

THE ROERICH PACT AND THE MILITARY

Exhibition Catalogue
“75 Years Roerich Pact”



8/2010/S

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Leylya M. Strobl, Friedrich T. Schipper (Eds.)

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**EXHIBITION CATALOGUE
“75 YEARS ROERICH PACT”**

Edited by Leylya M. Strobl and Friedrich T. Schipper



Editors:

Leylya M. Strobl, director of the Austrian Roerich Society – National Committee of the Roerich Pact and member of the executive board of the Austrian National Committee of the Blue Shield.

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Exhibition under the patronage of the Austrian Commission for UNESCO and the Austrian National Committee of the Blue Shield.



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ÖSTERREICHISCHES NATIONALKOMITEE BLUE SHIELD
COMITÉ NATIONAL AUTRICHIEN du BOUCLIER BLEU
AUSTRIAN NATIONAL COMMITTEE of the BLUE SHIELD
АВСТРИЙСКИЙ НАЦИОНАЛЬНЫЙ КОМИТЕТ ГОЛУБОЙ ЩИТ

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Held on the premises of the Austrian Federal Ministry of Defence, Rossauer Kaserne, Vienna, 28 September – 28 October 2010 in conjunction with the international seminar on the implementation of the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and its two (1954 and 1999) Protocols in Bosnia and Herzegovina, Croatia, the Former Yugoslav Republic of Macedonia, Serbia and Slovenia, hosted by the Institute of Human and Social Sciences of the National Defence Academy in cooperation with UNESCO and supported by the Austrian Society for the Protection of Cultural Property, held at the National Defence Academy, Vienna, 28 – 30 September 2010.

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Sehr geehrte Damen und Herren!

Der „Roerich-Pakt“, im Jahr 1935 in Washington, D.C., unterzeichnet, ist als erster eigenständiger Vertrag des humanitären Völkerrechts zum Schutz von Kulturgut zu betrachten. Der Verfasser des nach ihm benannten Paktes, der russische Jurist, Maler und Schriftsteller Nicholas Roerich (1874 bis 1947) war ein – auch sozial engagiertes – „Universalgenie“ seiner Zeit und beschäftigte sich neben seiner Malerei und seiner literarischen Arbeit auch mit Kunstgeschichte, Archäologie und Philosophie. Er verfolgte das Ziel, mittels eines internationalen Vertrages das Kulturgut der Völker vor der Zerstörung durch Kriegseinwirkungen zu bewahren.

Der Roerich-Pakt kam aufgrund der politisch-historischen Entwicklung ab dem Jahr 1935 in Europa nicht zur Geltung, sehr wohl aber in Nord- und Südamerika, wo er eine rechtsverbindliche Wirkung erlangen konnte. Vor allem aber wies das Bemühen des Nicholas Roerich in völkerrechtlicher Hinsicht den Weg zu der 1954 erfolgten Abfassung der „Haager Konvention zum Schutz von Kulturgut bei bewaffneten Konflikten“.

Wohl aufgrund seiner von hohen Idealen bestimmten Weltsicht geht die völkerrechtliche Relevanz des Roerich-Paktes in seiner Tragweite beträchtlich über die Haager Konvention von 1954 und seine beiden Protokolle von 1954 und 1999 hinaus und legt damit ein wesentlich weiter reichend gefasstes, ethisches Verständnis von „Kulturgut“ zugrunde. Gemäß den Bestimmungen des Roerich-Paktes genießen „historische Denkmäler, Museen, wissenschaftliche, künstlerische, bildende und kulturelle Institutionen“ bedingungslosen Schutz und gelten als „neutral“. Denselben Schutz genießt auch das Personal dieser Institutionen und letztlich ist der Schutz dieser Einrichtungen sowohl im Kriegsfall wie im Frieden zu gewähren. Gerade für diese aufgrund der aktuellen Bedrohungsszenarien anzudenkende erweiterte Betrachtung des militärischen Kulturgüterschutzes sind dadurch die grundlegenden Bestimmungen des Roerich-Paktes von Richtungweisender Bedeutung.

Diese umfassendere Betrachtungsweise für den Schutz von Kulturgut, findet im Österreichischen Bundesheer ihren gebührenden Niederschlag und stellt den wesentlichen Kern der Forschung und Lehre zum militärischen Kulturgüterschutz an der Landesverteidigungsakademie dar. Obwohl das Österreichische Bundesheer bereits seit den 1960er Jahren eine wesentliche Vorreiterrolle in der Umsetzung der Haager Konvention einnimmt, gewinnt die Thematik dieser „erweiterten Betrachtung“ des Kulturgüterschutzes ständig an Bedeutung.

Mag. Norbert Darabos
Bundesminister für Landesverteidigung und Sport

The protection of cultural property as a crucial aspect of building stability and peace: a challenge and a chance for the military as well as for civil-military cooperation

Friedrich T. Schipper and Leylya M. Strobl

Preserving cultural heritage is not merely about monuments and artifacts but about people and their cultural identity. Consequently, the protection of cultural heritage in times of peace and war is not about the past but concerns the present and future of all humankind.

I.

The cruel experiences of war and the dramatic developments of warfare in the 19th and 20th centuries have led to a series of international legal treaties aiming at limiting the devastating effects of war on human life and also on cultural heritage. These internationally binding corpora of Law of War, today mainly referred to as International Humanitarian Law, are the evidence of a long history of commitment of visionary leaders to keep up the moral and ethical standards also in times of the most barbarian conduct of human life – and that is war. The splendid history of International Humanitarian Law, carried by the spirit of humanism and enlightenment, roots in the foundation of the (later so-called) *International Committee of the Red Cross* in 1863 and the *First Geneva Convention for the Amelioration of the Condition of the Wounded and Sick in Armed Forces in the Field* in 1864 and finds its current climax in the *Dublin Convention on Cluster Munitions* in 2008.

In the course of this development over almost 150 years some corpora of International Humanitarian Law deal partly or exclusively with the protection of cultural heritage: the *Lieber Code* in 1863, the *Brussels Declaration* in 1874, the *Hague Conventions in 1899 and 1907*, the *Roerich Pact* in 1935, the *Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict* in 1954, the *Geneva Protocol I and II* in 1977 and the *Second Protocol* to the later *Hague Convention* in 1999.

The history of the past 25 years demonstrates that, despite international conventions and public awareness, cultural heritage is increasingly becoming a target of high priority in armed conflicts and the cultural cleansing of whole regions one of the prime goals of warfare. This development has been recognized by the UN and consequently condemned by the UN General Assembly's resolution 47/147 from 18 December 1992 and the UN Security Council's resolution 824 from 6 May 1993. It underlines the necessity to create civilian institutions on international, national and even on a grass root level as well as modern and effective tools that can bring about the strengthening of social tolerance, civil cooperation, cultural development, political stability and finally peace.

The *Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict* (henceforth: *Convention*) is the prime tool of international law to cope with damage to, and destruction of, cultural heritage in armed conflict. Building upon the regulations of the *Hague Conventions in 1899 and 1907* and on the *Roerich Pact* in 1935, it is the first truly international treaty focusing exclusively on the protection of cultural heritage in the event of armed conflict. It covers immovable and movable objects, including monuments of architecture, art or history, archaeological sites, works of art, manuscripts, books and other objects of artistic, historical or archaeological interest, as well as scientific collections of all kinds, regardless of their origin or ownership. The *Convention* and its *First Protocol* were

drafted in 1954 against the backdrop of the experience of World War II when destruction of cultural property was commonly the result of collateral damage. Nevertheless, World War II was also the stage for the largest organized looting in world history: first the Nazis' stripping of the countries occupied in the course of their successful campaigns, and then the Soviets confiscating much of Germany's and Austria's cultural property.

Since 1954, warfare and conflict scenarios have changed dramatically. So, against the backdrop of the experiences of many conflicts of the post-WW-II era and in particular of the first three Yugoslav wars (1991-1995), the *Second Protocol* to the *Convention* was drafted in 1999. The combined regulations of the *Convention* and its two *Protocols* strive to mitigate the negative consequences of armed conflict for cultural heritage and encourage all parties to take proactive, preventive measures for such protection, not only in times of hostility (when it is usually too late), but also in times of peace, by a variety of measures. Even though the *Second Protocol* to the *Convention* was intended to address current relevant changes in warfare, and even though regular armed forces of many national states have applied procedures to meet the principles and standards of the *Convention*, damage and destruction continues to increase.

Today – and most likely also tomorrow – armed conflict will no longer be limited to “classical” conflict scenarios as war in the sense of international law (as the *Convention*): wars fought by regular armed forces of national states. More and more we face inter-ethnic and inter-religious armed conflicts – conflicts of an asymmetric character – partly fought by irregular forces that may not be constrained by the conventions of international law.

At the same time, we have to deal with long lasting and devastating post-conflict scenarios, situations of political instability and long term military occupation. Even when conflicts are carried out by national states that are subject to international law it is an increasing reality that governments tend to deploy private military and security companies in addition to regular armed forces and those companies frequently appear to fail to take international conventions into consideration.

In the context of these new conflict scenarios, the looting of sites and museums etc. is frequently a distinct and very severe problem. In a local context it can have an enormous impact, causing massive destruction, and is often associated with large-scale vandalism. Associated with ethnic cleansing, such looting often reveals the underlying character of the cultural cleansing of whole regions resulting in the extinction of centuries-old cultural landscapes. Once cleansed in this way, it might be difficult or impossible for the social/ethnic/religious group displaced during the armed conflict to resettle in the region.

Such action therefore undermines and threatens all efforts to create peace and stability in the long term and hinders the integration of affected groups within any post-conflict peace and nation building efforts. An important aspect of such looting and destruction is the associated illicit trade in cultural property stolen during looting. Today, it is evident that this trade is dominated by well organized criminal syndicates. Furthermore, there is increasing evidence that it also helps fund terrorist groups. All these developments add significantly to the dramatic loss of cultural property since the end of World War II, which, according to UN estimates, is almost 50 % of all cultural property.

II.

In this context, the *Roerich Pact* – the international treaty named after its initiator, the Russian artist, philosopher and writer Nicholas Roerich – attracts renewed attention worldwide, especially among experts on cultural heritage protection, peace building and international relations.

This document was highly appreciated and respected by one of the leading politicians of the twentieth century, the then president of the United States of America, Franklin D. Roosevelt. On the 15th of April 1935 the *Roerich Pact* was signed in the presence of Roosevelt by 21 member states of the Pan American Union in the White House in Washington, D.C. Following the signing of the *Roerich Pact* the President addressed the representatives of the countries supporting the *Roerich Pact* with the following words: “In proposing this Pact for the signature to all countries around the world, we strive to provide its global recognition as an urgent principle which will help for maintaining modern civilisation. This treaty possesses a spiritual significance far deeper than the text of the instrument itself.”

On the one hand, this document creates relations between the actors of the international arena and provides a legal regulation within the international law in the field of protecting cultural heritage; the *Roerich Pact* binds participating states to respect and protect historic monuments, museums, scientific, artistic, educational and cultural institutions as well as their personnel in times of peace and of war. On the other hand, since it was created this treaty has proven to be a strong instrument to incite and inspire societal changes in the matters of the protection of cultural heritage of all nations around the globe. Moreover, it has become a platform for the process of cultural diplomacy and so-called public diplomacy, which has formed the basis of many peace processes and fruitful collaborations between countries as well as to further the development of global culture.

The power of the treaty lies not just in its relevance, but also in its timelessness as well as timeliness. It can be stated with certainty that the *Roerich Pact* from its very beginning has worked beyond the borders of pure international law. It has penetrated social life on a grass root level and consequently creates an inspiration for new forms of social development and cooperation.

The *Roerich Pact* has its justification in the needs of today's chaotic world as much as ever due to its peace keeping and peace building character. The peace keeping process is one of the priority policies on the international arena nowadays. Peace keeping is a modern approach of the international community to maintain and establish peace and stability, provided by the UN. The process is separated into various stages, such as conflict prevention, conflict management as well as post-conflict peace building. Preventive peace making does not require higher costs, than the provision of military assistance to peacekeeping actions in the conflict region. During the preventive stage one can still guard the people from the insanity of killing each other and from destruction of property. Thus, the *Roerich Pact* can surely be accredited to be a powerful preventive method to avert conflicts. This is especially possible due to the “Banner of Peace” a distinctive flag - a maroon on white emblem consisting of three solid circles in a surrounding circle - which helps to identify the monuments and institutions protected by the Pact.

Almost every inhabited locality has a more or less full scale of infrastructure of cultural institutions and monuments. The *Roerich Pact* demands neutrality for historic monuments, museums, scientific, artistic, educational and cultural institutions, and hence limits deployed military operations. Any city which allows the “Banner of Peace” to provide its protective

mark to universities, museums, libraries and other buildings would automatically with might and main defend life, property, and the inheritance of the creative genius of these nations against any destruction caused by armed conflicts. Nicholas Roerich wanted to deprive the military their battlefields within the borders of residential settlements. The presence of the protective sign, the “Banner of Peace” on the subjects of cultural heritage would not give to the military any room to attack which is a powerful preventive mechanism. A child educated with a special attention to beauty and culture and sensibilised towards its values would hardly take up arms and destroy the beauty of its cultural legacy!

In 2010 we celebrate the 75th anniversary of the *Roerich Pact* and we thought that it would be interesting and necessary to assess the achievements made during the last three quarters of a century. In this book we have collected material dedicated to the *Roerich Pact*, which demonstrate the goodwill of nations towards maintaining cultural development and peace. This statement on the significance of culture and peace in our life and the urgent necessity to preserve them for the generations to come is the main contribution of this book. It reveals how the global community over decades has created a pool of means and opportunities to protect cultural heritage in times of peace and of war. It describes mutual acts of solidarity for the good, which are remarkable examples to follow!

III.

It seems a lucky coincident that in this jubilee year of international cultural property protection the Austrian Armed Forces host an international seminar on the implementation of the *Convention for the Protection of Cultural Property in the Event of Armed Conflict* (done at The Hague in 1954) and its two *Protocols* (done at The Hague in 1954 and 1999) in Bosnia and Herzegovina, Croatia, the Former Yugoslav Republic of Macedonia, Serbia and Slovenia, organized by the Institute of Human and Social Sciences of the National Defence Academy in cooperation with UNESCO and supported by the Austrian Society for the Protection of Cultural Property. Concerning the implementation of this *Convention* and its *Protocols* in armed forces in general the Austrian Armed Forces are doubtlessly a best-practice example thereof showing a long and splendid tradition of and living and vivid commitment for military cultural property protection and are in our view the best possible host worldwide for such a seminar. Among other things the seminar design reflects the typically Austrian approach of cooperation between the military and the civil sectors, also and in particular with non-governmental organisations (NGOs) – legally constituted organisations created by natural or legal persons that operate independently from any government – as e.g. the Austrian Society for the Protection of Cultural Property, an organisation in which many militia officers serving as Liaison Officers for Military Cultural Property Protection in the Austrian Armed Forces hold many of the positions on its executive board, and the Austrian National Committee of the Blue Shield (of which the Austrian Society for the Protection of Cultural Property as well as the Austrian Roerich Society are institutional members).

In the broad field of cultural property protection NGOs play increasingly a crucial role. The general importance attributed to NGOs and their work was recognized by the United Nations in its Charter, in Chapter 27 of Agenda 21, leading to intense arrangements for a consultative relationship between the United Nations and NGOs. Its ongoing commitment to maintain this legacy of relation to NGOs is clearly stated by the fact that the United Nations proclaimed an “International Year of Volunteers”. In 1997, the UN General Assembly, convinced that “*the need for volunteer effort was greater than ever*” and that a year “*designed to enhance the recognition, facilitation, networking and promotion of volunteer service ... could make a significant contribution to generating increased awareness of the achievements and further potential of volunteerism*”, proclaimed, by adopting the Resolution 52/17, 2001 as the

“International Year of Volunteers”. Although volunteer work for cultural heritage and its protection is not explicitly mentioned in the text of this resolution, it constitutes an important document for all non-governmental volunteer work. It first points to *“the significant contribution that volunteers make in their own countries to improve the welfare and realizing the aspirations of their fellow citizens for improved economic and social well-being, and the financing of their work largely through civil society, including the private sector, as well as the important achievements of volunteers assigned internationally to the attainment of the development goals of Member States”* and further to the crucial importance of *“the assistance provided by the United Nations Volunteers, in particular to United Nations organizations and operations in the fields of social and economic development, humanitarian aid and the promotion of peace, democracy and respect for human rights, and above all in helping to link these efforts closely to the populations for whom they are intended”*. It also notes *“the importance of new players taking the initiative at the local, national and international levels, particularly individuals and organizations of civil society, in partnership with Governments”*. To celebrate the 10th anniversary of the “International Year of Volunteers” and to consolidate successes attained and build on the momentum created by the “International Year of Volunteers”, the UN General Assembly called for the marking of IYV+10 in 2011 (Resolution 63/153). The United Nations, national governments, NGOs, business, academic institutions and other partners will join together to celebrate and build upon the growth and diversification of volunteerism the International Year helped to stimulate.

