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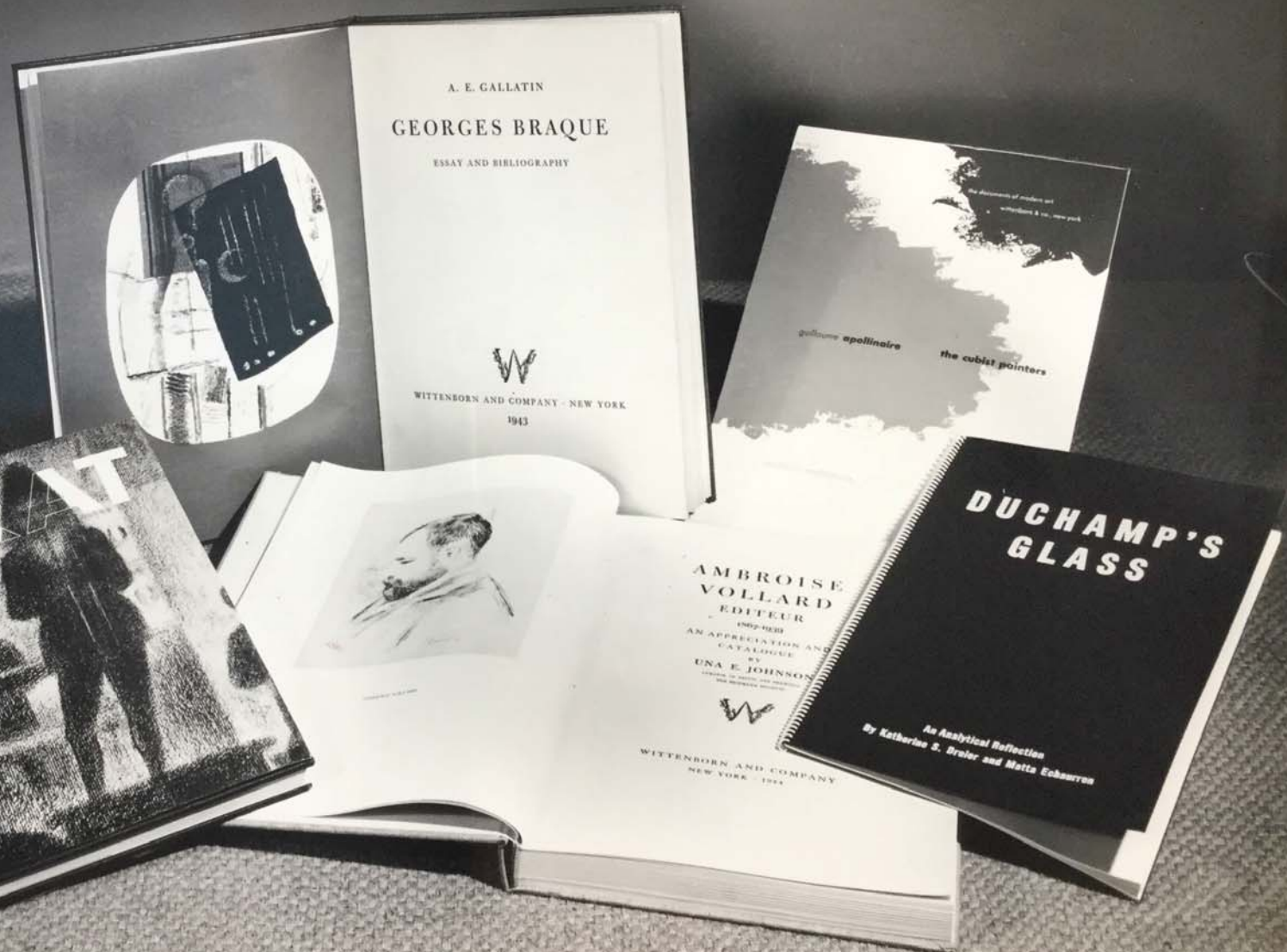
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RUDY J. BLESTON  
*Photographer*

Ref. No.: 1264-4

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MYTHOLOGY OF BEING  
A POEM  
EIGHT PEN AND INK DRAWINGS  
AND A FRONTISPIECE  
BY  
*André Masson*

WITTENBORN AND COMPANY  
NEW YORK - MCHXLLI

LINE · FORM · COLOR  
FIVE WOODBLOCKS · EIGHT PRINTS BY  
LOUIS SCHANKER  
FOREWORD BY CARL CHODRON



*W*  
WITTENBORN AND COMPANY  
NEW YORK - 1911



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# MYTHOLOGY OF BEING

A POEM  
EIGHT PEN AND INK DRAWINGS  
AND A FRONTISPIECE

BY  
*André Masson*

WITTENBORN AND COMPANY  
NEW YORK - MCMXLII

# LINE · FORM · COLOR

FIFTY FIVE DRAWINGS & COLOR PRINTS BY  
**LOUIS SCHANKER**  
FOREWORD BY CARL GARDNER



WITTENBORN AND COMPANY  
NEW YORK · 1944



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*Photographer*



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W-Inv. IV  
Book Reviews  
1958 —

CONSTANTIN  
BRANCUȘI

LEIRIS

HILARY  
STURTEVANT

WITTENBERG

ZODIAC

LEON  
KANN

HARTMAN  
HARRIS

INL

Calvin  
SWALE



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## A Library on Cities

The Adventures of a Book Collector With

a Very Special Hobby. By CHARLES A. BLESSING, AIA, AIP

*The author is Director of City Planning of the City of Detroit and President of the American Institute of Planners*

Nihonga Hanashimas Sukoshi." (I speak a little Japanese.) Thus began one of the most unexpected and successful negotiations during thirty years of book-hunting ranging among the antiquarian book dealers in many cities in America and extending from Tokyo to Athens.

In talking with many book lovers within the profession and beyond it, I have been impressed by the fact that it is not only the ownership and enjoyment of books that is satisfying, but the quest itself that carries with it always something of adventure and unexpected pleasure.

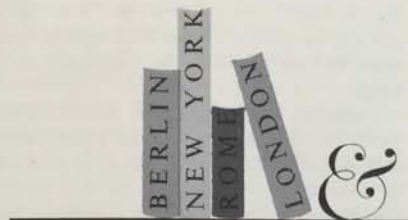
The Japanese words above, which were typical of the limited vocabulary I acquired during seven months of naval military government indoctrination at Columbia University in 1944, proved to be the key which opened the door to one of the most interesting acquisitions I have made. My host and

book dealer for the moment was a seventy-five-year-old Japanese bronzesmith who had designed and cast some of the largest and finest temple bells in Japan, but whose failing eyesight had diverted him to the management of a small Japanese gift shop in a suburban village near Tokyo. On learning that I was in the market for neither pearls nor silk kimonos, the shopkeeper asked what then might I be interested in seeing. When I explained that I had been searching for six months in Tokyo for some of the old rice paper sketch books which used to be commonplace but which seem to have virtually disappeared from the bookshops during the war, he brightened up and brought in an apple box filled with perhaps thirty or forty beautiful and well-worn sketch books, including a number of architectural sketch books presenting the geometric basis for the traditional Japanese shrine and temple forms. Together we examined the sketch books one by one. Since he had been using the books for more than fifty years as source books for his designs for bells and temple bronzes, some he would not part with. Among my most prized books are the dozen-and-a-half handsome sketch books which he did part with, including several by the famous Japanese printmaker Hiroshige.

As a special favor, the old bronzesmith sold me



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a lovely little figure of Buddha and in addition gave me a handsome plaster cast of a temple lion which he had designed years earlier.

Whether in Tokyo or Berlin or Athens, the quest for books has provided some of the greatest pleasures and satisfactions I have experienced. The collection, which I have never indexed or catalogued, might number some two thousand or more titles. Each of these volumes has a story to go with it and each, in its way, is a treasure to me, if not to book auctioneers of New York or London. The general range of titles includes subjects on architecture, archaeology, anthropology and history, philosophy, sculpture, painting and etching, among others. Most of all it centers on the idea of



cities around the world; ancient cities like Mohenjo, Daro in the Indus Valley, Pergamum, Ephesus, Macchu Picchu, as well as Athens and Rome, the present great capital cities such as Paris, London, Stockholm, Copenhagen and the newer cities ranging from Brazilia to Vallingby in Sweden, and Chandigarh in the Punjab.

Archaeological explorations in Egypt and the Middle East and South and Central America provide some of the most interesting background information on cities. A set of nearly thirty Baedeker guide books which lacks only the German language guide book on Constantinople and Turkey provides a wealth of information in ready reference form. With a reference collection of the variety indicated, the arrangement of the books in some logical order has represented quite a problem. I have a series of atlases and geographies assembled for ready use, including among others Herman Moll's 1720 Atlas of Asia and another of Europe. Humbolt's Atlas of the World, Smith's

Atlas of the Holy Land, a Russian language Atlas of the USSR, a Historical Atlas of Africa, and Buck's Atlas of the resources of China. The London Times Atlas is a basic work with its beautiful maps by Bartholomew, the mapmaker of Edinburgh.

Following the geographies are the books of travel and exploration such as Yules' edition of Marco Polo's travels, the travels of Annacharsis in Greece, several accounts of the voyages of Christopher Columbus and the volumes of Stevens' visits to Mayan cities of Central America and the personal accounts of some of the early German archaeologists in Greece and the Aegean Islands and Asia Minor.

Following the archaeologists comes a varied series of volumes on the cities of the world written in a wide variety of languages—Chinese, Russian, Hungarian, Swedish, German, French, Italian and Spanish, in addition to English. It is surprising how much a book well illustrated with photographs, sketches, maps and plans can convey, even if the written word cannot be understood. I have had to depend on English and a passing acquaintance with French backed up by four years of high school Latin. I am still hoping to gain a reading knowledge of German and Spanish.

To conclude an all too brief summary of the nature of the volumes, the more recent works on contemporary architects, on the famous architectural delineators such as Piranisi, Canaletto, Turner, Boys, Pennell and Goodhue, for a few examples, and the English and American etchers, round out the graphic descriptions of cities.

A more recent interest developed during the past five years or so has been an examination of the natural forms of the landscape in relation to the forms of the modern metropolis. The work of the earlier geologists and explorers contained in such volumes as Capt. Dutton's Atlas on the history of the Grand Canyon District, published by the United States Geological Survey in 1882, contains magnificent drawings and prints of the beautiful and varied landscape of the United States which is proving of interest and value in identifying a relationship between natural mountain forms and the forms of the skyscraper city.

In order to escape the indexing and cataloguing trap which has almost sprung, I should turn to a few of the interesting encounters with book dealers in different parts of this country and in Europe. It has been my practice to check quickly through the telephone yellow book in any city I visit to see what book stores are identified as antiquarian book dealers or as handlers of used, old



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and rare volumes. Almost invariably a call or two will be enough to learn who the one or perhaps two best book dealers in the city might be. This is true in many of the cities in this country but is far from the situation in, for instance, London or Amsterdam or Paris. One is strictly on his own in such great centers of book collecting and can only hope to happen upon bookshops or dealers of unusual merit. My best index to book dealers is represented by an envelope filled with mailing stickers clipped from the packages of books received over the years. Such names as George Prackner of Vienna, Blackwells of Oxford, Hoepfner of Milan and Rome, bring back memories of acres of books and hours of pleasant browsing, and more important, most of the larger dealers faithfully continue to send generous catalogues periodically.

Suggestive of the names of some of the great book dealers in Europe and this country, I list the following without further comment: Konrad Wittwer, Buchhandlers, Stuttgart; F. B. Auffarth, Frankfurt; Bruno Hessling, Berlin; Ludwig Ey, Hanover; Wasmuth, Berlin; L. Werner, Munich; Libreria Rizzoli, Milano; Vincent Freal, Paris; Tulkens, Brussels; B. T. Batsford, London; Boysen and Maasch, Hamburg; W. H. Lauder milk, Washington, D. C.; Central Book Store and Economy Book Store, Chicago; Shulte, Stechert Hafner, Weyhe, Wittenborne, Four Continents Book Corp., Argosy, all of New York City. While this suggestive list may not be meaningful without an acquaintance with the various stores, one can be certain of proceeding far toward the most enjoyable book tour of Europe with no more than those names mentioned.

Memories of most pleasant personal contact will highlight the pleasures of visiting some of these outstanding book shops. As an example, stopping in Brussels on a tour of thirteen countries in Europe, I went on a short walking tour of the center of the city and found on returning to my traveling companions in the hotel that I had missed a cocktail party as Ambassador Alger's guest at the American Embassy. When questioned concerning my absence, I explained limply that I had gone out for a little walk and, because of the maze of the streets, had become lost. One of the group who knew me better than the others looked directly at me and nodded, "Lost in a bookstore." I had, in fact, just enjoyed a most delightful first visit with a wonderful old gentleman by the name of Tulkens, Treasurer of the International Antiquarian Book Dealers Association. His home was his bookshop and he graciously showed me through

four floors of rare and beautiful volumes. In response to a question, he explained that he did have a complete set of the Blau Atlases. The price, bargain as it was, was \$1,500 which, of course, ended our conversation on Blau Atlases, but I was free to peruse at length these wonderful volumes. Being lost in that fashion is my idea of a good time well spent.

In a similar manner, while on my first walking tour in the heart of Vienna, I noted the particular richness of the collection of architectural books, old and new, in the window of George Prachner. I walked in and found no one who could speak English. Even so, I succeeded to a degree of explaining my interest and was shown the day book



of Mr Prachner. Examining only a few pages my attention was called to the names of some of the greatest architects; F. L. Wright, Walter Gropius, Richard Neutra, van der Rohe, and many others. I tried to explain that my interest was in securing a comprehensive historic atlas of the plans of Vienna beginning at perhaps the twelfth century. I failed to communicate and with some disappointment returned to my hotel. At dinner I was seated, fortunately, with a pleasant and valuable Parisian grandmother who spoke equally fluent French, German, Italian and English and found herself repeatedly shifting gears from one to the other in rapid succession. When I explained my problem at Prachner's to her, she volunteered with enthusiasm to accompany me the next morning and to serve as my interpreter. With her assistance Prachner turned up a wonderfully comprehensive portfolio of all of the significant maps going back to about 1490 and tracing the evolution of Vienna up to the twentieth century and another even finer



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portfolio of lithographic views of Vienna through the ages. These views in full color were described as among the hardest to find documentation existing on Vienna anywhere today. After some hesitation, I agreed with them that I could not afford to leave the store without the two portfolios.

Fortunately in West Berlin I was directed early in my stay to Wasmuth Buchhandler and Antiquariat. Wasmuth's is on a par with George Prachner as one of the outstanding European book dealers in the field of architecture, city planning and the allied arts. I inquired at Wasmuth's store for the names of old and rare book dealers and was directed about two blocks down the street to Bruno Hessling's. I would find it at the entrance adjacent to the milk depot. Arriving at the milk depot I could see no sign or indication that a book dealer might be in the vicinity. On inquiring in the milk depot I was advised simply to enter the archway next door, go up the stairs to the second floor, and ring the doorbell. On doing so I was greeted pleasantly in perfect English and invited to enter.

