoves us to remember that "an open, evoking song of the things you love is necessary; necessary are clear words of what you would express."

Roerich is right. "Give art to the people. Decorate not only museums, theatres, schools, libraries, stations and hospitals, but even prisons."

More than this—decorate Nature itself through your care about it.

Or do you not see "how many young hearts seek the beautiful and the true?"

\* \* \* \*

A master at the pinnacle of the world's recognition does not need praise.

But the heart of the teacher rejoices when he sees the growth and the success of his students.

Do you remember Roerich's painting, "And We Labour"? Has not that which was foretold been realised? Grows the circle of followers. The powerful international artistic organisation becomes stronger.

How many countries, how many nations, has it united into a brotherly union!

How many will it still unify!

The ranks are being filled with new names.

Only the new names? No—names and people. And—people means human labour.

And so, under the hand of the wise master-builder, a mighty structure is being erected, one of the greatest works of our epoch—"Corona Mundi."

It would be naive to speak of glory there where one speaks of immortality.

"People that have met the Masters during their life know how simple, harmonious and beautiful they are."

Roerich "has learned from the world and from all the voices of love speaking in his soul to love and to understand life and humanity."

And thousands of obedient pupils, "exalted with the joy of knowing new vistas," mentally reach for him from all the ends of the world.

Great is the army of leaders of art and knowledge in the world—young, old, women and children. Most of all, the young ones. Behind them comes the future.

Great is the army. But even this is only a beginning. How many are those that are ready to enter but have not been summoned yet into the ranks? We know their turn will come. Verily, those are right who say: "All men are artists." But few know of this. Soon all will know.

Explorers into unknown countries—all the Nansens, Koslovs, Swen-Hedins, scientists of all kinds—Oswalds, Boras and Mendelejevs: sages as Sakya-Munis, Confuciuses and Mahomets; inventors like Edison and Marconi; simple mortals can be greater artists than those whom we usually designate under this name.

But their art is diffused.

The idea of Beauty does not enter into their arms, and they serve it without realisation of the significance and beauty of their labour.

They are separated, divided into different camps; they are far from each other, and their lonely voices are drowned in the tumultuous voices of an indifferent crowd.

Carried in a sphere as if of suggestions, expressing things that are not yet fully realised in full measures, Roerich's art touches all the problems set before us for solution.

We read his paintings as a book and see ourselves as heroes of his epic fantasies.

In him we are fascinated by the rarest combination—the enormous knowledge which usually belongs only to the skeptical and unalert natures, allied to the vigour of a man who is only beginning his life.

We know he does not share our doubts and hesitations. But we believe, and will ever believe, that Roerich will not stop midway. He will go further, exploring, teaching and transforming by his marvellous art our dark, sunless reality.

Do not call Roerich "a mystic". Do not abuse the knowledge which is unattainable to you.

Remember "that one who denies the great reality of everything which exists is as ignorant as one who denies wireless, radio, television and all the real things of science which seemed to be fairy-tales not long ago.

The remarkable optical methodics of the last one hundred years disclosed for us the words of minutest living beings, structure of the living cells, structure of inorganic nature and structure of the starry world.

But do not flatter yourself with the idea that there are no "Miracles".

For where shall you find the proofs and witnesses of everything that passes in the universe?

And know that besides the "wonders of technic" there are "miracles" of will and of the creative spirit of man.

Against the ills of our age, against its wrath, malice and cruelty, there is no better remedy than art. And there is no physician more skilled than the servant of truth and beauty.

We often hear and often ourselves say about some one man: "His grief was contagious." Let us not by sorrow, but joy, contact each other's heart!

Let us be full of joy! Roerich's art is contagious with joy, with a great joy. And the future, the new world, promises to us joy.

Not words, but actions! Not thoughts, but our personal labour must we bring as a gift to the wise artist and his work. For the work of Roerich is the work of ourselves.

Close ranks, you that have believed! Unite together in order to radiate all over the world the luminous message of the power of Beauty!

"Paths of Blessing," by Roerich, is not a collection of abstract meditations. Not an utopia, like that of Morris, but an affirmation, conclusions based on innumerable facts.