The significance of NGOs in regard to cultural property protection is particularly expressed by the Council’s of Europe “Declaration on the Role of Voluntary Organisations in the Field of Cultural Heritage” in 2001. The European Ministers responsible for the cultural heritage in their countries decided at their 4th European Conference in Helsinki in 1996 to examine the situation of voluntary organizations dedicated to cultural heritage protection. The Cultural Heritage Committee of the Council of Europe followed up on this agenda and included it in its working programme. This led to the First European Conference on Voluntary Organisations in the field of Cultural Heritage, which was hosted by the Council of Europe. Extensive discussions resulted in a general agreement on some basic principles for the voluntary sector in modern democratic societies. A draft proposal put these principles into a formal document. In the perspective of the forthcoming 5th European Conference of the Ministers responsible for the cultural heritage, in Slovenia in April 2001, this has been given the form of a Ministers' declaration. The principles formulated in the draft are all based on the general principles for respecting human rights, the rule of law and pluralist democracy that all member States of the Council of Europe already have committed themselves to through their membership of the Council. The prologue contains a reference *“to the fact that the year 2001 has been proclaimed the International Year of Volunteers by the United Nations”*. Despite the basic statement that *“the role of voluntary organizations should be more effectively promoted, used and encouraged by taking into account the major contributions made by voluntary initiatives in building a democratic society”*, the ministers also clearly point to their stance *“that the main responsibility for the protection of the cultural heritage remains with governmental authorities”*. The declaration text itself contains rather exciting paragraphs e.g. that *“voluntary organisations should have access to the information necessary to facilitate their role of monitoring and constructive criticism of the heritage protections policies of public authorities”*, that they *“should be given an appropriate opportunity to participate in decision making processes”*, that they *“should be encouraged to supplement governmental and other public work, taking on responsibilities that do not normally or naturally fall within the responsibilities of such agencies”*, which refers to the potential “niche functions” of NGOs (which is a typical approach for Austrian NGOs in this sector). The declaration also states that *“governments should encourage voluntary organisations to take an active part in preventing*

conflicts by respecting cultural diversity and encouraging the protection of the culture of others". A decisive paragraph reads that *"the establishment and work of voluntary organisations should not in any way be hindered by bureaucratic mismanagement"* and furthermore pledges public authorities to *"implement financial measures to encourage and assist the development of voluntary organizations"* while at the same time urging that *"financial measures should be available without limiting the ability of voluntary organisations to fulfil their role as constructive critics of government policies"*.

In terms of the implementation of national and international protective norms for cultural property NGOs are explicitly included in the *Second Protocol* to the *Convention*. Chapter 6 deals with "Institutional Issues" and in Article 24 a "Committee for the Protection of Cultural Property in the Event of Armed Conflict" is established. Article 27 reads that this *"Committee shall co-operate with international and national governmental and non-governmental organizations having objectives similar to those of the Convention, its First Protocol and this [Second] Protocol. To assist in the implementation of its functions, the Committee may invite to its meetings, in an advisory capacity, eminent professional organizations such as those which have formal relations with UNESCO, including the International Committee of the Blue Shield (ICBS) and its constituent bodies. Representatives of the International Centre for the Study of the Preservation and Restoration of Cultural Property (Rome Centre) (ICCROM) and of the International Committee of the Red Cross (ICRC) may also be invited to attend in an advisory capacity"*.

IV.

The protection of cultural property in the event of armed conflict is just a minor sector within the context of cultural heritage protection in general. And yet, it is a more and more essential one. Amongst other developments the reality in the context of e.g. the Yugoslav wars has shown that NGOs play a vital role also in this specific field.

Our work in the fields of the peace movement as well as cultural heritage protection has confirmed that visualising methods prove to be highly efficient in encouraging the awaking of the consciousness and in reaching the hearts on the topic of protection of peace and culture. Hence, we believe that this collection as a visualising medium enhances the understanding of reciprocity of culture and peace and their role and importance for all people in daily life.

We hope with this publication also to provide an educational tool to support the development of a sense of responsibility on the importance of culture as well as to appeal to a larger understanding and protection of cultural heritage and to inspire new ways of cultural developments. There is no greater value to a nation than its cultural identity.

Selected bibliography on the protection of cultural property in armed conflict – with particular regard to military and NGO aspects – and on illicit trade in cultural property

Friedrich T. Schipper

Note: References on the Roerich Pact are cited in a separate chapter of this catalogue.

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Treaty for the Protection of Artistic and Scientific Institutions and Historic Monuments (Roerich Pact). Washington, D.C., 15 April 1935

The High Contracting Parties, animated by the purpose of giving conventional form to the postulates of the Resolution approved on December 16, 1933, by all the States represented at the Seventh International Conference of American States, held at Montevideo, which recommended to “the Governments of America which have not yet done so that they sign the ‘Roerich Pact,’ initiated by the Roerich Museum in the United States, and which has as its object the universal adoption of a flag, already designed and generally known, in order thereby to preserve in any time of danger all nationally and privately owned immovable monuments which form the cultural treasure of peoples,” have resolved to conclude a treaty with that end in view, and to the effect that the treasures of culture be respected and protected in time of war and in peace, have agreed upon the following articles:

Article I

The historic monuments, museums, scientific, artistic, educational and cultural institutions shall be considered as neutral and as such respected and protected by belligerents.

The same respect and protection shall be due to the personnel of the institutions mentioned above.

The same respect and protection shall be accorded to the historic monuments, museums, scientific, artistic, educational and cultural institutions in time of peace as well as war.

Article II

The neutrality of, and protection and respect due to, the monuments and institutions mentioned in the preceding article, shall be recognized in the entire expanse of territories subject to the sovereignty of each of the signatory acceding States, without any discrimination as to the State allegiance of said monuments and institutions. The respective Governments agree to adopt the measures of internal legislation necessary to insure said protection and respect.

Article III

In order to identify the monuments and institutions mentioned in article I, use may be made of a distinctive flag (red circle with a triple red sphere in the circle on a white background) in accordance with the model attached to this treaty.

Article IV

The signatory Governments and those who accede the treaty, shall send to the Pan American Union, at the time of signature or accession, or at any time thereafter, a list of the monuments and institutions for which they desire the protection agreed to in this treaty.

The Pan American Union, when notifying the Governments of signatures or accessions, shall also send the list of monuments and institutions, mentioned in this article, and shall inform the other Governments of any changes in said list.

Article V

The monuments and institutions mentioned in article I shall cease to enjoy the privileges recognized in the present treaty in case they are made use of for military purposes.

Article VI

The States which do not signed the present treaty on the date it is opened for signature, may sign or adhere to it at any time.

Article VII

The instruments of accession, as well as those of ratification and denunciation of the present treaty, shall be deposited with the Pan American Union, which shall communicate notice of the act if deposit to the other signatory or acceding states.

Article VIII

The present treaty may be denounced at any time by any of the signatory or acceding States, and the denunciation shall go into effect three months after notice of it has been given to the other signatory or acceding States.

IN WITNESS WHEREOF, the undersigned Plenipotentiaries, after having deposited their full powers found to be in due and proper form, sign this treaty on behalf of their respective governments, and affix thereto their seals, on the dates appearing opposite their signatures.

Chronology of the Roerich Pact and its movement

Leylya M. Strobl

- 1903–1904 Following his travel through old cities of Russia, N.K. Roerich starts an active fight against the demolition of architectural monuments and cultural values. He makes a speech at the Russian Imperial Archaeological Society with the report on the poor state of historic monuments and adoption of urgent measures for their protection.
- 1914 N.K. Roerich applies to the High Command of the Russian Army, as well as the governments of the USA and France with the suggestion to conclude international agreement on protection of cultural values in armed conflicts. He designs a poster “The Enemy of Mankind,” which blames barbarian destruction of cultural monuments. His painting “Glow” expresses his personal protest against the World War I.
- 1915 N.K. Roerich makes a report to Emperor Nikolai II and Grand Duke Nikolai Nikolaevich urging them to adopt serious measures at the state level for national protection of cultural treasures.
- 1929 In cooperation with G.G. Chklaver, Doctor of International Law and Political Sciences, Paris University, N.K. Roerich develops a draft of the Pact for the protection of cultural values. Along with the Pact, he also suggests a distinctive sign of identification of protected objects – the Banner of Peace – a white cloth containing a red ring and three red solid circles inscribed in it.
- The Standing Committee for the Pact and Banner of Peace is established in New York to promote the Roerich Pact.
- The text of the project with of N.K. Roerich’s accompanying speech to the governments and peoples of all countries is published in press and distributed to governmental, scientific, artistic and educational institutions across the world.
- N.K. Roerich earns nomination for the Nobel Peace Prize.
- 1930 The Pact draft is submitted to the Museums Committee of the League of Nations and further passed for consideration of the International Committee of Intellectual Cooperation.
- The Roerich Pact and Banner of Peace Committee are founded in Paris and Bruges (Belgium).
- 1931 The International Union for the Roerich Pact, headed by C. Tulpinck, the member of the Committee on Monuments Protection in Belgium, is created in Bruges.
- 13–15 September: The First International Conference for the Roerich Pact is held in Bruges with participation of many European countries. The conference develops a plan of propaganda of Pact in educational institutions and establishes contacts with the International Arts Committee and with the Steering Committee of Arms Control Conference.

- 1932 8–9 August: The Second International Conference for the Roerich Pact is organized in Bruges. 22 countries participate in the conference. The Conference orders to found in Bruges a special institution for spreading the ideas of the Roerich Pact. The Conference recommends all countries to recognize the Pact as an international document.
- 1933 15 November: The Steering Committee of the Third International Convention for the Roerich Pact meets with U.S. President F. Roosevelt.
- 17–18 November: The Third International Conference for the Roerich Pact is held in Washington, D.C., U.S.A. This Conference is welcomed by 35 countries, who recommended all governments to sign the Roerich Pact.
- December: The Seventh Conference of Pan American Union, held in Montevideo (Uruguay), unanimously adopts a resolution recommending all American governments to ratify the Roerich Pact.
- 1934 4 April: a report of the Special Committee Pan American Union Board on the Roerich Pact is approved.
- 11 August: U.S. President F. Roosevelt officially authorizes H.A. Wallace, the Minister of Agriculture, to sign the Roerich Pact on behalf of U.S.A.
- 2 September: the Roerich Pact and Banner of Peace Committee is founded in Harbin (Manchuria).
- A Committee for the promotion of the idea of Pact is established in Bulgaria.
- 1935 15 April: The U.S.A. and representatives of 21 countries of the American continent ratify the Treaty “On the Protection of Artistic and Scientific Institutions and Historic monuments (Roerich Pact).” The emblem for identification of protected objects (the Banner of Peace) proposed by Roerich is adopted under the Treaty.
- 2 July: The Pact is ratified by the U.S. Senate.
- 10 July: The Pact is ratified by the U.S. President.
- 25 October: The Pact is released by the U.S. President.
- 1937 October: The First Congress of the Roerich Baltic Societies in Riga orders to set up the Roerich Pact Committees in all Roerich Societies in the Baltic States.
- The First International Research Congress (Paris) unanimously adopts resolution of ratification of the Roerich Pact.
- 1938 17 November: The Banner of Peace was raised in Karachi (India).
- 1942 The American-Russian Cultural Association (ARCA) is founded. “ARCA has become a new stage of the Banner of Peace” (Elena Roerich).
- 1946 23 January: The first meeting of the renewed Roerich Pact and Banner of Peace Committee is held in New York.
- 18 April: The Sixth All-India Cultural Unity Conference expresses its support to the Pact.

- 1948 August: The Indian government headed by Jawaharlal Nehru adopts a resolution to ratify the Pact.
- 1948–1949 The Italian association of the Roerich Pact based in Bologna launches an active campaign to promote the idea of the Roerich Pact.
- 1949 The Fourth Session of the UNESCO General Conference decides to work towards a new international normative instrument for protection of cultural values in armed conflicts.
- 1950 The Roerich Pact Committee based in New York passed all documents on the Pact to the UNESCO. The 5th session of UNESCO General Conference has authorized the Director General to develop and circulate the draft of the convention. The draft of the international convention has been developed by the UNESCO Special Commission based on the documents submitted.
- 1954 14 May: The UN Conference in the Hague adopts the “International Convention for the Protection of Cultural Property in the Event of Armed Conflict.” The document was presented in four languages: English, Spanish, Russian and French. From the legal view point, it is obvious that the Roerich Pact was laid in the basis of the Hague Convention. The Hague Convention was signed by representatives of 37 countries.
- 1968 1 April: The Hague Convention was signed by representatives of 59 states, including the Soviet Union.
- 1970 14 November: The 16th session of the UNESCO General Conference held in Paris adopts the “Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.” The Convention is released in four languages: English, Spanish, French and Russian.
- 1972 23 November: the 17th session of the UNESCO General Conference held in Paris adopts the “Convention concerning the Protection of the World Cultural and Natural Heritage.” The document is released in five languages: English, Arabian, Spanish, French and Russian.
- 1974 The alpinists from Novosibirsk set the Banner of Peace on the Roerich’s peak, next to Belukha Mountain in the Altai.
- 1988 6 May: the Banner of Peace is set at the North Pole.
- 1990 11 February: the Russian cosmonauts A.Balandin and A.Solovjov launch the Banner of Peace to the Mir Space Station.
- 1995 26 June: the Banner of Peace is handed in to the NATO Assistant Secretary General for Political Affairs, G. v. Moltke in NATO Headquarters in Brussels.
9–11 October: the International Centre of the Roerichs holds the International Conference “Protect culture,” devoted to the 60th anniversary of the Roerich Pact.

- 1997 The Banner of Peace is passed over to the crew of “Sojuz TM” in the frameworks of scientific and educational project “The Banner of Peace.” The Banner of Peace is launched onboard of the Mir Space Station and has been kept there for 2 years (5 August 1997 – 28 August 1999), accompanying the work of international crews.
- 1998 October, 9: the Banner of Peace is raised above the N. Roerich’s Center-Museum in Moscow.
- 1999 26 March: the Second Protocol to the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict is signed in the Hague. The document is released in six languages: English, Arabian, Spanish, French, Chinese and Russian.
- 2000 8 January: the Banner of Peace is set at the South Pole.
28 January: the Banner of Peace was handed over to UN Secretary General Kofi Annan.
- 2001 2 November: the Convention on the Protection of the Underwater Cultural Heritage is adopted by the UNESCO General Conference
- 2003 17 October: the 32nd session of the UNESCO General Conference in Paris adopts the Convention for the Safeguarding of the Intangible Cultural Heritage. The document is released in six languages: English, Arabian, Spanish, Chinese, Russian and French.
- 2004 25 October: the Banner of Peace is handed over to the speaker of the Indian Parliament Shri Somnath Chatterjee on occasion of 100th anniversary of Svetoslav Roerich, the cofounder of the Pact, N. Roerich’s younger son.
- 2005 September: A photo exhibition dedicated to the Roerich Pact and organized by the International Centre of the Roerichs was held in the United Nations Headquarters in New York.
- 2006 A photo exhibition dedicated to the Roerich Pact and organized by the International Centre of the Roerichs was held at the Cultural Centre of the Russian Embassy in Washington, D.C.
- 2009 9-11 September: a photo exhibition dedicated to 75th anniversary of the Roerich Pact and organized by the International Centre of the Roerichs was held during the 62nd Annual DPI/NGO Conference “For Peace and Development: Disarm Now!” in Mexico City.
- 2010 9-11 April: a photo exhibition dedicated to 75th anniversary of the Roerich Pact and organized by the Austrian Roerich Society together with the Austrian National Committee of the Blue Shield and the International Centre of the Roerichs was held during the International Conference on "Archaeology in Conflict" in the Tech Gate Vienna, Vienna International Center (VIC)/“UNO-City” in Austria. The Banner of Peace was handed over to Dr. Friedrich Schipper, secretary general of the Austrian National Committee of the Blue Shield.

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The Roerich Pact and the Hague Convention of 1954 in the context of the law of war: a comparative analysis

Erich Frank and Friedrich T. Schipper

The *Treaty on the Protection of Artistic and Scientific Institutions and Historic Monuments* is the formal name of the *Roerich Pact*. It is named after the Russian painter, philosopher and author Nicholas Roerich, upon whose initiative the pact came into existence. It was signed on 15 April 1935 in the White House in Washington, D.C.¹

The idea that cultural property should be protected in the event of armed conflict is comparably new. In antiquity and in the middle ages such ideas were alien to most societies, unless you take into account the opportunity to find asylum at sanctuaries, which was, however, not always respected.²

A first effort to generate legally binding norms for the protection of cultural property in the law of war on land was undertaken with the *Lieber Code of 1863*³ followed by the *Brussels Declaration of 1874*. These protective regulations were, however, formulated rather cautiously, for example, Art 17 of the *Brussels Declaration* states that all necessary steps must be taken to spare, as far as possible, “buildings dedicated to art, science, or charitable purposes [...]” provided that they are not being used for military purposes at the same time.⁴

The two documents strongly influenced the peace conferences in The Hague in 1899 and 1907.⁵ The *Hague Convention of 1899*⁶ was later of fundamental importance for the development of cultural property protection. It adopts Art 17 of the *Brussels Declaration* in its Art 27, stipulating that the besieged party has to indicate the presence of protected buildings “by distinctive and visible signs”.

