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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	III.A.85

BERLIN-CHARLOTTENBURG 9.
SENSBURGER ALLEE 25
J 9 HEERSTRASSE 4928

9.V.38

Lieber Herr Valentin,

es wird uns höchste Zeit Ihnen
ein direktes Lebenszeichen von
uns zu geben nachdem Sie nur
so manche Karte und dann den
lieben Geburtstag gross schickten.

Dass es bei uns in Germany allright
ist wissen Sie durch Buchholz & Andere.
Ich bin erleichtert, dass mein Alters-
fest vorüber ist. Kein Spass ist so etwas.
Aber es wird auch dass es viel viel
schlimmere Dinge in unserem
armutigen Erdenvandl gibt.
Und am Alt. werden ist dies das
Schöne, dass man einwandfrei
lernt, die Kaffern von den Wirtelchen
zu unterscheiden.

Haben Sie nun nochmal schönen
Dank für die Geburtstagswünsche und
die master brances. Als letztes Blüm-
lein steht heute noch ein Orchideenzweig
von Mr Buchholz bei mir. möge das

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Bitte
aufheben

eine gute Vorbedeutung sein!

Weyhe ist in diesen Tagen hier
is. will noch mit Freunden auf-
stehen. Meine Frau ist angekündigt
von E. Cohn. (er spendete einen
wichtigen blühenden Baum) der
werden mir ja auch von Ihnen er-
zählen. Ich begreife wohl wie schwer
der Anfang für Sie ist, denn wenn
verlangt schon nach Qualität in
dieser Welt?

Wann kommen Sie auf Urlaub?
wenn ich auch sehr sesshaft
bin, so will ich doch ins Feld
von hier verschwinden.

Bitte bestellen Sie dem Hans und
der Mia, die mir ~~kabelten~~, s. deren
Adresse ich nicht weiß, meinen
herzlichsten Dank - und alle
guten Wünsche für Sie

Ihr Georg Kolbe

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BERLIN-CHARLOTTENBURG 9.
SENSBURGER ALLEE 25
J 9 HEERSTRASSE 4928

1700,21
196
28
476

\$750

22 XI 38

Lieber Herr Valentin,

es war nett von Ihnen, mir
mal etwas aus fürholisches
zu berichten - wenn ich mir
nicht ein Gleiches tue, so deshalb
weil es hier nichts gab, was Sie
nicht schon wüssten. Mir
sollen Sie wissen dass es mir
"gut geht" - im Ernst - denn
mir ist das Rauchen und der
Alkohol und das Rausch u. so
manches andere verboten
so dass ich wieder lebe wie ein
Kind - die wahrhaftige Purifikation
mein Alltag passt glänzend
zu meiner Lage - Lebenslage -

Fotos kann ich Ihnen
z. Z. noch nicht senden, wenn
gleichs meine Roberte lust floriert

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Es sind aber immer wieder
grosse Formate, übrigens
auftraggebenweise - Den
Bedarf an Kleinglasatik kann
es ja aus dem Depot decken
Ulrich - es wird noch immer
nachgefragt.

Die Amerikaner sollten es
schämen nicht einmal 100
kleine Summe für die Klage
aufbringen zu können - Soll
es 300 Mk nachlassen? Sei
es! Also Hoffentlich —

Es klingt fast wie ein Märchen,
dass die schwarzen Linder-
möbel in das grosse Häuser-
meer eingewängt haben. Würde
schon uns Maccaroni essen
können, wenn es drüben
wäre. Zunächst aber muss
es bei diesem Wege grüssen
wird, dass ihr Bemühen
zu einem guten Lohne führen
möge.

Hervor Ihr Georg Kalbe

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dec. 15, 1937.

Lieber Herr Kolbe:

Vielen Dank fuer Ihren Brief. Ich habe also den Preis fuer "Die Klage" an das Museum of Modern Art weitergegeben und hoffe sehr, dass nun endlich etwas daraus wird. Jedenfalls vorlaeufig vielen Dank fuer Ihr Entgegenkommen. Es dauert immer einige Zeit ehe die Leute sich am Museum hier entscheiden, d.h. ehe sie den Weg zur finanziellen Regelung finden.

Es war wohl in meinem letzten Brief, dass ich meinen Wunsch erwaehte, eine Ausstellung von Ihnen zu machen. Ich habe nun auch etwas mehr Mut, nachdem ich mit der Lehmbruck Ausstellung einen sehr schoenen Erfolg hatte und sogar drei Skulpturen verkaufen konnte. Ich moechte Ihre Ausstellung im Februar machen. Sie wissen ja, dass Weyhe noch eine sehr, sehr grosse Anzahl Ihrer Bronzen "auf Lager" hat und er leiht mir das ganze Material. Ausserdem bekomme ich Leihgaben von Erich Cohn, Herrn Rothbart und von einigen Andern.

