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Revolutionaries and conservatives

Pioneers of Modern

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Medardo Rosso
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MoMA*

*MoMA accepted, Stored in Pts. & Repro. Dept.

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Revolutionaries and conservatives at the turn of the century

TIMES 24·VII·73

Pioneers of Modern Sculpture

Hayward Gallery

Paul Overy

In Western culture both painting and sculpture originally had a public function. Now this function has gone. Painters have been better able to cope with this situation. Because of its three-dimensionality it is more difficult to create sculpture which has a purely private or contemplative function. The Italian sculptor Medardo Rosso tried to do this, and it is a measure of his considerable success that his works look oddly out of place in this exhibition. Medardo himself always preferred to show his works with paintings, rather than other sculpture. He said that he liked the way the colours from paintings were reflected in the wax surfaces of his sculptures. But one suspects that he was aware that his work had more in common with painting. He wanted it to be seen from one angle only and refused to allow any photographs of it but his own.

The Scottish National Gallery of Modern Art in Edinburgh has just purchased *Ecce Puer (Behold the Boy)*, one of Rosso's most important works. (There is another version at the Hayward.) Rosso is virtually unknown in Britain although he is one of the most important sculptors of the last 100 years. This is the first of his sculptures to be bought by a British museum. I hope to discuss this and the works by Rosso at the Hayward more fully next month, when I am in Scotland for the Edinburgh Festival.

Professor Albert E. Elsen of Stanford University, California, has acted as advisor in the selection of this exhibition and written the book-length catalogue. It was his idea to include a whole room full of "academic" sculpture of the late nineteenth and early twentieth centuries, arranged in contemporary style, to point up the differences (and the often surprising similarities) between their work and that of the "pioneers" of modern sculpture.

The relationship between revolutionaries and conservatives at the turn of the century was far from clear-cut—much less so than in the case of painting. For instance, revolutionaries like Rosso, Brancusi and Epstein took subjects that the pioneer modern painters would have considered dangerously mawkish, like the heads of babies and small children. Both groups of sculptors often used animals as subjects, and revolutionaries like Brancusi and Gaudier-Brzeska did so quite frequently as no important modern painter, with the exception of Franz Marc has done. The academics seem to have had a compelling interest in monkeys, perhaps under the influence of Darwin. There are examples by Rembrandt Bugatti (the brother of the motor-car designer, who also began as a sculptor) and by Emmanuel Fremiet who seems to have made a speciality of apes. There is *Monkeys with Tiffany Bubbles* (a monkey lamp) and a more straightforward sculpture, *Orangoutang Strangling a Savage from Borneo*! There is no monkey sculpture from the pioneers, although Picasso once made an ape's head out of a toy car and a pair of drophandlebars. But this is outside the scope of the exhibition which is confined to the years 1890-1918, and includes Rodin, Matisse, Picasso, Boccioni, Lehmbruck, Duchamp, Tatlin, Gabo and many others.

Although the academic part of the exhibition puts the pioneers in context, in some ways this is self-defeating. Putting something in context often merely puts it back into the muddle and confusion which surrounded it in its own time. The exhibition is over-crowded, and it would be better to have that extra space to give the pioneers room to breathe without shouldering one another all the time.

In many ways the scholarly hand lies too heavy on this exhibition, although it has a sheer quantity and quality of work which one is unlikely to see in London again for many years. The catalogue does not really help to extricate the visitor to the exhibition from his confusion. The practice of publishing catalogues which are really books for exhibitions of this kind is increasing and should be deplored. These are more often inspired by the desire of academics or museum officials to "publish" than by any real desire to help the public who will visit the exhibitions. Such book-length catalogues are far too expensive for most people to buy and far too long to read a hired copy. In their preface to the catalogue, Robin Campbell and Norbert Lynton of the Arts Council, describe Professor Elsen's tome as "Not, for once, yet another linear survey of tendencies, groups and individuals, but a view across history, illuminating the situation of sculpture and analysing the thinking and attitudes that changed this situation, the problems which sculptors set themselves and the solutions they found." But to guide one through so large and crowded an exhibition one does need something "linear"—a guide-line, in fact, to help one on one's way.

What is remarkable about an exhibition like this is how the juxtapositions lead to surprising revaluations, disappointments and excitements. A few weeks ago, reviewing a small exhibition at the Tate devoted to Vorticism and English Modernism, I wrote that if Epstein's work were shown together, he would appear as the greatest British modern sculptor. At the Hayward some of Epstein's finest early sculptures are shown with the work of the most famous sculptors of the century. (He is next to Brancusi.) In this company Epstein appears not merely as the best British sculptor but one of the very great sculptors of the twentieth century.

Although a good deal of Epstein's later work was downright bad, his work of the pre-1914 period could match anything done anywhere at that time. There is the extraordinary *Mother and Child* in white marble of 1913 in which the child's face is all but featureless. Like Brancusi's simplified heads this is probably inspired by the delicate, wax-over-plaster sculptures by Rosso of young children. But Epstein's piece seems altogether tougher than those of Brancusi, yet retains much of the tremulous sensivity of Rosso. There is enormous strength and vitality too in the *Head of a Baby* (1907) and in the bronze-and-stone head of one of Augustus John's children, *Romilly John*, of 1907-08. And in his 1910 *Sunflower* Epstein draws from the sources of primitive art with better understanding and more intelligently than any other sculptor in the exhibition. There is a photograph of the original version of *Rock Drill*, which Epstein exhibited in 1914. The figure had legs and was mounted on a huge pneumatic drill. People have spent years reconstructing works by Duchamp and Tatlin. If someone were to reconstruct the original version of *Rock Drill* it could substantially change the history of the modern movement.

Gaudier-Brzeska also comes over as far more important in an international context than one would have imagined. Neither he or Epstein was born in England, although Epstein later became naturalized. But both gained from the extraordinary intellectual and artistic climate that existed in London for a few short years before the First World War and were sustained by the help and support of literary men like Ezra Pound and T. E. Hulme. British cultural chauvinism trumpets far lesser talents abroad and neglects to nourish the reputations of these two major sculptors. (Ken Russell's efforts on behalf of Gaudier have probably done more harm than good.)

At the Hayward, surrounded by so many works of his contemporaries, Brancusi seems a less important sculptor than he has often been made out to be. One of the banes of art criticism is the tendency to make blanket judgments. Thus So-and-so is boosted as a great artist, and no one bothers to point out that, well, maybe some works are better than others. Literary criticism has long made this kind of distinction, discriminating carefully among the works of one writer.

The various versions of Brancusi's *Endless Column* and probably the huge stone gate, stone table and stools that Brancusi made for a public park in Targu Jiu in Romania (I know these only from photographs) are almost certainly great works of public sculpture unmatched this century. But much of Brancusi's smaller work, his heads and animal sculptures, verge on the cute or the kitsch and come perilously close to "airport art".

Rietveld is represented in this exhibition by one work the famous red-blue chair. It is good to see Rietveld's chair matched against sculpture, which in fact it is—a brilliant abstraction from the human form which serves to limit space and bring it into the human scale for us so that we can cope with it.

In many ways it looks the most modern work in the exhibition. Yet its rather lonely presence there is also poignant. Because, as Campbell and Lynton point out in their catalogue preface: "It is one of the saddest failures of modernism, however understandable and explainable, that the divorce between sculpture and architecture appears to have become absolute." And Rietveld was an artist who tried to make a chair and a house like a piece of sculpture. Yet careful study of the way Rietveld went about this could still pay dividends today. Sculpture may be dead, but there are other things to make and to which the sculptural imagination can contribute.

Apart from Rosso, I hope if possible to write again about this exhibition, which contains too much to discuss in a single review.

nflower, 1910, by Epstein

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CHURCH ST STATION

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T. R. FYVEL

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Now, a decade later, a monograph comes to us, written by Margaret Barr, which gives substance to the character of Rosso and his working life. It is a sensitive, patient, and perceptive study. Rosso's works still do not add up to a great number, but their quality increases as they are given context and the references within them extend in unexpected ways. A minor master is clearly revealed but the facts, like most facts in art, add to the mystery.

Detail of red-figure cup, c. 490 B.C., from *Greek Art*: a bearded reveller persuading a girl to come along to another party

It is possible that certain asymmetries in Rosso's sculptured heads influenced Matisse's sculpture but, apart from intensity of sensibility, the artists were of contrasting temperament. Here, in this monograph of his large cut gouaches, Matisse's last works, there is a lucid, singing version, articulate and lyrical. The pictures radiate light rather than diffuse a mystery. Through them Matisse speaks in an absolutely contemporary language. Their simplicity is naturally deceptive. Their vitality springs to some extent from the activity of the space in between the forms. What might have been just a surrounding area becomes, by an exact and alert balance, an environment that, alternately embracing and releasing the enclosed forms, impresses a sensation of volume on the viewer without ever giving up the spontaneity of movement on the sur-

face of the canvas. This imaginative and articulated movement became almost wholly abstract in some works, among them our own marvellous 'Snail' in the Tate, a work which projects a trajectory of physical and spiritual enhancement.

In Millard Meiss's book on Giovanni Bellini's *St Francis*, in the Frick Collection, the reader's attention is focused upon one painting. Again the effect is expansive; when one has finished the study of this particular work one has a greater understanding of general values in art and what other pictures of this kind are likely to contain within them. It is a very handsomely produced book and the central essay is reflective, precise, and elegant in style. It concludes with an apt sentence: '. . . it is not the very end of the journey that is most interesting or even important, but what one could see along the way'.

Greek Art and *Early Medieval Art* are companion volumes in the 'World of Art Library' series. They are lavishly illustrated in colour and black and white. Both are written with scholarship and affection; the quality of reproduction and the ingenuity of layout creditably attempts to resolve the tricky visual problem of presenting the varied scales of objects, buildings, and paintings that have had to be reduced out of proportion to one another.

The Tate Gallery catalogue of British paintings, drawings and sculpture fulfils its basic function admirably. It is a reference book with the text well printed in immediately comprehensible divisions of type; it stays open when held in one hand and might reasonably be carried for use while going round the galleries. The illustrations placed at the end are more debatable; if mainly for reference, then miniatures of all catalogued works would be more helpful; if they are intended as a touch of glamour or status at a reasonable price, then it would be preferable to have fewer plates placed consistently vertical on the page.

The Later Italian Pictures in the Royal Collection is the second section of the complete catalogue of all the Queen's pictures and is a model of its kind. The book has obviously been well thought out in all aspects of content and presentation, and the introductory essays tracing the rise of royal interest in Italian painting and the Crown's employment of living artists have just that quality of style and expressive affection for the subject that reveals an authority as being an author as well.

In 1634 Henry Peacham commented on the collecting of works of art in England, 'And thus have we of late yeeres a good sample of this first sort of Antiquities accompanied with some novelties, which nevertheless can not but fall short of those in other Countries, where the love and study of them is farre ancienter, and *the means to come by them easier*'. My italics: no further comment.

KEITH SUTTON

Chekhov unveiled

The Oxford Chekhov: Volume III. Uncle Vanya, Three Sisters, The Cherry Orchard, The Wood-Demon, translated and edited by Ronald Hingley. Oxford. 42s.

THIS FIRST VOLUME to appear of the Oxford Chekhov is one of the most important English translations ever published of any Russian author. It is important in two ways, one controversial, the other not.

Taking the second point first, there can be no dispute that this work is accurate. One may argue about the suitability of the translator's choice of words in particular places (this is where the controversial aspect begins), but it is clear throughout that he has taken the trouble to read the original carefully and understand it. This apparently trite statement expresses in fact the essence of a revolutionary attitude and method, for accurate and full understanding demands an expenditure of time and energy, a sustained concentration and painstaking linguistic scholarship, which most translators have been unable or unwilling to devote to their task. Anyone with a really good knowledge of Russian who doubts this can only be urged to settle down, for as many hours, days, or weeks as he can spare, with the original of any work of Russian literature and any translations, and note the mistakes . . . Dr Hingley's ideal of accuracy without pedantry is evident in the dedication of this volume to the late William Phelps, an Oxford tutor legendary for his fusion of profound knowledge and controlled imagination in the art of translation.

The other aims (besides accuracy) declared by the translator in his preface, and the question how far they have been realized, will produce keen controversy: this is the other importance of the work (his expectation that this text may perhaps be compared in detail with those offered by previous translators will certainly be fulfilled, at any rate by many actors and producers!). 'The chief aim', we read, 'has been to produce versions for the stage'. That being so, anything more than tentative judgment on their success (as distinct from their accuracy) must be deferred until they have been used in the theatre.

Further, however, 'An attempt has been made to use modern English which is lively without being slangy. Above all, an effort has been made to avoid the kind of unthinking "translationese" which has so often in the past imparted to translated Russian literature a distinctive, somehow "doughy", style of its own with little relation to anything present in the original Russian'. Vital elements in this approach are a radical treatment of Russian names and punctuation, based on fundamental re-thinking of problems customarily side-stepped or shrugged off (by sound tradition —or by sloppy convention?).

There can be little doubt that Dr Hingley's patient linguistic sapping and bold historical dynamiting have effectively shattered the glutinous carapace that has often seemed to overlie Chekhov's plays. It is likely, too, that some people, conditioned to quaintness and melancholy (of doubtful authenticity), are going to be very upset; they will probably be outraged when, early in the second act of *Three Sisters*, Natasha addresses her husband as 'Andrew, sweetie-pie', although a linguist might acclaim this rendering of her 'Andryushanchik'.

On the other hand, one hopes that unprejudiced and open-minded producers and actors will welcome the stimulus and challenge here presented to them. In some places they may feel that the translator, an authority on Russian language and literature, has not fully considered the theatrical implications (to actor and producer) of his method; but here again, one realizes on reflection how extraordinarily difficult it is to determine how many of our common notions of Chekhov have been created by interpreters of Chekhov, from Stanislavsky onwards.

It seems clear that the longer speeches are on the whole improved by this technique of modernized speech and rationalized punctuation. But it is also clear that the tempo and timing of the plays are different (compared with previous translations)—that these versions will play at a faster pace. And how, one wonders, should the plays be costumed, set, and lit to accord with this text?

A good deal of help is provided in the apparatus of the book: not only detailed information on the plays from Chekhov's letters and other contemporary sources, but also much other, less usual, material, such as notes on some specifically Russian references in the plays (there could well have been more of these notes, dealing, for example, with the everyday origins of Chekhov's notorious noises-off, discussion of which has sometimes been ill-informed and ludicrously ponderous).

But all this can only be preliminary. Dr Hingley's work must receive the breath of life, must be tried on the hard boards, in the bright lights, the dust and the sweat of many stages; there, it must be judged. It is an exciting prospect

MICHAEL FUTRELL

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He is a fascinating artist whose significance is difficult to pin down. He is becoming more widely known by the public but, for artists perhaps, his elusiveness has been part of the attraction. For example, in the early nineteen-fifties Rosso was held in special regard by some of the younger post-war artists, both painters and sculptors, at the Slade and the Royal College. They were engaged in re-thinking the figurative situation in art and were not satisfied with the dialectically inclined distinctions made by their elders. They were looking for an alternative, something personal in style but humanitarian in outlook that could include sensations of the visible world experienced through the eyes; something emotionally direct and artistically intelligent. The art-historical line of their interest ran directly from Mannerism through Goya, late Turner, then through the painter/sculptors like Daumier, Degas, Rosso, Rodin, and Matisse, towards Giacometti and Bacon. A subjective choice.

Rosso's position in this hierarchy was one of being almost a private possession and rested entirely upon rare photographs of a few works such as 'The Last Kiss', 'Impression in an Omnibus', 'Impression on the Boulevard at Night', and 'Ecce Puer', the first three of which had in any case been destroyed. An insubstantial and indirect existence for an artist, perhaps, but, in the minds of several artists, a poetic force which substantiated many half-felt possibilities.

These images-at-one-remove joined images of the moment, such as photographs of Jean Vigo on his death-bed, Nijinsky's head, the nurse from 'Battleship Potemkin', and other ambivalent and transitory material much stimulated by the example of Bacon. Such mutual but private scrap albums, together with the actual work of Giacometti and Bacon, were felt to have a common concern with the creation of evocative presences, figurative images that crossed the borders between substance and shadow, uniting figure and environment. The stimulation was impulsive in expression; the results, apart from the artists I have mentioned, were probably inconclusive.

Detail of red-figure cup, c. 490 B.C., from *Greek Art*: a bearded reveller persuading a girl to come along to another party

Now, a decade later, a monograph comes to us, written by Margaret Barr, which gives substance to the character of Rosso and his working life. It is a sensitive, patient, and perceptive study. Rosso's works still do not add up to a great number, but their quality increases as they are given context and the references within them extend in unexpected ways. A minor master is clearly revealed but the facts, like most facts in art, add to the mystery.

It is possible that certain asymmetries in Rosso's sculptured heads influenced Matisse's sculpture but, apart from intensity of sensibility, the artists were of contrasting temperament. Here, in this monograph of his large cut gouaches, Matisse's last works, there is a lucid, singing version, articulate and lyrical. The pictures radiate light rather than diffuse a mystery. Through them Matisse speaks in an absolutely contemporary language. Their simplicity is naturally deceptive. Their vitality springs to some extent from the activity of the space in between the forms. What might have been just a surrounding area becomes, by an exact and alert balance, an environment that, alternately embracing and releasing the enclosed forms, impresses a sensation of volume on the viewer without ever giving up the spontaneity of movement on the sur-

face of the canvas. This imaginative and articulated movement became almost wholly abstract in some works, among them our own marvellous 'Snail' in the Tate, a work which projects a trajectory of physical and spiritual enhancement.

In Millard Meiss's book on Giovanni Bellini's *St Francis*, in the Frick Collection, the reader's attention is focused upon one painting. Again the effect is expansive; when one has finished the study of this particular work one has a greater understanding of general values in art and what other pictures of this kind are likely to contain within them. It is a very handsomely produced book and the central essay is reflective, precise, and elegant in style. It concludes with an apt sentence: '. . . it is not the very end of the journey that is most interesting or even important, but what one could see along the way'.

