

The sculpture of Jacques Lipchitz

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The Sculpture of Jacques Lipchitz



96 pages; 100 plates

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The Sculpture of Jacques Lipchitz

BY HENRY R. HOPE

No other sculptor of Lipchitz' generation can show such multifarious variety of style or so great a range of feeling. His art matured under the stimulus, and within the discipline, of cubism whose sculptural potentialities he brilliantly explored for over ten years. Since the thirties, his work has shown a vigor and eloquence which allies him with the tradition of Bernini and Rodin.

Central to Lipchitz' evolution as an artist is the transition from the impersonal collective style of cubism to an art more personal in accent and theme. This transition is studied in detail by Mr. Hope, who gives special attention to his transparents, the revolutionary, small, open-form bronzes, cast in the difficult "lost wax" technique which marked the turning point in his own art and were to have widespread influence.

In this first monograph on the artist in English, one hundred plates illustrate all periods of his career, including each of his major large-scale sculptures. Related drawings supplement the sculpture, and many small terracotta sketches document the original inspiration for several master works.

Mr. Hope is Head of the Department of Art of Indiana University, and editor of the *College Art Journal*. He is the author of *Georges Braque*, published by the Museum of Modern Art in 1949.

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Frontispiece: *Sacrifice II*. 1948-52. Bronze, 49¼" high.
Whitney Museum of American Art, New York

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HENRY R. HOPE

The Sculpture of Jacques Lipchitz

The Museum of Modern Art NEW YORK

IN COLLABORATION WITH

THE WALKER ART CENTER, MINNEAPOLIS; THE CLEVELAND MUSEUM OF ART

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Above all, our gratitude goes to Henry R. Hope, Head of the Department of Art of Indiana University who has served as director of the exhibition and prepared this monograph on the artist. The selection of works for exhibition was made jointly by Mr. Hope and the staff of the Department of Painting and Sculpture of The Museum of Modern Art, with the close collaboration of the sculptor.

We are also particularly indebted to Philip L. Goodwin, the Hanna Fund, Bernard J. Reis, John L. Senior, Jr., H. Harvard Arnason and William M. Milliken for their generous assistance and cooperation.

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The Sculpture of Jacques Lipchitz

1 Introduction

Jacques Lipchitz is one of the great sculptors of our time. For over forty years, he has been an important figure in modern art. Long recognized as a master in the School of Paris, he was forced in 1941 to take refuge in the United States, and since that time has chosen to remain here.

This exhibition provides his fellow citizens with a unique opportunity to see his sculpture and judge its quality. It is a rich accumulation, for in his long career he has been very productive. Always a pathfinder, seeking to "liberate sculpture from its traditional imprisonment,"¹ he has continued to grow, to find new images that express his ideas.

It is a long line of growth with many variations, going all the way from the abstract to the naturalistic, yet there is an unbroken continuity: "In my work there have never been abrupt changes. Each new sculpture grew out of those which preceded it."

In technique Lipchitz is a modeller. Almost every sculpture he ever made was first conceived in clay. Direct carving, because of its slowness, never appealed to him. His stone sculptures were cut after clay models; he deemed it sufficient to finish the surface once the groundwork had been "pointed" by a stone cutter. It is the same when he makes a plaster model: the cast may be filed, sawed, or remodelled, but the essential realization of the form is in the clay that preceded the plaster.

Consequently, very many of his sculptures are in bronze, and Lipchitz has become a master craftsman in exploiting the potentialities of cast metal. When he works his clay, he seems to visualize the effect it will have in bronze, as a composer hears the sounds of his orchestration. The bold pattern of bosses and recessions and the endless rhythm of broken surfaces he sees as metallic reflections, adding sparkle and variety to his composition. At the foundry he is a major-domo, supervising every operation, often at great length — it took him three weeks to repair the arm of a wax mold that had melted during a heat wave. He hammers, files and polishes the bronze with great care, and then applies

¹ Direct quotations, unless otherwise noted, were made by Lipchitz to the author during numerous interviews between 1951 and 1954.



Sketch for *Mother and Child*. 1931. Terra cotta, c.5" high. Owned by the artist

the patina like a painter, selecting tints — from bright gold to deep reddish browns — as they seem to fit the mood and scale of the piece at hand.

Perhaps his sculpture is more effectively described in terms of poetry than in the vague language of current art criticism. In a broad sense, Lipchitz is a poet employing images no less for symbolic and associational values than for the beauty of their forms, and expressing in his later work some of the great themes common to both literary and artistic tradition. His sculpture reaches its deepest significance in its capacity to move us with reference to the life of the spirit, beyond the ephemeral glitter of pure form. His major monuments, like the *Song of the Vowels* or *Prometheus Strangling the Vulture* are epic, the sculptural expression of sweeping metaphors — of man confronted by the world, by his fellow man, by himself. In work of a more intimate character Lipchitz is often lyrical, especially in his later “transparent” such as *Chimène*, *Blossoming*, or *The Bride*, where feeling is raised to the pitch of ecstasy. Occasionally he approaches the tragic, as in the Hebraic themes of the *Prayer* and the *Sacrifice*, but with Lipchitz the tragedy is never allowed to unfold. Its ulterior presence is a challenge which strengthens his faith in the indomitable spirit of man. Throughout his work one finds the recurrent themes of life, energy, love, virility. Every sculpture he ever made, he claims, was conceived in a spirit of optimism — which he has summed up in the inscription to accompany his forthcoming statue of the Virgin Mary for a Catholic church in France; “Jacques Lipchitz, juif, fidèle à la foi de ses ancêtres, a fait cette vierge pour la bonne entente des hommes sur la terre afin que l’esprit règne.”²

For all his poetry, Lipchitz is first a modern sculptor; his art is entirely free of the literary and neo-classic clichés which have stultified academic sculpture for the past hundred years. Like other artists of our time, he has found it necessary to forge a new language capable of giving shape to the images in his mind. In the mysterious dualism of art, his forms and images react upon each other to create sculpture. Often his style is of such force and originality that it is not readily grasped at first glance — nevertheless, he is right in claiming that it is in the great stream of European sculpture from Michaelangelo and Bernini to Rodin. More than any contemporary sculptor, he shares — perhaps inherits — their legacy.

Lipchitz was not always a sculptor of epic and lyric themes. In his beginnings he had little interest in subject matter. The language of pure form was his passion, and in this he achieved his first success with the

² “Jacques Lipchitz, Jew, faithful to the religion of his ancestors, has made this Virgin to foster understanding between men on earth that the life of the spirit may prevail.”

distinguished sculpture of his cubist period. A glance at some of the titles, *Standing Figure*, *Seated Harlequin with Guitar*, *Bather*, indicates the passivity of his subject matter. New rhythms and combinations of forms were his main preoccupation, as they were for most young artists of the pre-World War I generation. These ideas were a part of the milieu which Jacques Lipchitz entered when he first came to Paris — and we shall see how rapidly he absorbed them.

2 Early Work, 1911-1914

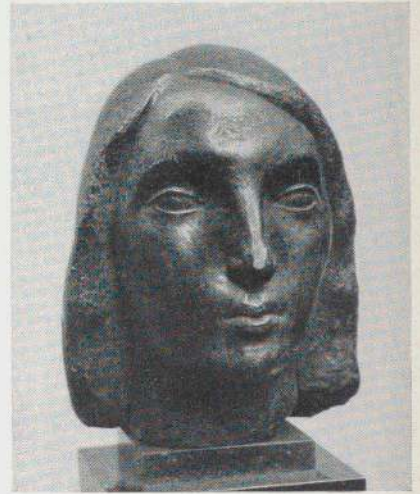
When Jacques Lipchitz became an art student he was almost wholly inexperienced, but thanks to his intelligence and talent, and to his complete devotion to work, his progress was very rapid.

The *Head of Mlle S.*, one of several portraits made during the winter of 1911-1912, is a good example of his early sculpture. Early work, even by a genius, is apt to be uncertain, and this is no exception. It gives us a glimpse of his talent and promise; at the same time one need not overlook the thinness of modelling and rather vague treatment of planes. Nevertheless this head passed the jury of the conservative Société Nationale, and was admired there by Rodin — a good beginning.

His early figure style can be seen in *Woman and Gazelles* (p.22), a competent if somewhat contrived composition, begun as a single gazelle to which the nude, and later the second animal, were added.

Months before exhibiting this group at the Salon d'Automne of 1913, Lipchitz had begun to veer away from the precepts of the Académie Julian and undertake a series of experiments. It is generally assumed that his first radical work was stimulated by the revolutionary trends in current sculpture, especially those of Archipenko and Boccioni. While not unaware of them, nor of cubist painting, which his friend Diego Rivera kept praising ("Voilà de la sculpture!" he told Lipchitz, pointing out Picasso's painted bronze *Absinthe Glass*), Lipchitz was too deeply involved with his own sculptural problems to pay much attention. The nature of these problems can be seen in *The Meeting* (p.23), *Woman with Serpent* (p.25), and *Acrobat on Horseback* (p. 24). In *The Meeting* he was trying to compose a better integrated group than his *Woman and Gazelles*, while *Woman with Serpent* is a study in the opposition of verticals and diagonals. At the same time it is an effort — eminently successful — to make the sculpture seem to turn, to impel the spectator to walk around it, to be aware of its existence in space. Seen in retrospect, this bronze contains many predictions of his later work.

The *Acrobat on Horseback* is a study in geometric curves. Although the emphasis upon angularity and flattened planes seems to be — and



Head of Mlle S. 1911. Bronze, 19¾" high. Owned by the artist

indeed is — in the spirit of the time, Lipchitz tells us that “my ideal was then Villard de Honnecourt, for I had just discovered that in his geometricized human figures, drawn in the thirteenth century, he had done exactly what I was trying to do in the twentieth.”

A profound change in his outlook on art occurred in Mallorca where he spent the summer of 1914. Away from the rapid tempo of life in Paris, he had time to reflect. The southern sun and spectacular natural surroundings gave him a revelation, a sculptor's vision of nature: huge, sharply-defined mountains of stone rising out of a transparent blue sea. He dreamed of a geometry of shapes, as yet undefined, which one day would materialize in his clay and actually did begin to appear some eight or nine months later — after a proper period of gestation.

In the meantime, moving to Madrid after the outbreak of war, he modelled the *Sailor with Guitar* (p.26) from drawings done in Mallorca. Here he introduced for the first time the abrupt angular planes of cubist painting, modelling them sharply and in clear relationship of parts to whole.

The Prado Gallery played an important part in the education of the artist, for hitherto, engrossed in the art of sculpture, he had admired painting rather distantly. Seeing and re-seeing the masterpieces of Tintoretto, Bosch, El Greco and Goya, he says, made him understand, “all of a sudden, how to enter into the life of the painting, to breathe it.” Yet Lipchitz was ill at ease in Madrid, where he was forced to depend upon the generosity of his friends, and before the end of the year he made plans to return to Paris. The memory of Spain went with him, and it has always remained very vivid, perhaps because this Spanish journey marks a turning point, the end of his formative years and the beginning of his career as a sculptor who would make his own revolutions.

3 Cubist Period, 1915-1919

In the grim atmosphere of war-time Paris, Lipchitz went to work with a devotion and frugality that is reflected in the austerity of the new style. It was at this time that the Mallorcan vision began to materialize. The first new sculpture was a thin statuette in clay, a human figure with all details eliminated, organic shapes transformed to geometric, and volume reduced to a thin shaft (p.27). Soon this abstract image appeared in wood — flat boards, cut out and fitted together like prefabricated toys. Entitled *Dancer* or *Figure* (p.28), these wooden demountables were almost non-representational and were among the forerunners of constructivism.

Then his vision enriched these thin forms, by transferring them to stone, where they at once acquired weight, solidity and a clean, geo-

metric rhythm. He preferred to hire a stone cutter for all but the finishing touches, but with his meager resources this was difficult. In 1916 a contract with Léonce Rosenberg, providing extra payment for labor and material, gave him what he needed. Thus liberated, he created a series of tall, thin shafts of great beauty. One of these, the *Man with a Guitar* (p.30), made a sensation when first exhibited because of the hole cut through the center.

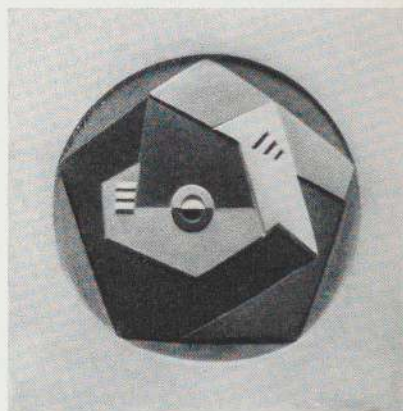
Promising though it seems, this non-representational direction was foreign to his nature, and he soon turned away from it. He continued to work in bold cubic forms, but in place of architectonic shafts he now introduced articulated sequences of the seated or standing figure, and for representation of details he invented a kind of geometric shorthand. The importance of this change can be seen when we look at the *Man with Mandolin* (p.33), for it stares back at us like a Cyclops from its astonishing single eye.

In the sculpture which followed, Lipchitz began to show his grasp of the cubists' analysis and penetration of form. His figures were represented as if seen from many angles and perspectives, often with a richly broken up surface of deep and shallow facets, as in the *Bather III* (pp. 31-2). Yet the subordination of parts to whole, and the over-all effect of agitated movement, conflicting with the sheer, static mass of stone gives these sculptures a quality that is unique in cubist art.

At this time his friendship with Juan Gris had brought Lipchitz into the inner circle of cubism. Like Gris, and some of the poets, he dived into occult science, looking — in vain — for a deeper meaning in cubism. He also read in metaphysics and philosophy and had many talks with Gris, whose searching intellect always added zest to their conversations. Quite possibly these widening intellectual interests were beginning to divert Lipchitz from his intense preoccupation with cubism and to prepare the way for new subject matter in his sculpture — although the change did not become visible in his work for several years.

The interchange of ideas and images with others in the circle gave some of his work the collective quality of the movement. Occasionally his gouaches and polychromed reliefs, done mostly in 1918, resembled the work of the painters ("that's the closest you ever came to Picasso," Gris once remarked to his infuriated friend).

But, always the sculptor, Lipchitz soon returned to his stone figures in the round. The group of clowns, musicians and bathers produced between 1917 and 1919 marks this period as one of the most brilliant in his career. There is a poetic quality in these faceted harlequins, as in the architectonic shafts which preceded them. They are images without explicit connotations; their beauty exists in the matter itself and its exciting configurations, as it does in certain word patterns of Mallarmé or Apollinaire.



Round Polychrome Relief. 1921. Stone, 24 $\frac{3}{8}$ x 23 $\frac{3}{8}$ ". Owned by the artist

4 Toward a New Sculpture, 1920-1927

The year 1920 saw a general diminishing in the cubist effort. Since the war's end there had been much talk about a return to nature, to the classic, to Ingres. Lipchitz had never accepted the idea of a cubist portrait; it seemed to him a contradiction of purpose ("I often disputed this point with Gris"). In the fall of the year he modelled a number of more or less naturalistic portraits — *Radiguet*, *Cocteau*, *Gertrude Stein* (p.40), and later a commissioned head of Gabrielle Chanel. Although he continued to make cubist sculpture too, there was now a much freer use of curved lines and less emphasis upon angles and flat planes. The change first appears in a pair of andirons made in 1922 for Mlle Chanel, who wanted something to look well in a room decorated in the style of Louis XV. On a larger scale this new manner can be seen in the curving patterns of the *Seated Man with Guitar* (p.38).

Since the war's end there had been so many visitors in his Montparnasse studio that his work was often interrupted. Then, in 1922, an important purchase and commission from Dr. Albert Barnes made him affluent for the first time. Therefore, after completing the Barnes reliefs, Lipchitz commissioned Le Corbusier to build a house and studio in Boulogne-sur-Seine, at the west end of Paris. Moving, in early 1925, he was elated by the tranquility of his new environment and began to work with more energy and enthusiasm than he had felt in many months.

Why does the year 1925 seem so important to Lipchitz? Because after gradually becoming aware of cubism's limitations, he now began to find his way out. Most of his sculpture since 1916 had been conceived for stone, and although at first he had pierced some of these statues with small openings, his later tendency had been to avoid holes or protruding parts. With so much energy in his broken surfaces, it had seemed desirable to maintain the solidity of the stone mass. Now that this effort had been realized, and he was groping for a freer form, he felt an urgent need to break into the mass, to loosen the tight, well-disciplined planes. His drawings and clay reliefs of 1925 have a sketchiness that is almost impressionistic. He was obsessed with the need for a much looser handling of the clay; furthermore he hoped to find some way of opening up its solid core to penetrations of light and space.

As so often happens when new ideas come to Lipchitz, he experienced a sudden revelation. "I was attending a lecture at the Sorbonne when it came to me, and I hurried back to my studio." The solution — or rather the first step toward it — was a cutout cardboard shape, pierced with openings (nothing new about that), which he then

transferred to wax stiffened with resin. This he tried to cast in bronze by the *cire-perdue* process (therein was both the novelty and the difficulty).³

Persistent trials at the foundry finally brought success. The *Pierrot* completed in 1925 is just a flat little manikin, but others followed with larger openings, grids and ribbons of metal. In 1926, except for the handsome sculpture-in-the-round, *Ploumanach* (p.47), he devoted all his time to the new technique. Soon he was producing airy and transparent metal sculpture that has a wholly different effect upon the observer than the traditional sculpture of weight and support. "I soar with this heavier-than-air which is sculpture," wrote Lipchitz.⁴

Most of the early "transparents," as he began to call them, got their titles from the cubist repertory of harlequins and musicians, but one, representing a little clown before an unlocked gate, was called *Pierrot Escapes* (p.43). "This is myself escaping from the imprisonment of cubism."



Pierrot. 1925. Bronze, c.5" high. Owned by the artist

5 The Emergence of his Monumental Sculpture, 1927 to World War II

Commissioned by Charles de Noailles to make a garden sculpture for his house at Hyères, Lipchitz saw an opportunity to expand the pattern of the transparents to monumental scale. He planned a dancing couple of cubist design, large enough to be seen against the sky, and placed it on a slowly rotating turntable (p.48). When first exhibited in Paris, it carried an inscription paraphrasing Baudelaire, "J'aime le mouvement qui déplace les formes." In this sense it might be called a forerunner of actual motion in sculpture. However, this innovation was of no real interest to Lipchitz; it was the *illusion* of movement that he sought.

Few knew at the time that the title, *La Joie de Vivre*, meant more to Lipchitz than the usual gaiety of cubist subject matter, but a serious change was taking place in his attitude toward his art. Until then, except for a few sorties into the world of affairs, he had kept to his ivory tower ("my Olympian period," he calls it). Now he found himself beset by worries and sorrows. Domestic problems had become acute; his father was ill, his favorite sister dying. With troubles all around him, he delib-

³ *Cire-perdue* or lost-wax is a method of casting dating back to antiquity. In making the "transparents" Lipchitz modeled the original in wax without armature. At the foundry a plaster mold, containing a network of ducts, was built around it, so that the wax, when melted, could be drained off. Molten metal was then poured into the space left by the "lost" wax.

⁴ Quoted by Roger Vitrac in bibl. 36, p.14.

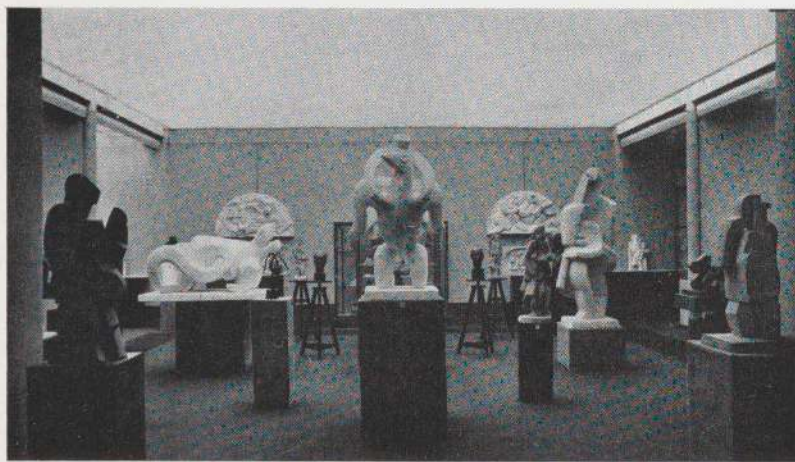
erately chose to express his idea of happiness in defiance of these challenges.

Thus, in terms of content, *La Joie de Vivre* is the turning point toward his later sculpture. This confrontation of man and woman dancing in ecstatic happiness is the forerunner of the embracing couples, the violent conflicts and the grandiloquent themes that appear in his later sculpture.

Abstract patterns were still prominent in his work of the next two or three years, especially in two of his finest sculptures: the elegant *Reclining Nude with Guitar* (pp.50-51), whose harmonious counterpoint of solids and voids sparkle in polished black basalt; and the great bronze *Figure* of 1930 (p.53), which stands like a totem, with a stare that is almost hypnotic. (It was so overpowering to the original purchaser that she sent it back.)

To judge by surface appearances alone, one would say that after 1929 or 1930 Lipchitz had begun to replace cubism by something else, for the sharp contours and geometric patterns become rare. Instead, there is fluidity of line, emphasis upon bosses and recessions, and in general a return to naturalistically rendered anatomy.

Yet Lipchitz was never to abandon cubism. When he says today, "I am still a cubist," he means that what he learned in cubism remains the "grammar and syntax" of his art. From the collective experience of those years his personal language of form gradually emerged. Part of what he learned came from Picasso and Gris. He absorbed it from the particular milieu in which he lived and worked, just as he gradually became a Frenchman, assimilating the speech, customs, habits of thought and expression of his adopted country. As he began



Retrospective exhibition, Galerie de la Renaissance, Paris, 1930

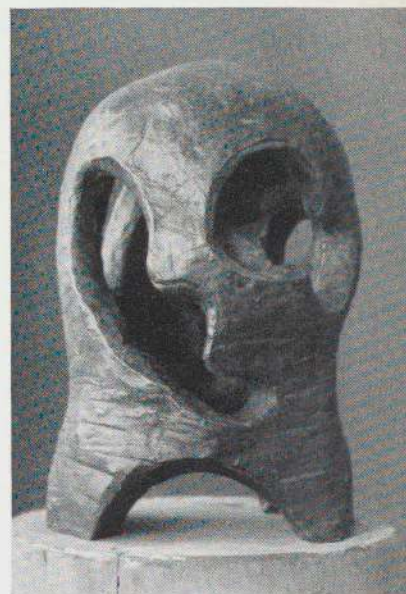
to conceive of cubist aims in three-dimensional terms and later invented the transparent, his language grew more and more personal. Simultaneously his ego was aroused by a desire for self-expression. When this happened, the line of separation between form and content began to disappear — they tended to become one, each influencing the other. This, it seems to me, is the significance of the new developments in the art of Lipchitz between the twenties and the thirties.

