

AMERICAN CITIES

Roerich Returning to Open New York Skyscraper-Museum

AFTER four years of travel exploration and painting in central Asia, Nicholas Roerich, artist and scientist, will visit America early next fall.

In addition to giving lectures in twenty American cities, Prof. Roerich's purpose in returning to America is to be present at the opening of the new Master building, the skyscraper now being erected by the Roerich museum at 103d street and Riverside drive, New York, as a center of art. The Master building will have its formal opening and dedication in November, when this first skyscraper-museum will be opened.

The Roerich museum is dedicated to the art of Nicholas Roerich, and contains about 800 of his paintings, including the panorama of his Asiatic travels.

Prof. Roerich left for his central Asiatic expedition in 1924. Setting out from Sikkim in India, he crossed over the Soji pass to Little Tibet, from where he went over the great Karakorum passes into Chinese Turkestan. After crossing Chinese Turkestan, the expedition went across the Altai regions to Mongolia and thru the Gobi desert into Tibet, which it crossed completely, emerging once again in Sikkem.

Despite great hazards to which the expedition was exposed, Prof. Roerich was enabled to secure remarkable artistic and scientific material. He has painted a panorama of 350 paintings which have been sent back to the Roerich museum. He has also secured much scientific data as well as new material on the migrations of central Asia and on Asiatic philosophy and culture.

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SOCIAL NEWS

ROERICH MUSEUM
LAYS CORNERSTONE

Messages From All Over World
Read at Exercises at the
Riverside Skyscraper.

PROF. ROERICH IS EXTOLLED

Commissioner Sullivan Calls Him a
Leader of Mankind—Attacks
Bigotry of American People.

Messages of congratulation and good wishes from Professor Albert Einstein, Senator Marconi, Governor Byrd of Virginia, President Portes Gil of Mexico and other notables scattered about the world were read yesterday morning when the cornerstone was laid for the 24-story Roerich Museum at 103d Street and Riverside Drive. About 500 persons attended.

Nicholas Roerich, in whose honor the "first skyscraper museum" is being built, sent greetings from Little Thibet. Speakers including Representative John Q. Tilson of Connecticut and James Sullivan, assistant Commissioner of Education of New York, paid homage to Professor Roerich as a great artist, philosopher and educator. Dr. A. Colmo of Argentina compared him to Dante, Goethe and Michelangelo as a spiritual leader of mankind.

The address of Commissioner Sullivan was an attack upon the spirit of intolerance and bigotry which, he said, characterized the American people, both in their domestic affairs and in their attitude toward foreign peoples.

Sees Via Crucis Needed.

"A via crucis is America's greatest need today," he said. "We apotheosize our own moral code and are blissfully ignorant of the fact that other peoples are just as proud of theirs. We condemn Buddha and Confucius without knowing who they were or what they thought. We set up our missionary houses in other lands to entice little children under the guise of athletics and boy scout movements so we may pour our particular brand of culture into them, and we run out of town those of other nations who would like a reciprocal right in this country. Not satisfied with prohibiting ourselves from doing things, we wish to carry our doctrines so as to force the whole world to do as we are doing."

He declared that by our protective tariff we had ruined industries in other nations, causing poverty and misery there, so that despite American charity it was no wonder Americans found themselves objects of a growing antipathy abroad.

"Our only hope," he said, "is that more men like Nicholas Roerich will come here to teach us a sweet reasonableness and convert us to the point of view of respect for the customs, manners, art and literature of all the peoples of the world."

The ceremonies were held in the shell of what is to be a "Hall of Nations." It was decked with the flags of all countries. After the speeches, President Louis L. Horch of the museum carried from the platform to the foundation stone a 400-year-old Rajput casket, which contained photographs of the Roerich American expedition into Central Asia and other data concerning the museum. The casket was of hand-wrought iron with elaborate inlays of gold and silver. It was sealed within the cornerstone.

Other Speakers at Exercises.

Other speakers were the Rev. Jules Champeron of France, Luis E. Felleu, Consul-General of Chile; Frances R. Grant, vice president of the museum; Charles Warden Storck, president of the Society of Friends of the Roerich Museum, and Harvey Wiley Corbett, architect of the building, who presided.

The new skyscraper museum will be known as the Master Building. The lower floors will be used by the museum, the Master Institute of United Arts, which is a school for teaching all the arts, and Corona Mundi, which is an international art centre organization. The cornerstone laying coincided with the fifth anniversary of the founding of the museum, an event which took place in two small studios in downtown Manhattan.

Following the ceremonies, the guests of honor were entertained at a luncheon at the Claremont.

lars over what used to be the approximately normal size." Thus Mr. STOKES would seem to have lost sight of the point of real significance, which is an increase; during the past year, of some \$2,000,000,000 in brokers' loans—an increase of 50 per cent. If the Federal Reserve and other responsible bankers did not look upon this phenomenon with a certain degree of alarm, then it would be time for the country to become alarmed.

A TEMPORARY RETIREMENT.

The news that the Presidential yacht Mayflower is to be put out of commission for reasons of economy seems to belong more naturally to the Coolidge than to the Hoover era. Mr. COOLIDGE continually used and apparently enjoyed his yacht, and the \$300,000 annually which her operation costs evidently seemed to him well worth spending by the nation in the interest of the President's health. Mr. HOOVER, on the contrary, does not like yachts or sailing except as a means of transportation. Thus as the tastes of Presidents differ the appurtenances of their official state wax and wane in popularity.

With a very definite wish that their President shall have a yacht, if he wants one, just as they want him to have automobiles, the American people will probably regret the temporary retirement of the Mayflower. Under ROOSEVELT she became a national institution, and succeeding Presidents have found her the best week-end place anywhere near Washington. Undoubtedly another chief executive will come along in the course of time who will recommission the famous yacht, unless Congress—which is not a yachting group—is prompted by the President to put her in the naval line or sell her to a private owner. Of all persons familiar with the Mayflower's cruising delights who might be interested in the purchase, CALVIN COOLIDGE stands out. Half the anecdotes related of him by guests have their situs aboard the vessel. There is the story of the impressed visitor aboard who, beholding the President gazing intently over the rail for half an hour, whispered: "What thoughts must be in that mind, bowed with the cares of State! Of what portentous affairs can he now be thinking?" According to the yarn, the President then turned to his guests and said: "See that mallard out there? Been watching him for twenty minutes. Hasn't moved. Calculate he's dead."

Such relaxation is worth \$300,000 a year!

THE FATHER OF PROHIBITION.

Last Wednesday was the one hundred and twenty-fifth anniversary of the birth of NEAL DOW, the "Quaker from Maine," who is regarded as the pioneer prohibitionist in the United States. He was also an Abolitionist and, though he was a Quaker, he recruited a regiment at the outbreak of the Civil War and had a most creditable military record. He was also a successful business man, and in his robust young manhood was chief of the Portland Fire Department and later Mayor. His mother's name was HATE EVIL HALL, which suggests that he was a "born reformer."

