

NOW IT'S SELLING FASTER THAN HOT CAKES!



WHITNEY MUSEUM TO SHOW CERAMICS

142 Works of Contemporary American Art Will Be on Display Oct. 13

EXPERTS SELECTED GROUP

Collection Was Assembled by the Syracuse Museum for Exhibition in Europe

The Whitney Museum of American Art will open Oct. 13 an exhibition of contemporary American ceramics, consisting of 142 examples of the work of artists, assembled by the Syracuse Museum of Fine Arts for exhibition in the Scandinavian countries and England during the last Summer under the auspices of the American Society of Ceramic Art. During the last five years the Syracuse Museum of Art has through its annual exhibitions, fostered public interest in the field. Miss Anna W. Olmsted, director of the museum, enlisted the cooperation of the following authorities on the subject, to serve with her as a jury of selection for the present collection: Richard Bach of the Metropolitan Museum of Art; William M. Milliken, director of the Cleveland Museum of Art; Arthur E. Baggs, Professor of Ceramic Art at Ohio State University; and R. Guy Cowan, representing the American Ceramic Society.

In recent years ceramics have been increasingly recognized as an important and interesting medium for small sculpture, and this branch of the art is well represented through work by Carl Walters, Wayland Gregory, Henry Varnum Poor, Alexander Archipenko, Russell Barnett Aitken, C. Paul Jenne- wein, Alexander Glazov, Schreckengost, F. Luis Mora, Paul Bogaty, Sorcha Boru and others. Bows, vases, plaques and other decorative objects executed by well-known potters in a variety of techniques, as well as several murals in enamel on metal form the rest of the exhibit. The installation has been designed by Robert E. Locher. Lenders to the exhibition include the Brooklyn Museum, Mr. and Mrs. Franklin Chase, the Cleveland Museum of Art, the Columbus Gallery of Fine Arts, R. Guy Cowan, the Downtown Gallery, the Ferro Enamel Corporation, the Laboratory of Anthropology at Santa Fe, William M. Milliken, the Museum of Northern Arizona, the Newark Museum, the Rich Galleries, Mrs. Paul Smith, the Walker Galleries and the Whitney Museum of American Art. The exhibition will remain on view through Nov. 7.

Art Brics

An exhibition of WPA Federal Art Project work, selected from the creative and service divisions as examples of particular interest to the medical world, will be on view in the grand ballroom of the Hotel Pennsylvania during the American Public Health Assn. convention which opened yesterday and will continue through Friday.

Contemporary American artists working in actual materials without plaster casts are presented in the exhibition which opens today in Room 324, University Hall, Columbia University. This is the first of a projected series of eight monthly shows and inaugurates a permanent gallery at Columbia. The exhibitions will be accessible to the public as well as to the student body. The first show includes, besides twenty-five works of sculpture, eighteen drawings—all being the work of sixteen artists. The material has been assembled by the Boyer Galleries.

WILL AID TERCENTENARY

Sweden to Send Leaders in Arts and Sciences for Celebrations

A group of Sweden's leaders in the arts and sciences will visit American universities and colleges in an interchange of knowledge as part of the Swedish tercentenary celebrations, 1937-38, it was announced yesterday by Dr. Henry Goddard Leach, chairman of the American-Scandinavian Foundation.

The Governments of the United States and Sweden and the States of Pennsylvania, Delaware and New Jersey are joining in the celebration of the 300th anniversary of the founding of New Sweden, the first Swedish colony in the United States, in the Delaware River Valley in March, 1638.

The first of the Swedish savants to arrive here will be Theodor Svedberg, Nobel prize winner in physics in 1926, who is scheduled to land today on the liner Kungsholm. He will be welcomed by a delegation including Dr. Herbert S. Gasser of the Rockefeller Institute of Medical Research; Martin Kastengren, Swedish consul general, and Neilson Abel, secretary of the American-Scandinavian Foundation.

Barnard Collection on View

More than 400 persons visited the collection of Romanesque sculpture opened to the public yesterday by George Grey Barnard, the sculptor, at 698 Fort Washington Avenue, the structure formerly occupied by the Cloisters branch of the Metropolitan Museum of Art. The collection will be open to the public daily, except Sunday, from 12 noon to 4 P. M., without admission charge.