In 1928 one of the transparents led the way to a further development. Lipchitz has described the vivid impression made on him by the harps at the Salle Pleyel (“... Invariably — the music contributing — the peculiar shapes of the harps, their strings vibrating in the light, veritable columns binding earth to heaven, transported me into a world from which I, in turn, had to make my way back ...”)⁵ Thanks to the transparent he had discovered a way of transmitting his vision directly into sculpture, *without being aware of the intervening discipline of cubism*: in *The Harp Player* (p.54).

During the next four or five years, perhaps inspired by Rodin, he made a very large number of small clay sketches. They differ from Rodin's in being modelled almost entirely from the imagination — Lipchitz had not sketched from the living figure since art school. One, for example, is a hollowed out *Head* of 1932, presenting a series of contrasts in solids and voids. These rough clay models were the direct response to the imagery that existed in his mind — some are clear and definite, others vague as if just emerging from his subconscious. Often he did not begin to grasp the meaning of the latter until they had appeared in the clay. (Lipchitz has repeatedly attested to this phenomenon.)

The Harp Player, once created out of the substance of his reverie, inspired new and more monumental work: first the double version, *The Harpists* (p.58), and finally one of his greatest monuments, the *Song of the Vowels* (p.59). Just as the original modest form became a huge transparent which seems to magnetize the surrounding space, so the original theme was transformed to symbolize the will of man asserting itself over supernatural forces. Lipchitz himself has said that the title was derived from a legendary prayer called “The Song of the Vowels” which the priests and priestesses of ancient Egypt used to conjure up the forces of nature.⁶

In the midst of these large sculptures came a small group of very lyrical transparents: *Chimène* (p.54), which refers to the first name of a beautiful woman, *Elle* and *Melancholy* (p.55). In revealing something of the intimate and romantic background of the artist they will



Head. 1932. Bronze, 9" high. Owned by the artist

⁵ Quoted by James Johnson Sweeney in bibl. 57, p.24.

⁶ *Ibid.*, p.26.

perhaps help us to understand the presence of these same qualities in his larger sculptures. At this same time he was at work on a series of large groups related to the theme of the family: *The Couple*, an intimate expression of physical love, and the *Mother and Child* (p.56), probably a reference to his own mother toward whom he had always felt a deep attachment. But why does the mother have a birdlike head? Could this be a reference to his maternal grandmother whose name was Chaia Fegel (animal bird)? Or is it a reference to subconscious associations with birds and flight, for the bird image reappears frequently in his sculpture after the thirties? Such explanations are speculative at best but, as his work progresses from now on, it seems to me to demand interpretation on some such personal grounds if its total significance is to be fully appreciated. Another in this series is *The Return of the Prodigal Son* (p.57). Finished just before the *Song of the Vowels*, it suggests the return to the village, to the earth, to the spring at which the youth restores his energy ("While making this, I felt a curious sensation of thirst").

Jacob Wrestling with the Angel is the first work based on a theme of heroic conflict which appears frequently in his later work. Like the *Song of the Vowels*, its subject is both literary and personal in reference. All his life Lipchitz has read the Bible — especially the Pentateuch. "It is not impossible that I associated, subconsciously, Jacob's name with my own. But the real story is for mankind. Man is wrestling with the angel; it is a tremendous struggle but he wins, and is blessed."

While Lipchitz was conceiving these allegories in large sculptures, Europe was threatened by the political and economic disturbances of the thirties: the great depression, the rise of Hitler, the political tensions in France, the fear of war. That they would color his thinking was inevitable, and we must look for evidence of their impact in his subsequent sculpture.

The struggle of Prometheus with the vulture was probably the first great theme having a symbolic reference to contemporary events, and in Lipchitz' optimism he chose to represent Prometheus freed from the rock and strangling the vulture which had attacked his vitals. The theme first appears in 1933 in a small rough sketch (reproduced opposite) and again a few years later.

Finally in 1937 Prometheus became the subject of his large commission for the Palace of Discovery and Inventions at the 1937 World's Fair in Paris. This hall of science was housed in the Grand Palais where Lipchitz had already admired the huge neo-baroque chariots, above the cornice, by a forgotten sculptor named Recipon. In keeping with the environment, his new Prometheus was baroque in conception. Designed to be placed eighty feet above the ground⁷ over one of the entrance

⁷ John Rewald in bibl. 53, p.7.

portals, this son of the Titans is a colossal figure of tremendous energy and threatening pose, a direct heir of Bernini and Puget. He chose this subject because it seemed especially appropriate for an exhibition of scientific progress, but, in the forbidding atmosphere of threats between the totalitarian powers, he began to conceive of Prometheus less as the giver of fire than as the victor in a Promethean conflict (pp.60-1). The victory over the vulture symbolized for Lipchitz "the victory of mankind over these terrible forces." Ironically enough, after the sculpture was unveiled, the artist became the victim of a vicious newspaper attack, which continued in one form or another until the beginning of the war.

The last major work before Munich and the war is the *Rape of Europa* (p.62). Here again, Lipchitz found in classical mythology another symbol for the agony of Europe. The theme, however, is heralded by the *Bull and Condor* (p.62) of 1932.

6 Lipchitz in America, 1941 to the Present

Before settling down to make sculpture in America, Lipchitz suffered a prolonged interruption in his work, for since the start of the war he had scarcely been able to concentrate on any major piece. When finally he was able to take up sculpture again, he did so with a formidable spurt of energy that lasted well into his second year in this country.

Two small sculptures serve as a prelude to his American period: the *Flight* (p.65), modelled just before departure from Europe and carried here in his hand baggage, and the *Arrival* (p.65). Like the large *Prometheus*, they are in the baroque manner, turbulent figures expressing intense emotion. In the *Arrival* a man and woman are running wildly with a child thrust out before them as if to protect it from unseen dangers.

"What is the meaning of this thrust-forth child?" muses the sculptor. "Is it symbolic of my desire to beget a child? — or is it perhaps my sculpture which I feel must be saved?" The image later passed into a larger piece, the *Return of the Child*, and also, somewhat modified, it was transformed into one of his most dramatic sculptures, the *Mother and Child* of 1941 (pp.64, 66-7).

This huge, powerful torso, with every muscle flexed, head thrown back and arms raised in supplication, is a tortured prayer for the salvation of Europe — of the beautiful land of Ile de France and of the distant village of Druskieniki. Working in emotional tension, it was only after the sculpture was completed that Lipchitz discovered the source of his image — hidden until then in his subconscious mind: "In 1935 while visiting a sister in Russia, we had come out of a theatre late at night in the rain, and hearing the voice of a woman singing in a loud, hoarse voice, traced it through the darkness until suddenly she appeared



First sketch for *Prometheus*. 1933. Terra cotta, 8" high. Owned by the artist

under a street lamp, a legless cripple in a little cart, with both arms raised and with her wet hair streaming down her back as she sang."⁸

Other large sculptures followed in rapid succession, a *Theseus*, a larger version of the *Rape of Europa*, and then the rounded, swollen forms of the *Benediction* (p.69), which Lipchitz explains as a prayer for the preservation of France. His energy was seemingly inexhaustible. "Throughout this period I was in a state of physical excitement."

Suddenly he began a series of transparents of the most rhapsodic character. It was as if he had rediscovered the feelings of love, its swelling passion and orgiastic desire, but also its tenderness. The lost-wax technique of the transparent was perfectly suited for the new imagery that followed. Stems, leaves, tendrils and buds entwined the male and female symbols and created an erotic botany of strange beauty. The sequence of bronze includes *The Promise* (p.71), *The Fiancée*, *The Bride*, *Blossoming* (p.72), and *Spring* (p.70).

Then, as if the rhapsody had ended, these bronzes were followed by more somber subjects: *Myrrah*, a terrifying disembowelment of the pelvic structure, and *The Pilgrim* (p.74), a tragic figure with exposed entrails whose body is clad in fluttering leaves, his pilgrim hat a coxcomb, his staff a budding branch.

While brooding over the mass tragedy of the Jews in Europe, Lipchitz conceived the *Prayer* (p.74), derived from the figure of *The Pilgrim*. Here the ancient sacrificial ceremony, in which each man of the community kills the cock by whirling it above his head, is represented by a solitary old man in a dishevelled cloak quivering in terror as the cock wildly flaps its wings. The hollowed-out anatomy and chaotically broken contours give a feeling of hysterical pathos. Yet the sculpture is not without beauty, beauty of a weird and unprecedented kind commemorating terror.

In 1948, relieved from the war's tensions and hopeful for the restoration of peace and the dignity of man, Lipchitz took up once again the theme of an ancient Hebraic rite and produced the *Sacrifice* (frontispiece). Here both spirit and content are totally different. In place of frenetic pathos there is solemnity and fatality. This huge and venerable patriarch is a Prometheus of the Old Testament, and to express him adequately, Lipchitz developed a new figure style, as impressive as the figure of the *Benediction*, yet less gigantic.

In the meantime, Lipchitz had received in 1944 one of those rare opportunities that sculptors dream of: to design a major sculpture for a specific architectural setting — the new Ministry of Education and Health building in Rio de Janeiro. At the suggestion of the architect, he

⁸ This experience was first recounted by the artist to Alfred H. Barr, Jr. about 1942 and retold subsequently to the writer. The quotation above combines details of both accounts. The image first appears in drawings of 1939-40.

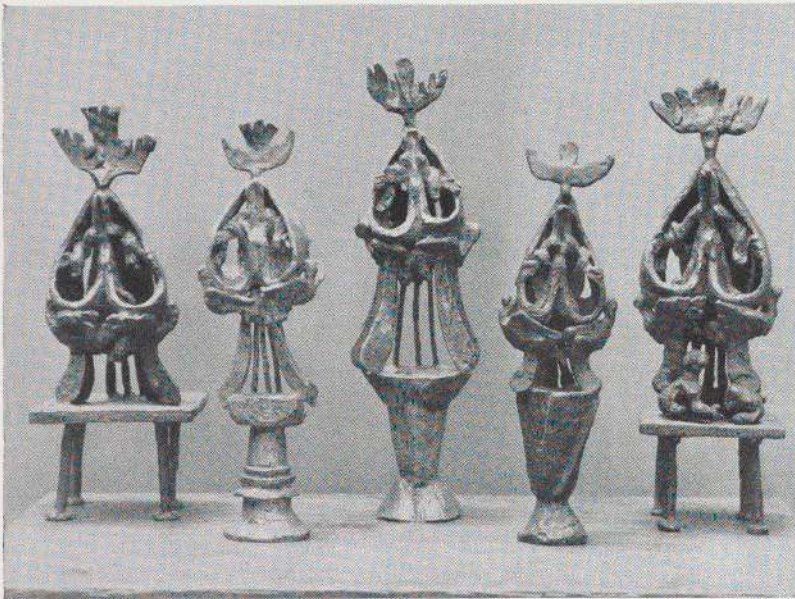


Ministry of Education and Health Building, Rio de Janeiro, with superimposed photograph of Prometheus sculpture in scale of original design

was assigned the great, convex, exterior wall of the auditorium wing.

Returning to the Prometheus theme, Lipchitz designed what, if properly executed, would have been one of the finest unions of sculpture and architecture in modern times. He conceived the group as if poised in space before the convex wall so that the perforated, space-defining sculptural mass and the unbroken wall surface would harmonize in a resounding chord.

Unfortunately, due to some misunderstanding, the seven-foot model Lipchitz sent to Brazil was poorly cast and in the same size, instead of



Five sketches for *Notre Dame de Liesse*. For the Church of Assy, 1947-1950. Bronze, from 8½ to 10½" high. Owned by the artist

being enlarged to twenty feet as the sculptor had intended. As a result the scale of sculpture is wholly inadequate in relation to the wall. A recent bronze, cast under the supervision of the sculptor for the Philadelphia Museum of Art, reveals its magnificent quality (pp.76-7).

While working on the Prometheus, Lipchitz produced in 1944 another architectural sculpture, a Pegasus, based on a transparent he had done in 1929. The new Pegasus was designed for a projected museum building. The subject was an appropriate one for a museum, since according to one antique legend Pegasus is said to have given birth to the Muses by striking his hoofs on a rock on Mount Olympus. This project never got beyond the planning stage. However, from the several Pegasus studies completed in 1944, Lipchitz later derived his design for a *Birth of the Muses* relief which was commissioned as a decoration for the fireplace of Mrs. John D. Rockefeller, 3rd's Guest House, where it was installed in 1950 (p.79).

During the next year or two, Lipchitz worked on several lesser themes: *The Rescue*, *The Joy of Orpheus* and *Song of Songs* (p.80), *Happiness*. Then, following a visit to Paris in 1946, he accepted a commission from the late Father Couturier to make a baptismal font for the little church of Notre-Dame-de-Toute-Grâce at Assy, a mountain village above Chamonix in the French Alps. The font was to incorporate the figure of the Virgin. Lipchitz stipulated that it should be joyous in con-

cept and proposed that it be called *Notre Dame de Liesse*, Our Lady of Joy.

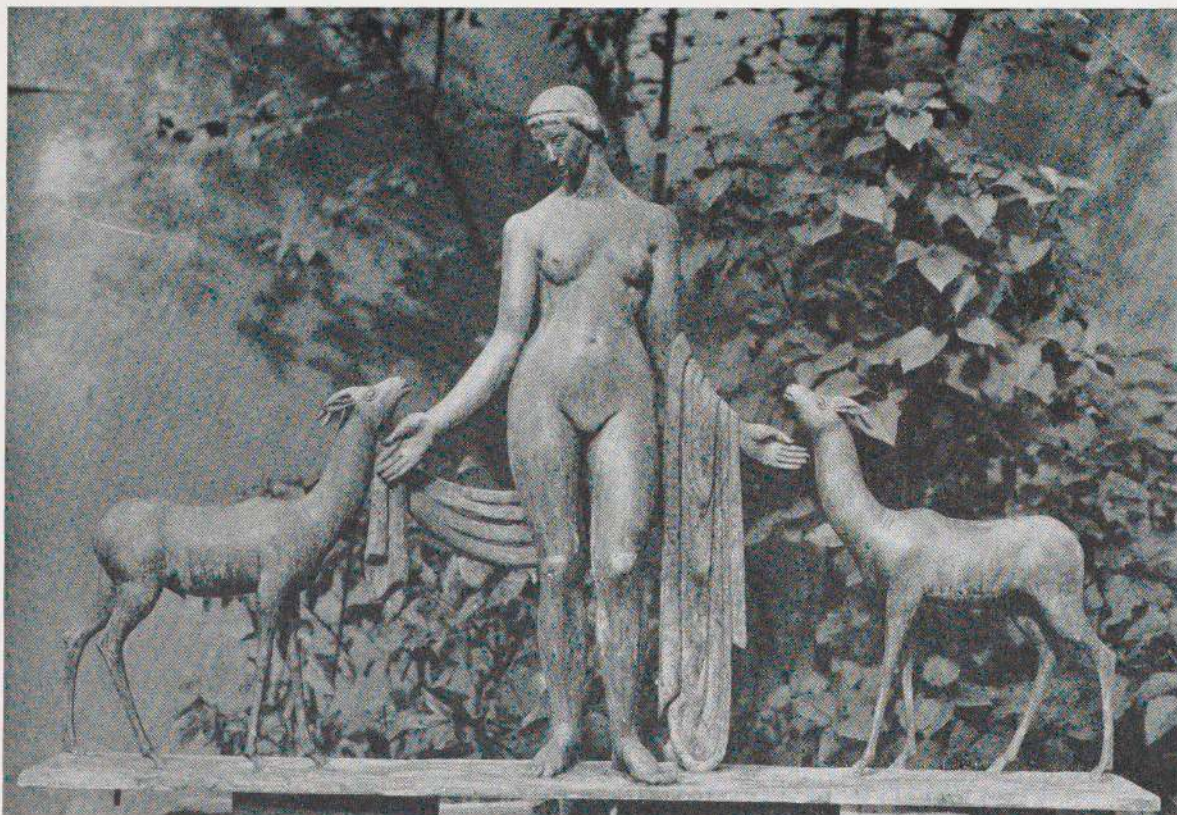
The image was slow in coming, and for several months he turned to other works, such as *The Cradle*, *Miracle*, *Exodus 47*, *Sacrifice*, several of them related to the problems of the Jews in the postwar world. Then one day "I was riding in the subway when the idea for the *Virgin* appeared. I pulled out a pocket notebook and began sketching." Some of the details, we can see now, were related to various works in progress, particularly to the *Sacrifice* and *The Cradle*, but the total image is like the vision of a saint. The dove of the Holy Ghost, flying in space, plucks in his beak the three parts of heaven which form a starry canopy. Here stands the Virgin Mary, her palms spread toward the earth, while beneath her are three archangels and the lamb. This concept made no provision for the baptismal font; hence the added table in his first sculptural sketches (p.20). Later it was agreed to omit the font and place the Virgin in the choir.

The large model of *Notre Dame de Liesse* was destroyed in the studio fire of 1952. But this tragic loss gave the sculptor the image for one of his finest small bronzes, the *Virgin in Flames* (p.85), in which he imagined how the model must have looked as it was consumed in the fire.

While making various small sketches for the Virgin of Assy, Lipchitz one day picked up one of his sculptor's tools which had lost its wooden handle. With this as a basis he created several priest-like figures, by the addition of arms, legs, girdles or mantles, which were later cast in bronze and called *Variations on a Chisel* (p.86). After the fire, while working at the foundry he again returned to the chisel theme, and for nearly a month made one each day — small delightful inventions — a dancer, a centaur and many others which, like the transparencies, reveal a lighter, more playful spirit, unexpected when seen against the high seriousness of his monumental works.

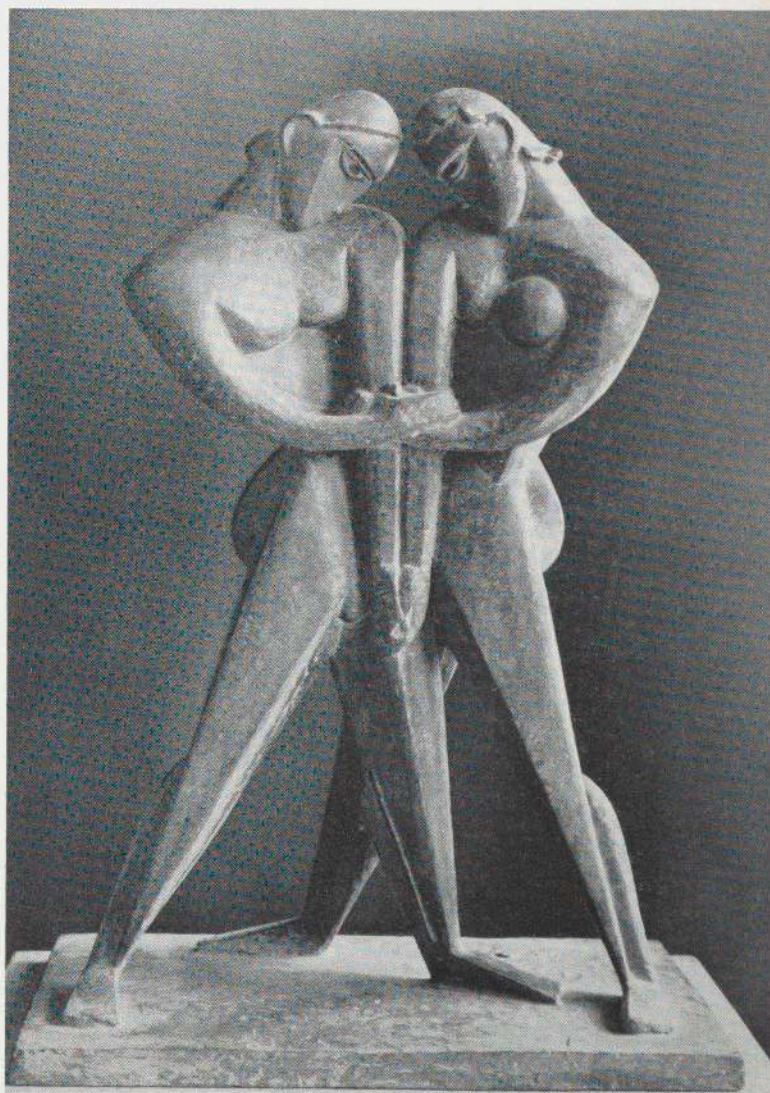
The burning of his studio was a severe blow — yet Lipchitz will not concede that it was altogether a loss. By now, several of the damaged pieces have been repaired, the new model of the Virgin of Assy is almost finished and — most important of all — he has a spacious new studio near his home in Hastings.

Above all, the challenge of the fire stimulated a fresh stream of ideas and images. Today at 63, with amazingly youthful energy Lipchitz is overflowing with plans for new sculpture — serenely confident that he will continue to grow with his work.



Woman and Gazelles. 1912. Bronze, 46½" long. Owned by the artist

The Meeting. 1913. Lead, 32" high.
Owned by the artist





Acrobat on Horseback. 1914. Bronze, 21½" high. Curt Valentin Gallery, New York



Woman with Serpent. 1913. Bronze, 25" high. Collection Emil J. Arnold, New York



Sailor with Guitar. 1914.
Bronze, 30" high.
The Philadelphia
Museum of Art

Bather, 1915. Bronze, 31 $\frac{5}{8}$ " high.
Owned by the artist.

