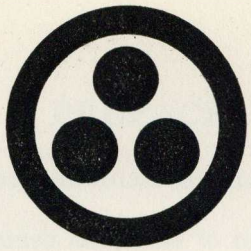
ROERICH
BANNER OF PEACE

ROERICH MUSEUM PRESS
310 RIVERSIDE DRIVE, NEW YORK



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PREFACE

BY NICHOLAS ROERICH

It has given me much happiness to read these expressions of sympathy toward the banner destined to guard the monuments of the creative spirit of Humanity. In our day, when the world labors under so many artificial divisions which break the unity of consciousness, it is a matter for particular rejoicing to see how people following the same trend of mind, unite themselves throughout the world for the sake of protecting the lofty monuments of human genius.

Even without pondering on the eventual results of our Pact, we may fearlessly affirm that it is already manifesting its utility. When we consider the effects of our Pact, of course, we have in view not only the time of war, but also all barbaric acts by which the symbols of culture are endangered, no less than in the havoc of war. If we unceasingly instill into the minds of our children, our grandchildren and all who surround us, the impulse to strive toward constructive creation, we will already have inscribed an essential page in the history of cultural achievements. A new step will have been taken toward the comprehension of the true values of the world. Let us send our sincere greetings to all those who, not intimidated by the dead letter, by unforeseen difficulties or by the novelty of the endeavor, are never afraid to raise their voices in defense of the treasures of culture.

FOREWORD

BY DR. GEORGE CHKLAVER

Doctor of Laws, University of Paris

SELDOM are all the Nations of the World stirred by the same thought, seldom are they united by the same endeavor. It was given to Nicholas 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.

Many flags wave above our cities, our ports, our ships and fortresses: flags of war and flags of commerce, standards of kings and banners of republics. But among this great multitude of stars and stripes, of bars and crosses, of heraldic eagles and lions, we have lacked an emblem of universal culture, an emblem of the perennial strivings and achievements of men in the fields of Art and Science. Now, thanks to the initiative and to the genius of a great artist, this new banner is beginning to be unfurled all over the world and will protect in the future the sacred shrines of Beauty and Knowledge. It is again characteristic of Nicholas Roerich that the idea originated by him did not remain a dream or a blissful vision, but was, so to speak, translated into terms of law and resulted in a precise plan for international cooperation under the auspices of the United States of America and of the League of Nations.

The draft of an international pact for the protection of artistic and scientific institutions was devised in the summer of 1929 and was presented first to the Department of State in Washington and then to the International Institute of Intellectual Cooperation of the League of Nations. Representative personalities of all countries were requested by the Roerich Museum of New York to express their opinions as to the principles embodied in the draft of the "Roerich Pact." Thousands of answers have been received from all parts of the world and all have expressed their admiration for Nicholas Roerich's initiative and their sympathy with the

plan proposed by him. At the same time, the competent authorities of the League of Nations examined the pact and expressed their desire to see it ratified by the various governments.

The Roerich Pact appears, indeed, not only as a token of reverence for culture on the part of the peoples and their governments, but also as a remarkably progressive feature of modern international law.

The preamble to the Pact recalls former efforts to secure respect for monuments dedicated to religion, to education, to the arts and sciences. Then, it sets forth the principles of protection for these monuments to be adhered to by all civilized nations. The "Banner of Peace," the new flag proposed and designed by Nicholas Roerich, a magenta circle and three inscribed spheres on a white field, will shield the centers of culture against wanton destruction and desecration, in accordance with rules similar to those which apply to the Red Cross ensign. In case of any infringement of these rules, an International Commission of Inquiry may be appointed which will be empowered to publish its report and thus to put the facts before world public opinion. The monuments which are to enjoy the special protection provided for by the Pact will be registered at the Secretariat of the League of Nations, at the request of the respective governments of the countries in which they are situated.

Sceptics may advance, of course, that the rules of the "Roerich Pact" can be broken, as any rules of law, by unscrupulous belligerents or revolutionaries. But everybody knows that even the commands of divinity are violated. So much worse for the violators. In the end—although it may be so far distant that human eye and intellect fail to perceive it—justice will always prevail, because justice is nothing but an aspect of the general balance of the world, of the equilibrium and the harmony of the universe. Should the Divine Commands be abolished because of the existence of sinners, or all human laws because of the existence of criminals, or all international covenants because of the forces of evils which from time to time seem to overpower a nation?

Truly, international law has not yet developed an appropriate machinery to bring culprit nations to justice and to impose sanctions upon them. But moral sanctions such as an appeal to world opinion, as foreseen in the Roerich Pact, will certainly have an effect and compel any potential law-breaker and desecrator of culture to give some attention to the possible consequences of his acts. Even the most materially-minded people will soon realize that such violations of positive law and of pledged faith "do not pay." A reputation for falsehood and vandalism does not help a nation's prestige or prosperity. This may sound like a

simple truism, but it is an appropriate antidote to unwarranted scepticism and negation.

The Banner of Peace has already been unfurled and hoisted. With Nicholas Roerich, the leaders of culture have affirmed the vital necessity for it.

The Banner of Peace will fly high over the shrines of Beauty and Knowledge, protecting the treasures of humanity's past and announcing a new era of greater culture.

THE BANNER OF PEACE

BY NICHOLAS ROERICH

HUMANITY in divers ways is striving for peace, and everyone, in his own heart, realizes that this constructive work is a true prophecy of a new era. In view of this it is certainly 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 and joyous 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 science 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 recreated 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 by the Roerich Museum for presentation through America to all foreign governments. The purpose of the project, which has been submitted to the State Department and the Committee on Foreign Relations, is to pre-

vent the repetition of the atrocities of the last war on cathedrals, museums, libraries and other lasting memorials of creation of the past.

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 centers. The 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, 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 Advisors of the Roerich Museum.

As set forth in Article I of the Pact, "educational, artistic and scientific institutions, artistic and scientific missions, the personnel, the property and collections of such institutions and missions shall be deemed neutral and, as such, shall be protected and respected by belligerents.

"Protection and respect shall be due to the aforesaid institutions and missions in all places subject to the sovereignty of the high contracting parties, without any discrimination as to the state allegiance of any particular institution or mission."

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 advisors, 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. It is simple enough to explain, even to a barbarian, the importance of safeguarding art and science.

We often repeat that the cornerstone of the future civilization rests upon beauty and knowledge. Now we must act upon this thought, and act quickly. The League of Nations, which has progressed towards international harmony, will not be opposed to this flag, for it expresses their aims of a world unity.

That the idea was originally conceived in the United States is not an accident. By its geographical position, the United States is least personally affected by such measures of protection. Hence, this proposition comes from a country whose own art treasures are in no particular danger, illustrating the better that this flag is a symbol of peace, not of one country, but of civilization as a whole.

The flag for this project has three spheres within a circle on a white ground, symbol of eternity and unity. Although I do not know when this banner may wave above all the world's cultural institutions, the seed is already sown. Already it has attracted many great minds and travels from heart to heart, spreading once again peace and good will among men.

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 step for a universal culture and peace.

NOTE:—Reprint from the *New York Times*, March 16, 1930.

LE DRAPEAU DE LA PAIX

PAR NICOLAS ROERICH

L'HUMANITÉ s'efforce de toute manière, a atteindre la paix, et chacun qui s'arrête a y penser, comprend bien que ce travail constructif signale prophétiquement l'approche d'une nouvelle époque. Conséquemment, ne parraissent-elles pas incongrues, ces discussions que l'on entend sur la désirabilité de diverses éspèces de boulets, ou ces débats pour définir si un type de bateau n'est pas plus proche de la conception de l'unité de l'universe que les canons de deux vaisseaux de guerre. Nous allons, pourtant, regarder ces discussions comme des pas préliminaires vers la même grande paix qui va dompter les instincts belligérants de l'humanité avec les créations de l'esprit, joyeuses et résplendissantes.

Le fait reste, cependant, que les obus, même d'un seul de ces canons peuvent détruire les plus grands trésors d'art et de science aussi completement qu'une flotte entière. Nous lamentons la perte de la Bibliothéque de Louvain et la beauté de la Cathedrale de Rheims que rien ne pourra remplacer, nous nous rapellons les trésors magnifiques de collections privées qui ont peri pendant la discorde du monde que les nations du monde étaient engagées en combat terrible. Nous ne désirons pas, cependant, y inscrire des mots de haine: nous voulons dire simplement: "Erreurs humaines ont détruit ces trésors, mais l'éspoir humain les a recrées." Cependant, des erreurs pareilles peuvent être répétées et d'autres monuments de l'accomplissement humain être détruites.