Art Exhibit at Columbia

A permanent art gallery at Columbia University will be opened today with the exhibition in University Hall of forty-three works by modern American artists. It will be the first of a series of shows which will be available to the public as well as to Columbia students.

Dutch Artist Here for Show

Adriaan Lubbers, Netherlands artist, arrived yesterday on the Holland-America liner Volendam with a collection of paintings which will be displayed in a one-man show in Rockefeller City next month. He was accompanied by his wife.

If you do not register you cannot vote. There are four days left to register for the city election. The registration places will be open from 5 P. M. to 10:30 P. M. up to and including Friday and from 7 A. M. to 10:30 P. M. on Saturday.

BOOKS OF THE TIMES

By RALPH THOMPSON

THERE probably are zenty of readers who know nothing about Zora Neale Hurston, even though those with an interest in Negro letters are already her admirers. Miss Hurston is a rarity among members of any race; she is at once a popularizer and something of a scholar. She has had the discipline of graduate training in anthropology under Franz Boas as well as the freedom of two successive Guggenheim Fellowships. Her work already published in the fields of folklore and fiction shows that she is making the most of her opportunities.

Miss Hurston's latest book, available now for some weeks, is "Their Eyes Were Watching God." It is a novel, apparently her second ("Jonah's Gourd Vine" came earlier), and on all counts an unusual piece of work. I cannot muster quite the enthusiasm that some readers have shown for it, but there is no question that it is further evidence of a marked and honest talent. Those who have overlooked Miss Hurston thus far will make no mistake in beginning to read her now. "Their Eyes Were Watching God" is a story of Janie, who marries three times, the third time to one Tea Cake Woods, who is considerably younger than she. It is not comedy that Miss Hurston is after, however, though there is enough of that throughout; it is rather the normal life of Negroes in the South today—the life with its holdovers from slave times, its social difficulties, childish excitements and endless exuberance. In the case of Janie, we follow a typical progress from girlhood to middle age, though Janie is above the average in fortune and worldly goods. Compared to this sort of story, the ordinary narratives of Negroes in Harlem or Birmingham seem ordinary indeed.

Janie's Experience

"He say he can't bear tuh leave her and he hate to kill her, so 'tain't nothin' tuh do but put up wid her." With the pronouns altered this remark of Janie's second man could stand for Janie's own experience until the day she met up with Tea Cake Woods. It gives also a suggestion of the gayety that this novel has in abundance—a racial gayety, of course, rather than a personal. Those who know Miss Hurston's "Mules and Men," which won Honorable Mention in the Book-of-the-Month Club Award last Winter, will recognize the quality; it is the same stuff that Joel Chandler Harris made much of and that turned "Mules and Men" from a better-than-average collection of folklore into what Carl Sandburg has called a bold and beautiful book. And Miss Hurston does not forget her sober interests when writing fiction; this novel has passages, even pages, that are as faithful expressions of Negro character as one could find in an anthropologist's notebook.

Certain admirers have made much of the dialect in "Their Eyes Were Watching God." It seems to me less convincing than Minnie Hite Moody's transcriptions. In fact, I think that "Death Is a Little Man" is a more satisfactory work of fiction in most respects, particularly be-

cause Mrs. Moody did not indulge in semi-poetic philosophizing from time to time. But Mrs. Hurston was writing about the Negro, while Miss Hurston writes out of the Negro, and this distinction makes comparisons dangerous if not downright futile.

cause Mrs. Moody did not indulge in semi-poetic philosophizing from time to time. But Mrs. Hurston was writing about the Negro, while Miss Hurston writes out of the Negro, and this distinction makes comparisons dangerous if not downright futile.

Preface

James T. Farrell's excursions into criticism are uncommon, and when he does make the trip it is usually to get something off his chest. Last year he paid his respects to "pseudo-Marxists" and the Kremlin in "A Note on Literary Criticism." Now, in a preface to a collected edition of his short stories,* he pays his respects to academic theorists, book reviewers and, for good measure, the Kremlin once again.

