Verily it is significant that now at the time of these prophetic, fiery addresses, precisely the creations of the Master himself are being destroyed by the hands of vandals. Precisely at the moment when Roerich’s heart aches for the creations of old and contemporary masters, his huge panels are being deliberately cut to pieces, seemingly as an ill-concealed evidence of destructive barbarism.

As I remember, there are no sketches of these destroyed panels at the Roerich Museum in New York, but in private collections there must be some preliminary compositions—hence we would advise the Board of Trustees of the Roerich Museum, if possible, to collect these sketches or at least to exhibit all the reproductions which may be easily obtained from the mentioned publications. Visual proof always is among the most convincing—hence during the time of the convention for the Protection of Monuments of Art and Science these reproductions framed in mourning would be one of the most vivid demonstrations of the necessity of establishing with utmost urgency the international agreement for the Protection of the Monuments of Culture.

Sixty-three Societies, named for Roerich and inspired by the Master’s ideals for the protection and diffusion of education and culture, are spread through twenty-four countries. All these enlightened groups of people, among whom are many women of universal fame, should pay attention to the shocking deliberateness with which works which have already obtained universal fame are being destroyed. And is there not an eschatological fact in the fact that at a time when Roerich indefatigably continues his creation in the remote Himalayas, and his paintings receive new honors in Museums of various countries, that just then, in the home-land of the artist, the knives of vandals slash his creations.

There is a martyrdom of men, but there is also a martyrdom of creative works.

Truly, the Banner of Peace and Culture, which is so opportunely and eloquently proposed by Roerich, is urgently needed.

PROMETHEUS.

INTERNATIONAL VISITORS WELcomed AT MUSEUM

Among recent international visitors of prominence to the Roerich Museum were Prof. Dr. Arnold Heim of Zurich, delegate to the International Geological Congress now being held in Washington, D.C. Prof. Heim expressed deep interest in the work of Dr. George Roerich and presented his book, "Expedition of 1931 to Chinese Tibet," to the Library.

Mrs. James I. Miller, only woman in the delegation of three, officially sent by Brazil to the Chicago Convention, also visited the Museum and expressed her appreciation of the work carried on by the Museum towards Brazilian-American cultural understanding.

Another visitor was Mr. I. V. Kouliaeff, who, following his visit, sent a gift to the collections of the Museum of a sable and brocade Mongolian-Buryat costume of an Asiatic Prince-Noyon, "in token of appreciation of the great cultural work of Nicholas Roerich."

A group of 100 Ministers now attending the Conference of Ministers of Union Theological Seminary, also visited the Roerich Museum in a body and expressed their appreciation of the Museum and of the Roerich Pact and Banner of Peace.

ROERICH MUSEUM PRESS HONORS STRIBLING AT LUNCHEON

A Luncheon in honor of T. S. Stribling, winner of the Pulitzer Prize for his novel, "The Store," was given by the Roerich Museum Press Committee. Frances R. Grant presided and the speakers included, in addition to Mr. Stribling, Dean Carl Ackermann, of the Columbia University School of Journalism, Blair Niles, George Sylvester Viereck, Orton Tewson, and Henry James Forman. This was the final event of the season, during which Literary Luncheons were held in honor of Mrs. Pearl Buck, Hendrik Van Loon, Christopher Morley, and Mrs. Gertrude Atherton. The Literary Luncheons will be resumed in the early Fall.

As and though freed of a great burden, they speak of the Mother of the World. With affection we may recall the Italian cardinal who was in the habit of advising worshippers, “Do not overburden Christ, the Saviour, with your requests; for He is very busy; better address your prayers to the Holy Mother. She will pass your prayers on to whomever is necessary.”

The images of the Mother of the World, of the Madonna, the Mother Kali, the Benevolent Dukkar, Ishtar, Kwan-Yin, Miriam, the White Tara, Raj-Rajesvari, Nyuka—all these great images, all these Great Self-Sacrificing Ones emerge together in one conception, as one benevolent Unity. And each of these, in spite of the differences of language, comprehensible to all, ordains that there should be, not division, but construction. They say that the day of the Mother of the World has come. In the smile of Unity all becomes simple. The Aurore of the Madonna becomes a scientific physical radiation—the aura long since known to humanity.

The symbols of today, so poorly interpreted by rationalists, instead of being regarded as supernatural, suddenly become subjects for investigation to the sincere researcher. And in this miracle of simplicity and understanding, one distinguishes the breath of the evolution of Truth.

A Hindu of today who has graduated from many universities addresses the Great Mother, Raj-Rajesvari Herself, in full reverence.

At the same time, at the other end of the world, people sing: “Let us glorify Thee, Mother of Light!”

And the old libraries of China and the ancient Central-Asiatic centres preserve, since the most ancient days, many hymns to the same Mother of the World.

Throughout the entire East and in the entire West there lives the Image of the Mother of the World, and deeply significant salutations are dedicated to this High Entity.

FROM the most ancient days, woman has worn a wreath upon her head. With this wreath she is said to have pronounced the most sacred incantations. Is it not the wreath of Unity? And is not this blessed unity the highest responsibility and beautiful mission of womanhood? From woman, one may hear that we must seek disarmament not in warships and guns, but in our spirits. And from where can the young generation hear its first caress of unification? Only from the mother.