Contre ces erreurs d'ignorance des mesures immédiates doivent être prises: même si celles-ci ne sont que des mesures préliminaires de protection, on peut atteindre des résultats importants. Personne ne peut dénier que le drapeau de la Croix Rouge a été d'une valeur incommensurable et a rapellé au monde la nécessité d'être humain et compatissant.

C'est pour cette raison qu'on projet d'un pacte de paix internationale, qui a pour objet la protection de tous les trésors d'art et de science par un drapeau international, a été préparé par le Musée Roerich pour être présenté par l'Amérique à tous les gouvernments étrangers. Le but de ce projet, qui a été soumis au

Départment d'Etat et au Comité des Rélations Etrangères, est de prevenir la répétition des atrocités de la guerre dernière commises sur les cathédrales, les musées, les bibliothéques et autres monuments permanents de l'art du passé.

Le projet propose de créer un drapeau qui sera respecté comme un territoire neutre et international, un drapeau qui sera haussé au-dessus des musées, des cathédrales, des bibliothéques, des universités et d'autres centres de culture. Ce plan, avancé par le Musée Roerich, a été composé selon les codes de la loi internationale, par le Docteur Georges Chklaver, docteur de droit international et de sciences politiques et économiques à l'Université de Paris et conférencier à l'Institut des Hautes Etudes Internationales, en consultation avec le Professeur Albert Geouffre de la Pradelle, membre de la Cour de Paix à Hague, vice-president de l'Institut de Droit International à Paris et membre de la faculté de droit à la Sorbonne. Dr. Chklaver et Prof. Geouffre de la Pradelle sont conseillers honoraires du Musée Roerich.

Selon Article I du Pacte: "les institutions d'education, d'art et de science, les missions d'art et de science, ainsi que le personnel, la proprieté et les collections des dites institutions et missions seront considerés neutres et comme tels, protegés et respectés par les belligérents.

"Protection et respect seront dus aux institutions et missions ci-devant mentionées, en toutes places, sujettes à la souveraineté des parties contractantes sans aucune distinction quant à la nationalité de ces institutions et missions."

Quand l'idée d'un drapeau international pour protéger les trésors de l'art et de la science, a été exposée, nous n'étions pas étonnés de trouver qu'elle a été recue avec un intêret et un enthousiasme unanime. Hommes d'état de grande experience étaient surpris qu'on n'y eut pas pensé auparavant. Ayant demandé à nos conseillers honoraires, Dr. George Chklaver et Prof. Albert Geouffre de la Pradelle d'exprimer cette idée en formule internationale nous reçûmes non seulement un projet d'une convention internationale splendidement formulé, mais aussi de nombreuses reponses, exprimant une sympathie universelle.

Ce drapeau international pour protéger la beauté et la science ne fera à nul intêret, ne conduira à aucun malentendu. Au contraire, il avancera la compréhension des découvertes évolutionaires, comme si de nouvelles valeurs humaines avaient été crées et nous poursuivions un sentier de progrès et de paix. Et cette comprehénsion d'un effort créatif vers la paix deviendra de plus en plus réelle. Surtout, ce guardien de la paix fait penser à la nécessité l'inculquer les trésors de culture dans les annales du monde. Ceci n'est pas difficile et est déjà accompli dans plusieurs

pays, quoiqu'il y ait des brèches et chaque enrichissement de la conscience universelle doit être salué. De même que le drapeau de la Croix Rouge n'a besoin d'aucune explication, ce nouveau drapeau, guardien des trésors de culture, est eloquent sans paroles. Car même un sauvage comprend l'importance de sauvegarder l'art et la science.

Nous repetons souvent que la pierre angulaire de la civilization du future repose sur la beauté et le savoir. Et maintenant, nous devons agir sur cette idée et agir rapidement. La Ligue des Nations, qui a progressé vers l'accord international, ne sera pas opposée à ce drapeau puisqu'il exprime ses aspirations à l'unité du monde.

Ce n'est pas par chance que l'idée de ce drapeau a été concue aux Etats Unis. Grace à leur position géographique, les Etats Unis sont le moins affectés personellement par de telles mesures de protection. Donc, cette proposition vient d'un pays, les trêsors d'art duquel ne sont pas particulièrement menacés, ce qui démontre bien clairement que ce drapeau est un symbole de paix non d'un seul pays, mais d'une civilization entière.

Le drapeau dessiné pour ce projet a trois spheres dans un cercle sur un fond blanc, le symbole d'éternité et d'unité. Quoique je n'aie aucune idée quand ce drapeau flottera au-dessus des institutions de culture du monde, le grain est déjà semé. Déjà, beaucoup de grand ésprits ont été entrainé par cette idée qui passé de coeur au coeur, répandant de neouveau parmi les hommes la paix et la bienveillance.

C'est vraiment impératif de prendre des mesures immédiates pour préserver pour une postérité glorieuse le noble héritage de notre passé. Cela peut être accompli seulement si tous les pays s'engagent à protéger les créations de culture, lesquelles, après tout, n'appartiennent à aucune nation, mais au monde entier. C'est ainsi que nous pourons avancer d'une manière vitale vers la culture et la paix universelle.

(Translated by Mme. Nina Selivanova)

LA BANDERA DE LA PAZ

POR

NICOLAS ROERICH

CUMPLIENDO una verdadera profecía de la nueva era, la humanidad se esfuerza colectivamente por el mantenimiento de la paz y cada individuo de por sí aporta de todo corazón su contingente en esta labor constructiva. En vista de esto, es ciertamente paradójico e incongruente oir las discusiones que giran alrededor del tamaño conveniente de los proyectiles, o de si un tipo especial de acorazado está, para la concepción de igualdad del mundo, en paridad con los cañones de dos barcos de otro tipo. Consideremos, sin embargo estas discusiones como pasos preliminares hacia la realización de una gran obra de paz que ha de aplacar los instintos beligerantes de la humanidad remplazándolos por las esplendorosas y gayas creaciones del espíritu.

Queda en pie sin embargo, el hecho de que uno solo de los proyectiles de estos cañones puede destruir completamente los sagrados tesoros del arte y de la ciencia con la misma eficacia con que lo haría una flotilla entera. Deploramos la pérdida de la biblioteca de Lovaina; nos dolemos de pensar en la destrucción del irreplazable encanto de la Catedral de Rheims y pensamos con tristeza en los bellos tesoros de arte que, guardados en colecciones particulares, perecieron durante la última desavenencia mundial. A pesar de esto, no inscribiríamos sobre las reconstrucciones palabras de venganza y odio; más piadosos diríamos "Destruído por errores humanos, Reedificado por esperanza humana." No obstante, en una u otra forma, pueden repetirse los errores y preciosas reliquias, jalones que marcan las etapas del progreso humano, serán destruidas igualmente. Es contra estos errores de la ignorancia que debemos de tomar medidas inmediatas para prevenirlos dando los pasos preliminares con tal objeto. A nadie se le oculta el valor inconmensurable de la bandera de la Cruz Roja que recuerda al mundo sus sentimientos de humanidad y compasión.

Para proteger los tesoros del arte y de la ciencia, el Museo de Roerich ha ideado un proyecto de Pacto de Paz Internacional que somete a la consideración de todas las potencias por conducto

del Gobierno de los Estados Unidos de América. El objeto de este proyecto de pacto, el cual se ha sometido al Departamento de Estado y al Comité de Relaciones Exteriores, es el de prevenir que se repitan las atrocidades de que fueron víctimas en la última guerra las catedrales, museos, bibliotecas y otras obras y monumentos de la cultura de civilizaciones pretéritas.

El plan principal de este proyecto es el de la creación de una bandera internacional que sea respetada por todos los beligerantes y que proteja como territorio neutral las catedrales, museos, bibliotecas, universidades y cualesquiera otro centro de cultura donde esté enarbolada. El plan proyectado por el Museo de Roerich ha sido redactado por el Sr. George Chklaver, Doctor en Derecho Internacional y Ciencias Políticas y Económicas de la Universidad de Paris, Conferencista en el Instituto de Altos Estudios Internacionales y miembro de la Asociación de Estudios Internacionales, en colaboración con el Professor Albert Geouffre de la Pradelle, miembro de la Alta Corte de Justicia Internacional de la Haya, Vice Presidente del Instituto de Derecho Internacional de Paris y miembro de la facultad de Derecho de la Sorbona y ambos consejeros honorarios del Museo de Roerich. El articulo primero del pacto previene que, "El personal, los edificios, colecciones y demás propiedades de las instituciones artisticas y cientificas, asi como las misiones de ellas sean considerados neutrales y por lo tanto deben ser respetados y protegidos por los beligerantes.

"Esta protección y respeto será acordada a las instituciones y sus misiones en todo lugar bajo la jurisdicción de las altas partes contratantes, sin distinctión alguna de la nacionalidad a que dichas instituciones y misiones pertenezcan."

