



THIS IS "Lazy Soldier," one of a new art collection acquired in South America by Muriel and Philip Berman of Allentown. The artists is Aldemir Martins of Brazil. The works will be shown at Lehigh University through Feb. 28.

Berman Collection

South American Art

A collection of art from Peru, the Argentine, Chile and Brazil will go on view Sunday when the new show opens in the Alumni Memorial Bldg. Galleries at Lehigh University.

The works, recently acquired by Muriel and Philip Berman of Allentown, represent the latest trends in South America and are of particular interest because there will be present at the opening at least one of the artists.

Nemiso Antunez, famous in his native Chile, is represented by half a dozen paintings in the new Lehigh show. The Bermans met him at the University of Santiago and he will be their houseguest this weekend. Antunez is cultural attache to the Chilean Embassy in Washington and will officially repre-

sent his country at the opening Sunday.

Other guests of the Bermans will include Senorita Lily Gonzales from Lima, Peru, and Senor Rual and Senora Mercedes Quizano of Argentina.

Miss Gonzales is serving on the international executive board of UNICEF, a colleague of Mrs. Berman, who represents the USA.

Sr. Quizano is minister plenipotentiary from the Argentine to the United Nations.

Another Berman guest will be Carlos Ortuzari, Fulbright scholar, artist and printmaker who is studying in New York and is a friend of Antunez.

The Bermans met their friends last August when they toured Brazil, the Argentine, Chile and Peru as members of

Reviewer's Corner

**Christopher Marlowe
And His 'Mig'**

By RUTH HUTCHISON
Globe-Times Staff Writer

A. L. Rowse, distinguished British recorder of literary history, has written a companion volume of his recent "William Shakespeare." This one is "Christopher Marlowe: His Life and Work."

So little is known about Marlowe — even less than about Shakespeare, — that one wonders how Rowse did it. The mind turns back also to John Bakeless' "Christopher Marlowe: the Man in His Time," published in 1937. That book indeed seemed definitive—and Rowse pays abundant tribute to it in the notes for this one.

However, Prof. Rowse evokes Elizabethan times so vividly and sets Marlow into them so fittingly that to read the book is like watching a panoplied parade of splendid color and movement.

Not only were Shakespeare and Marlow contemporaneous but they were born in the very same year and worked at the same craft. But there was a difference, for Marlowe had the edge. He was university bred: Shakespeare was not. He was well-established in London when Shakespeare came up from the country. Marlowe already was writing for the stage, whereas Shakespeare aspired only to become a player.

Shakespeare, however, had his own set of advantages. He was level-headed, he was cautiously ambitious, he learned playwriting from practical experience on the stage itself. In addition, he had a prodigious ability to grind whatever came to his mill into the stuff of dreams.

Total Recall?

All of experience, all of listening, all of reading, were stored away somewhere in the recess-

a delegation that was working with the U. S. State Department on business and cultural affairs in South America. They worked through our embassies in the various countries.

They reported as their impression that South Americans are eager to be good neighbors but not at all interested in being patronized by a North American "big brother." It is the Bermans' belief that better relationships can be achieved by various means and that one of the most important is interest in one another's art. Their new collection bears out their theories.