

MUSIC ★ ★ ★ DRAMA ★ ★ ★ BOOKS ★ ★ ★ THE ARTS

## Kirsch selects picture slate for 50th Nebraska exhibit

Following seven busy days in New York where he conferred with art dealers, visited studios and viewed latest painting, Dwight Kirsch is concluding arrangements for the 50th annual Nebraska art association exhibit opening in Morrill, Feb. 25.

Fifteen New York galleries will co-operate with the art association this year in providing pictures for the exhibit, a marked increase over the seven helping in last years show, Kirsch announced, adding that many of the artists to be represented are new in this part of the country.

### Books describe them

Particularly interesting are the names of George Biddle, John Sloan, and Eilshemius, painters about whom books have appeared during the year. Eilshemius is showing his works for the first time in this city.

Not so much emphasis is to be put on sculpturing, the number of pieces to be exhibited being considerably reduced from what the case has been in previous years. Despite this fact, Kirsch predicts those chosen will prove of unusual interest. Waylande Gregory's conception of "Ichabod Crane" and Warren Wheelock's "Paul Revere" will have a special appeal to children while critics are expected to take Calder's sculptured "Abstraction" on the basis of symmetry and mechanics, the effect of the slab is decidedly "humorous."

### Makes preliminary selections

While in the east, Kirsch made preliminary selections for the F. M. Hall collection of original American paintings, selections which are purchased annually from the association show. These selections will later be voted upon, and those then chosen will be permanently hung with the collection now in Morrill.

Artists will be brought to the galleries in the form of self-portraits or paintings by fellow workers. Doris Lee who has "painted with spontaneity and dash" will appear on a canvas by Arnold Blanch. Waldo Pierce offers a self portrait and John Sloan presents a sketch of Robert Henri.

Results of the exhibit, Kirsch suggests, are the gradual creation in the people of Lincoln of a deeper art appreciation stemming directly from actual contact with some of the finest work being produced today in the country.

## Union shows photo display

Exhibit includes state fair contest winners

An exhibit of prize winning photographs by the Lincoln Camera club was placed on display yesterday in the book nook of the Union. The display includes the winners of the fine arts department photography awards, given at the Nebraska state fair, this year.

Winner of the first and second premiums is W. J. Rice, whose first prize picture of "Rain Worshipers" shows cornstalks stretching toward a background of cloud-flecked sky. The second premium winner, entitled "Fuzz and Buzz," pictures two puppies.

Pictures on display are: "Ginger," taken by Charles Barr; "Cow Hand," "Bed Time," and "Dark Contentment," taken by Gene Bradley; "Bird of Delusion," by Miles Breuer; "The Swimmer," and "Water Retards," by E. A. Grone; "Giraffes," "Lamp-lighting Time," and "Bulb Exposure," by Dwight Kirsch; "Dictator," by Della Kremer; "Angles," by Robert Lipscomb; "Bingo," W. P. McDonald.

"Rudge Memorial," by Lucille Mills; "Portrait," "Mountain Road," "Pattern," and "Hockey" by Claude Pilger; "Farm Home," "Capitol at Night," "Karen Beghtol," and "Cherry County," by F. E. Roth; "Portrait Study" by Robert Schrieker; "Snooper Snapper," "Meditation," "Steps to Storage," and "Fire Fear," by Don W. Sigler; "Cowaashanoek Pool," by Frank Slaymaker; "Porcupine Pattern," by Terry Townsend; "Old Age" and "Evening," by W. F. Welland; and "Wood Pile," by Julius D. Young.

## Picture of the month



—Sunday Journal and Star.

"Miners Resting," a severe interpretation of the working man by Paul Sample, was chosen by Union officials with the aid of the art department as the January "Picture of the Month." The painting now hangs in the first floor corridor of the Union, where it

was brought temporarily from the Morrill hall galleries.