Cuando sugerimos por primera vez la idea de esta bandera internacional de cultura, no nos sorprendió el unánime apoyo y el universal intéres con que fué acojida y veteranos estadistas se mostraron sorprendidos de que no se hubiera pensado antes en tan interesante asunto. Al pedír a nuestros consejeros honororarios Dr. George Chklaver y Profesor Albert Geouffre de la Pradelle que pusieran esta idea dentro de un formulario apropiado, no sólo recibimos un esplendido proyecto de tratado internacional, sino que se nos estimuló y se nos dieron muestras llenas de universal apoyo y simpatía.

Esta bandera internacional para la protección del arte y de la ciencia no lesiona intéreses de ninguna clase, ni da lugar a desavenencias, ni sospechas, sino por el contrario, servirá de estímulo al desarrollo de nuevos descubrimientos y a la elevación del pensamiento creador hacia nuevos senderos de paz y de progreso haciendo más reales y tangibles los esfuerzos hacia la paz universal. Además, este guardian de paz servirá al mismo tiempo de garantía

para la conservación de los tesoros culturales en los anales del mundo y no creemos que ofrezca dificultad alguna su adopción, una vez que ya en muchos países ha sido aceptada, aunque de una manera deficiente, pero que, sin embargo, muestra el deseo de acojer con entusiasmo toda tentativa hacia este fin.

Como la bandera de la Cruz Roja no necesita ser explicada ni a la más elemental mentalidad; así esta nueva bandera, guardian de los tesoros culturales, se expresará por si misma y muy facil sería explicar y hacer concebir su importancia aún al individuo más rústico y rudimentario.

Hemos repetido con frecuencia que sobre la belleza y la sabiduría descansa la piedra fundamental de la futura civilización y convencidos de esto, es imperativo que actuemos sin perdida de tiempo. La Liga de las Naciones en su progreso hacia la harmonía universal no se opondrá a la creación de esta bandera, puesto que ella es expresión de su propio propósito y su tendencia es la de unidad universal.

El que la idea original se haya concebido en los Estados Unidos, no ha sido un mero accidente; al contrario, ha sido premeditado, una vez que no se pueden aducir interéses extraños desde que este país debido a su posición geográfica es el menos expuesto a los ataques y por consiguiente sus tesoros artísticos y científicos estando más libres que ningun otro de inmediato peligro hacen resaltar esta bandera como símbolo de paz para toda la humanidad y no exclusiva de ningun pueblo.

En el proyecto la bandera se ha diseñado con un circulo en el centro y dentro de este tres esferas sobre campo blanco simbólicas de eternidad y union.

No sabemos cuando flotará esta bandera sobre los institutos culturales del mundo. Hemos plantado la semilla y ella frutificará, de esto estamos seguros, una vez que grandes inteligencias y generosos corazones se han encargado ya de su cuidado y harán que una vez más se extienda como un nuevo mensaje de paz a los hombres de buena voluntad.

Repetimos que es de urgencia e imperativo que tomemos las medidas conducentes con rapidéz a fin de conservar para un glorioso futuro los tesoros que forman la herencia que las generaciones pretéritas nos han legado con destino a la posteridad; esto solo se obtendrá si todas las naciones apoyan el compromiso de salvar las creaciones de la cultura que al fin y al cabo son propiedad universal.

De esta manera daremos un paso importante en favor de la cultura y de la paz universales.

(Translated by General Alfredo J. De Leon)

BANNER OF PEACE

[NOTE: Out of many thousand letters received supporting the Banner of Peace, the letters herewith published have been chosen with a view of demonstrating the wide variety of interests of those who have found the Pact a solution to one of the great problems of civilization.

It is hoped later to print subsequent volumes containing other letters of commendation, many of which are from world figures of note.]

C. G. ABBOT, *Secretary, Smithsonian Institute:*

I beg to acknowledge the receipt of your favor of August 22nd relating to the Roerich "Banner of Peace" project to protect artistic and scientific treasures in time of war and, in reply, have the pleasure of assuring you of the hearty indorsement of the Smithsonian Institution in the project.

Washington, August 30, 1930.

JAMES E. ALLEN, *President, Davis and Elkins College:*

I shall be delighted to cooperate in any way possible with the spirit and purpose of Professor Roerich's plans to protect artistic and scientific treasures in case of war.

What a pity such an idea was not developed hundreds of years ago. Who knows what has been lost?

I shall be glad to speak of this article to my students in chapel.

Elkins, April 28, 1930.

SR. RAFAEL ALTAMIRA, *Judge, Permanent Court of International Justice, League of Nations:*

I am most happy to inform you that following my presentation of your project, based on the article by Professor Roerich, the Royal Academy of History, as well as the Royal Academy of Political and Social Sciences, have decided to support the project, which they heartily approve. They have also agreed to address

the Minister of Public Instruction, to which department the academies belong, in order that the future international treaty by Professor Roerich may come favorably before the government.

I shall be glad to send you as soon as I shall have received them, copies of these two decisions.

Madrid, May 29, 1930.

B. Alvarado T., *Rector, National University:*

I beg to acknowledge receipt of your kind favor of the 17th instant, regarding the international pact to protect artistic and scientific treasures of the world, through a flag that will be called "Banner of Peace," projected by the Roerich Museum of the City of New York.

In reply, I take pleasure in advising you that the important and noble endeavor of the Roerich Museum is deserving of great credit as it tends to avoid in possible future wars the destruction of works of art and science which are treasures of priceless value and which represent the efforts of past generations. I, therefore, believe that this project will meet with unanimous and general approval and I sincerely wish it may soon be accepted by all civilized nations.

Guatemala City, July 3, 1930.

Archæological Society of Plovdiv, Bulgaria:

We have noted with great pleasure your commendable initiative for the preservation of artistic and scientific treasures, dispersed in different countries.

As our land, which is included in the reach of your noble initiative, is full of important monuments from the most ancient history of all people which have inhabited the Balkan Peninsula, the Executive Committee of the Archæological Society of Plovdiv has charged us with the pleasant duty of communicating to you that the Society unreservedly approves of your work.

At the same time we beg to make known to you that the Society will most willingly give you any information about all that might be of interest to you in our country in this line, and act as your correspondent.

We wish you the best success in building up your noble work and hope that we shall hear from you more and more encouraging news about your achievements in the proposed field of endeavor.

Philippopolis, October 17, 1930.

Gilbert Archey, *Director, Auckland Institute and Museum:*

I had the pleasure of placing your letter of the 29th of May before my Council at its meeting yesterday afternoon. The members received the suggestion with much interest, and it was unanimously agreed to support you in the direction of an international pact to protect artistic and scientific treasures in time of war.

Auckland, New Zealand, July 16, 1930.

Antonio Avena, *Director, Museum of Castelvecchio:*

The Roerich Pact for the International neutrality of art and science treasures and assuring humanity the continuation of culture in spite of the conflagrations of war merits the warm endorsement of all civilized nations, and all institutions interested in the preservation of the creative labor of human genius. With all enthusiasm I convey to you the support of the institutions of art of this city, namely: *Teatro Romano e Museo Archeologico, Castelvecchio e Galleria d'Arte Medievale e Moderna* and *Palazzo Pompei e Galleria d'Arte Moderna* with our best wishes.

Verona, November 1, 1930.

Dr. W. Barth, *Société des Beaux-Arts of Basle:*

Of course I agree with your plan to introduce and spread the international pact to protect artistic and scientific treasures.

The awful outrage of cathedrals and museums being destroyed, because nations are at war, ought never to be repeated. These treasures are the common possession of humanity and should be outside the arbitration of those at war. I hope that your plans, which have my great sympathy, will succeed and prove efficient in the future.

Kunsthalle, Basle, May 31, 1930.

Charles F. D. Belden, *Director, Public Library of the City of Boston:*

It is unnecessary for me to state that I am heartily in sympathy with the international pact to protect artistic and scientific treasures. I would assume that the time is present when all countries are ready to pledge themselves to protect creations of culture. This would be a step in promoting international understanding and the development of a universal culture.

I shall be glad to have you make use of my name when neces-

sary in relation to the proposed pact, and if I can ever be of service at any time, I shall welcome suggestions from those especially interested.

Boston, April 16, 1930.

ELIZABETH BLACK, *Manager, Municipal Art Commission of Los Angeles:*

Your letter of April 15, 1930, was presented at a meeting of the Municipal Art Commission, held Wednesday, April 23, 1930, and I was directed to inform you that the project which you mention was unanimously indorsed by this Commission.

The Art Commission considers that the plan by Professor Nicholas Roerich to create an international flag which will be recognized in time of war to protect museums, libraries, etc., is a most worthy cause and deserving of universal approval.

Los Angeles, April 23, 1930.

