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**MANY GOOD PICTURES  
IN THE ART EXHIBIT**

UNIVERSITY STUDENT SUBMITS  
CRITICISM OF SHOW.

**SCENES OF CHEER ARE PLENTIFUL**

Works of Highest Price Are Not Always the Most Interesting to the Average Student.

As you enter the art gallery this year the first thing you see is Henri's "The Girl in White," a slim and graceful figure standing there in an attitude suggesting reverie. The picture has been much praised, especially the skill shown in painting the white draperies, the subtle handling of the numerous delicate tints, and the beauty of the lines.

The second thing you see, if you are as barbarian as the average person, is the stained and faded wallpaper of that north wall. But this makes you realize that there are fewer pictures than usual being exhibited and that you have a better chance to learn to know and appreciate the ones that are there.

**Study in Gallery.**

One student this year spent an afternoon in the art gallery in company with a very heavy philosophy book. When his brain got too tired he looked up at his favorite picture, or whichever favorite he was just then sitting near, and found that it made a wonderful difference in the way he felt. For instance, when he was sitting in front of Post's "Clearing Weather," every time he looked up the illusion possessed him with fresh force that he was not sitting indoors, but was out in some green meadow lands looking across a cool stream.

The highest-priced picture in the collection, Harper's "Wood Pinks," is not popular with a good many frequenters of the art gallery. It is highly impressionistic in its nature, and reminds many people of nightmares they once had. Other impressionistic landscape paintings take pretty well, however, such as Millar's "Summer-time," on the west wall, and Helen Turner's little painting on the east wall, "Late Afternoon Sunshine." This little sun-flecked bungalow makes one's heart warm to look at it. Very few people will ever realize the wonder and glory of just light and just color, till they give up their self-conceit long enough to look through an artist's eyes. Conroy's "Sunny Morning" and Cochran's "Studio Door" are two little pictures in which the artists have simply reveled in light.

**Good Pictures.**

After all, an element of human interest in a picture heightens interest for most of us. "The Struggle for Existence," by Potthast, hung next to "the Girl in White," is a glorious study of a cloudy ocean twilight with its brief flashing afterglow reddening the sea. The color effect of the orange hues against the purple-gray is tremendously effective; but while one-half of the mind revels in the beauty of the thing, the other half takes up the thought suggested by the name, and is carried away by the magnitude and force of the associations it awakens. The struggle of the weaker against the stronger—the fish against the two fishermen, the fishermen against the elements of nature, the sky and the sea, and all for the bare right to live—these thoughts, potently suggested by the picture, make it one of the most worth while works in the gallery.

Miss Parrish's picture, "The Worshipper," on the east wall, is a dreamily executed picture, moody, idealistic, and strong, but perhaps self-conscious. On the other hand, Gari Melcher's "Married," which represents a peasant bridal couple, has been branded by several critics as too extremely realistic. And they are about as wooden-faced and stolid-looking a couple as one often sees, inside a picture or out of it. But the skill with which the artists brings out faces and attitudes compels the beholder's instant admiration, and one cannot help thinking that the girl's staid exterior hides a solemn and religious awe which is

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battling hard with a fierce pride of achievement and possession. And the man is fearfully self-conscious, partly because he is so nervous, partly because he feels so important.

**Others Please.**

Just a few other pictures in the gallery that have seemed to please a great many are Henri's "Rain Showers," refreshingly simple and real; Ryder's "Valley of the Assise," with its convincing representation of great height; Landor's delightful study of southern moonlight, "A Church in Laguna"; Ochtman's "Woodland Brook," with its subdued purples, and Irving's "Hondo Falls." Winter's picture, "Fortune," is a very interesting piece of work from its quaint composition and attractive coloring; it is the only product of the so-called pre-Raphaelite school now in the gallery.

**PROFESSOR FLING AT  
FRIDAY CONVOCATION**

HISTORY PROFESSOR TELLS OF  
NATURE OF GRADUATE WORK.