Art 27 of the *Hague Convention of 1907*⁷ states that “historic monuments“ are to be spared as far as possible, including during sieges and bombardments, so that a harmonisation of the

¹ STROBL, Leylya M. / SCHIPPER, Friedrich T. (eds.): Пакт Рериха. 75 лет защиты культуры и миротворчества. Der Roerich Pakt. 75 Jahre für Kulturgüterschutz und Frieden. The Roerich Pact. 75 Years for protection of culture and peace-building. Vienna 2010.

² DREHER, Martin (ed.): Das antike Asyl: kultische Grundlagen, rechtliche Ausgestaltung und politische Funktion. Köln 2003; DERLIEN, Jochen: Asyl: die religiöse und rechtliche Begründung der Flucht zu sakralen Orten in der griechisch-römischen Antike. Marburg 2003; TURNER, Bertram: Asyl und Konflikt von der Antike bis heute: rechtsethnologische Untersuchungen. Berlin 2005.

³ The *Lieber Code* of 24 April 1863, formally known as *Instructions for the Government of Armies of the United States in the Field*, General Order № 100, or *Lieber Instructions*, was an instruction signed by the then U.S.-President Abraham Lincoln to the Union Forces of the United States of America during the American Civil War. It was dictated to how soldiers should conduct themselves in times of war. It was named after the German-American jurist and political philosopher Francis (Franz) Lieber (1800-1872). Cf. CARNAHAN, Burrus M.: Lincoln, Lieber and the laws of war: the origins and limits of the principle of military necessity. In: *American Journal of International Law* 92.2 (1998) 213-231; DOTY, Grant R.: The United States and the development of the law of land warfare. In: *Military Law Review* 156 (1998) 224-255; despite the general title the article is on the *Lieber Code* in the context of the law of land warfare offering a splendid overview and analysis with a lot of detailed information otherwise rather difficult to obtain.

⁴ MEURER, Christian: Das Kriegsrecht der Haager Konferenzen, Vol. II. München 1907, 26.

⁵ DÜLFFER, Jost: Regeln gegen den Krieg? Die Haager Friedenskonferenzen 1899 und 1907 in der internationalen Politik. Frankfurt 1981.

⁶ Convention with Respect to the Laws and Customs of War on Land, done at The Hague on 29 July 1899.

⁷ Convention with Respect to the Laws and Customs of War on Land, done at The Hague on 18 October 1907.

objects of protection was achieved with regard to Art 56 of the *Hague Convention of 1899* and the almost identical Art 56 of the *Hague Convention of 1907*⁸. A standardised protective symbol was still not specified and the choice of symbol resided with the relevant national authorities. The two *Hague Conventions of 1899 and 1907* gained more importance, when, following the Second World War, the International Military Tribunal in Nuremberg applied them as customary international law.⁹ These provisions are therefore also important for those states that have not ratified the *Hague Convention of 1954*.¹⁰

In Art 5 of the *Hague Convention of 1907*, regarding the bombardment by naval forces in times of war, the protection of cultural property was regulated in such a way that “in bombardments by naval forces all the necessary measures must be taken by the commander to spare as far as possible sacred edifices, buildings used for artistic, scientific, or charitable purposes, historic monuments [...]”. The concept of “historic monuments” was thus finally installed as a central integrative element of cultural property and did not, unlike the *Hague Convention of 1954*, restrict the definition, with phrases such as “of importance”.

The first convention exclusively dedicated to the protection of cultural property in times of war is the *Roerich Pact – Treaty on the Protection of Artistic and Scientific Institutions and Historic Monuments*. It was signed by 21 American states and ratified by 10 of them: Brazil, Chile, Colombia, Cuba, the Dominican Republic, El Salvador, Guatemala, Mexico, the United States of America, and Venezuela. Six of these states - Brazil, Cuba, the Dominican Republic, Guatemala, Mexico and the U.S.A. - are bound both by the *Roerich Pact* and the *Hague Convention of 1954*. The *Roerich Pact* therefore continues to exist explicitly according to Art 36 s 2 of the *Hague Convention of 1954*:

“In the relations between Powers which are bound by the Washington Pact of 15 April, 1935 for the Protection of Artistic and Scientific Institutions and of Historic Monuments (Roerich Pact) and which are Parties to the present Convention, the latter Convention shall be supplementary to the Roerich Pact ...“

Simultaneously with the *Roerich Pact*, the *Treaty on the Protection of Movable Property of Historic Value* was passed in the White House but was ratified only by Chile, El Salvador, Guatemala, Mexico, and Nicaragua. On an international level it is fundamentally less important and historically also of far less effect.

The *Roerich Pact* comprises eight articles and contained, contrary to the very general provisions of the *Hague Convention of 1899*, several new clauses on the protection of cultural property.¹¹ For instance, the Pact introduced neutral status for historic monuments, museums, scientific, artistic, educational and cultural institutions. The Pact also stipulated that the same protection is due to the personnel of the above-mentioned institutions. This concept, which

⁸ VON SCHORLEMER, Sabine: Internationaler Kulturgüterschutz. Ansätze zur Prävention im Frieden sowie im bewaffneten Konflikt. 1992, 263.

⁹ FLECK, Dieter (ed.): Handbuch des humanitären Völkerrechts in bewaffneten Konflikten, 1994, 126; Sabine von Schorlemer, Internationaler Kulturgüterschutz. Ansätze zur Prävention im Frieden sowie im bewaffneten Konflikt, 1992, 275; GENIUS-DEVINE: Bedeutung und Grenzen des Erbes der Menschheit im völkerrechtlichen Kulturgüterschutz, 1996, 105; ROBERTS, Adam: Land warfare: from Hague to Nuremberg, in: Michael Howard / George Andreopoulos / Mark R. Shulman (eds.): The laws of war: constraints on warfare in the western world, 1994.

¹⁰ Convention for the Protection of Cultural Property in the Event of Armed Conflict, done at The Hague in 1954; examples are the U.S.A. until a short time ago, or the U.K. until today.

¹¹ SCHINDLER, Dietrich / TOMAN, Jiří (eds.), The laws of armed conflicts: a collection of conventions, resolutions and other documents, 3. rev. edition 1988, 737–739.

followed the concept of the neutrality of medical personnel in times of war, was to safeguard the respect for, and thus the protection of, cultural property.

Another major aspect of the *Roerich Pact* was the maintenance and administration of lists of protected monuments and institutions by the Pan-American Union in its role as depositary organisation. Similar regulations were entered into the *Hague Convention of 1954* where the UNESCO serves as the depositary organisation.

In the *Roerich Pact*, for the first time a distinctive symbol to identify protected objects was introduced (Art III):

“In order to identify the monuments and institutions mentioned in Article I, use may be made of a distinctive flag (red circle with a triple red sphere in the circle on a white background) in accordance with the model attached to this treaty.”

This symbol was replaced by the symbol stipulated in the *Hague Convention of 1954*, the Blue Shield (Art 16 s 1):

“The distinctive emblem of the Convention shall take the form of a shield, pointed below, persaltire blue and white (a shield consisting of a royal-blue square, one of the angles of which forms the point of the shield, and of a royal-blue triangle above the square, the space on either side being taken up by a white triangle).”

and substituted for the protective symbol of the *Roerich Pact* for parties bound by both treaties (Art 36 s 2):

“...the latter Convention [the *Hague Convention of 1954*] shall be supplementary to the *Roerich Pact* and shall substitute for the distinguishing flag described in Article III of the Pact the emblem defined in Article 16 of the present Convention [the *Hague Convention of 1954*], in cases in which the present Convention and the Regulations for its execution provide for the use of this distinctive emblem.”

According to Nicholas Roerich, the symbol stands for art, science and religion as the three most important cultural activities of humankind. The circle is the connecting element of these three aspects in the past, present and future. The symbol was also called the “banner of peace”; the movement based on the *Roerich Pact* called *Pax Cultura* was – in analogy to the Geneva Conventions – sometimes named the “Red Cross of Culture“. Going beyond the *Hague Convention of 1954*, the *Roerich Pact* is effective also in peacetime and does not accept the concept of the exception of military necessity in the context of cultural property protection. The *Roerich Pact* remains, however, very general about the definition of the terms cultural property, in both peace and war.

As a result of the terrible experiences of the Second World War, the *Hague Convention of 1954* was produced under the auspices of UNESCO on 14 May 1954.¹² The Republic of Austria ratified the international *Convention for the Protection of Cultural Property in the Event of Armed Conflict*, as is called officially, in 1964 (Federal Law Gazette 1964/58).¹³

¹² Cf. TOMAN, Jiří, *The Protection of Cultural Property in the Event of Armed Conflict. Commentary on the Hague Convention*, 14 May 1954, 1996.

¹³ For the situation in Austria cf. SCHIPPER, Friedrich T. et al., *Cultural property protection in the event of armed conflict – Austrian experiences*, in: Laurie Rush (ed.), *Planning for protection of cultural heritage in times of conflict*, Woodbridge 2010, in print.

Major developments were achieved through the *Hague Convention of 1954* with respect to the marking and registration of cultural property; in making definitions more precise; and in obliging the states parties to introduce legal ramifications for violations of the *1954 Hague Convention*:

Art 1 of the *Hague Convention of 1954* for the first time provided a definition of the term “cultural property“. Regardless of origin or property relations, cultural property is:

(a) “movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular; archaeological sites; groups of buildings, which, as a whole, are of historical or artistic interest; works of art; manuscripts, books and other objects of artistic, historical or archaeological interest; as well as scientific collections and important collections of books or archives or of reproductions of the property defined above.”

In contrast to the *Hague Conventions of 1899* and *of 1907*, this definition includes movable cultural property. According to the *Hague Convention of 1907* it is only decisive, whether the cultural property of all peoples is “of great importance”. As a consequence, Austria introduced four categories of cultural property.¹⁴ The use of this vague legal term “of great importance”. allows a certain flexibility to the state party to the treaty when categorising cultural property. This can be inferred from Art 6 (cultural property may bear a distinctive emblem) and Art 16 s 2 and Art 17 s 4 legit of the *Hague Convention of 1954*, pursuant to which the competent authority of the High Contracting Party has to authorise the marking of immovable cultural property in writing.¹⁵ Lit a, however, contains, apart from this abstract definition, also an exceptional list of categories¹⁶:

“Monuments of architecture”: With Art 56 of the *Hague Convention of 1899* and Art 27 of the *Hague Convention of 1907* the general concept of the term “monument” also includes the historical monuments as a central concept. History as the basis and category of today’s concept of monuments thus became essential. The natural heritage of the peoples is not part of this, while historical parks and gardens do belong to cultural property in the sense of the *Hague Convention of 1954*.¹⁷ This interpretation can also be found in Art 1 of the *Florence Charter*, pursuant to which a historic garden is “an architectural and horticultural composition of interest to the public from the historical or artistic point of view.”¹⁸ As such, it ranks as a monument.

“Archaeological sites”: This term shows that it not only includes cultural property which is clearly visible above the ground or has been thoroughly researched.¹⁹

¹⁴ The categories are: A (most important cultural property of international importance), B (very important property of national importance), C (important cultural property of highest regional importance), and D (cultural property of highest regional importance).

¹⁵ Marking according to 13 4 and 5 of the Monuments and Historic Buildings Act, complemented by an ordinance in s 8 legit.

¹⁶ BUHSE, Karl-Heinrich: Der Schutz von Kulturgut im Krieg. 1959, 55.

¹⁷ HÖNES, Ernst-Rainer: Historische Park- und Gartenanlagen zwischen Kunstfreiheit und Umweltschutz. In: Burgen und Schlösser, 1998/I, 2.

¹⁸ According to the Florence Charter established by the ICOMOS (International Council of Monuments and Sites), an advisory body of UNESCO, “of interest to the public” is a constitutive element for the term cultural property, it is otherwise, however, disputed.

¹⁹ This concept can also be found in Art 1 s 3 in the Cultural and Natural Heritage Convention of 1972, according to which cultural heritage are also sites, i.e. “works of man or the combined works of nature and

“Groups of buildings”: Which are, as a whole, of historical or artistic interest.

“Works of art”: Although items within this group have to be of great interest to the cultural heritage of all peoples, items of contemporary art are also included here.

“Collections”: This term makes it clear that not every single item has to fulfil the required importance; it suffices for the whole collection as such to fulfil the concept of culture.

“Scientific collections and important collections of books or archives or of reproductions”: What is to be understood by archives is defined in Art 20 of the “*Vienna Convention on Succession of States in Respect of State Property, Archives and Debts*” of 8 April 1983.²⁰

(b) “buildings whose main and effective purpose is to preserve or exhibit the movable cultural property defined in sub-paragraph (a) such as museums, large libraries and depositories of archives, and refuges intended to shelter, in the event of armed conflict, the movable cultural property defined in sub-paragraph (a).

The *Hague Convention of 1954* distinguishes for the first time between direct and indirect cultural property, which is generally given equal protection. In Art 27 of the *Hague Convention of 1899* only the “buildings dedicated to religion, art and science”, which are direct cultural property, are mentioned. In Art 27 of the *Hague Convention of 1907* “historic monuments” were added, which became, for the first time, indirect cultural property. We can thus notice that with regard to public buildings “dedicated to religion, art and science”, irrespective of whether they contain cultural property, there is a restriction of the protection given by the *Hague Convention of 1899*, while the range of protected movable cultural property was extended. The *Hague Convention of 1954* does also no longer explicitly protect undefended towns and villages.

(c) “centres containing a large amount of cultural property as defined in sub-paragraphs (a) and (b), to be known as ‘centres containing monuments’”

Here we find a more precise specification, made for cultural property protection, of the prohibition of attacks on civilian objects, which is already recognised by customary international law.²¹ Since it relates to Art 1 s a of the *Hague Convention of 1954*, only such property is protected, which is of importance for the cultural heritage of all peoples.

Art 4 of the *Hague Convention of 1954* stipulates that cultural property is to be respected in such a way as the “High Contracting Parties” refrain “from any use of the property and its immediate surroundings or of the appliances in use for its protection for purposes which are likely to expose it to destruction and damage in the event of armed conflict; and by refraining from any act of hostility directed against such property.” The surroundings of the protected objects are to be treated so that the protected objects are not exposed to the danger of damage or destruction.

The second part of Art 4 s 2 of the *Hague Convention of 1954* clearly addresses both belligerent parties. The clause in Art 4 s 2 of the *Hague Convention of 1954* has to be stressed in particular, which says that the obligations mentioned in s 1 are not binding in such cases, where there is ‘imperative military necessity’. A decision taken by the commander in charge on the spot. For cultural property under special protection pursuant to Chapter II of the *Hague*

man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.”

²⁰ WYSS, Martin: Kultur als eine Dimension der Völkerrechtsordnung. In: Schweizer Studien zum internationalen Recht, Vol. II, 1992, 175.

²¹ KIMMINICH, Otto: Der Schutz des Menschen in bewaffneten Konflikten, 1979, 232.

Convention of 1954 stricter rules are applied. To-date only a few properties have been added to the international register of cultural property under special protection, so that the practical value must not be estimated too high – the only site registered is the Vatican City, alongside eight shelters.²²

Even before a revision of the Hague legislation the *Geneva Additional Protocols of 1977*²³ gained importance. Soon after the *Geneva Conventions of 1949*²⁴ efforts began to enhance their protective function with respect to armed conflict. With the *Geneva Additional Protocol I* on the protection of victims of international armed conflicts the distinction between the Hague legislation on the conduct of warfare and the Geneva legislation on protection in the civilian sphere becomes blurred. Art 35 s 1 of the *Geneva Additional Protocol I* confirms, in support of Art 22 and 23 of the *Hague Convention of 1907*, principles of customary international law, so that the parties involved in a conflict are restricted in the choice of their means and methods of warfare.

In Chapter III on civilian objects, Art 53 of the *Geneva Additional Protocol I* says about the protection of cultural property and places of worship: “Without prejudice to the provisions of the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict of 14 May 1954, and of other relevant international instruments, it is prohibited:

- (a) to commit any acts of hostility directed against the historic monuments, works of art or places of worship²⁵ which constitute the cultural or spiritual heritage of peoples;
- (b) to use such objects in support of the military effort;
- (c) to make such objects the object of reprisals.”