Greek Art and *Early Medieval Art* are companion volumes in the 'World of Art Library' series. They are lavishly illustrated in colour and black and white. Both are written with scholarship and affection; the quality of reproduction and the ingenuity of layout creditably attempts to resolve the tricky visual problem of presenting the varied scales of objects, buildings, and paintings that have had to be reduced out of proportion to one another.

The Tate Gallery catalogue of British paintings, drawings and sculpture fulfils its basic function admirably. It is a reference book with the text well printed in immediately comprehensible divisions of type; it stays open when held in one hand and might reasonably be carried for use while going round the galleries. The illustrations placed at the end are more debatable; if mainly for reference, then miniatures of all catalogued works would be more helpful; if they are intended as a touch of glamour or status at a reasonable price, then it would be preferable to have fewer plates placed consistently vertical on the page.

The Later Italian Pictures in the Royal Collection is the second section of the complete catalogue of all the Queen's pictures and is a model of its kind. The book has obviously been well thought out in all aspects of content and presentation, and the introductory essays tracing the rise of royal interest in Italian painting and the Crown's employment of living artists have just that quality of style and expressive affection for the subject that reveals an authority as being an author as well.

In 1634 Henry Peacham commented on the collecting of works of art in England, 'And thus have we of late yeeres a good sample of this first sort of Antiquities accompanied with some novelties, which nevertheless can not but fall short of those in other Countries, where the love and study of them is farre ancienter, and *the means to come by them easier*'. My italics: no further comment.

INTERNATIONAL PRESS-CUTTING BUREAU
184, STRAND, LONDON, W.C.2.

Extract from
New York Herald Tribune,
PARIS EDITION

24 NOV 1964

London Sales Season At Galleries, Auction

By Sheldon Williams
Special to the Herald Tribune

LONDON, Nov. 23.—It's sale time.

Tomorrow afternoon the first part of the 227-item auction at Sotheby's starts at 2:30 prompt, and continues again Wednesday at 11 o'clock.

Medardo Rosso, suddenly in favor with the publication of Margaret Barr's book (Museum of Modern Art, N.Y., publication), is represented by a boy's head ("Bimbo Ebreo") —very typical—and an old man sitting in an armchair ("Malato all'Ospedale").

There's a wonderful pastel by **Degas**: woman scratching herself. Look out for the early **Chagall** of soldiers (an unfamiliar version), and on the second day **Manzu's** self-portrait with his model, a love-poem in bronze.

There are luxurious **Bonnards**, a wonderful sunkissed bay by **Sisley**, and a very fully realized portrait of Jeanne by **Pissarro**.

Nearer the present day, **Picasso** is represented by important oils, and there are good **Max Ernst** forests.

Christie Sale

Christie's big sale starts on Friday, Nov. 27 and two **Pascin** nudes (one of them a strongly worked oil) are outstanding. There is a small **Daumier**, "La Confidence," and a pensive "Marthe" by **Modigliani** will also attract attention even though it has some telltale fissures in the white.

Away from the crowded sales rooms the pace is less exacting. **Konrad Klapheck**, at the Robert Fraser Gallery, repeats the sinister imagery he brought to Kassel at the Documenta III exhibition earlier this year. This Düsseldorf artist has breathed life into the inanimate.

Another example of the machine entering the artist's field is found in the work of **Walter Nessler** at the Madden Galleries. Nessler, who has spent a lifetime of experimentation to reach his present manner, catches mechanical fragments and the bits and pieces of 20th-century life in polyester (suitably tinted) to make up his own cast of a robot play.

26 Artists

The New Vision Centre is occupied by Poles. Under the banner of "Colour and Rhythm," 26 artists of varying fame run the gamut from near figurative to stern abstraction. Very special matière contributions are made by **Turkiewicz**, monochromatic and austere. **Stanislaw Frenkiel** shows further advance along his interesting course of body-strewn canvases with "Two on the Motor Bicycle." There are two lyrical sylvan studies by **Halima Nalecz**, now working seriously to give a fairytale world of rainbow birds and eldorado trees the status it deserves.

With **Peter Coker**, at the Zwemmer Gallery, we are back with traditional painting at a high level. It is very hard to convey the great sense of relief that all of us must feel that Coker, who has been handicapped by serious illness until recently, appears to have returned to his career unimpaired. Concentrating upon woodland and the seashore, he forces pigment to infer and underline the spirit of landscape in a way that few of his contemporaries would essay to match.

INTERNATIONAL PRESS-CUTTING BUREAU
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Extract from
STUDIO INTERNATIONAL ART
London
- NOV 1964

books

3058

Medardo Rosso 1858-1928
Ecce puer
Wax over plaster 16¼ in. high
The Museum of Modern Art, New York. The Joseph H. Hirshhorn Collection (from the new book reviewed here)

Medardo Rosso

By Margaret Scolari Barr. 10½ by 7½ in. 92 pp. (New York: Museum of Modern Art. London: W. H. Allen) £2

Some twenty-six years after his death, this Italian sculptor who was hailed by Guillaume Apollinaire in 1918 as the greatest living sculptor has been re-evaluated following a long oblivion. Described ambiguously as an Impressionist, much of his work was in its plastic intensity really much more expressionist in character and his effect on the Italian Futurist artists, especially Boccioni, is an indication of his innate absorption with the urge to make his wax and clay models retain some of the spontaneity of working them, in much the same way that the American painters of the fifties have striven to use their medium. Comparisons with Rodin are inevitable and the author traces their truths as far as is possible. Certainly the result of her researches is a book that presents the importance of Rosso for the first time in English, well documented by photographs of his sculptures and drawings and also those of some of his contemporaries. *Ecce puer*, of which several versions exist including a bronze in the Musée d'Art Moderne, Paris, was a portrait bust of Alfred William Mond as a child and was carried out in London in 1906; it is reproduced in two versions in this book and alone it would qualify Rosso as one of the greatest modern sculptors.

The last works of Henri Matisse: Large cut gouaches

By Monroe Wheeler. 9¾ by 7⅞ in. 64 pp: 44 plates, 13 in colour. (Museum of Modern Art, New York. London: W. H. Allen) £1 16s.

In the last years of his long life, Matisse turned to a form of expression that contained in its simplicity all the elements that belonged to his best work: brilliant emotive colour, superb drawing and the masterly suggestion of form in space by the placing of one object in relation to another. Cut paper that he had already coloured in gouache was assembled and pasted on flat supports with an impact that was comparable with his earlier paintings; its greater scale suited the medium to be used for celestial mural decoration such as can be seen in *L'Escargot*, one of the Tate Gallery's really inspired purchases in 1962. This handsome volume with its colour reproductions printed by Mourlot in Paris was originally produced as the catalogue of the exhibition that toured the U.S.A. in 1961-62. With the appreciative introduction, its present publication preserves for posterity a facet of the art of one of the greatest twentieth century artists that throws much contemporary collage and assemblage into deserved shadow.

Essays in aesthetics

By Jean-Paul Sartre. Selected and translated by Wade Baskin. 108 pp. 8¾ by 5¾ in. (London: Peter Owen Ltd.) 18s.

Jean-Paul Sartre is best known as the arch-priest of the existentialist philosophy so that perhaps we must expect more than a consideration of aesthetics in these collected essays. They treat with Tintoretto, Giacometti as a painter and as a sculptor, the mobiles of Calder and the paintings of Lapoujade. The first-named Venetian master has the most space, he takes 45 of the pages, and Sartre is completely merciless in his analysis of the artist's motives and his relations with fellow-artists and patrons in his native city. This essay alone sets the author apart in his attitude to his subject for here we feel not only Tintoretto's plight as an artist outsider in a patrician society but those of all his contemporaries who are regarded as 'manual workers' and therefore socially inferior to poets in the Renaissance *milieu*. The two essays on Giacometti have the added strength of personal knowledge—the two men often shared a café table on the Boulevard St. Germain—and Sartre has an articulate sensitivity to the Swiss artist's absorption with figures in space. The brief piece on Calder has slightness but much charm and the essay on Lapoujade shows a searching regard for treatment without acceptance of quality.

Georges Rouault's *Miserere.*

By Frank and Dorothy Getlein. 9¼ by 6¾ in. x and 150 pp. (London: P. Herder Book Co. Ltd.) £1 12s.

Truly religious art is something that this atheistic century has rarely experienced Faith has taken such a buffeting from the realities of life and from man's inhumanities to man that few artists exist who could see in their chosen aesthetic medium a weapon for Christian propaganda. Georges Rouault, the French painter who was born in a Belleville cellar during the days of the Commune, was one exception. All his life he painted Christ, the clowns, the prostitutes, the judges with a merciless and unshakable belief in the truth that he had been given to see and to create in plastic terms. But in actual fact it was in a series of engraved prints that he made his greatest contribution to the art that serves God. The story of their coming to light makes almost incredible reading. His dealer Vollard first proposed two books: Rouault was to provide the paintings from which plates would be engraved. The titles were to be *Miserere* and *Guerre*. From 1913 when Rouault first started work on the project till 1948 when the fifty-eight prints were eventually published, two world wars had been fought, Vollard had died and Rouault had won an action against his estate allowing the publication to proceed. The result: a masterpiece of printmaking in which one of the twentieth century's greatest artists evoked all the pathos and cruelties of peace and war such as has seen no artistic expression since Goya and Daumier. Each of the plates from *Miserere* is reproduced in this book opposite a commentary by the authors whose descriptive introduction ably tells the fascinating facts of Rouault's involvement in the theme and the prints.

The Unknown Shore

A view of contemporary art. By Dore Ashton. 8¼ by 6¼ in. 284 pp. 41 illus. (Boston, USA: Little, Brown & Co) $6. (London: Studio Vista Ltd) £1. 15s

Readers of *Studio International* are by now well acquainted with the articles and commentaries of Dore Ashton, dealing with major and minor artists working now in the U.S.A. and with the New York exhibitions she singles out for mention. Her approach and basic attitude towards contemporary art is on a higher more detached level than most of her compatriots. Yet it is the breadth of her understanding that makes her comments all the more penetrating. In this collection of essays she regards the current scene without foreboding nor is she overborne by reputations already gargantuan. As she says, 'I have speculated on the differences and problems confronted by artists after the war: I have tried to write about individual artists less with the intention of "placing" them in history than with the hope of elucidating images that are permanently installed in my imagination'. And in the words of Chateaubriand from which her title is taken, she is 'swimming hopefully toward the unknown shore at which the new generations are to land'. Artists discussed and illustrated include Jackson Pollock, Arshile Gorky, Adolph Gottlieb, Mark Rothko, Philip Guston, Robert Motherwell, Jack Tworkov, Willem de Kooning, Franz Kline, Clifford Still and also European artists among whom it is not sacrilegious to add Rembrandt. To all who would extend their appreciation of the vanguard artists of the U.S.A. by criticism from one of America's most perceptive writers the book is essential reading not least for its prose style which felicitously imparts the author's thoughts. ■

ITALY
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SCOLARI BARR MARGARET - *Medardo Rosso* - The Museum of Modern Art - in 4° gr. - Pag. 91, con numerose ill. in n. - New York, 1963.

Qualche mese dopo la morte di Medardo Rosso ebbi occasione di lamentare con Margherita Sarfatti, che era stata una devota ammiratrice di lui e della sua opera, come a nessuno fosse venuto in mente di ricordare il grande artista, in quanto egli aveva avuto di cortesia e di bontà umana, nella rivelazione dei possibili collegamenti tra le masse plastiche e la luce. La Sarfatti spiegò che la parte esteriore delle curiosità da lui suscitate aveva avuto il sopravvento anche perché gli stessi amici che avevano scritto di lui si erano soprattutto soffermati sulla rappresentazione anedottica dell'uomo, e perché non c'era da dubitare dell'effettiva grandezza dell'artista, bisognava aspettare che qualcuno si avvedesse di lui e ne desse la vera immagine. La signora Sarfatti si è spenta, e non ha potuto vedere il libro scritto dalla consorte di uno dei maggiori studiosi dell'arte moderna, cordialmente aperta a sentire nella nostra arte tutto ciò che ha una reale grandezza.

La biografia di Medardo Rosso era ancora oscura; le sue dimore a Parigi, i viaggi, non erano accertati; se rimangono dubbi ad essi risponde il libro nel quale sono esposti e commentati fatti che rimasero ignoti ai biografi e che furono ignoti certamente anche al figlio Francesco. Mi fu dato di seguire le ricerche della limpida scrittrice (ed ella ebbe la cortesia di ricordarlo nell'Introduzione) e d'intendere come i dati biografici fossero nel suo pensiero il modo di definire l'opera dell'artista che aveva sentito le formè come immateriale palpito di luce, liberazione dalle conclusioni dello spazio accademico. Le affermazioni sul valore del Rosso apparse già a Guillaume Apollinaire, ad Umberto Boccioni, ad Ardengo Soffici, diventano le ragioni di una attività, che è intelligenza impressionistica delle forme, e apertura di espressività moderne.

Di fronte alle pagine della Signora Barr, che lasciano intravvedere come avrebbero potuto esser più estese (e speriamo che nuove edizioni del libro consentano nuovi ampliamenti), si ha la certezza di aver letto uno di quei rari saggi che si possono considerare definitivi.

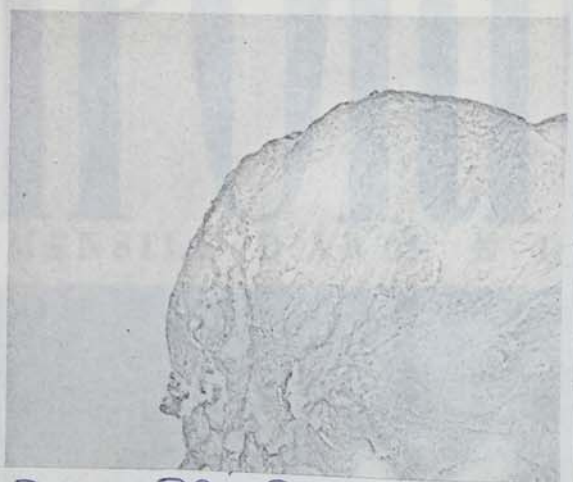
La misurata attenzione su ciascuna delle opere, è fortunatamente sostenuta dall'eccellenza delle riproduzioni.

ized his artistic possibilities to the full. Rosso was unable to achieve a potential perhaps as significant. He created nothing notable after he was fifty, though he still produced casts. How lamentable is the loss of the wildest big pieces, where form is most eaten away by light and shadow most materialized (*Impression in an Omnibus, Impression on the Boulevard*). Of what is left, who can forget the hallucinatory head of Yvette Guilbert, or of Mme. X, where the wax ought to remind one of worn soap, but instead emanates the majesty and mystery of a Cycladic marble?

Rosso applied the term Impressionist to his work, and liked to exhibit with Impressionist painters. In accord with them in an obsessive concern with effects of light, he made pieces to be seen with illumination from a single source; one even contained a tiny lamp. Distortion of form derived often from purely optical experience, so much so that details could be rubbed out of the shadows. Some of his indulgences in painterly effects pushed sculpture to or beyond its sanctioned frontiers.

In Mrs. Barr, whose style is blessed with precision, grace, and wit (never marred by such infelicities as Professor Elsen's "heroicism" or "ludic"), Rosso has a perfect proponent. Multitudes of facts—many of them quite new—have been assembled as neatly and compactly as in watch works. Conjectures are never pushed: we make our own estimates from ample material. Mrs. Barr's book is in fact so welcome that we already look forward eagerly to her next.

Cesare Barbieri



SATURDAY REVIEW - FEB. 8, '64.

Sculptors of Light and Shadow

Rodin, *by Albert E. Elsen (Doubleday. 228 pp., incl. 163 illus. Hardbound, $8.50. Paperback, $2.95), and* ***Medardo Rosso,*** *by Margaret Scolari Barr (Doubleday. 92 pp., incl. 68 illus. Hardbound, $5. Paperback, $2.95), monographs provided by the Museum of Modern Art to complement their recent exhibitions, elucidate the genius of the respective sculptors. John McAndrews, professor of art at Wellesley College, has been director of its Art Museum for the past decade.*

By JOHN McANDREWS

AS MEMORABILIA which survive the exhibitions that brought them into being, we have come to expect Museum of Modern Art monographs to be exemplary, with an abundance of information and illustrations and the best bibliographies available. These on Rodin and Medardo Rosso merit long life.

Albert E. Elsen has not written just another biography, compulsive reinterpretation, or *oeuvre* catalogue, but a sound study of critical moments in Rodin's career, with admirable accounts of the genesis and growth of key works such as the *Gates of Hell,* the *Burghers of Calais,* or the *Balzac.* In the welcome scrutiny of the drawings that follows one is surprised to learn how much of Rodin's unique linear freedom—he looked at the model, not at the paper, and rarely lifted his pencil from it—grew from training under a teacher who built up accurate visual memory by special optical exercises.

With the New York exhibition closed, one misses a feeling of nearness to the works, and might now welcome more notice of their physical properties, and of how different materials affected their forms. How much were surfaces altered when mat clay was translated to gleaming bronze? Was it because Rodin was more a modeler than carver that almost all his late marbles were cut by assistants, or because he was already an old man?

By opposing his fidelity to nature to others' stylizations of it, the author at times makes Rodin appear styleless. And while Professor Elsen stresses the conservatism of the early successes, the mature innovations seem slighted, perhaps because they are not assessed beside Michelangelo, the gothic, or the antique. We are told of Rodin's late friendship with Degas, but little else of his cultural *milieu.* He felt more at home with artists less daring than himself—Carrière, Cazin, Legros—than with his revolutionary peers—Cézanne, Gauguin, Monet. Rodin's most venturous friend may have been Medardo Rosso.

Margaret Barr's fascinating book about Rosso, the first in English, shows him as a strange and difficult character. Widely disparate affinities appear in his work: with Impressionism, Expressionism, *and* Futurism, with Daumier *and* Brancusi. An artist of limited effects and output (only thirty-nine works), he could be bolder than any contemporary, even

"Cambodian dancer," by Rodin (1906).