Ich selbst habe 7 Bronzen, sodass die Ausstellung durchaus richtig und gut werden kann.

Ich brauche also vielleicht keine Figuren mehr; jedoch habe ich eine grosse Bitte; mir noch eine Reihe von Zeichnungen zur Verfuegung zu stellen.

Ich habe im ganzen 10 Zeichnungen von Ihnen hier. von denen uebrigens drei augenblicklich auf der Ausstellung in Cleveland sind.

Dorthin hatte ich auch meine kleine "Verkuendung" geschickt. Die andern Bronzen, die dort ausgestellt sind, kamen entweder von Weyhe oder aus Privatbesitz.

Ich habe nun die grosse Bitte an Sie, mir noch 20 Zeichnungen fuer eine kurzere Zeit zur Verfuegung zu stellen und ich hoffe sehr, dass Sie Erfuellung meiner Bitte ermoeglich koennen. Ich weiss ja, dass Sie sich schwer von den Zeichnungen trennen, aber trotzdem - ich waere Ihnen sehr dankbar.

Die technische Regelung ist ja einfach, als Sie die Zeichnungen nur Karl Buchholz zur Weitersendung in Kommission zu geben brauchen. Nur muesste ich Sie eben bitten, dieses moeglichst bald zu tun.

Meine kurze Weihnachtsgruesse sind schon an Sie abgegangen. Schmerzlich zu wissen, dass Sie auch an Festtagen nicht trinken und nicht rauchen duerfen.

Trotzdem hatte ich aus Ihrem Brief den Eindruck, dass es

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Ihnen leidlich gut geht.

Ich bekam uebrigens dieser Tage mit verschiedenen Sachen auch drei Bronzen von Rich.Scheibe, die ich ganz ausserordentlich schoen finde. Wenn ich so sehe, was mich hier so an Plastik und Bildern umgibt so bin ich manchmal sehr optimistisch, weil ich einfach glaube, dass man sich mit diesen Dingen einmal wird hier durchsetzen koennen. Es heisst eben nur Geduld haben!

Fuer heute herzlichste Gruesse,
Ihr

PS.Fuer das Verzeichnis was ich fuer die Ausstellung mache, haette ich gerne Ihren Titel-Namen handschriftlich gedruckt. Wuerden Sie sich die Muehe machen, mir am besten mit schwarzer Tusche GEORG KOLBE aufzuschreiben?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- vincent wyle*
13. Kneeling Girl. 1928
 12. Kneeling Girl. 1927
 11. Kneeling Girl. 1926
 10. Bathing Girl. 1926
 9. Self-Portrait. 1925
 8. Slave. 1925
 7. Sorrow. 1921
 6. Mermaid. 1921
 5. Standing Girl. 1920
 4. Resurrection. 1920
 3. Girl looking up. 1920
 2. Standing Girl. 1918
 1. Dreaming Girl. 1917
- BRONZES

14. Seated Girl. 1928
15. Young Woman. 1929
16. Young Girl. 1929
17. Allegro. 1929 *vincent wyle*
18. Kneeling Girl. 1930
19. Kneeling Girl. 1930
20. Call. 1932
21. Sybil. 1934
22. Portrait. 1934
23. Lying Athlete. 1935
24. Standing Woman. 1935
25. Standing Woman. 1935

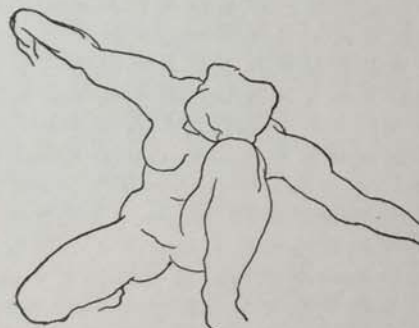
DRAWINGS

26 - 60

GEORG KOLBE

SCULPTURE & DRAWINGS

February 14 to March 12



BUCHHOLZ GALLERY

CURT VALENTIN

3 WEST FORTY-SIXTH STREET
NEW YORK

BRyant 9-8522

Born in 1877 at Walldorf, Germany. Studied painting and drawing in Dresden Academy and in Munich. Went to Paris 1898 and to Rome till 1900 where he turned to sculpture. Has lived since 1904 in Berlin.

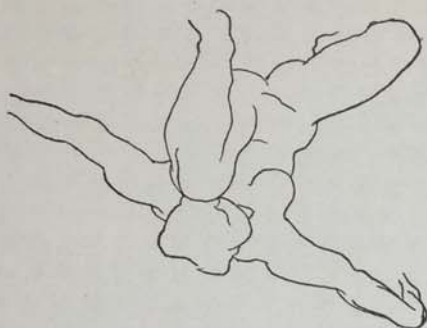
Georg Kolbe is represented by sculpture in most of the European Museums and in the following American Museums: Buffalo (Albright Art Gallery), Cambridge (Germanic Museum), Chicago (Art Institute), Denver (Art Museum), Detroit (Institute of Arts), New London (Lyman Allyn Museum) and Wellesley (Farnsworth Museum).