After I had selected several interesting volumes, among which was an amazing two-volume set on historic masterpieces of architecture which were never built, the dealer, noting my interest and willingness as a customer, asked if perhaps I was acquainted with the rare old volume, Munster's *Kosmographie*, the second edition of which was published in 1550 and which provides one of the earliest comprehensive collections of graphic materials, plans and views on the great and lesser cities known to the German compilers at the time of the first edition in 1491. The dealer proudly turned to a page marked with a small slip of paper and explained that here on this page was one of the earliest accurate notations on Columbus' first voyage to America and what he found on that voyage. It was a beautiful large volume in the original leather binding about four inches thick and with several hundred engraved views in fine condition. On inquiring the price I was told that it was precisely the amount that I had set aside for the purchase of a good German camera. I concluded with some reluctance that I might be back again some day to pick up the camera but was assured by being shown the comprehensive book auction summary indicating that during the previous several years only three or four copies had changed hands in all of Europe that his asking price was considerably less than the recorded prices in the auctions at Basle, Paris and Amsterdam. I came away with Munster's *Kosmographie* and am still using the camera which I have carried since 1940. I believe that Munster has meant as

much to me as any book I have obtained during my varied book collecting experiences.

Another volume which ranges along with Munster is the *Topographia Bohemia Moraviae et Silesiae* compiled and published by Matthias Merian. I did not have to travel so far for this volume but was indeed fortunate to obtain it from a friend who had purchased it in 1930 in Moscow from a Russian aristocrat who had been charged with the administration and disposal of books taken over by the state at that time. This is a more beautiful volume than Munster's *Kosmographie* and every print is a masterpiece of its kind. I have seen individual prints for as much as \$50.00 to \$75.00 and was, of course, delighted to find the entire volume of several hundred prints at hardly more than that price. While one can enjoy looking at the rarest of volumes, the justification for owning them must be in terms of relative cost and utility. I am entirely satisfied that the knowledge that I have gained from the Merian volume over the past several years has well justified the investment in it.

A somewhat similar experience to that at Hessling's in Berlin relates to the discovery at a popular Harvard Square book dealer in Cambridge of the classic by Ericus Dalberg on the cities of Sweden, published in 1720. While I was examining this beautiful volume of several hundred prints of Swedish cities, castles and related subjects, the dealer excused himself and returned in about twenty minutes stating that the Widner Library at Harvard had a copy of the volume for which they had paid around \$400. I thanked him for the information and explained that I should leave now for a little browsing over at Goodspeed's on Beacon Hill in Boston. The unexpected conclusion to this story was that the dealer prevailed upon me to listen in on an extension telephone while he inquired of the owner whether a certain very modest price would be considered a fair price for the volume which had just come in that morning. I heard, with some amazement the very pleasant voice of a lady whose husband had been professor of Scandinavian languages at one of the great universities agree with the book dealer that his suggested price would be more than satisfactory to her although her professor husband had indicated to her that this was the finest volume in a library of several thousand. I felt almost guilty, but walked out with the Dalberg and have found it to be of great practical value in studying the evolution of the cities of Sweden.

I did get over to Goodspeed's and was pleased to find an extraordinary atlas which depicted a



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total evolution of the City of Paris from the late 1700's until 1890. There were some twenty beautiful maps in the series which showed a step-by-step development of Paris at ten-year intervals covering the work of Hausmann—the great boulevard developments that have contributed so much to the scene of Paris. In looking at the pages in the front of the atlas I was all the more surprised to find the handsome bookmark of Henry Cabot Lodge, Sr. I was puzzled to know how the volume could have come into the hands of the book dealer and was told that it was one of a number of volumes which had been involved in the settlement of the estate. As the price was most reasonable, I bought the atlas and have found it was of practical value in explaining the problems of urban redevelopment which the experience of Paris provided, a limited guide in that the work of Hausmann was a work of boulevard-building rather than total urban reconstruction.

One of the most recent experiences, but gratifying from my point of view, was the discovery at a book dealers in Chicago during the past few weeks, of a beautifully detailed graphic history of the evolution of the campus of Cambridge University. It seems that this four-volume set had graced the shelves of a prominent university club in a large mid-western city. As eventually happens to all libraries, recent accessions perhaps, of the popular book club variety had so increased the demand for shelf space that the history section had to be sacrificed. The club's misfortune was my good fortune and for only \$2.50 a volume I acquired what I could safely assume is one of the finest graphic histories of the development of a great university. This has both practical value and interest in connection with evolving plans for the further expansion of the Cultural Center area and the Wayne University campus in Detroit.

One observation which I might make is that book dealers, as a race, are a most upright and honorable class of people. How true this is has been brought home to me on many occasions. One instance which illustrates the point is that after tentatively questioning whether a book dealer might consider lowering the price on a volume of Herman Moll's 1720 Atlas of Asia, the dealer explained clearly and politely that he was not at all interested in bargaining. When somewhat later I had decided to acquire the volume at his price, which was a fair one, I was quite amazed when without hesitation he said, "Now I am going to give you a little gift," which was a beautiful original line drawing, hand-colored by a famous artist, which itself might readily represent the value of

the book he had just sold me. Again my regard for the generosity and humanity of book dealers was heightened.

One is tempted in a review of this sort to touch upon all of the incidents that seem to stand out. I must conclude this informational journey with a comment or two on what to me are the significant justifications for the collection and enjoyment of books. I have been increasingly convinced, during the past three decades which I have sketched above, that the greatest need in America today is not necessarily for perception in technical aspects of architecture and city planning, but something which may well lie in a rather different direction. One must, of course, recognize that the need for many more planners and architects of unquestioned competence in technical matters is increasing with every passing year. These experts, it seems to me, will somehow be provided. It is in the area of the philosophic inquiry into the nature of form and space—of the total image of the city—that I believe much of the leadership so necessary for guiding the future growth of cities must be encouraged. How better than through books and historic depictions of cities throughout the world and over the past 6,000 years can one comprehend adequately the richness of the past? While ideally one would prefer to visit personally 500 or more of the great cities of all times, that avenue remains open to only a few. The alternative, it seems to me, is to obtain by study and research a reasonable facsimile of the image that might be provided by personal visits through the study of all available documents on these great examples. While no one would urge the blind copying of specific designs whether of cities or buildings, one must be free to observe something of the richness of the image of cities everywhere and apply this knowledge to an entirely changed set of circumstances brought about in comparatively recent years by the automobile, automation, air transportation, nuclear power and related technological developments. If one by chance can look forward to the good fortune of visiting personally the great cities of all five continents, then the homework done with volumes of the kinds suggested above should provide an invaluable perspective from which to gain more fully from the actual firsthand examination of the architectural and urban design developments throughout the world.

In conclusion, it has been my observation that the book habit is a most compelling one, which seems to command the interest of the varied professionals who have the greatest perspective and vision of the roles which await them in the future.



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	Wittenborn	III. F

CONSTANTIN BRANCUSI. By David Lewis. 50 pp., 65 plates. London: Alec Trim Ltd. (Canadian distributor: Clarke, Irwin & Company Ltd., Toronto.) \$4.00.

Brancusi was newsworthy, as only a great revolutionary can be, but he was too busy to cultivate a personal legend. All he wanted to do was to be left alone to get on with his

work, and he used to say to the few writers privileged to meet him: "Promise not to write about me until I am dead." He has been discussed in magazine articles and in books surveying modern art but this little book, as far as I know, is the first he has had to himself. He died in March 1957, at the age of 81, a great artist and a simple, honest man. He wanted to be buried naked in the earth, without coffin or shroud, but the authorities don't understand that kind of simplicity.

Mr Lewis does well by him. The book, one of the *Mr. Contemporary Art* series, is modest in format, well illustrated and complete with chronology, bibliography and a few of the sculptor's aphorisms. The introductory essay is brief but long enough to give us the essentials of Brancusi's biography and an intelligent and sympathetic interpretation of his work. To those ultra-conservatives who deny the knowledge and sincerity of the pursuit of new forms — the sort who ask the question "Would you recognize it as a bird if you saw it in a forest and take a shot at it?" — it may come as a

surprise that Brancusi's muscular study of a male figure, made in Bucharest when he was 18, was so precise that it could be used as an anatomical model in a medical school.

But Brancusi's single-minded search, after he had walked from Roumania to Paris, and settled down in solitude, and rejected Rodin's "beefsteak," carried him far beyond that kind of realism. In what Mr Lewis calls his "concentrated dialogue between himself and his material," he turned form into presence, and found a synthesis of struggle and physical labor and contemplation: the idea was, simultaneously, "one of radiation and power, and of infinite cool tranquility; a blending of opposites into unity, of discipline and freedom, of soaring energy and timeless serenity."

CANADIAN ART Aug 58

THE ULTIMATE SERENITY that Brancusi achieved in his own long and ascetic lifetime of self-imposed isolation is reflected in the cool beauty of his sculptures. Whether he worked with stone, metals, or wood, his style, neither totally representational nor wholly abstract, was unique. David Lewis's "Constantin Brancusi" (Wittenborn, \$3.50) reveals the sculptor's unwavering artistic vision that infused his forms with a concentrated and rhythmic tranquillity.



"Ancient Figure."



"The Kiss."



"Mademoiselle Pogany."

Saturday Review, July 14, 1958 p 15

NY TIMES June 5, 1958

### Books Today

BRAND OF A MAN, by Thomas Thompson (Doubleday, \$2.95). Western story.  
CONSTANTIN BRANCUSI, by David Lewis (George Wittenborn, \$3.50). A study of the late sculptor's work.  
DIAMOND SIX, by William Fielding Smith, edited by Gerald Smith (Wittenborn, \$2.50). Novel.

Library of Congress

### FINE ARTS

Lewis, David, *writer on art*.  
Constantin Brancusi. New York, Wittenborn, 1957, i. e. 1958.  
vi, 50 p. 65 plates. 20 cm.  
Bibliography: p. 48-50.

LEWIS, David  
Constantin Brancusi. 122p. (2p. bibl.) D 1958  
N.Y.: Wittenborn, 1957.  
An analysis and appraisal of a pioneer in modern sculpture. Includes many photographs of his work.

6/16/58  
PUBLISHERS' WEEKLY

LEWIS, David, Constantin Brancusi. 64p. 56pp. Wittenborn, Jun. 5, \$3.50.

This small book with its few pages of discussion, occasional notes, a few quotations, a "short" biography, a "concise" bibliography and photographs which seem to give the true values of wood, marble, and bronze, make vivid the work and qualities—artistic and human—of Romanian-born Brancusi (1876-1957). His work was exhibited at the Armory show, and his *Bird in Space* in polished bronze caused litigation with the U.S. Customs in 1928. A great collection of his work is permanently on view in Philadelphia. Brancusi traveled widely and was honored in many places; the interest in his work continues.

LIBRARY JOURNAL  
SEPTEMBER 1, 1958

L.A. Sept 1st 1958

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Brancusi was newsworthy, as only a great revolutionary can be, but he was too busy to cultivate a personal legend. All he wanted to do was to be left alone to get on with his

work, and he used to say to the few writers privileged to meet him: "Promise not to write about me until I am dead." He has been discussed in magazine articles and in books surveying modern art but this little book, as far as I know, is the first he has had to himself. He died in March 1957, at the age of 81, a great artist and a simple, honest man. He wanted to be buried naked in the earth, without coffin or shroud, but the authorities don't understand that kind of simplicity.

Mr Lewis does well by him. The book, one of the *New Contemporary Art* series, is modest in format, well illustrated and complete with chronology, bibliography and a few of the sculptor's aphorisms. The introductory essay is brief but long enough to give us the essentials of Brancusi's biography and an intelligent and sympathetic interpretation of his work. To those ultra-conservatives who deny the knowledge and sincerity of the pioneer of new forms — the sort who ask the question: "Would you recognize it as a bird if you saw it in a forest and take a shot at it?" — it may come as a

surprise that Brancusi's muscular study of a male figure, made in Bucharest when he was 18, was so precise that it could be used as an anatomical model in a medical school.

But Brancusi's single-minded search, after he had walked from Roumania to Paris, and settled down in solitude, and rejected Rodin's "beefsteak," carried him far beyond that kind of realism. In what Mr Lewis calls his "concentrated dialogue between himself and his material," he turned form into presence, and found a synthesis of struggle and physical labor and contemplation: the idea was, simultaneously, "one of radiation and power, and of infinite cool tranquility; a blending of opposites into unity, of discipline and freedom, of soaring energy and timeless serenity."

R.A.

CANADIAN ART Aug 58



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THE ULTIMATE SERENITY that Brancusi achieved in his own long and ascetic lifetime of self-imposed isolation is reflected in the cool beauty of his sculptures. Whether he worked with stone, metals, or wood, his style, neither totally representational nor wholly abstract, was unique. David Lewis's "Constantin Brancusi" (Wittenborn, \$3.50) reveals the sculptor's unwavering artistic vision that infused his forms with a concentrated and rhythmic tranquillity.



"Ancient Figure."



"The Kiss."



"Mademoiselle Pogany."

*Saturday Review, July 24, 1958 p. 15*

N.Y. TIMES June 5, 1958

### Books Today

BRAND OF A MAN, by Thomas Thompson (Doubleday, \$2.95). Western story.  
 CONSTANTIN BRANCUSI, by David Lewis (George Wittenborn, \$3.50). A study of the late sculptor's work.  
 DIAMOND SIX, by William Fielding Smith, edited by Gerald R. Smith (Doubleday, \$4.50). Novel.

Library of Congress

### FINE ARTS

Lewis, David, *writer on art.*

Constantin Brancusi. New York, Wittenborn, 1957 [i. e. 1958].

vi, 50 p. 65 plates. 20 cm.

Bibliography: p. 48-50.

LEWIS, David  
 Constantin Brancusi. 121p. (2p. bibl.) D [1958]  
 N.Y., Wittenborn 3.50  
 An analysis and appraisal of a pioneer in modern sculpture. Includes many photographs of his work.

6/16/58

PUBLISHERS' WEEKLY

LEWIS, David. Constantin Brancusi. 64pl. 56pp. Wittenborn. Jun. 5. \$3.50.

This small book with its few pages of discussion, occasional notes, a few quotations, a "short" biography, a "concise" bibliography and photographs which seem to give the true values of wood, marble, and bronze, make vivid the work and qualities—artistic and human—of Rumanian-born Brancusi (1876-1957). His work was exhibited at the Armory show, and his Bird in Space in polished bronze caused litigation with the U.S. Customs in 1926. A great collection of his work is permanently on view in Philadelphia. Brancusi traveled widely and was honored in many places; the interest in his work continues.

LIBRARY JOURNAL  
 SEPTEMBER 1, 1958

1. Brancusi, Constantin, 1876-1957.

NB553.B73L4

[735.44] 927.3

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Library of Congress

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*L.J. Sept 1st 1958*

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CONSTANTIN BRANCUSI

LEWIS

STUDY

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into a body of awareness" and "the rest of his sculpting life," the characterization of age, drought, decay and death as the "antidotes" to the "life" of wood—these merely set the teeth on edge. But entries like "the collector Edward Steichen" and "Steiglitz's Photo Succession Gallery" present puzzles of another order.