Roerich has the practicality, culture and tastes of a Westerner; the inflexible will-power of a Northerner; and the contemplative soul of a poet, which makes him a close son of the East.

His mind is full of great memories. With his narrow, keen, deeply-set eyes he looks on the earthly visible world as if it was a reflection of the far-off world, where he sometimes lived, and where he will live again, faithful to the mystery of the endless metamorphosis of all that exists.

We wonder at his energy and the inexhaustible sources of his art.

And he ceases not, and probably will never cease, to surprise us by the riches that are hidden in the curvatures of his brain. When his eyes become tired of looking at the magnificence of the vistas that flows in his imagination he rests. He takes a pen and sketches on paper the overflow of what we partially have seen in his paintings.

He tells us of the first days of human existence on the earth, of man's ideas and struggle with the dark powers of nature. He describes to us the customs and habits of our forefathers with such a vibrant emotion, with such abundance of details, that power of the past completely possesses us. He speaks in the tongue of an eye-witness of the Tartar captivity, of the cruel onslaught of the Vikings, of the steppes, where the steppe-grass bends low, and corpses stiffen, and the raven pecks at his prey.

He makes us hear distinctly how an enemy crawls from behind the bushes and how our ancestor sings to his children about the land of miracles as happiness—of far-off India.

A thinker and a poet, his poems resemble the ancient Sagas he composes on horseback.

And preparing for a night's rest, in his traveller's tent, under the starry sky, in the silence of the desert, he plans his artistic creations.

With the years, on his face has fallen the shadow of the *Great Peace*. He seeks solitude, and in silent contemplation realises the sweetness of oblivion from worldliness.

But his life is full of motion, as before.

He who attained in the past the ecstasies of communion with the glorious brilliant beauty of the Latin genius, who was drawn to the study of the ruins of the ancient Slavic world, now, when his art is at its zenith, he opens a book sealed to the majority of us—of the grandeur and beauty of Tibet and India.

Now, when half of the book is read by him, and part of what he learned transmitted to canvas already—now we begin to surmise what his innumerable and incomparable gifts prepare for us in the future.

We await impatiently the continuation of this remarkable life, the brilliant trail which grows under our eyes, and plunges

us into the contemplation as of a fairy-tale, a magic dream, non-existent, beyond the limits of all the visions we ever saw.

Having passed in his youth the roads of Vikings, and now following the footsteps of Marco Polo, he carries away with him from everywhere, and carefully guards, his love to the rare fragments and signs of our past earthly glory.

He is able now to look for hours at "Zi—the symbolic stone," as before he could for hours marvel at the sheen and wonderful tone of the implements made of jade.

Being accustomed during his entire life to be in contact with the greatest intellects of all times and nations, he leads after him a whole world of images, conceptions and beliefs, that are extinguished sometimes and glittering dimly in the twilight of to-day, but which acquire sometimes a new being, if not in our life, then at least in our awakened consciousness.

Unlike many celebrated artists, Roerich does not believe in shadowing the creations of others, in order to protect his own.

On the contrary, he is rather seeking the means to affirm and fix in our minds the memory of everything that was ever done for beauty. He tries to give to us, and to those coming after us, the great happiness of love and brotherhood that knows neither caste nor race.

This is why Roerich's mission is wider and more significant than the usual mission of an artist. This is why Roerich's destiny rises over all our common conceptions about the aims of art, and his very idea of artistic creation differs widely from all accepted points of view. Roerich knows that the hidden meaning of human activity directed toward the adornment of life has lost long ago its primeval depth and its high significance.

Roerich knows that the demand for beauty has grown beyond all measures, and that the number of those starving from lack of beauty and perishing from impossibility to literally inhale it greatly surpasses the number of those who heal with beauty.

Roerich knows also that the resources of beauty have not been exhausted in this world, and that magic, declared a cure, does more harm than good.

Roerich knows that strength lies in unity and that salvation is in faith.