GEORG KOLBE

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BUCHHOLZ GALLERY
COURT VALENTIN
3 WEST FORTY-SIXTH STREET
NEW YORK
BRyant 9-8522



GEORG KOLBE
SCULPTURE & DRAWINGS
February 14 to March 12

GEORG KOLBE

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26 - 60

DRAWINGS

25. Standing Woman. 1935
24. Standing Woman. 1935
23. Lying Athlete. 1935
22. Portrait. 1934
21. Sybil. 1934
20. Call. 1932
19. Kneeling Girl. 1930
18. Kneeling Girl. 1930
17. Allegro. 1929 *Allegro with Wight*
16. Young Girl. 1929
15. Young Woman. 1929
14. Seated Girl. 1928

BRONZES

1. Dreaming Girl. 1917
2. Standing Girl. 1918 *Miner's Wight*
3. Girl looking up. 1920
4. Resurrection. 1920
5. Standing Girl. 1920
6. Mermaid. 1921
7. Sorrow. 1921
8. Slave. 1925
9. Self-Portrait. 1925
10. Bathing Girl. 1926
11. Kneeling Girl. 1926
12. Kneeling Girl. 1927
13. Kneeling Girl. 1928 *Miner's Wight*

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Febr. 14, 1938.

The New Yorker,
25 West 43rd Street,
New York City.

Dear Sirs:

Kindly note that there is a new Exhibit-
ion of sculpture and drawings by Georg Kolbe
opening at this Gallery today.

Sincerely yours,

Gurt Valentin

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Princeton

Allegro (Weyhe)
 Kneeling Girl (Weyhe)
 Syanding Girl. 1918. (Weyhe)
 Standing Girl (Boymans Weyhe)
 Standing Girl (Brown 550 Weyhe)
 Lying Athlete
 Drawings #951 956 957 979 (W) 977 (W) 980 (W) 982 (W) B
 Detroit 155 948 945 946 949 154 160 958
 94) 941 947

Head Valentin
 Head Mrs. Kanzler
 Pedestal

Cambridge

Selfportrait
 Bathing Girl
 Sybil
 Kneeling Girl (Haende in den Hueften) Weyhe
 Slave
 Little reclining Girl
 Drawings #955 954 953 952 153

Indianapolis

Mermaid

7

9

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Princeton

Allegro (Weyhe)
 Kneeling Girl (Weyhe)
 Syanding Girl. 1918. (Weyhe)
 Standing Girl (Boymans Weyhe)
 Standing Girl (Brown 550 Weyhe)
 Lying Athlete
 Drawings #951 956 957 979 (W) 977 (W) 980 (W) 982 (W) B
 Detroit 155 948 945 946 949 154 160 958
 94) 941 947

Head Valentinier
 Head Mrs. Kanzler
 Pedestal

Cambridge

Selfportrait
 Bathing Girl
 Sybil
 Kneeling Girl (Haende in den Huoften) Weyhe
 Slave
 Little reclining Girl
 Drawings #955 954 953 952 153

Indianapolis

Mermaid

8

9

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Princeton

6 Bronzes Value \$ 5000
18 Drawings Value \$ 1300

\$ 6300

Send collect and insured. Railway Express

Cambridge

6 Bronzes and 5 Drawings \$ 4400

Send collect and insured. Railway express

Use one case for Princetone and one for Detroit
Instructions for Detroit and Indianapolis are follwong

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PROF. DR. H. C. GEORG KOLBE

BERLIN-CHARLOTTENBURG 9,
SENSBURGER ALLEE 25
FERNRUF 99 49 28

3. II. 38

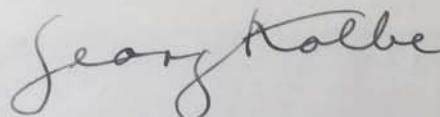
Lieber Herr V a l e n t i n -

dass meine Antwort auf Ihre letzten Briefe so lange aus -
blieb, wollen Sie bitte nicht unfreundlich aufnehmen, so sehr
mich Ihre Berichte erfreuten, so sehr bangte mir auch vor der
angekündigten Kolbe -Ausstellung. Gewiss, ich hätte Sie um ein
Hinausschieben bitten können, denn diese in U.S.A. bekannten
Dinge nochmals zu einer Sonderschau aufzuwärmen, scheint doch
etwas riskant. Doch anderseits kann ich Euer Forum nicht so wich-
tig nehmen, dass ich in absehbarer Zeit neue grosse Anstrengung
für lohnend hielte. - So übergab ich fast mechanisch die gewünsch-
ten Blätter Ihrem Chef und bitte Sie nur um kluge diskrete Auf -
machung. Den Riesenerfolg werden wir ja zu tragen wissen.