He used to say that Maine's dry law had its inception in a grogshop:

He had called upon a saloon keeper, urging him not to sell to a man whose appetite for drink was injuring his family. When the proprietor said that he, too, had a family to support, that he had a

L'inauguration d'un gratte-ciel consacré à l'Art

Le *Figaro* a déjà eu l'occasion de parler de l'œuvre du grand maître qu'est Nicolas Rœrich. Il vient de terminer un voyage d'explorations scientifiques dans le Thibet et le Turkestan chinois, qui a duré plus de quatre années.

Le 24 mars prochain sera inauguré à New-York, sur les bords de l'Hudson, le premier gratte-ciel consacré à l'art — le « Master Building ». C'est dans cet édifice de 24 étages, dont le *Figaro Hebdomadaire* a publié en août dernier une impressionnante photographie de la maquette, que seront logés le « Rœrich Museum », l'Institut des Arts-Unis et toutes les autres institutions artistiques et scientifiques créées par l'illustre maître.

De nombreuses personnalités du monde savant seront présentes, et notre ambassadeur à Washington, M. Paul Claudel, prendra la parole.

R. E. Lapeyre.

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SECOND SECTION
Society, Drama, Music, Films.
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Auctions Advertising.

ROERICH SEES MUSEUM DEDICATED TO HIS GREATNESS

HAYES OPENS ON BELFORD'S BAN ON NEGROES

Cardinal Condemns Belford and Says Church Does Not Sanction His Sentiments

The action of Monsignor John L. Belford, of Brooklyn, approving of a ban on negroes in white churches has drawn the condemnation of Cardinal Hayes.

Monsignor Belford in his parish paper voiced agreement with the Rev. William S. Blackshear, Brooklyn Episcopalian rector, who drew the color line.

The National Association for the Advancement of Colored People yesterday made public a statement of the Catholic church's attitude, written by Monsignor Thomas M. O'Keefe, of Harlem, at the direction of the cardinal.

Monsignor O'Keefe made public a letter from the cardinal, asserting the statement was written with the prelate's "knowledge, consent and approval."

NOT WHOLE CURE.

The statement reads in part: "As 'one swallow does not make a summer' so one priest does not stand for the Catholic priesthood.

"He (Monsignor Belford) is not a New York pastor. He belongs to Brooklyn. Let him follow up his threat and see what would happen to him.

"Every Catholic church is wide open for anyone who wishes to enter it for devotional purposes.

OPPOSITE TO CHURCH.

"His publication in this case does not represent the attitude nor the spirit of the Catholic church. It is the very opposite of what the church teaches and spirit but of the very doctrine of the Catholic church."

In response to the association's question as to the church's attitude toward Monsignor Belford, Monsignor O'Keefe said: "This concerns the local bishop. He will act only after he has studied the situation thoroughly."

Heart Attack Kills Port Chester Man

W. B. Rogers, forty-five, of Port Chester, N. Y., was found dead from a heart attack yesterday in the Colonial Hotel, No. 2823 Eighth avenue.

N. J. Women's Clubs Meet Draws 1,200

The New Jersey State Federation of Women's Clubs held its thirty-eighth annual convention at Princeton University yesterday, and a governor of the Perth Amboy City Hospital.

Travel by Plane Good Rest Cure, Feminist Finds

MRS. HARRIOT STANTON BLATCH, lecturer and feminist, at seventy-three finds air travel beneficial as a rest cure. She has flown more than 3,000 miles in Europe, according to news broadcast yesterday from the North German liner Dresden.

"When physicians realize the beneficial effects of air travel I am sure they will prescribe air journeys for rest cures for some patients. Sometimes, after a busy day, I have started on a trip feeling fatigued, but have been rested by the journey."

3-BORO BRIDGE STARTS OCT. 25

Ground will be broken October 25 at Astoria Park for the triborough bridge which will connect Manhattan, Queens and The Bronx.

Governor Roosevelt, Lieutenant-Governor Lehman and Secretary of War Good are expected to take part in the ceremony. Mayor Walker will turn the first shovelful of earth. This will take place at 11 a. m.

Civic and commercial organizations of the city have joined to celebrate the occasion with a luncheon at the Hotel Biltmore after the ground-breaking.

The Board of Estimates has appropriated \$3,000,000 to start the work. The cost of the structure will be about \$24,025,000.

Stroke Causes Death Of Ernest H. Boynton

Ernest H. Boynton, president of Boynton Brothers and Company, one of the oldest and biggest real estate firms in Bayonne, died from apoplexy yesterday at the Pennsylvania Railroad station in Woodbridge, his home town, says the Associated Press.

Boynton, who was fifty-one, was recently appointed to the board of control of the New Jersey State Reformatory by Governor Larson. He was a director of the First National Bank of Perth Amboy and a governor of the Perth Amboy City Hospital.

PHYSICAL DAMAGE SEEN AS PRICE OF MODERN LIFE

Not Real Overwork but High Tension Causes Resort to Jazz and Rum, Doctors Told

Physical havoc wrought by high-tension emotions of modern life drew a warning last night from Professor Charles F. Emerson, of Indiana University.

In an address at the New York Academy of Medicine, Professor Emerson declared psychic devastation may account for widespread craving for jazz music and alcoholic stimulants. He said:

"None of us, no matter how busy we are, really overworks, mentally or physically, but we do keep our emotions under high tension, which cannot but fatigue organs through which the emotions express themselves physically, and as a result we require the violent stimulation of jazz, the impressionist's art, rhythmless poetry and raw whiskey."

REAL PHYSICAL INJURY.

"It is now realized that under certain conditions a strong emotion can inflict a physical injury just as truly as can a knife.

"The injurious effect of a long-maintained depressing emotion has never, we feel, been appreciated."

Dr. Emerson emphasized that in the Orient, gout, diabetes and arterial hypertension are reported infrequently and suggested popular apathy as a cause. He went on:

"They are half-starved, pessimistic, without hope. They worry, but it is a more static condition. Certainly it is not the very effective emotions which leads to active emotional conflict and to social struggle."

STRUGGLE IS CONSTANT.

"Ours, on the contrary, is a civilization of hopefulness. The financial, political and social sky are the limits of our ambition. We struggle on restlessly and no matter how well we do, we fret because we do not do better."

"Continuous worry of this dynamic type is our mental pattern and chronic fatigue is our condition. Certainly it is true that the greater the fatigue the more violent must be the stimulus for pleasure."

STATE AND U. S. BEGIN PROBE OF 'SUCCESS CLUB'

Monjar and Other Officers Subpoenaed; Members Paying \$10 to Join and \$3 Dues

Federal and State authorities yesterday began investigations of the "Success Club" sponsored by Hugh B. Monjar, founder and president of the late Decimo Club. Last night Assistant United States Attorney George J. Minter and three postal inspectors visited Monjar's office at No. 21 East Fortieth street.

MONJAR QUESTIONED.

Minter questioned Monjar about the new membership society, a benevolent organization for the "financial and social uplift" of the men who are between twenty-one and forty and who also are willing to pay a \$10 initiation fee and \$3 a month "dues."

The Federal Attorney served subpoenas on Monjar and nine others, calling on them to appear in the Federal Building this morning with the society's books and papers.