Painted by a living American who is now artist-in-resident at Dartmouth university, the painting shows a style peculiar to painters with a mechanical mind. The use of triangular shapes as

the basis of the composition and the relation of the figure group to the stylized mountains show clearly his power to build pictures on abstract lines.

Some observers see in the simplicity of expression on the faces of his subjects a comparison of workmen to robots.

## Propaganda and censorship study credits Creel committee with World war victory

by Margaret Ann Osborn

Words that Won the War, by Mook and Larson, is the story of America's first "propaganda ministry," and its dynamic leader, George Creel. This book is edited at a moment when no one can say that America will surely avoid facing once more the issues and problems of 1917-1919. The lessons of the Committee on Public Information, the so-called Creel committee of the World war, are calling aloud for recognition in these tense days.

France and England have become, at least for the time being, "totalitarian democracies," and Americans ask themselves what may happen to this country if it is sucked into the maelstrom. This book attempts to demonstrate how the advance of censorship power can be silent and almost unnoticed as wave follows wave of patriotic hysteria.

### Resistance not great

If the record of the last war is to be taken, American resistance to repressive measures may not be great. The question arises whether, in the event of a new war, America would feel like indulging in the luxury of some Creel committee to stand as buffer between military dictatorship and civil life.

The "strategic equation" of military language recognizes four factors (combat, economic, political, and psychologic), and the Committee on Public Information touched all of these. For an appreciation of the "psychologic front," we quote Dr. H. D. Lasswell: "In the great society it is no longer possible to fuse the waywardness of individuals in the furnace of the war dance, a new and subtler instrument must weld thousands and even millions of human beings into an amalgamated mass of hate and will and hope.

### War propaganda lives

"A new flame must burn out the

## Odell will review writing problems

Miss Ruth Odell, assistant professor of English will discuss the research and publication of her new book before an open all girls meeting, sponsored by Coed Counselors in the Union Book Nook, tomorrow at 7 p. m.

"Helen Hunt Jackson" by name, the book deals with the autobiography of that author. Miss Odell is publishing the book as part of her doctor's dissertation.

canker of dissent and temper the steel of bellicose enthusiasm. The name of this new hammer and anvil of social solidarity is propaganda. Talk must take the place of drill; print must supplant the dance. War dances live in literature and at the fringes of modern earth; war propaganda breathes and fumes in the capitals and provinces of the world."

And in describing the specific public mind as when they were vividly presented by pamphleteers. For instance—slogans; "The people's war," a "holy war of ideas," and the "war to end war." And pictures of German atrociousness, cartoons and so on. So we see that the stamp of the CPI is visible, however, not only in the popular conception of World war history but also in official thinking about "holding fast the inner lines" if America should become involved in the new European war.

So as the war to end war recedes into the past, America's fighting men turn back to the CPI. Improvements on the Creel committee would undoubtedly be made, but if another war should come to this country, no American would need to read the story of the CPI. He would relive it! adjectives of war propaganda, Dr. Lasswell gives this list:

1. To mobilize hatred against the enemy.
2. To preserve the friendship of allies.
3. To preserve friendship and, if possible, to procure cooperation.
4. To demoralize the enemy.

The reader will see how perfectly the work of the Committee on Public Information follows this formula, thus making the record of its activity not only significant as a chapter in American history but an especially apt illustration of how all war propaganda works.

### Slogans powerful.

America went under censorship during the World war without realizing it. The fact that censorship power was employed with moderation does not detract from its significance in American his-

## McCarthy speaks at librarians' conference

Stephen A. McCarthy, assistant director of university libraries, appeared on the recent program of the university libraries subsection of the Association of College and Reference Libraries in Chicago. He addressed the group on "Higher Education in the Gilded Age."

## Gallery displays Schreiber watercolor group till Jan. 22

An exhibition of the works of Georges Schreiber, young Belgian-American artist, has been secured temporarily by the art department through the courtesy of the Associated American Artists for display in Morrill. Schreiber's paintings recently won the acclaim of critics in New York.