Since Art 53 of the *Geneva Additional Protocol I* is effective “without prejudice to the provisions” of the *Hague Convention of 1954*, this convention – in particular the exemption from the obligation to respect cultural property in cases of imperative military necessity found in Art 4 s 2 of the *Hague Convention of 1954* – is still applied between those High Contracting Parties that are also parties to the *Hague Convention of 1954*. It can be deduced from the reference to the *Hague Convention of 1954* that the conference participants wanted to keep the definition of cultural property as it is in Art 1 of the *Hague Convention of 1954*. Pursuant to Art 52 s 2 of the *Geneva Additional Protocol I*, imperative military necessity can

²² The Austrian shelter in Bad Aussee was erased from the list. Thus, registered shelters are only found in Germany and the Netherlands. On the problems of shelters and shelter rooms, see Holger Eichberger, Preparing for the protection of cultural property in the event of armed conflict and natural disaster: developing new dimension standards for sheltering moveable objects, in: Present Pasts. Journal of the Heritage Studies Research Group at the Institute of Archaeology, UCL, vol. 2/1 (2010), see www.presentpasts.info.

²³ Protocol Additional to the Geneva Conventions of 12 August 1949 and relating to the Protection of Victims of International Armed Conflicts (Geneva Additional Protocol I), and Protocol Additional to the Geneva Conventions of 12 August 1949 and relating to the Protection of Victims of Non-International Armed Conflicts (Geneva Additional Protocol II), both done at Geneva on 8 June 1977. The Protocol Additional to the Geneva Conventions of 12 August 1949, and relating to the Adoption of an Additional Distinctive Emblem (Geneva Additional Protocol III), done at Geneva on 8 December 2005, does not touch the issues under discussion here.

²⁴ The term comprises four different conventions of which the first three were revised and expanded in 1949, and the fourth was added at that time: the First Geneva Convention for the Amelioration of the Condition of the Wounded and Sick in Armed Forces in the Field, done in 1864; the Second Geneva Convention for the Amelioration of the Condition of Wounded, Sick and Shipwrecked Members of Armed Forces at Sea, done in 1906; the Third Geneva Convention relative to the Treatment of Prisoners of War, done in 1929; and the Fourth Geneva Convention relative to the Protection of Civilian Persons in Time of War, done in 1949. – The whole set is referred to as the “Geneva Conventions of 1949” or simply the “Geneva Convention”.

²⁵ This goes beyond the definition of cultural property in the *Hague Convention of 1954* and connects it with the *Hague Convention of 1907*, which explicitly included buildings dedicated to religion.

only be claimed, when the enemy uses the object for military purposes. In case of doubt, Art 52 s 3 of the *Geneva Additional Protocol I* makes the presumption that an object, which is generally meant for civilian purposes, should not be used for military purposes. When violations of *Geneva Additional Protocol I* are punished, Art 85 s 4 d refers to attacks, which are committed against “clearly-recognized historic monuments, works of art or places of worship which constitute the cultural or spiritual heritage of peoples”. Annex I of the *Geneva Additional Protocol I* determines improvements of the distinctive symbol, although a protective symbol is not mentioned in the actual *Geneva Additional Protocol I*.

In Art 16 on the protection of cultural property and cultural sites, the *Geneva Additional Protocol II* to the *Geneva Conventions of 1949*, relating to the protection of the victims of non-international armed conflicts, provides for the fact that “without prejudice to the provisions of the Hague Convention of 14 May 1954 for the Protection of Cultural Property ... it is prohibited to commit hostile actions against historic monuments, works of art or places of worship, which are part of the cultural or spiritual heritage of the peoples, and to use them for the support of the military operation”. With the two *Geneva Additional Protocols of 1977* the notion of culture is also applied to places of worship, and the Hague law – the *Hague Convention of 1954* is explicitly referred to – is defined in greater detail. Although the two *Geneva Additional Protocols of 1977* do not provide for preventive protection, they do, however, support major rules of cultural property protection in customary international law in the event of armed conflict. Thus, after 100 years of codifying worldwide cultural property protection, its legal basis has finally been documented as customary international law.

In spite of special protection categories and the best efforts of a few executive bodies (for example UNESCO), the *Hague Convention of 1954* failed to provide sufficient protection. Revision proved inevitable for three main reasons: first, because of increased awareness regarding cultural property protection in the *Geneva Additional Protocols of 1977*; second, because of the fact that the destruction of cultural monuments had actually become a tactic of war²⁶; and third because, from a military viewpoint, the definition of “military necessity” left far too much to discretion.

The *Second Protocol* to the *Hague Convention of 1954*²⁷ was intended to strengthen the existing regulations, and make their application more effective. At the same time it was underlined, however, that where the *Second Protocol* failed to address a specific issue, customary international law, built up over the previous 100 years, is still valid. In the course of drafting the *Second Protocol*, Austria played an important role. The country was not only the host of one of the revision conferences, it also took a leading role during the overdue revision of the basic document, the *Hague Convention of 1954*. The way to the *Second Protocol* was long and marked by a constant weighing of interests²⁸.

The *First Protocol* to the *Hague Convention of 1954*, which had entered into force on 7 December 1978, had left open many questions, particularly those that had been subjected to a

²⁶ With Resolution 47/147 of the UN General Assembly of 18 December 1992 and Resolution 824 of the UN Security Council of 6 May 1993 this development was identified and explicitly condemned.

²⁷ Cf. TOMAN, Jiří: Cultural property in war: improvement in protection. Commentary on the 1999 Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict, 2009.

²⁸ Comprehensive account in: DESCH, Thomas: The Second Protocol to the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, in: Yearbook of International Humanitarian Law 1999, 63; *ibid.*: Revision der Haager Konvention zum Schutz von Kulturgut bei bewaffneten Konflikten 1954 - wozu? Vienna 1999.

lot of varying interpretations because of inconsistent terminology – like, for example, the question of imperative military necessity. An addition to the *Hague Convention of 1954* was made in Art I and II, only concerning the question of the transport and returning of cultural property²⁹.

In the years 1993 and 1994 international criminal courts were set up, in order to be able to assert individual criminal responsibility for grave violations of human rights in the former Yugoslavia³⁰ and in Rwanda³¹. It became obvious in this process that the restriction demanded by Art 17 *Hague Convention of 1954*, namely that placing the distinctive emblem on cultural property has to be authorised by the competent authority, may lead to the fact that politically undesired objects are spared.

Another decisive event was the establishment of an international criminal court³².

As early as in 1993 a study commissioned by the UNESCO revealed that the problem with the *Hague Convention of 1954* does not so much lie with its content, but rather with its insufficient application³³. After the study had been published by UNESCO, the next decisive step was taken with the conference in Lauswolt/Netherlands and the so-called “Lauswolt-document”³⁴. On the basis of this document the contracting states to the *Hague Convention of 1954* and government experts met in Paris; only 20 contracting states could take part, and the meeting ended in March 1997 with the “revised Lauswolt-document”³⁵. However, it showed grave weaknesses, like the intended deletion of the concept of military necessity. The weak point resulting from the fact that hardly any experts, particularly from the military, took part could be addressed as early as at the first NATO/PfP³⁶ workshop on the protection of cultural property in the event of armed conflict. From a short map exercise about a defence situation in the area of the cathedral chapter Göttweig in Lower Austria the impossibility to remove the concept of military necessity was demonstrated clearly. Not least the experience made in 1997 as well as questions of the states’ responsibility, penal responsibility of persons and the

²⁹ „I.1. Each High Contracting Party undertakes to prevent the exportation, from a territory occupied by it during an armed conflict, of cultural property as defined in Article 1 of the Convention for the Protection of Cultural Property in the Event of Armed Conflict, signed at The Hague on 14 May, 1954.

2. Each High Contracting Party undertakes to take into its custody cultural property imported into its territory either directly or indirectly from any occupied territory. This shall either be effected automatically upon the importation of the property or, failing this, at the request of the authorities of that territory.

3. Each High Contracting Party undertakes to return, at the close of hostilities, to the competent authorities of the territory previously occupied, cultural property which is in its territory, if such property has been exported in contravention of the principle laid down in the first paragraph. Such property shall never be retained as war reparations.

4. The High Contracting Party whose obligation it was to prevent the exportation of cultural property from the territory occupied by it, shall pay an indemnity to the holders in good faith of any cultural property which has to be returned in accordance with the preceding paragraph.

II.5. Cultural property coming from the territory of a High Contracting Party and deposited by it in the territory of another High Contracting Party for the purpose of protecting such property against the dangers of an armed conflict, shall be returned by the latter, at the end of hostilities, to the competent authorities of the territory from which it came.

³⁰ UN SC Res. 808 (1993) and 827 (1993); it explicitly provides for the punishability of hostile actions against religious, cultural or historic buildings and objects of art.

³¹ UN SC Res. 955 (1994).

³² International Criminal Court (ICC) UN Doc. A/CONF.183/9, 17 July 1998.

³³ BOYLAN, Patrick: Studie zur Haager Konvention und ihrer Umsetzung seit 1954, 7.

³⁴ UNESCO Doc. CLT/95/CONF/009/2.

³⁵ UNESCO Doc. CLT-96/CONF.603/5, Paris, 30 April 1997.

³⁶ Partnership for Peace.

enhanced protection³⁷ (special protection) were not treated sufficiently in the revised Lauswolt-document. It therefore did not remain the basis for negotiations concerning the revision of the *Hague Convention of 1954*. Only further conferences, this time in Houthem/Netherlands and in Vienna³⁸, provided the basis for the diplomatic conference in The Hague between 15 and 26 March 1999 and the subsequent signing of the *Second Protocol* on 26 March 1999³⁹ in The Hague on the 100th anniversary of the *Hague Convention of 1899*. With this, a far-reaching and historical step was achieved in supplementing the *Hague Convention of 1954*⁴⁰.

From this systematic historical comparison between the *Roerich Pact* and other corpora of international humanitarian law and the international law of war relating to cultural property protection, the differences and the similarities and parallels between the discussed legal texts become apparent. For instance, particularly the strong connections between the *Roerich Pact* and the *Hague Convention of 1954* become evident. In two texts of the *Hague Convention of 1954* the *Roerich Pact* is explicitly mentioned. In the preamble to the *Hague Convention of 1954* it says that it is based on the principles of the protection of cultural property in the event of armed conflict of the *Hague Conventions of 1899 and 1907* as well as the *Roerich Pact*. This way, the *Roerich Pact* has, in a certain sense, the function of a model for the *Hague Convention of 1954*. In Art 36 s 2 *Hague Convention of 1954* on the “Relation to Previous Conventions” it says with regard to the *Roerich Pact*:

“In the relations between Powers which are bound by the Washington Pact of 15 April 1935 for the Protection of Artistic and Scientific Institutions and of Historic Monuments (*Roerich Pact*) and which are Parties to the present Convention, the latter Convention shall be supplementary to the *Roerich Pact* and shall substitute for the distinguishing flag described in Article III of the Pact the emblem defined in Article 16 of the present Convention, in cases in which the present Convention and the Regulations for its execution provide for the use of this distinctive emblem.”

In this way the *Roerich Pact* is, on the one hand, for the American states, which signed it, still a document binding by international law, and on the other hand in force for the states which signed the *Hague Convention of 1954*, whereby they are obliged to respect the symbol, the “banner of peace”. In addition, the *Roerich Pact* has, through its history and its universal claim and character, created customary international law and can thus not be overestimated in its significance. The comprehensive concept of cultural property protection inherent in the Pact, which does not only comprise the protection of cultural property in the event of armed conflict, but also in peacetime, has contributed to that fact. This way the Pact breaks open in a visionary manner the limits of the old international law of armed conflict – a great achievement of its author, which can only be understood against the background of his eventful life, his epochal work and truly humanist convictions.

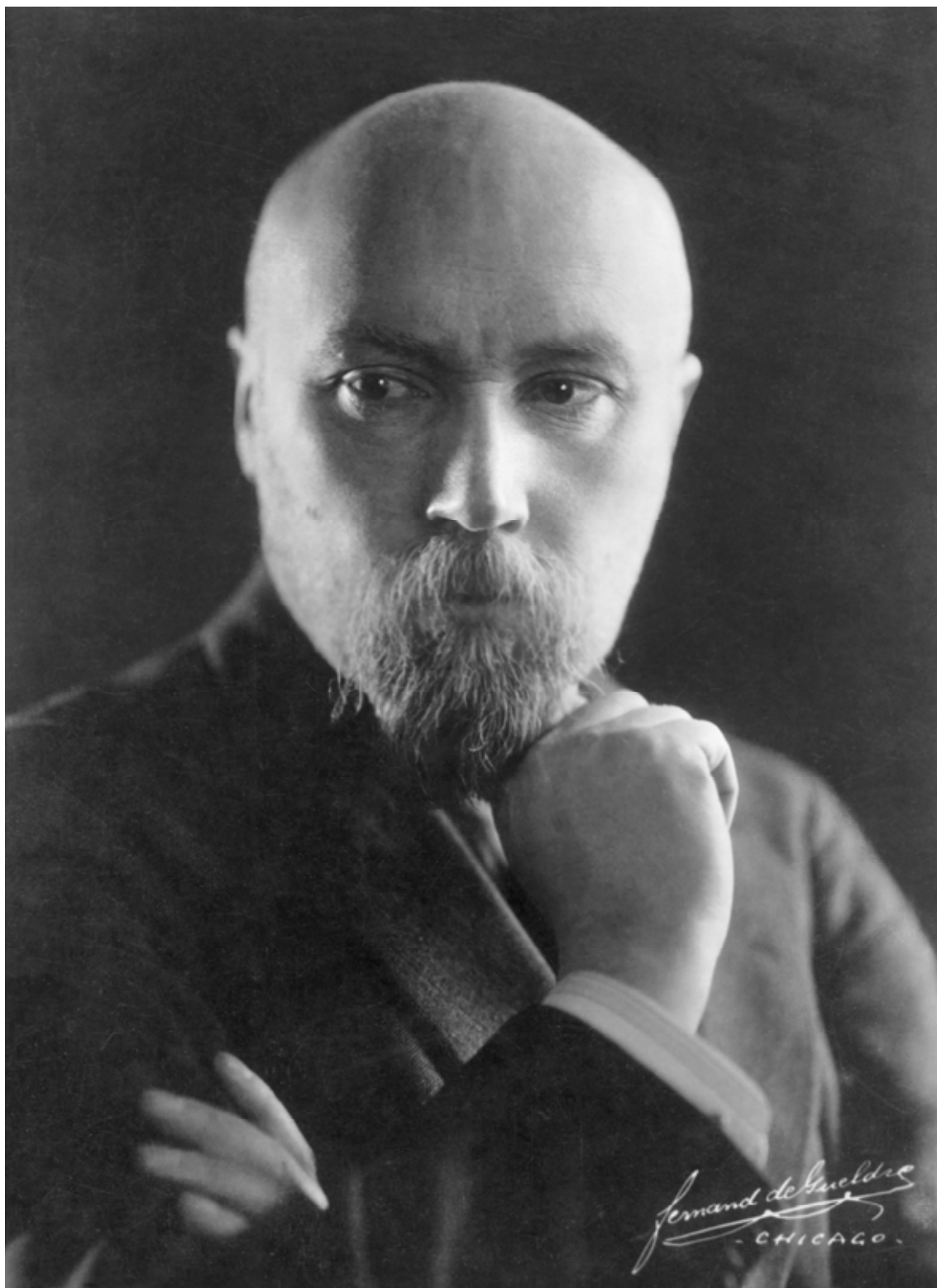
³⁷ Enhanced Protection in Chapter 3 *Second Protocol to the Hague Convention of 1954*.

³⁸ Report Director of Executive Board of UNESCO Doc. 155 EX/51, 17 August 1998.

³⁹ HLADIK, Jan: Documents, Diplomatic Conference on the Second Protocol to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, The Hague, Netherlands (March 15 - 26, 1999), in: *International Journal of Cultural Property*, Vol. 8, No. 2, 526; Final Act of the Diplomatic Conference.

⁴⁰ This view, as given in Art 2 *Second Protocol to the Hague Convention of 1954*, is not shared by Walter Hamel, *The Second Protocol*, 120.

Illustrations



Nicholas Roerich. Chicago. 1921



THE ROERICH PACT
AND
THE BANNER OF PEACE

CEREMONY OF THE SIGNING OF
THE ROERICH PACT

by

PLENIPOTENTIARIES OF THE TWENTY-ONE
AMERICAN REPUBLICS

at the

WHITE HOUSE, WASHINGTON, D. C.

The Roerich Pact and the Banner of Peace. Ceremony of the signing of the Roerich Pact
New York, 1935. Brochure



Editions dedicated to the Roerich Pact and the Banner of Peace



Roerich Pact

PEACE BANNER

|| The Red Cross ||
|| of Culture ||

NEW WORLD LIBRARY

Re. 1/-

The Roerich Pact and the Banner of Peace. The Red Cross of Culture. New Delhi, 1944.
Brochure



**TREATY FOR THE PROTECTION OF
ARTISTIC AND SCIENTIFIC INSTITUTIONS
AND HISTORIC MONUMENTS (ROERICH
PACT) SIGNED AT THE WHITE HOUSE BY
REPRESENTATIVES OF THE TWENTY-ONE
AMERICAN REPUBLICS**

Done at the Washington, 15 April 1935

Article 3

In order to identify the monuments and institutions mentioned in article I, use may be made of a distinctive flag (red circle with a triple red sphere in the circle on a white background).