**THE ELEMENTS OF SCHOLARSHIP**

Knowledge of Languages and Broad Reading, as Well as Intensive Ability as a Student, Are Essential.

Professor F. M. Fling of the European history department addressed the convocation for the graduate college Friday evening. His subject was "The Nature of Graduate Work," and in the course of his remarks he undertook to show how graduate work could be improved and what methods should be pursued in attaining it. The attendance for an address of so much interest to many students, was lamentably small. The speaker said in part: "The question arises of what graduate work really is and the relationship of the undergraduate school to the graduate school. The problem exists whether the young student may be allowed a certain amount of freedom from the first. Probably he should be allowed a certain amount, little by little to go his way and find out what true scholarship is. To some degree the burden must be thrown upon himself. If students neglect such an opportunity they suffer for it.

"It is impossible to allow the undergraduate go his own way, for what he most needs is direction. But the best graduate work must follow as a result of strong undergraduate work. Especial attention must be given to the languages, for a working knowledge of them is necessary for advanced research. It is not right to give a man his doctor degree when he is scarcely able to read in French or German.

**Preparation Important.**

"When a subject for graduate work is selected, much work must be done in the matter of preparation. At the very beginning the graduate student must become familiar with the technique and methods of the thing he undertakes. And one of the most essential things is the familiarity with the languages. Some come to us who have had no special preparation at all. Others plan to do graduate work in a subject which in their undergraduate period they had paid no attention at all. Graduate work is not this at all, but a continuation of a carefully organized and definitely understood subject. For it the student

must have a large knowledge of the languages and he must have much time to spend upon it. He must go at it as if he wanted to know something about his subject. Languages are tools for real investigation and yet but few students study them for such a purpose.

**Relation of Subjects.**

"What is the relation of the main subject to other subjects? A scholar is not a man who knows only a good deal about his own subject, but he is one who knows other lines of thought as well. His reading must be broad, for intensiveness does not make the great scholar. His reading, however, must not be just here and there, but thoroughly in all, though a large amount of reading does not create a scholar.

"The value of graduate work is great. It takes years of time to produce the great scholar, and yet good work may be done in a few years. The work in the best schools at the present time is high. We have had students come to us from the schools who were not prepared to do what they came to do and were out of place where they thought they should be. They had to be really started as beginners in the subject.

"Let us know what ought to be done. There are many problems which need to be investigated. If we can not hope to train students in advanced scholarship we should not invite them here. For eighteen years in the European history department we have concentrated on the short period of the French revolution, and with our work thus done we can almost equal the work done on the continent. The graduate student is doing original work and his other duties must not separate him from his real undertaking. He must always have time for it and not be infringing on undergraduate work, but put his graduate work in its place."

**CHANCELLOR AVERY TO SPEAK.**

Will Talk to Mass Meeting on "Old Faith and New Knowledge."

Chancellor Avery will speak at the mass meeting of university women to be held in Memorial hall at 4 o'clock Sunday afternoon. Mrs. Raymond and the university chorus will furnish the music for the occasion. The subject of the chancellor's address will be "Old Faith and New Knowledge."

**A NEBRASKA MAGAZINE.**

In many lines Nebraska is well represented in the various fields of student activity. The university has a fair assortment of clubs, societies, and other organizations calculated to relieve the surplus energy of the student body.

Yet there is at least one thing which Nebraska needs and does not have. That is a literary magazine. At one time the university did boast of a literary monthly, but the paper was abandoned several years ago, and there has been nothing of the kind since its death. In early days the university had also a comic magazine, but that too came to an end.

It would certainly seem that there was enough talent in a school of Nebraska's size to support a literary monthly, or better still, a literary-comic. Other universities carry on such activities in a manner reflecting credit to the undergraduates in charge of the work. At Wisconsin there is a particularly breezy magazine. Why not here as well?

Elbert Hubbard spoke recently at Purdue on "Untapped Reservoirs."

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