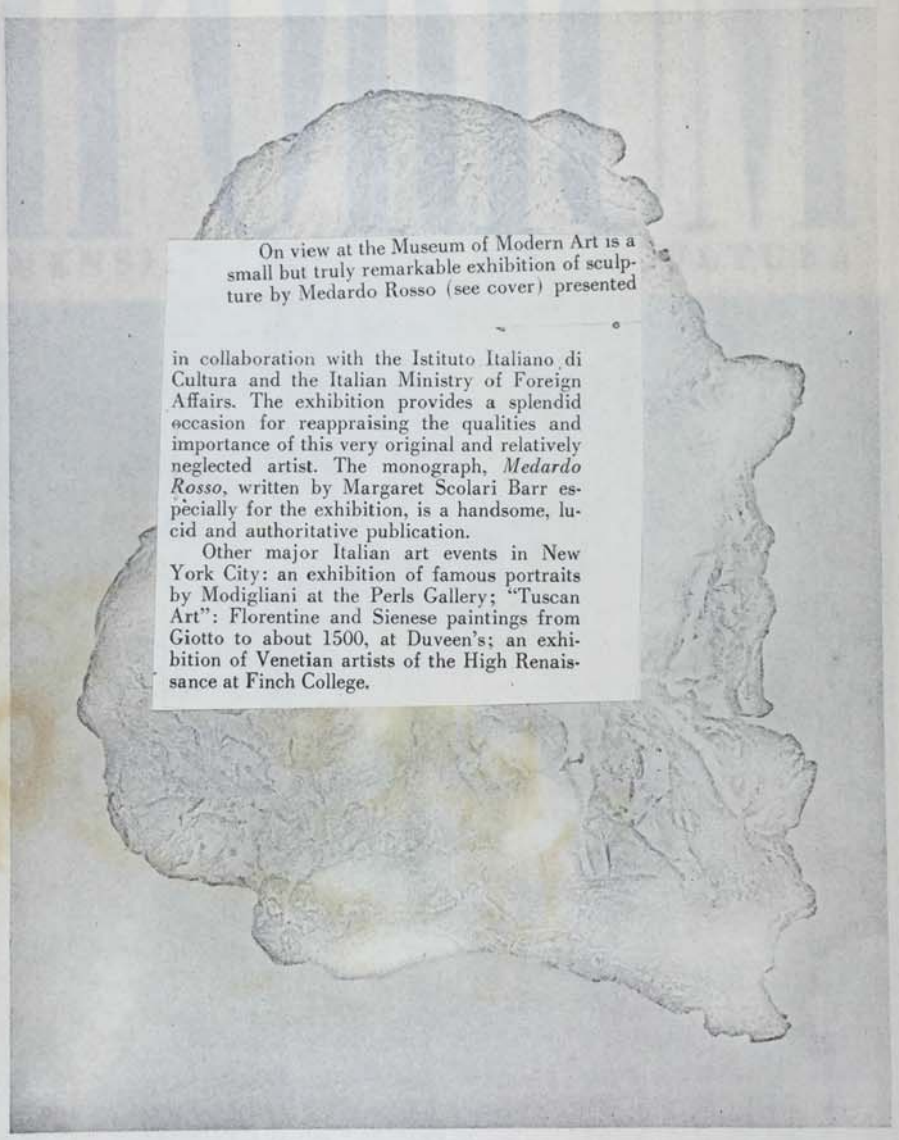
Rodin. He moved toward abstraction in the Nineties—not to the clearly defined abstract forms soon to dominate our century but to elusive and irrational forms which, while tradition-shattering, still carried an emotional content as traditional as that in the smoky-sweet work of Carrière.

Quirkier than Rodin, Rosso was less intelligent, articulate, and cultured than the former, yet it was he who bought a Van Gogh for himself and Rodin who worshipped Puvis de Chavannes. He became paranoically convinced that his work had influenced Rodin's *Balzac,* as (probably rightly) several contemporaries also believed, though Rodin, who may not have been conscious of his debt, did not acknowledge it.

Although Rodin seems to have real-

OVER

Cesare Barbieri Courier



On view at the Museum of Modern Art is a small but truly remarkable exhibition of sculpture by Medardo Rosso (see cover) presented in collaboration with the Istituto Italiano di Cultura and the Italian Ministry of Foreign Affairs. The exhibition provides a splendid occasion for reappraising the qualities and importance of this very original and relatively neglected artist. The monograph, *Medardo Rosso*, written by Margaret Scolari Barr especially for the exhibition, is a handsome, lucid and authoritative publication.

Other major Italian art events in New York City: an exhibition of famous portraits by Modigliani at the Perls Gallery; "Tuscan Art": Florentine and Sienese paintings from Giotto to about 1500, at Duveen's; an exhibition of Venetian artists of the High Renaissance at Finch College.

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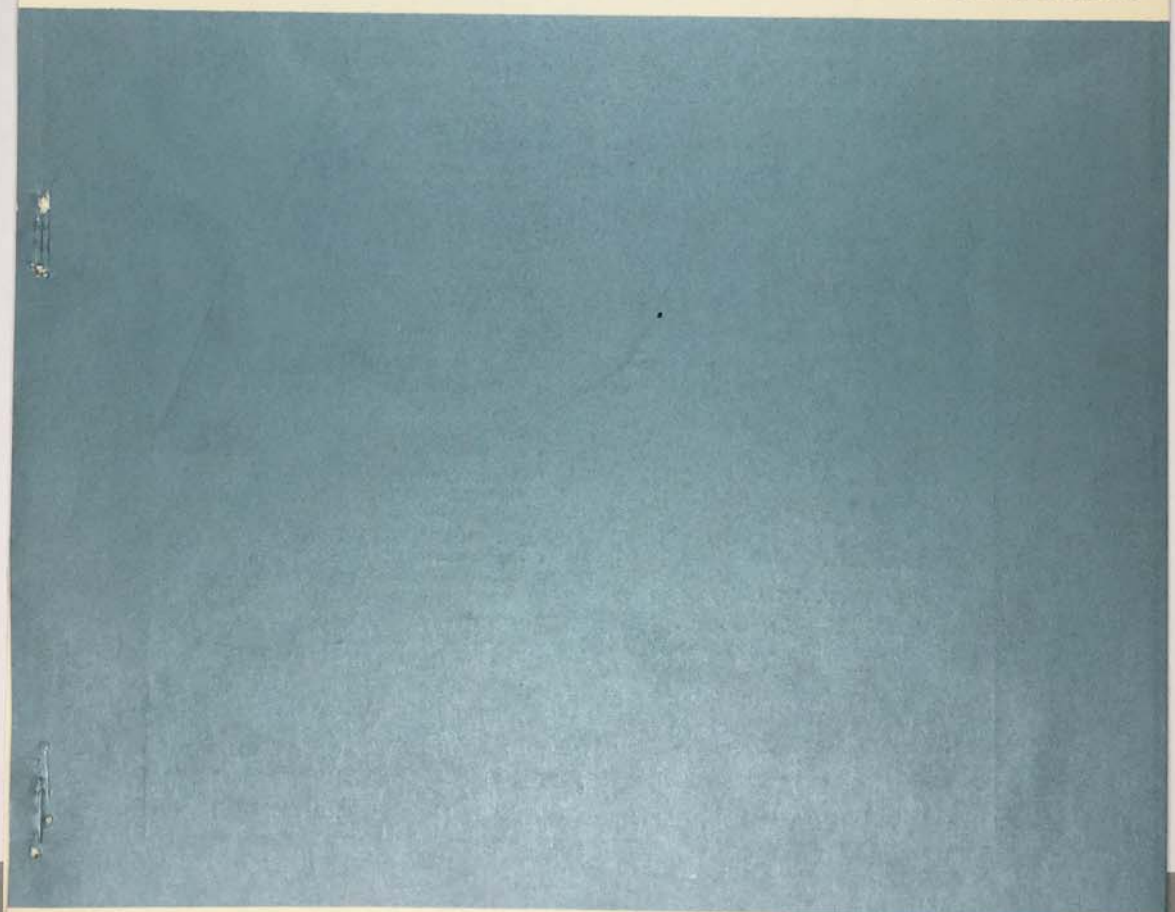
EMPORIUM

RIVISTA MENSILE D'ARTE E DI CULTURA



ANNO LXX - VOLUME CXXXIX - N. 830 **FEBBRAIO 1964** PREZZO L. 300 - ARRETRATI IL DOPPIO

DIREZIONE E AMMINISTRAZIONE: ISTITUTO ITALIANO D'ARTI GRAFICHE - BERGAMO

Medardo Rosso: *Uomo che legge* - 1892 (New York, The Museum of Modern Art - Esposto alla Mostra Medardo Rosso)

Medardo Rosso: *Bimbo al sole* - 1892 (New York, Peridot Gallery - Esposto alla Mostra Medardo Rosso al Museum of Modern Art)

vaste caprice chevaleresque et solaire, scriveva Focillon, où la franchise de la lumière, soutenue par la savante véhémence des noirs, est pareille à une flamme d'argent, où le metier de l'acquafortiste est plus riche, d'une texture plus variée et délicate que par le passé ». La raccolta proviene dall'antica collezione di Sir William Stirling-Maxwell.

s. p.

TREVIRI: *I nuovi ritrovamenti nelle terme imperiali di Treviri*

Sono continuati negli ultimi anni gli scavi nelle terme costruite dagli imperatori romani a Treviri nei primi secoli dopo Cristo. I lavori hanno riportato alla luce altre notevoli testimonianze dell'importanza di questa città all'epoca imperiale. L'arte romana comincia a Treviri al tempo di Augusto. Verso il 300 dopo Cristo l'imperatore Costantino vi ha fatto costruire uno dei più grandi impianti termali dell'antichità. Durante l'estate il « Landesmuseum » di Treviri ha presentato in una mostra gli oggetti ritrovati negli scavi che sono in corso dal 1961. L'esposizione offriva con opere d'arte, piante topografiche e fotografie un ampio quadro della civiltà romana a Treviri nei primi secoli della nostra era. Gli ultimi scavi hanno riportato alla luce soprattutto resti di mura, impianti tecnici, mosaici e pitture murali, in parte assai ben conservati. Tra i mosaici presentati all'esposizione si trovava anche uno dei più belli tra quelli ritrovati a nord delle Alpi, di circa 25 metri quadrati, raffigurante un'auriga. Numerosi, inoltre, gli oggetti in ceramica, i meno antichi dei quali ornati di simboli cristiani. I lavori di scavo continuano, con lo scopo di giungere ad una ricostruzione pressochè completa della metà occidentale dell'impianto termale.

s. p.

NEW YORK: *Una grande mostra di Medardo Rosso*

La prima grande mostra del rivoluzionario scultore italiano Medardo Rosso tenuta negli Stati Uniti è stata ordinata al Museum of Modern Art sotto gli auspici dell'Istituto italiano di cultura, da Peter Selz, « Curator of Painting and sculpture exhibition »: ventotto figure e teste in cera e bronzo che documentano lo sviluppo stilistico di Rosso a Milano e a Parigi dal 1882 al 1907, il primo e più importante (anzi si può dire unico) periodo creativo dell'artista. A partire dai primi anni del secolo, Medardo Rosso (che era nato nel 1858) abbandonò pressochè ogni attività creativa (eseguì una sola opera importante, l'*Ecce puer* nel 1906-7); quando morì, nel 1928, la sua rinomanza era pressochè svanita, tranne che in Italia. La critica si è espressa in termini entusiastici sullo scultore italiano che fino a poco tempo fa era virtualmente sconosciuto in America. Secondo il « New York Times », Rosso « il più grande rappresentante della scultura simbolica europea », quasi certa-

Medardo Rosso: *Bimbo ebreo* - 1892 (New York, Peridot Gallery - Esposto alla Mostra Medardo Rosso al Museum of Modern Art)

Medardo Rosso: *Donna con la veletta* - 1893 (Roma, Gall. naz. d'arte moderna) (New York, Mostra Medardo Rosso Museum of Modern Art)

mente influì sullo stile di Rodin « per quanto questi lo abbia negato ». Secondo il critico della « New York Herald Tribune », la mostra ha confermato che « Rosso era assai in anticipo su Rodin nell'audacia e nell'intensità degli esperimenti sulla luce e sul modo di sfruttarla per far vibrare i volumi con un movimento intimo e sculturale, anzichè puramente pittorico ». Secondo il giornale, « Rosso era anche in anticipo, sotto alcuni aspetti, sul primo periodo della scultura di Matisse, e su Brancusi. Le opere di Rosso denotano un concetto della scultura che era per il suo tempo rivoluzionario, giacchè da una parte si staccava dall'insipido accademismo dei saloni, mentre dall'altra ripudiava la grandiosità retorica del rinascimento ».

Rosso ebbe certamente come gli impressionisti un fondamentale interesse per gli effetti di luce e di movimento; ma soprattutto diede come Rodin una nuova e vitale interpretazione della scultura. E precorse anche i simbolisti nel tentativo di dare alle forme qualità evocative. Le esperienze di Rosso furono inoltre in gran conto da Boccioni, per l'importanza che assunsero nella rivoluzione estetica dei futuristi.

Il recupero di Medardo Rosso a partire dal dopoguerra è in parte dovuto a un risveglio d'interesse per l'impressionismo in pittura e in scultura. Margaret Scolari Barr, nell'introduzione alla bella monografia — il saggio di maggiore importanza critica e scientifica finora uscito sull'artista — pubblicata in occasione della mostra dal Museum of Modern Art, afferma che bisogna anche tener conto dell'apprezzamento suscitato dall'« informalismo » di Rosso, dalla sua impetuosa spontaneità e magari dal suo realismo, dalla somma

Medardo Rosso: *Ecce puer* - 1906-7 (Collezione Mr. and Mers. Harry L. Winston, Birmingham, Michigan) (New York, Mostra Medardo Rosso al Museum of Modern Art)

durevole d'umanità e di vita raccolta senza rettorica e trasposta liricamente nella sua opera, in un tempo in cui il neorealismo e il neoumanesimo tornano a far sentire attrattive nascoste. Perchè la visione di Rosso è poetica tanto quanto obiettiva.

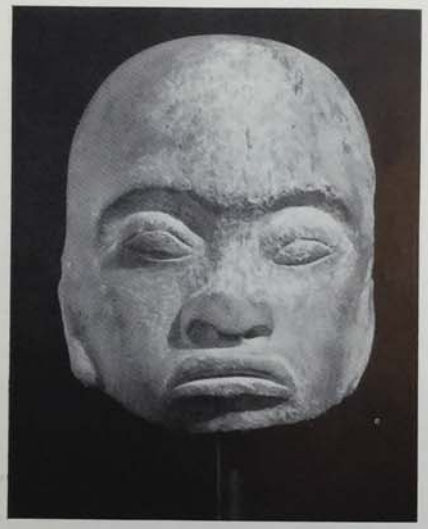
Le opere che aprono la mostra, *Bacio sotto un lampione* (1882) e il *Ragazzo di strada*, furono eseguiti durante gli undici mesi nei quali Rosso provò a frequentare, naturalmente con ben poco profitto, l'Accademia di Brera. Nella *Madre con il bambino dormente*, del 1883, si annunciano le principali caratteristiche della scultura di Rosso, che non potrà essere vista se non da un certo angolo e che condiziona alla giusta illuminazione il linguaggio espressivo della pittorica modellazione. Ma nel *Sacrestano* dello stesso anno si fa chiara l'improvvisa maturazione stilistica rossiana. Sono veri strattagemmi, artifizi, quelli che inventa Rosso per rendere con la creta l'incertezza, l'indeterminatezza dell'involucro atmosferico che sembra smaterializzare le forme tangibili. Del 1883 è anche la celebre *Portinaia*, per la quale si può ad evidenza stabilire un rapporto con Daumier. Nel 1884, a 26 anni, fece un viaggio a Parigi dove si fermò qualche mese. Poco dopo il ritorno in Italia, Rosso perdette la madre alla quale era molto legato. S'imbarcò allora in un breve, infelice matrimonio. Nel 1889 lasciò la moglie e il figlio e ritornò a Parigi, dove sostò per il resto degli anni creativi. Agli inizi del secondo periodo parigino, Medardo Rosso, ammalato e povero, modellò l'*Uomo all'ospedale*, di grande sensibilità. L'anno seguente un nuovo amico e patrono, il coraggioso e avventuroso collezionista Henri Rouart gli ordinò il ritratto. Ma nonostante gli aiuti che ricevette, Rosso riuscì sempre a stento a cavarsela a Parigi. Conobbe e frequentò Rodin, Degas, forse Toulouse Lautrec; ma, soprattutto, appartenne a un non specifico « milieu » di Parigi.

La rottura più audace con i dogmi della scultura tradizionale avvenne nel 1893, con *La conversazione nel giardino*. « Il senso dello spazio è dato non soltanto dalla relazione tra le figure senza faccia collocate in una indefinita e fluttuante piattaforma, ha scritto la Scolari Barr, ma anche con il gioco multiplo degli accenti luminosi ». Nel *Bookmaker* (1894), venne ancora più approfondito il concetto che la figura aderisce ineluttabilmente alla propria ombra. Nell'*Uomo che legge* (1894) Rosso portò alle estreme conseguenze il principio impressionista della fusione della luce e dell'ombra, delle figure e dell'ambiente. L'*Uomo che legge* dapprima confonde gli occhi e le idee; ma quando lo esaminiamo con la luce dall'alto, la figura appare completamente ritta, magicamente staccata dal fondo al quale aderisce. *La signora X*, la più trasposta opera di Rosso, fu modellata nel 1896: ha la purezza della *Musa* di Brancusi. L'ultima opera del Rosso, *Ecce puer* (1906-7) è esposta nell'esemplare in bronzo e in quello in cera. Rappresenta la più decantata espressione della compassione, della tenerezza e della nostalgia di Rosso per i primi innocenti anni dell'uomo.