He does not try to defend or explain his own short stories, of which there are some fifty in this collection, all those previously included in "Calico Shoes," "Guillotine Party" and "Can All This Grandeur Perish?" He admits that he does not attempt this, which is probably wise, for many of them would take a powerful lot of defense and explanation. Instead, he discusses his general aversions and dislikes and indirectly suggests what he likes. The result is a cranky but sensible essay.

It would be fine required reading for university short-story classes. It won't be, if only because it runs counter to ideas that such classes regularly purvey. Mr. Farrell is not the first to say so, but it is wholesome to have it said again: a good short story does not rest on structure, plot, form or whatever any goose can learn out of a handbook or text. It does not merely follow a blueprint or formula—so many words of suspense, so much love interest, so many lines of contrast, so much local color. Nor does it deal only with blueprinted characters—a proletarian hero who wins the true faith at the last moment, or a non-proletarian who wins the boss's daughter.

Good short-story writing can never be taught. What may be taught is popular and perhaps commercially successful short-story writing, whether for the five-cent weeklies or Lefty little magazines. This is Mr. Farrell's conclusion, and sound enough. He believes that the shorter forms of fiction, like the larger, must flow out of human experience, and that they may take any shape and embrace any content appropriate to the author's purpose, talents and values. They are above proscriptional rules and definitions.

All this is worth repeating if fairly obvious. Unfortunately, it does not therefore follow that any incident or anecdote that happens to strike an author's fancy is appropriate short fictional material, and that all he who has burst the shackles need do is to put down his ideas one-two-three and label them short stories before they are even dry. Between the extremes of stupid formalism in writing and absolute carelessness of form there are at least a few median points. There are, aren't there, Mr. Farrell?

*"The Short Stories of James T. Farrell" (Vanguard, \$3).

DEMANDS APOLOGY BY N.Y.U. FOR PRANK

Carnegie Tech Also Asks Damages for Defacing of Mellon Institute Building

LETTERS DEFY REMOVAL

Aide Denies That Painting of Football Score is Linked to Any One at University

PITTSBURGH, Oct. 5 (AP)—Carnegie Institute of Technology asked an apology today for the painting of the score of New York University's gridiron victory over Tech on the front of the \$9,000,000 Mellon Institute Building.

Clarence Overend, graduate manager of athletics at Tech, suggested in a letter to A. B. Nixon, N. Y. U. graduate manager of athletics, that the university's chancellor send the apology to Dr. Edward Weidlein, director of Mellon Institute. He added:

"In addition, he should assure Dr. Weidlein that N. Y. U. would pay the damages in full. It seems that the guilty parties should be expelled from school, but that is a matter for your own disciplinary agencies."

Police blamed pranksters for the six-foot-high black letters, "N. Y. U. 18-C. T. 14," that have resisted attempts of institute scientists to remove. Paints, scrubbing and steaming

have been tried without success. Sand blasting was rejected, for fear it might injure the porous limestone. Police Inspector J. L. Desay said that the cost would be \$25,000 if the stone had to be replaced.

Denies Evidence Points to N. Y. U. Mr. Nixon, in comment here yesterday on the apology demand, declared that as yet there was no evidence to indicate that "we are responsible for the lettering on the Mellon Institute building."

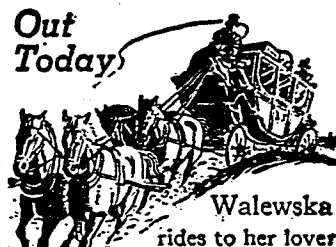
The letter asking the apology was written some time Sunday, Mr. Nixon pointed out, when it was generally assumed that Angelo Rubino, law instructor at the N. Y. U. School of Commerce, Accounts and Finance, who was held by the Pittsburgh police, was responsible for the damage.

The New York University bureau of public information announced late yesterday that the Pittsburgh police were holding a man who had never had any connection with N. Y. U.

Professor Philip O. Badger, chairman of the university's board of athletic control, declined to give an official statement, saying that there was no direct evidence that a New York University student, faculty member or alumnus was to blame and "everything was so confused."