And for a while he leaves the country in which his ancestors lived, and which has raised him. He mounts a horse, and with a hand accustomed to hold a brush takes the reins. He rides over the places where the people gather, and he stops his horse and speaks to the people. He speaks everywhere—on the city squares,

on the steps of the ancient temples, from the hill-tops and on the deck of a ship. He speaks to the lonely ones that are losing their faith, to the unbelievers, and to the crowds. We see the sail of his ship fluttering in the far-off mist, and when I am writing these lines I know that his camel is treading on the golden desert sands.

The way is long and dreary. But passivity is more difficult. To act means to go. The mountain paths are complex and intricate. There are so many turns. So often does the ground slip from under the hoofs of the horse.

There are so many beds of streams and rivers.

In a perpetual labour, perpetual restlessness and thoughts of future, pass the days of a man, the ages of mankind.

Look at Roerich's paintings! People are building ships and cities.

Cities—to live in. Ships to sail toward the new shores. They are still only building. And it is always like this!

Do not be surprised. "The cultures had branched out too much. The oak of the universal hearth has grown up too much; we are sadly entangled in its innumerable branches, striving to mould the form of life; we must clear the buried roots."

Do you hear? We must. So says Roerich.

The ways have been lost. There is no more the old ways. We know only where they have been before. It is necessary to find them.

With his pen and his brush, Roerich has laboured to protect the remnants of the ancient beauty.

He wrote in his articles: "Let monuments stand not like horrible corpses like mummies, that no one needs.

"Let the monuments not terrify us, but let them live and bring into our life the best elements of past epochs."

We heal ourselves from the evil eye. Heal with the beauty of ages and the wisdom of centuries!

Do not grieve if the strong men go to the mountains and the wise men leave the cities.

A time will come—they will return enriched.

Limitless vistas have been revealed before the astonished eyes of all humanity. But the thirst is not satisfied. How many unexpected, innumerable eventful discoveries await us ahead.

Blessed be the gifts of those who create for ever! Blessed be the days of those who follow the path of Beauty and Truth.

The West was always attracted to the colourful Orient. Attracted, irresistibly, powerfully. Many perished on this road. Many emerged as conquerors.

Some perished because they thought to win with arms. But others won with a word. Now men have understood. They begin to understand that arms are powerless before the word born of knowledge.

The path is intricate. The slopes are steep. Just a few steps, and again a turn. After this—atop of the hill, open to the sun and to the winds.

Wanderer! Turn thy eyes toward the East, where the triple constellation of Orion burns unceasingly. Stop thy horse, oh traveller, and in deep silence listen to the words of the Teacher: \*

Do you not see  
The way toward the things  
That we shall find to-morrow?  
The starry runes are awake.  
Take your possessions!  
Your arms—you do not need,  
The East grows lighter, the time has come.  
The starry runes are stirring.

\* From Nicholas Roerich's *Flame in Chalice*.

## Art, Education and Peace.

BY JAMES H. COUSINS, D. Lit.



HE relationship between the two ends of the topic of this paper may not, at first sight, appear. Art is generally looked upon as something in the nature of a luxury, an adornment that may give pleasure to those who can afford it, but not essential to the ordinary affairs of life. Peace is largely regarded as a matter to be discussed by politicians and newspapers, a vague hope clouded by fear.

Yet, something is happening in the mind of humanity that is altering the imperfect notions held with regard to these apparently separate human interests. American and European industry has recognised the value of the artistic element in its products. An automobile of ten years ago looks worse than ancient to our eyes to-day; it looks *ugly*. On the other hand, the desire for peace among the nations is compelling the consideration of more reliable ways and means towards its fulfilment than mere perilous balancings of political expediency. Peace-patching is felt to be futile. *Peace-making* is what is needed, the foundationing and building of a structure of relationships in which humanity can live in the assurance that it is a substantial edifice and not a house of cards.

Before the War of 1914, the ex-Kaiser said to a lady painter, "War is fatal to art." The converse, I am convinced, is equally true: "Art is fatal to War." Let us consider how and why this may be so.

In the literature of India, it is declared that a work of art is useful for the double purpose of making an individual a better citizen, and of liberating the higher nature of the individual from the lower. This work is accomplished, according to the ancient yet modern psychology of the Orient, through the power which a work of art possesses of bringing to a radiant and dynamic focus in our feelings and thoughts certain desired worthy impulses and concepts that ordinarily are scattered, vague and ineffective.