La mostra è stata completata con un gruppo di disegni di Rosso, ordinati da William C. Seitz, « Associate Curator ».

Medardo Rosso: *Ritratto di Madame X* - 1896 (Venezia, Galleria internazionale d'arte moderna) (New York, Mostra Medardo Rosso al Museum of Modern Art)

Medardo Rosso: *La portinaia* - 1883 (New York, The Museum of Modern Art - Esposto alla Mostra Medardo Rosso)



Testa a protezione del gioco del pallone? - Messico, c. 100 d. Cristo (New York, The Museum of Primitive Art, mostra di sculture dei popoli primitivi)

Vaso a forma di testa a doppio becco - Perù, c. 100 d. Cristo (New York, The Museum of Primitive Art, mostra di sculture dei popoli primitivi)

Sculture di popoli primitivi

Al Museum of Primitive Art è stata ordinata un'importante mostra di sculture primitive dell'Africa, della Oceania e dell'America, entrate di recente a far parte delle collezioni del museo e mai finora esposte in pubblico. Da una statuetta in oro della Costarica, rappresentante un alligatore dio, a un palo in legno come sostegno della casa, eseguito nella Nuova Guinea, i più che 50 pezzi esposti dimostrano la profonda devozione degli scultori antichi per i loro dei: maschere usate nei segreti riti della pubertà, figure destinate a placare lo spirito degli antenati, statuette da interrare insieme con i morti, ed altri oggetti cerimoniali e rituali. Il pezzo più importante dell'esposizione è una estremamente rara figura in legno Maja, eseguita nel VI secolo: non soltanto uno splendido pezzo di scultura, ma anche una testimonianza di uno pressochè ignorato aspetto dell'arte Maja. Tra gli altri oggetti esposti, un bellissimo antropomorfico sonaglio scolpito dagli indiani della Columbia britannica nel XIX secolo; una acconciatura di antilope, del popolo Kurumba dell'Alto Volta nell'Africa occidentale; una lucertola in legno dall'isola Easter del Pacifico; una grande figura della Nuova Guinea, usata come sostegno per i trofei dei cacciatori di teste.

r. f. c.

BONN: *Ristampa dell'opera dei Merian*

L'incisore Matthäus Merian il Vecchio di Basilea (1593-1650) e suo figlio hanno creato nel secolo la più importante opera topografica delle città dell'Europa centrale che abbraccia complessivamente 30 volumi e contiene oltre 2000 vedute. L'opera apparsa fra il 1642 e il 1688, è intitolata « Topographia Germaniae ». Molte città disegnate dai Merian sono nel frattempo completamente cambiate o il loro profilo tradizionale è stato cancellato dalle distruzioni della guerra. Così questi volumi ci danno una documentazione unica nel suo genere dell'urbanistica antica sia attraverso le illustrazioni che attraverso i testi che descrivono, secondo la mentalità del tempo, i tesori artistici delle città. Da diversi anni sta uscendo presso l'editore Bärenreiter (Kassel e Basilea) una ristampa che abbraccerà tutti e trenta i volumi. Tra quelli comparsi recentemente vi è il volume sulla Renania, stampato con il titolo « Mainz-Trier-Köln ». Un altro volume è dedicato al territorio della Franconia sulle rive del Meno e comprende tra l'altro la città di Norimberga, Rothenburg sul Tauber e Würzburg (« Franken », 118 pp.). Molte città e piccoli luoghi di questo territorio sono disegnati in carte topografiche estremamente precise. Anche la famosa « Topographia Helvetiae », apparsa nel 1642 e Francoforte e più tardi completata da Caspar Merian, la ineguaglia-

"La Stampa"
Torino, 3.7.64

Hope to soon hear from you: is anything the matter? [illegible]

Anno 98 - Numero 2

Medardo Rosso e la fama di Rodin

Con una coincidenza non si sa se cercata, il Museum of Modern Art di New York pubblica due monografie, la prima di Margaret Scolari Barr, dedicata a Medardo Rosso e che fa seguito alla mostra organizzata dallo stesso Museo (pp. 92 ill., 1963), la seconda di Albert E. Elsen, dedicata ad Auguste Rodin (pp. 228 ill., 1963).

La prima è un'accurata ricapitolazione della vita, dell'opera e della fortuna critica di Rosso, fondata ancora sui giudizi e le interpretazioni di Soffici, Boccioni, Barbantini e Apollinaire, che si può riassumere nella formula dello scultore-pittore, il primo del genere e perciò rivoluzionario, e dello scultore « impressionista », anch'esso unico del genere. L'autrice si è giovata delle ricerche e degli studi di un giovane e intelligente critico italiano, Luciano Caramel; purto concesso di esaminare carte e documenti presso gli eredi a Barzio, e quindi continuano ad esistere sull'opera di Rosso lacune e problemi di difficile soluzione.

Giacché si parla di Rosso, richiamo l'attenzione degli « organi competenti » sulla necessità di non far disperdere — come in qualche caso è già avvenuto — opere superstiti, e si sa quanto rare, di Rosso. Penso che Soffici, a cui si deve la prima e meritoria battaglia per la rivendicazione del valore e la stabile fama di Rosso, assicurerà al pubblico i disegni del maestro che possiede.

Invece di acquistare opere inutili, nella situazione data, e oltre a tutto costosissime, al limite massimo di mercato, l'amministrazione artistica avrebbe dovuto, e da un pezzo, acquistare la bella *Madre col bambino che dorme* del 1883, un bronzo che Cesare Fasola per tenue prezzo ha invano offerto allo Stato, e che i competenti hanno invano consigliato. Si è ripetuto cioè il caso clamoroso, ma non abbastanza evidentemente, della *Città che sale* di Boccioni, ora nel Museum of Modern Art di New York, che, lasciata per anni nei depositi della Galleria Nazionale d'arte moderna di Roma, fu offerta, non molto tempo fa, dagli eredi Busoni allo Stato per *un milione* di lire, e fu bocciata da un allora esperto amministrativo che, ironia del caso, di lì a poco doveva scrivere un libro entusiastico proprio su Boccioni.

Il volume dello Elsen, per voler essere una presentazione comprensiva, sebbene sia raccolto secondo gruppi di temati-

vibrazione, ascende a Leonardo non meno che l'*Età del bronzo* ascende a Michelangelo.

Anche il rapporto di Rosso con l'*impressionismo* è restato un riferimento generico, e deve invece precisarsi, per aiutare a capirlo. Rosso aveva enucleato la sua esigenza espressiva già avanti il primo soggiorno parigino, e basti il perduto *Omnibus*, ma certo a Parigi nell'84, e poi nel 1889-97, osservò. Direi che l'indizio più penetrante è dato dai disegni, che occorre meglio ordinare e datare. In questi le attenzioni si circoscrivono, rispetto alla scultura che in qualche momento ha accenti analoghi a Renoir: certo Manet degli schizzi e disegni di taccuino, anche Millet, e parrà strano, ma per assai lati, e pur con indipendente flessione, Seurat dei bozzetti e disegni. Non altri. [illegible]azione vale in se, e per il rapporto con Rodin. Raramente Rosso ha fatto figure, in prevalenza scene e soprattutto pànici paesaggi, attimi di roventi ondate di partecipazione vitale e cosmica. Di Rodin conosco solo gli schizzi di cattedrali, che sono masse e strutture architettoniche, e di più gettate negli stampi di fughe prospettiche che le fanno multilaterali. Il suo disegno ha una lunga storia, dai classici a Puget, Rude e Géricault, sino alle *silhouettes* nipponiche delle ultime danze, e di figure moltiplicate emergenti e giranti in un movimento organico, il tratto nel foglio arioso lo sviluppa, lo protende, lo contrae.

I disegni di Rosso e di Rodin sono veramente discriminanti per cogliere la forma radicale della visione, diversissima. Per realizzare Rodin, bisogna « tourner autour », seguire l'espansione plastica che move e si gonfia come una nuvola, e obbedire al percorso che impone una successione di visuali legate, ma addensate o fermate, e da ciò le interruzioni, i « torsi » bloccati, e in essi l'ansia del passaggio a un nuovo stato. Nel « non finito » di Rodin il dramma è in questa traslazione di condizioni e di stati d'animo, per cui spesso un'opera non è solo una multanime avventura, ma è anche incompiuta, tronca, sofferentemente provvisoria.

Proprio il contrario di quel che Rosso non voleva, le « opere da girarvi attorno ». Come in altre pubblicazioni recenti, le opere di Rosso vengono illustrate, salvo quelle perdute, con fotografie nuove, d'intento suggestivo, di sopra, di sotto, dall'alto, dal basso, di lato. Bisogna invece seguire le norme, rigorosissime, dell'artista, osservate dai suoi primi critici. Le fotografie che possiamo dire di Rosso (riprodotte da Soffici e Barbantini) sono ancora le sole a presentare in modo autentico le sue plastiche. Un punto di vista fisso, ed uno solo, un punto di luce radente ed uno solo: e stazione immobile dello spettatore. Farsi permeare, lentamente, sempre più intensamente, « grâce à une lumière », da un'emozione del viver nostro, come diceva Rosso. Oltre le relazioni e gl'incentivi, si vede così come Rodin e Rosso siano due grandi indipendenze.

Carlo L. Ragghianti

del caso, di lì a poco doveva scrivere un libro entusiastico proprio su Boccioni.

Il volume dello Elsen, per voler essere una presentazione comprensiva, sebbene sia raccolto secondo gruppi di tematica critica acutamente trattati, non ha l'efficacia e l'approfondimento analitico del suo lavoro precedente sull'artista, dedicato alla genesi e all'elaborazione estremamente complessa delle *Portes de l'Enfer*. Ma non sfugge, come del resto la Scolari Barr, dall'affrontare il problema, posto prima di tutto dallo scultore italiano, e quindi dalla critica successiva, del rapporto tra Rosso e Rodin, che si traduce, secondo il gergo d'uso, come « influenza » di Rosso su Rodin. Non mancando, s'intende, coloro che asseriscono il contrario, allegando relazioni personali, visite, precedenze di data delle opere.

E' un problema sbagliato, come poi sarà quello del rapporto tra Rosso e Manzù. E' nato nel quadro pratico della sentita sproporzione tra la fama universale di Rodin ed i tributi a lui della critica e del pubblico, e l'oscurità ingiusta di Rosso. Quando poi le « avanguardie » hanno respinto il Rodin statuario e « ufficiale » per accettarne soltanto il « frammento » (l'improvvisazione non si conosceva ancora, i disegni non erano notissimi), hanno trovato in Rosso un argomento prezioso di polemica anti-tradizionale e di rivendicazione d'ulteriorità Ma questi non sono problemi critici.

Si tende ad esaurire la personalità di Rosso nell'intuizione fulminea e pura, in una sorta di ebbrezza emotivo-naturalistica, in uno slancio di panteismo spontaneo che talvolta sfiora il trasporto mistico. E perciò a svalutare, salvo l'esperienza iniziale nel quadro del pittoricismo realista della scapigliatura, l'interiore riflessione di cultura di Rosso.

Quasiché non bastasse, per un artista, la meditazione, sicura, di Desiderio, di Donatello, di Leonardo, della scultura tardoromana, la stessa scelta tanto univoca e cosciente; e non parliamo del suo museo in scatola, d'etrusco, di cinese, di Tanagra. D'accordo, Rosso proclamava la negazione della scultura dei musei, non era reverente come Rodin che si sentiva erede di una tradizione: ma questo non vuol dire che, come tutti i veri artisti, non si fosse costruito una sua storia. Il sorriso eginètico delle sculture tra l'86 e il 91, nella ragione di stile d'infinita

che Rosso non voleva, le « opere da girarvi attorno ». Come in altre pubblicazioni recenti, le opere di Rosso vengono illu-

Clipping from

ARTE FIGUATIVA ANTICA E MODERNA
MILANO
ITALY

Date December.1963

U. S. A.

SCULTURE DI MEDARDO ROSSO A NEW YORK

La prima mostra di rilievo organizzata da un museo americano in commemorazione di Medardo Rosso, principale esponente della *Scapigliatura* lombarda, è la retrospettiva allestita al Museum of Modern Art di New York dal 2 ottobre al 23 novembre.

Le ventotto sculture, in cera o bronzo, scelte da Peter Selz organizzatore della mostra, documentano l'attività del Rosso che si svolse tutta a Milano ed a Parigi, nel breve giro di anni dal 1882 al 1907. Sono opere famose che hanno avuto, sin dal loro primo apparire, notevole risonanza. Definito spesso impressionista per le sue ricerche di luce e di movimento, il Rosso operò parallelamente al suo grande rivale francese, Rodin. Ma le sue esperienze furono significative anche al di fuori dell'ambito impressionista, per Boccioni, ad esempio e per la «rivoluzione estetica» promossa dai Futuristi. È lo stesso Apollinaire, dopo la morte di Rodin, lo proclamò nel 1918 il più grande scultore vivente.

In occasione della esposizione il Museum of Modern Art ha pubblicato un catalogo a cura di Margaret Scolari Barr.

Das Kunstwerk, Baden-Baden

L 3058 vom Dez. 1963

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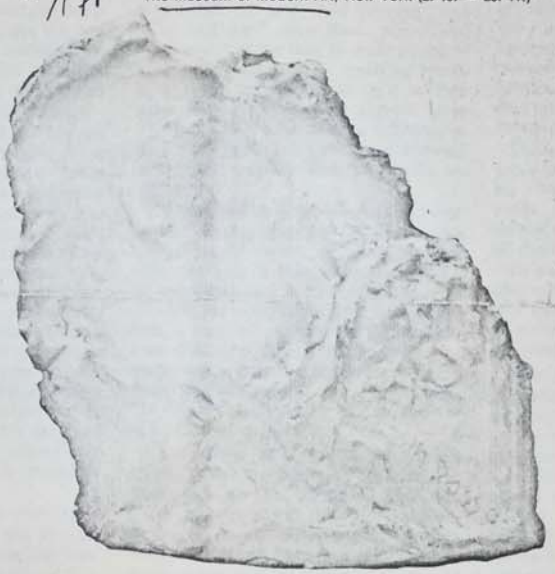
Medardo Rosso
Kopf einer jungen Frau, Wachs und Gips, ca. 1901, h 15¼"
The Museum of Modern Art, New York (2. 10. — 23. 11.)



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Medardo Rosso, a New York

Sempre ai primi di ottobre, si è inaugurata, al *Museum of Modern Art*, una straordinaria mostra dedicata a Medardo Rosso, lo «scultore dell'Impressionismo italiano», e che Apollinaire definì, dopo la morte di Rodin, «il più grande scultore vivente».

La mostra, organizzata dal Ministero Italiano per gli Affari Esteri e dall'Istituto Italiano di Cultura in New York, raccoglie ventotto opere — fra teste, busti, figure in bronzo o cera — eseguite a Parigi fra il 1882 e il 1907.

Fra le opere esposte: «Madame X», «Età d'oro», del 1886; «Bacio sotto il lampione», del 1882; «Ecce Puer», del 1907; e «Bambino ebreo», del 1892, busto in cera che Medardo Rosso dichiarò raffigurare «il piccolo Barone Rothschild».

SUNDAY POST-DISPATCH, NOV. 24, 63

Medardo Rosso—A Long-Obscured Talent

Italian's Wax and Bronze Figures Caught Rhythms of Light

By DORE ASHTON

NEW YORK

ONLY FIVE YEARS AGO, not a single sculpture by Medardo Rosso was known to be in American collections. Today, not only are there some 20 important works owned in the United States, but the Museum of Modern Art has revealed the singular quality of the Italian sculptor's talent in a large exhibition of some 28 wax and bronze figures, and eight drawings.

Born in 1858, Rosso was of the Impressionist generation and shared many of the Impressionist's radical viewpoints. But it would be foolish to repeat the mistakes of past critics — many of whom with blatant insensitivity misunderstood Rosso's unique personality — by bracketing him with the Impressionist painters and leaving it at that. Rosso's relatively brief creative career, from 1882 to around 1907, resulted in a group of sculptures that in many ways herald both the Expressionist and abstract sculptures that appeared later in the twentieth century. His imagination was not bound by any principles, even those of the avant garde of his day, and he managed to explore well beyond any sculptor of his generation with the exception of the older Rodin.

At about the time that the poet Jules Laforgue was characterizing the Impressionist painter's position (for him, the "subject and object are irretrievably in motion" and what he paints is "the record of a response") the young art student Medardo Rosso was being expelled from the Brera Academy in Milan because of his unruly demands that live women and children models be used.

It is difficult to know how much the 25-year-old Rosso in Milan would have learned about the exciting developments in Paris, as Margaret Scolari Barr points out in a fine study of Rosso in the exhibition catalogue. (Distributed by Doubleday, $5 cloth, $2.95 paper.)

WHETHER OR NOT he was familiar with Impressionist ideas, he instinctively rebelled against the academic tradition prevalent in late nineteenth century Italy, and gravitated toward the open attitudes that had long been germinating in Paris. His earliest works, in the almost coy genre style popular in Italy at the time, show him nevertheless moving toward the attitude succinctly stated by Laforgue: that everything is irretrievably in motion, and that an artist is portraying not so much an objective idea of what he sees but the record of his own responses to his subjects.

For Rosso, as for the Impressionist painters, light was the key, the glory of his genius. "We are nothing but a play of light," he said, and for him light was a material as familiar and palpable as the clay itself. Yet, he straddled two important nineteenth-century movements, for he was in many ways more of a Symbolist than an Impressionist. The fact is that he sought to express both the ephemeral quality of light as it affects the human figure, and the essential, permanent essence of his subjects.

This two-fold intention is apparent even in his youthful works, before he left for Paris for the first time in 1884. Both the tender "Mother and Child Sleeping" and "The Sacristan" show Rosso simplifying the features of the face in order to arrive at the structural essence; modeling broadly to catch the rhythms of light as they move downward over the averted faces (this downward gaze being a characteristic gesture in Rosso's works) and allowing fragmentary edges to dissolve into the atmosphere.