**CONVENTION FOR THE PROTECTION OF
CULTURAL PROPERTY IN THE EVENT OF
ARMED CONFLICT**

Done at the Hague, 14 May 1954

Article 36. Relation to previous conventions

1. In the relations between Powers which are bound by the Conventions of The Hague concerning the Laws and Customs of War on Land (IV) and concerning Naval Bombardment in Time of War (IX), whether those of 29 July, 1899 or those of 18 October, 1907, and which are Parties to the present Convention, this last Convention shall be supplementary to the aforementioned Convention (IX) and to the Regulations annexed to the aforementioned Convention (IV) and shall substitute for the emblem described in Article 5 of the aforementioned Convention (IX) the emblem described in Article 16 of the present Convention, in cases in which the present Convention and the Regulations for its execution provide for the use of this distinctive emblem.

2. In the relations between Powers which are bound by the Washington Pact of 15 April, 1935 for the Protection of Artistic and Scientific Institutions and of Historic Monuments (Roerich Pact) and which are Parties to the present Convention, the latter Convention shall be supplementary to the Roerich Pact and shall substitute for the distinguishing flag described in Article III of the Pact the emblem defined in Article 16 of the present Convention, in cases in which the present Convention and the Regulations for its execution provide for the use of this distinctive emblem.

The Hague Convention for the Protection of Cultural Property in the event of Armed Conflict, based on the Roerich Pact. 1954



THE ROERICH PACT
AND
THE BANNER OF PEACE

Published by
The Roerich Pact and Banner of Peace Committee
New York, N. Y.
1947

The Roerich Pact and the Banner of Peace. New York, 1947. Brochure



The Roerich Museum on Riverside Drive, 310, New York. 1929–30



The building in New York where the Roerich Museum was located in 1923–29



Class in painting of the Junior Art Department at the Master Institute of the Roerich Museum
New York. January 1928



Nicholas Roerich in the St. Sergius Chapel of the Roerich Museum in New York. 1929–30



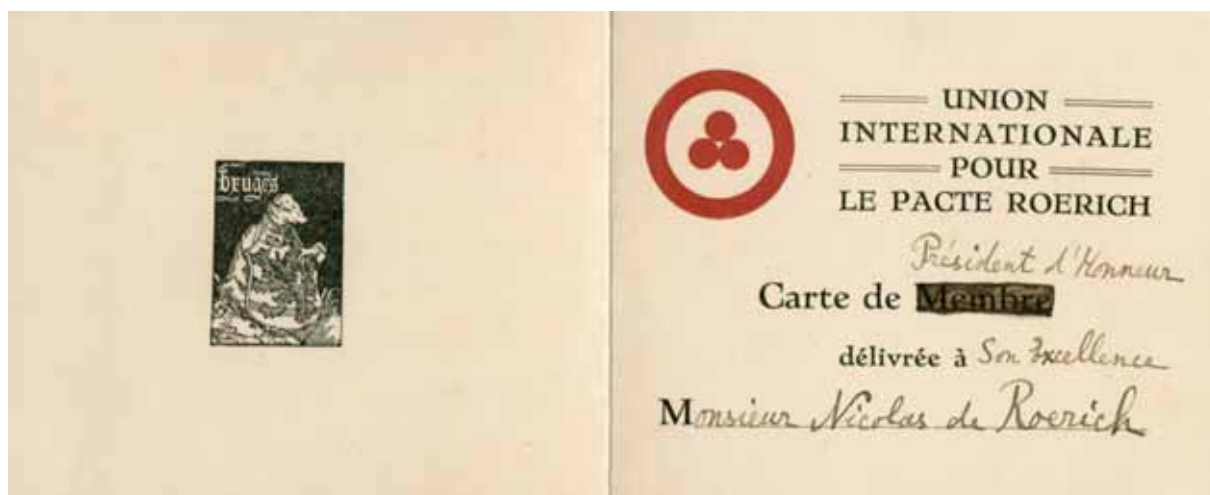
N. Roerich paintings at the Roerich Museum in New York. 1929



Participants of the 2nd Conference of the International Union for the Roerich Pact in Bruges.
August 1932



The building in Bruges where the International Union for the Roerich Pact was located. 1930



The invitation card of the Honorary President of the International Union for the meeting of the General Assembly of the Union. September 1931



The exhibition of the Old Art Towns in Bruges. July-October, 1932. Postcard

THE ROERICH PACT AND BANNER OF PEACE

The "Roerich Pact and Banner of Peace", conceived by Nicholas Roerich for the protection of monuments and institutions of art, education and science, in times of war as well as in times of peace, have received endorsement from the cultural and educational leaders of the world. The following list represents only a few of the many institutions, statesmen and educators who have given their approval:

The International Museums' Committee of the League
of Nations

Dr. Adatci, President of the Permanent Court of
International Justice

His Holiness Pope Pius XI

City of Paris

Mrs. Franklin D. Roosevelt

King Albert of Belgium

His Excellency, Hubert Lyautey, Marshal of France and former
Minister of War

General Federation of Woman's Clubs of America

New York and New Jersey State Federations of Women's Clubs

Judge Antonio S. de Bustamante, of the Permanent Court of
International Justice

Dr. Frederick Robinson, President of New York City College

Dr. Mary E. Wadley, President of Mt. Holyoke College

Forest Grant, Board of Education, New York City

Oriental Institute of the University of Chicago

Boston Museum of Fine Arts

Phillips Memorial Gallery of Washington, D.C.

Detroit Institute of Arts

American Museum of Natural History

American Association of Museums

The first International Conference for the promulgation of the
"Roerich Pact and Banner of Peace" was held in Bruges, Belgium,
in September 1931, with delegates representing governments and
cultural institutions from 20 nations participating. The Confer-

List of the cultural institutions and officials supported the Roerich Pact. 1933



N.K. Roerich paintings at the exhibition held during the 2nd Conference of the International Union for the Roerich Pact. Bruges. August, 1932



Gothic Hall in Hotel de Ville, where the reception was given by the Bruges municipality in honour of the participants of the 1st Conference for the Roerich Pact in 1931



Participants of the 1st Conference for the Roerich Pact with the Banner of Peace decorated ribbons symbolizing the colours of Bruges. September 1931



The exhibition of the Old Art Towns in Bruges. July–October, 1932

THIRD INTERNATIONAL CONVENTION
For the Promotion of
the World Wide Adoption of the
ROERICH PACT AND BANNER OF PEACE

Sponsored by the ROERICH MUSEUM, New York



MADONNA PROTECTRIX

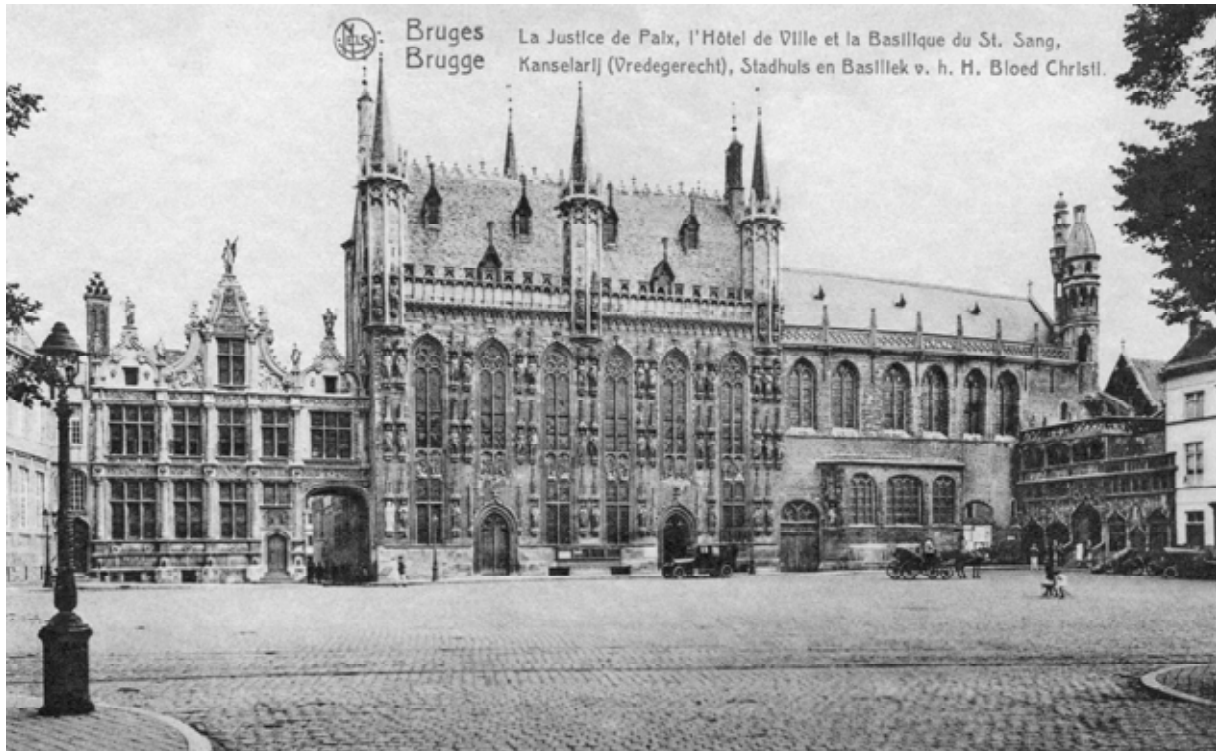
by NICHOLAS ROERICH

November 17, 1933: {Afternoon Session, 3 P.M.
Evening Session, 8:30 P.M.

November 18, 1933: Morning Session, 10:30 A.M.

THE MAYFLOWER, WASHINGTON, D. C.

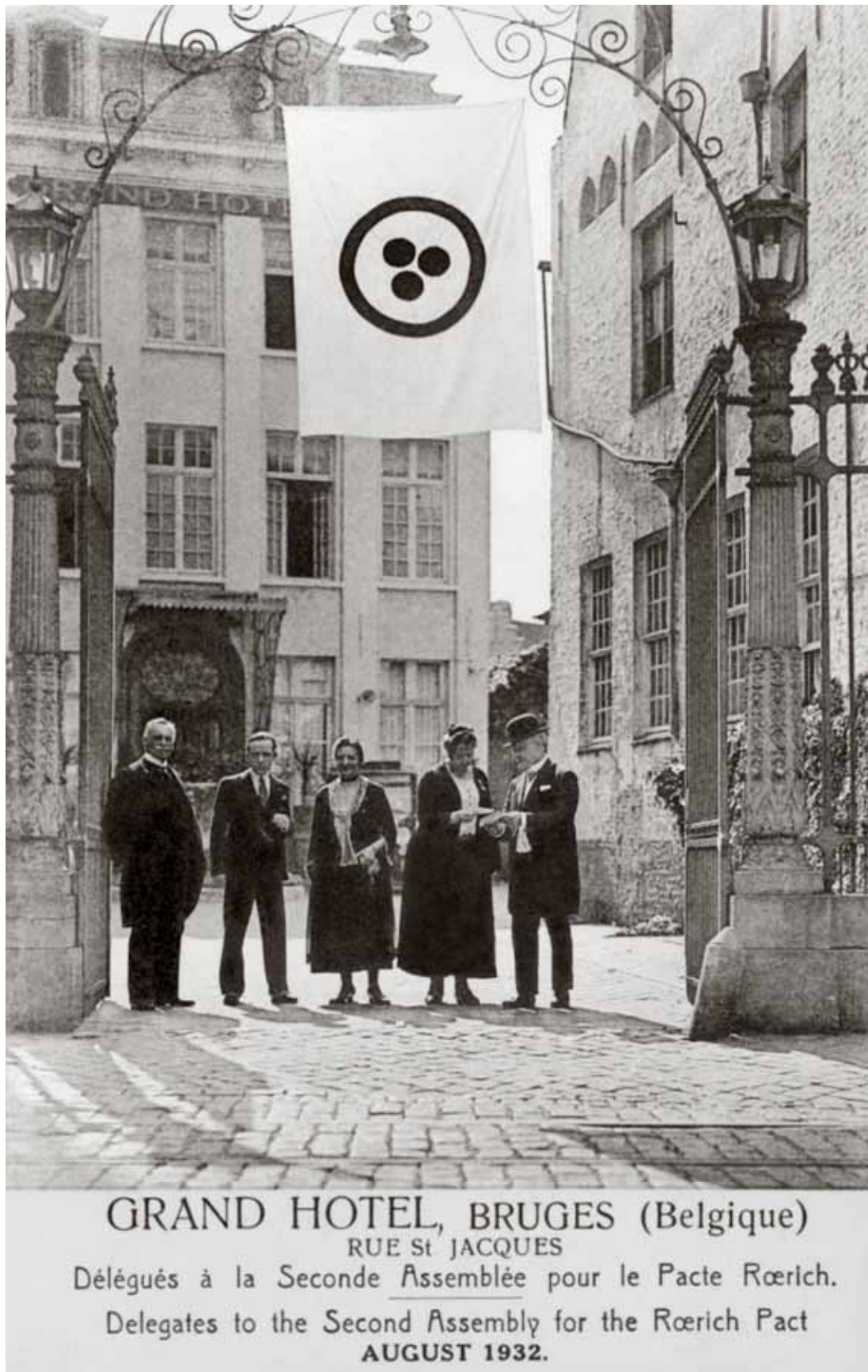
The invitation card for the 3rd Conference of the International Union for the Roerich Pact
November 17–18, 1933