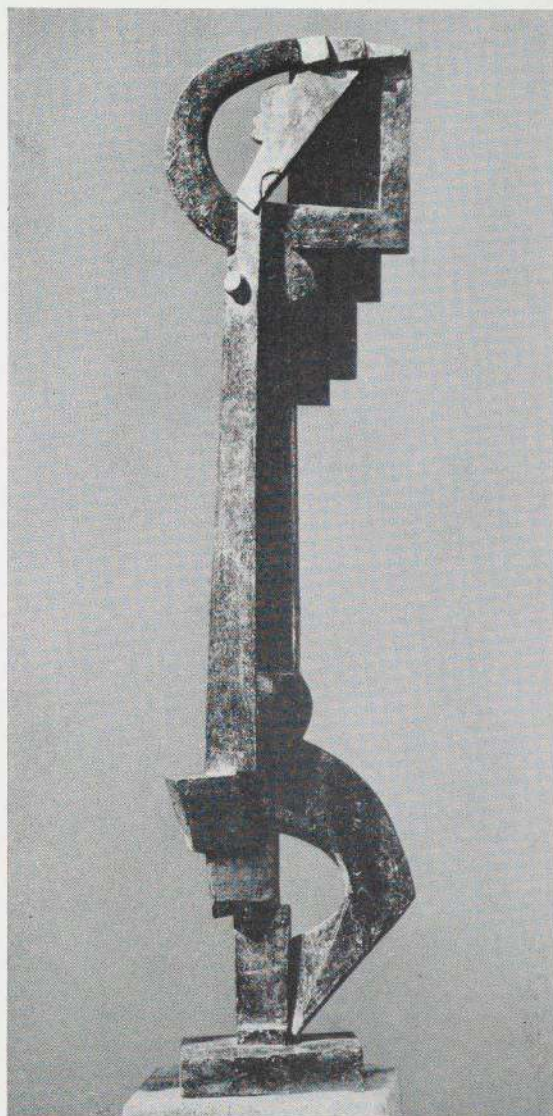
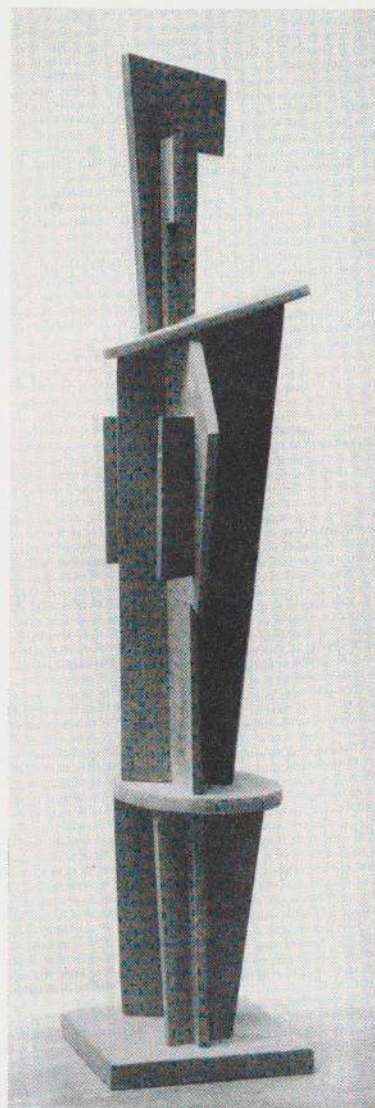
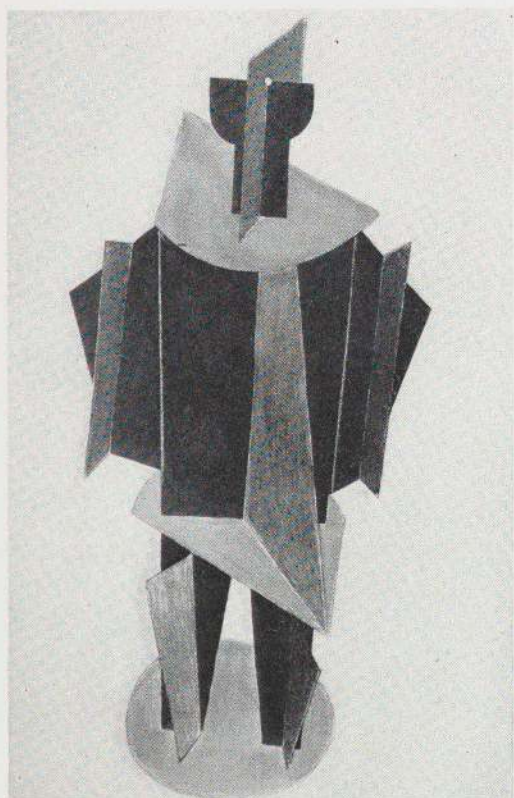
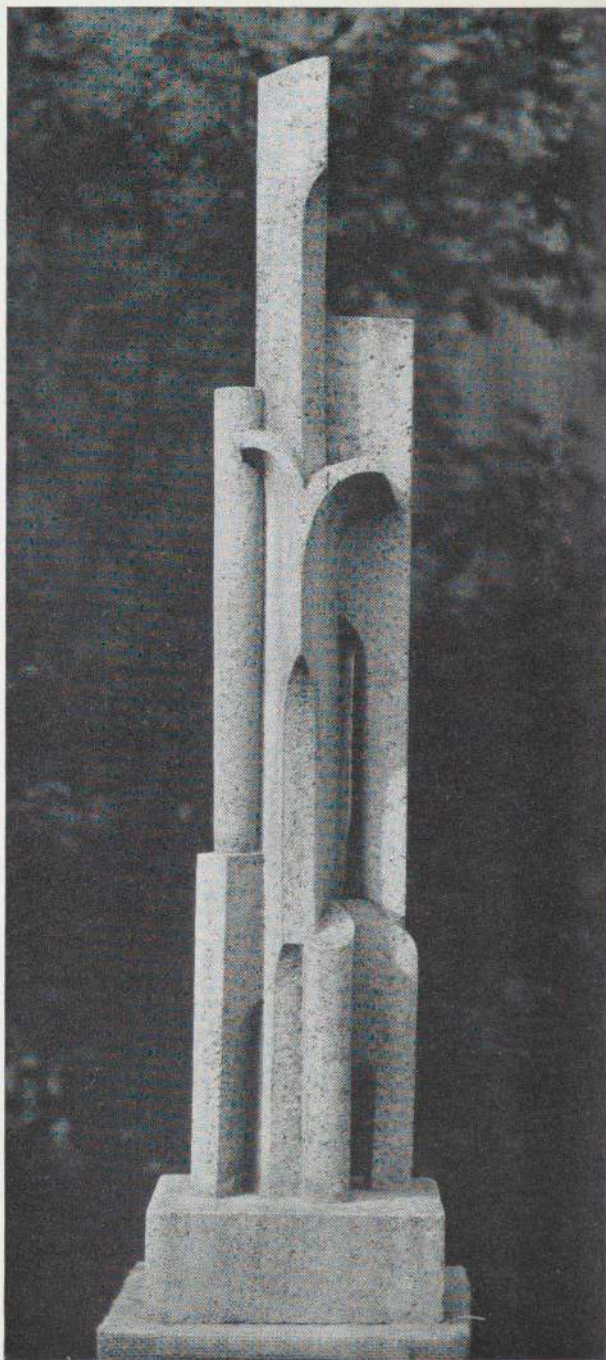
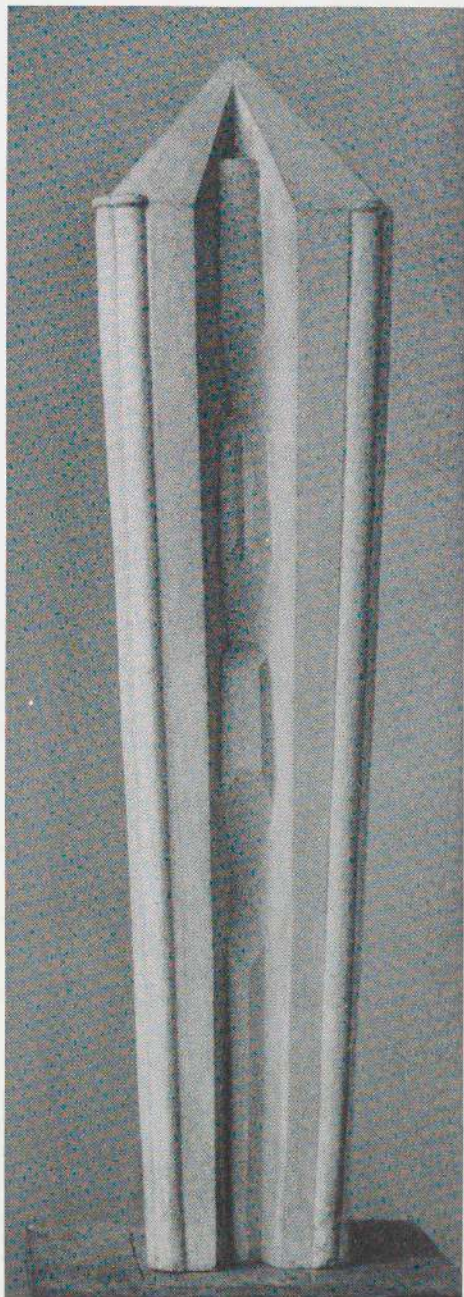


Figure. 1916. Oak, 26½" high. Owned by the artist

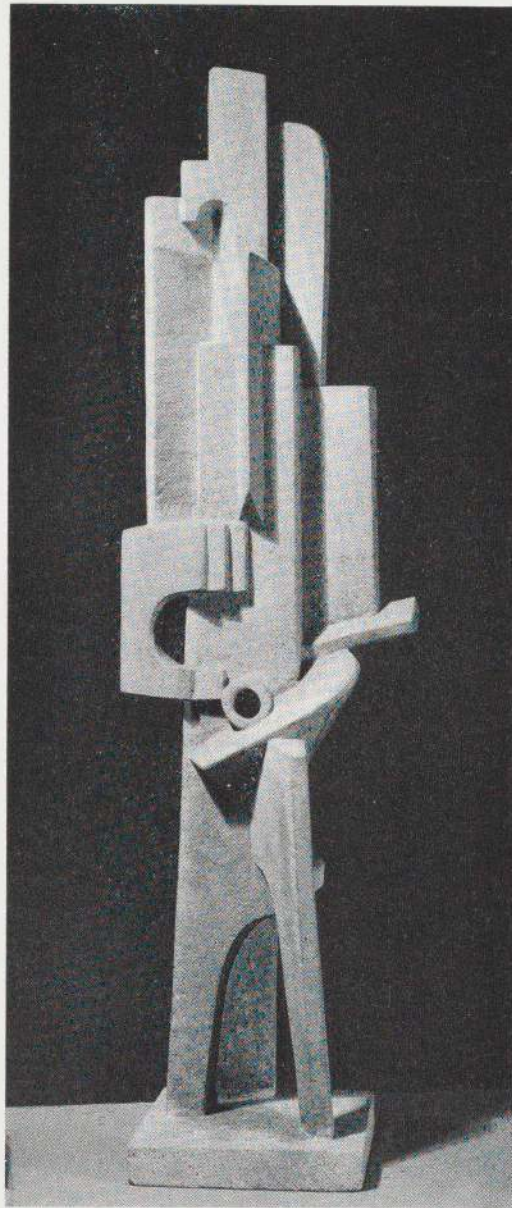


Pierrot. 1916. Drawing with color crayon,
22 x 14¾". Collection Mr. and Mrs.
Burton Tremaine, Meriden, Conn.

Figure. 1916. Lead, 49½" high. Owned by the artist. Stone reproduced

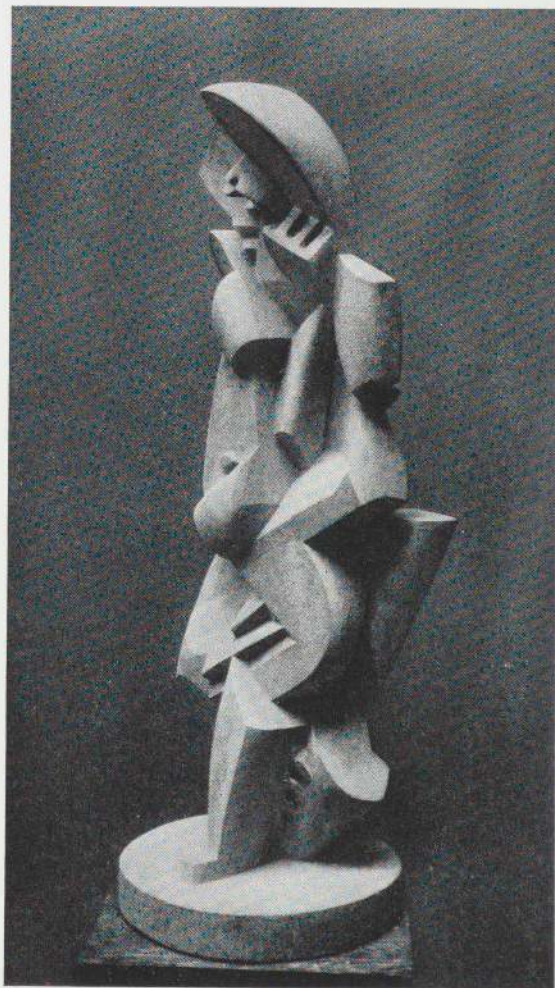


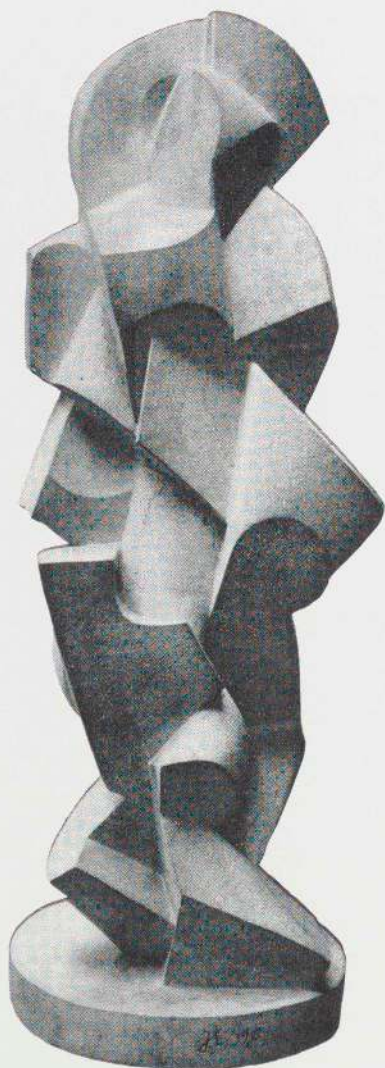
Standing Personage. 1916. Stone, 43¾" high. Owned by the artist



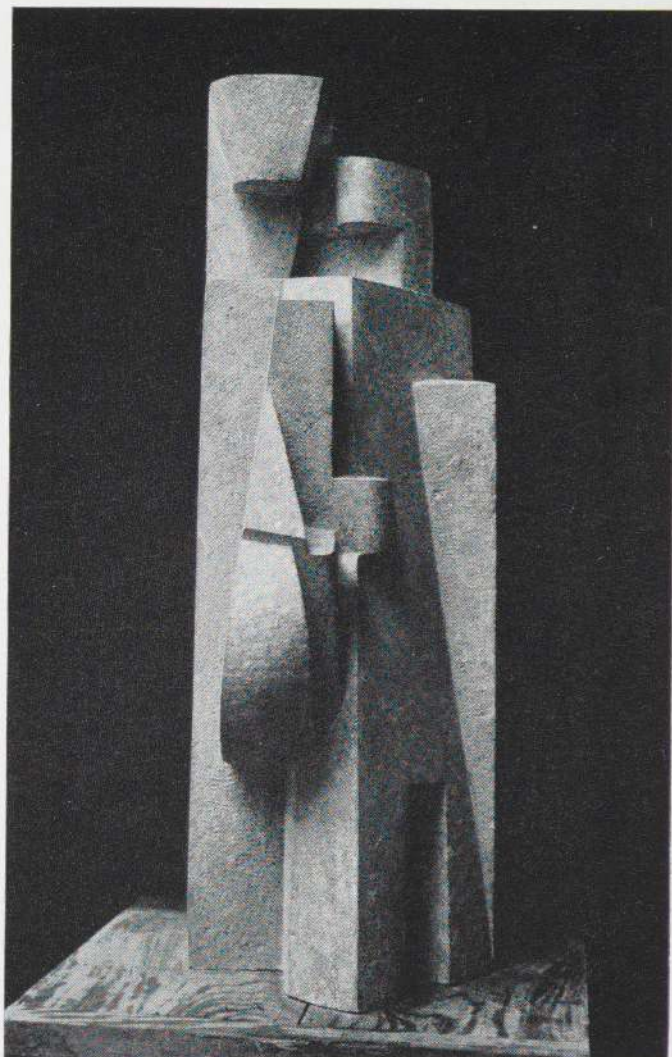
Man with a Guitar. 1916. Stone,
38¼" high. The Museum of
Modern Art, New York,
Mrs. Simon Guggenheim Fund

Bather III. 1917. Bronze, 24¾" high.
Owned by the artist. *Stone, Barnes
Foundation, Merion, Pa.*, reproduced

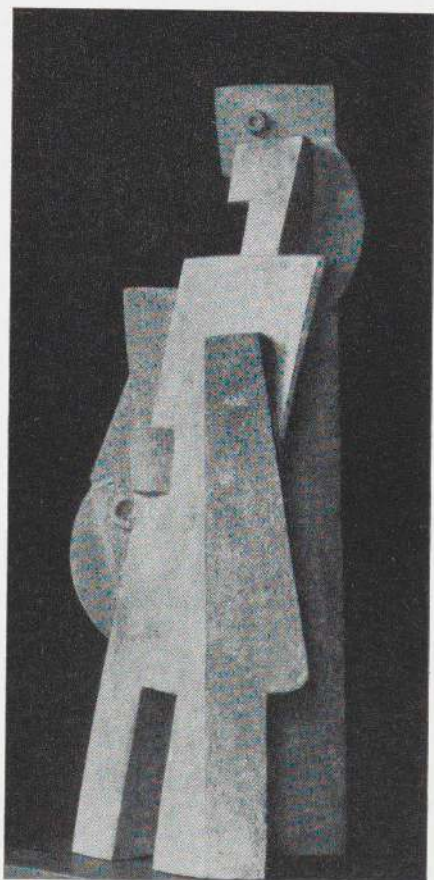




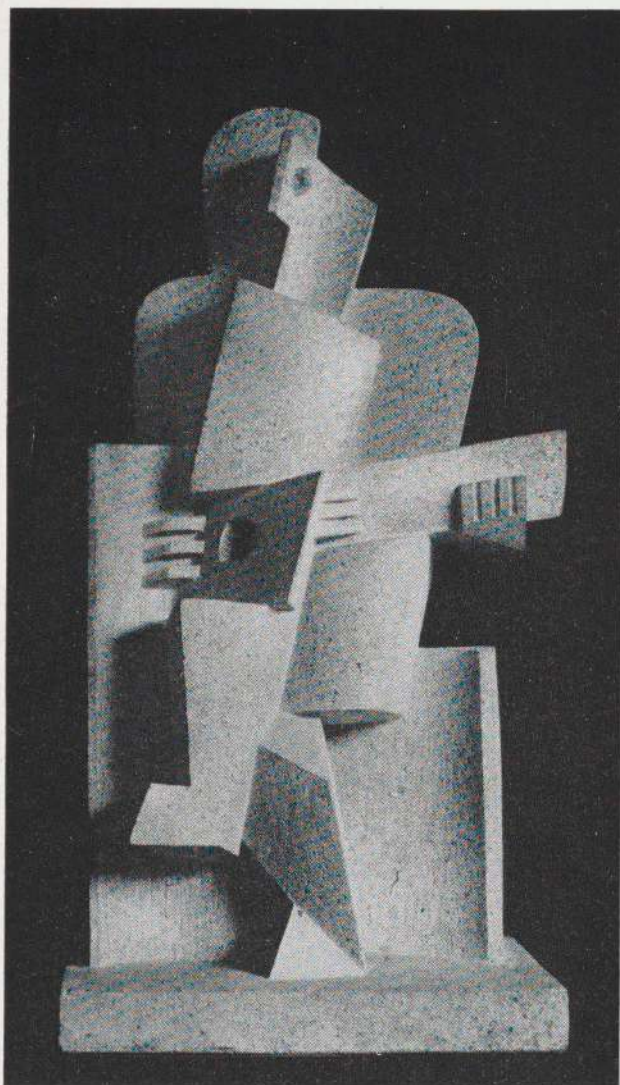
Back view. *Bather III*, 1917



Man with Mandolin. 1917. Stone, 29¾" high. Yale University Art Gallery, New Haven, the Société Anonyme Collection



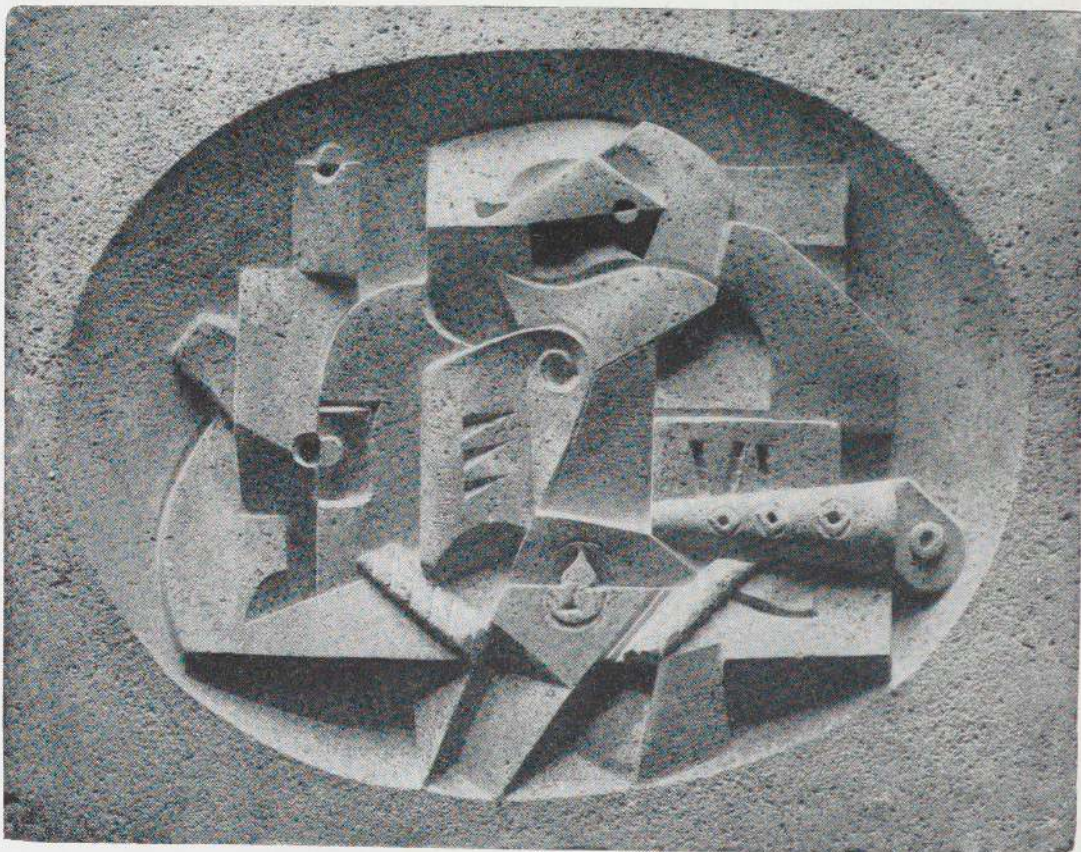
Side view of above



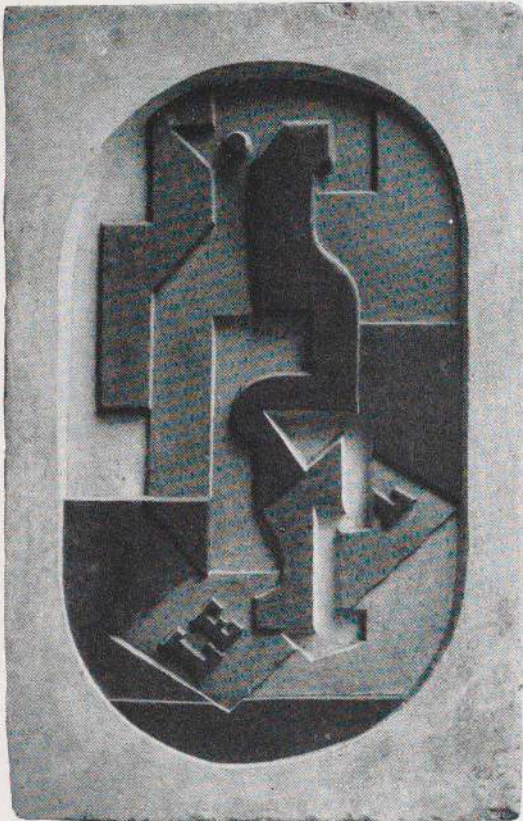
Seated Guitar Player. 1918. Bronze, 23 $\frac{5}{8}$ " high. Owned by the artist. *Stone*, private collection, Switzerland, reproduced