BY 1889, WHEN Rosso returned to Paris, he had already established the premise and technique for his extraordinary new style. Working in clay and plaster, which he sometimes cast in bronze, Rosso often finished his sculptures with a layer of wax, a material suitable for his explorations of nuanced light. "As he softens his contours and crumbles his forms to marry them to their aura," writes Mrs. Barr, "he sees the shadows they cast as cohesive and essential to them."

What might be called environmental sculpture was the result. When Umberto Boccioni wrote his "Technical Manifesto of Futurist Sculpture" in 1912, he characterized Rosso as "the only great modern sculptor who has attempted to widen the scope of sculpture by rendering plastically the effect of environment upon the subject, as well as the ties that bind it to the surrounding atmosphere." Nothing reveals the accuracy of Boccioni's assessment as much as the celebrated "Conversation in the Garden" of 1893. Here, Rosso creates an unprecedented, unified group, in which his own figure, tilting forward and expressionistically elongated, is played against two vague figures on a bench, while the garden—an abstract, irregularly shaped sea of natural movement—envelops all three.

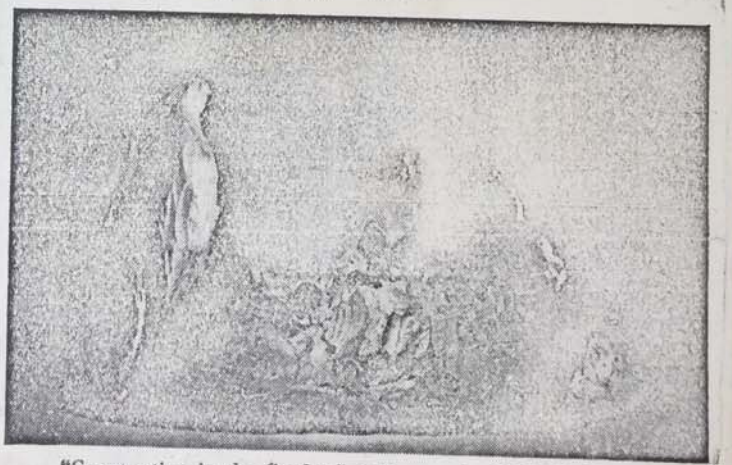
In the same year, Rosso created what is surely a masterpiece of symbolist transliteration, "Baby Chewing Bread." Over a massive plaster base, Rosso modeled a most economical symbol of an infant, its soft cheeks, exposed cranium and rudimentary nose bespeaking the purest idea of baby, while a great agglomeration of dabs and globs of wax—doughy even in color—suggests the chewiness, the amorphousness of bread. Here, in the good Symbolist tradition, Rosso evokes rather than describes; makes the verb and adverb anterior to the noun.

There were still other experiments to prove Rosso's prescience. For instance, his "Petite Rieuse," a smiling mask in which the asymmetry of the face, its cheeks sheering back to create an illusion of depth, is so reminiscent of Matisse's early portrait heads. And the almost pure abstraction of "Madame X," a fragmentary wax study that prefigures Brancusi in its almost complete obliterating of all but the most basic planes of the face.

ROSSO, WHO BEGAN as a spirited, genuinely Bohemian, hopeful young man, apparently suffered greatly as a foreigner in Paris. He made friends easily, and even aroused admiration (Rodin had written to him in 1894 that he was "struck with a wild admiration" for his younger colleague) but he never quite achieved the continuity of renown that his evidently insecure imagination craved.

For whatever reason, Rosso experienced several physical breakdowns, and became increasingly eccentric. His brief concourse with Rodin led to bitter thoughts later when he felt (possibly justifiably) that Rodin had made off with his ideas and exploited them in his "Balzac." His conviction that Rodin had plagiarized him led him to excessive acts, such as exhibiting a torso Rodin had exchanged for one of his own pieces with his own work in order to prove his priority in originality.

His creative moments came less and less frequently, and the last positively dated work is apparently 1907, although he died in 1928.



"Conversation in the Garden," in bronze, by Medardo Rosso

Museum of Modern Art, New York

Rosso's 'Ecce puer': Astonishment

The Moment Caught

The two bearded giants of post-Renaissance sculpture met in 1894 in Paris. Auguste Rodin was already laden with honors; Medardo Rosso still struggling for recognition. His spirits were lifted by a note from the great Rodin: "My dear Rosso, you have given me immense pleasure. Upon arriving in your studio I was struck by a wild admiration for you." Four years later Rodin's revolutionary impressionist "Balzac" amazed everybody except Rosso, who thought that Rodin had "taken a great deal from him." In 1912, asked by visitors what he thought of Rosso, Rodin replied that he had never heard of him. Rosso, when asked what he thought of Rodin, replied, "Rosso loves Rosso."

The tragicomic contretemps of Rosso and Rodin is one of those fateful, gigantically awkward collisions of two geniuses that seems to happen every so often, like Newton and Leibnitz discovering the differential calculus simultaneously. But it seems safe to say that Rosso was the first sculptor to follow the lead of the impressionist painters, and thus open up sculpture to modern concepts. In 1959, New York's Peridot Gallery broke a three-decade silence on Rosso; now the Museum of Modern Art is showing more of his work than this country has ever seen at one time.

'Isabella Brant' by Rubens

The powerful, poetic Rosso, born in 1858 in Turin, always saw himself pitted against somebody else. First it was his father who wanted him to become a railroad man. At the Brera Academy in Milan it was Rosso against the Greeks and Romans; the sculptures, he said, were "nothing but paperweights." Then he matched himself against Michelangelo, the beard of whose gigantic Moses was "a mass of Neapolitan spaghetti." This insurgency was epitomized by the names Rosso gave his son—Francesco Evviva (hurrah) Ribelle (rebel).

"Nothing is material in space," said Rosso. "We are nothing but a play of light," and he added: "The eye is a second light." This feeling for the world as a symphony of light was also a startling prediction of mid-twentieth-century physical theory. It resulted in sculptures like "The Concierge," in which the intense privacy of a woman's face is caught exactly between observation and memory. "I managed to snatch that moment from life," said Rosso. "It was getting late . . . I was tired of having my eyes in the clay and having the old woman's eyes inside me. The next day I lift the wet rags and look. 'This is it!' . . . I had given birth to the 'Concierge'."

Flesh and Bones: The futurists, who pioneered modern art in Italy, called Rosso "the only great modern sculptor who has attempted to widen the scope of sculpture by rendering plastically the effect of environment upon the subject." In the last twenty years of his life Rosso did little original work; when pressed by his friends, he said: "If you love me, don't wish that on me. I suffer so much physically when I create, that . . . it is as if my flesh were being torn from my bones."

His last great work is probably "Ecce puer" (Behold the Child) done in 1907. This was a commission from a wealthy family in London to do a portrait of their 5-year-old boy. Day after day Rosso lived in the big house, surfeited with luxury but creatively bone dry. He was frantic with anxiety. One evening there was a gala reception, the drawing-room curtain suddenly parted, the little boy's face appeared, a mask of tender astonishment. Rosso rushed to his room, worked furiously for a day and a night until the head was finished. He was found asleep, still dressed in evening clothes. A cast of "Ecce puer" stands over his epitaph: *Fine di una vita e principio di un'arte*—end of a life and beginning of an art.

THE EVENING NEWS November 6, 1963

Art

First U.S. Show of Great Italian Sculptor

By ELEANOR ZIMMER

Immediately following the death of Auguste Rodin in 1917, Apollinaire said of Medardo Rosso: "He is the greatest living sculptor." Rosso, brilliant Italian impressionist, lived for 11 years after Rodin's death, creating most of his great works in Paris. An exhibition of the work of this master sculptor is being shown for the first time in the United States at the Museum of Modern Art.

His method of work is unique in that he made no preparatory drawings, preferring to invent directly in clay.

One can see the people and the streets of Paris in Rosso's creations. There is "Concierge," done in 1893 and the thin-lipped Yvette Guilbert, created in painted plaster in 1894. In 1882, Rosso had created in bronze the "Street Boy" with the wide smile, and in the same year began the charming bronze, "Kiss Under The Lamppost." "Portrait of Henri Rouart was completed in 1890, and "Madame Noblet" in 1897. To round out this gallery of human portraits is the listing figure of "The Bookmaker, in wax over plaster, finished in 1894.

Rosso achieved some striking effects with the clever use of materials. The wax-over-plaster "Sick Boy" conveys to the onlooker the waxy complexion of the ill. The "Man In the Hospital" completed in 1889 is stoop-shouldered, head hanging down, overwhelmed by the unrelieved white that surrounds him.

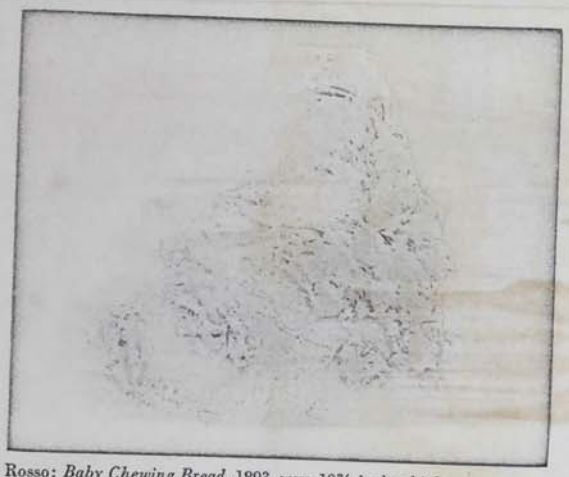
There is a chubby-cheeked bronze "Child in The Sun," and an imaginative "Baby Chewing Bread." And finally, one comes to the magnificent bronze "Ecce Puer," completed in 1906.

In 1928, Medardo Rosso died. Within a dozen years, the world had lost two of its greatest sculptors. Within as many months, the Museum of Modern Art has placed on exhibition the work of both giants in the field of art.

The Rosso exhibition continues at the museum through November 23.

Museum of Modern Art

Rosso's "Man Reading"



Rosso: *Baby Chewing Bread*, 1893, wax, 18¾ inches high.

Medardo Rosso [Museum of Modern Art; to Nov. 23] is seen in a handsome little exhibition accompanied by a sympathetic, sharply researched and perceptive catalogue-monograph by Margaret Scolari Barr (who introduced ARTNEWS readers to this romantic *fin-de-siècle* modeler in the Jan. 1960 issue). Rosso (1858-1928) worked in a welter of contradictions and inconsistencies. He was always being helped by his faults and hung up on his virtues. At heart he may have been just another Italian academic virtuoso. He had the characteristic anarcho-capitalist sentimentality; the shrewd trust in the availability of Inspiration; the mysterious if, in Rosso's case, rather dismal love-life; the tendency to paranoia and a head crammed with terrible ideas about sculpture (e.g., it should look instantaneous, idealist, painterly, humane, steamy, etc.). But Rosso's hand, fortunately, kept betraying his head and his heart. He would work from the most banal starting points—such as a lady's face under a veil—talk himself into arty programs, and then, in the studio, the fine Italian thumbs would take over. Instead of realizing another bit of vulgar genre, he would work over and over the sculpture, rain layer upon layer of wax or clay to the surface, tease and prod each area, whether concave in shadow or convex in light (traditionally, shadows are left without details and count as dark voids; Rosso's most poetic theory concerned the solidity of shadows). And then something strange would happen. The sculpture would escape him and turn into something else, an independent, alien sensation. Rosso's figurines and busts are swamped in sensitized materiality. The wax or clay triumphs. Matter imposes its own delicate order on the silly nose or too pert grin that the sculptor had envisaged. The sculpture, in a sense, reverted to a chunk of nature. And Rosso had the genius to recognize and to accept the transformation. Years later, after his creativity had dried up (his best work dates 1883-97), he must have worshipped the unwilled transformation as a miracle and decided to make it, by afterthought, the content of his art. And this, of course, was what prevented him from producing anything new. His work itself blocked him because he could never figure it out, and it is the nature of a miracle to be impossible. Mrs. Barr makes a convincing case for Rosso's influence on Rodin, and this was Rosso's final stroke of misfortune. Rodin saw right through the miracle, understood its implications and took it. It was as if he had stolen Rosso's soul. And so Rosso had a right to a little paranoia when he saw that the secret force, which had visited him but which he could never master, was molded and disciplined into Rodin's sensational monument to Balzac. Even now, the *Balzac* haunts him, staring from its pedestal in the Museum of Modern Art garden, with annihilating power, right through the third-floor walls that shelter the poignant, helpless little masterworks of Medardo Rosso.

T.B.H.

ART NEWS
NOV., '63

Month in Review

BY SIDNEY TILLIM

It is not quite four years since the Peridot Gallery precipitated the revival of the late-nineteenth-century Italian sculptor Medardo Rosso (1858-1928), with an exhibition that was only his first in the United States. Hilton Kramer, writing in ARTS (December, 1959), lucidly and irrefutably on some points argued the case for Rosso's recovery, which has since been very successful. The Museum of Modern Art acquired Rosso's *Concierge* (1893), *Bookmaker* (1894) and *Man Reading* (1895), and Joseph Hirshhorn acquired four Rossos for his Gargantuan collection, while single pieces have found their way into still other private collections. As of the moment, there are some twenty Rossos in American hands. Now, completing the classic pattern of rehabilitation, the Museum of Modern Art has further signified its corporate approval of Rosso's re-emergence with a retrospective of twenty-eight sculptures in bronze and wax-covered plaster and eight drawings—out of a total output of some thirty-nine pieces and not more than a hundred drawings. In addition Margaret Scolari Barr has written the first monograph in English on Rosso. It is an exemplary one of the scholarly kind that includes 184 distractingly informative footnotes, reproductions of the few pieces that either could not be shown or found or which have been destroyed, plus plates of thirty works in the exhibition—in short, a really useful if not critically exciting monograph.*

How are we to account for Rosso's revival at this time? Well, he is a sculptor of considerable appeal, offering to a generation bored with absolutes a winsome blend of formal innovation and objective emotional interest. Rosso subjected genre themes to the most advanced—in the avant-garde sense of the word—type of treatment of his day. As Mr. Kramer put it, compared to Rosso, Rodin seems a latter-day Renaissance master. But compared to what followed him, Rosso seems the man between. Rosso brought to monolithic sculpture a degree of "abstract" dematerialization that naturally endears itself to contemporary sensibility while managing at the same time to preserve the human character of his subjects, however physically remote they sometimes were. Of Rosso's sentimental appeal I shall have more to say. But as a principal transition figure of Italian modernism, Rosso combined both the provincial elements that represented the late nineteenth century's debasement of Italian Neo-Classicism with the demotic international language of Impressionism to produce a temporally unique hybrid style that anticipated Futurism and the stylizations of Brancusi and Nadelman, that earned him comparison with Rodin and, upon Rodin's death, compelled Apollinaire to proclaim Rosso the greatest sculptor in Europe.

All this, however, is not the stuff of which either critical encomiums or a profound art are built. Rather it testifies largely to the extent to which history and hindsight complete for us an *oeuvre* that is lacking an ultimate distinction—the transforming absorption of its antagonistic sources. For if Rosso lapsed into obscurity after his death in 1928, it was because his sculpture, equivocating between means and ends, lacked this final coherence and was easily and inevitably forgotten when more radical solutions were advanced to combat the mounting complexities of modern art.

Accordingly, a conceptual lag is the persistent feature of Rosso's work even at its most abstract, though there is one singular exception, and perhaps three others that are probably retrograde by Rosso's own advanced standards. Rosso could not advance his formal concept logically without destroying the subject which represented the security of social identification, which preserved his work from the frigidity of all logical reductions and which served with style as a weapon in his struggle against sterile conventions. The pummeled surface in an early, realistic work, *Street Urchin* (1882), is already a conceptual step ahead of its subject. In *The Flesh of Others* (1883), the head, encased in a formless veil of bronze, has Pre-Raphaelite aspects. Though this lag is felt more strongly in his early works up to about 1889, it accounts for the uncertain character of his work afterward as he strove to accommodate a consuming lust for light (compelling him to fuse mass and obliterate or smear detail) to his apparent dependence on the subject. Nor is the simple fact of its transcendent presence the fly in his Impressionist ointment, but rather that Rosso preserved the subject for sentimental rather than formal reasons and failed to find a concept of contour equal to his concept of mass. Which is to say that his drawing lagged behind his Impressionist and pictorial modeling. Thus, the details that do pop through frequently recall the most mawkish kind of academic, nineteenth-century drawing, even when the subject is obscured as it is in *Baby Chewing Bread* (1893), which at first glance resembles a large saponified chunk of prehistoric bone.

Medardo Rosso, *The Golden Age* (1886); collection Joseph H. Hirshhorn.

**Medardo Rosso*, by Margaret Scolari Barr; 96 pages, 68 plates, color frontispiece. Museum of Modern Art, New York. Distributed by Doubleday and Co., Inc. Cloth $5.00; paper $2.95. Two errors are noted. Bibliography listing No. 53 dates Hilton Kramer's article on Rosso as 1957; it was published in 1959. Footnote No. 102 lists reproductions of Rodin's *Torso*, the plaster cast of which Rodin gave to Rosso, on page 91; the plates are reproduced on page 71.

Roughly, Rosso's development follows an almost customary pattern of thesis, antithesis and synthesis, with inevitable irregularities of course. The early works are primarily realistic, provincially so. *Street Urchin* is lineally descended from Caravaggio's young men. However, in *Sacristan* and *Concierge*, both of 1883, caricature derived from Daumier creates a bracing anti-sentimental interlude between *Mother and Child Sleeping* (1883), and two later pieces, *The Golden Age* (1886) and *Child at the Breast* (1889). These deal with a theme whose sentimental attraction was deadly for the formal aspects of his style, then undergoing its first surge of maturation. For though they are roughly handled works, surface-wise, they epitomize the debased antique rendering that lifts the motif from his style. Rosso did not fulfill the promise of his Daumier period until 1894, when in *The Bookmaker* he struck the most sensible balance of abstract form and human delineation. The *Bookmaker* is, in fact, Mrs. Barr tells us, a portrait of the son-in-law of his patron, Henri Rouart, dressed for the races. The figure is planted in the earth-mass like a tree and tilts like one, its inclination both creating and commenting on human character. But the deceptive title is further evidence of Rosso's necessary sentimental delusion that explains the half-repudiated quality of his equivocal figuration, or at least the softness of the forms by which he tried to slip from the possessive grasp of this delusion.