EDWARD BOHANE, *Director, Royal Dublin Society:*

The establishment of an international flag to protect educational buildings, museums, and art treasures, would be of inestimable service to humanity in general, and I hope that the project may eventually fructify.

Dublin, October 30, 1930.

JOSÉ SERRAT Y BONASTRE, *President, Royal Academy of Sciences and Arts, Barcelona:*

In answer to your kind communication of May 29th, we have the honor to inform you that the Royal Academy of Sciences and Arts of Barcelona gladly lends its support to work initiated by the Roerich Museum for the protection of scientific and artistic treasures.

Barcelona, Spain, July 14, 1930.

FILIPPO BOTTAZZI, *Rector, Royal University of Naples:*

The project of Professor Nicholas Roerich for the Banner of Peace merits applause and unconditional approval. It is my hope and opinion that the Roerich project will be fully realized.

Naples, July 16, 1930.

GORDON BOTTOMLEY, LL.D., *Carnforth, England:*

I am also your debtor for the consultative copy of Professor Roerich's "Banner of Peace" outlining his pact for the preservation of the treasures of humanity in time of war. I need not say that it has my complete and earnest sympathy, and I believe every means ought to be taken to secure its universal adoption.

Carnforth, May 22, 1930.

D. RUSSELL BOWIE, *Rector, Grace Church:*

It seems to me that this plan as outlined by Professor Roerich is an excellent one, and I should be glad to add my endorsement to any effort to have it put into effect.

New York, April 8, 1930.

ELLA BRADLEY, *Librarian, Eastman Memorial Foundation, Mississippi:*

The Trustees of Eastman Memorial Foundation have requested me to express to you their deep appreciation of the work that you and Roerich Museum are doing for the protection of artistic and scientific treasures. The Trustees are in sympathy with your project and they wish to support you, if needed.

Laurel, April 28, 1930.

PROF. JAMES H. BREASTED, *Director Oriental Institute, University of Chicago:*

I have received with interest your article discussing the proposed new "Banner of Peace." It seems to me that such a symbol would be a very valuable influence and I should be glad to see it introduced wherever it might be appropriately installed. Believe me with all good wishes for the success of this movement.

Chicago, May 7, 1930.

CHARLES E. BREWER, *President, Meredith College:*

In reply to yours of the 15th instant let me say that I am in hearty sympathy with the efforts that are being put forth to protect artistic and scientific treasures. It seems to me this is a very worthy sort of enterprise which might well secure the support of every loyal citizen of America and the world.

Raleigh, April 18, 1930.

Dr. John Briquet, *President, National Institute of Geneva:*

I have just received your letter of May 1st, and have taken note of the accompanying article relative to the adoption of a special flag for the protection of artistic and scientific treasures in the time of war.

It is hardly necessary to say that the project has our entire sympathy and we sincerely hope for the final success of your enterprise.

We approve of it entirely and will not fail to give our support to the idea when it is brought to the authorities of our country.

Geneva, May 9, 1930.

Fletcher Brockman, *Secretary, Committee on the Promotion of Friendship between America and the Far East, Inc.:*

I am heartily in sympathy with what you are doing and shall be glad to be kept informed as to further developments as they occur and to be of any service that I can to you.

New York, September 12, 1930.

Mr. Carl W. Broemel, *President, Cleveland Society of Artists:*

As the President of the Cleveland Society of Artists, I wish to inform you that our council has voted in favor of your "Banner of Peace" project and we stand ready to help you in every way within our means.

Cleveland, May 15, 1930.

Giovanni Burnetti, *Rector, Royal University of Florence:*

I have carefully perused your communication regarding the international pact for the protection of artistic and scientific treasures. I am pleased to tell you that the idea is worthy of the highest consideration, and in the future this initiative has my wholehearted support.

Florence, Italy, May 14, 1930.

Jean Cafert, *Curator, Royal Museum of Art and History:*

I want to tell you with what interest I have read the article in the *New York Times* on the subject of the Banner of Peace.

I have already had the honor of making several propositions on this same topic to our State, in order to point out the impor-

tance of insuring protection to our museums in case of war, which the Convention of Geneva guarantees in a manner which is more theoretical rather than practical. Therefore, I applaud sincerely your efforts which will make the cause of civilization triumph against barbarism.

Brussels, June 17, 1930.

José Castillejo, *Secretary, Ministry of Public Instruction, Committee on the Extension of Studies:*

I am answering in behalf of our President to thank you for your letter of the 15th instant with the enclosed prints.

The project for the protection of artistic and scientific treasures is most interesting and it is to be desired that all nations consider it so and lend their assistance for the realization of this noble idea.

Madrid, October 30, 1930.

M. Chiang, *Ministry of Education, Republic of China:*

I am particularly pleased to acknowledge your letter dated May 21 from New York in which you informed me of a project to protect art treasures by the use of an international flag similar to the one used by the Red Cross Society. An international pact which you have in mind for this purpose is of immeasurable humanitarian value, since art treasures in a strict sense are universal property and belong to no one nation or nations. I regret only that it had not been thought of earlier.

Nanking, June 20, 1930.

Padraic Colum:

Thank you indeed for your letter and letting me know about Professor Roerich's design for a "Banner of Peace." It is most important, and I want to give myself the honor of supporting the idea.

New Canaan, Conn., July 12, 1930.

Hon. Edward J. Coughlin, *Assemblyman:*

In reply to your communication regarding the article, "Banner of Peace," you can depend upon my support and I will appreciate any advice you may find it convenient to give me.

Albany, April 17, 1930.

G. A. Cruwell, *Director, Wien University Library:*

You have my sincerest congratulations. The noble idea is both simple and splendid. If this idea had been used in the past, the museums of the world would offer a very different aspect from that which they show today.

Vienna, Austria, October 30, 1930.

Byron Cummings, *Director, State Museum:*

We are very much in sympathy with your move for the protection of scientific and artistic treasures, and shall be very glad to do all we can to forward the use of the "Banner of Peace" for such purpose.

Tucson, September 10, 1930.

Léon Dabo:

In 1917, when a member of an official American Mission to the Allies, the French War Office permitted me to visit the battle line, and I was in Rheims during the most vicious bombardment, and was escorted into the Cathedral with its gaping holes—the irreplaceable stained glass windows of the thirteenth and fourteenth centuries were scattered over the floor of the nave of this basilica. Later (in 1918 to be exact) as aide-de-camp to the General commanding the 4th Division, U.S.A., I saw at first hand what the senseless fury of unrestrained passions could destroy with one large-calibre shell.

The full catalogue of the priceless art treasures destroyed in this war will never be made, and the irretrievable loss of these treasures, of these aspirations of the soul of man for beauty and order can never be replaced.

It is therefore with great hopes that I heartily endorse Professor Nicholas Roerich's most laudable and constructive thought, that an international agreement be concluded at once, that a flag be devised which shall protect all building and monuments devoted to Science, Art, or structures which are in themselves of architectural value.

It is eminently fitting that this noble and altruistic thought should emanate from Professor Roerich, and it is devotedly to be hoped that all those interested in preserving the monuments and treasures created by our predecessors shall voice their approval and help to achieve this praiseworthy humanistic and cultural object.

New York, March 28, 1930.

Sr. Don Carlos G. Davila, *Ambassador of Chile:*

Thank you very much for your letter of August 22nd which I found awaiting me upon my return from Chile.

I should appreciate it very much if you would be good enough to let me have all available information concerning the Roerich plan to protect the treasures of art and science in time of war. I should also like to know if this matter has in any way been called to the attention of my Government, and if not, I shall be very glad to do so.

Washington, October 2, 1930.

Antonio De Bustamante, *Judge, Permanent Court of International Justice, League of Nations:*

I have read with great interest the article by Professor Nicholas Roerich, and I consider his idea to be excellent and worthy of all praise. It is a step further in the path already adopted by the Peace Conference at The Hague in 1899 and 1907, especially the latter. The only problem that may arise is whether there must be only one symbol or more to protect all the places which must not be attacked in any way during war, as the variety of symbols may originate confusion and cause serious errors.

Havana, May 23, 1930.

Benjamin DeCasseres:

While a bitter anti-pacifist and anti-idealist in regard to the external world, I want to emphatically and enthusiastically endorse your great idea for a flag to protect cultural and art treasures in times of war. These things are more sacred to me by far than human life. It is a superb idea and I support it with cheers.

New York, July 10, 1930.

W. Deonna, *Director, Museum of Art and History:*

We approve most heartily the idea and hope that you may reach the goal towards which you are aiming, namely the preservation of the artistic and scientific works in time of war. May your efforts be crowned with success.

Geneva, May 9, 1930.

Baron Michel de Taube:

I have taken full note of Professor Roerich's article, "Banner of Peace," as well as the project of the protection of institutions and monuments consecrated to the arts and sciences, proposed by

the United States for the approval of all foreign powers, and support in every point the noble idea of the initiator of this pact, Professor Nicholas Roerich.