Two implications are involved in this declaration of the purpose of art: one, that a work of art, in order to serve the higher nature of humanity, must itself be high in nature; the other, that art can be used for the uplift of humanity.

These two ideas of art are not common in the western world to-day. For the rich, the taste for art may be indulged in by the collection of rare or famous objects of art and the patronising of



DR. JAMES H. COUSINS

James H. Cousins, D. Lit., the well-known Irish poet and educationist, who is now working as the Principal of the Theosophical College, Madanapalle, is best known in India as a pioneer exponent of the modern revival in Indian painting. To his work as an ambassador of Indian Art and Culture in continents like Asia (Japan), America and Europe, he has added his liberal contribution to all activities tending towards the betterment of humanity. Pleading as he does (in the article appearing in this Number under his name) for promoting and securing peace through culture (Art and Education), no wonder his sympathies with the Banner of Peace Movement, started by Roerich, are so pronounced as in the Message he has sent through this magazine to the forthcoming Washington Convention. When the first official Banner of Peace was dedicated in New York on December 27, 1931, a poem composed for the occasion was read by him.

elaborately organised performances by art-specialists. To the less rich, art takes the various forms of mass entertainment over which they have no control save the unimpressive protest of absence. The standard of such entertainment is not regulated to the higher nature of humanity. Its tendency is mainly downwards; towards the stimulation of lower forces in human nature which are powerful enough in themselves, and which, by overstimulation for pleasure without purpose, lead to individual and social dis-satisfaction and disorder, and ultimately to internecine or international war.

Happily this is not the last word that may be said on the quality and use of art. The wisdom of ancient India as to the power of worthy art to enable the individual to express his and her higher self, and so to become a better citizen, is being confirmed to-day by educators in various parts of the world. Experiments have proved that tendencies to moral delinquency in children of both sub-normal and abnormal mental ability can be almost completely eliminated by giving the children full, free and continuous opportunity to turn their growing creative energy into some form of creative art. Such release of energy into tangible forms of beauty or usefulness not only reduces delinquent tendencies as such, but brings emotional and mental satisfaction whose natural sequel is poise and peace.

Now it is common observation that personal states of a thought and feeling, and particularly of feeling, influence group activities. Disordered nerves will cause disorderly decisions that may affect large numbers of people not directly concerned in the provocative cause. It is, therefore, obviously desirable, nay necessary, that the peace-making powers of creative activity, which have been found successful when applied to delinquent children, should be given a wider and more normal use than merely as moral medicine. Personal peace, through the elimination of irritating ingredients by the flowing stream of creative activity in arts and crafts in every day's work in schools, would inevitably spread peace-making influences in the local community.

Another element in the movement towards peace through art in education is that of mutual interest in creative activity. No activity is so infectious in mutual enthusiasm or so potent in personal coalescence. The art activities of students in one country will become increasingly interesting to students of another country. Interchange of the products of the highest capacities of their nature will lead to mutual appreciation and understanding, and will clear psychological international approaches which have been blockaded by ignorance and misunderstanding. The empires

of the past expanded themselves by adding other peoples' territories to their own: the empire of culture grows by adding oneself in sympathy to the achievements of others. Through mutual cultural interest man can perform the paradox of gaining the whole world and yet not losing his own soul.

Many ways towards peace between the nations are being explored. The spread of knowledge and beauty, as recommended by Professor Nicholas de Roerich, is the most effective, indeed the only ultimate way. And the surest means of helping forward that movement is an education that includes integral and constant exercise of the creative faculty of the young in arts and crafts. I am convinced, from long experience in education, in both the Occident and the Orient, that through the giving of opportunity for creative expression and appreciation in both juvenile and adult education equal to language or calculation, the elements of disorder in the individual will be reduced towards extinction, and the consequent growing harmony in the individual will extend into harmony between individuals and groups, and ultimately generate a disposition and atmosphere in which peace will cease to be a problem since it will be natural and inevitable.