"It is most unfortunate that such a thing should happen," he declared.

Hurt by Bust of Himself
CAMBRIDGE, Mass., Oct. 5 (AP)—George Archambeau, veteran Harvard University janitor, nursed injuries today suffered when his own bronze bust fell and struck him while he was at work. The bust was executed five years ago by an instructor in modeling at the Harvard School of Design.



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"In this narrative of a woman's quest for love, Zora Hurston achieves a creditable successor to her (Jamaica) 'Mules and Men'...A persuasive presentation of the realism of rural Negro life."—New Orleans Times-Picayune

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Active Prospects

A recent check-up was made on newspaper home deliveries to 5,900 Sunday readers in 145 of New York's better apartment houses. Of these high rent payers, 88% more read The New York Times than receive the next Real Estate medium.

The New York Times

JUBILEE IS PLANNED BY MASK AND WIG

Golden Anniversary Show of University Group to Begin Rehearsals This Week

Special to THE NEW YORK TIMES. PHILADELPHIA, Oct. 5.—The Mask and Wig Club of the University of Pennsylvania announced today that rehearsals would be started later this week for its golden jubilee production, a burlesque which has been named "Fifty-fifty."

The show will be taken on the longest tour in the club's history after opening at the Erlanger Theatre here on Nov. 22 for a week's run, preceded by performances in Trenton, N. J., on Nov. 19 and Wilmington, Del., on Nov. 20. Described as a "rollicking" burlesque, "Fifty-fifty," according to the announcement, "mixes gypsies, trailers, politicians, G-men and theatrical producers, with the addition of two new States to the Middle West," it was written by Louis G. Madeira 4th and G. Elliott Hess, members of the junior and senior classes and authors of last year's production, "This Mad Whirl."

As a prologue five successful numbers from past shows will be presented. The entire musical score for "Fifty-fifty" has been written by Clay A. Boland, whose songs, "Too Good to Be True," "Something Has Happened to Me" and "Apple a Day," from past Mask and Wig shows, "Red Rhumba" and "This Mad Whirl," won attention. The composer arranged the score and M. Jaffe wrote the lyrics for the new production.

Robert F. (Bo) Brown, cartoonist, will direct the cast, which is in process of selection, and Mr. Boland will coach the singing chorus. The dancing chorus, always a highlight of Mask and Wig shows, again will be trained by Walter F. Keenan Jr., while Joseph F. Follmann Jr. continues as conductor of the orchestra.

The committee on production is headed by Paul E. Hartenstein, vice president of the Mask and Wig Club, who has directed many of the club's best-known shows.

REWARDS BLIND STUDENTS

Foundation Gives Scholarships Won in Various States

The American Foundation for the Blind, 15 West Sixteenth Street, announced yesterday the award of the new Charles B. Hayes Memorial Scholarship of \$250 to John W. Lewis of New York City, a blind student at the Juilliard School of Music.

Other blind students selected as winners of this year's scholarships were Mrs. Prudence Patterson of New York City, a student at New York University; Robert L. Day of Buffalo, N. Y.; Troy C. Coney of Tulsa, Okla.; Dallas W. Lynn of Durham, N. C.; James L. Soderberg of Frederic, Wis.; Anthony M. Manone of Hellertown, Pa.; Gladys Anderson of Cleveland, Ohio; Diederich Ruediger of Ely, Nev.; Cecil M. Hartselle of Anderson, Ind.; Dorothy M. McCutcheon of Des Moines, Iowa; Helen Kaploniak of Camden, N. J.; Frances R. Davidson of Carthage, Ill.; Maxine Bell of Coxsack, N. Y.; Ernest Bechtel of Chicago, Ill.; and Annette Dinsmore of Barwyn, Pa.

Books Published Today

WHEN LABOR ORGANIZES, by Robert R. Brooks (Yale, \$3). A study of modern labor in the United States.

THE AMERICAN CIVIL WAR, by Carl Russell Fish (Longmans, Green, \$5.00). An analysis.

SO GREAT A MAN, by David Pilgrim (Harper, \$3). A historical novel of Napoleonic times.