Earlier yesterday, Watson Washburn and three others from the Attorney General's office had paid a visit to Monjar & Co. and subpoenaed the society's officers to be at the Attorney General's Trinity place office next Monday.

OFFICERS SUMMONED.

In addition to Monjar, Cravell Pease, vice-president; Clement Odew treasurer and Joseph P. Stewart, secretary, were served. Monjar's Decimo Club, a \$20 initiation fee proposition, went out of existence a year ago when the Attorney General's fraud bureau began an investigation. The new organization is said to have 10,000 members here and elsewhere.

Police Guard Body at J. R. Clarke's Burial

Escorted by a police guard in an open car, the body of James R. Clarke, former head of Clarke Brothers bankers, was buried yesterday in Kensico Cemetery. The police were there to prevent any possible disturbance.

Funeral services had been held in the banker's home at Atlantic Highlands. The body of Clarke, who died on October 12 at Atlanta Penitentiary, where he was serving an eight-year term, was accompanied to the cemetery by his widow, his brother, Hudson Clarke, Jr., and Mrs. Robert Little, his daughter.

A Genius Appreciated!



ART IN SKYSCRAPER!—Nicholas Roerich, painter, shown standing in the entrance hall of the new Roerich Museum, the most extraordinary monument ever erected to a living artist, and the first skyscraper ever to house a public art gallery.

City, Prosperous, Will Buy \$52,000,000 Subway Bonds

NEW YORK CITY'S financial condition is so good that next month the city will buy \$52,000,000 worth of its own short term bonds for subway construction.

This was explained yesterday by Comptroller Charles W. Berry. The comptroller said the Board of Estimate will authorize him to issue these bonds to raise money for new subways, and on issuing them he will buy them all for the city out of cash in the Sinking Fund.

These bonds, the comptroller said, probably will bear interest at 4 per cent, which will go into the Sinking Fund. This, the comptroller said, will mean quite a saving for the city, when compared with the last issue.

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SKYRATONS HONOR ARTIST AT CEREMONY

Master Building Declared Most Remarkable Ever Erected to Painter While Still Alive

Nicholas Roerich, painter, slight of stature, with sparse white hair and a short white beard, last night witnessed the dedication to himself of the Roerich Museum.

This is the most extraordinary monument ever erected to a living artist.

At the ceremony, held in the Master Building, just completed at Riverside Drive and One Hundred and Third street, there were read messages of tribute to his art and teachings from distinguished persons in all parts of the world.

NEOPLATES SEND CABLES. Cablegrams praising Roerich's work and felicitating the opening of the museum were received from high presages the world over, including:

President Portes Gil of Mexico; President Masaryk of Czechoslovakia; Maitlay Shohi of Persia; Prime Minister of Persia; General Gouraud, Military Governor of Paris; and Kiroku Hayashi, Minister of Keisjuku University, Tokio.

Secretaries Stimson, Mellon and Wilbur wired messages to Washington, as did Leo Sokolowsky, director of the Philadelphia Symphony.

The speakers included Professor A. C. de la Pradelle and Camille Rappacovoli. They came specially from France and Italy, respectively, representing the Association of the Friends of the Roerich Museum. George Gordon Battle, Congressman Sol Borah and Guy Van Amringe, representative Mayor Walker, were other speakers.

An emigre from the Russian revolution, Roerich arrived in this country in 1921 at the invitation of the Chicago Art Institute to supervise a nationwide tour of paintings.

The response to this tour was so large that a few months afterwards there was founded in his honor the Master Institute of United Arts.

DREAM REALIZED.

The purpose was to realize the artist's dream that all the art that originates from the same spirit and should be there to enlighten the world. The group of this institute has been metacalled Countess Mundi, International Art Center, for loan exhibitions of works of art from national and traveling exhibitions at schools, libraries, community centers and prisons.

In 1923, as a crowning tribute, his admirers founded the Roerich Museum for the permanent display of his own paintings. This museum was founded in 1924, with about three hundred of the artist's works and today contains 1,006 of his canvases.

Georgene Williams and Barlow Humphreys Brides in Notable Novembre

MRS. ALVA BELMONT IS NOT TO RETURN TO U. S. PERMANENTLY

By CHOLLY KNICKERBOCKER.
Registered U. S. Patent Office.

MAYFAIR, now literally swamped under an avalanche of heavily crested, engraved bits of pastebored requesting attendance at dinners, dances, theatre parties, debutante luncheons, entertainments planned for charity and nuptial events discovered among yesterday's collection of mail invitations to two highly consequential weddings planned for the first of next month.

On November 1, at the Fifth Avenue Presbyterian Church, Georgene Louise Williams, daughter of Mrs. Louis Norton Williams, of No. 1670 Park Avenue, will become the bride of William Richardson Biges, and on November 5 Barlow Humphreys, daughter of Dr. and Mrs. Gustavus Humphreys, of No. 129 West Eighth street, will be married to William Goulding, Jr., son of Mr. and Mrs. William S. Gould, of No. 350 Park avenue.

The latter ceremony will be solemnized in St. Thomas's Church, Fifth avenue, and will be followed by a reception at Siergy's.

The engagement of Georgene Williams to young Biges, a son of Mrs. Herman Biges, of No. 1 Sutton place, S. was announced last August and they will be made as one the first of next month by the Rev. Dr. Carr.

Georgene is a daughter of the late Louis N. Williams, of De Witt, Iowa. Her future life-helmate is a graduate of Yale, class of 1922, and later spent a year at Cambridge University, England. He now is connected with the Seaboard National Bank.

The Humphreys-Gould betrothal was made known last month at a small dinner given on the St. Regis roof. Barlow is a graduate of the Brearley School and has been attending Bryn Mawr College. She is related to the Humphreys of Virginia and the Aldridges of South Carolina and on her mother's side is related to the Bibbs clan of Kentucky and Alabama.

Young Gould is a grandson of the late Mr. and Mrs. Charles A. Gould and was graduated from Columbia, back in 1926. He is a brother of Mrs. Andrew Moreland and Mrs. Robert H. Byrne.

Belmont Report Untrue

There is no truth whatsoever in the tale which has Mrs. Oliver H. P. Belmont returning to New York to make her permanent home here.

Mrs. Belmont, due to arrive from Paris today, is coming to the U. S. A. to inspect her properties and to attend to certain business matters in connection with her personal attention. As soon as she has completed her work she will sail for her beloved France.

One year ago in Paris, Mrs. Belmont explained to me that she never expected to return again permanently in New York or in "the States." She is enamored of the life in Paris and on the continent and enjoys being near her only daughter, Mme. Jacques Balsan, the former Duchess of Marlborough.

Ten years ago the arrival from Europe of Mrs. Belmont would have created a decided stir in society and among the ship news reporters. Today, due to her social inactivity, the first Mrs. William K. Vanderbilt is no longer "news."