The realization of this project, from an international judicial point of view, would be a logical and necessary development of the principles already sanctioned by the two Hague conferences in 1899 and 1907, and would constitute, to my mind, new progress in the long and hard march of humanity for the humanization of war and the final triumph of peace.

It is with this idea that I permit myself to make the following suggestions, to be included in the final draft of the pact: not to omit the mention of edifices dedicated to worship without discrimination of religion, which seems to have been left out of the first article of the pact.

My suggestion, I believe, is in complete conformity with the stipulations already existing since the Hague Convention of 1907, as well as with the initial idea of Professor Nicholas Roerich, to whom I wish to express my congratulations for his noble initiative in this work of pacifism of souls and minds.

Paris, Sept. 30, 1930.

His Excellency, R. C. Dillon, *Governor of New Mexico:*

It seems to me that such an agreement is of the utmost importance to every nation in the world. Every race and country possesses rare and priceless treasures of art in the way of buildings, libraries, museums, paintings, and sculpture that represent centuries of careful collection and preservation. The ruthless destruction of such treasures in periods of warfare strikes at the very heart of the people and serves to check the advance of the human race in its upward trend to better and happier conditions of life.

I trust Professor Roerich's "Banner of Peace" may soon be floating over all the art treasures in the world.

Santa Fe, April 8, 1930.

Director General of Antiquities and Fine Arts, Ministry of National Education:

This Ministry is glad to accept the project of an international pact which would protect all treasures of art and science through an international flag.

I will call the attention of the "Commission de Cooperation Intellectuelle pres de la Societe des Nations" upon this noble endeavor for culture and art.

Rome, June 13, 1930.

M. Henry Dropsy:

A deep sadness comes over us when we recall the conflagration of the Cathedral of Rheims in September, 1914. We were then at Verdun, fighting against the invader, and I recall the tears shed by my comrade Beclu, killed shortly after, when the news was spread: "The Rheims Cathedral has been burnt."

This marvel of marvels of the thirteenth, fourteenth and fifteenth centuries had been destroyed, and we felt disconsolate. Therefore I approve with joy the great idea of the Master, Nicholas Roerich, which I am spreading about me, and I am convinced that all civilized states will willingly adopt it, for the greater education of man and for the edification of their souls.

Paris, May 10, 1930.

Major E. A. F. Dutton, *Secretary, Government House:*

I am directed by His Excellency, the Governor, Sir Edward Grigg, to acknowledge the receipt of your letter of May 27th, enclosing an article, "Banner of Peace," by Professor Nicholas Roerich.

His Excellency directs me to thank you for the article, which he has read with great interest, and to say that he greatly sympathises with the objects of the Museum.

Kenya, East Africa, July 7, 1930.

Dr. Edmundo Escomel, *Laureat de l'Academie de Medicine de Paris:*

I support most enthusiastically the idea of the Roerich Museum. I consider as the property of humanity and culture, the things that belong to science and art; that mitigate somewhat the suffering and anguish caused by that malady which is war.

I feel so strongly on this subject, that I have collected, myself, a small museum at my home, of general subjects, including about 4,500 Incaic pieces which tell me of the civilization of my ancestors; as well as zoological, botanical, pathologic and artistic specimens, which form part of my life, as I have studied many things, and science and art have always answered me more sweetly and kindly than many human beings. I love these objects as though they were my own family and I hope that they survive me and serve to further the culture of my people.

These are several reasons why I join those who want to preserve culture not alone from wars among different countries, but also civil strife and wars within a country.

Arequipa, Peru, November 1, 1930.

Royal B. Farnum, *Educational Director, Rhode Island School of Design:*

I feel very strongly that a banner such as you suggest would be a timely and valuable symbol for all time, both in peace and in war. Such a flag should be flown when any museum or artistic shrine desires to utilize it for a special occasion.

Providence, July 21, 1930.

Agostino Gemelli, O.F.M., *Rettore, Catholica Universitas, Milan:*

I join this initiative with much pleasure because it is an idea worthy of praise to which every intellectual man must give his contribution. I wish your work may meet a large consent.

Milan, November 14, 1930.

John L. Gerig, *Columbia University:*

I have your leaflets and wish to state most emphatically that your effort to protect artistic and scientific treasures has my most hearty approval.

New York, August 12, 1930.

Charlotte P. Gilman:

Surely there can be but one opinion as to the need and value of the flag of protection for the art treasures of the world. For that use and as another step towards the world unity before us it should be warmly accepted by all nations.

I wish swift success to the undertaking.

Norwichtown, August 17, 1930.

T. Russell Goddard, *Curator, Hancock Museum:*

Many thanks for your letter of the 29th May and the enclosed article on the "Banner of Peace" by Professor Nicholas Roerich. I have read the article with the greatest possible interest and an international peace pact which would protect all treasures of art and science through an international flag will have my sympathetic support.

Newcastle-upon-Tyne, June 7, 1930.

G. Gromer, *Curator, Library and Museum of Haguenau:*

I cannot but give my complete advocacy to your idea of protecting museums against the horrors and dangers of war. Nobody

is better qualified than us here in Alsace to judge the terrible consequences of the wars which swept over our country during the centuries. The city of Haguenau should be one of the first, since from the time of the Renaissance she has accumulated art treasures within her walls, due to the power of her democratic liberty, to demand the immunity of the treasures of art and of the past, during periods of conflagration and voluntary destruction. I do not believe that any of my colleagues the world over can differ from this opinion, and it is not necessary to say that you merit universal gratitude if you succeed in wresting from the menace of war, these treasures which the whole world should respect.

Haguenau (Bas-Rhin), November 14, 1930.

A. Kumar Haldar, *Director, Government School of Arts and Crafts:*

I fully and heartily endorse Prof. Roerich's noble scheme inaugurated for the great cause of art, religion and science of the world. I wish to add to it archæological monuments, temples and mosques of the Orient, though I know he has meant to include them.

I am translating his note in the Bengali language for the publication in the various important journals and am sending the original to the *Rupam,* Calcutta (Indian Art Journal), *Ruplekha,* Delhi (Indian Art Journal), and also to the *Modern Review,* Calcutta (Art and Literature) for Urdu publicity in India. I have every hope of getting responses from them as well as from the intelligentsia of India. With kindest regards, I remain,

Lucknow, April 15, 1930.

Dr. Eberhard Hanfstaengl, *Director, Stadtischen Kunstsammlungen:*

We thank you for your friendly communication and for sending the article, "Banner of Peace." I wish you a very great deal of success in your endeavor.

Munchen, May 22, 1930.

Hon. George U. Harvey, *President of The Borough of Queens:*

I heartily subscribe to the efforts of the Roerich Museum to obtain immunity in time of war for the art and scientific treasures of the world. I believe that your program is most constructive and progressive and should be given sympathetic consideration.

One of the unfortunate results of war is the destruction of cultural treasures. Recognition by conflicting nations of the fact that such an international understanding that you propose will protect their own art, educational and scientific institutions in the ravages of war must surely result in the adoption of the "Banner of Peace."

Long Island City, April 21, 1930.

Dr. Edgar L. Hewett, *Director, School of American Research:*

I am in receipt of your favor of the 13th instant on my return from Mexico and thank you for the accompanying article by Professor Roerich, who, by this worthy endeavor, places us under a new obligation to him. Assuredly the spirit of this proposal must commend itself to all right thinking people of the world.

Santa Fe, March 24, 1930.

His Excellency the President, *Republic of Panama:*

It gives me great pleasure to reply to your letter of May 22, regarding an article of Professor Nicholas Roerich outlining the international pact to protect artistic and scientific treasures; a work which I have read with interest, and I assure you that I shall cooperate as much as is in my power to put into practice the laudable project of Professor Roerich.

Panama, June 4, 1930.

E. O. Holland, *President, The State College of Washington:*

It seems to me that this is a most worthy enterprise and I hope that your organization may be able to perfect some means whereby our art treasures may be protected from destruction through war.

Pullman, April 15, 1930.

Dr. John Haynes Holmes:

I thank you for your letter of yesterday's date, and especially for the enclosed article "Banner of Peace."

I am greatly impressed with this article and am eager to print it in my paper *Unity,* if this would in any way be possible. The paper has not a large circulation, but its readers are distributed through every state in the Union and through twenty-two foreign countries. May I hear from you as to whether I can use the article in this way?

New York, March 28, 1930.

His Excellency, Henry H. Horton, *Governor of Tennessee:*

I think the idea a splendid one and it seems to me that you have outlined the purposes of the project so clearly that I have no additional suggestions to offer. The proposition has my unqualified approval.

Nashville, April 7, 1930.