Noch eine Bitte möchte ich vorbringen. In New York wohnt
die Malerin Hella A r o n s o n, 3814 Seagate Ave. Seagate. Brook-
lyn, - die mich um Empfehlung an Weyhe angeht. Dies sei ihr ge -
währt, über Sie, da ich dem mister nicht schreiben mag, weil er
es bis heute nicht für wichtig hielt mir ein Wort über das Bild-
nis seiner Tochter zu sagen. Und ich lieferte es ihm für einen
Spottpreis! You understand ?

Schreiben Sie mir bald wieder und seien Sie herzlich gegrüsst aus
der Sensburg -

Ihr



Schicken Sie bitte der Aronson eine Einladung zu meiner Ausstel-
lung. -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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February 14. 1938
3 West 46th Street
New York City

Lieber Herr Kolbe:-

nach etwas anstrengender Sonntagsarbeit steht Ihre Ausstellung nun- ich wollte, Sie koennten Sie sehen und sich davon ueberzeugen, dass sie schon ist. Wies van der Rohe, Linder und Swarzenski, die Sie alle herzlich gruessen lassen, haben gestern mit Enthusiasmus gearbeitet und geholfen-- und wir alle waren befriedigt von der Sonntagsarbeit.

Ich habe noch mit Dank die Kollektion der 20 Zeichnungen zu bestaetigen, die a l l e so schon sind und nun an den Waenden der Buchholz Gallery haengen; die Zeichnungen kamen erst vor einigen Tagen, sodass ich mich nicht fruher bedanken konnte.

Leider gingen Ihnen versehentlich schon vor einigen Tagen ein paar Kataloge zu, es waren aber die ersten und zu "fetten" Andrucke; es gehen heute andere ab.

Aus dem Katalog werden Sie nicht klug werden und er stimmt auch nicht in allen Einzelheiten. So habe ich mir noch im letzten Augenblick aus Detroit das Bildnis der Mrs. Kanzler und das von Valentin kommen lassen, ferner habe ich das Portrait von Herrn Rothbart und Ihr Selbstbildnis, sodass auch das Portraittieren zu seinem Rechte kommt. Von Eddy Warburg lieh ich noch das "Adagio" und von Erich Cohn die "Klage", die "Auferstehung 1920", die kleiner "Kauernde 1917" und noch ein kleines Kauerndes Maedchen, dessen genauen Titel ich nicht weiss. Von Rothbart habe ich noch die "Hockende 1928". Von Weyhe kommen das "Allegro", die "Junge Frau 1929". "Aufblickende 1920", Knieende 1930", eine "Knieende" mit in den Huelften gestuetzten Armen, "Stehende Maedchen 1930", die "Sklavin", das "Meerweibchen" und noch ein paar kleinere, ferner die Badende 1926 und Ihr fruheres Selbstbildnis. Im Ganzen sind es mit den kleineren (etwa 6) 29 Bronzen und 30 Zeichnungen. Diese Angaben, damit Sie sich ein ungefaehres Bild machen koennen.

Bei dieser Gelegenheit moechte ich Sie bitten, die Kommissionsfrist fuer die Bronzen, die ich Anfang des vrorigen Jahres bekommen habe und die wir auf ein Jahr festsetzten, zu verlaengern; ich hoffe, Sie haben nichts dagegen.

Mr. Weyhe hat Ihnen sicher noch nicht geschrieben, weil das Bildnis der Tochter Gertrud noch garnicht in der Lexington Avenue gelandet ist; er hat es einem Freunde in Deutschland uebergaben, der es mitbringen soll--- soweit ich mich erinnere. Jedenfalls haette ich das Portrait sicher gesehen bei meinem hier und da stattfindenden endlichen Beuchen, wo es n i e Kirschwasser oder aehnliches gint.

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Ich werde weiter ueber den Verlauf der Ausstellung be-
richten. Fuer heute nur kurz - und viele herzliche Gruesse
und alles Gute !

I h r

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Maerz 1, 1938

Lieber Herr Kolbe:-

nur schnell ein paar Worte und Gruesse. Zum ersten Mal in meiner New Yorker "Laufbahn" habe ich dauernd eine "volle" Galeria; am letzten Sonnabend waren wenigstens 150 Leute da. Ich schickte Ihnen direkt die Kritiken aus der TIMES, die Abbildung aus der TIMES, einen Ausschnitt aus der POST. Heute sende ich ueber Buchholz die ART NEWS, die SUN und eine Abschrift aus dem TELEGRAM. Ferner die neueste Nummer des ART DIGEST. Wie schlecht hier aber die Zeitlaeuft und das "Geschaeft" ist, moegen Sie daraus erschen, dass noch n i c h t s verkauft ist. Moege es hoch kommen. Bald mehr und alles Gute- und Dank, dass ich die Ausstellung machen konnte.