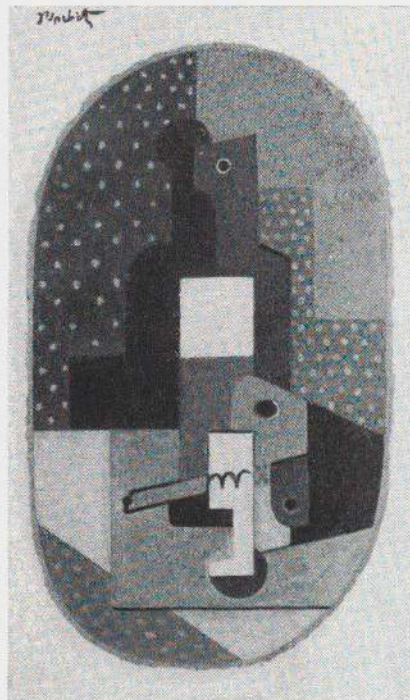
Seated Figure. 1918. Drawing with color crayon, 19 $\frac{1}{2}$ x 12 $\frac{1}{2}$ ". Farnsworth Art Museum, Wellesley College



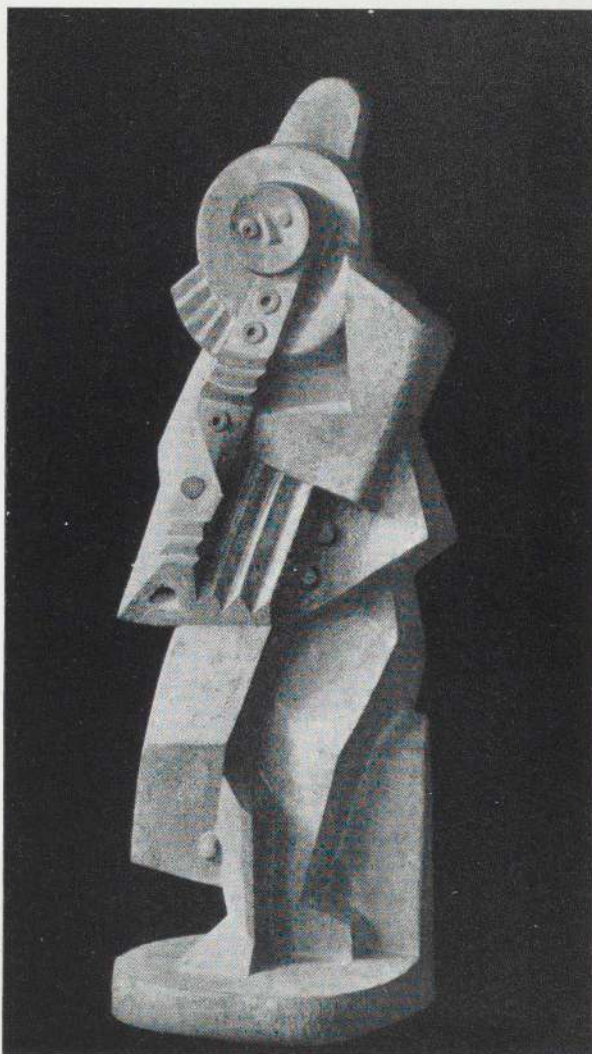
Still Life with Musical Instruments. 1918. Stone relief, 23 $\frac{5}{8}$ x 29 $\frac{1}{2}$ ". Owned by the artist



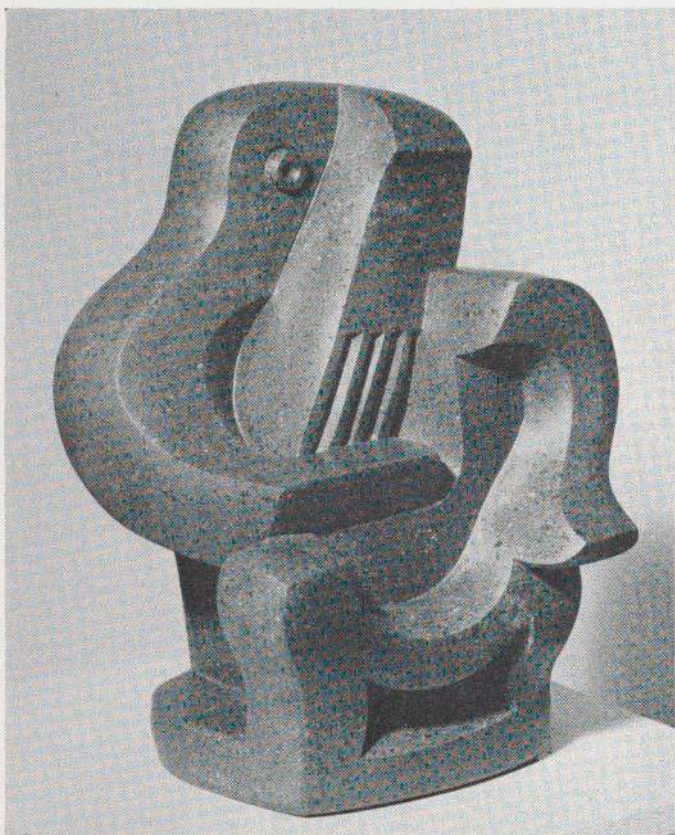
Oval Polychrome Relief. 1918. Stone, 27½ x 18⅞".
Owned by the artist



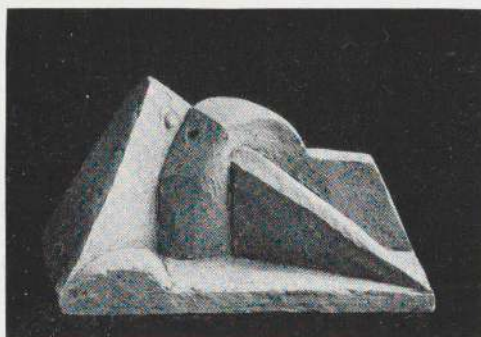
Still Life. 1918. Gouache, 21¾ x 13".
Collection The Miller Company, Meriden,
Conn.



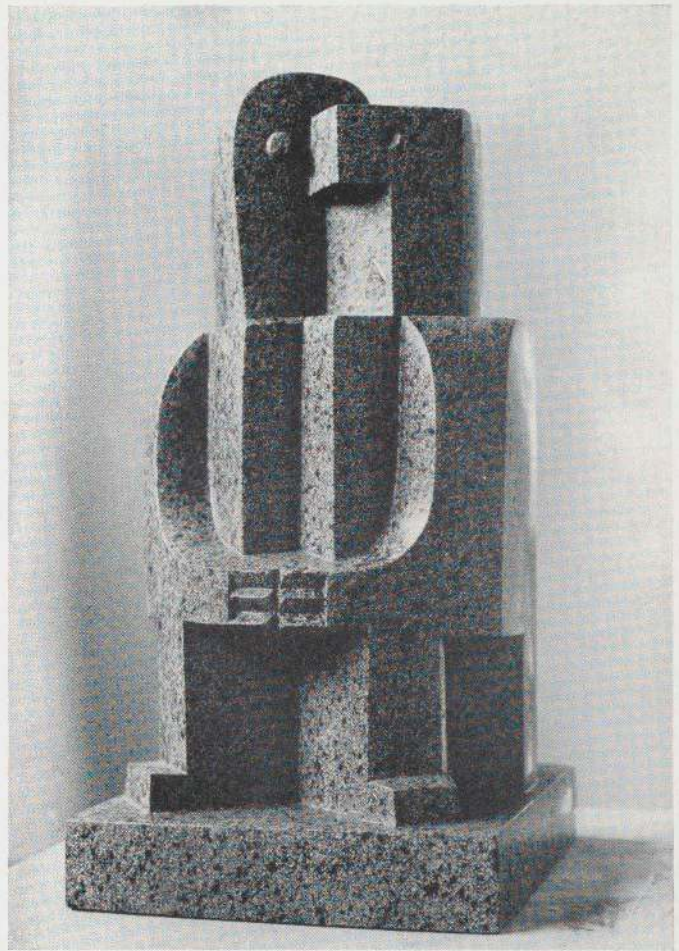
Pierrot with Clarinet. 1919. Stone, 31" high. Collection G. David Thompson, Pittsburgh



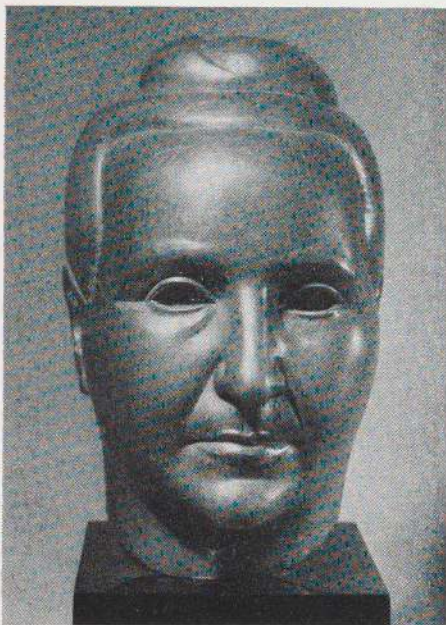
Seated Man with Guitar. 1922. Granite, 15 $\frac{7}{8}$ " high. Collection Nelson A. Rockefeller, New York



Left. *Repentant Magdalen*. 1921. Right: *Seated Woman*. 1922. Both terracotta sketches, 6" long and c.4" high. Owned by the artist

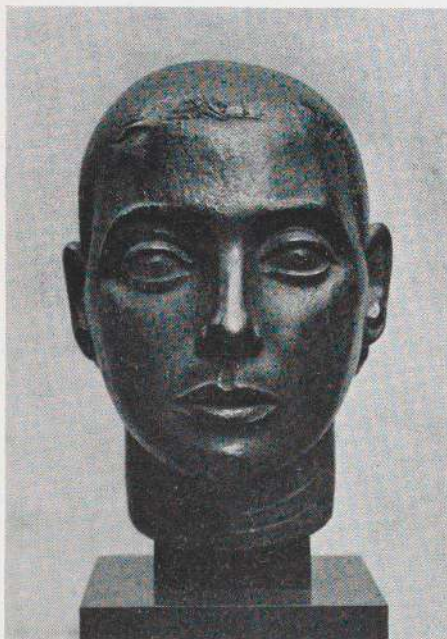


Seated Man. 1922. Granite, 20" high. Virginia Museum of Fine Arts, Richmond

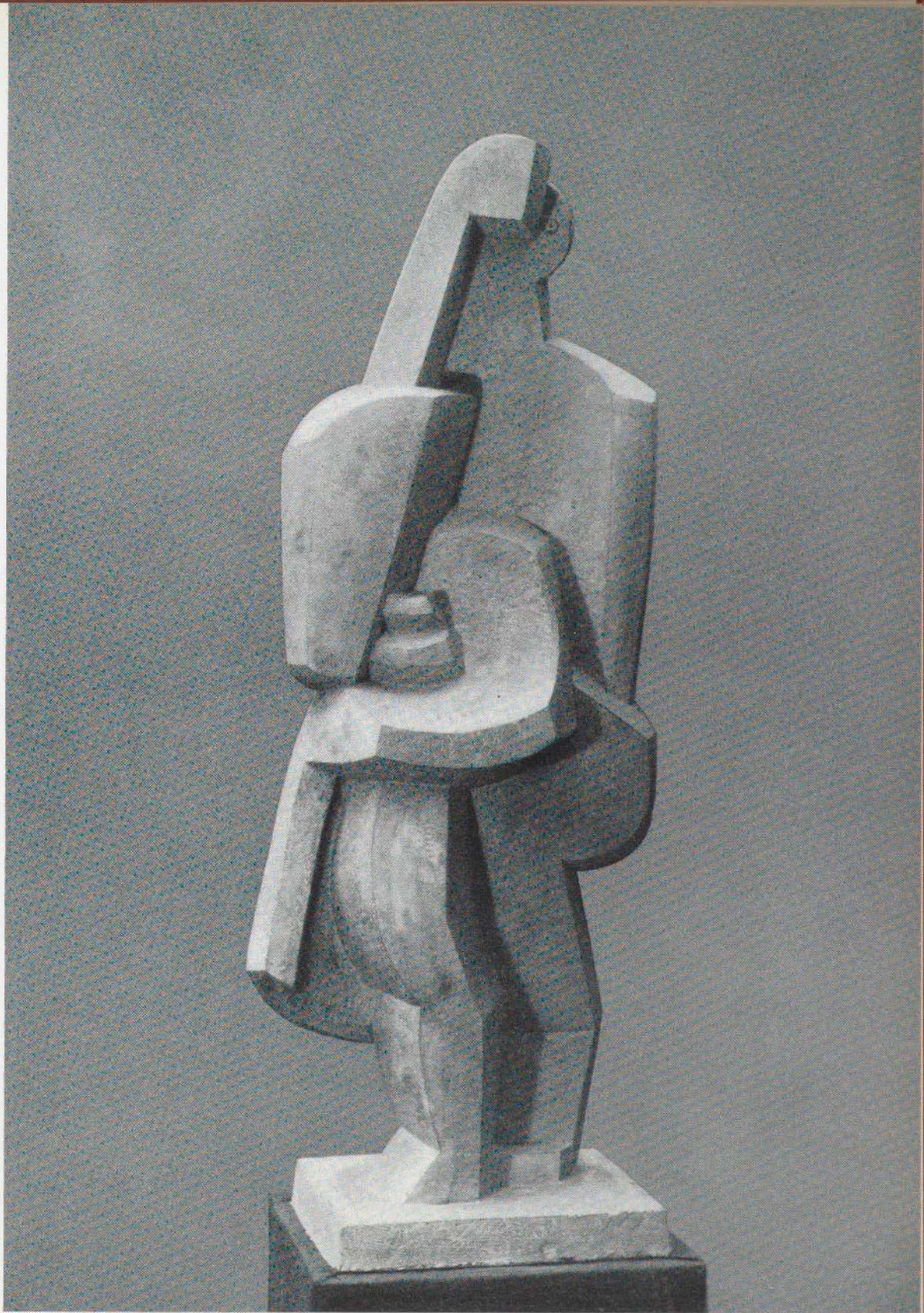


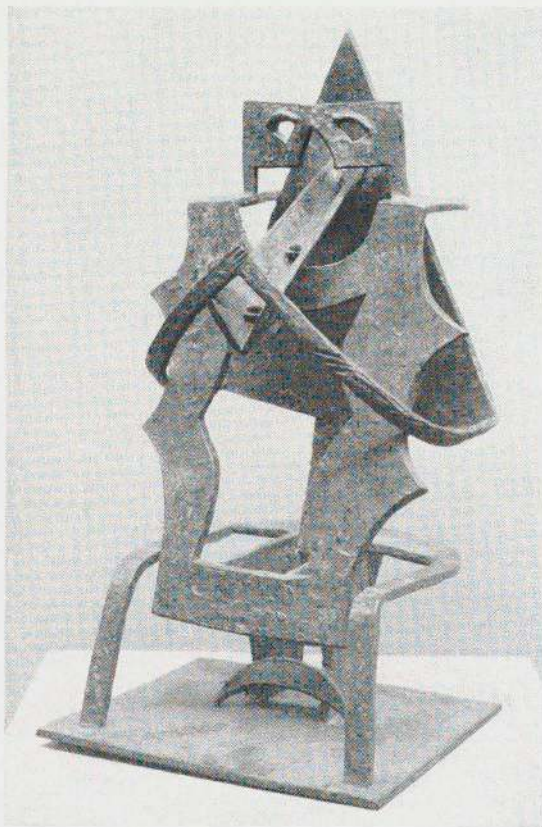
Gertrude Stein. 1920. Bronze, 13½" high.
Curt Valentin Gallery, New York

Opposite: *Bather*. 1923-25. Bronze, 6' 7" high.
Owned by the artist. *Plaster reproduced*

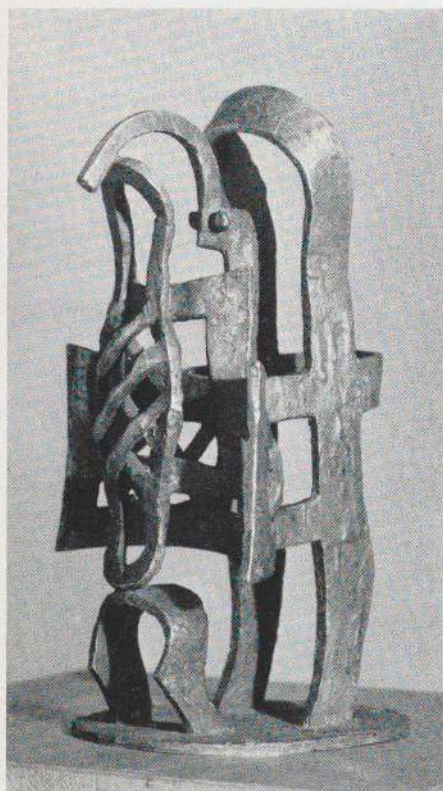


Berthe Lipchitz. 1922. Bronze, 19¾" high.
Owned by the artist

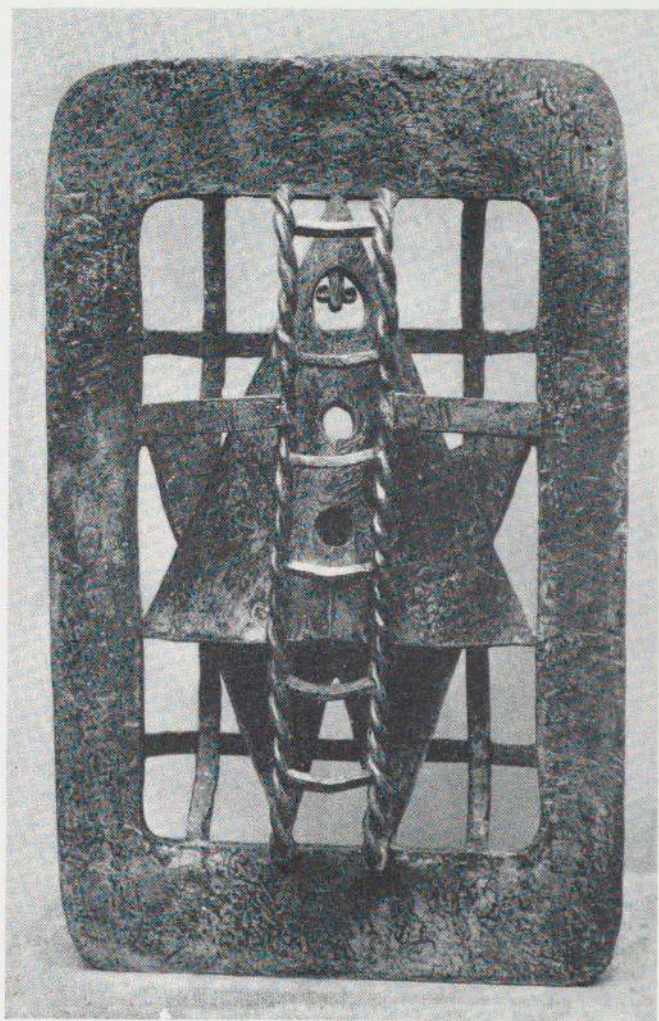




Pierrot with Clarinet. 1926. Bronze, 14¾" high. Curt Valentin Gallery, New York



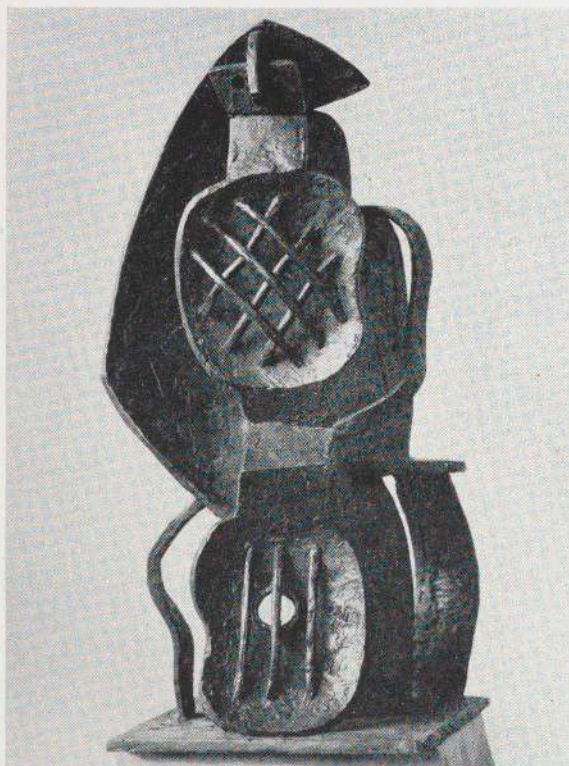
Mardi Gras. 1926. Gilded bronze, 10½" high. Curt Valentin Gallery, New York