The 22 paintings will be in Gallery A until Jan. 22. After that date the watercolors are to be featured at the Nelson gallery in Kansas City for several weeks.

Beautiful as well as ugly. Schreiber portrays the beautiful, the disturbing, and the ugly phases of life in the United States in his watercolors. The gambling scene from Wyoming is said to strike some as being slightly disagreeably realistic. There is a beautiful treatment of a disagreeable subject in the watercolor of a Florida chain gang.

Agony in the faces of the unfortunate sharecrop farmers is shown in "Sharecropper's Funeral."

The Tuthill prize at the twelfth international exhibition of water colors at the art institute of Chicago in 1932 was awarded to Schreiber. "Portraits and Self Portraits," a book of characterizations in text and drawings of the leading international figures in art, literature, politics and education, is his. His works are in the permanent collections of the Metropolitan Museum of Art, the Brooklyn museum, the Whitney Museum of American Art and the New York City museum.

Schreiber was born in Brussels of German parents in 1904 and fled with the family to Germany at the outbreak of the World war. They suffered much because neither country wanted them. He witnessed the German revolution and saw German soldiers trade guns for bread to the Belgians, only to be fired at later with their own guns.

"All this has made me conscious of the times I live in and the people I live with. It has made me strive with passion for human understanding in my work," comments Mr. Schreiber.

genev's works were regarded as social documents rather than masterpieces of narrative writing, and served as propaganda devices for picturing the Russians as merely animated digesting machines who ate cabbage soup, stank enormously of garlic and committed unheated treacheries."

Dr. Gettmann's study indicates that after the Crimean war English interest in Turgenev diminished and the few new translations which were published were received with comparative indifference.

However, when the Russians marched on Constantinople in 1877, English sales of the Russian author's books mounted to new heights. Turgenev's works again were utilized as propaganda. In the closing decade of the 19th century, English literary critics led by Galsworthy accepted Turgenev's writings as valuable literature, largely because these critics disliked French realists even more than the ruthless realism of the Russian.

## Gettmann traces literary criticism thru times of war

Conditions of war and peace may be traced thru the study of shifts and trends in literary criticism according to Dr. Royal Gettmann of the English department. The influences of war on the popularity of foreign authors is evident in the history of the literature written by the Russian author, Turgenev.

At the time of the Crimean war the British read Turgenev's books to satisfy their curiosity concerning their little known enemy. Tur-

## Library displays collection of prized 17th century maps

Most prized and also the most interesting possession in the map department of the university library is a collection of 47 large maps printed during the years 1650-1750 by leading European geographers. These maps, measuring 20 by 24 inches and larger were once described by a librarian of Congress as the best collection of maps of this period in existence.

Of particular interest is a map of the world drawn by F. DeWitt about 1670, which shows the source of the Nile to be two lakes south of the equator. Both these lakes, given the names Zaire and Zaffian, were located in the interior of Africa long shown as a blank spot on much later maps. California is an island!

The only portion of the globe left blank on DeWitt's map is northeastern North America. California is depicted as an island. Like many other maps included in this collection, the map of the world is illustrated by richly colored drawings. The scenes of the

four seasons appearing at its corners mark it as a true work of art.

In the collection also is a map of Africa by Carolus Allard whose work was published 1650-1670. Like the world map, this also shows the source of the Nile. Another interesting fact about this early map is that it places a large number of lakes in the Sahara. A colored illustration pictures a young boy astride a lion leading an ostrich-like bird by the neck. A crocodile and a negro queen complete the scene.

### Collection 100 years old

The maps, now owned by the university, were first assembled about 100 years ago and were bound in cardboard. In recent years the library mounted the maps separately on cloth backs. All the maps are in excellent condition and quite legible with the exception of a map of Great Britain from which the ruler's coat of arms was cut out years ago.

Other maps in the collection show portions of Europe, military operations and fortifications of