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Constantin Brancusi, *SLEEPING MUSE*, collection Guggenheim Museum

ARTS/June 1958

can and Oriental influences which, pages later, Lewis mentions, and of Cycladic and prehistoric influences which he never mentions. It is typical of his romantic approach to art. "In carving his method was always direct cutting without preliminary drawings." This hardly seems likely, nor is direct cutting necessarily described as done without preliminary drawings. In fact, plate 62 is labeled *Study for the new form 1911, pencil and gouache*, and plate 9 is labeled *The new form 1911, marble*.

Confusion occurs elsewhere in this volume. Mr. Lewis refers to a *Flying Turtle* and then to a "Flying Turtle in your wood" (after 1945), perhaps the last sculpture he completed. Yet the plate shows two views of a *Flying Turtle* c. 1947, marble. . . . At if this were not enough, he quotes a statement by Janet Johnson Sweeney in which reference is made to a *Flying Turtle* in wood, and to a *Flying Turtle* carved in stone because "the straight grain of the marble was only adaptable to the communication of a flat, outstretched movement—the essence of flying as he [Brancusi] saw it." (p. 194) may add to the confusion. Brancusi said in 1928 that his first turtle "of wood and quite realistic, appeared to him to be rather than walk, so he made another, and, whipping away a white drupe, 'This one really walks'." He revealed the stone version now called *Flying Turtle*.

Here in one place are most of the facts of Brancusi's life and death, some statements by him, and forty-four pages of reproduction; all this is something to be thanked for. But Mr. Lewis' romantic reading of the life and the work adds little to the legend which already exists and nothing to a further understanding of the noble figure in the sculpture of this century. Brancusi awaits a serious study in English.

MICHAEL CROFT

## BOOKS ABROAD

Norman, Oklahoma  
U. S. A.  
WINTER 1959

David Lewis, *Constantin Brancusi*. New York: Wittenborn, 1957. vi + 50 pages + 65 plates. \$3.50.

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Johannes A. Gaertner  
Lafayette College



Books of the Month  
LONDON - Feb 1958

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Brancusi was one of the first sculptors to make the break with the past. He created simple, emphatic abstract forms which have become a foundation for the development of modern plastic art. Few sculptors today, working in modern idioms, are unaffected by his example.

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Constantin Brancusi, in a small, attractive volume with a "short biography" and a "concise bibliography." Brief as its main text is, some eight thousand words long, it is followed by notes about a third as long. The task of integrating the material was too difficult (and indeed certain material appears in both places), or the author found it necessary to aggrandize his subject by a semblance of scholarship. The appearance of scholarship and fact is achieved by a style at once inflated and inflated. Phrases like "absorbed



Constantin Brancusi; by George Wittenborn, Inc., New York, 1957. 50 pages of text; 65 photographs of sculptures and reproductions of drawings etc. \$3.50. The text includes notes, statements by the artist, biographical information and bibliography. ARTS/June 1958



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can and Oriental influences which, pages later, he does mention, and of Cycladic and prehistoric influences which he never mentions. It is typical of his romantic approach to say, "In carving his method was always direct cutting without preliminary drawings." This hardly seems likely, nor is direct cutting necessarily described as done without preliminary drawings; in fact, plate 62 is labeled *Study for the new born 1914, pencil and gouache . . .* and plate 9 is labeled *The new born, 1915, marble . . .*

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SIDNEY GEIST



Constantin Brancusi, *FLYING TURTLE*; collection Guggenheim Museum.

ARTS/June 1958

## BOOKS ABROAD

Norman, Oklahoma  
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Lafayette College



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Books of the Month  
LONDON - Feb. 1958

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philosophers, all engaged in a new conception of art; each endeavouring to free art from the conventions of traditional forms.

Brancusi was one of the first sculptors to make the break with the past. He created simple, emphatic abstract forms which have become a foundation for the development of modern

tion is excellent and the presentation remarkable, overcoming in fact one's apprehensions about the large copper and aluminum reliefs on walls to easel paintings in ornate frames. More with Hajdu's status abroad, Knoedler's took the issuing a handsome catalogue which includes text by Michel Seuphor.† ed in Paris since 1927. He was born, of Hun- in Rumania, and came to the French capital city. He studied with Bourdelle and Niclausse,

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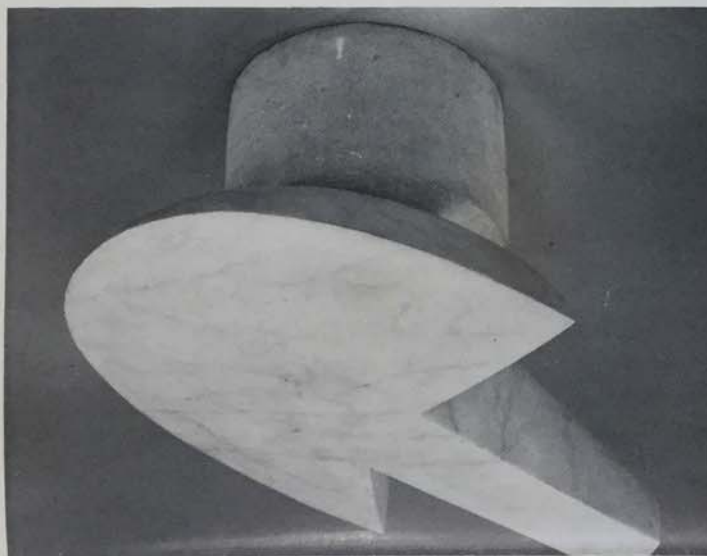
ARTS/June 1958

The de Stijl

(Above) N 30 in. high.

(Below) The Coll: Loui

Constantin Brancusi, living turtle; collection Guggenheim Museum.



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Of the sculptors Brancusi made the earliest and sharpest break with the immediate past. His contribution to modern sculpture may be compared in its decisiveness, with that of Cubism in painting. His simple, quiet, exquisite, yet emphatic near-abstract forms reflect a series of creative attitudes which have become basic in the development of modern plastic art.



The de Stijl Movement. Two examples from Brancusi by David Lewis.

(Above) *Maiistra* 1912, burnished bronze, 30 in. high. Coll: Peggy Guggenheim, Venice.

(Below) *The Kiss* 1908, limestone, 23 in. high. Coll: Louise and Walter Arensberg, Philadelphia Museum of Art.



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copy of letter by David Lewis, in answer to the stupid critical review in the cutting you sent me.

Original letter sent to the editor of the paper.

AUG -7

*Alec*

AUG -7

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B

ADAM BUSIER



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To the Editor.

AUG - 7 . 4

If my little book on the sculptor Constantin Brancusi is really as bad as your reviewer, Mr. Sidney Geist, says it is, I wonder why he should find it necessary to distort it so much in order to condemn it.

The theme of my introduction is explicit from the first page. I wrote about a modern master in sculpture, who was also as a man intelligent, sensitive and self-aware. He chose solitude and a peasant-like simplicity of living as his means of arriving, through his work, at meditational calm, and also at an extraordinary emotional force and directness. His achievement of simple and often soaring forms in stone and metals led him to a certain spirituality which, he felt, had affinities with some Buddhist poetry, music, and Eastern metaphysics. The fact that he lived and worked in the heart of twentieth century Paris made the contrast of his way of life the more potent and challenging. This was something of which he was of course perfectly aware.

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2.

Nadelman made an impact on Brancusi in 1909, as your reviewer insists. There is scope here for an academic investigation on Mr. Geist's part. But his overt refusal to acknowledge the deeper motives of Brancusi's work makes me at the same time quite sure that he realises such points of attribution to be ultimately only peripheral to Brancusi's real achievement.

David Lewis.

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DAVID LEWIS



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London - Feb 1958

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THE first monograph in English on Brancusi is a small, attractive volume with a "short biography" and a "concise bibliography." Brief as its main text is, some eight thousand words long, it is followed by notes about a third as long; either the task of integrating the material was too difficult (and indeed certain material appears in both places), or the author found it necessary to aggrandize his subject by the emblems of scholarship. The appearance of scholarship is vitiated by countless errors of orthography and fact, and by a style at once intricate and inexact. Phrases like "absorbed

into a body of awareness" and "the rest of his sculpting life," the characterization of age, drought, decay and death as the "antidotes" to the "life" of wood—these merely set the teeth on edge. But entries like "the collector Edward Steichen" and "Stieglitz's Photo Succession Gallery" present troubles of another order.

On page 17 of his essay, Mr. Lewis dates the *Sleeping Muse*, the first piece that exhibits the elements of Brancusi's mature style, as of 1908-10. Among the plates at the back of the book this piece is dated 1909-10, and it is so dated in Zervos' *Constantin Brancusi* (Paris, 1957). What would seem to be one typographical slip among many has serious connotations, for Mr. Lewis has Brancusi as a "solitary pioneer" who "worked without modern sculptural precedents." Now, for some time before and some time after doing this strongly stylized head, Brancusi made carvings in a bold, primitivistic style—*Ancient Figure*, versions of *The Kiss*, *Caryatids*, *Penguins*. In April of 1909 Elie Nadelman had a show in Paris which caused a sensation and which contained work that is certainly related to what Brancusi was to do in the next few years. Picasso did a few unusual small wood carvings in another manner at this time, and Epstein, Zadkine, Gaudier and Modigliani did advanced work in the years immediately following. All this is not to detract from Brancusi; on the other hand, Brancusi's reputation does not need the type of inflation this essay provides. Brancusi was not a "solitary pioneer" even if he was the first man to make Brancusi. The only contemporary influence Mr. Lewis mentions is that of Modigliani (to whom Brancusi gave instruction in carving). As for Mr. Lewis' phrase "without modern sculptural precedents," it veils the fact of ancient precedents—of Afri-

The de Stijl Movement. Two examples from Brancusi by David Lewis.

(Above) *Maiastra* 1912, burnished bronze, 30 in. high. Coll: Peggy Guggenheim, Venice

(Below) *The Kiss* 1908, limestone, 23 in. high. Coll: Louise and Walter Arensberg, Philadelphia Museum of Art.



book are stereotyped and repetitive. Constantin Brancusi; by David Lewis, George Wittenborn, Inc., New York, 50 pages of text; 65 photographs of figures and reproductions of drawing \$3.50. The text includes notes, comments by the artist, biographical information and bibliography. ART STUDENTS



Constantin Brancusi, *FLYING TURTLE*; collection Guggenheim Museum.



The Museum of Modern Art Archives, NY

Collection:

Wittenborn

Series/Folder:

III. F

Books of the Month  
LONDON - Feb. 1958

*Brancusi*, also by David Lewis, has recently been published by Alec Tiranti, price 18s. The de Stijl movement, of which Brancusi was a member, consisted of painters, architects, poets and

philosophers, all engaged in a new conception of art; each endeavouring to free art from the conventions of traditional forms.

Brancusi was one of the first sculptors to make the break with the past. He created simple, emphatic abstract forms which have become a foundation for the development of modern plastic art. Few sculptors today, working in modern idioms, are unaffected by his example.

The introduction to this well illustrated book states:

Constantin Brancusi died in his studio in Paris on March 16th, 1957, aged 81, and was buried in the Cimetière Montparnasse. Klee, Mondrian, Kandinsky, Gonzalez, Matisse, Laurens, Leger, now Brancusi. One by one the great pioneers of the first generation of the modern movement are passing into history.

Of the sculptors Brancusi made the earliest and sharpest break with the immediate past. His contribution to modern sculpture may be compared in its decisiveness, with that of Cubism in painting. His simple, quiet, exquisite, yet emphatic near-abstract forms reflect a series of creative attitudes which have become basic in the development of modern plastic art.

can and Oriental influences which, pages later, he does mention, and of Cycladic and prehistoric influences which he never mentions. It is typical of his romantic approach to say, "In carving his method was always direct cutting without preliminary drawings." This hardly seems likely, nor is direct cutting necessarily described as done without preliminary drawings; in fact, plate 62 is labeled *Study for the new born 1914, pencil and gouache . . .* and plate 9 is labeled *The new born, 1915, marble . . .*

Confusion occurs elsewhere in this volume. Mr. Lewis refers to a *Walking Turtle* and then to a "*Flying Turtle* in pear wood (after 1943) perhaps the last sculpture he completed." Yet the plates show two views of a *Flying Turtle c. 1943, marble . . .* As if this were not enough, he quotes a statement by James Johnson Sweeney in which reference is made to a *Walking Turtle* in wood, and to a *Flying Turtle* carved in stone because "the straight grain of the marble was only adaptable to the communication of a taut, outstretched movement—the tension of flying as he [Brancusi] saw it." (If I may add to the confusion, Brancusi told me, in 1949, that his first turtle, in wood and quite realistic, appeared to him to fly rather than walk, so he made another, and, whipping away a white drape, "This one really walks!" He revealed the stone version now called—*Flying Turtle*.)

Here in one place are most of the facts of Brancusi's life and death, some statements by him, and sixty-four pages of reproductions; all this is something to be thankful for. But Mr. Lewis' romantic reading of the life and the work adds little to the legend which already exists and nothing to a further understanding of the noblest figure in the sculpture of this century. Brancusi awaits a serious study in English.

SIDNEY GEIST



Two examples from Brancusi by David Lewis.

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\$3.50. The text includes notes, state-  
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tion and bibliography. ART SIGNATURE LEAGUE

Constantin Brancusi, by David Lewis.

A clear text and many fine photographs, all with insight into the heart and workings of this most important and classic of modern sculptors.

Grades 10-12 Wittenborn 1958 120p. illus. \$3.50

B

Inner Booklet of SEB. 3/59



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III . F

to show the use of science in connection with art during the Renaissance, is only vaguely to be related to the quite different use of a generalized scientific method for contemporary technologic design.

Perhaps M. George's somewhat confused analysis may serve as a bridging introduction for some critics who might otherwise be quite upset by the absence of their accustomed vocabulary and romantic approach as demonstrated in the 'statement of the artist' which occupies the remainder of the book.

Structuralism is an attempt to establish structure, relations and order in the form of a non-lexative symbol-set or symbol-system in a manner similar to that which has been evolved for the internationally accepted 'language' and notation of occidental music. The advantages of such a possibility from a standpoint of time-binding are obvious. Such a symbol-set, if we assume that it is possible to establish one, is, of course, only in the nature of a tool or means to an end. It can no more guarantee good design than a thorough knowledge of musical theory could guarantee excellent musical composition. At the same time it would seem plausible to assume that the possession of such an interpretant would be as unlikely to stultify, to degrade, or to destroy the freedom of a designer, than is the case with a musical composer. A person endowed with a sensational musical talent may be able to express that talent in an interesting and moving way. Without technical means, however, he would be quite unable to compose or to orchestrate a symphony.

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See Inside Back Cover.

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As to some present possibilities for the use of scientific method in connection with design, the following statement may be of interest (Sergei Kadijeh, Reader in Architecture, Royal College of Arts, London, 'A New Grammar of Ornament', *Journal of the Royal Society of Arts*, No. 5014, Vol. LV, 1957, pp. 595-598). After suggesting the founding of 'a research fellowship in the Science of Art,' Kadijeh writes:

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Gotham Life Guide May 31, 1958

#### BOOKS ON ARTISTS

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Art in focus Summer 1958 #9

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ISBN 0-670-01000-0 (The Museum of Modern Art)

#### FINE ARTS

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*Hilaire Hiler and structuralism: new conception of form-color.* Texts by Hilaire Hiler and Vincent Schmidt. Translations by Edmond Roditi and Anna Elisabeth Leroy. New York, G. Wittenborn (1957).