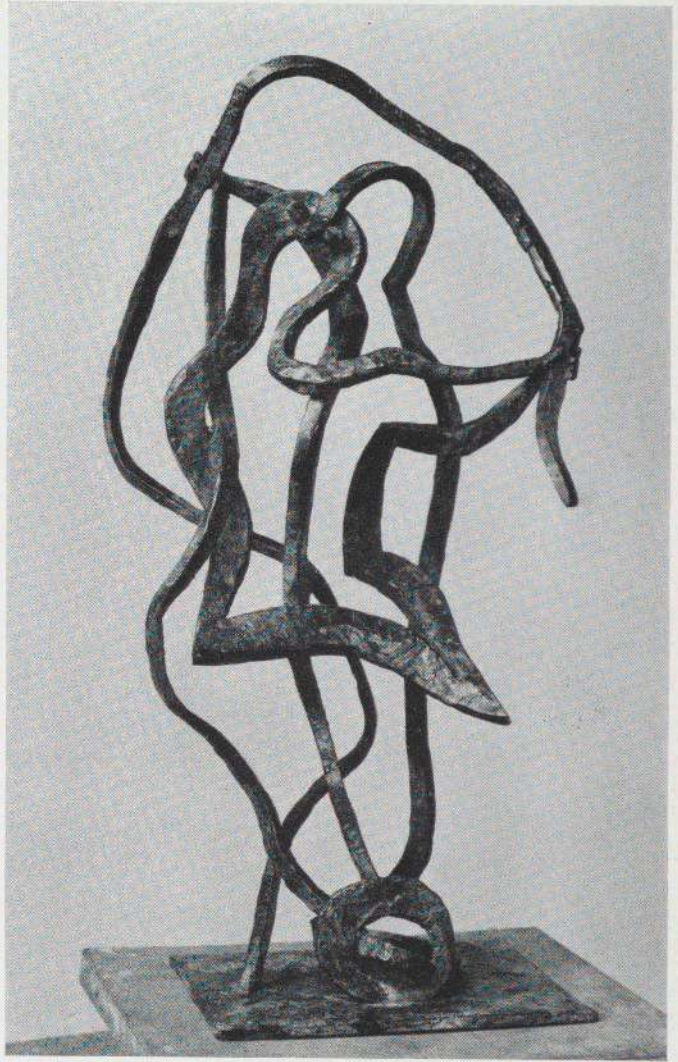
Pierrot Escapes. 1926. Bronze, 18¼" high. Formerly collection
Mme de Mandrot, Paris. *Not in the exhibition*



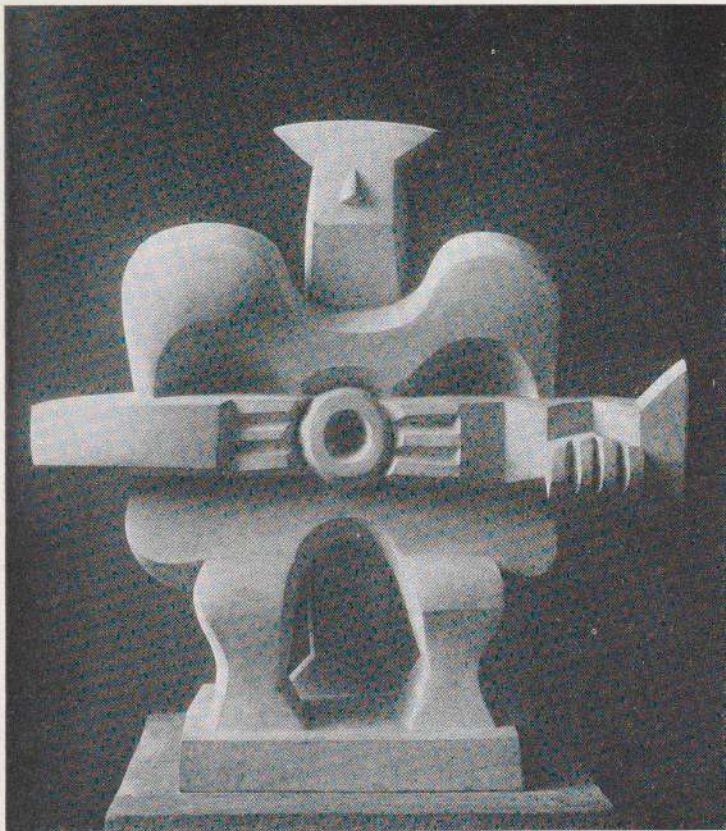
Circus Scene. 1927. Gilded bronze, 12 x 19½". Collection Mr. and Mrs. Bernard J. Reis, New York



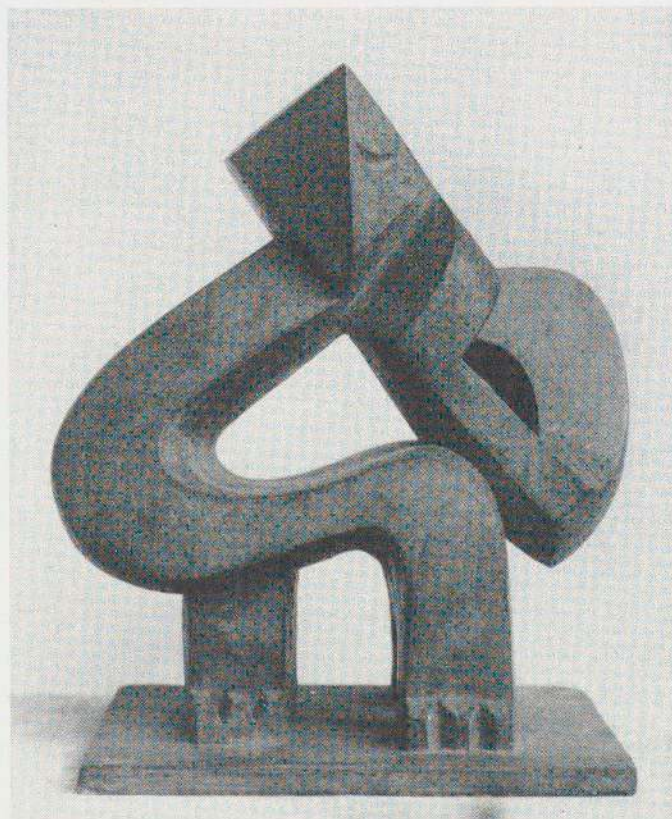
Harlequin with Guitar. 1926. Bronze, 13¼" high. Private collection, New York



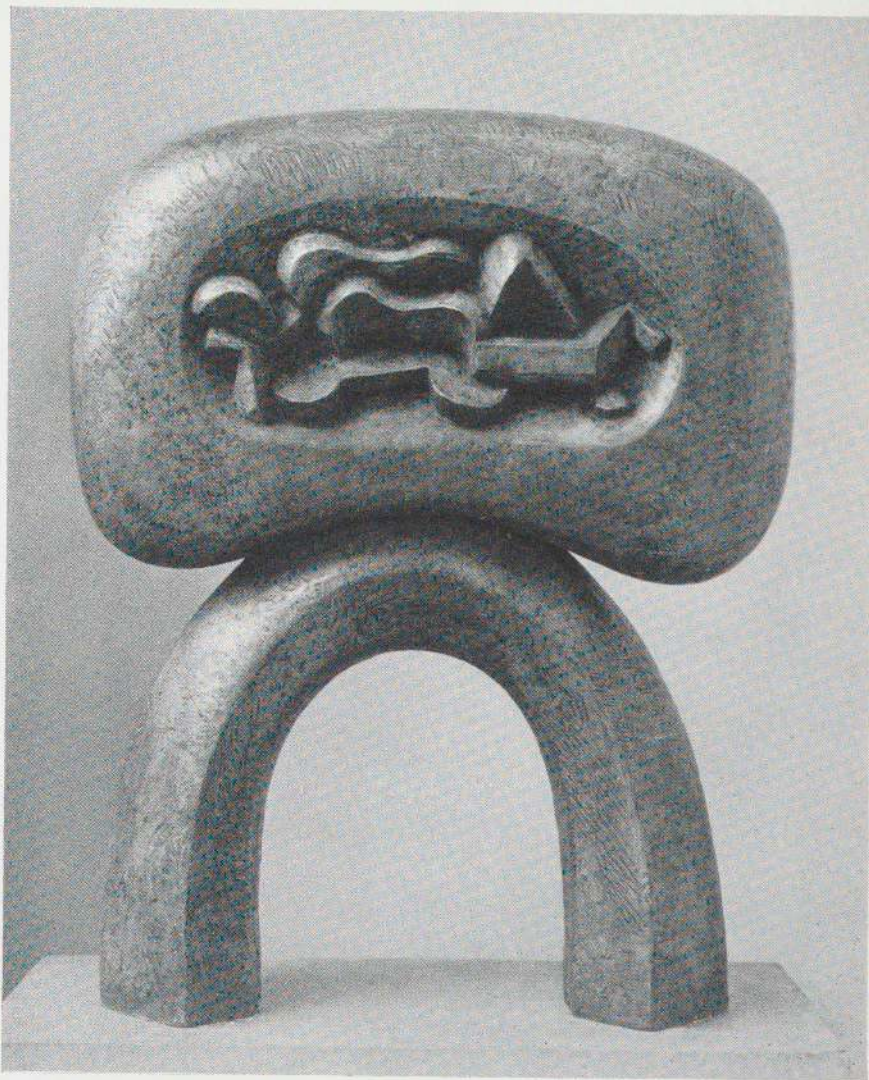
Acrobat on Ball. 1926. Bronze, 17¼" high. Collection the Baroness Gourgaud, Yerres, France



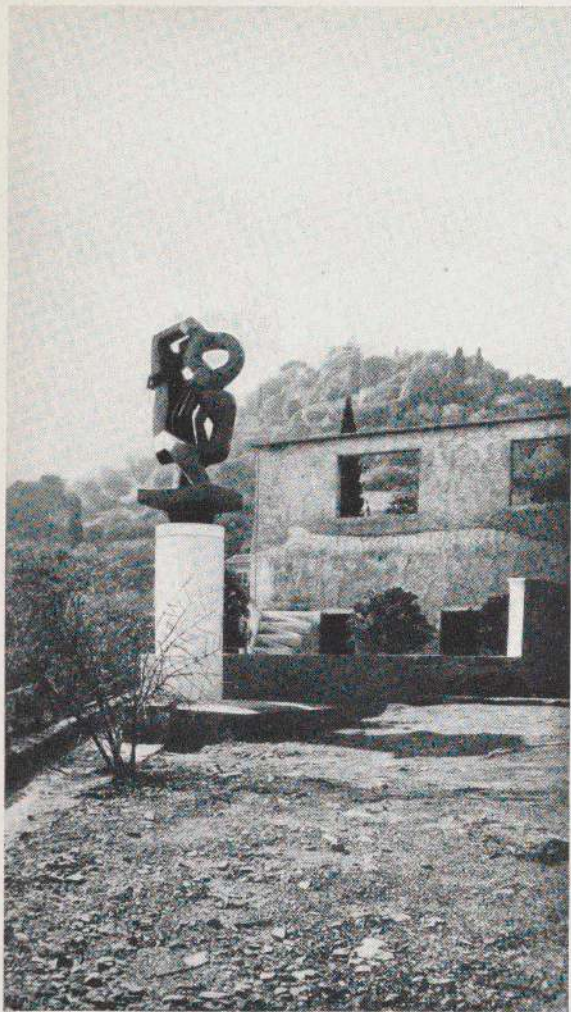
Guitar Player. 1925. Stone, 23¼" high.
Owned by the artist



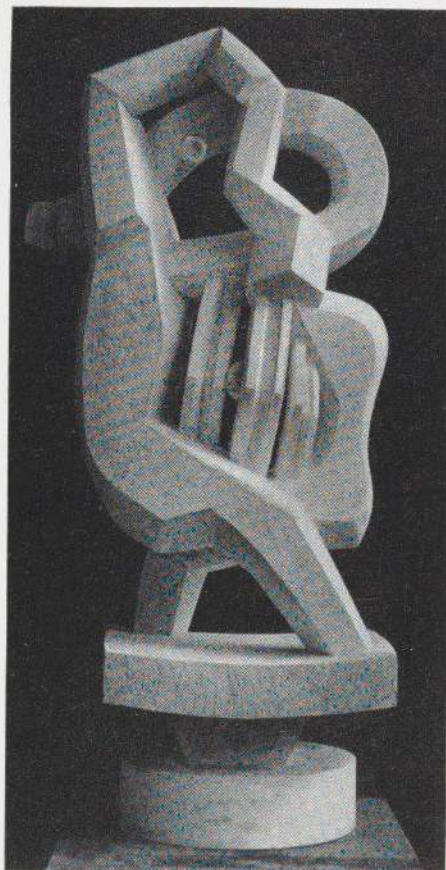
Seated Man. 1925. Bronze, 22" high.
The Museum of Modern Art, New York

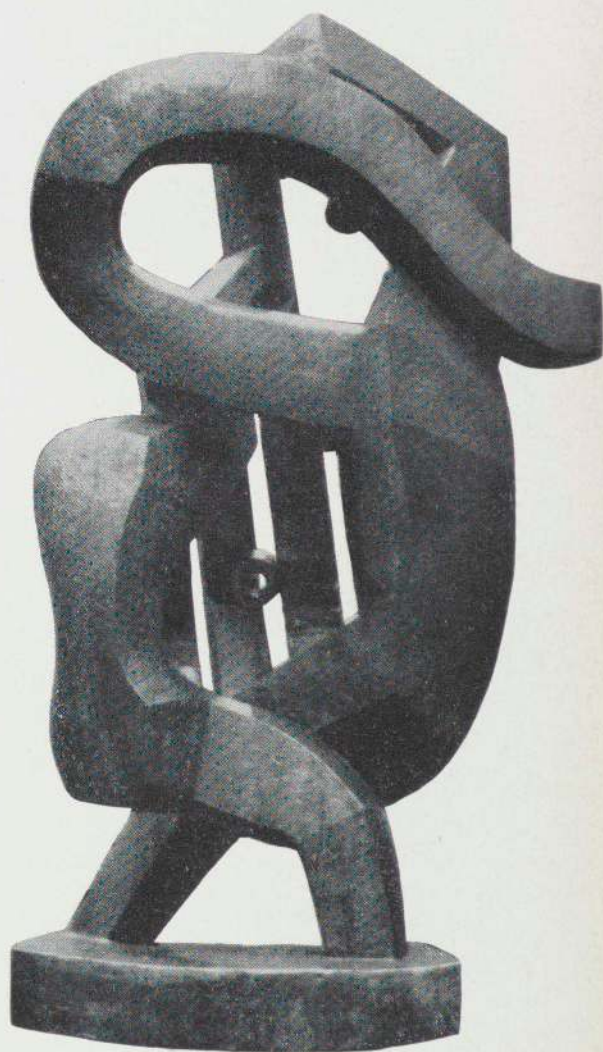


Ploumanach. 1926. Bronze, 31" high. Private collection

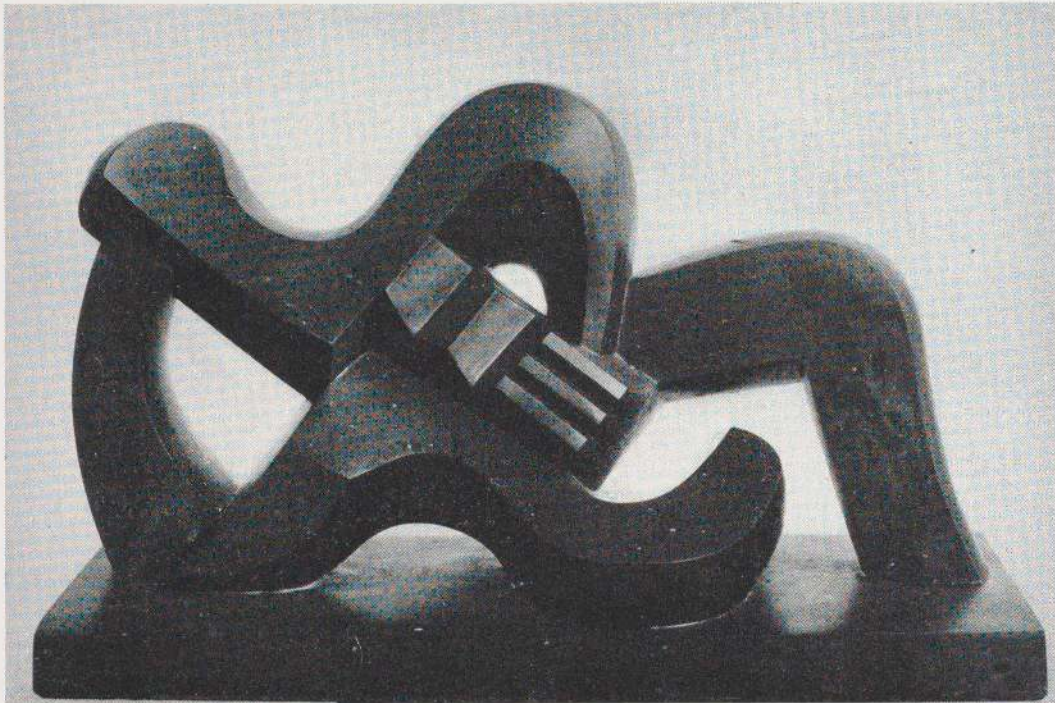


La Joie de Vivre. 1927. Bronze, 7' 4" high. Installed in the garden of Vicomte Charles de Noailles at Hyères, on the Mediterranean. House designed by Mallet-Stevens, garden by Gevrekian

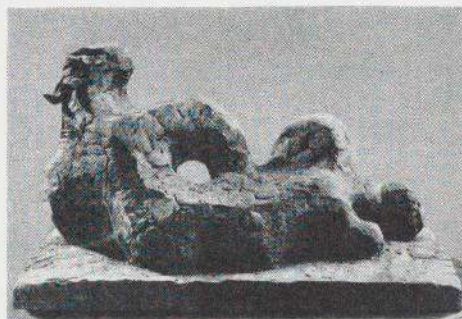




La Joie de Vivre. Three views: original plaster opposite page;
bronze above and right. *Not in the exhibition*



Reclining Nude with Guitar. 1928. Basalt, 26 $\frac{7}{8}$ " long. Collection Mrs. John D. Rockefeller, 3rd, New York



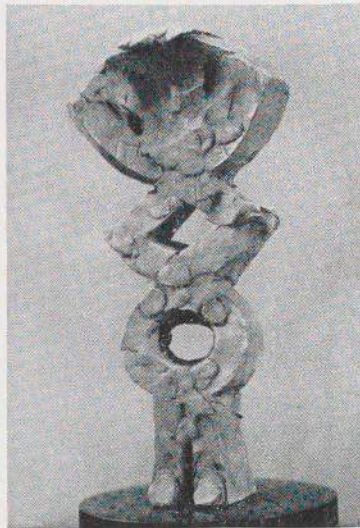
Terracotta sketch for above



Back view



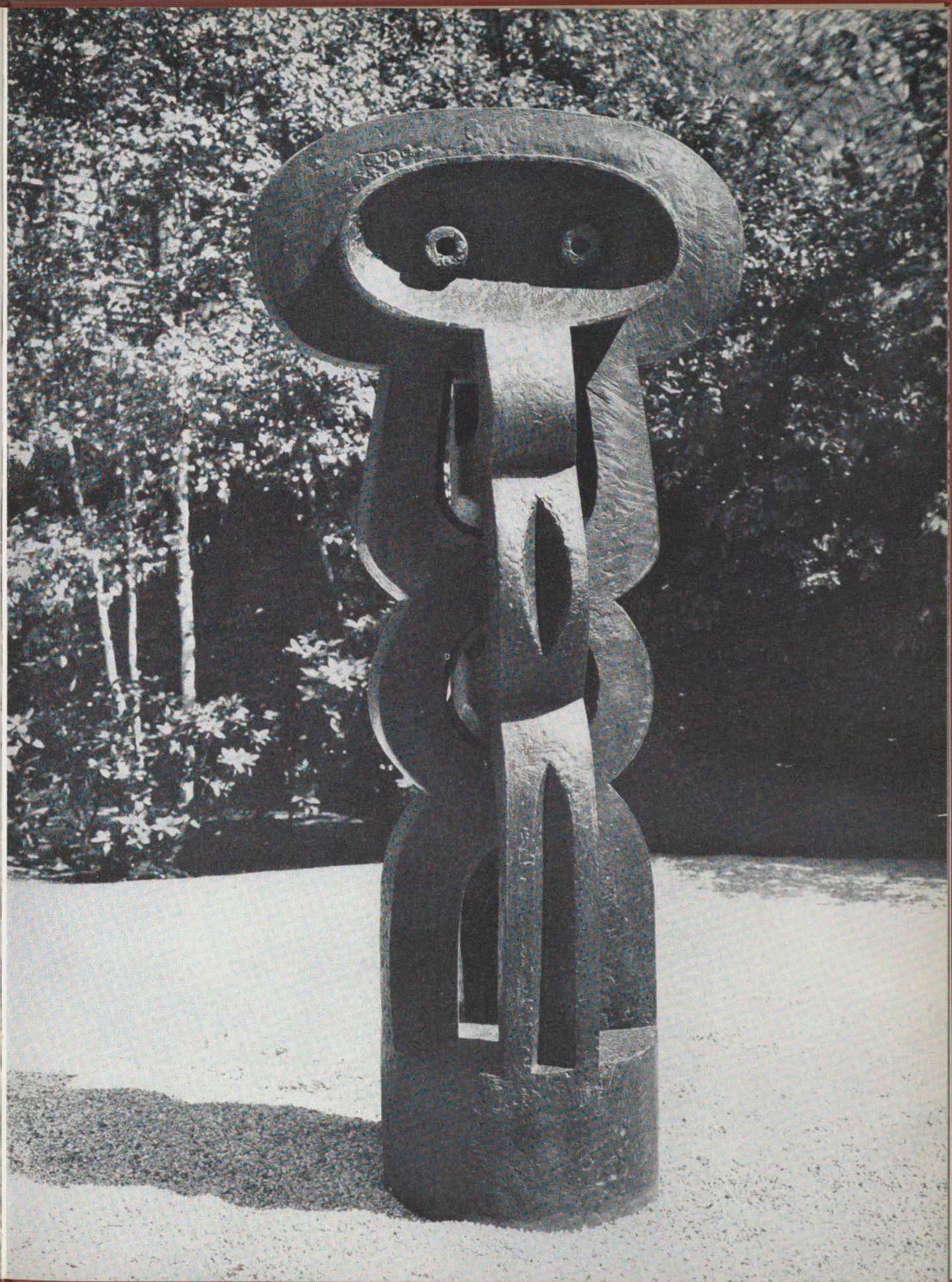
Sketch for unexecuted garden sculpture II. 1921.
Terra cotta, 5" high. Owned by the artist