A. Hrdlicka, *Curator, United States National Museum:*

I am glad to join wholeheartedly in your agitation and demand for the neutralizing, in cases of war, of all scientific treasures and institutions. They belong to the world as a whole, and all contain more or less of unique objects which once gone can never be replaced and a destruction of which would therefore mean irretrievable loss to entire humanity.

Washington, September 6, 1930.

Wallace Irwin:

Because I know the devastation of war in blood and life I am heartily in accord with Professor Roerich's plan for the guarding of irreplaceable treasures in case of invasion or siege. We have done our bit toward the restoration of Rheims and Louvain, but the beauty of these great cultural centers cannot be brought back to us by well-wishing, money, or science any more than we, with all we know today, can revivify the corpse of a beautiful woman. Whether or not the appearance of a flag—the flag of the Empire of Beauty—can stay the destructive lust of a siege-gun, is neither here nor there. This flag can represent the principle for which the best of us stand. Its fluttering colors may prove an argument against the brutal chemistry of the siege-gun. At least that flag should go on record as a plea for the soul, which Europe, in a most practical way, has denied.

East Setauket, L. I., July 11, 1930.

Dr. Oscar B. Jacobson, *Director Art School, University of Oklahoma:*

I have received your letter with the enclosed article on the Peace Flag for Art Museums. Now why hadn't that been thought of before? It is a wonderful idea and I hope that it can be brought about. It would be a great event to raise such a flag over our little Art Museum. Have the colors and design been definitely decided upon?

Norman, Oklahoma, March 18, 1930.

L. Stanley Jast, *Chief Librarian, Manchester Public Libraries, Administration Department:*

I am greatly obliged to you for forwarding me the two reprints regarding the Roerich Pact to protect artistic and scientific treasures in time of war.

I have read the reprints with great interest and so far as my opinion of the pact is concerned it is one of heartiest approval.

War perhaps may be regarded as in itself an uncivilized thing, but the wanton destruction of cultural centres is only worthy of savages.

I much appreciate your courtesy in sending me the reprints and in promising to notify me of subsequent developments.

There is no doubt that all public bodies throughout the world would support the Pact.

Manchester, England, October 29, 1930.

Waldemar Kaempffert, *Director, Museum of Science and Industry:*

I am heartily in sympathy with the idea to adopt a special flag to protect art treasures.

Chicago, July 11, 1930.

William Sergeant Kendall:

I hasten to assure you of my complete sympathy with the thought behind the plan, and to send you my best wishes for a realization of it.

Hot Springs, July 12, 1930.

Lim Boon Keng, *President, University of Amoy:*

Naturally I am of the opinion that such a move so ably supported by you and your colleagues is in the right direction, unless civilization is lapsing back to barbarism. I have asked the professors at our university to give the scheme their support.

Amoy, China, June 9, 1930.

Rockwell Kent:

My first thought, on reading about the international flag, was that; inasmuch as the spires of the Church of God had, in the recent war, been no protection against bombardment, so no emblem or faith or principle that could be devised would in wartime be any protection against the military exigencies of the hour. But it

might; and in any case I subscribe, of course, wholeheartedly to this movement that Professor Roerich is sponsoring.

Ausable Forks, April 2, 1930.

L. Koehler, *Director, University of Zurich:*

We thank you for your communication of May 19 and the enclosed article by Professor Roerich concerning the idea of protecting cultural institutions in time of war. We have taken careful note of its interesting contents and want to thank you for the privilege of having sent us the article.

Zurich, June 4, 1930.

Dr. C. F. Kolderup, *Director, Bergens Museum:*

I want to tell you that the idea of an international cultural flag has my full sympathy and I hope that by prompt action the idea will soon be realized. It will indeed be a very memorable day when for the first time the flag as a true sign of universal culture and peace is raised above cultural buildings all over the world.

Bergen, June 4, 1930.

Feliks Kopera, *Director, Muzeum Narodowe:*

Please accept many thanks for sending me the interesting article by Professor Nicholas Roerich, concerning the "Banner of Peace."

I can only express my sincerest admiration for this admirable project and wish that it may come as soon as possible to its realisation.

If I can be of any use to you in this matter, please count on my support.

Krakow, Poland, May 10, 1930.

Dr. Jozef Kruszynski, *Rector, Katolicki Uniwersytet Lubelski:*

I look upon your project as a very fine one, you want to secure from devastation, during war, works of art and institutions of culture, as universities, libraries, museums, cathedrals, etc. I expect this noble initiative to be duly appreciated and wholly supported by nations carrying on wars.

The utmost endeavors ought to be used in order to create an international flag securing monuments of art from devastation as exercised by warriors during the last great war. The University of Lublin, Poland, joins in this project and promotes it warmly.

Lublin, October 31, 1930.

VACHEL LINDSAY:

I thank you for sending on the article, "Banner of Peace." You do indeed have my earnest sympathy and support in this matter both as an artist and as a man.

Springfield, July 22, 1930.

DR. KARL LOHMEYER, *Director, Museum of Heidelberg:*

Your letter enclosing the article, "Banner of Peace," by Professor Nicholas Roerich received and read with great pleasure.

Allow me to assure you of my deep interest in the idea of an international pact for the purpose of protecting artistic and scientific treasures of the world.

Heidelberg, June 17, 1930.

SIR JOHN HENRY MACFARLAND, *Chancellor, University of Melbourne:*

I have this morning received your letter of the 30th April last enclosing Professor Nicholas Roerich's article, "Banner of Peace."

On behalf of this University I desire to express a hearty support of the proposal and sentiments set out in that article.

Melbourne, June 2, 1930.

HENRY B. MACOMBER, *The Cranbrook Foundation:*

I wish to say that I am in hearty sympathy with Professor Roerich's plan to have an international flag which will serve for the protection of artistic, literary, and scientific treasures during any future war.

I think the Roerich Museum is doing splendid work in advancing this plan and I shall be glad to support it in any way possible.

Cranbrook, Bloomfield Hill, Mich., April 24, 1930.

DR. JUDAH L. MAGNUS, *The Hebrew University:*

Your idea of an international flag to protect artistic and scientific treasures makes a great appeal to me. I hope that there is some chance of it being achieved.

Palestine is a place where such a flag is needed.

Jerusalem, June 18, 1930.

FEODORO DE SAN ROMAN Y MALDONADO, *Director, Royal Academy of Fine Arts and Historic Sciences:*

On the 15th of June, I received your kind letter accompanied by an interesting article signed by Professor Nicholas K. Roerich regarding the protection of artistic monuments.

I relayed this to the Royal Academy, and the letter as well as the article of Professor Roerich were received with great enthusiasm. They have agreed to give you their sincere adherence and you may count upon our support for this great idea in favor of peace and culture. We should be glad to be your representatives here.

Toledo, Spain, June 30, 1930.

DR. ALFRED W. MARTIN, *Society for Ethical Culture:*

I have your very kind letter together with the article "Banner of Peace" and thank you very much for your courtesy in sending me the same. As a member of the Executive Committee of the World Conference on Universal Peace through Religion, you can readily understand that I am genuinely interested in this project.

Perhaps we may be able in some way to link up this "Banner of Peace" project with our immediate work for the promotion of world peace.

New York, April 3, 1930.

DR. FRANK JEWETT MATHER, JR., *Director, Princeton University Museum:*

I am in hearty sympathy with Professor Roerich's suggestion of an international flag for art museums, etc. I assume that such museums will continue to fly their national or municipal flags, but the new flag would be a constant reminder of the international character of art. It is this daily symbolic value that appeals to me, for frankly under the conditions of modern warfare I doubt if the flag would be much of a protection during hostilities. Let us hope that this issue shall not be put to the practical test.

Princeton, May 3, 1930.

A. RODRIGUEZ MOREY, *Director, National Museum:*

I wish to extend to you with this letter my most sincere congratulations for your admirable idea of the creation of a protective flag for scientific and artistic works and institutions of the whole world that might be used in time of war.

I have taken pleasure in informing the Government of Cuba in favor of your idea; that I have welcomed it with interest and enthusiasm; that it will be received everywhere with interest and sympathy; and that my hope is that the adoption of this protective flag—to avoid the repetition of the horrors of the past in the destruction of works of science and art—will be a reality.

Accept my congratulations and the assurance that my wishes are for the triumph of your noble idea.

I welcome this opportunity to place myself always at your service.

Havana, June 13, 1930.

W. Munth, *Director, Universitetsbiblioteket, Oslo:*

I have with great interest read your letter of October 15th. I have the greatest sympathy for your plan of creating a special flag, respected by all states, to protect libraries and other cultural buildings in wartime. The idea is excellent and I hope that it may soon be realized.

I should be very glad to be notified of every step forward to its adoption.

Oslo, November 14, 1930.