1 v. (unpaged) illus. (part col.) 21 cm.

"Bio-bibliography" (3 p. at end)

1. Hiler, Hilaire, 1898- 2. Painting--Technique. 1. Title.  
ND237.H59G4 [759.13] 927.5 58-2056

Library of Congress

(2)

HILER, Hilaire, 1898-  
Why abstract? (By) Hilaire Hiler, Henry Miller & Wm. Saroyan. New York, Wittenborn (1962? 1946) un-  
paged, illus. Contents--Why abstract? By H. Hiler.  
--A note on Hilaire Hiler, by W. Saroyan.--A letter,  
by H. Miller--Postscript, by H. Hiler. 62-2027 pap.,  
2.50  
1. Art. 2. Art. Abstract. 8W April 2, 1962

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1 v. (unpaged) illus. 24 cm.

Cover title.

CONTENTS.--Why abstract? By H. Hiler.--A note on Hilaire Hiler, by W. Saroyan.--A letter, by H. Miller.--Postscript, by H. Hiler.

1. Art. 2. Art. Abstract. 1. Title.

N70.H6 1962

62-2027

Library of Congress

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Feb 21, 1968  
PUBLISHERS: WEEKLY



85

Primer of semantics appears to me as the key to this work. The uninitiate in language theories will not be frightened (I believe) by the writing style, conversational and anecdotal, with simple, straightforward diagrams; the initiate will be delighted to discover the depth Dr. Sordel achieves with such apparent simplicity. The jacket description, 'A layman's guide to the power of language,' applies.

At this point, the reader will have a valuable reference work about 'the three major sources of semantic theory'--to quote the jacket. These analyses are necessary to what follows; to be trite, 'you just gotta stay to the end.'

To start the ball rolling, I wish to take exception to the phrase on page 215, [the reader's] 'responsibility is only second to that of the writer.' To me this negates the rest of the book which, again to me, clearly shows that the reader's responsibility is to himself: his own integrity and, as Dr. Sondel concludes: [his] 'self-love that is a kind of self-appreciation--the will to enhance the self in every human way.' It is the recipient of communication who must be trained to protect his nervous system; too often the sender wants to and is trained to send damaging messages.

EDWARD L. GATES

by Waldemar George. With texts by Hilaire Hiler and Vincent Schmidt. Translations by Edouard Roditi and Anna Elizabeth Leroy. *Prisme des Arts*, Paris, 1957. New York: George Wittenborn, Inc., 1958. (8 x 10-1/2. 8 f.p. col. pl. and 10 b. & w. f.p. half-tone ill.) 70 unnumbered pp.

This book attempts to explain the use of scientific method as an aid in the creation of preservative geometrical graphic designs. Such an approach is not only currently unfashionable but is apt to arouse hostility in contemporary art circles. As the use of scientific method in design is still in an exploratory stage, and only partially formulated, the connected theory is difficult to expose in a clear and simple fashion.

The artist in question has apparently found it necessary to apologize for his position. This

Such passages as the one which states that 'Hiler thus classifies color science, from his point of view, among the social sciences'...are beyond sensible comment or explanation. Again the discussion of anatomy, 'torsos, limbs, spherical heads, etc.', which is purportedly evidently



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Witkenborn	III.F

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III . F

Gotham Life Guide May 31, 1958

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John G. Cole, by James Thrall Soby (The Museum of Modern Art)

## FINE ARTS

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1 v. (unpaged) illus. (part col.) 27 cm.

"Bio-bibliography" (3 p. at end)

1. Hiler, Hilaire, 1898- 2. Painting—Technique. 1. Title.

ND237.H59G4

[759.13] 927.5

58-2056

Library of Congress

[2]

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Why abstract? [By] Hilaire Hiler, Henry Miller, Wm. Saroyan. New York, Wittenborn [1962? 1946] unpaged, illus. Contents.—Why abstract? By H. Hiler.—A note on Hilaire Hiler, by W. Saroyan.—A letter, by H. Miller.—Postscript, by H. Hiler. 62-2027 pap., 2.50

1. Art. 2. Art. Abstract. PW April 2, 1962

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N70.H6 1962

62-2027

Library of Congress

[5]

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Feb 21, 1966  
PUBLISHERS' WEEKLY



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	Wittenborn	III.F

SOLIER, René de *Publisher Weekly Feb 17, 1958*  
*F. de Kooning, peintures 1927-1957; Galerie Louise Leiris, 22 novembre-21 décembre 1957.*  
 60p. ill. (pt. col.) sq. 5 (Leiris catalog, no. 5, ser. A) [58] (N.Y., Wittenborn) pap., 3.00  
 A catalog of a retrospective exhibition of the artist's work, mainly abstract.

*Publisher Weekly Feb 17, 1958*

FRENAUD, André, comp. *ART*  
*A. Boudin (in French); Galerie Louise Leiris, 31 mai-22 juin 1957, 54p. ill. (pt. col.) sq. 5 (Leiris catalog, ser. A, no. 4) [58] (N.Y., Wittenborn) pap., 3.00*  
 Reproductions of 34 paintings by a contemporary French artist.

*Publisher Weekly Feb 17, 1958*

KAHNWEILER, Daniel-Henry, ed. *ART*  
*L'atelier de Jass (in French); Galerie Louise Leiris, 22 octobre-21 novembre 1957, 22p. ill. (pt. col.) sq. 5 (Leiris catalog, ser. A, no. 4) [58] (N.Y., Wittenborn) pap., 3.00*  
 Paintings by a Spanish Cubist artist.

#### Galerie Louise Leiris, Paris.

F. Léger: dessins et gouaches 1909-1955; Galerie Louise Leiris, 19 février-22 mars 1958. (Paris, 1958).

8 p., 80 illus. (part col.) 17 cm. (Its Catalogue, Série A, no 6)  
 Stamped on t.p.: George Wittenborn, Inc. New York 21, N. Y.

1. Léger, Fernand, 1881-1955. (Series)

ND553.L58G3

58-2057

Library of Congress

*Publisher Weekly June 23, 1958*

JARDOT, Maurice *ART*  
*F. Léger, dessins et gouaches 1909-1955 (in French); sq. 5 (pt. col.) sq. 5 (Series A, Leiris, no. 6) [58] N.Y., Wittenborn pap., 2.00*  
 Illustrations of cubist paintings by a late French artist. Prefaced by a brief discussion of technique, style, and subject matter.

*Publisher Weekly June 23, 1958*

LIMBOUR, Georges *ART*  
*Suzanne Roger, peintures 1923-1958; sq. 5 (pt. col.) sq. 5 (Series A, Leiris, no. 7) [58] N.Y., Wittenborn pap., 2.00*  
 Reproductions of the paintings of a contemporary French artist are prefaced by an analysis of her work, also set in French.

GALERIE Louise Leiris, Paris. *ART 759.6*  
*Picasso: peintures (Vauvenargues, 1959-1961); Galerie Louise Leiris, 26 janvier-24 février 1962. (New York, Wittenborn, 1962) [11] p., 31 illus. (pt. col.) (Its Catalogue, Série A, no. 8) 62-2441 pap., 2.00*  
*Picasso, Pablo, 1881-1973. Art 50.1142*  
 A catalogue of paintings made by Picasso while he was at the chateau de Vauvenargues.

#### Galerie Louise Leiris, Paris.

Picasso: les Ménines, 1957. Galerie Louise Leiris, 22 mai-27 juin 1958. (Paris, 1958).

unpaged. illus. 17 cm. (Its Catalogue, Série A, no 10)

1. Picasso, Pablo, 1881-1973. 59-52266

ND553.P5G24

Library of Congress

2. Velázquez, Diego Rodríguez de Silva y, 1599-1660. 59-52266

ND553.P5G24

Library of Congress

#### FINE ARTS

#### Galerie Louise Leiris, Paris.

Suzanne Roger, peintures 1923-1958; Galerie Louise Leiris, 18 avril-17 mai 1958. (Paris, 1958).

13 p., 64 illus. (part col.) 17 cm. (Its Catalogue, Série A, no 7)

1. Roger, Suzanne, 1899. (Series)

ND553.R624G2

58-2323

Library of Congress

#### Galerie Louise Leiris, Paris.

Rouvre: peintures 1951-1961; Galerie Louise Leiris, 3 novembre-2 décembre 1961. (Paris, 1961).

9 p., 90 illus. (part col.) 17 cm. (Its Catalogue, Série A, no 13)

1. Rouvre, Yves.

ND553.R76G3

Library of Congress

62-819

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.F

*Pub. Weekly Feb 17, 1958*  
**SOLIER, René de** ART  
*E. de Kéroux, peintures 1927-1957; Galerie Louise Leiris-29 novembre-21 décembre 1957. 60p. il. (pt. col.) sq. S (Leiris catalog, no. 5, ser. A) [58] [N.Y., Wittenborn] pap., 3.00*  
 A catalog of a retrospective exhibition of the artist's work, mainly abstract.

*Pub. Weekly Feb 17, 1958*

**FRENAUD, André, comp.** ART  
*A. Beaudin [in French]; Galerie Louise Leiris-31 mai-22 juin 1957. 54p. il. (pt. col.) sq. S (Leiris catalog, ser. A, no. 3) [58] [N.Y., Wittenborn] pap., 3.00*  
 Reproductions of 54 paintings by a contemporary French artist.

*Pub. Weekly Feb 17, 1958*

**KAHNWEILER, Daniel-Henry, ed.** ART  
*L'atelier de Juan Gris [in French]; Galerie Louise Leiris-23 octobre-23 novembre 1957. 22p. il. (pt. col.) sq. S (Leiris catalog, ser. A, no. 4) [58] [N.Y., Wittenborn] pap., 3.00*  
 Paintings by a Spanish Cubist artist.

**Galerie Louise Leiris, Paris.**

**F. Léger: dessins et gouaches 1909-1955; Galerie Louise Leiris, 19 février-22 mars 1958. [Paris, 1958]**

[8] p., 89 illus. (part col.) 17 cm. (Its Catalogue, Série A, no 6)

Stamped on t. p.: George Wittenborn, Inc. ... New York 21, N. Y.

1. Léger, Fernand, 1881-1955. (Series)

ND553.L58G3

Library of Congress

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58-2057

*Publishers Weekly June 23, 1958*

**JARDOT, Maurice** ART  
*F. Léger, dessins et gouaches 1909-1955 [in French]. no p. il. (pt. col.) sq. S (Series A Leiris, no. 6) [58] N.Y., Wittenborn pap., 2.00*  
 Illustrations of cubist paintings by a late French artist. Prefaced by a brief discussion of technique, style, and subject matter.

*Publishers Weekly June 23, 1958*

**LIMBOUR, Georges** ART  
*Suzanne Roger, peintures 1923-1958. no p. il. (pt. col.) sq. S (Series A-Leiris, no. 7) 584 N.Y., Wittenborn pap., 2.00*  
 Reproductions of the paintings of a contemporary French artist are prefaced by an analysis of her work. The text is in French.

**GALERIE Louise Leiris, Paris.** ART 759.6  
*Picasso: peintures (Vauvenargues, 1959-1961); Galerie Louise Leiris, 26 janvier-24 février 1962. [New York, Wittenborn, 1962] [11] p., 31 illus. (pt. col.) (Its Catalogue, Série A, no. 14) 62-2441 pap., 2.00*  
 1. Picasso, Pablo, 1881-1973. April 30, 1962  
 A catalogue of paintings made by Picasso while he was at the chateau de Vauvenargues.

**Galerie Louise Leiris, Paris.**

**Picasso: les Ménines, 1957. Galerie Louise Leiris, 22 mai-27 juin 1959. [Paris, 1959]**

unpaged. illus. 17 cm. (Its Catalogue, Série A, no 10)

1. Picasso, Pablo, 1881-1973. Silva y, 1509-1680.

ND553.P5G24

Library of Congress

2. Velázquez, Diego Rodríguez de

59-52266 †

(8)

**FINE ARTS**

**Galerie Louise Leiris, Paris.**

**Suzanne Roger, peintures 1923-1958; Galerie Louise Leiris, 18 avril-17 mai 1958. [Paris, 1958]**

[13] p., 64 illus. (part col.) 17 cm. (Its Catalogue, Série A, no 7)

1. Roger, Suzanne, 1899- (Series)

ND553.R624G2

Library of Congress

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58-2323

**Galerie Louise Leiris, Paris.**

**Rouvre, Yves: peintures 1951-1961; Galerie Louise Leiris, 3 novembre-2 décembre 1961. [Paris, 1961]**

[9] p., 60 illus. (part col.) 17 cm. (Its Catalogue, Série A, no 13)

1. Rouvre, Yves.

ND553.R76G3

Library of Congress

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62-819



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	Wittenborn	III.F

# FINE ARTS

## Galerie Louise Leiris, Paris.

Elie Lascaux: peintures 1921-1959; Galerie Louise Leiris, 13 mars-11 avril 1959. (Paris, 1959)

9, p. 62 illus. (part col.) 17 cm. (Its Catalogue. Série A, no 9)  
Stamped on t. p.: Wittenborn and Company ... New York 21, N. Y.

1. Lascaux, Elie, 1888-

NB835.L37G3

Library of Congress

(2)

59-2332

GRIS, Juan. Drawings (No. 1 Series B. Galerie Louise Leiris Series) 50 plates, some in color. Sept 12 Wittenborn 2 50  
MASSON, André. Drawings (No. 4 Series B. Galerie Louise Leiris Series) 50 plates, some in color. Sept 28 Wittenborn 2 50

GALERIE Louise Leiris, Paris. 759.4  
Indy Manet: peintures 1906-1907 [Dist. New York, Wittenborn, 1962] 170-45 illus. (part col.) 17 cm. (Its Catalogue. Sér. A, no. 15) 62-481 pap. 200  
Masson, André 1896-1967. MANET AND HIS CONTEMPORARIES. Some works of the contemporary French painter. (Paris, 1962)

Paris. Described by Jean Cocteau. 1962. 170-45 illus. (part col.) 17 cm.

9d March 6, 1961

GALERIE Louise Leiris, Paris. ART 741.944  
Picasso: dessins 1929-1960. Galerie Louise Leiris, 30 novembre-31 décembre 1960. [Dist. New York, Wittenborn, 1961] 299 illus. (part col.) (Its Catalogue. Série A, no. 12) 61-303 pap. 130  
1. Picasso, Pablo, 1881-  
A. estate of Picasso drawings.

LEIRIS, Michel, Ed. PICASSO: PEINTURE 1962-1963. Catalogue of the Exhibition at Galerie Louise Leiris, Paris, Jan. 15-Feb. 15, 1964. Distributed by Wittenborn and Company, New York. Picasso once said: "Painting is stronger than I am. She makes me do what she wants." This catalogue of sixty-eight drawings including six color plates, illustrates Picasso's most frequent theme: the artist at work, and shows that his main preoccupation is the painting itself, and in how many different ways it may be done. Among the sixty-eight drawings are forty-four different treatments of this major theme, all entitled *Le peintre et son modèle*.