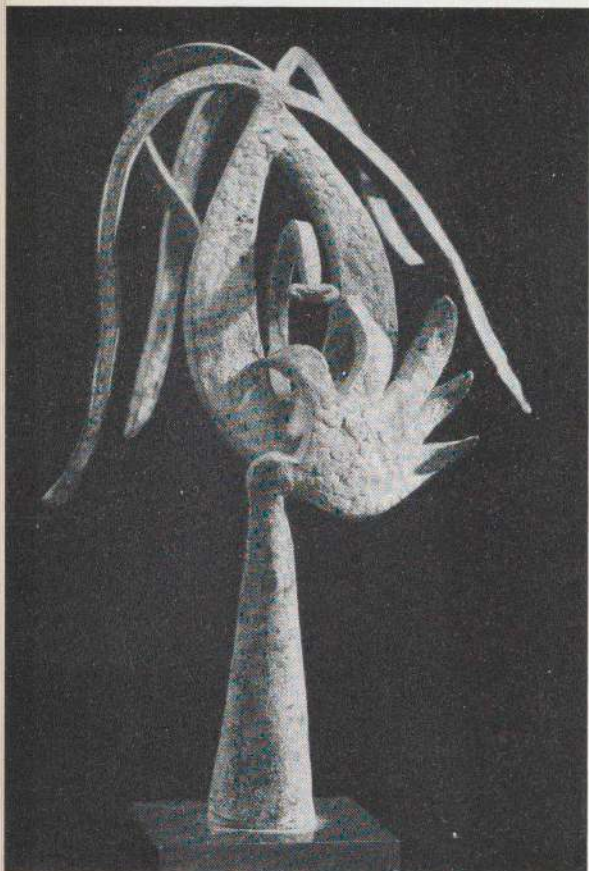


Two sketches for *Figure*, a garden sculpture. 1926.
Terra cotta, 8½" high and 10" high. Owned by the artist



Opposite: *Figure*. 1926-30. Bronze, 7' 1¼" high.
The Museum of Modern Art, New York,
Van Gogh Purchase Fund





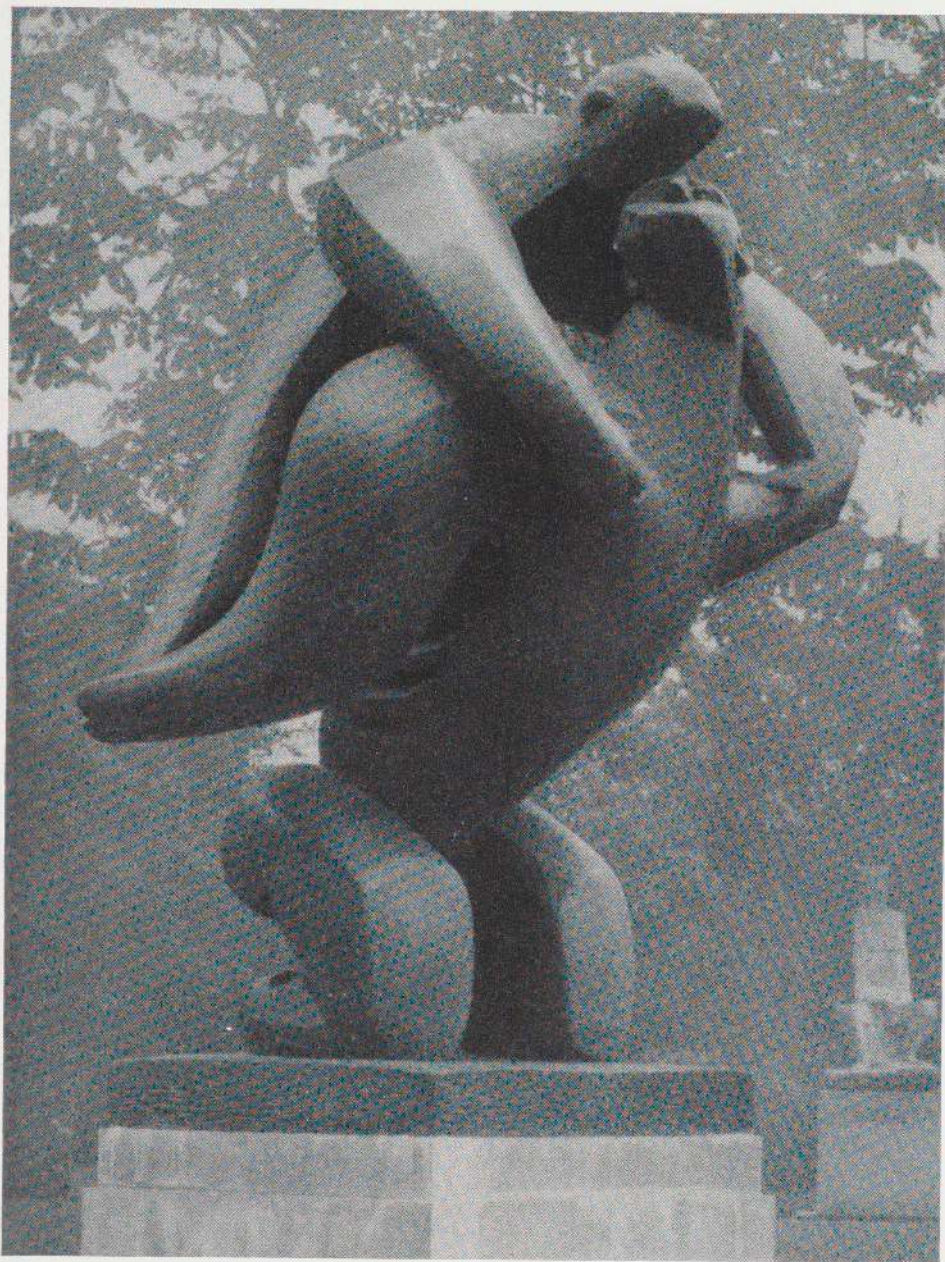
Chimène. 1930. Bronze, 18" high. Curt Valentin Gallery, New York



The Harp Player. 1928. Bronze, 10½" high.
Collection Mrs. T. Catesby Jones, New York



Melancholy. 1930. Bronze, 11½" high. Collection Mr. and Mrs. Bernard J. Reis, New York



Mother and Child. 1929-30. Bronze, 51¼" high. Owned by the artist



Above: *Return of the Prodigal Son*. 1931. Bronze, 47¼" long.
Owned by the artist. Plaster reproduced



Left: Terracotta sketch for above

Study for *Song of the Vowels*. 1931.
Terra cotta, 14½" high. The Museum
of Modern Art, New York, gift of the sculptor



Opposite: *Song of the Vowels*. 1931-53. Bronze, 10' high. Collection Nelson A. Rockefeller, New York.
Another cast, photographed in the garden of Mme de Mandrot, at Le Pradet, France, reproduced



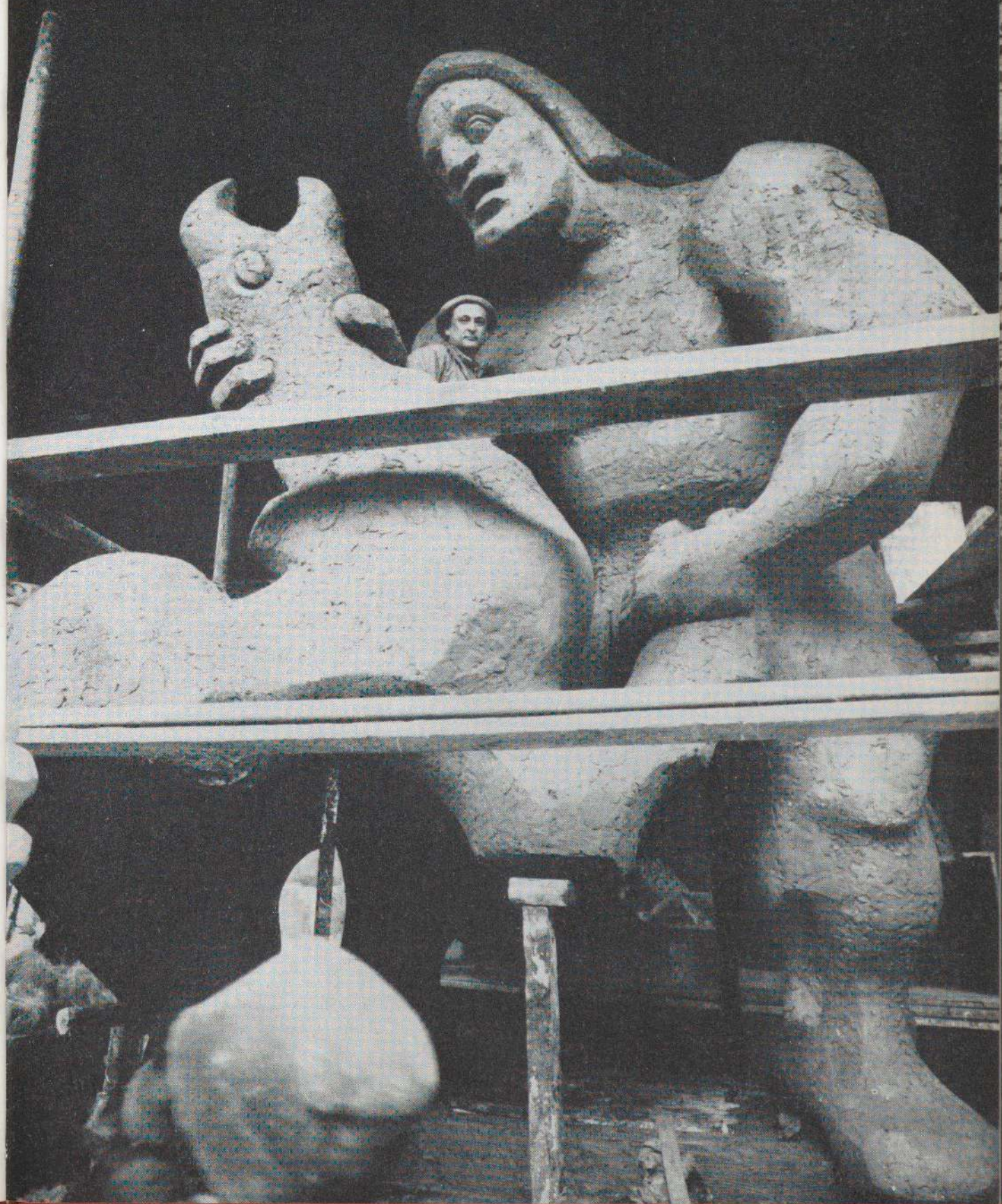
The Harpists. 1930. Bronze, 17" high.
Collection Mr. and Mrs. Bernard J. Reis,
New York



Opposite: *Prometheus Strangling the Vulture*. Final clay model, about 46' high. Photographed with the sculptor before its installation over a portal of the Grand Palais for the Paris World's Fair, 1937. *Not in the exhibition*



Prometheus with Vulture. Study. 1936. Bronze, 16¼" high. Collection Mr. and Mrs. Sam Jaffe, Beverly Hills, Calif.





Rape of Europa II. 1938. Bronze, 23 $\frac{1}{8}$ " long. The Museum of Modern Art, New York



Bull and Condor. 1932. Bronze, 12 $\frac{1}{4}$ " long. Curt Valentin Gallery, New York



Study for *Rape of Europa IV*. 1941. Gouache, 26 x 20". The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund



Study for *Mother and Child*. 1939. Gouache, 21½ x 14½". Private collection, New York



Flight. 1940. Bronze, 14½" high.
Private collection, New York

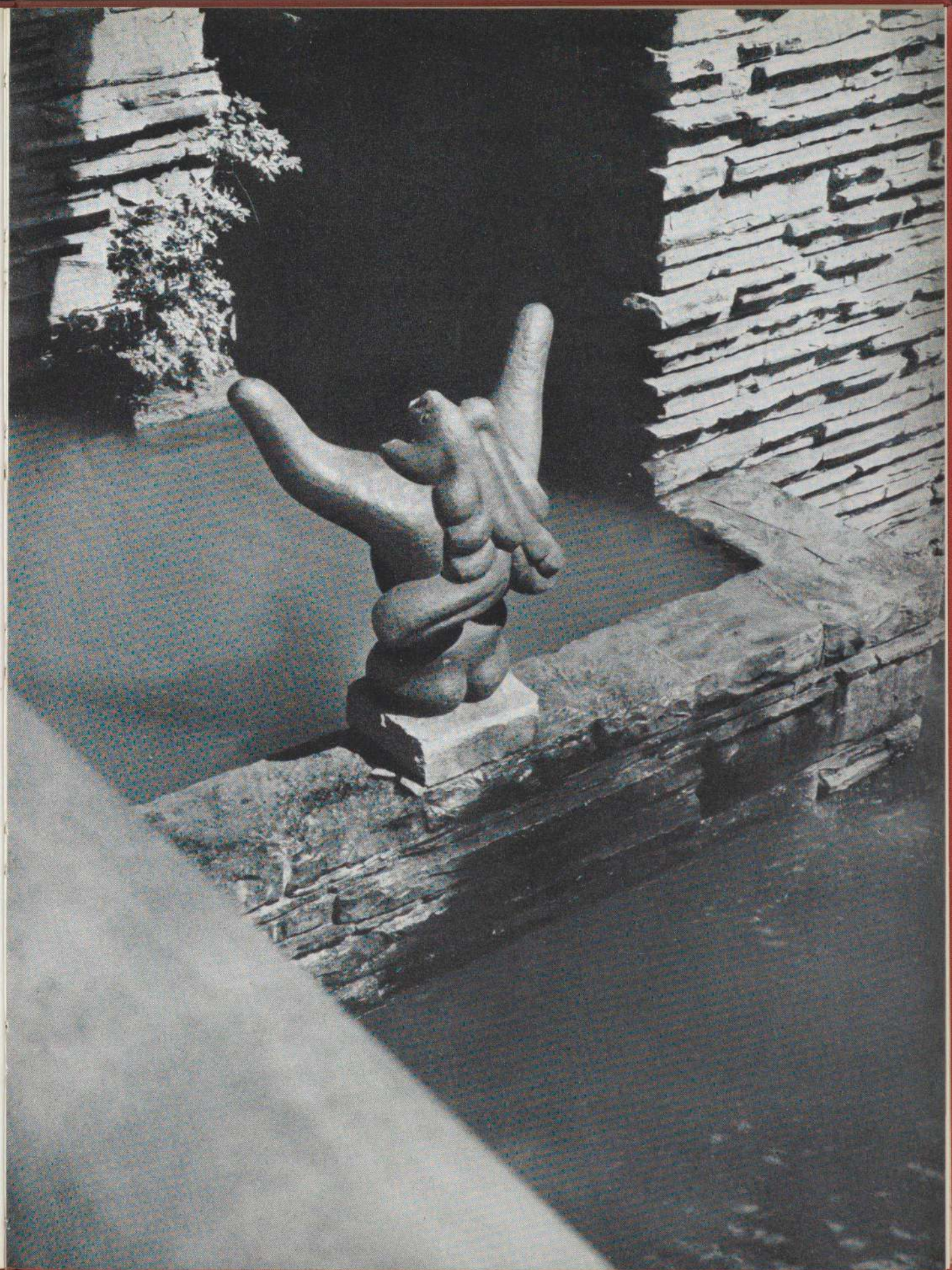


Arrival. 1941. Bronze, 21" high.
Owned by the artist



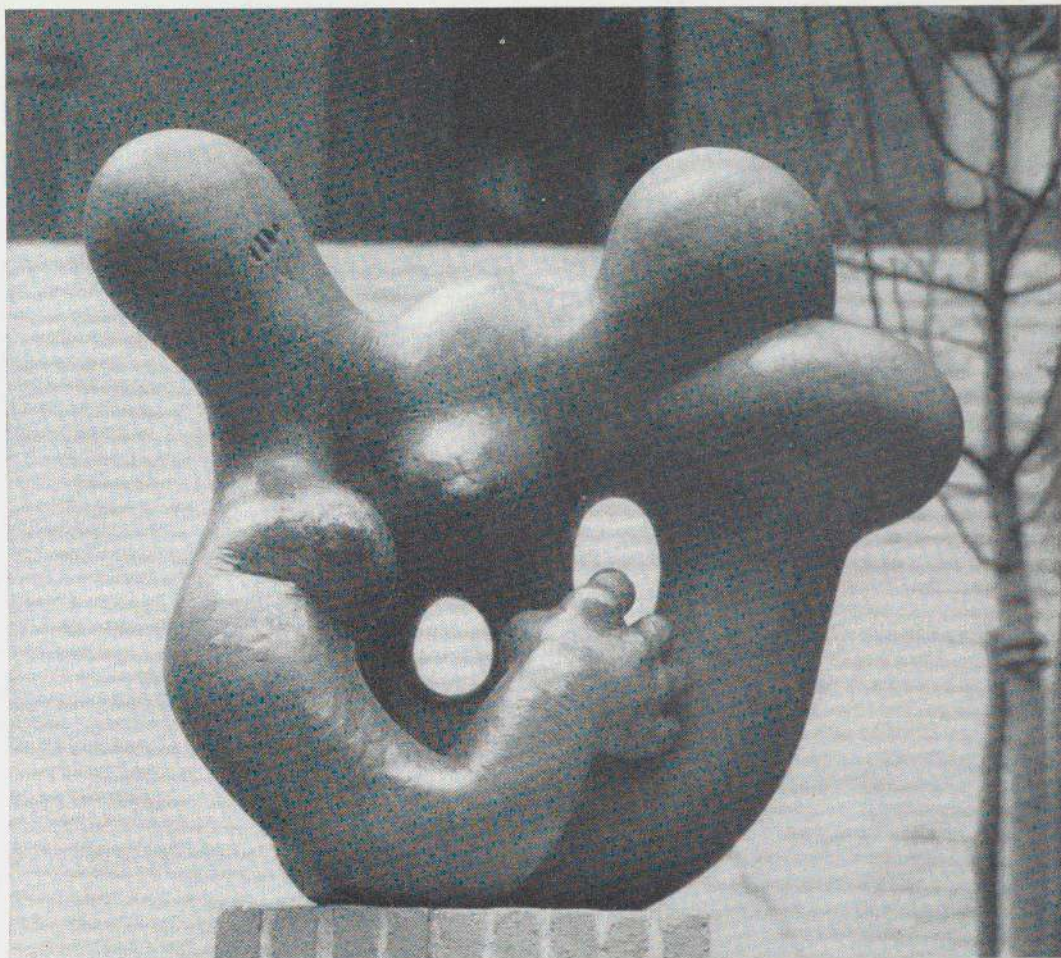
Mother and Child II. 1941-45. Bronze, 50" high. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund

Opposite: An earlier cast in the collection of Edgar J. Kaufmann, photographed at *Falling Water*, Bear Run, Pa., architect Frank Lloyd Wright





Theseus. 1942. Wash drawing, 13 $\frac{3}{4}$ x 10 $\frac{1}{2}$ ". Collection John S. Newberry, Jr., Grosse Pointe Farms, Mich.



Benediction I. 1942. Bronze, 42" high. Collection Mr. and Mrs. Bernard J. Reis, New York

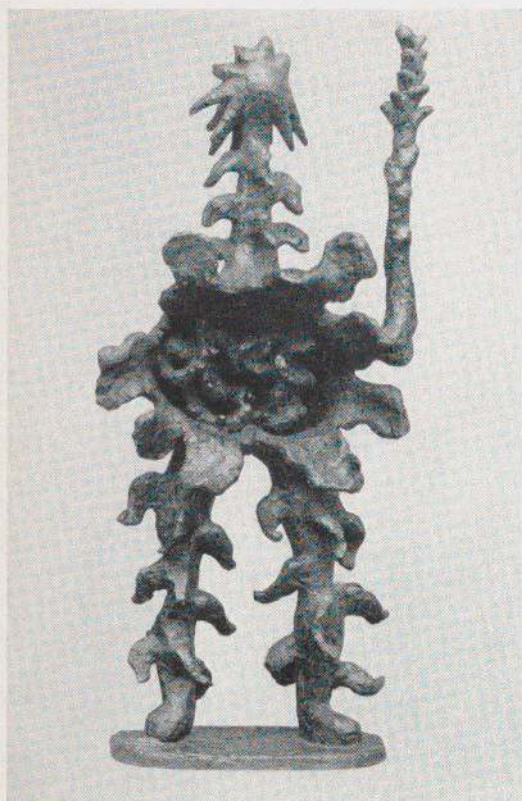


Blossoming. 1941-42. Bronze, 21½" high. The Museum of Modern Art, New York



Trentina. 1946. Gilded bronze, 20" high. Collection Mrs. Orswell Dailey, Pomfret Center, Conn. *Not in the exhibition*

Prayer. 1943. Bronze, 42½" high.
Collection Mr. and Mrs. R. Sturgis Ingersoll,
Penllyn, Pa.