In connection with Mrs. Belmont's return there is an interesting tale going the rounds of

Strolling Down the Avenue



The daughters of Mr. and Mrs. J. Randolph Robinson, of Westbury, L. I., the Misses Celia and Ruth Robinson, members of the fashionable Younger League, are among society's most popular younger members and are to be encountered at the various approved gathering places of the upper ten. Recently, while en route to a luncheon at Pierre's they came within the focus of the camera's lens, with the above picture resulting.

'DEBS' ORGANIZE TO DOUBT DANCE

UNDER the leadership of Miss Natalie Lee Laimbeer, chairman of the dance committee, a flying squadron of debutantes today will distribute posters for the Silver Lance Ball at Pierre's, the night of Saturday, October 26, in behalf of the New York City Committee of the American Society for the

The "buds" who assisted at yesterday's reception included Mary Fowler, Mildred Hooker, Katherine Douglas, Mary Delafield, Louisa Munro and Laura Hadden.

Elisabeth, on the paternal side, is a granddaughter of Mrs. William H. Boardman and the niece of Mrs. Lawrence F. Peck, Mr. and Mrs. Bradford Boardman and Mr. and Mrs. Nelson

Three U. S. Girls Married To Foreigners in Nuptials Of Interest in Smart Set

By CHOLLY KNICKERBOCKER.
Registered U. S. Patent Office.

TWENTY-FIVE years ago international marital alliances were infrequent, but 1929-1928 has proved that what was true a quarter of a century ago does not hold true today.

Marriages of American heiresses and members of royal families or families of the nobility across the Atlantic have been numerous during the past year and yesterday no less than three young women of importance became affiliated with the nuptial altar with distinguished foreign.

Only one of the three weddings, however, was solemnized in America and Grace Church in Madison, N. J., formed the background for the all-important event which made Gladys Waterbury, daughter of Mrs. John I. Waterbury of Fairfield House, Convent, N. J., the bride of Major William H. Wynne-Finch, of the Scots Guards, Cefnawich, Lloeyrn, North Wales.

Owing to the recent death of the bride's father, the guests were limited to members of the families and a few close friends and following the ceremony, performed by Archbishop Victor W. Mori, a breakfast and small reception were held at the home of the bride's mother. There were no attendants.

Major Wynne-Finch, who is the son of Mrs. Wynne-Finch of London, and his bride will pass their honeymoon in this country and will sail for England, where they will make their permanent home, the middle of next month.

The new Mrs. Wynne-Finch, who spent the greater part of her last winter abroad, is a member of the Colony Club and the Morris County Golf Club. Her late father was a director of the American Telephone and Telegraph Company.

Major Wynne-Finch, through his mother, who is a daughter of the late Hon. Richard Charteris, is a descendant of Lady Anne Douglas, a daughter of William, first Duke of Queensberry, who was the first wife of David, third Earl of Wemyss.

Caroline Clark, Bride

In the Church of Sainte Clotilde, Paris, Mary Cecile Clark, daughter of Mr. Tobin Clark and granddaughter of the late Senator William Clark, was transformed into the Baron and Baroness Baeyens of Vernon, Bonnières-sur-Seine, France.

Following the ceremony, at which the rector of the church officiated, there was a breakfast and reception at the Paris apartment of Mrs. Clark, No. 101 Avenue Malakoff.

Agnes Clark, a younger sister of the bride, served as maid of honor, and another sister, Patricia, was one of the four bridesmaids, the remainder of the quartette including Aileen Tobin, Mlle. Helene Georgievic,

1903 to 1907, when he retired. Through her grandfather, Anne is a direct descendant of Sir Charles Mansfield Clarke, First Bart.

And, to return to the United States in general and New York City in particular, social attention in this city yesterday was focused on the bridal party of young Mrs. Horst Koch, daughter of Mrs. E. von der Horst Koch, of No. 6 East Ninety-second street, and the late Mr. Koch and Reinald Victor Hiscoc.

Dr. Arthur Brooks pronounced the couple man and wife at the home of the bride's mother, and a small reception followed.

Owing to mourning in the bride's family only members of the two families and a few intimate friends witnessed the ceremony and attended the reception.

Wedding Trip South

Muriel Koch served as her sister's maid of honor and only attendant, and George T. Brockway acted as best man.

Jean wore a gown of pearl white chiffon velvet, made in princess fashion, ending in a long train. Her tulle veil was draped in madonna fashion and her bouquet was of calla lilies. Her maid of honor wore a gown of lavender chiffon velvet, the bottom of the skirt being edged with a band of tulle. Her hat was made of velvet and tulle and she carried a bouquet of violets.

After a wedding trip South the newlyweds will reside at No. 1148 Fifth avenue.

Yesterday marked "Reggie's" third plunge into the matrimonial sea, although Jean is but the second young woman to have the name of Mrs. Reinald Hiscoc conferred on her. "Reggie" was twice married and divorced by Mrs. Marie Louise Hinck Hiscoc, the second degree being granted in Reno on August 5 last.

The new Mrs. Hiscoc is a graduate of Miss Nightingale's School. Her late father was a prominent horseman and was a director in the National Horse Show Association of America.

In 1912 he drove a coach on the London and Brighton road, England, with a late member of the Vanderbilt clan.

The wedding of Caroline Clark Cummings, daughter of the Commodore C. Cummings, to Mr. Aubrey Nash was solemnized yesterday in the chapel of St. Luke's Church, Montclair, N. J. Only members of the immediate families were in attendance.

Edna Grace Link, daughter of Mrs. P. Laurence Paillesen and the late Richard A. Link of this city,

NAPOLEONIC MUSIC LED BY TOSCANINI AT PHILHARMONIC

By LEONARD LIEBLING.

AT the Philharmonic Orchestra concert in Carnegie Hall last evening, Arturo Toscanini opened his programme with the overture to "Il Sargino," by Fernando Paer. And thereby hangs an historical tale, for Paer functioned as the pet conductor of Napoleon Bonaparte.

The great dictator imposed his will upon music, of which he knew little. But he failed to browbeat Cherubini, the leading Parisian musician of the period, who refused to lead what he considered trashy music selected by the Emperor for a state concert.

Thereupon Napoleon deposed Cherubini and brought Fernando Paer from Vienna to Paris and made him conductor at court and of the Opera Comique. Napoleon's judgment in the matter was bad. Cherubini's fame survived long; Paer's fell into shadow not long after the death of his royal patron.

Paer wrote no more than forty operas, all of them now forgotten. One of them had the same title as the one which Toscanini led last night. That was the only respect in which Paer resembled Beethoven.

The "Il Sargino" overture, heard last evening, is, like all of Paer's music, pleasant, light, gay, inconsequential. Toscanini likes to exhibit such past antiquities, perhaps to show how precious he can make them sound through his art of interpretation and his virtuosic ability with the orchestra. The "Il Sargino" music was performed in its total span, as jollily and transparent clearness.

Beethoven's symphony No. 8, in F, one of that master's budding intervals (except for the ever lovely allegretto) had the advantage of a reading as serious, polished and intense as if the work had been Beethoven's third symphony, or the epochal fifth or ninth. Toscanini takes no artistic task lightly. In automobile circles he would be spoken of as hitting musically upon all the cylinders all the time.