Dr. K. L. Ohlenroth, *Maximilian Museum of the City of Augsburg:*

In answer to your highly esteemed letter referring to the creation of a guarding flag for the protection of buildings housing objects of art and science, will say that we hope that you and the friends of this idea will shortly be able to impress each country of its urgency and importance.

We have sent your communication to the press and we ourselves will work within your suggestion.

Augsburg, May 31, 1930.

Miss Eleanor Onderdonk, *Curator of Art, Witte Memorial Museum:*

It is the desire of the San Antonio Art League, Mrs. Henry Drought, president, to assure the Roerich Museum of its hearty endorsement of the outlined international pact to protect artistic and scientific treasures in case of war, and of the special flag designed to fly over them.

We hope that it will not be long before such a banner will

mark all cultural institutions and hallowed landmarks of eternal beauty.

Again assuring you of our desire to help in any way possible, I am,

San Antonio, May 7, 1930.

Dr. Theodore Oppermann, *Director, Thorvaldsens Museum:*

Just home from a journey to Italy I only now got your letter of March 13th. Many thanks for it, and quite particular thanks for the enclosed article, "The Banner of Peace." I have read it with the greatest interest, and seize the opportunity to express my joy and gratitude that the Roerich Museum has taken the initiative in a question so extremely important to every person in the world, who is interested in art and culture.

Wishing that the "Banner of Peace" may become a defence equally effective as to the treasures of art and science, as the Red Cross Society has been to the sick and wounded, I remain

Kjobenhaven, April 4, 1930.

D. E. Hussein Rouschdi Pacha, *President, Institut d'Egypte:*

I have the pleasure to acknowledge receipt of your kind communication regarding the protection of artistic and scientific treasures in the case of war.

I am happy to inform you that at its last meeting, of the Institut d'Egypte, your letter was read and taken into consideration by all members present.

In the name of my colleagues and myself, please accept our thanks for testimony of interest which you have given the Institut d'Egypte and the intellectual world, and you may be certain that we are all united in the hope that this beautiful initiative may succeed.

Cairo, November 12, 1930.

H. Padé, *Rector, Academie d'Aix:*

In answer to your letter of May 5th, I am happy to let you know that I am most willing to associate myself with the project of a special flag destined to protect works of art in time of war.

Aix, May 20, 1930.

V. Parvan, *Secretary General, Academia Romana:*

We have read with much interest the article by Professor Nicholas Roerich regarding the project of protecting artistic and

scientific treasures in time of war. We are in agreement with this highly humanitarian motive of the author of this article and hope that this project will soon become a reality.

Bucharest, June 11, 1930.

VLAD. R. PETKOVIC, *Director, Museum of History and Art of Belgrad:*

In answer to your kind letter, I have the honor to congratulate you on your beautiful idea of protecting treasures of art.

I am entirely in accordance with your project and will always be ready to assist you in your superb efforts.

Belgrad, April 28, 1930.

DUNCAN PHILLIPS, *Phillips Memorial Gallery:*

I am sending you copies of our new number of Art and Understanding because it contains an editorial about your project for the International Flag to protect works of art. I mean to keep up my advocacy of your plan in subsequent publications and in every way to back you up in the splendid work you are doing for creating an international mind with art as a great unifying force to that end.

Washington, April 4, 1930.

CHANNING POLLOCK:

You need hardly have asked my opinion of Professor Roerich's suggestion of a "Banner of Peace" to protect artistic and scientific treasures. I am heartily in favor of it, and you may count on my support in any way possible to me.

Shoreham, L. I., August 3, 1930.

J. PONGRACZ, *Librarian, Reformed Theological Seminary, Hungary:*

All humanity is a debtor to you for this plan. May God grant the well-deserved success to your great endeavors.

Pápa, May, 1930.

DR. HANS POSSE, *Director, States Art Gallery:*

We thank you for the article "Banner of Peace" and gladly give our approval of your plan.

Dresden, May 22, 1930.

A. H. QUINN, *University of Pennsylvania:*

Certainly no lover of art can have any hesitation in endorsing the suggestion contained in your letter of July 7. Whatever one's belief in the possibility of international peace may be, there can be no question that civilized nations should take steps to protect the artistic and scientific treasures which they contain.

Philadelphia, July 14, 1930.

A. B. RAMSEY, *Magdalene College, Cambridge:*

I write to acknowledge the receipt of Professor Nicholas Roerich's article and to say that the project outlined has my fullest sympathy.

Cambridge, June 22, 1930.

R. F. RATTRAY, *Principal, University College:*

Thank you very much for your communication of the article "Banner of Peace" by Professor Nicholas Roerich. As you anticipated, I am of course in favour of the project and give my support to it—for what that support may be worth.

Leicester, June 19, 1930.

DR. BERNARD E. READ, *Peking Union Medical College:*

I should like to add my word of praise for this project to protect the artistic and scientific treasures. I am particularly pleased that this has received the endorsement of the International Commission of Intellectual Cooperation of the League of Nations.

Peking, China, September 25, 1930.

CORRADO RICCI, *Senato del Regna:*

I give my whole-hearted support to the project advanced for the protection of artistic and scientific institutions from the ravages of ærial bombardment. Let us hope that the governments take heed of your voice.

Rome, October 2, 1930.

M. L. RICHARD, *Director, Institut Oceanographique:*

One cannot but approve on principle the idea of an international pact for the protection of artistic and scientific treasures of the world, and the adoption of a special flag to attain this end.

Let us hope that this flag be universally respected under any circumstances.

Let us hope, above all, that men should understand at last that the struggle for existence does not constitute in fratricidal wars, but in their own unification against the forces of nature, and conquering them for the material and moral good of humanity.

These were the lifetime wishes of my sovereign, the late lamented Prince Albert I of Monaco, and whose memory I am happy to recall at present.

Monaco, May 21, 1930.

R. Richter, *Secretary, Sachsischer Kunstverein:*

In the name of our president, Herr Doctor Fritz Kaiser, who for five years was the Minister of Education in Saxony, I thank you for your letter, in which he was deeply interested.

Your efforts to save and guard the art treasures of all the world from damage and loss by future wars meet with his heartiest approval. He also wishes us to extend to you his sincere wishes for your success.

Dresden, August 11, 1930.

Frederick B. Robinson, *President, College of the City of New York:*

The suggestion that a flag be adopted, symbolic of the pursuits of the arts and sciences, and symbolic of aid to the suffering, is a good one. Should international agreements be reached concerning the use of such a flag in time of war, the deplorable destruction of centres of art and learning would, no doubt, be diminished; but the flag would have the far greater value of being an international standard around which all who are working for the cultural advancement of man may rally in times of peace. I wish the originators of the idea all success in carrying it into practice.

New York, April 21, 1930.

His Excellency, Theodore Roosevelt, *Government House, Porto Rico:*

As far as I am concerned, I am heartily in favor of any agreement for international recognition of art, regardless of the country in which it may be found.

Porto Rico, April 13, 1930.

Shosuke Sato, *President, Hokkaido Imperial University:*

I assure you I have read Professor Roerich's article, "Banner of Peace," with great pleasure. Had we come to such an understanding before the World War we should not have incurred those disastrous damages on the priceless institutions of Louvain and Rheims, etc. It is a matter of surprise that faithful servants of truth, art, and science had not thought of such a plan much earlier.

I hasten to come to your support in this your noble enterprise to work for peace and refinement of the world.

Sapporo, Japan, June 20, 1930.

Herman Schneider, *President, University of Cincinnati:*

Of course, I am in sympathy with the contents of the article, "Banner of Peace," by Professor Roerich. I think it an excellent idea. Moves such as this (in addition to serving a fine purpose) ought to help bring to the consciousness of humanity the silliness and futility of war.

Cincinnati, April 18, 1930.

Hardinge Scholle, *Director, Museum of the City of New York:*

In reply to your letter regarding Professor Roerich's idea of an international agreement to protect artistic and scientific treasures in war time, I am of course in deepest sympathy with the scheme. It does seem incredible that no such movement has taken place before.

You have my heartiest endorsement and every hope for success.

New York, April 2, 1930.

Dr. Schrieber-Weigand, *Director, Art Collection of the City of Chemnitz Museum:*

Of course we agree heartily with your proposition and congratulate you for the idea to guard the sites of art and science with the flag of peace in future wars. With you we hope that this flag will seldom be needed and that humanity will come to a mutual understanding of how futile wars are.

Chemnitz, June 3, 1930.

Secretary of the Cabinet, *Cabinet du Roi:*

The King has received the letter which you addressed to him the 22nd of August, regarding the Roerich project.

His Majesty has taken notice of your communication with a hearty satisfaction and I have the honor to transmit to you, at his request, his sincere thanks.

Please accept the expressions of my high esteem.