Given a basic thesis of realism, Rosso's sense of style produced an almost antithetical formal interest, the ensuing conflict of which marks the works especially after 1890. Rosso's early development crosses a formal bridge in the depressed mass of his *Portrait of Henri Rouart* (1890). But by 1893 he had already reached the limits of his unclassical vision in the aforementioned *Baby Chewing Bread*. Actually, when we speak of Rosso's "Impressionism" we are referring mainly to this more sensational kind of work, which in fact represented the crisis of Rosso's maturity: *Baby Chewing Bread* is conceptually opposed to the more classical *Petite Rieuse* (1890) and *The Sick Boy* (1893)—the latter shown in both bronze and waxed-plaster versions. In the classical works Rosso's illuminism is more of the *sfumato* kind, and Mrs. Barr, rightly I think, traces their delicate stylization and smooth surfaces back to Leonardo. Just as Rosso's more plastic style is said to have influenced Rodin's conception of his *Balzac* (to Rosso's dismay), his irredentist mannerism, climaxing in the Cycladic simplicity of *Madame X* (1896), a mask-like head, doubtlessly influenced Brancusi and through him the entire school of reductive stylization of modern sculpture.

There is not exactly a synthesis of these polarities in Rosso's few and final works after 1894; there are only degrees of reconciliation. *Man Reading* (1894) looks back some five years to *Man in Hospital* in the somehow blunt but fused planes; *Yvette Guilbert* (1894), with stifled features and somewhat laconic smile gracing a most moving work, sends Impressionism packing, leaving a residue of waste and a spirit of regret which, I would say, foreshadow the sculpture of the late Germaine Richier; while *Madame Noblet* (1897)—designed, according to Mrs. Barr, to be seen at an angle—is half blurred but, like the *Head of a Young Woman* (1901), is swaddled in a formless outer shell resembling the design of *The Flesh of Others*, eighteen years previous. In other words, Rosso sounded his own retreat from extreme improvisation and with it seems to have lost interest in working, while simultaneously his public behavior became increasingly eccentric.

I cannot help imagining the result had Rodin taken Rosso's chances. Rosso's ambitions were beyond at least his emotional resources and perhaps his artistic ones as well. While I prefer one or two of the Rossos to all of Futurism and Brancusi, I am plagued by Rosso's final inability to resolve more than a fraction of his difficulties. His work breaks off at just the moment real conceptual effort was demanded. For with the exception of *Ecce Puer* (1906-07), which is a vaporous recollection of his dual aesthetic sensibility, suspended and indeterminate, Rosso ceased working seriously after about 1901. His mysterious, unspecified accident of 1904 and certain natural ailments not withstanding, he was defeated by conflicts magnified by his own impatience. Unlike Degas and Rodin, whom he met in Paris and who could appreciate the antique at a distance in space and time, Rosso was surrounded and threatened by the Renaissance image in its ideal and debased forms during his formative years. Once, on passing through Florence on a train, he is said to have covered his eyes. His was the intenser reaction to a sterile tradition, thus the more radical, the more dramatic and necessarily oversimplified solution. In a way Rosso did not so much transform the past as cover it with a layer of wax.

Medardo Rosso, *The Bookmaker* (1894); collection the Museum of Modern Art.

The conditions of art writing are such that with a deadline to be met and a last-minute panic to be avoided, I had already prepared my piece on Rosso before I had seen the Albert Bierstadt exhibition at the Florence Lewison Gallery (October 8–November 30). I now feel the space remaining disproportionate to my enthusiasm for this aspect of his work. For the Lewison exhibition uncovers a totally unknown—to me—aspect of Bierstadt's talent, as shown in twenty-four small oil sketches from the collection of the late H. D. G. Rohlfs, Jr., which have never been shown before. These alone must surely make him a candidate for a revival of some kind.

A German-born American artist, Bierstadt in the middle 1800's was to the Rockies what Thomas Cole was to the Catskills, even though he is generally grouped with Cole and the Hudson River School. In spite of his series *The Course of Empire*, I think Cole a better painter of *big* landscape paintings than Bierstadt, to judge from the few Bierstadts I have seen, and apparently for the same reasons, according to James Thomas Flexner, that Bierstadt's American contemporaries preferred Frederick E. Church to him. In *That Wilder Image*, Flexner reports that Church was preferred because of his naturalism, but that European critics usually chose Bierstadt because, in the words of one London critic, he was "not a mere copyist of nature." Rather than naturalism, however, I would cite a general absence of "effects." Cole brought to landscape the grandeur of his own imagination. Bierstadt appears to have tried to dramatize his already dramatic subject. But I am a bit puzzled by John F. Weir's accusation that Bierstadt's "vast illustrations of scenery were carelessly and crudely executed." Though I am relying on memory and reproductions, I believe the gentleman simply did not appreciate Bierstadt's Germanic and more conceptual style. At any rate, Bierstadt was a great success with the public.

Sketches like Bierstadt's could hardly have made any impression in his own time, when the emphasis was still on classical "finish." Indeed, Bierstadt did not himself

Albert Bierstadt, *Gray Tempest;* courtesy Florence Lewison Gallery.

take his sketches any more seriously than old masters took their preparatory drawings, which have now been collected assiduously for years. Mrs. Lewison then has a point when she calls this show the "Creative Core of Bierstadt—The Abstract Basis of His Art," for these greatly generalized notes, grasping the essentials of mass and value, appear to us, now that the relationship of the general and the particular has been completely reversed since Bierstadt's day, as finished works in the sense that the unfinished has become a form of finish. Their broadness at least is no problem. We prefer them to his "commercial" works as we do Constable's fluent studies to his frequently overworked finished pictures. Actually I am not sure this particular appetite is not now undergoing change, but it is also possible to believe that the charm of this aspect of Bierstadt is partly due to its latent *precision* also.

For all their broadness the sketches are not that vague. They have a rightness of atmospheric value and close contrast we usually associate with mountain ranges which are frequently observed through a haze or mist. Nor are they without detail. While Bierstadt seems to have been interested in these works largely in the arrangement of masses, it is easy to tell the rocks from the trees, for instance, and this despite the fact that some are no more than arrangements of stippled washes and sweeping bravura passages.

Bierstadt was a great outdoorsman, and though his reputation is based on paintings which glorified the scenery of the Far West, a number of these studies, painted between 1857 and 1862, were done in the White Mountains in New Hampshire. Flexner says that he had the assistance of a camera, although it is difficult to judge whether or not this particular group of sketches is based on photographs. Prompted by this intelligence, however, I would not be surprised if certain of their aspects are explained by his use of the camera. The cut-off quality of the composition of *Mountain Topography* and the intrusion of topographical detail itself do suggest a mechanical device. Also, the veracity of studies of more inclement conditions of nature, of mists and snow-capped mountains, favors the possibility, since painters are as prone to comfort as people. But perhaps the strongest proof is the evenness of value, the pervasive gray-greenness of these sketches, a characteristic I do not recall in any of his showpieces, which are usually tinted "up." But photographs in those days were not as sharp as our modern ones, and if he used them he profited from their imperfections and without knowing it produced a set of works more appropriate to our time than his.

CTOBER 22 1963

Chewing Bread " (1893) and (right) " The Golden

THINGS SEEN

The Uncommonness of Medardo Rosso

FROM A CORRESPONDENT

Medardo Rosso is one of those half-submerged figures in the history of art—acknowledged to be interesting and important, but little exhibited. The small but brilliant exhibition of his work which is now on show at the Museum of Modern Art in New York catches one almost totally unprepared. Rosso's achievement was an intensely personal one. His name is often coupled with that of Rodin, and it is true that he felt an intense rivalry towards the more famous French sculptor. Indeed, Rosso accused Rodin of piracy, and claimed that the " Balzac " contained borrowings which Rodin was reluctant to acknowledge. Then, again, Rosso is sometimes named as the real source of such more recent " humanist " Italian artists as Marini, Greco, and Manzù. Yet there is another side to him. There is the fact that the wild men of the Italian Futurist Movement admired him intensely. Stranger still, there is the fact that, at moments, he has distinct affinities with Brancusi.

One of the difficulties about assessing Rosso is that his achievement is a very fragmentary one. His development as an artist is rather lacking in logic, some of his most important works have been destroyed (due both to bad luck and to the extreme fragility of the materials

Rosso shortly before the First World War.

which he used). For the last part of his life he worked very little. In any case, he seems never to have been prolific. And there is another difficulty still. Rosso is a very uncommon kind of artist —one whose achievement quite visibly transcends the intellectual basis of his work. A visitor to the New York exhibition is likely to be first enchanted, then repelled, and then enchanted again.

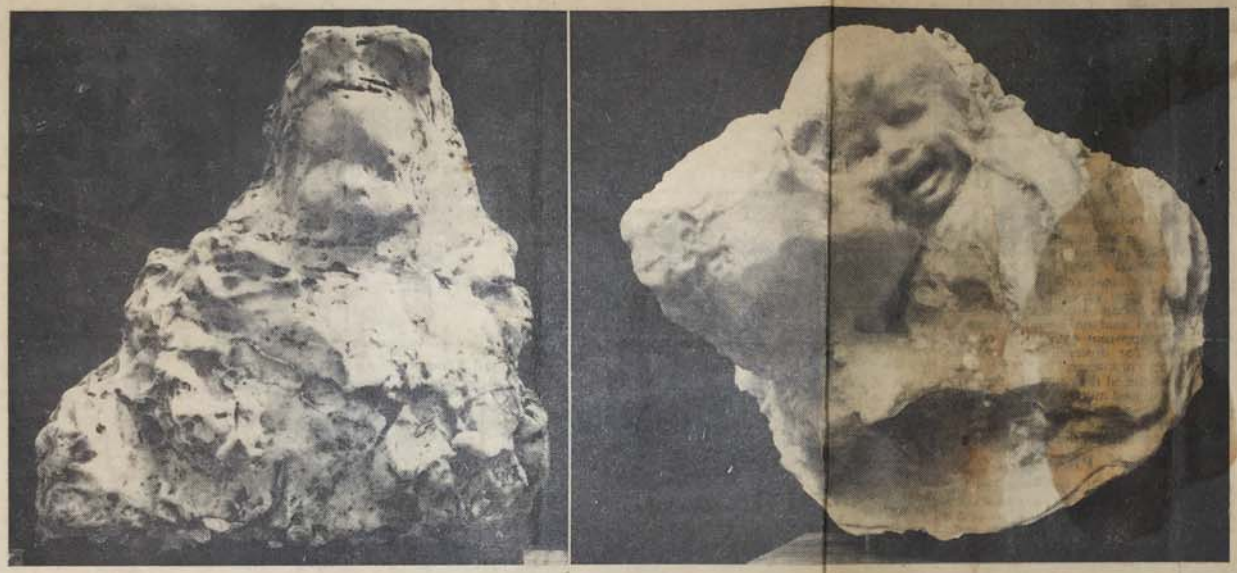
Rosso was born in 1858 at Turin. He trained at the Brera Academy, from which (in 1883) he was expelled. In spite of this evidence of rebelliousness, his early work belongs very clearly in the tradition of sentimental realism which flourished in Italy at this time. This tradition was something which remained with him. The one constant factor in his work is the liking for the " sweet " subject, for the anecdote, for emotion. English country houses of the Victorian period are often overloaded with statuary by now-forgotten Italian artists in which all these qualities are well to the fore. Anyone who looks at Rosso's work objectively must, I think, acknowledge that it, too, is tainted with the qualities we dislike in those sugary confections. Then, too, Rosso was much attracted by that *morbidezza* which we find in much Italian sculpture of the time. Those familiar busts of veiled girls are paralleled by his own " Donna Velata ". On his anecdotal side, Rosso fails to sustain comparison with Daumier. Taken as images of humanity, or as projections of social attitudes, his " Kiss under the Lamp-post ", or even the much stronger " Bookmaker " or " Man in Hospital " has little of Daumier's compassionate indignation.

The thing that rescues Rosso's work, and which frequently draws it up to great heights, is its astonishing technique and its originality of form. Rosso's great gift was his sensibility to light, light which dissolves the image, which smoothes it away—light which becomes what it caresses. Rosso was willing to risk the utmost distortion, the most daring transitions, in order to express this feeling. His work is often totally illogical. All the forms are daringly truncated. We are not allowed to choose our own viewpoint. We must look from one spot, and one only. Then the seemingly chaotic object before us suddenly resolves into a superbly realized image. Often Rosso used a special technique of wax over plaster in order to get his effects. In the New York exhibition it is possible to see how well this fragile medium suited him. The pieces in wax have a translucency which draws the eye on into the form—we see not only the epidermis but the structure beneath.

But even in other materials the magic works. One of the most impressive and certainly one of the most extreme works on show in New York is the " Yvette Guilbert ", which is made of terracotta. Rosso's image challenges Lautrec's. Lautrec caricatures the singer. Rosso presents us with a haunting, unseizable, yet somehow monumental image. One side of the face is almost unmodelled ; it has dissolved away in the gas-light of the theatre. The mouth is a slash, the famous ribbon round the neck is another slash. But the main forms are large and grand—the features seem like casual, accidental scribblings on a surface which rejects them.

The parallel with Brancusi can be seen clearly in another sculpture—the " Madame X " of 1896. Here is something which shows a startling resemblance to Brancusi's " Muse "—the same studied simplicity, the same pure oval. Yet Rosso started, I imagine, from a very different point. Brancusi wants to show us the " typical " form, the image in which all other possible images are contained. Rosso is obsessed by the action of a particular sort of light, a light which will never act again as it does now, at this moment.

The closer Rosso comes to complete chaos, the more dazzling the result. For me his masterpiece is the " Baby Chewing Bread " from the Hirshorn Collection. Void and solid are ignored. The piece is a flow of lava. From this lava the germ emerges. If one ran one's fingers over it the tactile sensations would certainly bear no relation to what one sees—and yet it works triumphantly. London ought to have an opportunity to see this exhibition.



Two works by Medardo Rosso in the exhibition at the Museum of Modern Art, New York—" Baby Chewing Bread " (1893) and (right) " The Golden Age " (1886). Both are in wax over plaster.

THINGS SEEN

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New York, N. Y.
Chelsea-Clinton News
OCT - 3 '63

Bronze Figures

The first Museum exhibition in this country of work by the revolutionary Italian sculptor Medardo Rosso (1858-1928) is on view at the Museum of Modern Art 11 West 53rd St., through November 23. The 28 wax and bronze figures and heads, selected by Peter Selz, Curator of Painting and Sculpture Exhibitions, trace Rosso's major accomplishments in Milan and Paris between 1882 and 1907—the short period of his creative life. The exhibition, which also includes 8 drawings, was installed by William C. Seitz, Associate Curator. It is being presented under the sponsorship of the Italian Government and the Istituto Italiano di Cultura in New York.

Rosso, frequently called an Impressionist, shared with these artists a concern for transient effects of light and movement. Like Rodin (whom he considered his rival), he had a new and vital approach to sculpture. Like the Symbolists he was concerned with an evocative quality of form.

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Christian Science
Monitor
OCT 18 '63

'Street Boy,' a sculpture in bronze by Medardo Rosso (1858-1928), whose first major American exhibition is on view in the Museum of Modern Art in New York City.

The Italian sculptor has been rediscovered and reassessed in this showing, which reveals surprising innovations in the molding of light and in the illusion of fluidity of surface. He is compared to Rodin, with whom he shared the pioneering spirit and a romantic compassion and nostalgia. Medardo Rosso could be regarded as a Monet of sculpture.

Dorothy Adlow

Hartford, Conn
Times
OCT 19 '63

Rosso's Sculpture

Figures Modeled by Light

By FLORENCE BERKMAN

IN ART there is a continual looking back at artists of the past to reevaluate their influence upon the art of the present. Tastes change and artists move up and down in popularity and influence from one generation to the next.

Even Auguste Rodin, among the world's foremost sculptors, was in the shadows until quite recently. Last Summer's exhibition of his work at the Museum of Modern Art, however, brought returned interest in his art.

* * *

THE MODERN MUSEUM has unveiled a smaller and more modest exhibition of Rodin's Italian counterpart, Medardo Rosso (1858-1928) who never attained Rodin's stature but was nevertheless a revolutionary of importance.

His 28 wax and bronze figures and eight drawings are making quite a stir, especially among the younger avant-garde artists who respond to him as "a furious and unconventional spirit."

Rosso rejected both the traditions and the technical facility which Italian artists are heir to, and his bold abstractions and his freedom of form were considered more avant-garde than Rodin's.

* * *

ROSSO WAS an impressionist. He was interested in the effect of light and shadow on objects. His sculpture was so visual, that he was called an impressionist painter in wax. Like the impressionist painters who broke up color, Rosso broke up or fragmented the planes of an object to get a more lively play of light. "He wanted to fuse his subjects with the air, the sun, the haze. He believed we were nothing but a play of light." His favorite material was wax, probably because it revealed the subtleties of light more effectively.

GAVROCHE, 1882 bronze from Galleria d'Arte Moderna, Rome was modeled by Medardo Rosso from his studio assistant. It shows characteristic use of play of light though details are realized more than usual.

But Rosso did not interpret forms as the eye saw them, which the impressionists did. He was part of the Symbolist movement which played an important part in the arts in the latter part of the 19th century.

* * *

SYMBOLISM was less a movement than an atmosphere of an era. It was a new esthetic in which the objective was to portray objects in idealized form rather than as perceived by the eye. Van Gogh and Gaugin were among this group.