French News

June 1964

## Galerie Louise Leiris, Paris.

50 i. e. Cinquante ans d'édition de D.-H. Kahnweiler. Introd. et catalogue rédigés par Jean Hugues. Galerie Louise Leiris, 13 novembre-19 décembre, 1959. (Paris, 1959)

1 v. (unpaged) 36 illus. (part mounted col.) 17 cm. (Its Catalogue. Série B, no. 1)

Stamped on t. p.: American distributor, Wittenborn and Company ... New York 21, N. Y.

1. Kahnweiler, Daniel Henry, 1884- 2. Illustration of books-- Exhibitions. I. Hugues, Jean.

NB375.K3G3

60-482

Library of Congress

(2)

## Galerie Louise Leiris, Paris.

Manuel, Martinez Hugué dit Manolo; sculptures, gouaches, dessins. Galerie Louise Leiris, 17 mai-17 juin 1961. (Paris, 1961)

10, p. 130 illus. (part mounted col.) 17 cm. (Its Catalogue. Série B, no. 3)

Stamped on t. p.: American distributor, Wittenborn and Company ... New York 21, N. Y.

1. Hugué, Manuel, 1872-

NB813.H8G3

730.946

61-4709

Library of Congress

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The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series.Folder: <i>III.F</i>
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FINE ARTS

Galerie Louise Leiris, Paris.  
Élie Lascaux: peintures 1921-1959; Galerie Louise Leiris,  
13 mars-11 avril 1959. Paris, 1959.  
9 p., 63 illus. (part col.) 17 cm. (Its Catalogue, Série A, no 9)  
Stamped on t.p.: Wittenborn and Company ... New York 21, N. Y.

1. Lascaux, Élie, 1888-

ND553.L27G3

Library of Congress

(2)

59-2332

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GRIS, Juan, Drawings (No. 3 Series B, Galerie Louise Leiris Series) 50 plates, some in color. Sept 12 Wittenborn 2 50  
MASSON, André, Drawings (No. 4 Series B, Galerie Louise Leiris Series) 50 plates, some in color. Sept 28 Wittenborn 2 50

GALERIE Louise Leiris, Paris 759.4  
André Masson: peintures 1960-1961 [Dist. New York, Wittenborn, 1962] 71p. 45 illus. (pt. col.) 17cm. (Its Catalogue, Sér. A, no. 15) 62-4363 pap., 2.00  
Masson, André, 1896- Publisher Wittenborn, 1962  
contains some works of the contemporary French painter. (alt)

Desains: Drawings: By Juan Gris: Wittenborn, 1962. 50 plates, some in color.

PW March 31, 1961  
GALERIE Louise Leiris, Paris. ART 741.944  
Picasso: dessins 1959-1960; Galerie Louise Leiris, 30 novembre-31 décembre 1960. [dist. New York, Wittenborn, 1961] 89p. illus. (part col.) (Its Catalogue, Série A, no 12) 61-1305 pap., 1.50  
1. Picasso, Pablo, 1881-  
A catalog of Picasso drawings.

LEIRIS, Michel, Ed. PICASSO: PEINTURE 1962-1963. Catalogue of the Exhibition a Galerie Louise Leiris, Paris, Jan. 15-Feb 15, 1964. Distributed by Wittenborn and Company, New York. Picasso once said: "Painting is stronger than I am. She makes me do what she wants." This catalogue of sixty-eight drawings including six color plates, illustrates Picasso's most frequent theme: the artist at work, and shows that his main preoccupation is the painting itself, and in how many different ways it may be done. Among the sixty-eight drawings are forty-four different treatments of this major theme, all entitled *Le peintre et son modèle*.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III. F

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Stamped on t. p.: American distributor, Wittenborn and Company ... New York 21, N. Y.

1. Kahnweiler, Daniel Henry, 1884- Exhibitions. I. Hugues, Jean.

2. Illustration of books--

N8375.K3G3

60-482

Library of Congress

(2)

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1. Hugué, Manuel, 1872-

NB813.H8G3

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Library of Congress

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P. R. U. T. Z  
H. O. N. I. C. O. U. R. T.  
Z. O. D. I. A. C.  
M. A. N. N.  
H. A. R. T. M. A. N. N.  
H. A. N. S.  
G. O. L. D. M. A. N. N.  
B. U. S. I. E. R.

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	Witkuborn	III.F



The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	Wittenborn	III.F

# FINE ARTS

**Zodiac. 1-**  
 Bruxelles, Editions de la connaissance; New York, G. Wittenborn, 1958-  
 no. illus. 27 cm.  
 "Publiée sous les auspices de l'Association pour la diffusion artistique et culturelle."  
 French, English, Italian, German.

1. Architecture--Period. 1. Association pour la diffusion artistique et culturelle.  
 NA1A1Z8 T20.5 58-1990  
 Library of Congress

✓ **Zodiac, Vol. I. American publishers:**  
 George Wittenborn, Inc., 1018 Madison Ave., New York, N. Y., 1958. 276 pp., illus. A new international architectural review to be published yearly in two volumes. \$9, single volume; \$16, two volumes (paperbound).  
*Progressive Architecture Aug 17 58*

*Nov. 1, 1958 Library of Congress*

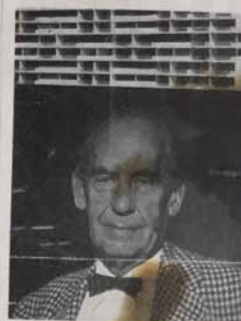
**"ZODIAC 51"**  
 Published by Edizioni di Comunità in Milan. Distributed in the U.S. by George Wittenborn, Inc., 1018 Madison Ave., N.Y.C. Bi-annual. \$16 per year, single copy \$8.

The abstract of this periodical's subtitle, "international magazine of contemporary architecture," is proven by its subject matter which ranges from Rotterdam shopping centers to Venetian sugar factories, and its articles by such cosmopolitan leaders as Gropius and Giedion. Nine of the 22 articles are in English, seven in French, five in

Italian and one in German, while English and French translations of all are included at the end. The format is similar to our standard architectural magazines such as *Progressive Architecture*, the *Forum* and the *Record*, with excellent photographs and attractively designed pages.

Unfortunately, the first issue of the magazine suffers from a sloppy editorial policy. The English versions of articles seem at times to "abstract" rather than to translate, while at the same time the French versions are more complete. Neither version, however, is free from inaccuracies in spelling nor from sentences which dangle meaninglessly because of an absence of verbs. This, plus poor proof-reading resulting in misplaced lines of type, does not inspire confidence in what is an expensive periodical. Its articles will be of interest to architects, but the values shown in this first issue should be presented more tellingly in the future.—Robert L. Enquist, Librarian, Wagner Lutheran College, Staten Island, New York.

*Architectural Record*  
 August 19 58  
**The Record Reports**



**Zodiac: An Architectural Journal With an International Outlook**

The newest member of the architectural press is called *Zodiac*, and is subtitled "an international magazine of contemporary architecture." The ideal of internationality is upheld in the team which sponsors the venture—the Belgian "Association pour la Diffusion Artistique et Culturelle" and the Italian Olivetti Company, backing them up is a staff of editors from Western Europe and the U. S. A policy statement from Adriano Olivetti describes a magazine with an editorial base broad enough to support a broad definition of architecture: "It is necessary to turn to the happy determinant, basically, that which sooner or later is destined to triumph over uncertainties, obstacles and immaturities: the necessity, the need for a new root, for finding again in the earth, in landscape, in traditions, architectonic forms, the love of men for their community, the whole and natural feeling for the place."

The lead article in this first issue is by Walter Gropius, whose face appears on the cover; it is followed by contributions from such international figures as Siegfried Giedion, Peter Blake, Ernesto Rogers, Arthur Drexler, Victor Gruen, Maxwell Fry. In an understandable effort to load this first issue with outstanding architecture, the editors have used examples familiar to most readers of foreign and domestic journals.

The magazine, which will appear semi-annually, is published in this country by George Wittenborn, Inc., 1018 Madison Avenue, New York 21. Prices are \$9 per copy, \$17 for a year's subscription.

The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series.Folder: <i>III.F</i>
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# FINE ARTS

## Zodiac. 1-

Bruxelles, Éditions de la connaissance; New York, G. Wittenborn, 1958-

no. illus. 27 cm.

"Publiée sous les auspices de l'Association pour la diffusion artistique et culturelle."  
French, English, Italian, German.

I. Architecture—Period.  
t. Association pour la diffusion artis-  
tique et culturelle.

I. Association pour la diffusion artis-  
tique et culturelle.

NA1.A1Z6

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Library of Congress

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George Wittenborn, Inc., 1018 Madison  
Ave., New York, N. Y., 1958. 276 pp.,  
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*Progressive Architecture Aug 1958*

*Nov. 1, 1958 Library Journal*

## "ZODIAC" = 1"

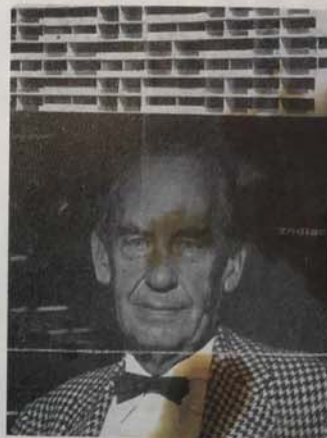
Published by Edizioni di Comunità in  
Milan. Distributed in the U. S. by George  
Wittenborn, Inc., 1018 Madison Ave.,  
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THE ACCURACY of this periodical's subtitle,  
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## *Architectural Record* *August 1958* *The Record Reports*



## Zodiac: An Architectural Journal With an International Outlook

The newest member of the architec-  
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the team which sponsors the venture  
—the Belgian "Association pour la  
Diffusion Artistique et Culturelle"  
and the Italian Olivetti Company;  
backing them up is a staff of editors  
from Western Europe and the U. S.  
A policy statement from Adriano  
Olivetti describes a magazine with  
an editorial base broad enough to  
support a broad definition of archi-  
tecture: "It is necessary to turn to  
the happy determinant necessity,  
that which sooner or later is des-  
tined to triumph over uncertainties,  
obstacles and immaturity: the neces-  
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WIT  
CO. M. I. R. O.  
P. R. A. U. T.  
H. O. N. I. C. O. U. S.  
Z. O. D. I. A. C.  
K. I. N. N.  
H. A. R. T. M. I. N. N.  
G. O. L. D. M. O. U. S. I. E. R.



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	Wittenborn	III . F

ZODIAC 4, international magazine of ART contemporary architecture (ed. by Bruno Alfieri; in French, English, Italian, and German) 207p. 11. diagrs. Q(159)J (N.Y.: Wittenborn) pag. 9.00. bnd.  
The fourth issue of this semi-annual review devoted to contemporary international architecture.

JULY 6, 1959

ZODIAC 5, international magazine of ART 720.5 contemporary architecture (New York: Wittenborn) 213p. 11s. French, English, Italian, German and Spanish (part col.) diagrs. 22cm. 54.000 pag. 9.00.  
L'Architecture-Period. L'Association pour la diffusion artistique et culturelle.  
Includes articles on modern architectural design and reviews. Includes a report on Brazil and articles on Aalto and Wright. The works of Le Corbusier, Greek and Roman art, Carlo Scarpa, and others.

Publisher: Wittenborn March 1, 1960

J.P.R. Aug. 1960  
ZODIAC 6, international magazine of ART 720.5 contemporary architecture (Brussels: Editions de la Connaissance; issued under the auspices of the A.D.A.C.; New York: G. Wittenborn, 1960) various parts (part col.) 22cm. French, English, Italian, German 54.000 pag. 6.50.  
L'Architecture-Period. L'Association pour la diffusion artistique et culturelle.  
Articles on modern architectural design and reviews. Includes a report on Brazil and articles on Aalto and Wright. The works of Le Corbusier, Greek and Roman art, Carlo Scarpa, and others.

Landscape - vol 10, no 3 Spring '68

ZODIAC NO. 6 (A serial) It is always a pleasure to see an architectural publication combining a wealth of interesting material with a comparative lack of advertising. The reverse seems usually to be the case. *Zodiac*, an Italian publication, with an august collection of contributing and associate editors from all over the world, certainly lives up to its title: *An International Review of Contemporary Architecture*.

To give some idea of this magazine's caliber, the latest issue, number 6, includes a competent and thorough analysis of Wright's Solomon Guggenheim Museum by Henry Russell Hitchcock; an extensive coverage of a new house designed by Alvar Aalto in the Ile de France; a lengthy report on Brazilian architecture and landscape architecture, which includes articles by Oscar Niemeyer and Bruno Zevi; an essay by Sergio Bettini on the fascinating work of Carlo Scarpa; a learned dissertation on "The Perspective in Greek and Roman Art" by Carlo L. Ragghianti; and an extremely searching scholarly article, "Meaning and Building," by Joseph Rykwert.

Besides its high literary standards, *Zodiac* provides the reader with an abundance of excellent photographs, mostly black and white. Unfortunately, this abundance does not extend to the Solomon Guggenheim Museum of which there are only three photographs—already familiar views at that. I think there could and should have been more photographs of this truly magnificent building—perhaps some less conventional interior shots? On the other hand, there are many beautiful black and white color photographs of Alvar Aalto's Maison Carrée. These include distant and closeup views all round the house, giving the reader an excellent idea not only of the building but also its relation to the site and surrounding landscape. Considering this, I find it hard to understand why there are only two somewhat inadequate interior photographs included. If "photographs never show the soul of a building," to use Aalto's words, there are still enough, along with a plan and section, to demonstrate this house as one of the finest achievements of modern architecture. To quote Giulia Veronesi's article, "... it is great architecture... the house is continuous invention. At every step one sees something new, something unexpected."

Unfortunately "A Report on Brazil" and "Architecture by Carlo Scarpa" are only briefly summarized in English. I find the lack of a full translation of Bettini's essay particularly disappointing, since Scarpa is not heard of very much this side of the Atlantic. His work, well illustrated with photographs, renderings and plans, particularly the Taddei House Project in Venice and the Venezuelan Pavilion at the 1955 Venice Biennale, appears to derive a certain amount from American "organic" as well as European sources.

Apart from these comparatively minor criticisms, *Zodiac* is unquestionably one of today's best architectural publications, not only in quality but also in quantity of material.

MICHAEL JONES

Published under the auspices of ADAG and Olivetti & Co., Ivrea, Italy. \$9.00 per copy. George Wittenborn, distributors.

## Zodiac

ZODIAC 7—INTERNATIONAL  
MAGAZINE FOR CONTEMPORARY  
ARCHITECTURE

Bruno Alfieri, editor. New York, George Wittenborn distributor, 1961. 219 pp text and illus. 8 1/4" x 10 3/4". \$9.00

The cover of this publication fills the reader with expectations of precise technical writing coupled with an artistic flair. Thumbing through the fifty-odd pages of advertising which precede the first article, this expectation is enhanced. Then come:

Two pictures of Henry-Russell Hitchcock, one in which he seems to be catching flies on the lawn, in the other he imitates Orson Welles. The low quality of these pictures would be forgiven but for the even slighter stature of the so-called "Notes of a Traveller: III" which appears under the Hitchcock name. Here we are treated to five tightly-packed pages of bad syntax, illogical construction, and the most atrocious sort of non-proofreading. Where the fault lies for this extremely bad piece, the reviewer cannot say, but it is surprising that one with Mr Hitchcock's reputation could allow it to be printed anywhere. It almost seems that Mr Hitchcock translated this piece into bad Italian and that someone on the *Zodiac* staff re-rendered it in worse English.