A DICTIONARY OF BRITISH HISTORY, edited by J. A. Brandon (Longmans, Green, \$5.). A work of reference.

LOOK AWAY, DIXIELAND, by Leon F. Harris and Frank Lee Beals (Speller, \$2.50). A novel of the South.

JOHN WESLEY IN THE EVOLUTION OF PROTESTANTISM, by Maximin Piette (Sheed & Ward, \$3). A historical and religious study.

MORE OF US, by Gilbert Frankau (Dutton, \$2.50). A novel in verse.

HAWAIIAN TAPESTRY, by Antoinette Withington (Harper, \$3.50). An informal portrait of Hawaii.

THE MAN WHO STARTED CLEAN, by T. O. Beachcroft (Harper, \$2.50). A novel by the author of "A Young Man in a Hurry."

GARL OVER GLASGOW, by Edward Shiels (Sheed & Ward, \$2.50). A first novel by a Catholic novelist.

THAMES PORTRAIT, by E. Arnot Robertson (Macmillan, \$4). Pictures of and comments on the River Thames.

ORGANIZED TRAINING IN BUSINESS, by James H. Greene (Harper, \$4). Revised edition.

CRIT DESSERT, by Hugh W. Haddock (Speller, \$2). A novel of newspaper life.

PUBLIC RELATIONS FOR BANKS, by Ray A. Ilg (Harper, \$3). Principles and methods.

THE STORY OF MOTHERHOOD, by Roy P. Finney (Liveright, \$3). A discussion by a doctor.

FINGER PAINTING AS A HOBBY, by Stephen D. Thach (Harper, \$1.75). A handbook.

BOOK NOTES

Robert M. McBride, publisher, will arrive in New York tomorrow after a six weeks' trip to Poland, France, Denmark and England.

Booth Tarkington's new novel, dealing with Rumbin, an art dealer, will be published by Doubleday, Doran on Oct. 29. The title is "Rumbin Galleries."

Pearl S. Buck will speak this afternoon at 3 o'clock in the Literature of Today course at Columbia University. In the evening a symposium on contemporary fiction writing will be held by the Writers Club of the university at the Casa Halliana, 117th Street and Amsterdam Avenue. Among those taking part will be Harrison Smith of Doubleday, Doran, Whit Burnett of Story Magazine, Mabel Search of The Pictorial Review and Katherine White of The New Yorker. Professor Helen Hull will act as chairman.

James P. C. Southall, Professor of Physics at Columbia, is the author of an "Introduction to Physiological Optics," which Oxford will publish on Oct. 7. Professor Southall is a former president of the American Optical Association.

EVENTS TODAY

Annual conference of the National Society for the Prevention of Blindness begins at the Hotel Pennsylvania at 9:30 A. M. Annual meeting of society at 2:30 P. M. "Saving Sight Through Public Action," Dr. William F. Snow. Conference continues Thursday and Friday.

Metropolitan Museum of Art. "Primitive Colonial Homes," Alfred Busselle Jr., 11 A. M.; "Far Eastern Clusters and the Benedictine Rule," Margaret B. Freeman, 4 P. M.

Luncheon, Electrical and Gas Association of New York, Hotel Astor, 12:30 P. M. Speakers: Floyd L. Carlisle, Charles E. Stephens.


Women's National Republican Club, 3 West Fifty-first Street, 2 P. M. "Proportional Representation," Mrs. Paul Borchard.

Reception of the English-Speaking Union of the United States in honor of Mr. and Mrs. Wickham Steed, 30 Rockefeller Plaza, 4 P. M.

Annual dinner, Association of Women in Public Health, Hotel McAlpin, 6 P. M. Speakers: Dr. Sarah Dietrick, Dr. Mary E. Lakeman, Harriet Wilbur Mayer.

Dinner of the North American Committee to Aid Spanish Democracy in honor of the Rev. Herman F. Reissig and Leland Stowe, Hotel Commodore, 7 P. M.

Amateur Astronomers Association, meeting at the American Museum of Natural History, 8:30 P. M. "Sun spots and Human Affairs," Dr. Harlan Stetson.



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