I h r

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THE CHRISTIAN SCIENCE MONITOR, BOSTON, TUESDAY, MARCH 29, 1938

News of Art, Music and the T

Partner Conducts

Adrian Squire

In conducting has been, and is, to reproduce the work soulfully and with the greatest simplicity and fidelity, while making no own gestures so inconspicuous that the attention of the audience is not drawn to me and away from the music."

How well this aim is realized was again shown at Queen's Hall. "Simplicity" and "fidelity" have almost an old-fashioned sound today, when personality has become a cult and "readings" are imposed even on the scores of Mozart. To the "ham" actor we shall soon have to add the "ham" conductor. Weingartner brings with him the atmosphere of an older musical world where, in-

credibly enough, sincerity counted for more than showmanship. Here is an appreciation taken from a Leipzig journal which, to use the subject's own words, is "so permeated with true understanding as to be a rarity among notices in German papers": "Dominated by musicianship, saturated with the spirit of the scores that he knows by heart down to the tiniest inflection, inspired by the general scheme of the work, yet outwardly restrained, sparing of gestures, opposed to any conductor's showmanship, cultivated in every line of his body—that is how Felix Weingartner faces the orchestra of the Gewandhaus. And that is how he faced the London Philharmonic Orchestra, which responded with some of the finest playing of the season. In turn the audience responded by being all ears instead of all eyes. At the close it seemed to be all hands."



"Proud Colt"

Bronze by Renée Sintenis, on view at the Germanic Museum, Harvard University, Cambridge, Mass.

Modern German Sculpture

By Dorothy Adlow

At the Germanic Museum, Harvard University, Cambridge, Mass., there is on exhibition a splendid display of modern German sculpture.

The spectator has perhaps just glanced at the daily newspaper with its pictures of German motorized columns, forests of helmets, diagonal salutes; precision, co-ordination, standardization prevail. There, modern Germany is recorded impassively by the camera. Here, in the galleries of the museum, is another modern Germany.

The journalistic photography will reach millions, who will conclude from the graphic record that this is Germany. The sculptors will be sought by hundreds, who cannot but pause and reflect that much that is German is being concealed, that the sensitive hands which modeled these forms cannot subscribe to mechanization. Here in Cambridge we have proof of an independent spirit, love of peacefulness, meditation, freedom.

Ironical, is it not, that modern German art has been least susceptible to the machine age, least drawn to the sleek surfaces and metallic textures, the cylinders and cubes? German artists have favored the emotional and romantic tendencies, as they have been given full play in modern trends. In pictures, bright colors and bold drawing have helped produce the appropriate effect; in sculpture restlessness and vitality have been expressed through sensitive modeling and fluid design.

It is interesting to note that the prevailing medium is bronze, that the sculptors choose to model rather than carve, and prefer to work upon a surface such as clay, which is responsive to the touch and can be made active and variable through pressure and manipulation. The German sculptors have not turned to the primitive, the barbaric and distorted. Most of the figures come within the range of classical proportion, with certain exceptions. Wilhelm Lehmbruck has resorted to attenuation, a slendering and lengthening of the form, with a beautiful ethereality resulting. The Gothic and Tang stone carvers achieved the same result with a similar method. Lehmbruck and his fellow German sculptors have sought design in sculpture as it is defined by line. One is aware of the contours of these statues, the undulating outlines, the play of lines of limbs folded or outflung.

Georg Kolbe is well represented by crouching and reclining and dancing

figures. Gerhard Marcks is another one who inclines towards the slender and linear. Renée Sintenis's small figures and animals are charged with movement. It is a dramatic, expressionistic sculpture, which strives for freedom from bulk and heaviness and restraint.

Remarkable for earthly contact, for ability to derive from the factual a mood or moral well worth perpetuating in bronze or wood, is Ernst Barlach. There is nothing aloof in his rotund pieces, no withdrawal from reality in these quaint and gentle folk who reveal with disarming simplicity everyday realities. Barlach is one among the Germans to aim for the large and permanent design in terms of bulk and simplified form. These are the people upon whom the standardizing mold has been clamped. But Barlach discloses their ingenuousness and their humanity. Such fury, on the other hand, as he expresses in "Revenge" and "Fugitive" is unsurpassed and almost unprecedented. These dynamic figures leap from the pedestal. Barlach is phenomenal for his ability to maintain the plastic qualifications while figures are in violent action.

At the Germanic Museum there are shown also sculptures by Rudolph Belling, Hermann Haller, Ewald Mataré, Waldemar Schmied, Emy Roeder and Richard Scheide.