Next comes a rather lengthy piece by Paolo Portoghesi "Architettura e Ambiente Tecnico" (Architecture and Technical Environment). To anyone who has read Georges Freedman or Friedrich Juenger, there is nothing new in this piece. Portoghesi harks back to the pioneers Taylor and Mayo. A return to original sources is refreshing in this day of swollen bibliographies and unnecessary footnotes, but when we find that the result of this return is no more than a weak echo which fails to answer apologies and criticisms already offered for these explorers, we can only regret that Portoghesi did not investigate his field more thoroughly. Criticisms of unidentified works, general statements damning the "spirit of the times" and unending adjectives do not make up a piece worthy of serious attention.

Allan T. Schoener's "Art without Pedestals" is refreshing. While not completely original, it makes the idea of usable art a theme worthy of reiteration.

The heart of this issue is given over to a series of Le Corbusier's answers to questions posed by *Zodiac* accompanied by sketches, doodlings and photos of paintings and tapestries in production. Those who admire Corbu will welcome these 35 pages, others may have doubts.

Leonardo Mosso contributes a rather interesting article on Alvar Aalto's use of light—both text and photos are rewarding. The translated summary leaves much to be desired.

Heinrich Erdsieck contributes the most original and seminal piece in this issue. While not a model of writing in German, it exceeds the other pieces in clarity and interest. One might predict from the title "The Face of the City—a Concise Grammar," that a German was responsible. There is nothing pedantic or labored about the text or the drawings. This article would reward (and one hopes influence) anyone concerned with city planning. Very worthwhile.

Robert Creswell's article on housing concepts in non-industrial societies is interesting. It is disappointing that no translation is given.

In such a publication which for format and illustration can only be described as handsome, it is irritating to find such sloppy translating, poor editing, non-existent proofreading. When one considers what is available for \$9.00 even in the inflated US market, and then reconsiders *Zodiac* 7, the thought emerges that one must be a fanatic aficionado of Le Corbusier to invest that sum. While Olivetti is to be encouraged and congratulated for a new approach to advertising, we can only urge that they apply the same scrupulous principles to the next issue of *Zodiac*. Much as we dislike discouraging the new in architecture or publication, this issue must be rated a bad job.

GUDRIN HUDEN

8W March 31, 1961

ZODIAC 7, International magazine of ART 709.94 contemporary architecture. [New York: G. Wittenborn, 1961] 219p. Bib. (part col.) 22cm. pag. 9.00. bnd.  
Articles on art and architecture, in French, English, Italian and German.

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ZODIAC 4; international magazine of ART contemporary architecture [ed. by Bruno Alfieri; in French, English, Italian, and German], 207p. ill., diagrs. Q [1959] [N.Y., Wittenborn] pap., 9.00, bsd.  
The fourth issue of this semi-annual review devoted to contemporary international architecture.

JULY 6, 1959

*Pn*

ZODIAC 5; international magazine of ART 720.5 contemporary architecture [New York, Wittenborn, 1960?] 213p. [In French, English, Italian, German and Spanish] illus. (part col.) diagrs. 27cm. 58-1990 pap., 9.00  
I. Architecture—Period. I. Association pour la diffusion artistique et culturelle.  
Includes articles on Danish modernism, young architects today, and notes of a travelling in Finland by Henry Russell Hitchcock. Heavily illustrated with photographs and diagrams.

*Publishers' Weekly March 1 - 1960*

*BPR - Aug. 1960*  
ZODIAC 6, international magazine of ART 720.5 contemporary architecture. [Bruxelles, Editions de la Connaissance; issued under the auspices of the A.D.A.C.; New York, G. Wittenborn, 1960] various pages illus., diagrs. 27cm. French, English, Italian, German. 58-1990 pap., 8.50  
I. Architecture—Period. I. Association pour la Diffusion Artistique et Culturelle.  
Articles on modern architectural design and designers. Includes a report on Brazil, and articles on Kahn and Wright, the works of L. Corbusier, Greek and Roman art, Carlo Scarpa, and others.

*Landscape - vol. 10, no 3 Spring '65*

ZODIAC NO. 6 (A serial) It is always a pleasure to see an architectural publication combining a wealth of interesting material with a comparative lack of advertising. The reverse seems usually to be the case. *Zodiac*, an Italian publication, with an august collection of contributing and associate editors from all over the world, certainly lives up to its title: *An International Review of Contemporary Architecture*.

To give some idea of this magazine's calibre, the latest issue, number 6, includes a competent and thorough analysis of Wright's Solomon Guggenheim Museum by Henry Russell Hitchcock; an extensive coverage of a new house designed by Alvar Aalto in the Ile de France; a lengthy report on Brazilian architecture and landscape architecture, which includes articles by Oscar Niemeyer and Bruno Zevi; an essay by Sergio Bettini on the fascinating work of Carlo Scarpa; a learned dissertation on "The Perspective in Greek and Roman Art" by Carlo L. Ragghianti; and an extremely searching scholarly article, "Meaning and Building," by Joseph Rykwert.

Besides its high literary standards, *Zodiac* provides the reader with an abundance of excellent photographs, mostly black and white. Unfortunately, this abundance does not extend to the Solomon Guggenheim Museum of which there are only three photographs—already familiar views at that. I think there could and should have been more photographs of this truly magnificent building—perhaps some less conventional interior shots? On the other hand, there are many beautiful black and white color photographs of Alvar Aalto's Maison Carre. These include distant and closeup views all round the house, giving the reader an excellent idea not only of the building but also its relation to the site and surrounding landscape. Considering this, I find it hard to understand why there are only two somewhat inadequate interior photographs included. If "photographs never show the soul of a building," to use Aalto's words, there are still enough, along with a plan and section, to demonstrate this house as one of the finest achievements of modern architecture. To quote Giulia Veronesi's article, "... it is great architecture ... the house is continuous invention. At every step one sees something new, something unexpected. ..."

Unfortunately "A Report on Brazil" and "Architecture by Carlo Scarpa" are only briefly summarized in English. I find the lack of a full translation of Bettini's essay particularly disappointing, since Scarpa is not heard of very much this side of the Atlantic. His work, well illustrated with photographs, renderings and plans, particularly the Taddei House Project in Venice and the Venezuelan Pavilion at the 1955 Venice Biennale, appears to derive a certain amount from American "organic" as well as European sources.

Apart from these comparatively minor criticisms, *Zodiac* is unquestionably one of today's best architectural publications, not only in quality but also in quantity of material.

MICHAEL JONES

Published under the auspices of ADAC and Olivetti & Co., Ivrea, Italy. \$9.00 per copy. George Wittenborn, distributors.

*Zodiac*  
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## Zodiac

ZODIAC 7—INTERNATIONAL  
MAGAZINE FOR CONTEMPORARY  
ARCHITECTURE

**Bruno Alfieri, editor.** New York, George Wittenborn distributor, 1961. 219 pp text and illus. 8¼" x 10¾". \$9.00

The cover of this publication fills the reader with expectations of precise technical writing coupled with an artistic flair. Thumbing through the fifty-odd pages of advertising which precede the first article, this expectation is enhanced. Then come:

Two pictures of Henry-Russell Hitchcock, one in which he seems to be catching flies on the lawn, in the other he imitates Orson Welles. The low quality of these pictures would be forgiven but for the even slighter stature of the so-called "Notes of a Traveller: III" which appears under the Hitchcock name. Here we are treated to five tightly-packed pages of bad syntax, illogical construction, and the most atrocious sort of non-proofreading. Where the fault lies for this extremely bad piece, the reviewer cannot say, but it is surprising that one with Mr Hitchcock's reputation could allow it to be printed anywhere. It almost seems that Mr Hitchcock translated this piece into bad Italian and that someone on the *Zodiac* staff re-rendered it in worse English.

Next comes a rather lengthy piece by Paolo Portoghesi "Architettura e Ambiente Technico" (Architecture and Technical Environment). To anyone who has read Georges Freedman or Friedrich Juenger, there is nothing new in this piece. Portoghesi harks back to the pioneers Taylor and Mayo. A return to original sources is refreshing in this day of swollen bibliographies and unnecessary footnotes, but when we find that the result of this return is no more than a weak echo which fails to answer apologies and criticisms already offered for these explorers, we can only regret that Portoghesi did not investigate his field more thoroughly. Criticisms of unidentified works, general statements damning the "spirit of the times" and unending adjectives do not make up a piece worthy of serious attention.

Allon T. Schoener's "Art without Pedestals" is refreshing. While not completely original, it makes the idea of usable art a theme worthy of reiteration.

The heart of this issue is given over to a series of Le Corbusier's answers to questions posed by *Zodiac* accompanied by sketches, doodlings and photos of paintings and tapestries in production. Those who admire Corbu will welcome these 35 pages, others may have doubts.

Leonardo Mosso contributes a rather interesting article on Alvar Aalto's use of light—both text and photos are rewarding. The translated summary leaves much to be desired.

Heinrich Erdsieck contributes the most original and seminal piece in this issue. While not a model of writing in German, it exceeds the other pieces in clarity and interest. One might predict from the title "The Face of the City—a Concise Grammar," that a German was responsible. There is nothing pedantic or labored about the text or the drawings. This article would reward (and one hopes influence) anyone concerned with city planning. Very worthwhile.

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newspaper advertising these days  
providing more and more sur-  
prise. One of the newest is a four-  
page insert which was placed in the  
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## Book Reviews

**Man-Made America: Chaos or Control?** Christopher Tunnard & Boris Pushkarev. New Haven, Yale University Press, 1963. 470 pp illus 8" x 11" \$15.00

Reviewed by Robert C. Weinberg AIA, AIP, for the AIA Journal

Christopher Tunnard, as Director of the graduate program of city planning at Yale, had been concerned with the question of the expanding urban core for a number of years prior to 1957 when a grant from the Rockefeller Foundation made it possible for him to enlist the cooperation of a group of researchers and writers to study various aspects of the subject. In association with Boris Pushkarev—presently a member of the staff of the New York Regional Plan Association—he has now put together the volume that appears under the above title. Not only Professor Tunnard's previously published books and articles on this side of the Atlantic, but also a special issue in 1950 of the *Architectural Review* (of London) form the introduction, as it were, to this valuable "inquiry into selected problems of design in the urbanized landscape."

The publication is handsome, compendious and informative; it pleads eloquently for informed design and control of our land; and it has a number of faults inherent in any "nonbook" that is the joint product of a number of minds, working over a period of years, and approaching their subject from different points of view. But, all in all, it is an important contribution to the urgent question besetting the world of today and tomorrow: how to prevent it from becoming more increasingly unplanned and chaotic. Whether in North America or in Europe, the problems are similar; their solution is possible, but by no means certain unless we bestir ourselves. The authors tell who must do it, and how; and whatever may be said here about its format, as published, or of the shortcomings of some of its parts and sections, it is a volume that should be in the library of every architect, planner, landscape architect and public official who is in any way concerned with the widespread building operations that are going on today and will increase in size and number in the decades ahead of us. Much of it is addressed to the citizen and the layman as well.

The work consists of seven distinct parts, each bearing signs of its respective authorship; and one in only suppose that Part One and the Conclusion are Mr Tunnard's own. The intervening parts are quite different in content, approach and treatment; different, in fact, that they do not hang together, and almost symbolically represent the chaos in our environment, which the book as a whole is aimed at rectifying.

Part Two describes the *status quo* in our urban life and makes some suggestions for improving on it.

It seems to be addressed to developers of residential areas, couched in terms easily understood but not too deep, and making rather generalized suggestions that are not new to architects and landscape architects, to say nothing of planners. It should be of considerable interest, however, to the average commercial builder.

**ZODIAC 9.** Published by the Ing. C. Olivetti & Co., Ivrea, Italy. Distributed by George Wittenborn, Inc., 1018 Madison Ave., New York 21, N. Y. 211 pp. 8 1/4" x 10 1/2". Illus. \$9.

After their last issue, Number 8, which concentrated on modern U.S. architecture (*Forum*, Jan. '62), the editors of *Zodiac* have rewarded their readers with another impressive edition. This time, they have drawn their subject matter from all over the world—managing to select with admirable originality and versatility a dozen or more areas of international interest. Some are quite familiar, such as Great Britain's "new towns." But Town Planning Editor Giorgio Gentili has presented a comprehensive study (with especially good marks for Cumberland, the most recent plan), and it is illustrated with a wealth of photographs, renderings, and plans.

A tour through European skyscrapers, with Henry Russell Hitchcock as a guide, and a monograph on Max Bill, his architecture, sculpture, and paintings, are also collector's items. On a less familiar subject, Tokyo Editor Noboru Kawazoe describes proposals for a city of the future by the "Metabolism" group, a team of Japanese architects and town planners to which he belongs. Also included in his report from Asia is a profile of the young Indian architect, Balkrishna Vitaldas Doshi, and a description of the architectural climate of India today. Some articles are written in English, others in French, German, and Italian. English and French summaries are in the back of the magazine.—A.P. *Architectural Forum* June 1962

*AIA Journal* Nov. 1962  
ZODIAC 8—AMERICA

**Bruno Alfieri, editor.** Ivrea, Italy, Olivetti. New York, George Wittenborn, American distributor, 1961. 197 pp text and illus. 8 1/4" x 10 3/4". \$9.00

**Z**odiac, according to the introduction, "interrupts the regular cycle of its issues to present a kind of monograph on the complex panorama of American architecture." The overall quality of *Zodiac 8* is so much higher than that of the



and apathy rather than of lack of know-how on the part of the builders of today. The cure cannot be found in a nostalgic longing for a re-created village square atmosphere; this sort of play-acting is out, and the zoning ordinances as well as preservation measures aimed at creating entire viable communities of Williamsburg-like "atmosphere," are merely an escape from reality—even though, as Part Six of the volume points out, we need not, therefore, throw out all of our historic heritage, wherever this can be

ART DIR

booknotes

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**Z**odiac, according to the introduction, "interrupts the regular cycle of its issues to present a kind of monograph on the complex panorama of American architecture." The overall quality of *Zodiac 8* is so much higher than that of the preceding issue that it is difficult to consider them as part of the same series. A link is provided by the consistently high quality of layout and illustration. To some American readers *Zodiac 8* may not provide very much new information. Most notable for originality are Henry-Russell Hitchcock's article on the current work of Philip Johnson, Walter Gropius' statement on the architect, citizen and professional, George Nelson's biting answer to a question posed by *Zodiac*, and Esther McCoy's analytical survey of young architects in the United States. Add to these such highlights as Vincent Scully's resume of his recent short book on Wright, Victor Gruen's survey of urban development and Jane McCullough's thoughts about aims, and one has a volume worthy of serious attention.