In Rosso's sculptures there was a dreamlike quality as if the object was emerging from a mysterious background. He used no sharp contours and did not fully define the human body. He relied upon light to bring out the appearance of the body and to reveal the form. Rosso drew his subject-matter from everyday life — smiling mothers and laughing children. "A Conversation in a Garden" and "Figures on an Omnibus" are examples of his interest in the world about him.

* * *

HE WORKED spontaneously and allowed his material (clay) to take over, as action painters today allow paint to take over. His sculpture looked rough and unfinished, according to the taste of the day, and his homely subject matter was thought to be unsuitable for the drawing-room. Art patrons of that day preferred mythological and historical scenes, "which everyone can understand."

Andrew C. Richie, now director of the Yale Museum of Art, said of Rosso in his book "Sculpture of the 20th Century" that despite his astonishing virtuosity, "his weakness seems to be a lack of depth or substance in his forms, the absence of a hard core to sustain the brilliant interplay of light and shade his modeling achieves."

* * *

MEDARDO ROSSO was born in Turin in 1858. He worked briefly as a painter before he turned to sculpture. In 1884 he met Rodin in Paris and a rivalry developed between them, each sure that he was an influence on the other. It is felt that Rodin's famous figure of Balzac was influenced by Rosso.

Rosso's major work was done between 1882 and 1907, and he spent most of this time in Paris. After the turn of the century he produced only one piece; his productions were limited to making replicas of earlier works. His fame diminished considerably after his death and only after World War II did he again attract notice. Five years ago no works of his were known to be in America. Today there are 20 with three in the Museum of Modern Art.

AMERICA - ITALY NEWSLETTER
OCT. - NOV. '63

JEWISH BOY by Medardo Rosso, from the Peridot Gallery, New York, is part of the current exhibition of Rosso's work at the Museum of Modern Art in New York City. Medardo Rosso, born in 1858, died in 1928. His creative period ranged from 1882 to 1907. His fame had dwindled for many years and we welcome the revival of enthusiasm for the work of this revolutionary Italian sculptor.

New York, N.Y.
Sun. Herald Tribune
OCT - 6 '63

Art

Medardo Rosso's "Sick Boy" is a sculpture of wax over plaster at the Museum of Modern Art, W. 53d St.

New York, N.Y.
Sunday News
NOV - 3 '63

Art Lecture Nov. 5

An illustrated lecture on Medardo Rosso, principle exponent of impressionism in sculpture, will be given Tuesday at 8:30 P.M., in the auditorium of The Museum of Modern Art, 11 W. 53d St. Rosso's sculptures now are on view at the museum.

New York, N. Y.
Chelsea-Clinton News
OCT 31 '63

Medardo Rosso

An illustrated lecture on Medardo Rosso, an Italian artist whose sculpture is now on view at the Museum of Modern Art, 11 W. 53rd St. will be given on Tuesday, Nov. 5, at 8:30 P.M., by Margaret Scolari Barr in the Museum auditorium. The lecture is being presented under the auspices of the Museum and the Instituto Italiano di Cultura in New York.

The exhibition will remain open through Nov. 23. Tickets, $1.50 for Museum members, $2.00 for non-members, and 75 cents for students, are on sale at the Museum or can be ordered by mail.

Houston, Tex
Post
OCT 13 '63

In New York the first museum exhibit in the U.S. of Italian sculptor Medardo Rosso, who died in 1928, is on view in the Museum of Modern Art. The 28 wax and bronze figures and heads, selected by Peter Selz, curator of painting and sculpture exhibitions, trace Rosso's major accomplishments in Milan and Paris between 1882 and 1907.

Life
New York, N.Y.
10/25/63

Art

NEW YORK. The first U.S. museum exhibition of the works of Italian sculptor Medardo Rosso, leader of impressionism in sculpture, will be at the Museum of Modern Art in *New York* till Nov. 23. The exhibit is sponsored jointly by the Italian government and the Italian Cultural Institute in New York, and includes 28 wax and bronze figures and heads. Also on view until Nov. 16, at the Lewison Gallery in New York, are 24 studies in oil which Albert Bierstadt, the 19th Century American painter, made in preparation for his larger canvasses. Among them—shown for the first time—are startlingly modern impressions of New Hampshire, Yosemite, Colorado, Italy and Switzerland.

Extract from
Rome Daily American, Italy
- 3 OCT 1963

Here And There

An exhibition of works by Italian sculptor Medardo Rosso opened at the Museum of Modern Art in New York. Rosso is considered the best sculptor of the Symbolist period in Europe . . . rehearsals have begun in Milan for "My Fair Lady" with Delia Scala in that great role. She says she is a little worried about it but feels it will be all right. Opening in Milan is early November . . .

New York, N.Y.
Post
OCT 20 '63

In the Art Galleries

IRVING SANDLER

Medardo Rosso was a pioneer of modern sculpture, perhaps *the* pioneer. But his fame so dwindled after his death at the age of 70 in 1928 that his pieces are rarely shown or discussed.

An exhibition of 28 of Rosso's wax and bronze figures and heads at the Museum of Modern Art, 11 W. 53d St., together with an excellent monograph by Margaret Scolari Barr, reestablishes his reputation as a brilliant modeler and daring innovator.

More than any other sculptor of his time, Rosso adopted Impressionist concepts. "We are nothing but a play of light," he once remarked. Rosso used light to melt mass. His subjects appear to be enveloped by a luminous atmosphere which produces a now-it's-flesh, now-it's-air ambiguity.

This ambiguity is accented by the way in which Rosso made the shadows in his works as tangible as the solids—the sculptural counterpart of the Impressionist technique of painting shadows as full of light and color as positive forms.

Rosso's de-materialization of matter led him to the point of abstraction. It is surprising to discover that "Conversation in the Garden" was executed as early as 1893.

But later generations of vanguard sculptors who embraced a "truth to materials" mystique downgraded Rosso. They condemned his use of light to dissolve bulky forms as too "painterly." These simple-minded notions caused them to disregard his audacious departures and extraordinary artistry. Few sculptors in any age could model with Rosso's sensitivity and vivacity in wax—the medium he preferred, for in it he could best catch shimmering light effects.

Rosso can be linked to the Impressionists, but he can also be related to other 19th century movements, so complex were his ideas. His choice of ordinary people as subjects is akin to that of Bonnard, Vuillard and other Intimists as well as to such socially conscious painters as Daumier. He can also be treated as a Symbolist in that his pieces give off a mysterious aura.

Rosso is at his best when he is matter-of-fact. His fondness for mothers and children and his sympathy for the downtrodden sometimes led him into sentimentality — an excessive sweetness which mars his work.

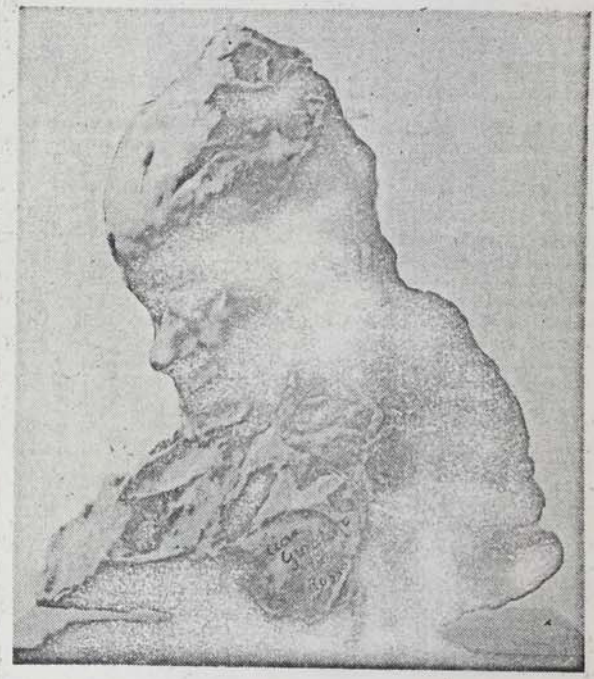
* * *

There has been an art historical controversy recently concerning the influence of Rosso on Rodin—acquaintances for a short time. The points of view of the two artists are of course different. Rodin focused on physical activity, Rosso on the movement of light. Where Rodin's figures are heroic, Rosso's are intimate.

But a comparison of Rosso's "Bookmaker," 1894, with Rodin's "Balzac," 1897 (in the garden of the Museum of Modern Art), indicates that the one did in fact influence the other.

Rodin once wrote to Rosso, "Upon arriving in your studio I was struck by a wild admiration for you." However, the Frenchman's fame eclipsed that of the Italian. Rosso was hurt by what he felt w[illegible] recognition, an[illegible] contribu[illegible] sculp[illegible]

Most of his energies were spent in promoting his reputation. It is a pity that Rosso stopped working, but the pieces he had created up to then are of a quality to assure him a place among the masters of modern sculpture.



Medardo Rosso's "Concierge," 1883 (wax over plaster), in a retrospective of this 19th-century radical's sculpture at the Museum of Modern Art, 11 W. 53d St.

Rosso Re-Evaluated

Medardo Rosso was a rebel. A shaggy, red-bearded bohemian, he called Greek and Roman sculpture "nothing but paperweights." The curly beard of Michelangelo's *Moses* was "Neapolitan spaghetti" to him. While studying at the Brera Academy in Milan, he punched a fellow student and was expelled. He took haven in Paris' Montmartre district in the days of Degas, Lautrec and Rodin. What did he think about Rodin, his senior by nearly 18 years? "Rosso loves Rosso," was his cool reply.

Yet in his rebellion against the classical notion that sculpture is petrified people striking noble poses, Rosso knew that he loved far more than himself. He was a romantic, full of the 19th century sentiment that still put women and children first. His subject matter concentrated on them, their preening, their chance encounters, their intimate moments of tenderness, love and sadness (*see color*). He sculpted fleeting human gestures as they appeared through sunlight, shade, haze, even gaslight. And he thus became the first sculptor to travel into the transient world of the French impressionist painters—a little-acknowledged fact that is well substantiated in a show of 28 of his works, sponsored by the Italian Ministry of Foreign Affairs and the Instituto Italiano di Cultura in New York, which opened last week at Manhattan's Museum of Modern Art.

That Rosso wasted no love on Rodin is no surprise. He had ample reason to believe that the famous French sculptor had snitched at least one good idea from him. While exploring the play of light on figures, Rosso came to feel that a man's shadow cast on the ground seemed solid as flesh. So he molded in solids the natural penumbras of cast shadows, like a cape sloping from the figure's shoulders. Several years after Rodin had visited his studio and written Rosso that he was "struck by a wild admiration for you," the older sculptor employed the technique in his monumental *Balzac*, whose bulk heaves backwards out of solid shadow like an immense startled walrus.

"We are nothing but a play of light," said Rosso, and to let it play, he used a material most sculptors would shudder at—wax. Rosso built up his figures in clay first, cast them in bronze, or in plaster which he then coated with warm translucent wax thick enough to let him lightly edit the original version. Increasingly he left his sculptures as mere impressions, with fewer and fewer fine details, submerging behind veils of light. In one of his last busts, *Madame X*, barely more than a lopsided oval of wax, Rosso nearly dismisses the tactile world entirely. The mystery lady's features are barely perceptible, pulled to one side in a manner presaging Picasso, the surface as sleek as a latter-day Brancusi egg.

TIME, OCTOBER 11, 1963

ITALY'S SCULPTOR OF IMPRESSIONISM

MEDARDO ROSSO fuses together heads of his wife and son in glowing plaster-framed waxwork titled *Golden Age* (1886) that retains in wax the freshness of the sculptor's inspiration.

"KISS UNDER THE LAMPPOST" (1882) is glimpse of lovers that was originally lit by its own tiny bulb to enhance its carefully molded, flickering highlights.

"JEWISH BOY" (1892), translucent wax bust that Rosso said represented "the small Baron Rothschild," is a tender sketch of childhood.

PHOTOGRAPHS BY J. ALEX LANGLEY

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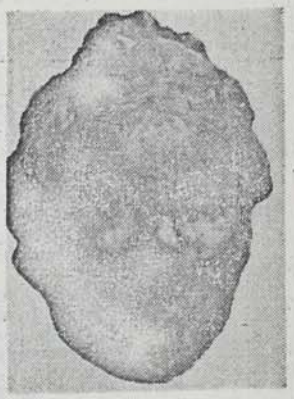
New York, N.Y.
Sunday Mirror
OCT - 6 '63

Pictures on Exhibit
New York, N.Y.
OCT - '63

The Sacristan (1882): M. Rosso
Museum of Modern Art, N.Y.C.

WORLD OF ART



Mask of Woman Laughing. By Medardo Rosso. At the Museum of Modern Art.

Sculptor Likened To Rodin

By CHARLES A. WAGNER

New Yorkers now have the rare opportunity of finding a great sculptor, dead more than 35 years and of whom few of us have ever heard.

Medardo Rosso's work, in a first showing here at the Museum of Modern Art, stands at a peak of impressionism drawn from a time when Rodin himself, probably without knowing it, was setting down those impressionist factors in his own work which were to bring him immortality.

THUS ROSSO becomes the flame before the stronger Rodin light; which, in itself, is accomplishment enough. But his sculpture has its own intensity and, in some ways, comes even closer to the human idiom than did Rodin.

It is a dramatic and unforgettable show. (11 W. 53d St., to Nov. 23.)

Corpus Christi, Tex
Caller-Times
10/6/63

New Shows in New York

THE FIRST MUSEUM exhibition in the United States of the work of the revolutionary Italian sculptor, Medardo Rosso, the principal exponent of Impressionism in sculpture, is on view at the Museum of Modern Art in New York now through Nov. 23. Approximately 30 sculptures in wax and bronze and a few drawings were selected by Peter Selz, Curator of Painting and Sculpture Exhibitions.

The first definitive study of the artist, written by Margaret Scolari Barr, was published by the museum on the occasion of the exhibition's opening this week. The exhibition is presented under the sponsorship of the Italian government and the Instituto Italiano di Cultura in New York.

Opening tomorrow and continuing through Nov. 28, "Stairs," an exhibition of interior and exterior stairways and ramps reflecting the styles of their periods in Eastern and Western cultures, will be presented in 36 photographic panels. The exhibit was designed for the circulating exhibitions program by Bernard Rudofsky, in collaboration with the department of architecture and design.

New York, N.Y.
Sunday Times
OCT - 6 '63

ART AND PATHOS

Medardo Rosso Shown At the Modern Museum

By STUART PRESTON

BOTH the prosecution and the defense have strong briefs in the case of the Italian symbolist sculptor Medardo Rosso (1858-1928), the subject of an excellent exhibition at the Museum of Modern Art, bringing together his major wax and bronze figures and heads. But, place him as they will in the hierarchy of sculptural importance, neither is likely to dispute either his historical significance or his peculiar esthetic distinction. If the House of Beauty has many mansions, Rosso occupies its haunted wing.

Links With Symbolism

Rosso's sculpture, mostly done in Paris between 1882 and 1907, coincided with the Symbolist movement in all the arts which attempted to substitute ideal interpretation for direct perception. It discarded the trivia of realism in favor of an intense sympathy for the slightest shades of poetic meaning. Isolated though he stood, Rosso was basically at one in this endeavor with Verlaine and Mallarmé in poetry; with Redon, Carrière and Gauguin in painting, and with Debussy in music.

Nonetheless, alongside the resemblances there existed important differences between Rosso and contemporaries such as the above. First and foremost was his impressionist technique, his over-riding concern with momentary visual sensations. Take "Man in the Hospital" in the present exhibition, a symbolist piece of sculpture in that it evokes poetic states of mind, but impressionist, too, in that, here, Rosso concentrates on the visual circumstances of a particular time and place.

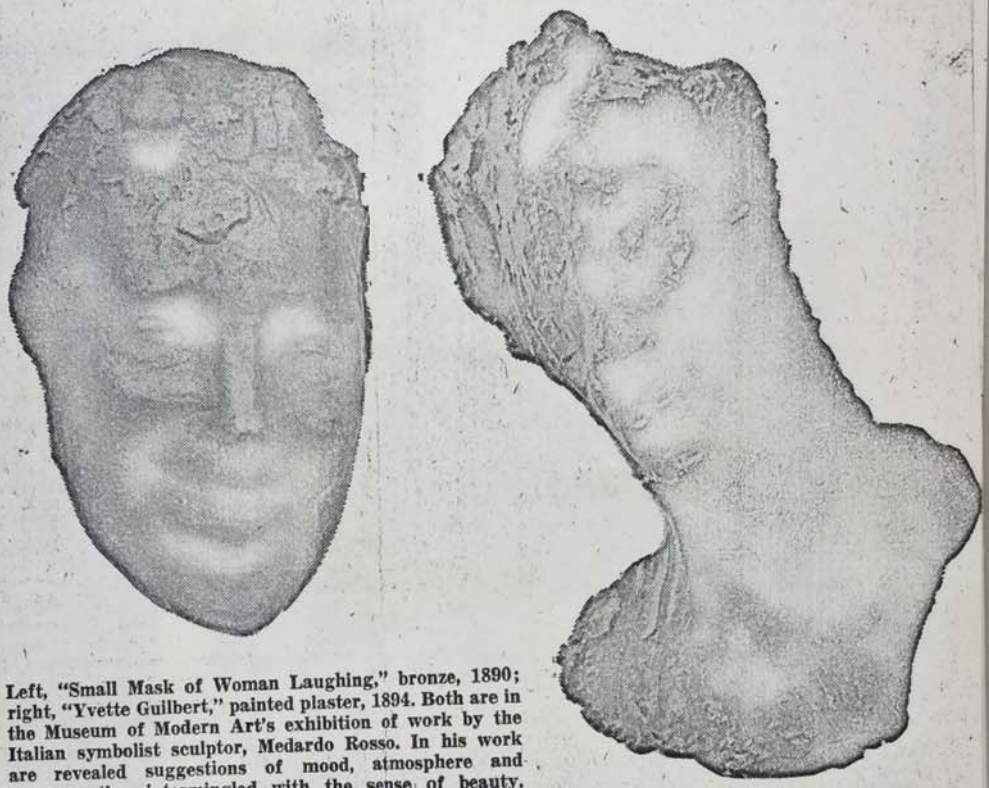
Unsculptural Aims

A piece such as this lies open to the condemnation of being vague, flimsy and inconclusive, and Rosso can be criticized for trying to turn sculpture into painting, for so submerging subject matter in nonsculptural values that it all but vanishes. Who but Rosso ever thought that sculpture could represent fog, as in "Impression in an Omnibus"! And what other sculptor ever took such account of changing, dissolving light in the plastic realization of figures? Or staked so much on the expression of pure feeling, regardless of the formal values of feeling's agent?

