

"What the artist gains in the way of liberty, he loses in the way of order"

By Jack Rider

Last week, in an effort to lighten the usual heavy burden that clutters all too many editorial pages I did a little exercise about Pablo Picasso, which was not altogether fair, and although I'm quite conscious of how little this will matter to Picasso, it does matter to me, and it could matter to those who pass a few minutes each week scanning these pages.

Picasso has been detracted by detractors far more expert than I, but to leave the impression among those who may know even less about this living legend of a man than I do that he is a rich lustful artistic nut is to assuredly leave a wrong impression, and even to use such a man with the best intentions is less than fair if something of his more serious side is not revealed.

And especially this is true, I feel, when this 87 year-old man has something to say that could be of great value to each of us as individuals and to all of us as groups of individuals.

In a discussion of art with Francoise Gilot, the young woman who shared his bed and his art for 10 years and bore him two children, Picasso expressed a desire to go back to "someone, at least, who might be able to get painting back on the rails again."

She asked, "Where had it gone off the rails?" and his reply has a broad application to every level of civilization, although he was speaking only to the point of art. His reply was:

"That's a long story. You have to go all the way back to the Greeks and the Egyptians. Today we are in the unfortunate position of having no order or canon whereby all artistic production is submitted to rules. They — the Greeks, the Romans, the Egyptians — did. Their canon was inescapable because beauty, so-called, was, by definition, contained in those rules. But as soon as art had lost all link with tradition, and the kind of liberation that came in with Impressionism permitted every painter to do what he wanted to do, painting was finished. When they decided it was the painter's sensations and emotions that mattered, and every man could recreate painting as he understood it from any basis whatever, then there was no more painting; there were only individuals. Sculpture died the same death.

"Beginning with van Gogh, however great we may be, we are all, in a measure, autodidacts — you might almost say primitive painters. Painters no longer live within a tradition and so each one of us must recreate that language from A to Z. No criterion can be applied to him a priori, since we don't believe in rigid standards any longer. In a certain sense, that's a liberation, but at the same time it's

an enormous limitation, because when the individuality of the artist begins to express itself, what the artist gains in the way of liberty he loses in the way of order, and when you're no longer able to attach yourself to an order, basically that's very bad."

This coming from a man who has accumulated untold wealth from that gain in liberty certainly makes clear what he loses in the way of order.

Today in every aspect of art we see this liberty, and it is reduced far more to license than to liberty.

But far more important so far as the world as a whole is concerned is this spirit in nearly every other act of man.

We are deserting the order of religion for the liberty of the unknown.

We are deserting long-held principles of government in exchange for more of those liberties of the unknown.

We even see a growing segment of our society deserting the known evils of one form of dissipation; staggering blindly from alcoholism to drug addiction and even from that into the hallucinatory realm of the "mind blowers" such as LSD.

We see this groping in education as gadgets and gimmicks are substituted for teachers.

We desert too easily and too frequently the sanctity of marriage for the amorality of the pig pen or the stud farm.

We as a nation decide that the written law is too slow and we substitute for it the "liberty and license" of men who no longer live in the tradition of the law.

Picasso was talking to a young woman who worshipped him and the new language of art that he represented, but his words have a timeliness, and an undeniable

logic that might very well become an essential to every process of learning.

Some are able to leap from one solid stepping stone into the unknown and come down safely, but the vast majority of us are not so lucky. Civilization has been a long, long journey; made a step at a time.

Individuals and groups of individuals journey at the very

greatest peril when they tear down the guideposts that have brought us to the imperfect point in history we stand.

Impatience with the imperfections of our time is wholesome, and none of us should ever quit exerting whatever powers we may have to make this world and the world that follows a better place, but this cannot be done in any realm of art, or

science, or business, or personal living by totally destroying the stepping stones that brought us to this point.

There is a supreme order, and a supreme power; and whether it is a deity of flesh or spirit or cosmic design is really immaterial because the rule is simple and the rule is unalterable: That we ignore order only at the gravest possible peril.

WHAT IS THE ANSWER?

by Henry E. Garrett, Ph.D.

Professor Emeritus, Psychology, Columbia University
Past President, American Psychological Association

Q: Dr. Garrett, why do you say that the Negro is inferior to the White man? What about Ralph Bunch or Thurgood Marshall?

A: I have never said that the Negro is generally inferior to the White. Intelligence has three aspects: Abstract, motor, and social. In motor intelligence, the Negro is as good and may be better than the White. Witness Negro athletes. In social intelligence, basically, tactfulness, the Negro is probably as high as the White. But in abstract intelligence, the ability to solve problems put in words, numbers, diagrams, pictures, etc., here the Negro definitely is below the White. Only about 15 per cent

of Negroes do as well as the average White.

Bunch and Marshall virtually are White men. Their inheritance from their White forebears must have been excellent.

North Carolina ranks first in the nation in tobacco production, second in peanuts, fourth in broilers, fifth in eggs, seventh in turkeys, eighth in corn and apples, and tenth in soybeans.

COVEY SHOT?
The Lenoir County Sheriff's Department includes several who like to hunt, law breakers as well as birds and rabbits and squirrels. Tuesday night a covey shot was fired that hit three, and from the same family. Warrants were served on John Sutton, John Sutton, Jr., and Robert L. Sutton, all of 1107 Bright Street. Each of the three was charged with passing a worthless check.

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