The few compelling moments in the Seventh Symphony had customary effective treatment at the hands of the great conductor. He made a veritable sea of allegretto in whimsical humor and delicacy of shading.

Franck's symphonic poem, "Les Amateurs," is based on the mythological fable of Aelos, God of the Winds, who had six sons and six daughters (those were the birth-uncontrolled days). Mystic, full of poetical fancy, beautiful, are these Frank pages and they were done with tender sympathy by the understanding Toscanini. The Philharmonic strings earned new laurels with their liquid tone and fluent phrasing.

Respighi's symphonic poem, "Feste Romane" (Roman Festivals), not nearly as good music as his "Pines of Rome" wound up the evening's proceedings with something of pictorial lit-

Luncheon Given By Mrs. Astor to Aides in Benefit

MRS. VINCENT ASTOR gave a luncheon yesterday at her home, No. 130 East Eighty-third street, for the members of the various committees to discuss plans for the fashion show by Stewart, to be followed by supper and dancing, which will be given for the benefit of the League for American Citizenship on the evening of November 12, at Stewart's new building, Fifth avenue and Fifty-sixth street.

Members of the committee on arrangements who attended the luncheon were Mrs. Charles H. Marshall, Mrs. Arnold Gottlieb, Mrs. R. Thornton Wilson, Mrs. Florenz Zierfeld and Miss Laura Delano. Members of the debutante committee present included the Misses Lillian Pope, chairman of this committee; Barbara Babcock, Katherine Blage, Helen Koumte, Lulle Simmons, Dorothy May Kline, and Elizabeth Jane Cornelia Blagen, Martha Miliken, Caroline Ryan, Ruth Jones and Carolyn Slovis.

Others present were Mrs. Robert T. Stone and Miss Edythe McCon, representing the junior committee, and Miss Mary Leslie, who is directing the play.

Advertisement.

About N With

Superfluous Hair—Gone Forever!

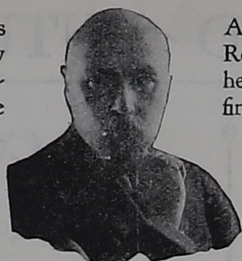


Why fate gives some women hair growth and even beard hair, but not to others, beautiful smooth skin nobody envies. The known women who have tried about everything to get rid of unwanted hair and have only made the growth coarser and stimulated that in some cases it comes back in a single day. Others have had the superfluous hair removed by inferior methods of using the electric needle, which have left their faces all scarred or worse. There is one way of removing superfluous hair, how-ever the hair be wanted never to return. The specialist who develops this method prefers herself on leaving the face in perfect condition. She removes the hair, which reduces greatly the cost of this work. If you would like her name and the dress, write to me on telephone COLUMBUS 7000.

THE ONLY NATURAL FACE ROUTE, made by the famous Dr. King, is pure and made of vegetable. When applied, it absorbs the skin into an even coloring. It saves the skin from blackheads and open-

The Nicholas Roerich Museum

ON Riverside Drive, famous for Grant's Tomb, stands an unusual skyscraper, new home of the Roerich Museum and its affiliated institutions. From the deep purple of the bricks at the base its color graduates delicately to lighter and lighter shades until faint lavender blends into pure white at the top. No less unusual are the man for whom it is named and the use made of its twenty-four stories.



America his canvases already numbered 2,500—Roerich was also engaged in numerous other activities; he went on archaeological expeditions, organized the first American art exhibition in Russia, designed settings for ballets, operas, and plays, and headed a commission for war-invalids. America had seen some of his work in 1904. In 1920 he came to this country to exhibit and lecture. While here he founded in New York the

Master Institute of United Arts to teach students in all fields of art, working side by side in creative fellowship; and Corona Mundi, an International Art Center, to exhibit art of all nations and to organize loan exhibitions to museums, libraries, schools and community centers, to bring to all the benefits of art.

In his pictures, Roerich preaches the universality of beauty; in his lectures and books, he preaches the possibility of art as an agency to bring mankind into closer understanding. To honor his art and his ideas, a number of admirers founded in 1924 the Roerich Museum. The original collection contained 315 of Roerich's paintings, and to these Roerich kept adding canvases he was making on a cultural expedition into Asia, an expedition that lasted five years. Now, the Trustees have built the skyscraper as a permanent home for them.

Fifty-five years ago in St. Petersburg, Russia, was born Nicholas Constantino-vitch Roerich, son of a lawyer who traced his ancestry to the Norse Vikings of the tenth century. So strong an interest had he in painting that while he studied law to please his father he also attended the Imperial Academy of Art. From the first his paintings pleased critics and collectors. He began with realistic paintings, and then, under the influence of Byzantine icons which he saw in churches, his style became more purely decorative and monumental. On the walls of a Moscow railway station are frescoes, representing combats between Russians and Tartars, important among his works. More and more abstract has grown his art, more mystic. Critics, though not denying its power, call it exotic.

While painting—before he came to



Twenty-four stories into the sun and the stars towers the new home of the Roerich Museum, the first skyscraper to be dedicated as a center of art.

"Sanctuaries and Citadels" is the title of this impressive Roerich painting which will be permanently housed in the new skyscraper museum.



IN · THIS · AND · FUTURE · ISSUES

JEAN-PIERRE LAURENS, painter of the beautiful modern madonna on our cover, was born in Paris in 1875. He is the son of another famous artist, Jean Paul Laurens, under whom he studied. He served in the French Army during the war, and spent three years in a German prison, where he gathered material for a series of striking lithographs published after the Armistice. He has exhibited paintings and won honors in the French Salon since 1898, and is represented in many museums throughout the world. One of his decorative panels is in the Harvard University Library. His art is marked by masterly drawing and an intensely detailed, sharp-edged realism, very effective in portraiture. □

NEXT week is the annual Children's Book Week, celebrated nationally under the auspices of the American Library Association and the National Booksellers Association. Because *The Scholastic* believes so profoundly in the ends promoted by these organizations, it publishes this week an article on some of the new movements in the field of books for young people, together with a list of projects for Book Week that any class can follow out. In the next issue our regular monthly book page will appear. □

TWO economic subjects that are absorbing an enormous amount of attention these days as well as affecting potentially every man, woman, and child in the nation are the Stock Market and the Tariff. They are not easy to understand without the assistance of experienced guides through the mazes of finance. In this issue, therefore, we present simple and practical explanations of both questions that will provide first-class material for classroom study and discussion. □

THE "Danger Spots on the World Map" Series, appearing in every other issue, gives clear analysis of the geographical, historical, political, and economic backgrounds of some of the most explosive areas of the earth's surface. It behooves all good citizens to know something about these places where the next war may break out. The articles will be prepared during the remainder of the year by Dr. Robert L. Jones, Assistant Professor of History in the University of Pittsburgh, who has devoted much scholarly research to diplomatic history and international relations. □

THE SCHOLASTIC Athletic Department, under the able editorship of Robert Harron, of the Sports staff of the *New York Evening Post*, is covering the whole field of scholastic and collegiate sport. An example of its up-to-the-minute service is the account of the Carnegie Foundation report on professionalism (Page 11). In the next issue will appear the first of two excellent articles on hockey, one of the finest winter sports, but less played than it should be by high school students. □

ALL *Scholastic* readers, both students and teachers, are urged to read carefully the advertisement of the Scholastic Awards on the inside back cover. Complete information will be sent on request. □

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A message from New York, dated October 17 states:—"Over 10,000 people attended the reopening of the Roerich Museum in its new house in the 24-storey skyscraper on the Riverside Drive.