Brussels, September 8, 1930.

SECRETARY TO THE PRESIDENT OF CUBA:

I have the honor to acknowledge receipt of your kind letter, which as President of your Museum, you have directed to His Excellency, the President of Cuba, enclosing a copy of a most interesting article by Professor Nicholas Roerich, regarding the project of a banner of peace to protect artistic and scientific treasures throughout the world during time of war.

The Chief of the State appreciates your kindness and has requested me to congratulate Professor Roerich, in his name, for the laudable work which he is carrying on.

Havana, May 29, 1930.

DR. GEORGE H. SHERWOOD, *Director, American Museum of Natural History:*

Your proposal of a special flag to protect art treasures and scientific works in time of war is highly desirable and we would be glad to see it brought about.

New York, July 16, 1930.

UPTON SINCLAIR:

I am very much in agreement with your project to protect artistic and scientific treasures from the destruction of war. I should like to save all human beings from the destruction of war, and I am giving my time to the building up of the Socialist movement because I am convinced that the principal cause of modern war is economic exploitation and competition.

Pasadena, July 14, 1930.

W. H. D. SPICER, *Private Secretary to the Premier:*

I have the honor, by direction, to acknowledge the receipt of your communication of May 16, enclosing the article "Banner of Peace" by Professor Nicholas Roerich.

Mr. Moffat, our Premier, is in complete agreement with and heartily supports the proposal that there should be a recognized flag to be flown—especially in time of war—over buildings and

works recognized as religious, educational, purely scientific, or of artistic value, etc.

As pointed out in the article, such may be regarded as international and should be regarded as outside the activities and sphere of war, and the idea is of course that the proposed Banner of Peace should protect such buildings and works as far as possible from attack just as the Red Cross is recognized as outside the sphere of attack in warfare.

Salisbury, Southern Rhodesia, July 2, 1930.

SIR RICHARD A. SQUIRES, *Office of the Prime Minister:*

I have the pleasure of being in receipt of your letter of the 27th May, as well as copy of the article which appeared in the *New York Times,* having reference to the desirability of making an International Pact to protect artistic and scientific treasures in time of war. I think this suggestion is a very happy one and deserving of cordial cooperation and support.

If there is any way in which I can assist in advancing the object you have in view it will be a great pleasure to me to be afforded the opportunity.

St. John's, Newfoundland, June 6, 1930.

SIG. STEINMANN, *Director, Bibliotheca Hertziana:*

Your project to protect museums, libraries, and art galleries by an international flag, in time of war, seems to be excellent in every respect. Our experiences in the great war have been very saddening and it is most desirable that such losses should never again occur to civilization.

Very likely you know that in Rome there are in existence more than thirty scientific institutes of different nations. How to protect them in time of war against destruction and confiscation? This, it seems to me, is one of the great problems which you are trying to solve, a smaller one but one also worthy of your attention.

Rome, October 30, 1930.

EDWIN L. STEPHENS, *President, Southwestern Louisiana Institute:*

I am heartily in sympathy with the terms of the pact, and join with all others who appreciate the beneficent purposes involved (I wish the world could all join and agree upon a pact to protect all other kinds of property—and life—from the de-

structive and baneful effects of war! But Mr. Roerich's point, of course, is correct—that, even though wars be inevitable, it may yet be possible to have enough of an underlying civilization to conserve the world's art.

Lafayette, April 14, 1930.

J. G. Phelps Stokes:

I appreciate greatly your courtesy in sending me a copy of that splendid article of Professor Roerich's entitled the "Banner of Peace."

I have read this article with greatest interest, and shall be more than happy to do anything in my power to assist the project that Professor Roerich so admirably sets forth.

New York, March 28, 1930.

Leopold Stokowski:

I am wholeheartedly in sympathy with Professor Roerich's ideas and ideals for the international pact to protect artistic and scientific treasures. It is a noble project.

Philadelphia, March 15, 1930.

Halfdan Strom, *Norwegian State Academy:*

It is a great pleasure to me to give my most enthusiastic support to this great idea, creating an international flag to be raised above museums, cathedrals, libraries, universities and other cultural centers. Such a plan will be of immeasurable value to the world and its conceivers will deserve the thanks of the whole humanity. I wish the best success for this great initiative taken by the Roerich Museum.

Oslo, June 23, 1930.

Mrs. L. V. Sutton, *President, Mississippi Art Association:*

At the semi-annual meeting of the Mississippi Art Association on April 29th, your letter was read and caused much favorable comment. A motion was made and passed that the Mississippi Art Association go on record as being entirely in sympathy with the project for preserving the art treasures of the world, in the time of war, by means of a neutral flag. I wish to acquaint you of that fact, and that we will be glad to help forward this fine movement in any way possible.

Jackson, May 25, 1930.

Princess Sviatopolk-Czetwertensky:

I exceedingly admire the great idea of protecting the artistic and scientific treasures created by different nations of the world and hope you will be able to lead this grand undertaking to a happy fulfillment.

La Salle, St. Cloud, France, April 5, 1930.

Ida M. Tarbell:

The project seems feasible to me as well as desirable and I shall be glad to give it any support that is in my power.

New York, April 21, 1930.

Alfonso de E. Taunay, *Director, Museum of Sao Paulo:*

I read with the greatest interest the splendid article of Professor Roerich you have had the kindness to send me, generously asking my opinion.

I cannot express to you how much I think of the noble endeavor for peace. The ideas of this great painter are absolutely splendid and I think it a true Godsend, the creation of a special flag to protect art and science treasures against the ravages of war.

Sao Paulo, Brazil, June 15, 1930.

Dr. J. Allan Thomson, *Director, Dominion Museum:*

Having myself seen some part of the destruction wrought during the great war, I fully appreciate the desire to prevent such destruction in future wars. Accordingly, I fully approve of your scheme and wish you every success in carrying it out.

Wellington, New Zealand, October 2, 1930.

Mattias Thordason:

My best thanks for your letter of May 28, and Professor Nicholas Roerich's article about a special flag to protect art treasures in time of war I find very interesting. If all belligerents in the future would respect such an international cultural flag, Professor Roerich would have done one of the greatest things against the evils of war.

Reykjavik, July 23, 1930.

Joaquin Folch y Torres, *Director, Museos de Arte y Arqueologia de Barcelona:*

I believe that the idea of the Roerich Museum to establish an international flag designating monuments and scientific institutions in time of war to be respected by civilized men is an excellent one, and I am happy to send you my expression of cooperation and offer of giving it publicity in the Press of Barcelona.

At the same time, I want to congratulate the Roerich Museum for the success achieved in the League of Nations, where the first step has been taken for the international adoption of the Pact.

Barcelona, November 5, 1930.

L. Van der Essen, *Secretary, University of Louvain:*

I beg to acknowledge receipt, in the name of the Rector Magnificus of the University of Louvain, of your letter, dated May 1st, concerning the project of international pact to protect artistic and science treasures. This proposal has been laid before the academic council of this university, which submitted it to discussion.

I am instructed to let you know that the academic council has considered the proposal with great sympathy, as a very important effort in the way of putting an end to excesses and disasters to which the war of 1914-1918 witnessed.

The University of Louvain feels the more sympathy for the proposal, as it was one of the principal victims of such barbarous excesses. The support is unconditional.

Louvain, May 15, 1930.

Wang Chung-Hiu, *The Judicial Yuan, National Government of the Republic of China:*

I am sure this noble endeavor for peace and culture will be received everywhere with great sympathy. I will do my best to give the movement the widest publicity in China.

Nanking, China, June 13, 1930.

Dudley Crafts Watson, *Lecturer, The Art Institute of Chicago:*

I am quoting from the article, "The Banner of Peace," at each of my lectures this week. It is a true and forceful statement of a beautiful proposition. I will do everything I can to make its significance felt by my audiences.

Chicago, April 8, 1930.

W. T. Wells, *Secretary, The Australian Museum:*

On behalf of the Trustees I am directed to acknowledge your communication of August 22nd, with enclosures notifying the progress of the Roerich "Banner of Peace" project.

I have to offer you our sincere congratulations on the progress recorded.

Sydney, October 7, 1930.

V. Woochaus, *Secretary, Wissenschaftliche Stiftung:*

The president of the Hamburg Scientific Association, Senator Dr. von Melle, sends his thanks for your letter of October 15.

The president acclaims heartily your proposition of guarding the places of art and science by an internationally acknowledged flag.

Hamburg, November 17, 1930.

G. Zoppi, *President, Society of History, Art and Archæology of Alexandria:*

We have received your communication of May 5th, and greatly applaud your noble project destined to preserve for posterity the magnificent manifestations of art and beauty which the human mind has created throughout the centuries. We enthusiastically support your project.

Alexandria, Tripoli, May 25, 1930.