The Pilgrim. 1942. Bronze, 31½" high.
Owned by the artist



Study for *Sacrifice*. 1946. Ink drawing, 22 x 17". Collection Mr. and Mrs. Morton G. Neumann, Chicago



Prometheus Strangling the Vulture II. 1944-53. Bronze, 8½' high. Owned by the artist



Back view

Birth of the Muses I. 1944. Bronze, 5" high.
Collection Mr. and Mrs. Thomas J. Rosenberg, New York

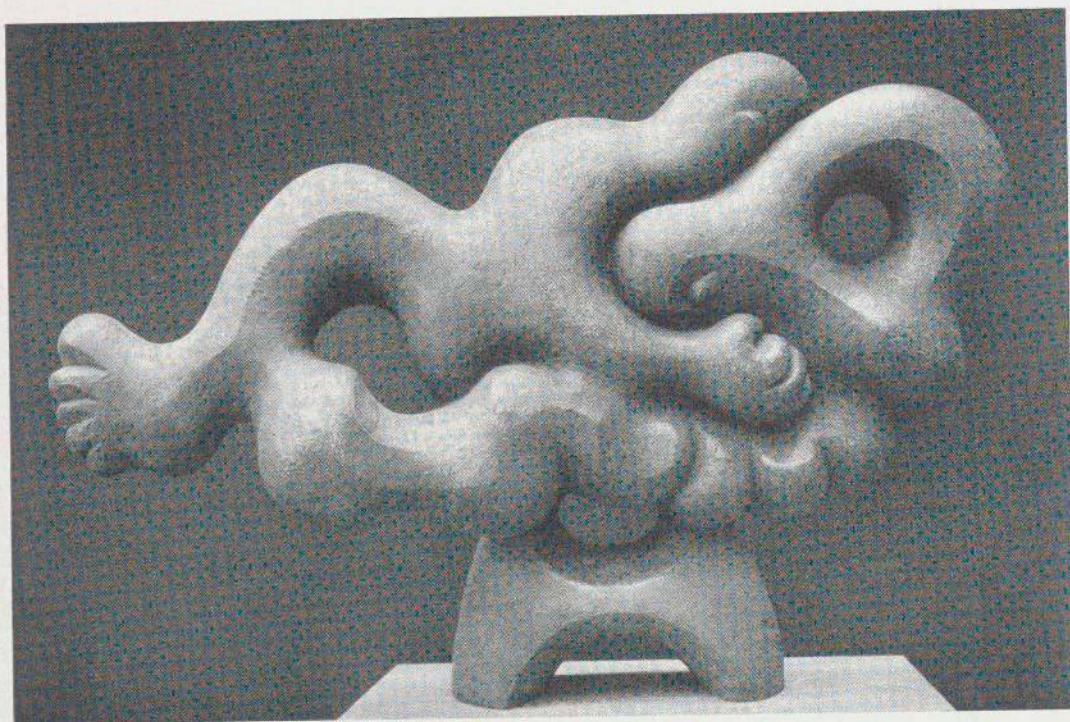


Opposite: *Birth of the Muses*. 1944-50. Photographed after installation
at Guest House of Mrs. John D. Rockefeller, 3rd. *Not in the exhibition*

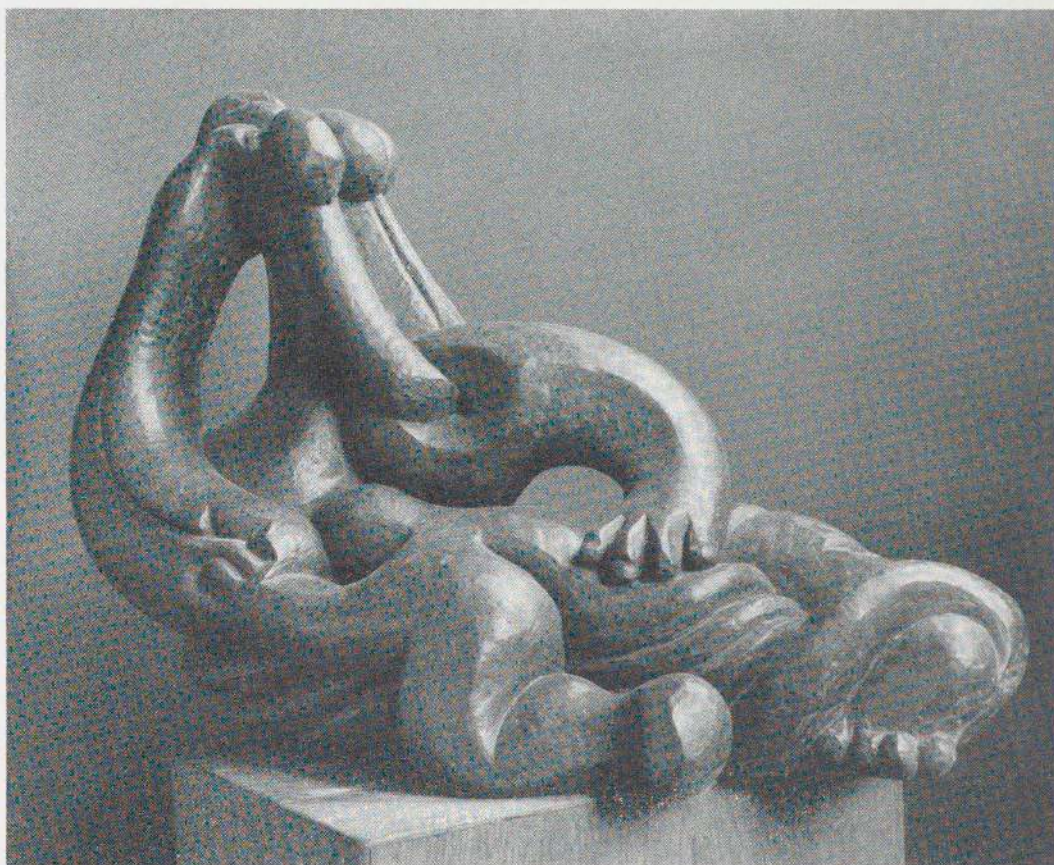


Pegasus. 1944. Bronze, 20" high.
Curt Valentin Gallery, New York





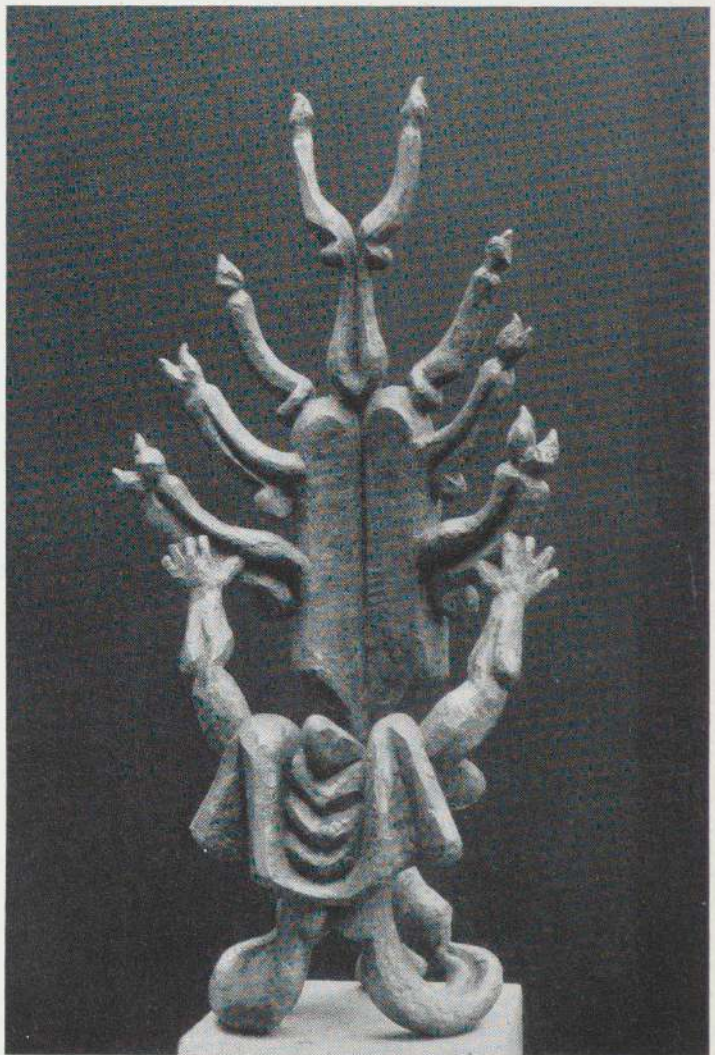
Song of Songs. 1945-48. Bronze, 36" long. Curt Valentin Gallery, New York



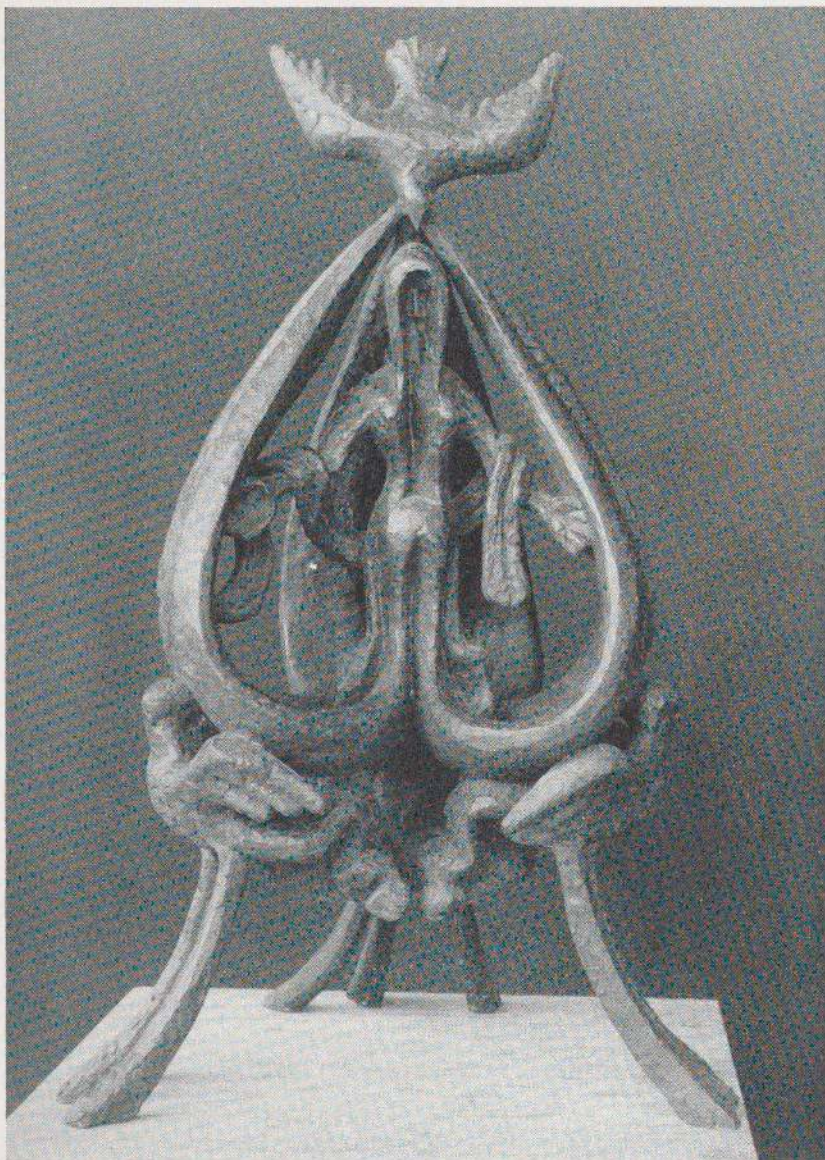
Hagar. 1948. Bronze, 30" long. Curt Valentin Gallery, New York



Mother and Child. 1949. Bronze, 46½" high. Curt Valentin Gallery, New York



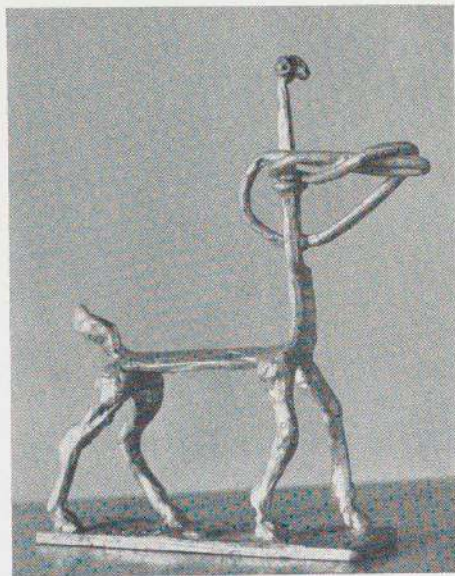
Miracle II. 1947. Bronze, 30¼" high. The Jewish Museum, New York



Study for *Notre Dame de Liesse*. For the Church of Assy. 1948. Bronze, 33" high.
Owned by the artist

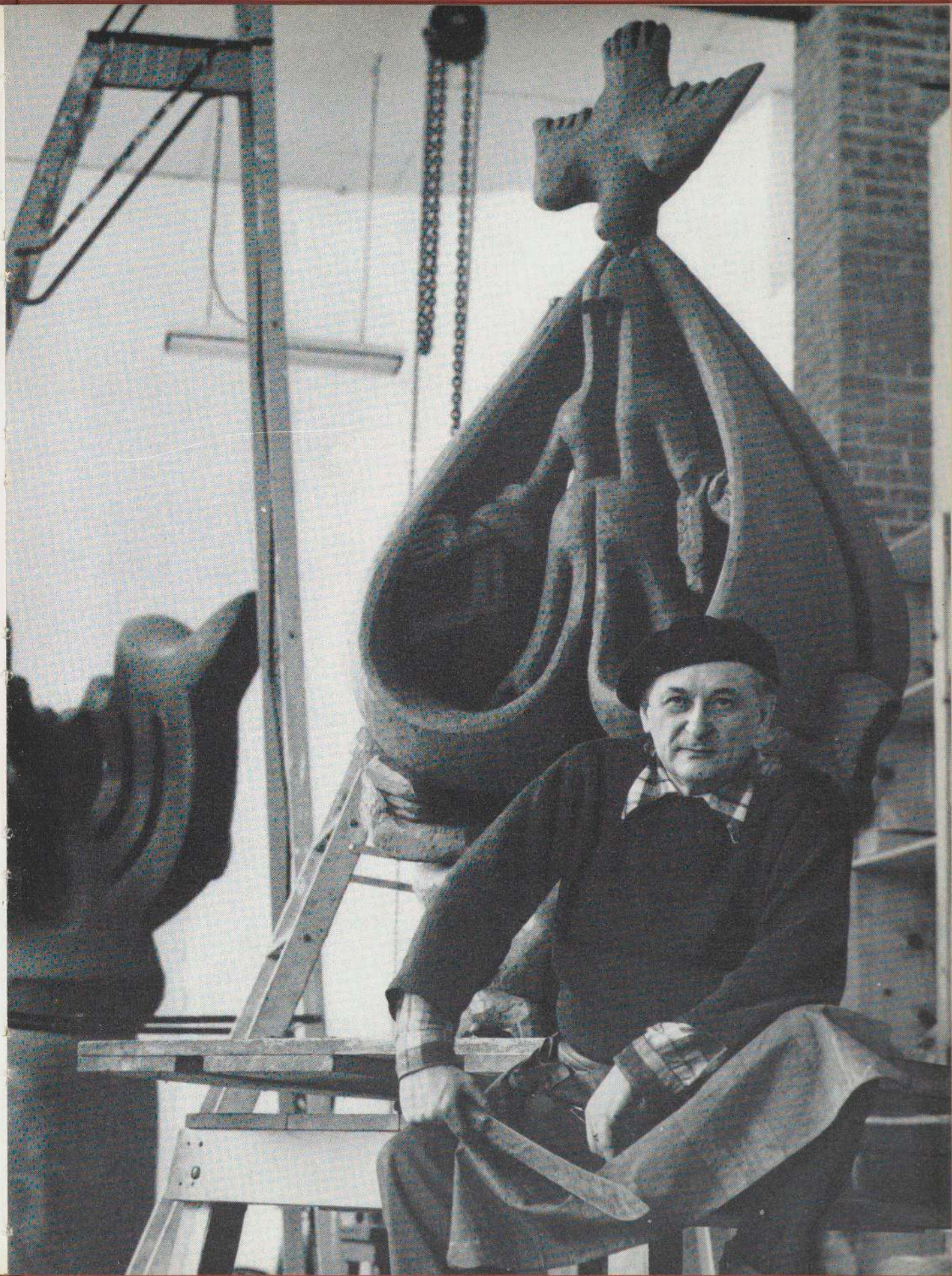


Virgin in Flames I. 1952. Gilded bronze, 13½" high.
Collection Mr. and Mrs. Leigh B. Block, Chicago



Three Variations on a Chisel. 1951-52. Bronze, from 8¾" to 7½" high. *Left and center*, Curt Valentin Gallery, New York; *right*, Private collection, New York

Opposite: Jacques Lipchitz in his studio at Hastings-on-Hudson,
New York. Photograph Paul Weller



Chronology

- 1891 Born August 22 at Druskieniki, small health resort (Lithuanian, *druskos*: salts) on river Niemen in Lithuania, then in possession of Tsarist Russia. Given name: Chaim Jacob (later changed to Jacques because thus inscribed on French identity card). First of six children of Abraham Lipchitz, young building contractor from Grodno, whose father was a wealthy banker. Lipchitz' mother, Rachael Leah Krinsky Lipchitz, daughter of a local hotel keeper.
- 1892-1902 Lived in large house with garden. Quiet, introspective child, vivid imagination. Liked to shape objects in clay. Early belief that he was destined for fame, fostered by mother for whom child felt strong attachment.
- 1902-1909 Local school being inadequate, entered commercial school at Bialystok. A pogrom, in June 1906, frightened parents into moving boy to Vilna, where he tutored and entered state high school. Father urged that he prepare for engineering school, opposed career in the arts, hoped son would join family business. Left school in fall of 1909, determined to go to Paris and study sculpture. In father's absence, mother consented and gave money.
- 1909-1910 Arrived Paris October, 1909, was admitted as *élève libre* in atelier of Jean Antoine Injalbert at Ecole des Beaux-Arts. Father forgave and started generous allowance. Lived at Hôtel des Mines, Boulevard St. Michel. Distracted by incessant hazing soon left Injalbert atelier, entered small class in direct carving at same school. In early winter enrolled also in sculpture class of Raoul Verlet at Académie Julian. Spent evenings at sketch classes in Montparnasse (Colarossi, Cours Municipal). For two years attended lectures on anatomy by Dr. Richet at Ecole des Beaux-Arts. Frequently visited Louvre and other art collections of Paris. Acquired wide knowledge of art — especially primitive. Preferred archaic Greek, Egyptian and Gothic. Began collecting.
- 1911 Allowance stopped due to failure of father's business. Found part-time job. Developed mild case of tuberculosis. Aided by wealthy fellow-student, Bernard Szeps, was hospitalized. Convalesced in Belgium during summer. Returned to art school in fall. Still aided by Szeps, rented small studio at 51 rue du Montparnasse. Met fellow-student, Cesare Sofianopulo, and modelled his portrait.
- 1912 Returned to Russia for military service. Rejected because of health. Back to Paris in autumn. Rented studio adjoining Brancusi at 54 rue du Montparnasse.
- 1913 Friendly with Diego Rivera who introduced him to Picasso. At first unsympathetic to cubism, especially to Picasso's sculpture. Exhibited the more conservative *Woman and Gazelles* at Salon d'Automne.
- 1914 In summer went with friends to Mallorca. After outbreak of war, moved to Madrid. *Sailor with Guitar* more radical than his sculpture of previous year. Returned to Paris at end of year.
- 1915 Met and later married Berthe Kitrosser.
- 1916 Became close friend of Juan Gris. Contract with Léonce Rosenberg Gallery.
- 1918 Spent spring and summer at Beaulieu-près-Loches with Gris and others.
- 1920 First one-man exhibition at Léonce Rosenberg Gallery in spring. Later broke contract with Rosenberg, borrowed money and bought back entire production. Illustrated monograph by Maurice Raynal published in May. Beginning of his fame. Henceforth, his work frequently published in periodicals.
- 1922 Dr. Albert C. Barnes purchased several sculptures and commissioned five reliefs for installation on exterior of new Barnes Foundation building, Merion, Pa.
- 1925 Moved to Boulogne-sur-Seine. At end of year began experiments with small cardboard shapes transferred to bronze by lost-wax process. These soon led to "transparents."
- 1926 Series of "transparents."
- 1927 *La Joie de Vivre* commissioned by Vicomte Charles de Noailles for garden at Hyères on Mediterranean. First large-scale group composition.
- 1928 Pink stone mantelpiece and gilded bronze andirons on theme of hounds and doves for house of Jacques Doucet, Auteuil. *Reclining Woman with Guitar* installed in garden of Mme de Mandrot at Le Pradet.
- 1930 First large retrospective exhibition, Galerie de la Renaissance (Jeanne Bucher), Paris in May.
- 1931 *Song of the Vowels*, garden sculpture in bronze begun for Mme de Mandrot (finished in 1932 and installed in the garden of her villa at Le Pradet; moved after her death to Kunsthhaus, Zurich).
- 1935 First important exhibition in the United States, Brummer Gallery, New York.
- 1936-1937 Awarded gold medal for Prometheus sculpture, commissioned for Paris World's Fair. During Fair entire gallery devoted to his sculpture in exhibition, *Les Maîtres de l'Art Indépendant*, at the Petit Palais.

- 1939-1940 During unsettled period before fall of France made many drawings but few sculptures. Fled Paris in May, 1940. Settled in Toulouse, made a few portraits.
- 1941 Warned not safe to remain in France; at initiative of friends in U.S.A., came to New York in June. Rented studio on Washington Square South.
- 1942 First exhibition Buchholz Gallery, January, sculpture done since arrival in U.S.A. Continued to live at Washington Square South but rented studio at 2 East 23rd Street, overlooking Madison Square.
- 1943 Began work on monumental sculpture *Prometheus Strangling the Vulture* for Ministry of Education and Health building, Rio de Janeiro.
- 1944 Completed large plaster model of *Prometheus Strangling the Vulture*.
- 1946 Returned to Paris in spring. Exhibition at Galerie Maeght. Commissioned by Father Couturier to make baptismal font for church of Notre-Dame-de-Toute-Grâce, Assy, Haute Savoie, France. Received Legion of Honor decoration. After seven months decided to return permanently to the U.S.A.
- 1947 Acquired house at Hastings-on-Hudson. Subsequently married Yulla Halberstadt. First child, Lolya Rachael.
- 1948 Began sketches for Assy commission.
- 1950 Spent much of year on preliminary studies and large relief *Birth of the Muses* for Mrs. John D. Rockefeller, 3rd's Guest House, New York.
- 1951 At work on large plastelene model of Virgin of Assy. Received important commission from Fairmount Park Association, Philadelphia.
- 1952 Fire in January destroyed contents of 23rd Street studio, including models of Virgin of Assy and Fairmount Park commission. Committee of aid set up to help him build studio by advancing money on his work. Worked in temporary studio at Modern Art Foundry, Long Island City. Executed several commissioned portraits.
- 1953 In May, moved into new studio at Hastings-on-Hudson, designed with help of Philip L. Goodwin and local architect, Martin Lowenfish. Now rebuilding large plastelene model of Virgin of Assy and model for Fairmount Park group.