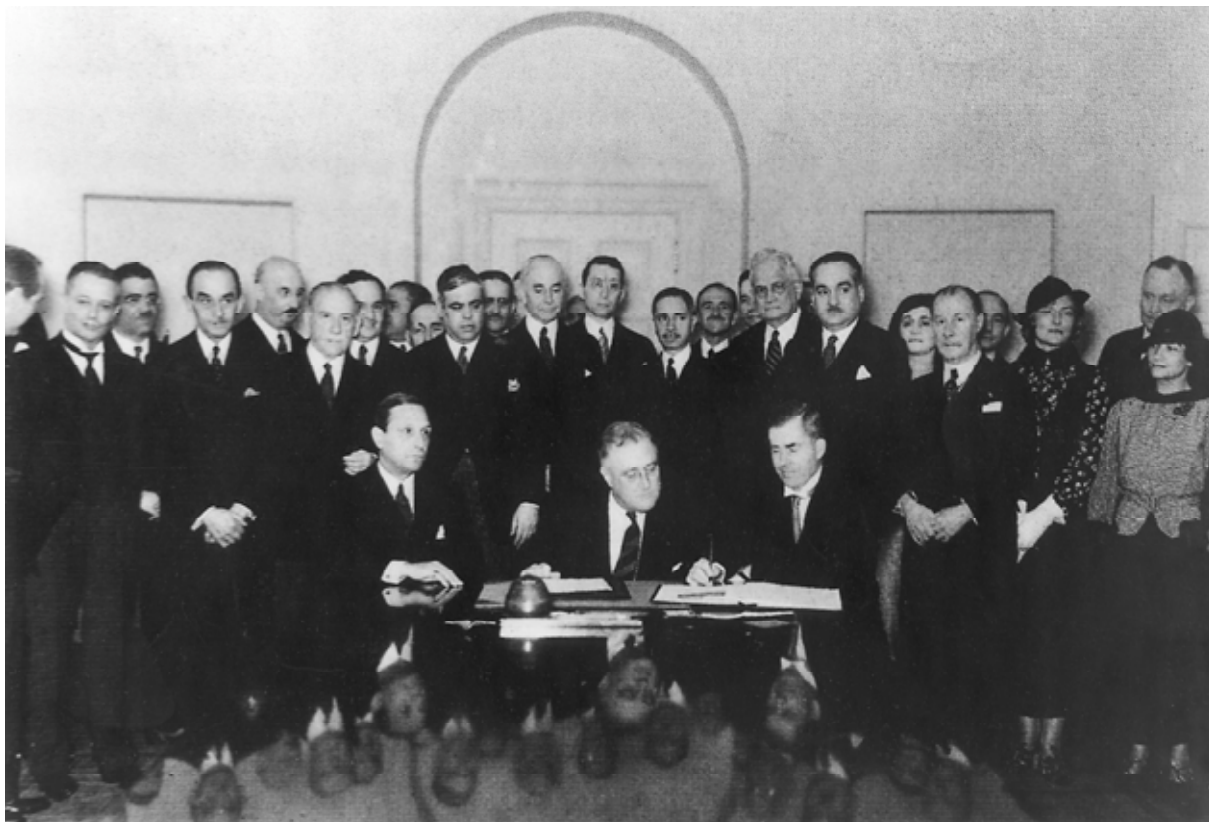
St. Sang Church in Bruges



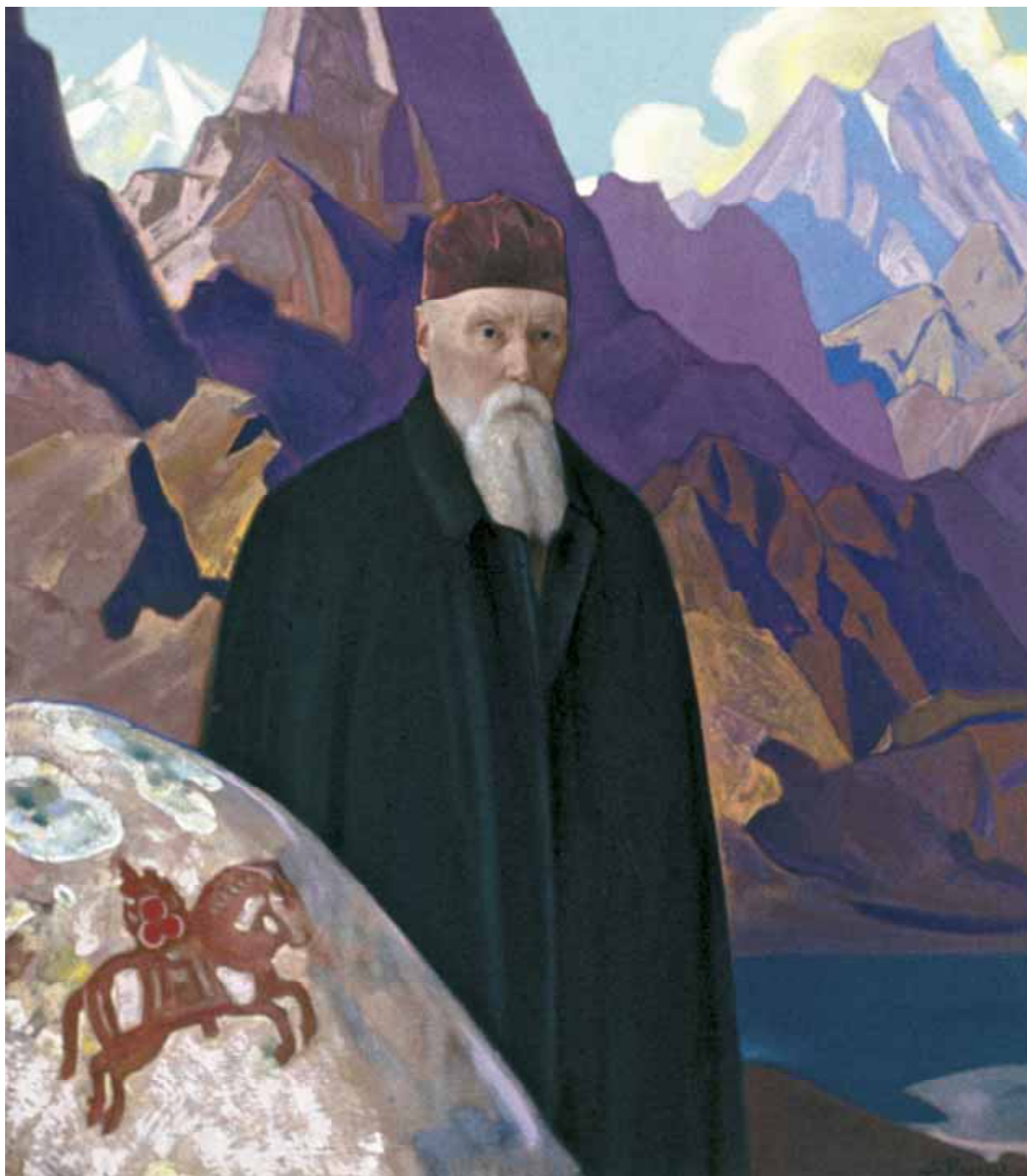
Gothic Hall in Hotel de Ville, where the reception was given by the Bruges municipality in honour of the participants of the 1st Conference for the Roerich Pact in 1931



The meeting of the 2nd Conference of the International Union for the Roerich Pact in Bruges.
August 1932



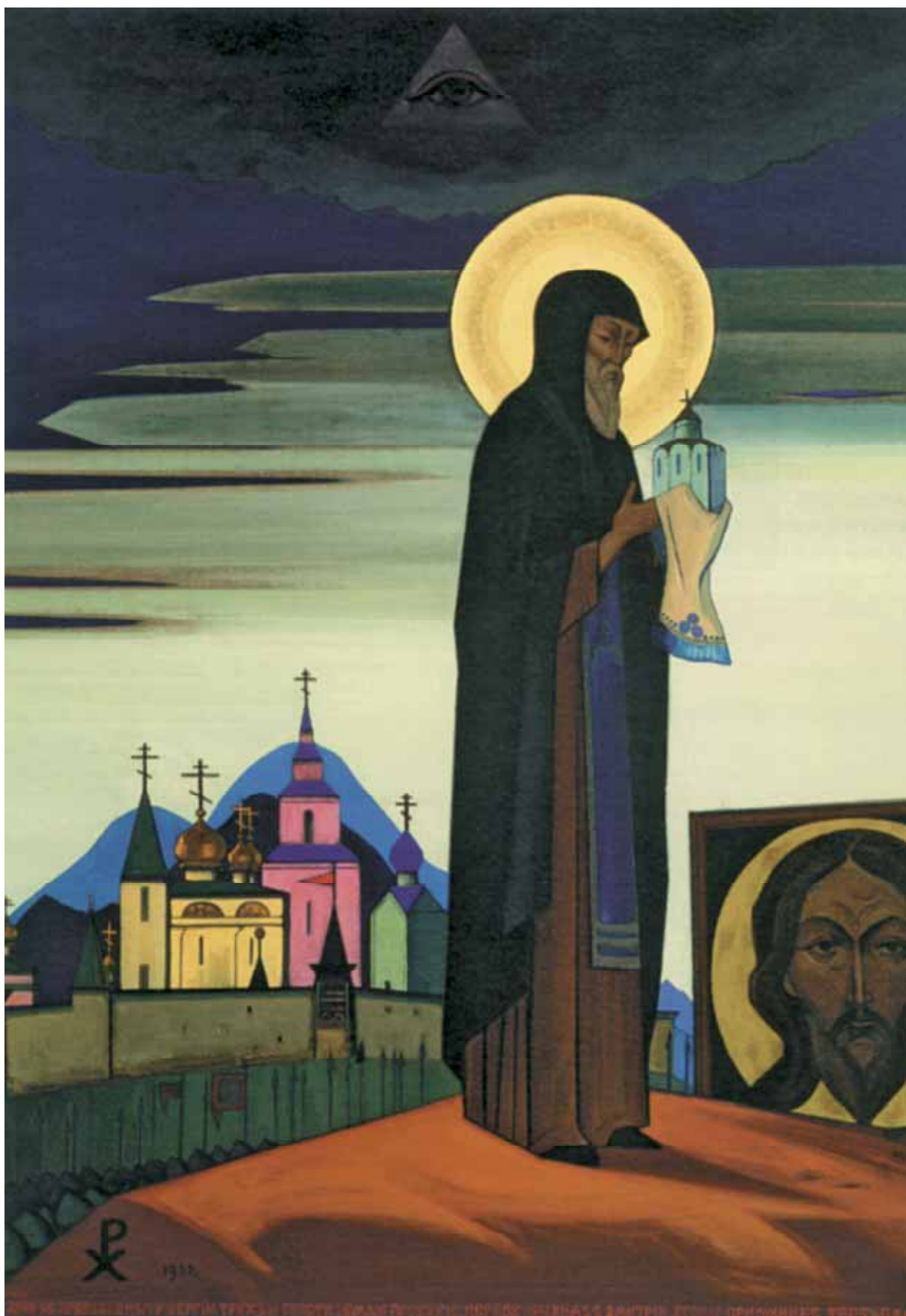
Ceremony of the signing of the Roerich Pact in the Oval Room of White House in presence of Franklin D. Roosevelt, the President of the USA. Washington. April 15, 1935



Svetoslav Roerich. The portrait of prof. N. Roerich. 1937



Nicholas Roerich. St. Sophia – The Almighty's Wisdom (The Banner of Peace). 1932.
Tempera on canvas. 106,8 x 152,3 cm



Nicholas Roerich. St. Sergius Radonezhsky. 1932.
Tempera on canvas. 150 x 108 cm



Nicholas Roerich. Madonna Oriflamma. 1932.
Tempera on canvas. 172,6 x 99,6



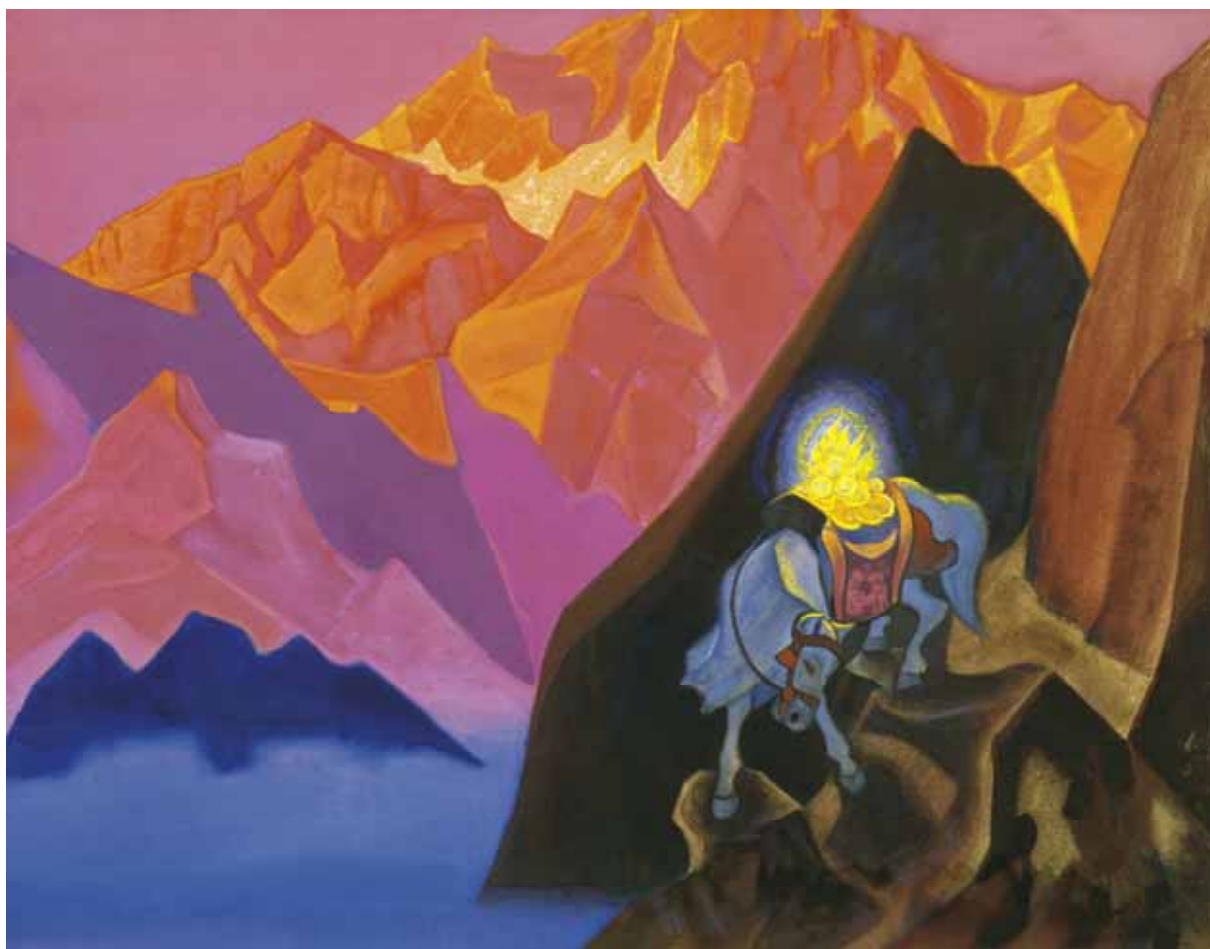
Nicholas Roerich. Madonna Protectrix. 1933



Nicholas Roerich. The White Stone (The sign of Chintamani or Steed of Happiness). 1933.
Tempera on canvas. 82,6 x 105,2 cm



Nicholas Roerich. Mongolia. (Chingis Khan March). 1937–1938.
Tempera on canvas. 92 x 123 cm



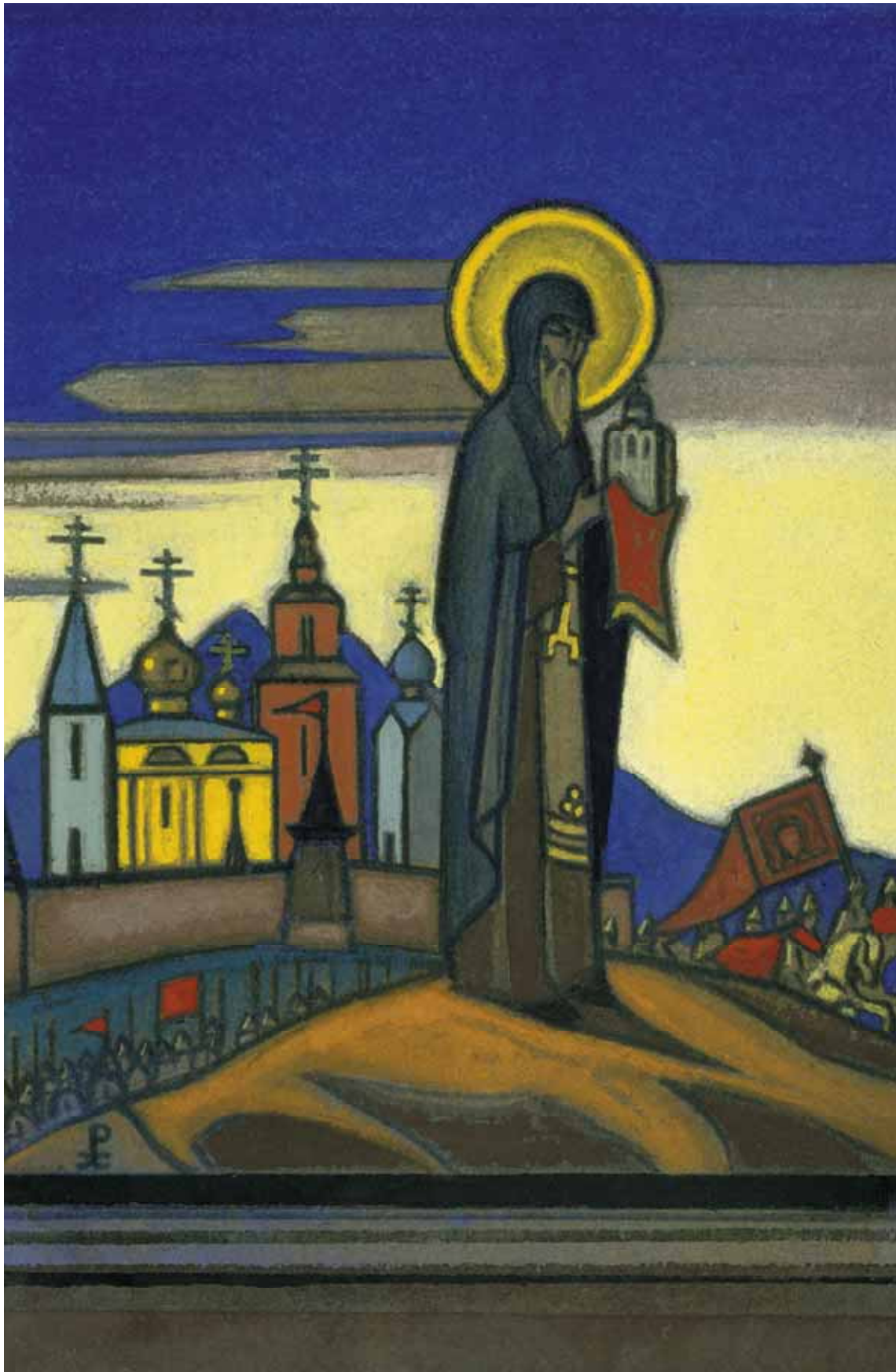
Nicholas Roerich. Chintamani. 1935–1936.
Tempera on canvas. 91,8 x 116,9 cm



