

# Art Measures Man's Nature

By DR. ALBERT CHRIST-JANER  
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Third of a Series

When the Premier of China, Mao Tse-tung, appears in the New York Times magazine section as a poet, our reasonable response is, "The art of poetry is universal. Here is our deadly enemy speaking to us about the seasons, the budding, the flowering, and the seeding time of nature." When one reads about the French Impressionists being shown in the L'Hermitage Museum, the feeling is natural that the Russians, too, are one with us in the appreciation of a high form of pictorial meaning, sharing our language of thoughts expressive and feelings appreciative of the beautiful.

When during World War II, the great German composers who enriched western culture for the past two hundred years were played by the leading orchestras of allied countries, the feeling was mutual that here, indeed, was another evidence of the transcendence of the power of music over the source of evil. When the pages of history are turned to study the lasting monuments of architectural form we may think, "Here is idea made manifest; here is eternal truth captured in a form suitable to its formulating civilization. In architecture truly there is evidence of man's togetherness as he strives, all over, to credit himself and his fellow men."

These evidences of man's unity and harmony must not, however, lull us into sentimental notions about abiding peace in man's mind and heart. To trust the arts as some kind of magic panacea is to court disillusion, for the arts are only the part of their creators.

In every man's constitution exist the constant emotions of hate and fear, greed and jealousy. They live in the human mind and heart side by side with love and trust, grace and magnanimity.

Knowing this, no sentimental expectations will dim the value of the arts, though their manifestations may reveal also man's sin. The arts are truly the total expression of man. Therefore, a great critic like George Bernard Shaw points out that every great work of art has something of ugliness in it. The scope then of art is the measure of man himself and it can bring forth his tears as well as his laughter. It can be appreciated in tragedy as well as in comedy. Its tone may be dark as well as light; its sounds dissonant as well as consonant.

A realization of the encompassing quality of the arts makes allowance for the hateful, the fearful, the predatory and the envious in man's nature, and these are seen as no less a part of the makeup of man than are the qualities for which he may be praised.

An international—a world-wide—appreciation of man's highest aspirations as expressed in the most lasting form must freely admit the total nature of man. These qualities will then be seen to reveal, altogether, the source of the world's grief and joy. When this idea is fully grasped, the story of Faustus and of Hamlet take on a universal significance; Chekhov and Dostoevski join in expressing the common sorrow; the brooding sculpture of Buddha speaks in silent eloquence to the west; the mournful cantor sounds his plaint for all to hear; Bartok unifies east and west in harmonics which are other-worldly to both; the soaring Gothic cathedral at Chartres can elevate the Moor and the earth-bound but far-flung influence of Frank Lloyd Wright can convince the Japanese.

In all these art forms the measureless depth of man is to be seen by the eye accustomed to the familiar and the strange; incalculable range can be heard by the ear attuned to old and new. Thus, the message of art is world encompassing, no matter what the medium, and even though it expresses a form of distant culture.

When the expectation of the observer and the listener is deep and broad, the everlasting message of all the arts can and does overwhelm the petty, the limited, ascending to the heights, there to profess man's eternal goal. This is true internationalism—not just a matter of making a sentimental gesture to momentary enemies, not only a foolish expectation of friendliness where there is no friendship, but, rather, a magnificent overwhelming reach across ages and across boundaries. This concept of art is one achieved after history's lesson is learned:

The world-engulfing conflict, looming monstrously before us, may in another century be as insignificant as last Monday's issue of the New York Mirror, while the art form containing today's meaning will tower over the ages—a permanent monument to man's main strength.

Transcending man's grievous sin, the arts—man's best work—exhibit his wondrous perfection, to be universally comprehended.



Dr. Albert Christ-Janer

# 2-Day News Conference To Convene

The annual 2-day Pennsylvania Press Conference will open at 9 a.m. today at the Nittany Lion Inn.

The speakers at the conference will include government representatives, newspaper men and women and educators.

### Helm, Dent to Speak

W. Stuart Helm, speaker of the State House of Representatives, and John H. Dent, minority leader of the State Senate, will be among the panelists in the afternoon session. They will discuss "Problems of Harrisburg Dateline News."

The panel will be moderated by Joseph P. Ujobai, editor of the Phoenixville Republican and a member of the House of Representatives. Other panelists are Burton W. Siglin, correspondent for United Press; Duke Kaminski, correspondent for the Philadelphia Bulletin; and Charles W. Ettinger, correspondent for the Allentown Call-Chronicle.

### Walker to Give Welcome

President Eric A. Walker will welcome the group at a luncheon at the Nittany Lion Inn. Another welcome will be extended by J. E. Holtzinger, president of the Pennsylvania Newspaper Publishers' Association and publisher of the Altoona Mirror.

Dr. James W. Markham, of the School of Journalism, will present the Distinguished Service Award at a dinner tonight at the Nittany Lion Inn.

The conference is sponsored by the Pennsylvania Society of Newspaper Editors, Pennsylvania Newspaper Publishers' Association and the School of Journalism.

### State Bank Executive To Give Policy Talk

Belden L. Daniels, secretary of the Pennsylvania Bankers Association of Harrisburg, will speak at 2 p.m. Tuesday in 121 Sparks.

His subject will be the public relations problems and policies of the Pennsylvania Bankers Association.

The meeting is open to the public.

# Symphony Orchestra To Present Concert

The Symphony Orchestra, directed by Theodore K. Karhan, associate professor of music, will present its annual Spring Concert at 3 p.m. Sunday in Schwab Auditorium.

The concert, which is one of the series presented by the Departments of Music and Music Education, is the final program of the current Festival of the Arts. The program is open to the public.

Soloists for the concert will be Max Pfaff, graduate student in music education from East Brady; and Mary Jane West, sophomore in music education from Bethlehem.

### Pfaff, West to Sing

Pfaff will be soloist for Mozart's Concerto No. 21 in C Major, K. 467 and Miss West will sing Bachianas Brasileiras No. 5 by Heitor Villa-Lobos.

The concert will open with the "Four Centuries Suite" by Eric Coates. The last movement of this composition has been described as "a naive attempt to mold the 1918 jazz rhythms into a symphonic form."

The program will continue with

Concerto No. 21 in C Major, K. 467 for piano and orchestra by W. A. Mozart and Bachianas Brasileiras No. 5 by Heitor Villa-Lobos written for soprano and orchestra of violoncelli.

### Chaplain to Narrate

After the intermission the orchestra will play "Apogee," a lunar landscape by Noah Klaus. Klaus has been the assistant conductor of the Harrisburg Symphony Orchestra for 10 years.

Dr. Luther H. Harshbarger, University chaplain, will narrate "Peter and the Wolf," a symphonic tale for children.

Karhan will conclude his eighth orchestra concert with "Rapsodie Norvegiene" by Eduard Lalo.

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