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THE CHRISTIAN SCIENCE MONITOR, BOSTON, TUESDAY, MARCH 29, 1938

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Modern German Sculpture

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THE INDIANAPOLIS SUNDAY STAR, APRIL 17, 1938.

IN THE WORLD OF ART -- By LUCILLE E. MOREHOUSE

Unusual Sculpture Show
At Herron Art Museum

The Internationally Famous Archipenko Is Represented Along With Maillol, Kolbe, Gaston Lachaise, Charles Despiau and Heinz Warneke—Many Bronze Nudes on View.

IT IS an unusual art treat in Indianapolis to have an exhibition of sculpture. And rarely do we have more than small bronzes. But the April show of sculpture at the Herron Art Museum includes many large pieces in terra cotta, a few good-sized examples in bronze and many delightful small bronzes. The internationally famous Alexander Archipenko—native of Russia, a resident of Paris for many years and now in America with a working studio, also a private school in Chicago—is represented with 19 characteristic examples of his work.

The Archipenko sculptures are chiefly in terra cotta with a few pieces in chromium plate, plaster, bronze-covered and polychromed surfaces. They are all displayed in the north end of the large east gallery. The gallery has been divided by a wallboard partition and the south end is given over to a group show by six sculptors, Aristide Maillol, George Kolbe, Gaston Lachaise, Charles Despiau, Heinz Warneke and John Flannagan, to which has been added an example of animal sculpture from the museum's permanent collection. Many new pedestals and bases had to be made at the museum for the adequate display of so large an exhibit of sculpture. And, appropriate to the preponderance of terra cotta sculpture, these pedestals are uniformly of a rosy terra cotta hue.

Three Noted French Sculptors.

Three outstanding native French sculptors are represented with small bronzes and portrait heads. Aristide Maillol—"not an innovator but a conservator of what has appealed to him in the art of the past"—was born in Banyuls, France, in 1861, studied painting in Cabanel's Paris studio, came under the influence of Gauguin, designed tapestry, majolica vases and small sculpture, and later won fame with his large sculptures in bronze and stone based on the influence of the Greeks. It is said that his drawings and studies in pastels are very carefully finished and remarkable for their beauty.

There are two small bronzes by Maillol, each about 10 inches high. Both are nude feminine figures modeled with the same truth to realism and the beauty of the well-rounded figure that is characteristic of Greek sculpture. "Woman Seated" and "Standing Nude" are the titles. The Toledo (Ohio) Museum of Art owns a fine bronze by Maillol. It is a seated nude, but an entirely different pose. Quoting from an old Toledo museum bulletin, at the time Edward Drummond Libby made his gift of the bronze, we read the following: "He (Maillol) felt substance and solidity essential to the expression of his concepts; he wrought his figures with weight, and built consonant with his material; he gave to them static poses; he accepted sculpture as an art, massive, dignified, monumental regardless of the size of the particular figure." It is well to recall this comment while viewing the two characteristic examples.

Master of Portrait Sculpture.

Charles Despiau, who has been recognized as one of the greatest masters in modeling portrait heads and busts, is the second of the three native French sculptors whose work is included in the group exhibit of sculpture displayed in the south end of the upper east gallery of the Herron museum. His "Head of Woman," life size and in black bronze, interprets character and personality without apparent effort to represent characteristic facial expressions. It has been said of Despiau that "he has the austere logic of ancient sculpture, the quietude and health of the noblest Greek art and the incomparable vitality of that great sculptor of the renaissance, Donatello."

It is said that, instead of striving for superficial expression, in his portrait work, Despiau gives attention to the right placing of planes and the problems of rhythm, and it follows that resemblance takes care of itself. Of his art Despiau has been quoted as follows: "I force myself not to describe such and

such a picturesque detail or such a state of mind, but to realize the harmony, between the sculptural elements which I exalt. Under such conditions, I am creating works that are durable and organized. I seek in my busts to attain a profound resemblance. For me they begin to live; I believe in the end I can hear their voices."

Lachaise Now An American.

The son of a plasterer, Charles Despiau was born at Mont-de-Marsan, France, Nov. 4, 1874. It is said that he had to color postcards for a living for some time after he had completed his art training. Gaston Lachaise, much younger than the other two, was born in Paris in 1882. Trained in the Beaux Arts School in Paris, he came to America when 23 years old. For some time he worked in the studio of the American sculptor, Paulanship. There are two examples of Lachaise's sculpture on view. One, "Head of Marin," is a life-size head, in which the clearly chiseled features and keenly scrutinizing eyes are modeled more in the manner of today's portrait sculpture in which surface handling plays an important part in the likeness. The head is in dark green bronze.

The more delightful example of Lachaise's sculpture is a small equestrian statuette, "Woman on Horseback," in highly polished bronze of a golden brown color. The rider, entirely nude, is seated sideways on the horse, and the upper part of the torso is over-accented so that rounded curves are balanced with the curves on the horse's body. The design and handling are such that the little bronze group—not more than about 10 inches high—has a truly monumental quality.