Times of India
1929



**ROERICH MUSEUM
REOPENED.**

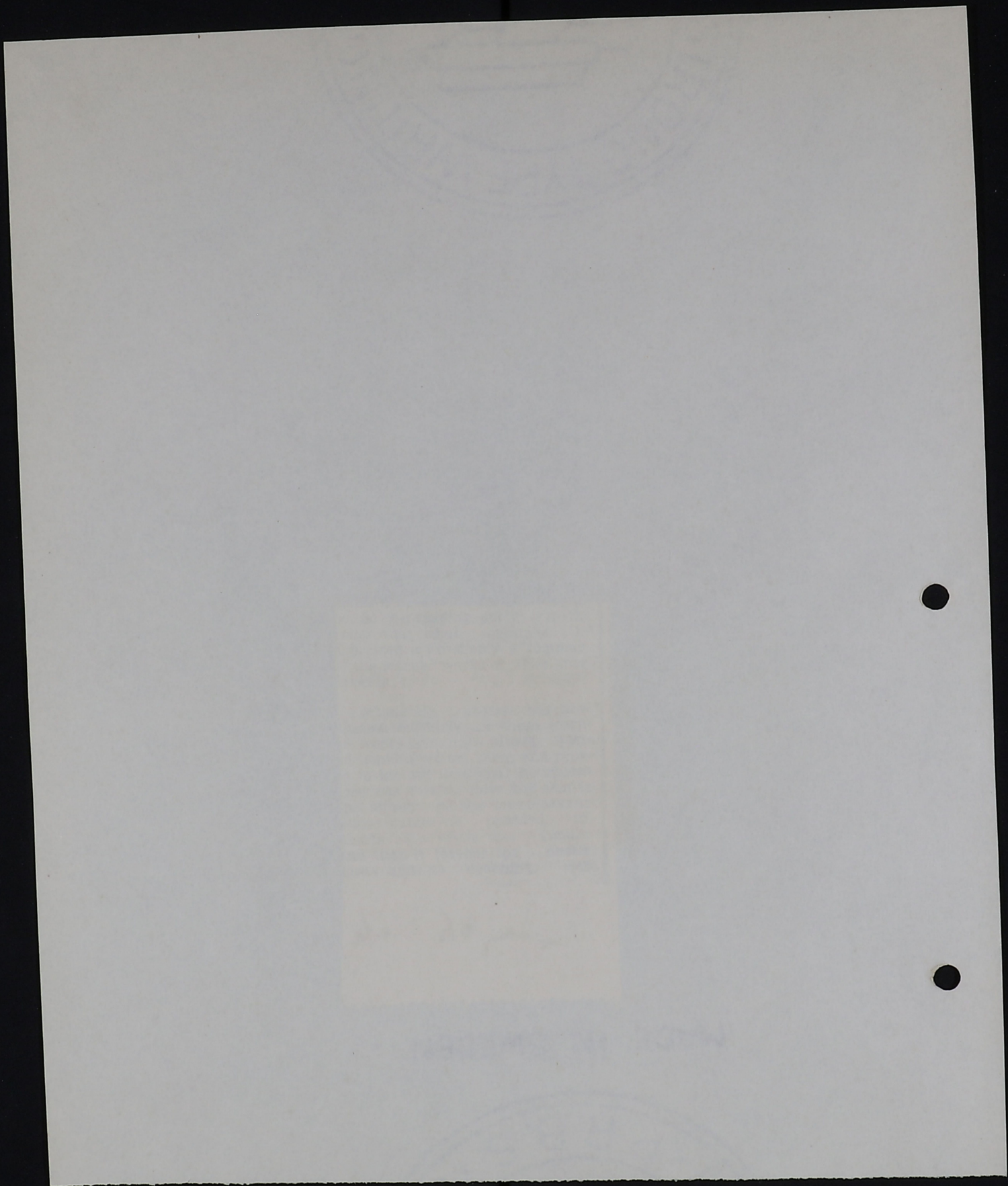
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Messages From Leading Men.

NAGGAR (Punjab), Oct. 21.

A message from New York dated October 17 states.— Over ten thousand people attended the reopening of the Roerich Museum in its new house in the 24 storey skyscraper on the Riverside Drive.

Messages were recived on the occasion from Presidents of France, Mexico, Czecho Slovakia and thousands of leading men all over the world.—A. P.

Bombay chronicle
1929



W. N. Roerich

TIMES Herald

Dallas, Texas

OCT 20 1929

Newest Art Museum Unique

By WILLIAM B. McCORMICK.

New York, Oct. 19.—Through the formal opening of the Roerich building at Riverside drive and One Hundred and Third street on Tuesday night the city of New York adds one more art museum to its list. It now has the first museum devoted solely to the work of one artist, and it also has in this towering structure the application of American business genius to the task of making an art museum self supporting. Another feature of this art acquisition is that New York State now has the only two art museums in the United States each created to honor one artist. The second museum is the Remington memorial in Ogdensburg on the St. Lawrence river.

The home of the Roerich museum is a twenty-four story example of the T-square style of architecture designed by Harvey Wiley Corbett. A feature of the upper part of the building are the corner windows, which, with their gayly colored curtains and blooming plants add much to the domestic atmosphere of the structure, but which are scarcely defensible architecturally since they leave obvious "holes" in the exterior walls.

Public interest in the building, however, will be confined solely to the first three floors, with the auditorium, the exhibition rooms of Corona Mundi international art center the reproduction of a Tibetan monastery library, and the ten rooms devoted solely to Professor Roerich's paintings, theatrical decors and sketches. Since the catalog of the museum lists 1,006 of his works, the display may be said to fully illustrate his art.

1,006 Pictures.
Now 1,006 pictures from the brush of one man might suggest a wearisome monotony. But this painter has traveled so widely in the fifty-five years of his life in the diversified countries that he has learned much to lift from so enormous a display of one painter the burden of sameness.

It is hopeless here to describe the pictures in detail. Suffice it must to say that they include scenes in Russia, Finland, Sweden, a few in the United States (Nonhegan, New Mexico and Arizona), Tibet and Little Tibet, Chinese Turkestan, Kashmir in India, Mongolia, Switzerland and innumerable mountain scenes in the Himalaya and Altai mountains.

In addition there are archaic Russian compositions, frescoes, the many decors for the Russian theater and ballets and others done for the Chicago Grand Opera company. The religious figures of Buddhims and Lamaism abound, as do those of the mystical tales of Tibet and Central Asia. The artist is a devoted admirer of Buddhism, and in the room, hung with paintings of "the great teachers," this admiration is carried to the extent of giving the painting of Buddha the place of honor with Christ and Mohammed on either side of the Oriental.