To both East and West, the image of the Great Mother—womanhood—is the bridge of ultimate unification. To Raj-Rajesvari, the adorant Great Mother, the Hindu of yesterday and today sings his song. To her the women bring their golden flowers and at her feet they lay the fruits for benediction, carrying them back to their hearts. After glorifying her image, they immerse it in the water, lest an impure breath should touch the Beauty of the World. To the Mother is dedicated the site on the Great White Mountain which has never been climbed. Because, when the hour of extreme need strikes, it is said that there She will stand and will lift up Her Hand for the salvation of the world. And encircled by all whirl-winds and all light, She will rise like a pillar of space, summoning all the forces of the far-off worlds.

In this way it happens that when the West speaks of the “Hundred-Armed One” of the Orthodox Church, it is but another facet of the images of the Mother of the World, and deeply significant salutations are dedicated to this High Entity.
GROUP MEETINGS HELD IN EUROPEAN CENTER

A convention of delegates from the various groups "Affirmation" and the affiliated organizations was held at the European Center, July 1 and 2. The proceedings were opened by Dr. Georges Chkaver, who read the message of Professor Roerich. Prince Chirinsky replied in the name of the delegates, and expressed their appreciation and devotion to Professor Roerich. The Convention was devoted to questions of a platform and the organization of the groups.

On the day of the Slavonic Saints, Cyril and Methodius, a meeting dedicated to Lusacian National Culture was held in the European Center, under the Society "Friends of Lusace", of which Mme. de Vaux Phalipau, president of the European Center, is also President. Dr. G. Papillault, Vice President of the International Institute of Anthropology, president and M. J. Pichon, noted author and student of Slavonic history and culture, delivered illuminating lectures on the marsh country of Lusace.

Dr. Chkaver delivered a lecture on the Roerich Pact in the Conference Hall of the Faculty of Laws, Paris University. Dr. Paul de Lapradelle, Prof. le Bras, M. Guet and other authorities also spoke on the subjects. The lecture, which emphasized the significance of Professor Roerich's proposal for international understanding, was accorded enthusiastic approval.

The Chief of the Cabinet of the Minister of National Education paid a visit to the European Center to arrange for the visit of the Minister who is personally to accept the painting which Professor Roerich is presenting to the French Government.

Professor Roerich has been elected an Honorary Member of the Association des Etudes Internationales. The Rev. Father Spassky of St. Alexander's Cathedral, Paris, has consented to become a member of the Committee of the Russian Section of the European Center.

Much is now spoken in the press about all types of vandalism, of disrespect for artistic creation and of the destruction of the most precious monuments. There is a uniquely tragic sound in the brief notice in the Paris Newspaper, "Voisodjemie" (Renaissance) of June II. Under a large headline: "Panels of Roerich Destroyed," there is the following communication:

"Criminal action has been brought against M. Maslov, director of the Museum of the Petrograd Academy of Art, and the executive secretary, Somolov, for wilful negligence committed by them."

"The action has been instigated by a letter written by a group of social workers in art and also artists, in which information is given that the mural panels by the artist, Roerich, which were housed in the Museum and originally executed for the Moscow Kazan Railroad station in Moscow, were deemed unnecessary by the director and were cut into pieces to serve as canvas for the students."

People have become so greatly accustomed to all types of vandalism that the news about the destruction of these huge panels by the famous artist, is communicated with epic brevity. We are no longer astonished at barbarism, vandalism and ignorance. The press registers only briefly another unforgettable evidence of extreme vandalism.

These two panels by Roerich — "Kerjenev" and "Kazan" — have a great artistic background. The panels were completed by Prof. Roerich in 1916 on the commission of the directors of the Moscow-Kazan Railroad for the new building designed by the Architect, Stelusive. Both themes had been previously treated by the artist in several variants. Thus, "Kerjenev" was utilized in another variant for the stage setting of Diaghilev, where it was used with the musical setting of the "City of Kitej" by Rimsky-Korsakoff. Everybody remembers the enthusiasm aroused by the power of composition and color of this painting, among the Paris critics as well as the press of other countries where the performance of Diaghilev took place.

Fortunately, both panels are reproduced in the Jubilee Monograph dedicated to the Master in 1918, and published by the Free Art Society of Petrograd; also in the Monograph of Ernst edited by the Society of St. Eugenie in 1918. "Kazan" is also reproduced in the editions of Voisodjemie Art, "Roerich," with a text of Rostislavov, 1918; and in the Monograph, "Roerich," 1924, edition of Corona Mondi, in New York; also in the Monograph of Kuzmin published by the Pan-Russian Committee for the Aid of the War Invalids in Moscow, 1924, where the author calls Roerich a "unique manifestation in Russian Art."

In this case, the destruction of the works of a famous artist which have already received universal recognition, take on an especially tragic quality, because just at this time there is being planned the third international conference for the Roerich Pact for the Protection of the Monuments of Art and Science against military and civil destruction. As is already known, the plan for this Pact, analogous to the Banner of the Red Cross, for the protection of Museums and all artistic and scientific centers, was set forth by Roerich in America, in 1929, in continuation of similar endeavors which long preceded the artist's spirit. In 1931 and 1932, two international conferences took place in Belgium, and as it is known at present, a third convention is being planned in America. More than once, both in his last book, "Realm of Light", as well as in a whole series of ardent articles which have appeared in many countries and which are now being assembled into the book, "Fiery Stronghold", Roerich has made a fiery plea just for the safeguarding of the treasures of culture, which may be subject to irreparable disaster not only in time of war, but also during other calamities. In announcing his plan for the Banner of Peace, the artist has thus compared it with the Banner of the Red Cross, "If the Banner of the Red Cross protects physical health, then the Banner of Culture will protect spiritual health."