A question arises, however, whether a European critic might not object to issue # 8 for some of the reasons which this writer objected to *Zodiac 7*. Directed as it is primarily to a European audience, it must come as a disappointment to those whose native tongue is not English to find that *Zodiac 8* provides but cursory and not especially able French and Italian summaries of most of the articles.

The only article appearing in full in three languages, Guido Piovene's "The Multiple Future of American Architecture," which, while interesting, is not the most significant piece in the issue.

The issue is ably introduced by Mr Hitchcock in an historical survey "The Rise to World Prominence of American Architecture." This is followed by sections on homegrown and émigré masters. Among these the already mentioned pieces on Frank Lloyd Wright and Philip Johnson are most noteworthy. Then comes a section including a group of between-the-wars figures: the late Eero Saarinen, Victor Gruen, George Nelson and the Eames. A group of articles on divergent figures: Yamasaki, Stone and Rudolph, and Esther McCoy's profiles of young architects.

Again, the illustrations and the layout work are outstanding. It should be noted, however, that someone's sense of graphic presentation frequently interferes with intelligible transmission of information. Not only are the illustrations grouped and apart from pertinent text, the identification of illustrations seems to follow only the pattern dictated by the layout artist's sense of visual impact. It is not impossible to find out which picture goes with which caption, but it is certainly inconvenient and makes the issue a less useful guide to the work of the men discussed. Proofreading in general still is inadequate.

GUDRUN HUDEN



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## FINE ARTS

*Werkman*

**Hommage à Werkman.** Stuttgart, Auslieferung: Buchhandlung F. Eggert; New York, Alleinauslieferung für U. S. A.: G. Wittenborn, 1958.

1 v. (unpaged) / illus. (part col.) plates (part col.) facsim. 30 cm.

German or Dutch with German translation.

On cover: The next call, 9.

Includes samples of Werkman's typographical work.

1. Werkman, Hendrik Nicolaas, 1882-1945. i. Title: The next call, 9.

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## ART DIRECTION

booknotes *Sept 1958*

H. N. WERKMAN, A HOMAGE: THE NEXT CALL.  
F. R. A. Henkels, W. Sandberg, Kurt Martin,  
H. A. P. Grieshaber, et al. Wittenborn. \$12.50.

This is a collection of 46 color plates by H. N. Werkman, the Dutch graphic artist/painter/printer/typographer/writer who was killed by the Nazis just before the war's end, and 31 color plates by his students and friends. There are also articles in German and Dutch on Werkman's work and influence on 20th century design by W. J. H. B. Sandberg, typographic designer and director, Stedelijk Museum and of the Municipal Museum of Amsterdam; A. P. Grieshaber, professor at the Art Academy of Karlsruhe, Germany; and other leading figures in the arts world of Europe. The book was designed by Sandberg and Grieshaber, includes a section of work by students at the Karlsruhe school.

Werkman had always worked freely and experimentally, never commercially, and did much with color in types and papers, collage illustrations. Many of the examples in this book are from *Die Blauwe Schuit* (the blue barge), the illegal press he ran under Nazi occupation, and were recovered after his death.

## ions

From Germany has recently come *Hommage à Werkman* which contains faithful reproductions of a large number of Hendrik Werkman's graphic and typographical experiments. Werkman, who lived all his life in Groningen in northern Holland, was shot by the Germans during the last few days of the war, and most of the examples reproduced in this book were produced by him during the war years.

Werkman was a printer who produced pictures and some visually-exciting small publications making use of the printing and typographic materials which came readily to hand. The booklets he produced were distributed among his friends, and his work was done without thought, or even hope, of commercial profit. Several years ago a reviewer in the *JOURNAL* (discussing an issue of *Typographica* in which many examples of Werkman's work appeared) expressed the opinion that 'we were being led up the garden'. Just what a magnificent and fertile garden this is the present book (published by Fritz Eggert in Stuttgart and George Wittenborn in New York) reveals.

*American Printer, Aug 1958.*

## Werkman

This is a book on the work of the Dutchman Werkman, who during the German occupation of Holland, published illegally his *De Blauwe Schuit* (The Blue Barque), until he was executed on April 10, 1945 by the Gestapo. Many of his graphic designs were made from typesetting material, with the color applied by a printing technique, which was no doubt influenced by the fact that by trade he was a printer. These abstract compositions frequently use primary colors, as did his compatriot Piet Mondrian, and the designs are perhaps somewhat reminiscent of the earlier typographic experimental printing done by the Bauhaus, both in its scale and boldness and often verges on the brutal. Along with the pieces by Werkman, there are also shown colorful examples by several of his former students, who are carrying on his graphic ideas. This book is almost entirely composed of facsimile inserts and was printed in Germany in Dutch, German and French.

The Next Call—*Hommage à Werkman*.  
George Wittenborn, New York 21. 8 by 11 1/4. 263 pages, illustrated. \$12.50  
Robert Foster

*Print Vol. 12/#2 1958*

BOOK REVIEWS

WERKMAN—The Last Call: Text by F.R.A. Henkels, W. Sandberg, Kurt Martin; George Wittenborn, Inc., New York, Pre-publication. The print of a fiery yet gentle spirit. The printing was done on an ancient handpress, in the attic of a loft building overlooking one of Groningen's old canals. There he worked through the end of the dark days, keeping his little "stormlight" burning.

The light is rekindled now in this splendid limited edition, printed by H.A.P. Grieshaber, graphic artist, clandestine printer under the Nazis, now teacher at the Academy of Fine Arts in Karlsruhe. So inspired was he by this sudden meeting with a kindred spirit that he decided: "We are and shorter than usual because graphic art interest are fewer. The papers of more general up entirely on the Fotosetter. Penguin paperbacks has been set an interesting future. One of the

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Dutch graphic artist, typographer/writer and designer. He was killed by the Nazis just before the war. The book contains 31 color plates by Hendrik Werkman. There are also reproductions of a large number of Hendrik Werkman's graphic and typographical experiments. Werkman, who lived all his life in Groningen in northern Holland, was shot by the Germans during the last few days of the war, and most of the examples reproduced in this book were produced by him during the war years.

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Print Vol. 12 #2 1958

## BOOK REVIEWS

**WERKMAN—The Last Call:** Text by F.R.A. Henkels, W. Sandberg, Kurt Martin; George Wittenborn, Inc., New York, Pre-publication price: \$12.50.

This unique and moving book traces the life and passion of Hendrik Nicolaes Werkman, who was born in North Holland in 1882, the son of a veterinarian. After a spell as a journalist, he started a print shop in Groningen, which, at one time, employed 24 people. But being an artist at heart, a non-conformist, a searcher, Werkman began to experiment with wood type and type material, first in black and white, then in different colors; first in small sizes, then expanding into large formats of poster size, using the brayer and stencils and transparent inks to create free forms.

In 1920 he started *The Next Call*, a publication which was largely addressed to a small group of friends, artists, writers, teachers, intellectuals all.

In 1940 the Nazis marched into Holland and Werkman's little print shop became the center of a circle, which drew courage from Werkman's defiant spirit.

In the spring of 1945, the Gestapo finally caught up with him. On April 10th he was executed — a few weeks later the major part of his work went up in flames.

Werkman was an unusual combination of an artist, a printer, and a humanitarian thinker. He had very little contact with the world outside of Groningen and yet his work was closely related to Arp's, Kadinsky's, and Pevsner's.

But we can see him at his best working with type and wood and stencil, conjuring up his soul-stirring broadsheets and prints. The printing was done on an ancient handpress, in the attic of a loft building overlooking the canals of Groningen's old center. There he worked through the end of the dark days, keeping his little "stormlight" burning.

The light is rekindled now in this splendid limited edition, printed by H.A.P. Grieshaber, graphic artist, clandestine printer under the Nazis, now teacher at the Academy of Fine Arts in Karlsruhe. So inspired was he by this sudden meeting with a kindred spirit, that he decided: "We are making a book at the Academy Karlsruhe: Hommage á Werkman. I will finance it myself. All students will participate."

A translation of the Dutch and German texts into English might have made this splendid book into a more valuable document for English readers, but the pictures speak for themselves in a language everyone will understand.

FRITZ EICHENBERG

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American Printer  
August 1958  
*books in review*

#### Swiss Design

The versatile Swiss designer, Hans Hartmann, has recently had published a book on his work. Although he is essentially a graphic designer, he has also worked in three dimensions with objects which range from a radio tower to a fish made from corks, for a store window display. All of the work is most refreshing in its originality and fantasy and includes cover designs, posters, trade marks, a weather cock, paper sculpture, booklet layout & decoration, designs for textile & mosaics and window displays. The range of the designer is matched by the variety of the graphic techniques and the imagination shown in the use of materials in his design of objects. Birds and fish seemingly lend themselves well to his frequently fanciful approach. The square format book has been well produced using inserts of colored stock and glassine paper. Hartmann laid out the book and his very personal colophon, he frankly admits that he values his wife's criticisms. Don't we all? Printed in German in Switzerland.

*Der Grafiker Hans Hartmann. 8 1/4 by 8 1/4, 56 pages, 68 black & white and color illustrations. \$4.00. Available at Wittenborn & Company, New York 21.*

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*American Printer*  
August 1958  
**books in review**

**Swiss Design**

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NEW FURNITURE, Volume 4  
 Edited by Gerd Hatje, with a text  
 by Wolfgang Claassen. Illustrated by  
 100 artists. 162 pages, 347 illustrations, 9" x 12".  
 First published by George Wittenborn, Inc.,  
 New York, 1956.  
 Time, Book Reviews, September

1958.

## Books Published Today

on twenty-first anniversary  
 NEW FURNITURE, No. 4, edited by  
 Gerd Hatje. (George Wittenborn, Inc., 49). Illustrated report in  
 English, French and German.  
 Ounce, Duck, Tiger, by Alastair  
 Reid. Illustrations by Don  
 Shain (Adams-Little, Brown,  
 \$3.50). About sounds and words  
 that grow from them.  
 PORTALS ITALICUS: Inspirational  
 Books in America, by Louis  
 Schneider and Stanford M.  
 Dornbluth (University of Chi-  
 cago, \$4.50). A study  
 SHE ROAD, by New Reviews  
 (Signet Book, 50 cents each).  
 NEW BOOKS WITH LOVE, by  
 Jay Fleming (Signet Book, 25  
 cents). ENDS or DANCE, by  
 Henry Katz (Signet Book, 22  
 cents). Nonfiction: MAX, III  
 First Million Years, by Ashley  
 Monahan (Mentor, Book, 50  
 cents). Poetry: Pegasus of  
 Red, by Charles Randelaine,  
 selection edited by Marjorie  
 and Jackson Matthews (New  
 Directions Paperbook, \$1.25).  
 Play: One or a Her Tin Roof,  
 by Tennessee Williams (Signet  
 Book, 55 cents).

from library journal  
 Dec 50 10p 3447

HATJE, Gerd, ed. New Furniture, v. 4: 1956-  
 58. Index. 357 ill. 162pp. Wittenborn Sept.  
 21, 49. 2 non illus.  
 International Annual devoted to furniture de-  
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## Interiors' books

Interiors, October 1958

## Best of the world's new furniture

NEW FURNITURE, VOLUME 4 (NEUE MODEL—MEUBLES  
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 French. 162 pages, 347 illustrations, 9" x 12".  
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114 different manufacturers and 119 de-  
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The Museum of Modern Art Archives, NY

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Wittenborn

Series.Folder:

III.F

NEW FURNITURE, Volume 4.  
Edited by Gerd Hatje. Text by  
Wolfgang Clasen. Illustrated. 162  
pp. New York: George Witten-  
born, Inc. \$9.  
Times Book Review Sept. 23/58

1958.

## Books Published Today

on twenty-nine humorous  
water-color paintings.  
NEW FURNITURE, No. 4, edited by  
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Montagu (Mentor Book, 50  
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EVIL, by Charles Baudelaire,  
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## I n t e r i o r s ' b o o k s

*Interiors*. October 1958

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.F

## Required Reading

### The New Applied Arts Shown

NEW YORK: *Architectural Record*, *Brickpole*, 1959. 114 pp., illus. \$1.45.

BRICKPOLE, *Brickpole*, *Textiles*, *Lampre*. By *Brickpole* and *Christian Bruckner*. *Architectural Record*, *Brickpole* 14, Copenhagen, 197 pp., illus. \$1.25.

NEW FURNITURE, VOLUME 4: 1954-55. Edited by *Gertrude Hays*. *George Wittenborn, Inc.*, 1615 Madison Ave., New York 17. 162 pp., illus. \$5.

BY MARJORIE BLAKE NOYES

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"ARCHITECTURAL RECORD" - JUNE '59

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Emerson Goble  
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### The Architect as Practitioner

ARCHITECTURAL PRACTICE. By *Clifton H. Gough*, F.A.I.A., and *Ben John Small*, A.I.A. Reinhold Publishing Corp., 120 Park Ave., New York 22. 272 pp., illus. (3rd rev. ed.), \$12.

BY DUDLEY HUNT, JR., A.I.A.

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continued on page 64

### The Functional Tradition

THE FUNCTIONAL TRADITION IN EARLY INDUSTRIAL BUILDINGS. By *J. M. Richards*. Photographs by *Eric de Maré*. The Architectural Press, London. 126 pp., illus. 24s.

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Unfortunately, Mr. Richards fails to dispose completely of the alternative.

continued on page 66

### Color as a Sales Weapon

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continued on page 61



The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series.Folder: <i>III. F</i>
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## Required Reading

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DANISH FORM. Arkitektens Forlag, Bredgade 66, Copenhagen. 78 pp., illus. \$2.65.

BRUGKUNST: MÖBLER, TEXTILER, LAMPER. By Birgit and Christian Enevoldsen. Arkitektens Forlag, Bredgade 66, Copenhagen. 107 pp., illus. D.Kr. 28.

NEW FURNITURE, VOLUME 4: 1956-58. Edited by Gerd Hatje. George Wittenborn, Inc., 1018 Madison Ave., New York 21. 162 pp., illus. \$9.

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JUL 9 1959

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ARCHITECTURAL PRACTICE. By Clinton H. Cowgill, F.A.I.A., and Ben John Small, A.I.A. Reinhold Publishing Corp., 430 Park Ave., New York 22. 272 pp., illus. (3rd rev. ed.). \$12.

BY DUDLEY HUNT, JR., A.I.A.

This book should be of interest to all who are concerned with the business aspects of architectural practice. And how can any architect, involved as he inevitably must be with the ever-expanding role of architecture today and its increasing opportunities and responsibilities, avoid being concerned?

In earlier editions of this book, the primary emphasis was on the education of architectural students, applicants for registration, and beginning practitioners, in the fundamentals of office practice. Even so, the book gained wide acceptance among more experienced architects. Because of this acceptance and the rapid changes in the profession, the new edition has undergone drastic revision and reorganization. The result is a more realistic and useful reference for the architect.

Through somewhat ruthless and yet judicious editing of the last edition, a much greater amount of use-

continued on page 64

### The Functional Tradition

THE FUNCTIONAL TRADITION IN EARLY INDUSTRIAL BUILDINGS. By J. M. Richards. Photographs by Eric de Maré. The Architectural Press, London. 195 pp., illus. 36s.