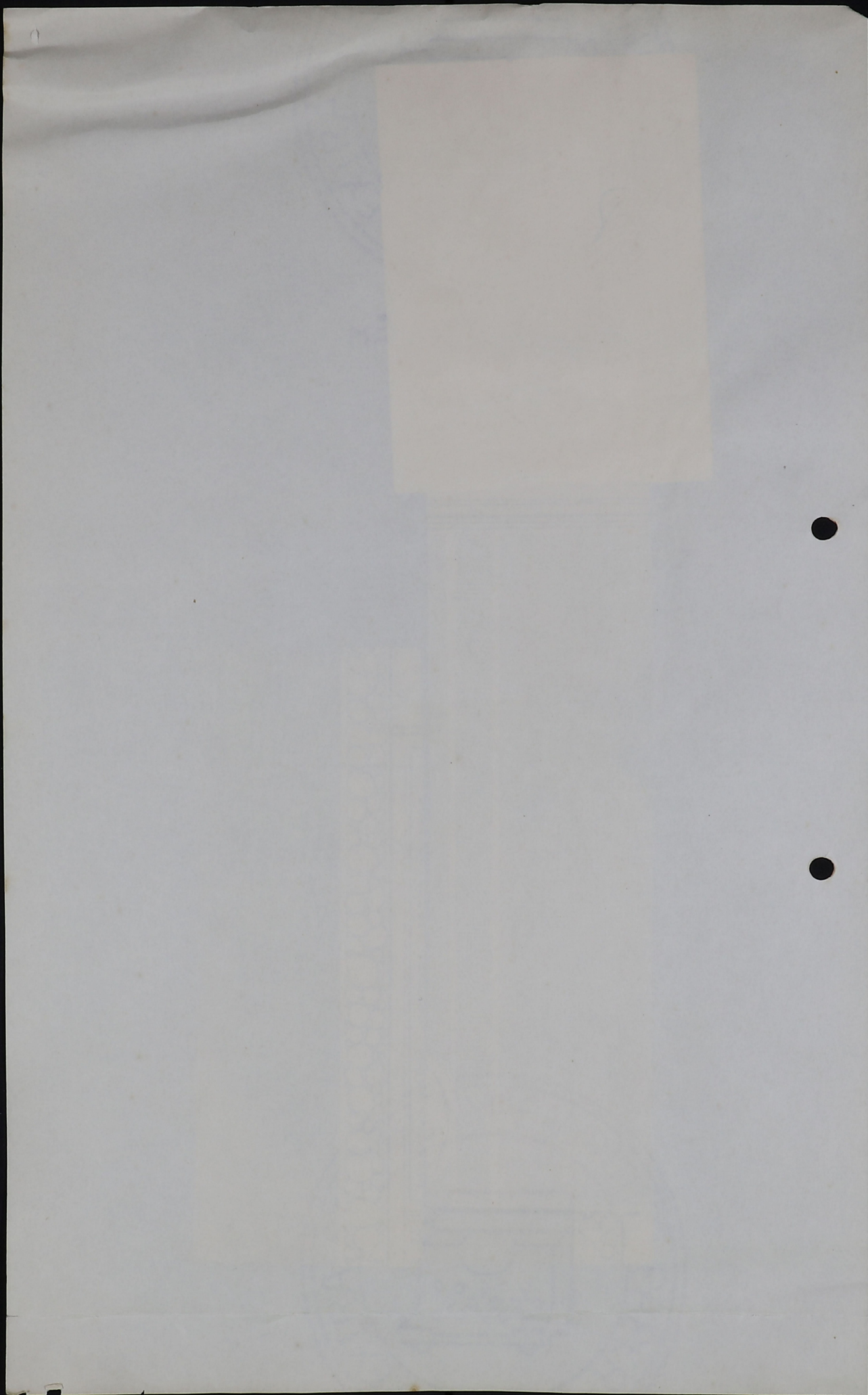
Practically all of the paintings and sketches are in tempera, and the palette the artist uses has sufficient range to keep the interest of the visitor alive throughout the great extent of these works.

Legends Unknown.
As these legends are practically unknown here, and as the titles of their chief personages are quite as strange to us, much of the significance of this class of paintings will be as completely lost as will the "books" on the Tibetan library be meaningless, since few of us indeed are familiar with the Tibetan language.

Tibetan religious decorative art as shown in the display on the first floor, is an extraordinary hodgepodge of Eastern and Western motives. The religious banners are frankly Chinese and show practically no variations in design, so that to look at the seventy-six hung on the walls is to endure a real monolony.

The decorative art here, in the form of altars principally, suggests the worst possible influences of the Baroque. The applied ornament in the noble early churches in South America and our Latin-American countries is not quite as dreary as is this display from Tibet.

The Roerich museum paintings are a permanent exhibition. That of the Tibetan collections is to be on view for one month.



THE ROERICH MUSEUM

1929

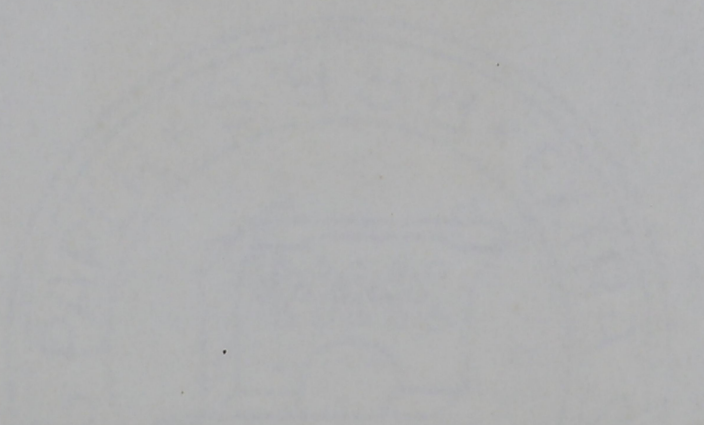
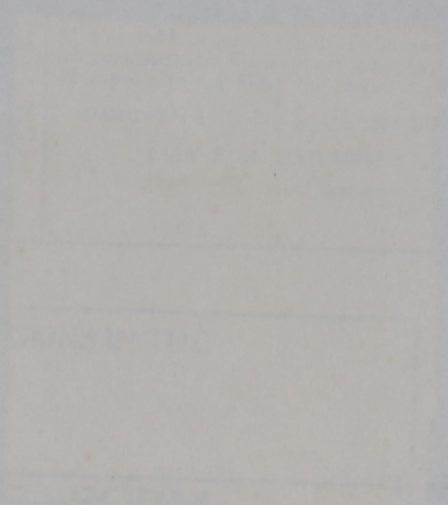
A Huge Gathering Present At
Re-opening Ceremony

Indian Daily Mail

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SALUTATORY

By DR. CHRISTIAN BRINTON

"In Thy Father's house are many mansions."