Exhibitions: Catalogs and Reviews

- 1920 Paris. Galerie Léonce Rosenberg.
- 1930 Paris. Galerie Renaissance. Catalog. Reviewed in bibl. 39 and in *Formes* (Paris) no. 7, July 1930, p.17.
- 1935 New York. Brummer Gallery. Catalog with text by Elie Faure. Reviewed in *Art Digest* (New York) v. 10, Dec. 15, 1935, p.10; in *Art News* (New York) v. 34, Dec. 14, 1935, p.20; in *Magazine of Art*, (Washington, D.C.) v. 20, Jan. 1936, p.38-9, and in bibl. 44.
- 1937 Paris. Petit Palais. Catalog (*Les Maîtres de l'Art Indépendant*) includes 36 works by Lipchitz.
- 1942 New York. Buchholz Gallery, Curt Valentin. Catalog. Reviewed in *Art Digest* (New York) v. 16, Feb. 1, 1942, p.22; in *Art News* (New York) v. 40, Feb. 1, 1942, p.25.
- 1943 New York. Buchholz Gallery, Curt Valentin. Folder. Reviewed in *Art Digest* (New York) v. 17, May 1, 1943, p.14; in *Art News* (New York) v. 42, Apr. 15, 1943, p.19.
- 1946 New York. Buchholz Gallery, Curt Valentin. Catalog. Reviewed in *Nation* (New York) v. 162, Apr. 13, 1946, p.444; in *Art Digest* (New York) v. 20, Apr. 1, 1946, p.18.
- 1946 Paris. Galerie Maeght. Catalog with text by Jean Cassou, Camille Soula, Jacques Kober.
- 1948 New York. Buchholz Gallery, Curt Valentin. Catalog. Includes excerpt from bibl. 50. Reviewed in *Art News* (New York) v. 47, Apr. 1948, p.60; in *Art Digest* (New York) v. 22, Apr. 1, 1948, p.13.
- 1950 Portland, Ore. Art Museum. Catalog with text by Andrew C. Ritchie. Also shown at San Francisco Art Museum and Cincinnati Art Museum in 1951. Reviewed in *Art Digest* (New York) v. 25, Oct. 15, 1950, p.12; and in *Cincinnati Museum Bulletin* n.s. v. 1, Feb. 1951, p.12-13.
- 1950 Brussels. Petite Galerie du Séminaire. Reviewed in *Beaux-Arts* (Brussels) no. 486, Mar. 17, 1950, p.7.
- 1951 New York. Buchholz Gallery, Curt Valentin. Catalog. Includes list of sculptures by Lipchitz owned by American museums. Reviewed in *Art Digest* (New York) v. 25, May 15, 1951, p.18; in *Art News* (New York) v. 50, June 1951, p.46; in *Werk* (Zurich) v. 38, Oct. 1951, sup. p.136.
- 1951 New York. Exhibition circulated by Museum of Modern Art: "Birth of the Muses." Reviewed in *Interiors* (New York) v. 111, Sept. 1951, p.12, 14.
- 1952 Venice. 26th Biennale. Catalog includes 22 works by Lipchitz.
- 1952 Beverly Hills, Cal. Frank Perls Gallery. Folder. Also shown at Santa Barbara Museum.

Catalog of the Exhibition

LENDERS

Emil J. Arnold, New York; Mr. and Mrs. Lee A. Ault, New Canaan, Conn; Mr. and Mrs. Leigh B. Block, Chicago; Mme Pierre Chareau, New York; The Baroness Gourgaud, Yerres, France; Mrs. Henry R. Hope, Bloomington, Ind; Mr. and Mrs. R. Sturgis Ingersoll, Penllyn, Pa; Mr. and Mrs. Sam Jaffe, Beverly Hills, Calif; Mrs. T. Catesby Jones, New York; Mrs. Gertrude Lenart, New York; Jacques Lipchitz, Hastings-on-Hudson, N.Y.; The Miller Company, Meriden, Conn; Mr. and Mrs. Morton G. Neumann, Chicago; John S. Newberry, Jr., Grosse Pointe Farms, Mich; Mr. and Mrs. Bernard J. Reis, New York; Mrs. John D. Rockefeller, 3rd, New York; Nelson A. Rockefeller, New York; Mr. and Mrs. Thomas J. Rosenberg, New York; G. David Thompson, Pittsburgh; Mr. and Mrs. Burton Tremaine, Meriden, Conn; Mr. and Mrs. Hudson D. Walker, Forest Hills, Long Island.

Albright Art Gallery, Buffalo, New York; Yale University Art Gallery, New Haven; The Jewish Museum, New York; The Museum of Modern Art, New York; Whitney Museum of American Art, New York; Smith College Museum of Art, Northampton, Mass; Philadelphia Museum of Art; Virginia Museum of Fine Arts, Richmond; Farnsworth Art Museum, Wellesley College.

Carlebach Gallery, New York; Curt Valentin Gallery, New York.

CATALOG

The Museum of Modern Art, New York: May 18-August 1, 1954

Walker Art Center, Minneapolis: October 1-December 12, 1954

The Cleveland Museum of Art: January 25-March 13, 1955

Items marked by an asterisk are illustrated

**Head of Mlle S.* 1911. Bronze, 19¾" high. Owned by the artist. *Ill. p.9*

**Woman and Gazelles.* 1912. Bronze, 46½" long. Owned by the artist. *Ill. p.22*

Two Heads. Study for The Meeting. 1912. Ink drawing, 9 x 12". Curt Valentin Gallery, New York

**Woman with Serpent.* 1913. Bronze, 25" high. Collection Emil J. Arnold, New York. *Ill. p.25*

**The Meeting.* 1913. Lead, 32" high. Owned by the artist. *Ill. p.23*

**Acrobat on Horseback.* 1914. Bronze, 21½" high. Curt Valentin Gallery, New York. *Ill. p.24*

**Sailor with Guitar.* 1914. Bronze, 30" high. The Philadelphia Museum of Art. *Ill. p.26*

Dancer. 1915. Ebony and oak, 39¾" high. Owned by the artist

**Bather.* 1915. Bronze, 31⅝" high. Owned by the artist. *Ill. p.27*

**Man with a Guitar.* 1916. Stone, 38¼" high. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund. *Ill. p.30*

**Figure.* 1916. Oak, 26½" high. Owned by the artist. *Ill. p.28*

**Pierrot.* 1916. Ink drawing with color crayon, 22 x 14¾". Collection Mr. and Mrs. Burton Tremaine, Meriden, Conn. *Ill. p.28*

**Figure.* 1916. Lead, 37½" high. Owned by the artist. *Stone ill. p.29*

**Standing Personage.* 1916. Stone, 43¼" high. Owned by the artist. *Ill. p.29*

Seated Figure. 1916. Pencil, 18½" x 12¼". Curt Valentin Gallery, New York

**Bather III.* 1917. Bronze, 24¾" high. Owned by the artist. *Stone ill. pp.31-2*

**Man with Mandolin.* 1917. Stone, 29¾" high. Yale University Art Gallery, New Haven, Société Anonyme Collection. *Ill. p.33*

Seated Figure. 1917. Stone, 30" high. Curt Valentin Gallery, New York

**Seated Guitar Player.* 1918. Bronze, 23⅝" high. Owned by the artist. *Stone ill. p.34*

**Seated Figure.* 1918. Drawing with color crayon, 19½ x 12½". Farnsworth Art Museum, Wellesley College. *Ill. p.34*

**Still Life with Musical Instruments.* 1918. Stone relief, 23⅝ x 29½". Owned by the artist. *Ill. p.35*

**Oval Polychrome Relief.* 1918. Stone, 27½ x 18⅞". Owned by the artist. *Ill. p.36*

**Still Life.* 1918. Gouache on canvas, 21¾ x 13". Collection The Miller Company, Meriden, Conn. *Ill. p.36*

Bather. 1919. Bronze, 28" high. Collection Mrs. Gertrude Lenart, New York

- **Pierrot with Clarinet*. 1919. Stone, 31" high. Collection G. David Thompson, Pittsburgh. *Ill.* p.37
- **Portrait of Gertrude Stein*. 1920. Bronze, 13½" high. Curt Valentin Gallery, New York. *Ill.* p.40
- **Round Polychrome Relief*. 1921. Stone, 24¾ x 23¾". Owned by the artist. *Ill.* p.11
- Sketch for unexecuted garden sculpture I. 1921. Bronze, 4" long. Owned by the artist
- *Sketch for unexecuted garden sculpture II. 1921. Bronze, 5" high. Owned by the artist. *Terra cotta ill.* p.52
- **Repentant Magdalen*. 1921. Bronze, 6" long. Owned by the artist. *Terra cotta ill.* p.38
- **Portrait of Berthe Lipchitz*. 1922. Bronze, 19¾" high. Owned by the artist. *Ill.* p.40
- **Seated Man*. 1922. Granite, 20" high. Virginia Museum of Fine Arts, Richmond. *Ill.* p.39
- **Seated Woman*. 1922. Bronze, c.4" high. Owned by the artist. *Terra cotta ill.* p.38
- **Seated Man with Guitar*. 1922. Granite, 15¾" high. Collection Nelson A. Rockefeller, New York. *Ill.* p.38
- Musical Instruments*. 1923. Bronze, 19½" high. Curt Valentin Gallery, New York
- **Bather*. 1923-25. Bronze, 6'7" high. Owned by the artist. *Plaster ill.* p.41
- Reclining Woman with Guitar*. 1924-25. Bronze, 8½" long. Owned by the artist
- Two Figures with Violincello*. 1925. Terracotta relief, 25¾ x 19¾". Owned by the artist
- Woman with Mandolin*. 1925. Bronze, 7½" long. Owned by the artist
- **Seated Man*. 1925. Bronze, 13½" high. The Museum of Modern Art, New York. *Ill.* p.46
- **Guitar Player*. 1925. Stone, 23¼" high. Owned by the artist. *Ill.* p.46
- **Pierrot*. 1925. Bronze, c. 5" high. Owned by the artist. *Ill.* p.13
- Woman with Guitar*. 1925. Charcoal drawing, 14 x 10". Curt Valentin Gallery, New York
- Standing Woman with Guitar*. 1926. Bronze, 11" high. Collection Mme Pierre Chareau, New York
- **Pierrot with Clarinet*. 1926. Bronze, 14¾" high. Curt Valentin Gallery, New York. *Ill.* p.42
- **Mardi Gras*. 1926. Gilded bronze, 10½" high. Curt Valentin Gallery, New York. *Ill.* p.42
- **Harlequin with Guitar*. 1926. Bronze, 13¼" high. Private collection, New York. *Ill.* p.44
- **Acrobat on Ball*. 1926. Bronze, 17¼" high. Collection the Baroness Gourgaud, Yerres, France. *Ill.* p.45
- **Ploumanach*. 1926. Bronze, 31" high. Private collection. *Ill.* p.47
- *Sketch for *Figure*, a garden sculpture, I. 1926. Bronze, 8½" high. Owned by the artist. *Terra cotta ill.* p.52
- *Sketch for *Figure*, a garden sculpture, II. 1926. Bronze, 10" high. Collection Mr. and Mrs. Lee A. Ault, New Canaan, Conn. *Terra cotta ill.* p.52
- **Figure*. 1926-30. Bronze, 7' 1¼" high. The Museum of Modern Art, New York, Van Gogh Purchase Fund. *Ill.* p.53
- **Circus Scene*. 1927. Gilded bronze, 12 x 19½". Collection Mr. and Mrs. Bernard J. Reis, New York. *Ill.* p.44
- **Reclining Nude with Guitar*. 1928. Basalt, 26¾" long. Collection Mrs. John D. Rockefeller, 3rd, New York. *Ill.* pp.50-1
- **The Harp Player*. 1928. Bronze, 10½" high. Collection Mrs. T. Catesby Jones, New York. *Ill.* p.54
- **Mother and Child*. 1929-30. Bronze, 51¼" high. Owned by the artist. *Ill.* p.56
- **Melancholy*. 1930. Bronze, 11½" high. Collection Mr. and Mrs. Bernard J. Reis, New York. *Ill.* p.55
- **Chimène*. 1930. Bronze, 18" high. Curt Valentin Gallery, New York. *Ill.* p.54
- **The Harpists*. 1930. Bronze, 17" high. Collection Mr. and Mrs. Bernard J. Reis, New York. *Ill.* p.58
- *Study for *Song of the Vowels*. 1931. Terra cotta, 14½" high. The Museum of Modern Art, New York. Gift of the sculptor. *Ill.* p.58
- **Return of the Prodigal Son*. 1931. Bronze, 47¼" long. Owned by the artist. *Plaster ill.* p.57
- **Song of the Vowels*. 1931-53. Bronze, 10' high. Collection Nelson A. Rockefeller, New York. *An earlier cast ill.* p.59
- Jacob Wrestling with the Angel*. 1932. Bronze, 47¼" long. Owned by the artist
- **Head*. 1932. Bronze, 9" high. Owned by the artist. *Ill.* p.15
- **Bull and Condor*. 1932. Bronze, 12¼" long. Curt Valentin Gallery, New York. *Ill.* p.62
- *First sketch for *Prometheus*. 1933. Bronze, 8" high. Owned by the artist. *Terra cotta ill.* p.17
- Woman Leaning on Elbows*. 1934. Bronze, 29½" high. Owned by the artist
- Study for *Prometheus*. 1936. Ink wash with watercolor, 16¾ x 12½". Collection Mr. and Mrs. Bernard J. Reis, New York

- **Prometheus with Vulture*. Study. 1936. Bronze, 16¼" high. Collection Mr. and Mrs. Sam Jaffe, Beverly Hills, Calif. *Ill.* p.60
- **Rape of Europa II*. 1938. Bronze, 23⅜" long. The Museum of Modern Art, New York. *Ill.* p.62
- **Study for Mother and Child*. 1939. Gouache, 21½ x 14½". Private collection, New York. *Ill.* p.64
- **Flight*. 1940. Bronze, 14½" high. Private collection, New York. *Ill.* p.65
- **Arrival*. 1941. Bronze, 21" high. Owned by the artist. *Ill.* p.65
- **Study for Rape of Europa IV*. 1941. Black ink, red chalk and gouache, 26 x 20". The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund. *Ill.* p.63
- **Blossoming*. 1941-42. Bronze, 21½" high. The Museum of Modern Art, New York. *Ill.* p.72
- Return of the Child*. 1941-43. Granite, 46" high. Owned by the artist
- **Mother and Child II*. 1941-45. Bronze, 50" high. The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund. *Ill.* p.66
- Portrait of Marsden Hartley*. 1942. Bronze, 14" high. Collection Mr. and Mrs. Hudson D. Walker, New York
- **Benediction I*. 1942. Bronze, 42" high. Collection Mr. and Mrs. Bernard J. Reis, New York. *Ill.* p.69
- Sketch for *Spring*. 1942. Ink and pencil, 13½ x 10⅞". Private collection, New York
- **Spring*. 1942. Bronze, 14" high. Collection Mr. and Mrs. Bernard J. Reis, New York. *Ill.* p.70
- **Barbara*. 1942. Bronze, 15⅝" high. Smith College Museum of Art, Northampton, Mass. *Ill.* p.70
- **The Promise*. 1942. Bronze, 18" high. Curt Valentin Gallery, New York. *Ill.* p.71
- **The Pilgrim*. 1942. Bronze, 31½" high. Owned by the artist. *Ill.* p.74
- **Theseus*. 1942. Wash drawing, 13¾ x 10½". Collection John S. Newberry Jr., Grosse Pointe Farms, Mich. *Ill.* p.68
- Theseus*. 1943. Etching, 13¾ x 11". Curt Valentin Gallery, New York
- The Couple*. c. 1943. Ink with stick and brush, 24 x 25". Carlebach Gallery, New York
- **Prayer*. 1943. Bronze, 42½" high. Collection Mr. and Mrs. R. Sturgis Ingersoll, Penllyn, Pa. *Ill.* p.74
- **Prometheus Strangling the Vulture II*. 1944-53. Bronze, 8½' high. Owned by the artist. *Ill.* pp.76-7
- **Birth of the Muses I*. 1944. Bronze, 5" high. Collection Mr. and Mrs. Thomas J. Rosenberg, New York. *Ill.* p.78
- **Pegasus*. 1944. Bronze, 20" high. Curt Valentin Gallery, New York. *Ill.* p.78
- **Song of Songs*. 1945-48. Bronze, 36" long. Curt Valentin Gallery, New York. *Ill.* p.80
- **Study for Sacrifice*. 1946. Ink with stick and brush, 22 x 17". Collection Mr. and Mrs. Morton G. Neumann, Chicago. *Ill.* p.75
- Sketch for *Rescue II*. 1947. Bronze, 6" high. Collection Nelson A. Rockefeller, New York
- **Miracle II*. 1947. Bronze, 30¼" high. The Jewish Museum, New York. *Ill.* p.83
- *Five sketches for *Notre Dame de Liesse*. For the Church of Assy. 1947-50. Bronze. Heights: 9½", 8¾", 10½", 8½", 9¾". Owned by the artist. *Ill.* p.20
- **Hagar*. 1948. Bronze, 30" long. Curt Valentin Gallery, New York. *Ill.* p.81
- **Sacrifice II*. 1948. Bronze, 49¼" high. Whitney Museum of American Art, New York. *Frontispiece*. First cast, 1948, owned by Albright Art Gallery, Buffalo, shown in Cleveland and Minneapolis
- **Study for Notre Dame de Liesse*. For the Church of Assy. 1948. Bronze, 33" high. Owned by the artist. *Ill.* p.84
- **Mother and Child*. 1949. Bronze, 46½" high. Curt Valentin Gallery, New York. *Ill.* p.82
- Study for Mother and Child*. 1949. Ink and wash, 25½ x 19¼". Curt Valentin Gallery, New York.
- **Variation on a Chisel I*. 1951. Bronze, 8⅞" high. Curt Valentin Gallery, New York. *Ill.* p.86, left
- **Variation on a Chisel III*. 1951. Bronze, 8¾" high. Curt Valentin Gallery, New York. *Ill.* p.86, center
- **Centaur*. 1952. Gilded bronze, 7½" high. Private collection, New York. *Ill.* p.86, right
- Centaur Enmeshed*. 1952. Bronze, 7½" high. Curt Valentin Gallery, New York
- Oriental Dancer*. 1952. Bronze, 9" high. Collection Mrs. Henry R. Hope, Bloomington, Ind.
- **Virgin in Flames I*. 1952. Gilded bronze, 13½" high. Collection Mr. and Mrs. Leigh B. Block, Chicago. *Ill.* p.85
- Virgin in Flames II*. 1952. Bronze, 20" high. Curt Valentin Gallery, New York
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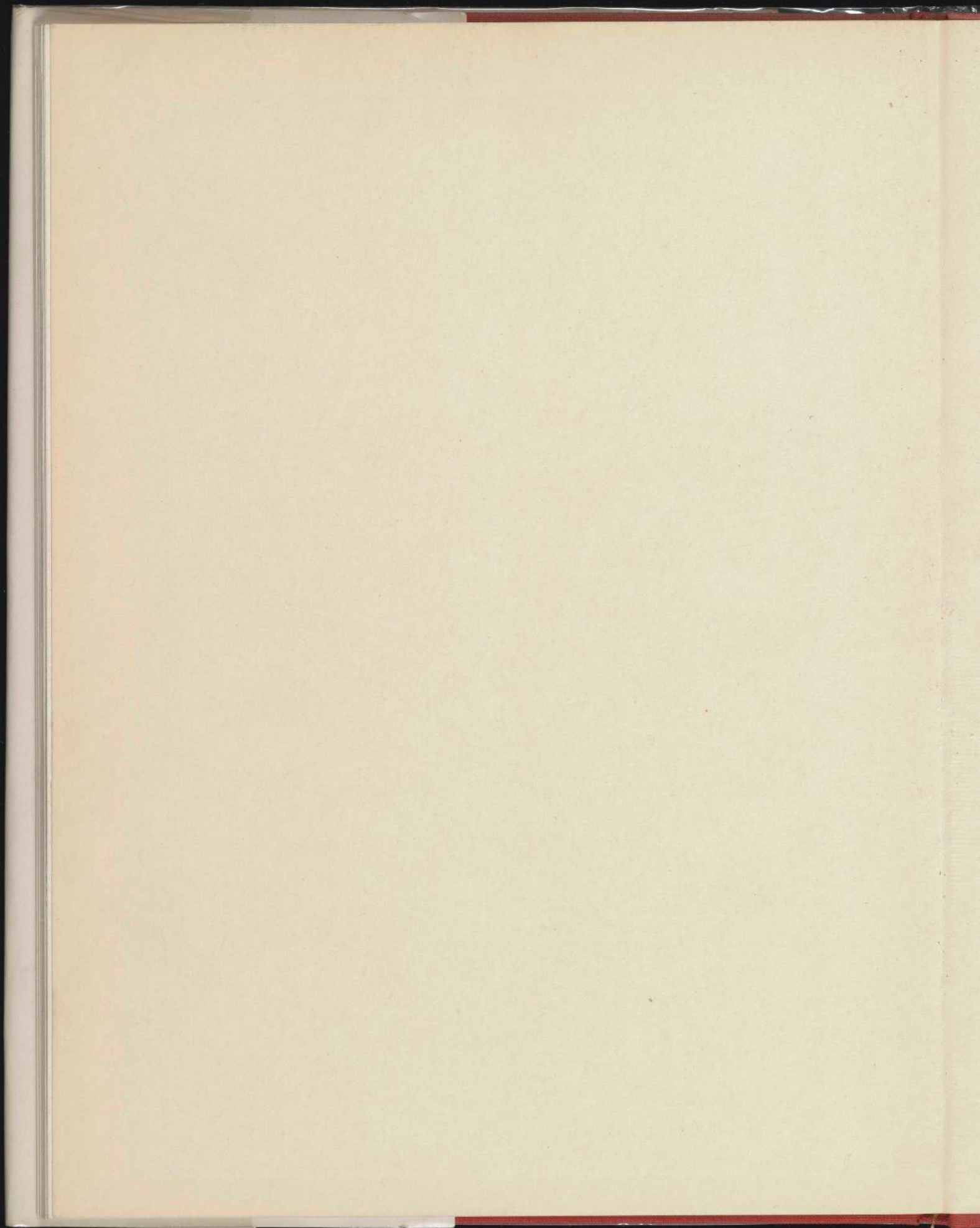
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