Even bolder was his way of doing the portrait of Yvette Guilbert. In this startling view, still revolutionary today, he portrayed her as she appeared to him across the glare of footlights in a darkened music hall. "Because we know her face so well," writes Margaret Scolari Barr in her important new monograph on Rosso, "we can see the many licenses Rosso took as he distilled it into a dematerialized expression of sharp wit tempered by a yielding acceptance of human frailty. The lips smile elusively but the grave eyes have the philosophical glance of the Mona Lisa."

The dramatic expressiveness of this astonishing bust is exceptional in Rosso's work and did not last for long. Increasingly he turned to subjects of revery, dreamed faces distilled in emotion rather than observed ones, melancholy images gliding imperceptibly into irreality.

VISIONARY SCULPTOR



Left, "Small Mask of Woman Laughing," bronze, 1890; right, "Yvette Guilbert," painted plaster, 1894. Both are in the Museum of Modern Art's exhibition of work by the Italian symbolist sculptor, Medardo Rosso. In his work are revealed suggestions of mood, atmosphere and deep emotion intermingled with the sense of beauty.

PHILADELPHIA INQUIRER - OCT. 6 '63

Sculpture by Rosso

NEW YORK, Oct. 5.—The first museum exhibition in this country of works by the revolutionary Italian sculptor Medardo Rosso (1858-1928) is on view at the Museum of Modern Art through November 23. The exhibit consists of 28 sculptures out of plaster, wax and bronze. It also includes eight of Rosso's drawings.

While Rosso inherited the Classic and Renaissance foundation of Italian art, his own artistic criteria were in conflict with the past. In fact he rejected the Renaissance and with adolescent irreverence called Classic sculpture "nothing but paperweights." His own art had much in common with his great contemporary, Rodin. After Rodin's death, Apollinaire considered Medardo Rosso the greatest living sculptor.

Rosso's work reflects the Impressionist's concern for light and atmosphere, as well as the poetic symbolism of Art Nouveau in addition to the New Realism of his era. Like the very late works by Michelangelo and like Rodin, Rosso created sculptures within their own special invironment. Thus his figures often emerge out of an amorphous mass, or portions of his images diffuse into abstract formations. His use of light was almost painterly, thus he came close to overcoming the physical problem of the relativity of the actual light source in sculpture. Time, and motion, too, was incorporated into Rosso's art. His "Impression in an Omnibus" conveys the rattling movement of the old fashioned bus on cobblestone pavement, as much as the three figures he portrays.

Since contemporary sculpture is concerned with similar artistic problems, Rosso's half-forgotten efforts now revealed by this excellent exhibit, speak a formal language with which we are entirely in tune.

N.Y. 1 BROOKLYN Daily
WED. Oct. 2, '63

M. Rosso Exhibit At The Museum of Modern Art

The first Museum exhibition in this country of work by the revolutionary Italian sculptor Medardo Rosso (1858-1928) will be on view at the Museum of Modern Art from October 2 through November 23. The 28 wax and bronze figures and heads, selected by Peter Selz, Curator of Painting and Sculpture Exhibitions, trace Rosso's major accomplishments in Milan and Paris between 1882 and 1907 — the short period of his creative life. The exhibition, which also includes 8 drawings, was installed by William C. Seitz, Associate Curator. It will be presented under the sponsorship of the Italian Government and the Instituto Italiano di Cultura in New York.

Garden City, N.Y.
Newsday
10/3/63

Rosso Sculptor on Display

In New York, the Museum of Modern Art is showing a small (28 pieces) collection of sculpture by the revolutionary Italian sculptor, Medardo Rosso, who died in 1928 He was a friend of Rodin and Degas, and so strong in his radical impressionism that he influenced Rodin as well as other of his contemporaries.

The current show represents a span in the artist's life between 1882 and 1907 and includes an early realistic head, "Street Boy," completed while Rosso was studying at the Academy in Milan (where he found the teaching "unimaginative and boring"); and his most abstract work, a 12-inch high wax head, "Madam X," modeled in 1896.

In all of Rosso's works in wax and bronze, it is evident that he was concerned with evocative quality of form space and chiaroscuro. The exhibit, which will continue through Nov. 25, is presented under the sponsorship of the Italian government and the Instituto Italiano di Cultura in New York.

On Oct. 10 the New York Historical Society will open a permanent exhibit of original drawings and watercolors of the birds of America by John James Audubon to mark the 100th anniversary of the purchase of his drawings from his widow. The society purchased the drawings, 432 of which were the originals of published plates of the famous elephant folio of the Birds of America.

The society gallery, Central Park West at 77th Street, is open to the public every day except Monday.

Museum of Modern Art Displaying 28 Sculptures by Rosso

N.Y. Times - Oct. 3

UNTIL recent years, the name of the Italian artist Medardo Rosso (1858-1928), the most distinguished sculptor of the symbolist period in Europe, was rarely mentioned outside Italy. This neglect has now been handsomely made up for in an exhibition of his work opening today at the Museum of Modern Art.

Included here are 28 wax and bronze figures and heads, all dating from his short creative life in Milan and Paris between 1882 and 1907. They have been selected by Peter Selz, curator of painting and sculpture exhibitions. The exhibition is admirably installed by William C. Seitz, associate curator.

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As an introduction to the exhibition, the museum is publishing a monograph on Rosso, the first in English, by Margaret Scolari Barr.

Mrs. Barr attributes the renewed interest in Rosso's work to a revival of the influence of impressionism on contemporary painting and sculpture. This has led to a reappreciation of his informality, impetuous spontaneity and of his realism "at a time when the 'new realism' and the 'new humanism' are again catchwords if not passwords."

Rosso's early work, exemplified here in the lively head, "Street Boy," was done in an animated realist way. But he soon discarded that convention as alien to his temperament. His real maturity was reached only after his first visit to Paris in 1884, a city which remained his home for most of the rest of his creative years. There he met Rodin and Degas and there developed a sculptural style that soon parted company with representationalism in any fixed or formal sense. Henceforth his sculpture veered between the suggestion of mood and atmosphere to hermetic work where visual observations mix arbitrarily with the whole stream of human awareness.

This revolutionary style first appears fully in "Sacristan" (1893) where, Mrs. Barr points out, "he invents devices to render in clay the vagueness of atmospheric envelopment that seems to dematerialize material form."

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Intensely private and radical though his style is, it had some influence on his contemporaries, almost certainly on Rodin, although the latter denied it.

Whatever absolute value may be placed on Rosso's art, it is high time that his esthetic and historical contribution be properly reassessed. Hence the welcome due the museum's show of his work, closing there on Nov. 23.

STUART PRESTON.

D 59,471 S 102,270

Worcester, Mass
Telegram
OCT 13 '63

A Rosso Show

The first museum exhibition in America of the work of Italian sculptor Medardo Rosso is open to the public through Nov. 23 at the Museum of Modern Art, New York.

Twenty-eight wax and bronze figures and heads trace the artist's major acomplishments in Milan and Paris betwen 1882 and 1907, the short period of his creative life. The exhibition also includes eight drawings. It is being presented under sponsorship of the Italian government and the Instituto Italiano di Cultura in New York.

Rosso, frequently called an impressionist, shared with these artists a concern for transient effects of light and movement. Like Rodin — whom he considered his rival — he displayed a new and vital approach to sculpture. Following influence of the Symbolists, he produced an evocative quality of form.

His las work, "Ecce Puer," is shown in the group in both wax and bronze. A commissioned portrait of a child, the head, according to an autority, combines compassion, tenderness and nostalgia for his own first innocent years.

D 601,625 S 760,59

New York, N.Y.
Journal American
OCT - 5 '63

SCULPTOR REDISCOVERED: A TREAT AT MODERN

By L. E. LEVICK

ONE SMALL GALLERY at the Museum of Modern Art houses a new show with big impact. It displays handsomely and dramatically 28 was and bronze figures and heads, along with five small drawings, by the "rediscovered" Italian Sculptor Medardo Rosso (1858-1928).

With the museum's recent Rodin exhibition still in mind, viewers of the Rosso works will be struck at once by similarities in their styles. The two sculptors were contemporaries, Rodin admired Rosso's work, and the Italian artist felt sure he had influenced the French sculptor, particularly Rodin's "Monument to Balzac," the imposing bronze in the garden of the Museum of Modern Art, at 11 W. 53 st.

The swing of the pendulum back to humanist realism in avant garde art circles, reflected in the raves for Rodin, also accounts in part for the Rosso revival.

Rosso's "informality and impetuous spontaneity" may likewise appeal to modern eyes, it is suggested by Margaret Scolari Barr in a book about the sculptor published by the Modern Museum in connection with the show. "Rosso's art," she adds, "is complex, ambiguous, his vision poetic as much as objective."

● ● ●

New York, N.Y.
Herald Tribune
OCT - 5 '63

ART TOUR

THE GALLERIES—A CRITICAL GUIDE

57th STREET & ENVIRONS


GENAUER

Medardo Rosso (Museum of Modern Art, 11 W. 53d): Twenty-eight sculptures in wax and bronze plus eight drawings, by a fascinating Italian who died in 1928 at the age of seventy, all but forgotten, although in his time he was considered a rival of Rodin. In his impressionist handling of surface so it caught the light, he was rather like Rodin. But his rough, pulpy masses (depicting such conventional themes as "Maternity") are also very like the efforts of today's avant-garde.

Vogue
New York, N.Y.
OCT - 1 '63

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . MEDARDO ROSSO, the great Impressionist Italian sculptor whose works, including this 1907 wax sculpture, "Ecce Puer," *above right*, are on exhibit for the first time in this country at New York's Museum of Modern Art. Although this revolutionary, bearded giant of a man lived from 1858 to 1928 always on the coattails of success, Apollinaire called him, after Rodin's death, "the greatest living sculptor." Violently anti-classicist, Rosso dismissed the beard of Michelangelo's Moses as "a mass of Neapolitan spaghetti." Margaret Scolari Barr, in her definitive study of Rosso published by the Museum, wrote: "He wanted to fuse his subjects with the air, the sun, the haze, the gaslight, and the colour in which they are steeped. . . . 'We are,' he said, 'nothing but a play of light.' "

COLLECTION OF MR. AND MRS. HARRY L. WINSTON, BIRMINGHAM, MICHIGAN

New York, N.Y.
Library Journal
OCT - 1 '63

Sculpture

BARR, Margaret Scolari. The Sculpture of Medardo Rosso; color frontis. 60 b.-&-w. photogs. 92pp. Oct Museum of Modern Art 5.00; pap. 2.95

New York, N.Y.
Library Journal
MAY 15 '63

★BARR, Margaret Scholari. The Sculpture of Medardo Rosso [Study of the life & achievement of the Italian sculptor (1858-1928)]; color frontis. ca. 70 b.-&-w. ills. 112pp.
Sept 30 Museum of Modern Art, dist. by Doubleday 2.95

Harper's Bazaar
Oct 1963

NOT
TO
BE
MISSED

RUDOLPH BURCKHARDT

The impressionist sculpture (above) of Medardo Rosso, the Italian contemporary of Rodin—who shared his passion for the mystery of the human form as emerging from the chaos of divine creation—in a major exhibit, October 7 to November 28, at the Museum of Modern Art.

——*Geri Trotta*

Medardo Rosso at the Modern

From October 2 to November 23, the Museum of Modern Art in New York is presenting work by Medardo Rosso. The current showing is the first museum exhibition in the United States to be accorded to the revolutionary Italian sculptor (1858-1928), whose work taxes the standard categories of art classification but is at least suggested in the usual characterization of the artist as "the principal exponent of Impressionism in sculpture."

"Medardo Rosso . . . is now without a doubt the greatest living sculptor," wrote Apollinaire in 1918 after the death of Rodin. Indeed, Rosso at times surpassed Rodin, and his influence on Rodin's final *Balzac* seems undeniable. The Italian Futurists hailed Rosso as an artist of the future; their enthusiasm finds an echo in the renewed interest that his work has excited in recent years.

The showing at the Modern was organized by Peter Selz, Curator of Painting and Sculpture Exhibitions, who has selected for display some thirty works in wax and bronze, as well as a number of drawings. Coinciding with the show is the Museum's publication of Margaret Scolari Barr's *Medardo Rosso,* the first comprehensive study to be devoted to the artist.

Bimbo all'Asile dei Poveri **(1883); Joseph H. Hirshhorn Collection.**

Effetto al Cafe du Roches (1893);
collection Gianni Mattioli, Milan.

Brooklyn, N.Y.
Daily
OCT 2 - 1963

M. Rosso Exhibit At The Museum of Modern Art

The first Museum exhibition in this country of work by the revolutionary Italian sculptor Medardo Rosso (1858-1928) will be on view at the Museum of Modern Art from October 2 through November 23. The 28 wax and bronze figures and heads, selected by Peter Selz, Curator of Painting and Sculpture Exhibitions, trace Rosso's major accomplishments in Milan and Paris between 1882 and 1907 — the short period of his creative life. The exhibition, which also includes 8 drawings, was installed by William C. Seitz, Associate Curator. It will be presented under the sponsorship of the Italian Government and the Instituto Italiano di Cultura in New York.

Yonkers, N.Y.
Herald Statesman
SEP 18 '63

Italian Sculptor's Work To Be Shown At Modern Museum

The first museum exhibition in the United States of the work of the Italian sculptor, Medardo Rosso, (1858-1928) the principal exponent of impressonism in sculpture opens Oct. 2 at the Museum of Modern Art, 11 West 53 St., in New York City and will continue through Nov. 23.

Approximately 30 sculptures in wax and bronze and a few drawings will be selected by Peter Selz, curator of painting and scultpure exhibitions and the first study of the artist, written by Margaret Scolari Barr, will be published by the museum on the occasion of the show's opening. The exhibition will be presented under the sponsorship of the Italian Government and the Instituto Italiano di Cultura in New York.

From Oct. 7 to Nov. 28, an exhibition of interior and exterior stairways and ramps reflecting the styles of their periods in eastern and western cultures will be presented in 36 photographic panels.

Museum hours are weekdays from 11 a.m. to 6 p.m. and Thursdays until 9 p.m. and Sundays from noon until 6 p.m.

New York, N.Y.
Jun. Herald Tribune
SEP 29 '63

Rosso Comes Into His Own

The newest, the most "in" name in sculpture anywhere right now is that of Medardo Rosso. You haven't heard of him? Neither have most other people outside the few who happened to catch a show he had in a small New York gallery three years ago.

He was an Italian who died 35 years ago, and a great friend of Rodin, though he was 18 years younger. (Still, Rodin may well have been influenced by him.) Five years ago no single work by Rosso was in any American collection. Now there are 20, including three in the Museum of Modern Art, which will give him his first museum exhibition in the United States beginning Wednesday.

The mystery is not why he was neglected over all the years. He was so far ahead of his time that he makes not only Rodin at his least inhibited but even Brancusi, Matisse, and Picasso look exceedingly tame. The only artists whose work certain Rossos in the show dated around 1890 bring to mind are John Chamberlain, Hayes, Cesar and others of the school who

crush automobiles, plaster, stones or rags together into lumpy abstractions.

The real mystery is *how* Rosso got that way. Neither the exhibition nor the comprehensive catalogue preface excellently written by Margaret Scolari (Mrs. Alfred) Barr, makes this clear. Perhaps the mystery of why certain artists develop the way they do can never be explained.

At any rate, Rosso, working in Milan in the 1880s, in a milieu completely given over to saccharine salon academicism, rebelled against the academy, against the Renaissance (the beard on Michelangelo's "Moses" he compared to "a mess of Neapolitan spaghetti"), against any notion of sculpture as static, official, slick, or descriptive. What he wanted to do was to relate it to impressionism. He wanted it to be as informal, as spontaneous, as impetuous, as tremulous as he could make it. He wanted it to be one with the air and light that

That sculpture had never been these things before worried him not a bit. It did worry the critics, though. One of them very perceptively commented at the time that a particular Rosso piece was "chiseled with a brush, in fact, with the brush of Tiepolo." Guillaume Apollinaire, however, wrote in 1918 that "Medardo Rosso . . . is now without a doubt the greatest living sculptor." Evidently this was one dictate of that most influential poet-critic that nobody paid any attention to.

But now the time has come. Rosso's agitated, folded shapes, his billowing rippling surfaces that change with the play of light, his compositions that look like a bowl of thick cream whipped to the recipe-prescribed peaks, his insistence that the viewer not just look at his work but work with him, are exactly what sculptors of today's avant-garde have been trying to achieve.

Considered as the immensely imaginative expressions of a searching and troubled man, they're very good indeed. But in just a few pieces Rosso relaxed a bit. And then, as in "Madame X" (1896), one gets a head of a noble simplicity, an oval in which the ridge of a nose is barely suggested, and the result is not just exciting experiment, but a most distinguished work of art. The 1893 "Sick Boy" is another piece of ineffable delicacy and tenderness.

"Kiss Under the Lamppost" (1882), "Conversation in the Garden" (1893), and, more than anything, "Maternity" (1889) are the ones that will throw people. They sound utterly realistic. And, as a matter of fact, if you look very hard, twisting this way and that, you will, for certain, see the theme of the title. But no abstraction was ever freer.

E. G.

This is what you missed if you didn't see last Sunday's Tribune.

NEW YORK

THE SUNDAY HERALD TRIBUNE MAGAZINE

SEPTEMBER 29, 1963

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