IT IS to that combination of cultural aspiration and practical idealism so typical of present-day America that we owe the inception and completion of the Roerich Museum. In thinking of the Roerich Museum and its affiliated activities, which are now unfolding themselves before the public of many countries and many continents, one cannot refrain from recalling another institution, likewise dedicated to the work of a single artistic genius, also a great teacher, and a great mystic. I refer, of course, to the Musée Gustave Moreau, in Paris. And yet what a contrast between the two. What a wide gulf separates the former recluse of the Rue de La Rochefoucauld from the free, plastic world spirit whom the Americas, Europe, and Asia to-day welcome and acclaim. The mysticism of Gustave Moreau, of Armand Point, and the French devotees of hieratic academicism was a sterile, hot-house product. It never took on the aspect of nature and of life. The mysticism of Nicholas Roerich, on the contrary, is a vital force. Based upon a fecund past it reaches ever forth into fresh avenues of activity. It moves not apart from, nor against, but with the great central stream of world progress aesthetic, social, and humanitarian. It is one with that cosmic drift both spiritual and physical of which it offers such eloquent synthesis. Not in vain has Nicholas Roerich gazed upon the flaming Croix Rouge which so persistently haunted certain Frenchmen of the eighteen-nineties. Yet the difference between Roerich's mysticism and their mysticism cannot be too strongly emphasized. With them mysticism was a matter of mere imagination. With him it has always been imagination, plus actual, constructive experience. This will, I think, explain why to-day so few enter that dingy, dignified mansion situated in the throbbing part of Paris between Notre-Dame-de-Lorette and La Trinité, and why so many flock to the Roerich Museum whose gleaming tower touches the sky, a veritable beacon light of humanist aspiration.

It is with this focal idea in mind—the efficacy of imaginative fantasy plus definite, practical purpose—that we envisage the varied activities of the Roerich Museum and the offerings it is about to vouchsafe the public. There are, as you are doubtless aware, four main divisions to the work as thus far planned. They are the Master Institute, Corona Mundi International Art Center, the Roerich Museum Press, and Urusvati, or the Himalayan Research Institute. These several departments are intimately co-related, are in fact, interdependent, it being difficult to mention one without including the others. It is, however, the functions and activities of Corona Mundi International Art Center that here claim attention and of which I shall largely treat.

International Art Center will, during the ensuing months of the current season, offer a series of exhibitions of art ancient and modern, native and foreign, which should mark an epoch in the cultural history of the city and of the country at large. As to general programme and policy it may, first of all, be stated that no restrictions of time, period, epoch, race, clime, or country will be placed upon these exhibitions. They will constitute a living résumé, a species of clearing house of and for the aesthetic treasury of the entire world insofar as this may be found practicable. Primitive, prehistoric, modernist or classic, renaissance, conservative, or radical—anything which is animated by the genuinely creative art impulse will be welcomed within these doors and upon these walls. It is the firm conviction of the founders of the Roerich Museum that all the children of the earth are brethren, and all the work of their hands of significance in the interpretation of the eternal enigma of human aspiration and human destiny. Of necessity, definite standards of taste and selection will be exercised in assembling and presenting these various and diverse exhibits. Yet the underlying principle is that every phase and every branch of human activity is of importance, as every leaf on each branch of the tree of life possesses its own particular message. It is the broadly ethnic rather than the narrowly aesthetic viewpoint that will here be in evidence.

Corona Mundi International Art Center exhibitions will for the first season at least fall into the two general categories of ancient art and modern art. The former section will be under the personal direction of

the already eminent and distinguished young oriental scholar and archaeologist, Dr. George N. Roerich, elder son of Professor Nicholas Roerich. The latter series will be directed by Mrs. Adeline L. Atwater, formally impressaria of the New Gallery and the Reinhardt Galleries who brings to her task assets of energy and enthusiasm as rare as they are refreshing. If Dr. Roerich on his side will awaken the past to new life and fresh stimulus for the world of to-day Mrs. Atwater will assuredly see that the world will not readily fall asleep again. Their respective functions whilst distinct, admirably supplement and illuminate each other, for, as it seems to discerning minds, ancient primitive art and modernist art meet and mingle across the ages like brothers long separated.

The first scheduled exhibition, and one that appropriately coincides with the formal opening of the Roerich Museum in its new quarters, will comprise a carefully selected assortment of Tibetan art and artcraft, the fruits of five years of exploration and research by the Roerich Expedition in the heart of the hermit country where countless cross-currents racial and religious have produced an aesthetic culture as exotic and fascinating as it is subtle and complex. The Tibetan exhibition will in due course be succeeded by equally important displays of Chinese, Mongolian, and Japanese art selected and presented with the same discriminating taste and sound scholarship. In the meantime Mrs. Atwater promises to disclose what the leading contemporary Americans are achieving in painting and sculpture, and also to place on view certain important and characteristic private loan collections. Among the first of these will be that of Mr. Bernard Davis, President of the La France Art Institute, Philadelphia. Mr. Davis, it seems, is partial to the younger French school, and to the brilliant group of Parisianized Slavs, including Chagall, Zadkin, Kisling, Lipchitz, and Chana Orloff, as well as to a remarkable Estonian newcomer, and to the latest recruit to attain international fame, Juri Annenkov. In conclusion, Mrs. Atwater plans not to neglect those valiant, talented Russians who are already firmly established in local favor and who number Anisfield, Archipenko, Burluk, Chernov, Cickovsky, Derujinsky, Grigoriev, Konenkov, Manievich, Sudeykin, and Nikolai Vasiliev. Special exhibitions will also be held of recent canvases by Constantin Korovin, and of decorative compositions and ceramics by Mme. Bilibina, wife of the noted graphic artist Ivan Bilibin.

Though still in their incipiency one can survey with no little satisfaction the aims, achievements, and acquisitions of the Roerich Museum. Foremost among the last is the superbly installed permanent collection of over one thousand paintings covering all periods of the spiritual and aesthetic evolution of Professor Roerich himself. Next one hopes shortly to acquire more examples of the work of the Professor's younger son Svatislav Roerich, who has already contributed a characteristic and significant portrait of his father. There will also be a completely equipped reference library for study and research covering the art and archaeology of the world. And finally, we have already mentioned the various temporary collections that will shortly be placed upon view—glimpses backward into the creative soul states of simple, remote folk expressed in their communal and anonymous art and artcraft, together with the more consciously individual production of contemporary Americans, French, Russians, and the like.

In all these activities one discerns a singularly broad aesthetic sympathy, a genuine catholicity of taste that cannot fail to produce notable results. And yet, however important such far-seeing eclecticism may be in the case of an institution, or an individual, it alone would not be sufficient to give the Roerich Museum that unique position which, to me, it manifestly enjoys. The essential significance of the Roerich Museum as a cultural force seems to strike still deeper into the mass consciousness of humanity at large. With its rich heritage of oriental philosophy and its clear perception of modern occidental needs and necessities, the Roerich Museum is equipped to fulfill a two-fold function. Its mission is both subjective and objective. It epitomizes that eternal dualism of spirit which alternately baffles and allures the soul of man. From its luminous tower and shining windows seems to flash forth across a perplexed yet aspiring world in one and the same moment the wisdom of the East and the purposeful dynamism of the West—the will to be, and the will to do.