## The Roerich Peace Pact.

### HISTORICAL BACKGROUND



PROFESSOR Nicholas Roerich, world-renowned artist, philosopher and archaeologist, to whose art a skyscraper Museum has been dedicated in New-York and who is the founder of many cultural institutions, conceived the great salutary idea of the protection of artistic and scientific achievements of humanity as far back as in 1904, when he advanced the first proposals in this respect to the Russian Imperial Government. In the beginning of the Great War, Prof. Roerich again emphasised the necessity of the same idea, and finally in 1929, he proposed to the nations to establish a Pact for the preservation of the treasures of Art and Science of the world. This proposal was put into legal form by Dr. Georges Chklaver, Doctor of Laws and Lecturer of the Paris University.

The Pact in 1930 was submitted to, and unanimously approved by, the Museum's Committee of the League of Nations. In the same year were founded the Committee of the Roerich Banner of Peace" in New-York and the "Comite pour le Pacte Roerich" at Paris. The next year saw the foundation of the "Union Internationale pour le Pacte Roerich" under the presidentship of M. Camille Tulpinck, with its seat at Bruges, Belgium. Professor Nicholas Roerich was elected Honorary President of all these three bodies, and the President of the Hague Court of International Justice, M. Adatci, accepted the Protectorship of the Union in Bruges.

Two International Conferences, dedicated to the promulgation of the Roerich Pact, were organised, both in Bruges, the first in 1931 and the second in 1932, at which delegates of over twenty countries participated.

At the time of the second Bruges International Conference, an Exhibition of Art Cities took place, at which twenty-three countries were represented.

At the same time, on M. C. Tulpinck's initiative, the "Foundation Roerich pro Pace, Arte, Scientiae et Labore" was inaugurated in Bruges.

All the three Banner of Peace Committees held lectures, published reports and arranged many manifestations, as for instance, the Pageant of the Shakespearean Association of Roerich Society in Central Park in New-York.

Enthusiastic reponse came in from all parts of the world and thousands of letters of appreciation and endorsement were received from Government, scientific and artistic institutions, women's organisations and leading statesmen. These opinions are to be found in Vol. I of the "Roerich Pact Book". Almost all leading men in the world of culture have expressed their appreciation and enthusiasm for the Pact, and we find in this list of adherers such prominent names as: H. M. King Albert of Belgium, President Masaryk, Mrs. Franklin D. Roosevelt, Marshal Lyautey, Maurice Maeterlinck, Dr. Rabindranath Tagore, Sir C. V. Raman, Sir Jagadis C. Bose, Secretary H. A. Wallace, Senator Copeland, Senator Ricci, Baron de Taube, Prof. A. Bustamente, Prof. R. Altamira, Prof. Louis Le Fur, K. C., the Duchess of Somerest, Prof. Anesaki, and a long row of other such similar names of international standing, followed by a list of Academies, headed by the Academie Francaise, and by the world's universities, museums, etc. etc.

The present year sees the inauguration of a Convention at Washington, U. S. A. on November 17th, which will be an important milestone for the Roerich Banner of Peace, which is already unfurled over several institutions.

The Banner as such represents three spheres within a circle, in majenta colour, on white background.

Naturally, such a Banner is needed not only in times of war, but at all times, because innumerable vandalisms and destructions of irreparable treasures take place almost daily. Thus the Banner is an epoch-making sign of Culture.

Remarkable is also the concluding passage from the consecratory sermon which Dr. Robert Norwood in New-York held during the solemn festivity of Peace Day:

"We shall have peace, Beautiful Flag, and it will come to us one day. We send you thus forth on your mission at this moment. We send you forth and we pledge ourselves that we who touch your folds, that look upon your whiteness, shall consecrate ourselves, our souls and our bodies, to the adoration of Good in the Highest, the height of human hearts. And so it shall come to pass that Peace shall come at last to Humanity through the victorious folds of your whiteness, the challenge of your colour and the completeness of your symmetry. Go forth and conquer in the name of Love, and we who are Lovers here this afternoon, lay our hearts upon your folds, and wish you good luck in the name of the Highest!"