Famous German Sculptor.

In 1928 Georg Kolbe, outstanding sculptor of Germany, had his first exhibition in America. He was born in Waldheim, Germany, in 1877, studied painting in Munich and Rome and, when studying sculpture in Paris in 1904, came under the influence of Rodin, but soon asserted his own individuality. His "Dancer" made eight years afterward is said to be his master-



"Under the East River, N. Y.," a print by Harry LeRoy Taskey of New York city, formerly of Indianapolis, will be on view in the fifth annual exhibition by the Indiana Society of Printmakers, which opens tomorrow at the H. Lieber gallery for two weeks.

piece. His work is frequently lacking in "architectural feeling," it is said, and his "supple figures lack in monumental quality." He is a prolific worker and popular because of the charm which characterizes his work.

There are four examples, all feminine nudes by Georg Kolbe. "Klaze"—which might be translated as "grief," is a conservatively handled figure in which there is no dramatic interpretation of sorrow. The bronze figure is almost four feet high. "Judge Maichen" (young girl) is in quick action pose—half kneeling with arms thrust outward. Of much charm, this figure is a brown bronze "Mermaid," an unusual pose, is a skillful handling of the nude figure in which the mermaid thought is stressed without the usual representation of the tail of a fish. The fourth example "Nude Crouching" is in terra cotta.

Two Americans Represented.

John B. Flannagan is a native American. Born in 1898, he had his first art training in the Minneapolis Art Institute where he studied painting for three years. Through his own efforts and experimentation along the line of sculpture, he became so skilled a craftsman that he was awarded a Guggenheim traveling fellowship and spent a year in Ireland. The Weyhe gallery of New York, which has held several Flannagan one-man shows, writes as follows: "Flannagan does not work in the Graeco-Roman tradition. Those people who believe that sculpture should consist solely of ideal figures, sweetly modeled and smoothly polished, will not find him to their liking. But everyone who appreciates and responds to the art of Egypt and China, of pre-Columbian America, or any Romanesque and Gothic Europe, will enjoy his work, and recognize that Flannagan fills a worthy place in the

really grand tradition of sculpture."

Two small examples of stone sculpture, each about 10 inches in its greatest dimension, represent Flannagan in a group displayed near the corridor door. Both are handled simply, so as to leave the surfaces with the natural texture of the stone—slightly rough in the work entitled "Frog," and smooth-surfaced in "Horse's Head." There are few marks of the tool other than those which give a simple outlining of head and body forms.

Interprets Animal Character.

Heinz Warneke, who has probably endeared himself to gallery visitors more for his characterization of animals than for any other one phase of his work, is represented with two small bronze groups, each standing not more than five or six inches high. Three young colts are modeled with charming simplicity and rhythm of line as they hurry along, one after the other, in "Wandering Three." The second group, "Goat With Kids," is of black bronze. The mother goat and one baby goat are lying down. The second of the alert little goats stands back of the other two. It is a very delightful grouping of the three animals. Heinz Warneke was awarded the Mr. and Mrs. Frank G. Logan medal and \$2,500 at the 49th Chicago annual for "The Water Carrier," a nude female figure with water jug.

Paintings by Cleveland (O.) artists, on view in the west gallery at the Herron museum, will be reviewed later, as will the Archipenko exhibit.

The annual exhibition of etchings, lithographs, dry points, color prints, etc., by the Indiana Society of Printmakers will open at the H. Lieber Company gallery tomorrow to continue for two weeks. Frederick Polley is president and Constance Forsyth is secretary of the society.

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THE DENVER

6*

THE CHRISTIAN

News of Art

When Weingartner Conducts

By W. H. Haddon Squire

The classics, said Bulwer-Lytton, are always modern. And obviously the view of this almost forgotten Victorian is still fervently shared by large masses of music lovers. Two recent Royal Philharmonic Society concerts, devoted wholly to the classics and conducted by Felix Weingartner, sold out the Queen's Hall. Here is the first program: Haydn's "Military" Symphony in G; Mozart's Symphony in G minor (K. 550), and Beethoven's No. 2 in D. The second consisted of Weber's "Der Freischütz" Overture, the Third Symphony of Brahms and the Schubert C major of "heavenly length" fame.

It is astonishing, when one comes to think of it, that in this year 1938, the surest way of selling every seat for an orchestral concert in London is to announce a program of the classics. The orchestra and its conductor must, of course, be first-rate. But if they are advertised to play contemporary works there is little need to ask the box office about the result. With the "classics" you cannot see the seats for the people; with the "moderns" you cannot see the people for the seats. Sibelius is perhaps an exception, but then he is a classical master who happens to be living. The strange thing is that people who rarely re-read a book, even by a famous writer, or look at a painting twice, will cheerfully spend leisure, trouble and money to hear a Mozart or a Beethoven symphony literally dozen of times. One has read somewhere the ingenious argument that even the same person cannot read the same poem twice—he will have changed in the interval. The idea, of course, is borrowed from Heraclitus and his doctrine of perpetual flux: "No one has ever passed twice over the same stream." The contemporary composer's difficulty is the disinclination of the average music lover to listen to him even once.