Svetoslav Roerich. The portrait of prof. N.K. Roerich. 1939



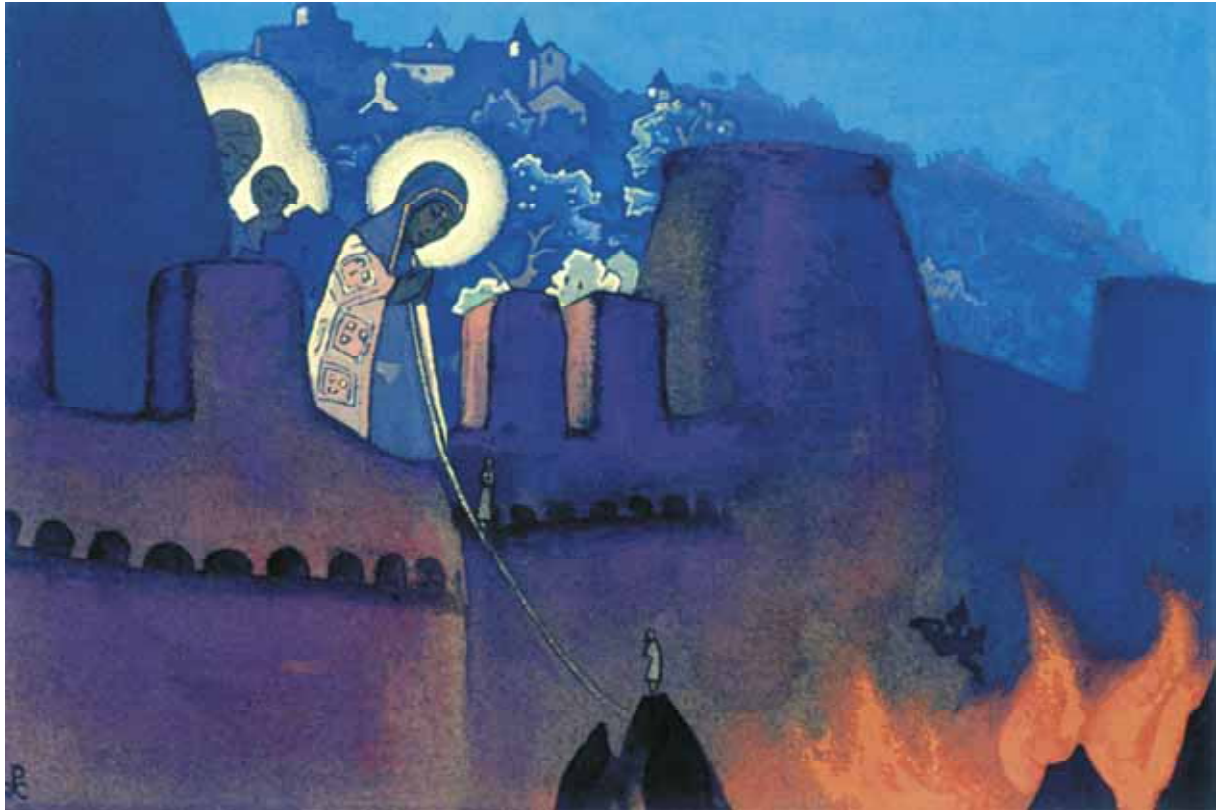
Nicholas Roerich. Fiat Rex. Triptych. 1931.
Tempera on canvas. 119,5 x 91,5 cm; 119,4 x 25,9 cm; 119,7 x 25,7 cm



Nicholas Roerich. St. Sergius. 1931.
Tempera on cardboard. 46,0 x 30,5 cm



Nicholas Roerich. Joan of Arc. Triptych. 1931.
Tempera on canvas. 24,1 x 80,4 cm; 125,2 x 56,8 cm; 123,8 x 80,6 cm



Nicholas Roerich. Madonna Laboris. 1936.
Tempera on cardboard. 31 x 46 cm



Nicholas Roerich. The Banner of Peace «Pax Cultura». 1931



Nicholas Roerich. Fiery Sky. 1914.
Tempera



Nicholas Roerich. Alexander Nevsky. 1942.
Tempera on canvas. 91,4 x 152,3 cm



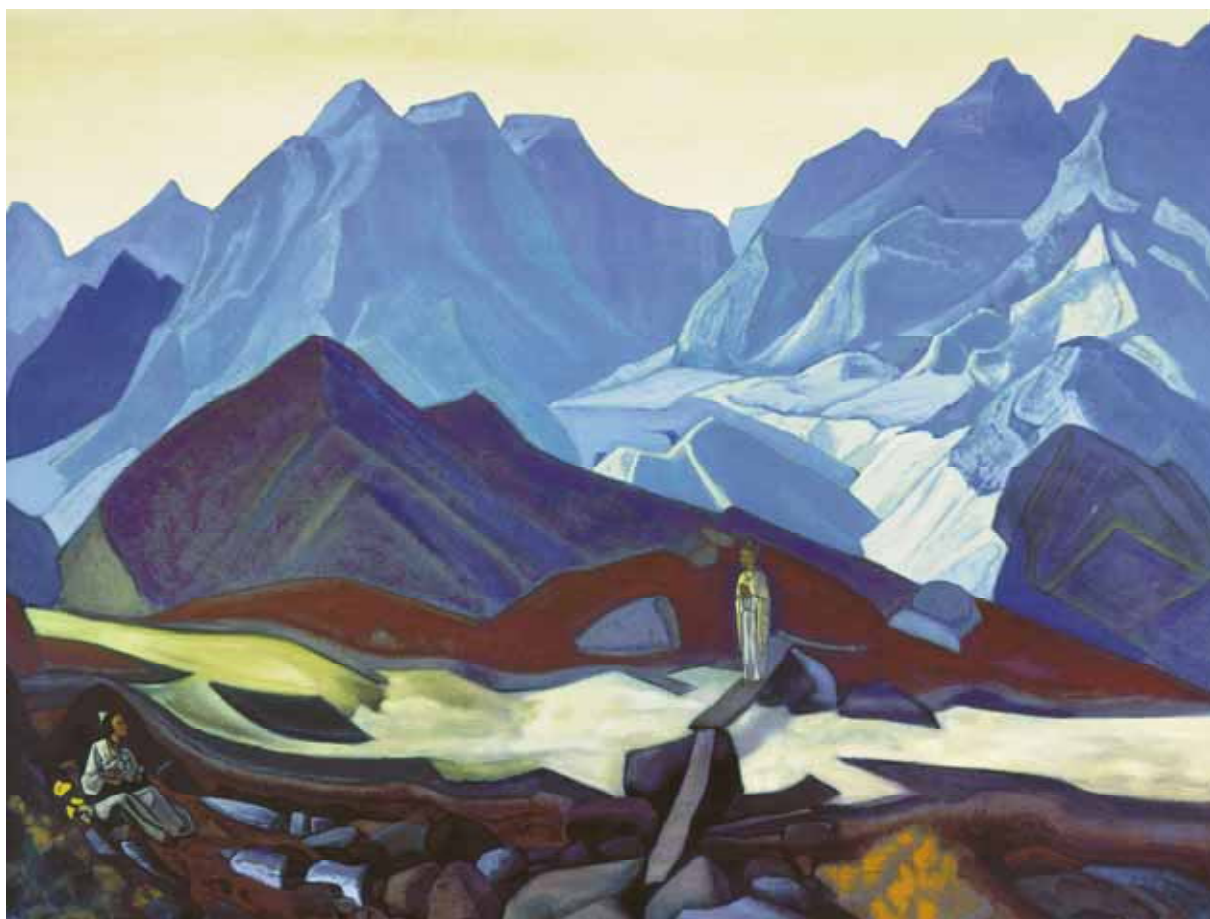
Nicholas Roerich. Earth Conjunction. 1907.
Tempera on cardboard. 49 x 63 cm



Nicholas Roerich. The Book of Doves. 1922.
Tempera on canvas. 76 x 103 cm



Nicholas Roerich. She Who Holds the World (She Who Carries the Stone). 1933.
Tempera on canvas. 47 x 79 cm



Nicholas Roerich. From Beyond. 1936.
Tempera on canvas. 104,0 x 134,9 cm



The Banner of Peace, that was hoisted at the South Pole and the North Pole to mark the occasion of the 65th anniversary of the Roerich Pact (January 8, April 15, 2000).



The ceremony of hoisting of the Banner of Peace at the Museum by name of Nicholas Roerich: Director-general of the Museum L. Shaposhnikova and G. Pechnikov, former President of the International Centre of the Roerichs
Moscow, October 8, 1997



The innauguration of the exhibition “70th anniversary of the Roerich Pact” in the Organization of the United Nations (UNO). New York. September 7, 2005



The displays of the exhibition “70th anniversary of the Roerich Pact” in the Organization of the United Nations (UNO). New York. September, 2005



Director-general of the Museum by name of Nicholas Roerich L. Shaposhnikova and Minister of Culture of Russian Federation N. Dementyeva at the inauguration of the expanded exposition of the Museum. October, 1997



A Send-off of the International Antarctic “Millennium expedition”. Representatives of the ICR and Russian Cosmonautics Federation presenting the Banner of Peace with autographs of cosmonauts, scientists and public figures to the Expedition members for delivering to the South Pole. December, 1999



A meeting of the International scientific Conference dedicated to the 60th anniversary of the Roerich Pact. Moscow, October, 1995



Alicia Rodrigues, Mexican actress, presenting the Banner of Peace on behalf the Mexican Roerich Society to Ludmila Shaposhnikova, First Vice-President of the International Centre of the Roerichs, during the Conference The 60th anniversary of the Roerich Pact. Moscow, October, 1995



The Banner of Peace in the State Duma of Russian Federation. 1990



Presentation of the Banner of Peace, which was aboard the Mir Space Station, to N. Nazarbaev, President of Kazakhstan by Russian non-governmental delegation. Almaty, Kazakhstan. January 5, 1999



UN Secretary General Kofi Annan holding the Banner of Peace, received as a gift, from the International Centre of the Roerichs, the International Antarctic «Mullenum expedition» and «The Banner of Peace» Project leaders. January 8, 2000 it was hoisted at the South Pole.
Moscow. January 28, 2000. Photo from the UN archives



A Send-off of the International Antarctic «Millenium expedition». Representatives of the ICR and Russian Cosmonautics Federation presenting the Banner of Peace with autographs of cosmonauts, scientists and public figures to the Expedition members for delivering to the South Pole. December, 1999



The President of ICR Y. Vorontsov and pilot-cosmonaut V. Afanasyev presenting the Banner of Peace that was aboard Mir Space Station to Shri Somnath Chatterdji, speaker of Indian Parliament, on occasion of 100th anniversary of Svetoslav Roerich, co-founder of the Pact, the younger son of N. Roerich



Workshop held during the 62nd Annual DPI/NGO Conference For Peace and Development: Disarm Now! in Franz Mayer Museum where the ICR photo exhibition The 75th anniversary of the Roerich Pact was displayed. Mexico City. September 9, 2009



The 23th Expedition crew V. Tsibliev, commander (left) and A. Lazutkin, flight engineer looking through the Banner of Peace and the Certificate, delivered from the Earth by the crew of the 24th Expedition of Mir Space Station. August 7, 1997



The Mir Space Station International crew: V. Afanasiev (Russia), S. Avdeev (Russia), J.-P. Haignere (France) showing the Banner of Peace during the space TV-bridge “Mir Station for Culture and Future of Russia and Humanity.” August 16, 1999



Members of the «Arctic» expedition with the Banner of Peace at the North Pole:
S. Pechenegov, Y. Egorov, V. Loshits, F. Konyukhov, A. Vykhristyuk (from left to right).
May 6, 1998



V. Chukov (Russia), V. Drabo (Belarus) and a member of the American Polar Station
“Amundsen-Scott” with the Banner of Peace at the South Pole. January 8, 2000



V. Chukov, E. Bakalov, L. Karpman, L. Glagolev, A. Rogov with the Banner of Peace at the North Pole. April 15, 2000



Lama Lobsang Marou from Mal'ba with the Banner of Peace at the sacred mountain Bogdo Ula, Mongolia. August 16, 1997