Only a few weeks ago Kreisler pointed out the "forbidding difficulty" of modern works for those who make music in the home. "There is a danger," he said, "of music be-

coming in conducting has been, and is, to reproduce the work soulfully and with the greatest simplicity and fidelity, while making my own gestures so inconspicuous that the attention of the audience is not drawn to me and away from the music."

How well this aim is realized was again shown at Queen's Hall. "Simplicity" and "fidelity" have almost an old-fashioned sound today, when personality has become a cult and "readings" are imposed even on the scores of Mozart. To the "ham" actor we shall soon have to add the "ham" conductor. Weingartner brings with him the atmosphere of an older musical world where, in-

credibly enough, sincerity counted for more than showmanship. Here is an appreciation taken from a Leipzig journal which, to use the subject's own words, is "so permeated with true understanding as to be a rarity among notices in German papers": "Dominated by musicianship, saturated with the spirit of the scores that he knows, by heart down to the tiniest inflection, inspired by the general scheme of the work, yet outwardly restrained, sparing of gestures, opposed to any conductor's showmanship, cultivated in every line of his body—that is how Felix Weingartner faces the orchestra of the Gewandhaus." And that is how he faced the London Philharmonic Orchestra, which responded with some of the finest playing of the season. In turn the audience responded by being all ears instead of all eyes. At the close it seemed to be all hands.



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Modern German Sculpture

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...ing something made by professionals for professionals, an abstruse exercise like chess." Unable to understand its technique, people dislike modern music. This incapacity seems to extend even to distinguished musicians, for Sergei Rachmaninoff has just confessed that, although he has been actively engaged in music for over 50 years, he has tried to understand modern music and failed. The modernist will naturally retort: "If at first you don't succeed" But Kreisler and Rachmaninoff both avowedly belong to the Right wing of their art. Time will decide whether the Right is wrong or the Left is right. Their opinions, however, offer some explanation of why crowds still flock to that most solemn of musical rites, the symphony concert. When, in London, Felix Weingartner officiates as master of the ceremonials the attraction is irresistible.

The ritual begins at the platform entrance with a warning clink of the curtain rings. The curtains part, and as amid a tumult of hand clapping the venerable, serene figure threads its way through the standing first violins to the conductor's dais, it is impossible not to feel a certain emotion. For here is a living link with a remarkable period, almost a link of musical history. In an epoch when he has written, in an epoch when great idealists like Wagner, Liszt and Brahms were among the living . . . I came into contact with them . . . I knew people who had seen Beethoven, Goethe and Schubert with their own eyes . . ." Through Weingartner, then, we get directly into touch with the great classical tradition.

The art of conducting, as apart from mere time beating, may be said to have begun with Richard Wagner. Every concertgoer now knows his "secret" of finding where the melody lies. Wagner was the first to make the orchestra sing. And thus, alas, he made possible the "prima donna" conductor and his antics. Weingartner has himself told us how quickly the "new school" fell into extravagances. His treatise "On Conducting" was written as a protest. "I felt with renewed certainty," he says, "that a lack of true depth cannot be offset by gesticulations, stamping, sweating, snorting and head-wagging, an opinion which I hold more strongly than ever today. My aim

PAINTINGS

by

CEZANNE

For the Benefit of
HOPE FARM

March 29th to April 16th

DURAND-RUEL

12 East 57th St., New York

By Dorothy Adlow

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Another P

Special to The Christian Science Monitor
Dublin

Strictly speaking, "Moses' Rock" is not a play about Parnell. It is rather a study of the reaction of the Irish nation, reduced to the terms of a small town and of one family, to the downfall of Parnell, and the political party split.

In presenting it, Frank O'Connor, in collaboration with Hugh Hunt, makes another contribution to the series of plays which, commencing with "The Invincibles," produced last fall, cover various periods of modern Irish history and reflect the changes which have taken place in the national outlook.

Staged at the Abbey, "Moses' Rock" is hardly a play in the accepted sense of the description. It is, none the less, interesting as picture in dramatic form. What there is of plot concerns a girl for whose hand there are three suitors: two young Irishmen, inseparably

The Minneapolis Orchestra

Special to The Christian Science Monitor

Minneapolis, Minn.

As we draw near the end of the music season the stature of Dimitri Mitropoulos as an interpreter becomes more impressive.

performance of the Fourth Symphony (with soprano solo) and was greeted with something like ovation that was well . . . the same