The Banner of Peace at Khan-Tengry Peak. Russian Tien Shan. August 14, 1998



F. Konyukhov, a traveler with the Banner of Peace by the mount Ayres Rock (Uluru) in Australia. 1995



Envelopes and stamps with the Banner of Peace symbols



Envelope with the Banner of Peace symbols



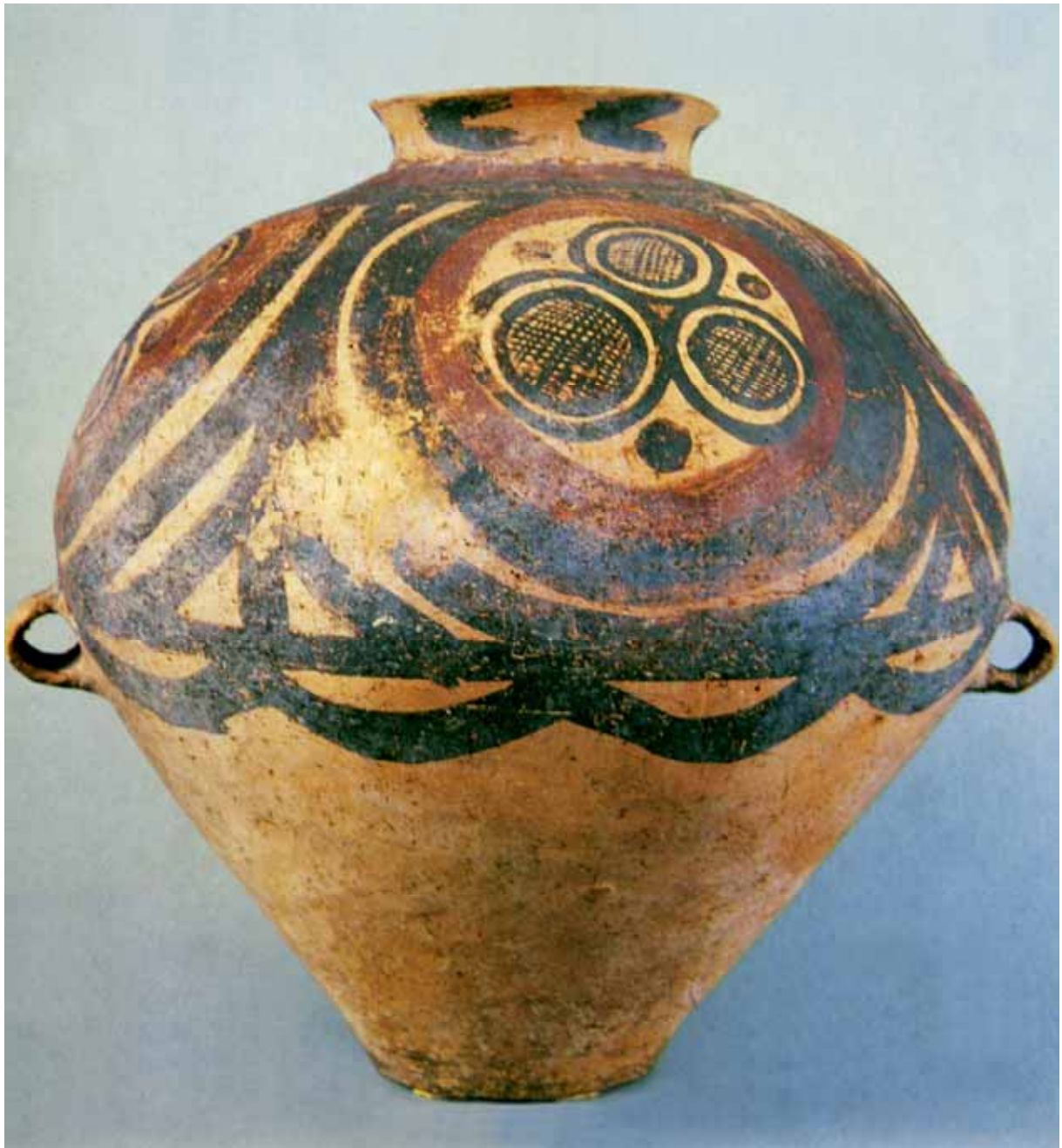
Buddhist Temple. South Korea



Three Jewels. China



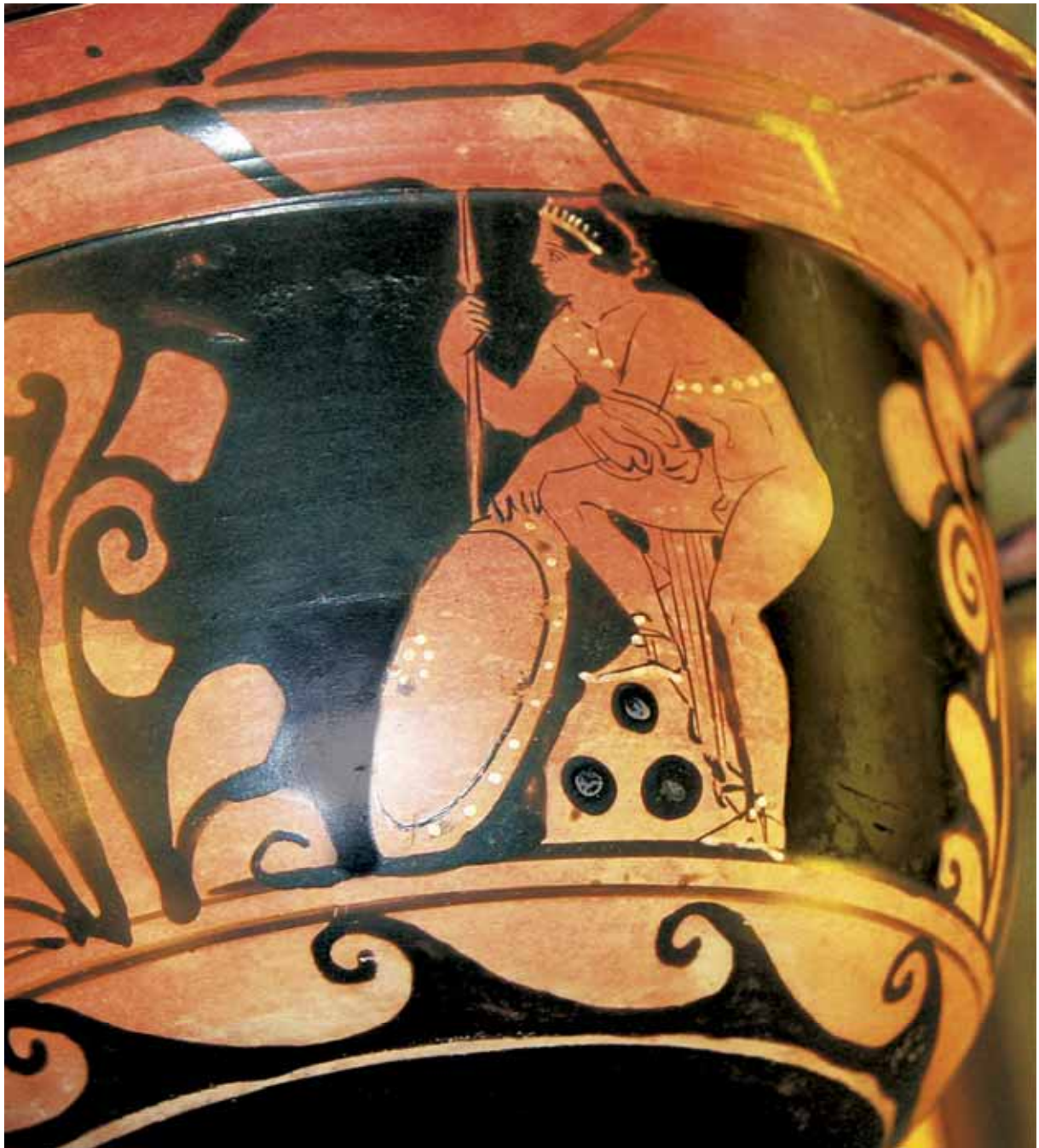
Curtain Wall. Detail. Mongolia. 20th century



Jug with geometric pattern. Yanshao culture. Gansu, China. 5000–3000 BC



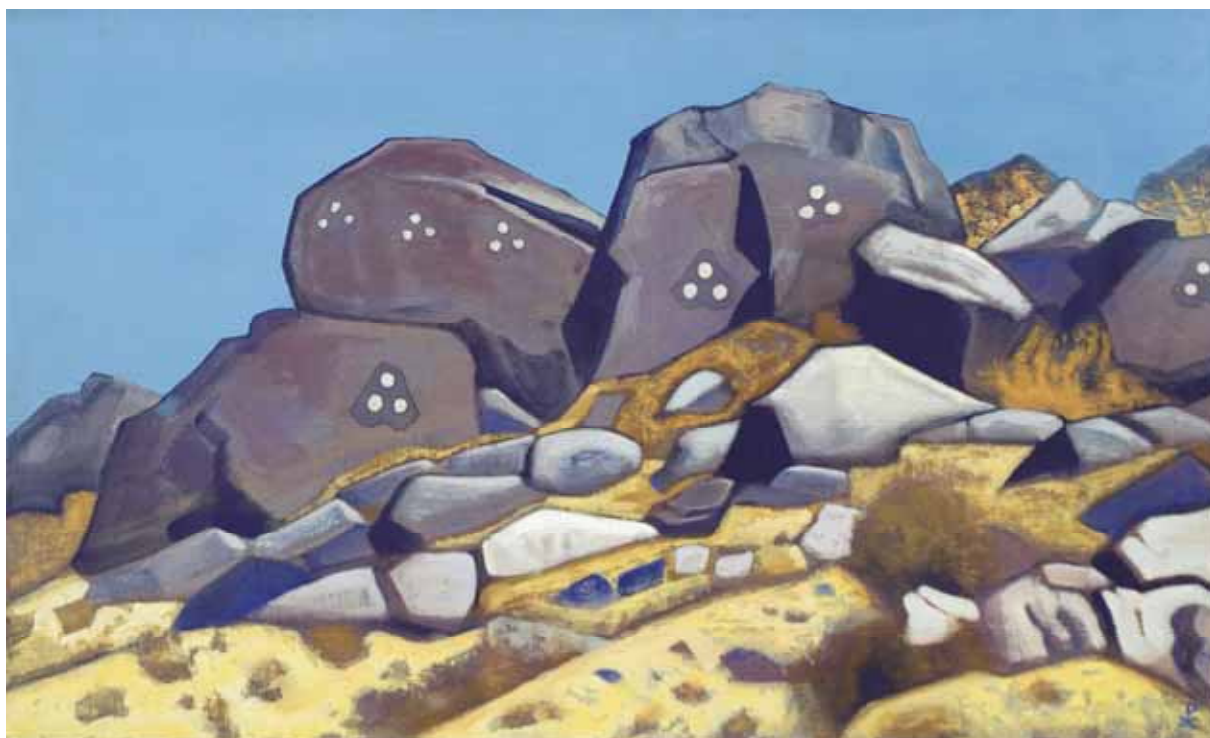
Black-figure crater. Ancient Greece. 400 BC



Red-figure crater. Ancient Greece. 400 BC



Signs upon the Stones near Shara-Muren. Mongolia. Photo. 1934–1935



Nicolas Roerich. Mongolia. 1938. Tempera on canvas. 45,6 x 78,5 cm



Islamic Mosque. Cairo



Refectory Church of the Assumption in Suzdal (Russia). 17th century



Scythian-Sarmatian antiquities. 300–200 BC



Altar decorations. Buryatia. 20th century



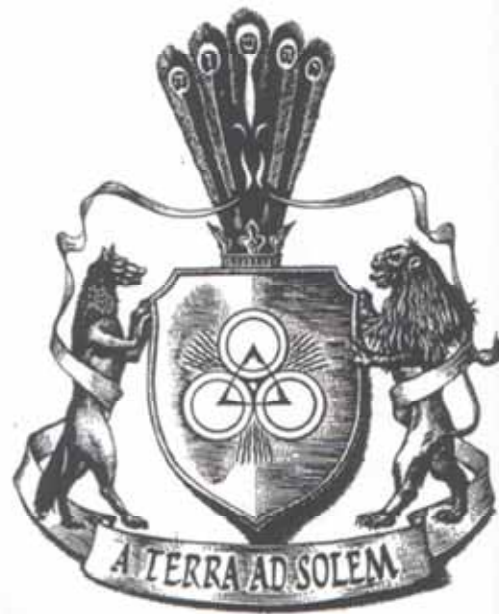
Kitagawa Utamaro. Arrangement of Flowers. 18th century



Mon actor



Torii Kiyonobu. Poster for the Theatre. 18th century



Coat of Arms of Iceland

Emblem of Samarkand

Emblem of Rosicrucians



Statuette of a priest. Mohenjodaro, India. 3000 BC



Taoist with the Three Jewels of Tao. China



Archangel Michael. Ikon. Russia. 17th century



St. Nikolaus. Ikon. Russia. 16th century



Gregory the Theologian. Ikon. Russia. 16th century



Jesus Christ Pantocrator. St. Katherine Monastery. Sinai. 6th century



St. Bonaventura. Hungary. 1759



Pope Pius X



Matteo Giovanni. Madonna with Child and Two Angels. Detail. 15th century



Hans Memling. Christ and Angels Adoring God. 1475



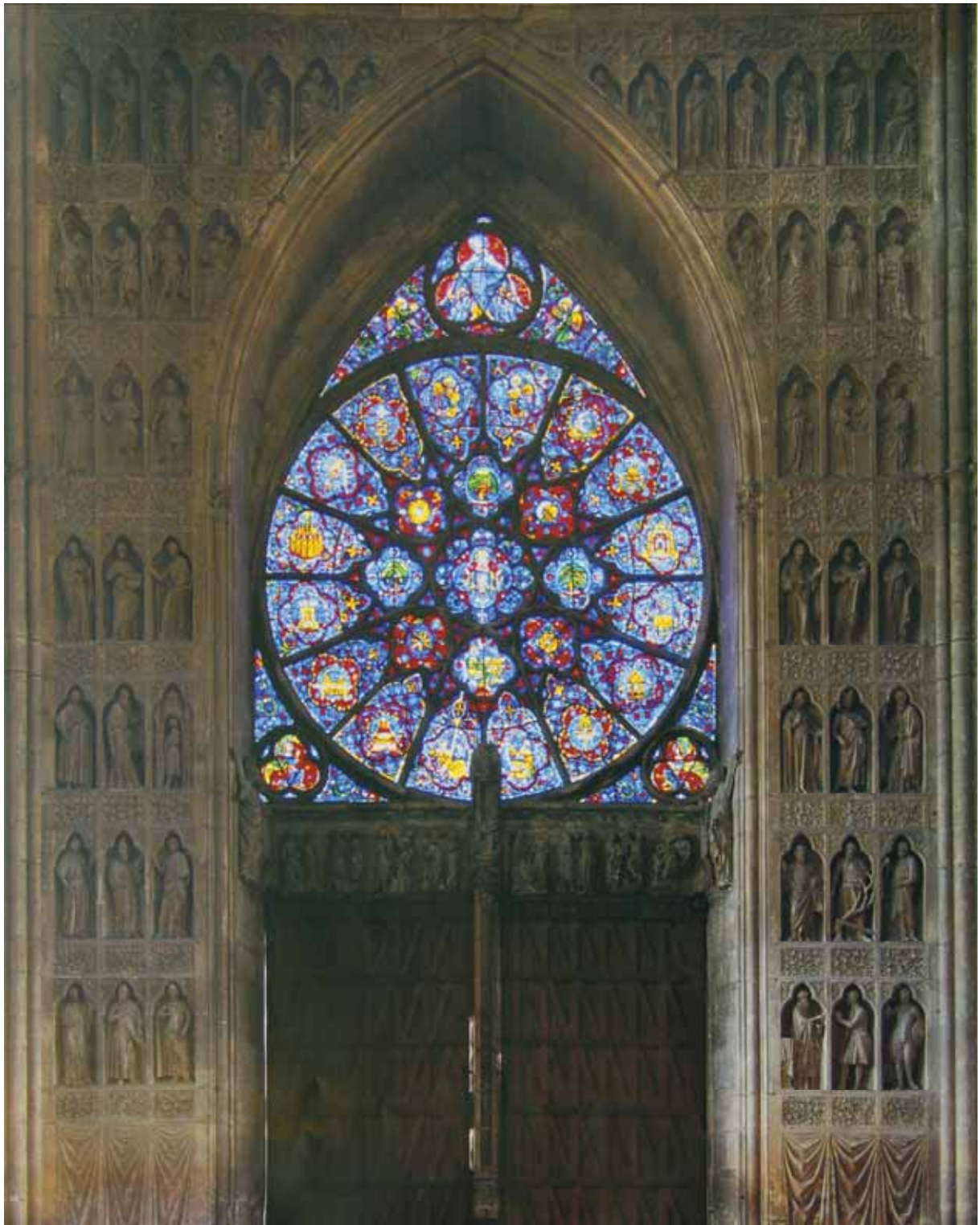
Dirk Bouts. Justice of Emperor Otto III. Execution of the Innocent Count. 15th century



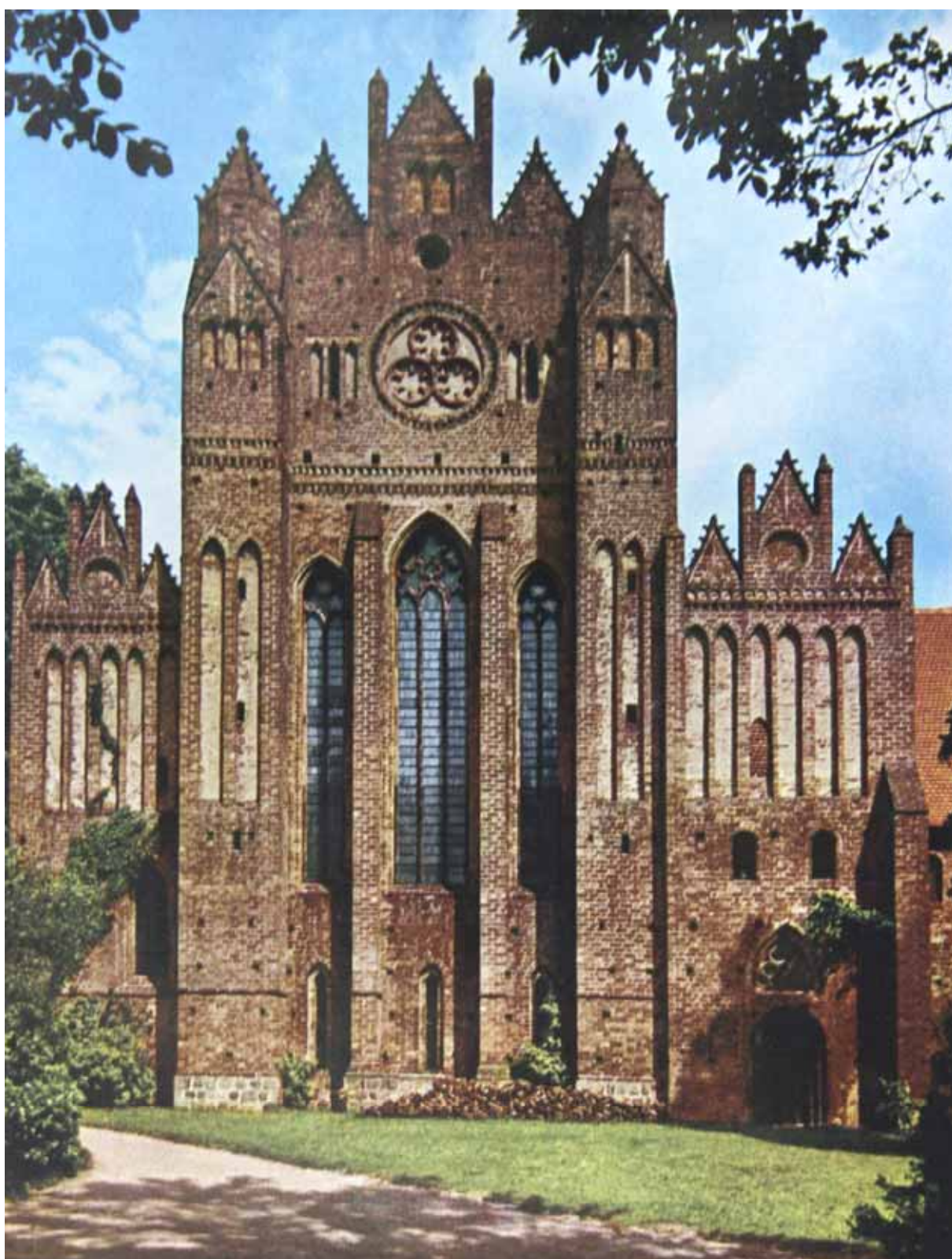
Sandro Botticelli. Minerva and Centaur. 1482



Jean Fuke. Madonna and Child. Detail. Circa 1450



Central Gates of the Western Portal of the Notre-Dame Cathedral. Reims, France. 1254



The Western Facade of the Cistercian Church. Shorin, Germany. 13th century



Eastern facade of the Museum by name of Nicholas Roerich in Moscow.



Museum by name of Nicholas Roerich in Moscow. Monument to George Roerich



Museum by name of Nicholas Roerich in Moscow. Monument to Svetoslav Roerich



Museum by name of Nicholas Roerich in Moscow.
Memorial to Helena Roerich and Nicholas Roerich



Museum by name of Nicholas Roerich Hall. Main staircase



Museum by name of Nicholas Roerich in Moscow
The Introductory Hall



Museum by name of Nicholas Roerich in Moscow. The Banner of Peace Hall



Museum by name of Nicholas Roerich in Moscow. The Living Ethics Hall



Museum by name of Nicholas Roerich in Moscow. The Central-Asian Expedition Hall



Museum by name of Nicholas Roerich in Moscow. Kullu Hall



Museum by name of Nicholas Roerich in Moscow. Svetoslav Roerich Hall



Museum by name of Nicholas Roerich in Moscow. Russian Hall



Museum by name of Nicholas Roerich in Moscow. St. Petersburg Hall



Western facade of the Museum by name of Nicholas Roerich with the reconstructed Red Porch of 17th century