The principal aim of this handsome and charming volume is to bring to our attention a group of buildings in which "a new world of architecture is made available to us for comparison, assessment, and appreciation, just as the temporarily forgotten beauties of Gothic were suddenly revealed to the 18th-century antiquarians." This new world is composed of the structures that housed the early operations of the industrial revolution in England: warehouses, naval dockyards, watermills, windmills, breweries, sheds, and bridges. As seen through the medium of Eric de Maré's extraordinary photographs they are indeed a revelation.

Mr. Richards is on much shakier ground, however, when he seeks to define the historical significance of this group of buildings. He seems to wish to establish the existence of a separate current within the mainstream of English architectural history—of an architecture dominated by functional considerations which would provide a form of spiritual ancestry for the designs and principles of today. It is an appealing notion; one would like to see a concrete demonstration of the concept that functionalism is indeed the alchemist's agent that changes buildings into architecture.

Unfortunately, Mr. Richards fails to dispose completely of the alternative—

continued on page 368

### Color as a Sales Weapon

COLOR PLANNING FOR BUSINESS AND INDUSTRY. By Howard Ketcham. Harper & Bros., 49 E. 33rd St., New York 16. 274 pp., illus. \$5.95.

Chapter I, "How Color Sells," sets the theme for the major portion of the book. With the exception of two interesting deviations, "The Historical Uses of Color" and "Camouflage," the text is devoted to color as a potent weapon for competitive advantage.

Starting with a "Color Quotient" quiz for the reader and a discussion of the methods and values of color surveys, Mr. Ketcham deals with the advantageous use of color and lighting for traffic control and product enchantment in supermarkets; color and lighting in the display window;

continued on page 64



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	Wittenborn	III.F

ARMIN HAAB. *Mexican Graphic Art*. New York, George Wittenborn Inc., 1957. 128 p., illus. US \$8.00.

Un libro sobre grabados y grabadores publicado en 1957 debe forzosamente tener actualidad. Y eso es precisamente lo que no notamos en esta magnífica impresión realizada en Suiza. Los grabados elegidos son, en la mayoría de los casos,

conocidos por los que se ocupan del arte de la América Latina, puesto que la mayoría han aparecido publicados en libros y revistas.

Hacer un libro de México en el arte gráfico es una interesante empresa siempre que se trate de hacer una obra de interés y no una mera recopilación de una época sociológica, como sucede aquí. Comenzar la obra gráfica de México con Posada es quizás ineludible por su trascendencia y personalidad. Continuarla con otros artistas para unir históricamente las diferentes etapas lo encontramos razonable, pero no quedarse en ellas como cerrando, así, el arte gráfico mexicano hasta la fecha.

Un libro con un formato excelente, muy bien impreso y con una portada concebida en los colores de la bandera mexicana, nos llama la atención sólo por su presentación y no por su contenido.

La introducción nos sitúa dentro del ambiente mexicano desde la época de la conquista española. Nos habla de Posada y de la renovación que produjo su figura; de los esfuerzos de la Liga de Escritores y Artistas Revolucionarios; de la fundación del Taller de Gráfica Popular en 1937 y la Sociedad de Grabadores Mexicanos en 1947. Dentro de ello encontramos el movimiento socialista y su repercusión en el arte gráfico, repercusión que dura actualmente y que ata, sin lugar a dudas, la expresión artística a un fin preconcebido, para convertirlo sólo en instrumento ilustrativo. Haab nombra como artistas que hablan un lenguaje modernista con diversos dialectos a Siqueiros, Covarrubias, Elizabeth Catlett y Tamayo. De ellos Tamayo es el primer mexicano que llega a un arte universal con su propio lenguaje de color, que ha sido alimentado por fuentes puramente indígenas. Su reminiscencia icasiana es muy lejana, quizás demasiado lejana como para hacer tanto hincapié en ella, y él es el único y el primero que se emancipa de ideologías y produce libremente arte. Al final de la introducción, Haab espera que un día no muy lejano México llegue a ser un centro de arte en contraposición a Europa y París. Además, expresa que ha sido favorable para México el no estar influenciado o no haberse dejado influenciar por la Europa artística, o sea que ha sido inmune a ser un mero apéndice en el despertar de nuevas tendencias. Creo que ello es sobreestimar a Europa. Todo arte tiene una evolución, y esa evolución no proviene de un continente sino de artistas que la elaboran cuyo tránsito es ineludible.

El índice del libro cuenta con una fotografía de cada uno de los artistas (el hecho de imprimirlas sobre una banda negra pone un toque lúgubre en el conjunto), una biografía y la reproducción en pequeño de cada uno de los grabados con su tamaño, tiraje y método empleado.

Terminamos diciendo que *Mexican Graphic Art* podría llamarse la sociología mexicana a través del arte gráfico y, si se entones como una buena introducción o un primer tomo para uno posterior de mayor actualidad.

Unión Panamericana  
Washington, D. C., E. U. A.  
This article appears in  
REVISTA INTERAMERICANA DE HISTORIA Y GRAFIA  
Vol. VII No. 4  
Pan American Union  
Washington 6, D.C.



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Terminamos diciendo que *Mexican Graphic Art* podría llamarse la sociología mexicana a través del arte gráfico y, sirve entonces como una buena introducción o un primer tomo para uno posterior de mayor actualidad.

This article appeared in:  
Unión Panamericana, REVISTA INTERAMERICANA DE FOTOGRAFIA  
Washington, D. C., E. U. A.  
Vol. VII No. 2  
Pan American Union  
Washington 6, D.C.

THOMPSON

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11/18  
NEW YORK TIMES, ST  
12 East Fifty-seventh Street.  
Paintings.  
Constantino Nivola - Architectural  
Landscape. 115 East Fortieth  
Street. Sculpture. Through  
Dec. 15.  
Alfred H. Maurer - Portrait  
Schaefer Gallery, 32 East Fifty-  
seventh Street. Paintings.  
Through Dec. 21.  
Frederick Neill and Olive Bo-  
hannon - Lynn Kottler Gal-  
lery, 3 East Sixty-fifth Street.  
Paintings. Through Dec. 20.  
Dolly Neutz - Wittenborn Gal-  
lery, 1018 Madison Avenue.  
"Resilience" Lithographs.  
Through Dec. 22.  
Frederic Taubes - Pella Galerie,  
118 Madison Avenue. Paint-  
ings. Through Dec. 27.

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# Gaudi . . . noise . . . modernists

Larum - Dec 58



Pinnacles of a park pavilion and columns of an apartment house, both in Barcelona.

**GAUDI.** In photographs by Joaquin Gomis. Published by George Wittenborn Inc., 1018 Madison Ave., New York 21, N. Y. 76 pp. 8 1/4" x 8 1/4". illus. \$5.75.

This little book wastes few words. A summary of Antonio Gaudi's life is printed, but after that the book is devoted entirely to pictures of the shapes which the Spanish architect was able to put down on paper, and then, amazingly, to build.

The sequence of the mute photographs, mostly details, and a good many in color, is excellent; the architect's imagination flickers before you. Says Corbusier, in his preface: "Gaudi was a great artist. Only they remain and will endure who touch the sensitive hearts of men, but they will be badly treated on their way . . ." This publication, printed in Spain 32 years after Gaudi was run over by a Barcelona streetcar, treats him well.

## Architectural Record 11/58 Required Reading

continued from page 64

### Other Books of Interest

**GUIDE TO WESTERN ARCHITECTURE.** By John Gleason. Macmillan Co., 49 Fifth Ave., New York 11, 207 pp., illus. \$12.50.

This is a valuable general history, from 600 B.C. to the present.

**ARCHITECTURE, YOU AND ME: THE DIARY OF A DEVELOPMENT.** By S. Giedion. Harvard University Press, Cambridge 38, Mass. 231 pp., illus. \$5.

Most of this book first appeared in the form of articles and lectures. Monumentality, the architect-painter-sculptor relationship, the renewal of the human habitat, and the demand for imagination are some of the topics.

**GAUDI.** Edited by J. Frutos Vallés. Preface by Le Corbusier. George Wittenborn, Inc., 1018 Madison Ave., New York 21, 60 pp., illus. \$4.75.

A fine collection of photographs, some in color, of Gaudi's work. The book, printed in Spain, has text in English, French, and Spanish.



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Gaudi . . . noise . . . modernists

*Forum — Dec '58*



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*Architectural Record*  
*11/58*  
**Required Reading**

continued from page 64

**Other Books of Interest**

**GUIDE TO WESTERN ARCHITECTURE.** By John Gloag. Macmillan Co., 60 Fifth Ave., New York 11. 407 pp., illus. \$12.50.

This is a valuable general history, from 600 B.C. to the present.

**ARCHITECTURE, YOU AND ME: THE DIARY OF A DEVELOPMENT.** By S. Giedion. Harvard University Press, Cambridge 38, Mass. 221 pp., illus. \$5.

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WIT  
CO M  
K O  
INDUS  
HONOR  
COURT  
ADRIAN  
STRUCTURE  
SPARK  
GAUDI  
CORBUSIER

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*Progressive Architecture*  
Gaudi, Preface by Le Corbusier. Photographs by Joaquin Gomis. Editorial R.M. Barcelona, Spain, 1958. Distributed by Wittenborn and Co., 1018 Madison Ave., New York, N. Y. 57 plates, English translations and index \$5.75

GAUDI, pref. by Le Corbusier, sequence by Valles, photos. by Gomis. 57pp. Wittenborn, Oct. \$5.75.  
Triangular text, "Photocopy", i.e., arrangement of plates so as to link each with the one before and the one to come makes dramatic the work mostly in Barcelona, of the strange and original creations of this architect and worker in concrete and mosaic who lived 1852-1926.

*from Library Journal*  
*Oct. 1959*

## A Pictorial Excursion Into The Unique Gaudi World

by Jose Luis Sert\*

Gaudi. Preface by Le Corbusier. Photographs by Gomis Prats. Editorial R.M. Barcelona, Spain, 1958. Distributed by Wittenborn and Company, 1018 Madison Ave., New York, N. Y. 57 plates; English translations and index to plates. \$5.75

In these days when we find so much that is repetitious in architectural books, when there is so much in them that we expect to see, this small picture book has a surprise value. It is a trip to a different world, a peep into Antoni Gaudi's world of poetry and fantasy, of new forms, and of materials, old and new, used differently.

This is the first book on Gaudi that makes use of excellent photographs in color and black-and-white. These pictures were selected from Gomis Prats' own files, which represent years of labor and profound understanding of Gaudi's work.

The sequence of the pictures in this book is as important as the selection, and Gomis Prats has given special care to this aspect. The viewer will get a foretaste of Gaudi's world: Gaudi is one of the few architects who constructed a world entirely his own. This little book is just a teaser, it only pretends to get you interested in the work of a unique man. Whether you like this work or not, I think its uniqueness cannot be doubted. The photographs bring out the pictorial and sculptural qualities of Gaudi's work that sometimes go beyond architecture. They show more details, than entire buildings.

It is difficult to understand why the



Photos: Joaquin Gomis Prats



PROGRESSIVE ARCHITECTURE  
March 1959



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*from Library Journal*  
*Oct 50 p. 6247*

BRANCUSI

ELRIC SERIES

W HAAB  
Mexican Graphic

BRITAIN





The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series/Folder: <i>III . F</i>
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COMMUNAL  
ART  
MAY 1, 1954  
**A Miro Year**

ONE OF THE distinctive traits of a first-rate artist, and perhaps the earmark of genius in any field, seems to be a decisive individuality; the measure of success is the authority with which this individuality asserts itself. In the case of Joan Miró, that individuality and authority made its appearance with dramatic suddenness in the year 1923-4 when the Catalan artist was about thirty years old. This fact makes the retrospective exhibit of Miró now at the Museum of Modern Art in N.Y. assume a satisfying dramatic structure. The artist's work starts with a search and a preparation, reveals a theme when he "finds himself," and then develops the range of this theme in rather tightly held variations.

In 1917, when he was studying and working in Barcelona, he produced an oil of his native village, *View of Montroig*, in Cezannesque terms, but a Cézanne whose landscape-architecture writhes. *The Chauffeur* of 1918 is like Van Gogh, but a Van Gogh who is simplified, flip and detached. After he went to Paris in 1919 he began painting in Cubist manner, and while none of these pictures (*Nude With A Violin*, for example) lack a certain "authority" in composition, there is something crude about them, as if the artist resented the prescribed terms; his protest is in Fauvist color, a hangover from his more youthful efforts, that has a brash, unassimilated air.

Before, during and after this period Miró also painted pictures in which meticulous naturalistic details were arranged in schematic patterns, landscapes, still-lives, and an occasional portrait. Despite the fact that the color in these sometimes has a disrupting influence, they are both the most successful of his early paintings and the ones that provided at least the seed for that sudden bright and marvelous bloom of his distinctive style. *The Farm* (1921-2 oil) is the culmination and the "masterpiece" of this early strain in Miró's art. There is a

eyes), *The Red Disk In Pursuit of the Lark* (bold, bright naïveté) are all sun-lit.

The balance of solid or cut-out forms with odd elastic calligraphy assumes varying proportions during the progress of Miró's work; his emphasis on symbol, or on color, for emotional impact and the firmness or child-like suggestiveness with which he chooses to transcribe his forms—these are variations on the theme of his strong artistic identity. The style and content are inseparable: like those philosophers who coin words exactly to fit concepts Miró's style is freshly-minted to express his "inward vision." In an entry in *The Dictionary of Modern Painting* it is said of Miró that he "holds a place apart in contemporary art. It is not the highest place, but it is the least disputed." It is not a world-empire but it is an absolute kingdom.

This has been called a "Miró year" in the *Art News Annual*, not only because of this fine retrospective showing but because the 1958 Guggenheim International Award was given Miró for his ceramic mural *Night and Day* which now adorns the UNESCO building in Paris. In addition there has been an increasing acknowledgment of Miró's importance as an artist, and a number of new gallery exhibits and books about him. In *Joan Miró: His Graphic Art* (Abrams; text by Sam Hunter) special tribute is paid to his graphics which are said to express a "fervent ideal of communal art."

Whether or not that is accurate, Miró's style is particularly happy in graphic terms, as it also is in the ceramic and textile designs that he has recently been dedicated to. Soon to be published, *The Miró Atmosphere* (Wittenborn) is devoted principally to the artist's "individuality" and has a preface by J. J. Sweeney, whose *Joan Miró* (Museum of Modern Art, 1941) is one of the best statements on this painter. Further, a gala album of gouaché reproductions called *Constellations* (Matisse) offers Miró together with "prose parallèle" by the French surrealist poet André Breton. BETTY KAUFMAN.

SWEENEY, JAMES JOHNSON. *The Miró Atmosphere*. Photographs by JOAQUIN GOMIS. Arrangement by J. PRATS VALLÉS. N. Y., 1959. Wittenborn, pp. 98, 95 illus. \$7.50. Wittenborn has published a photographic essay on the interrelation of environment and creative form in *The Miró Atmosphere*. It does not have the depth and range of David Duncan's *The Private World of Pablo Picasso*. The two

and one-half page introduction by Sweeney might have been further reduced to two quotations from Miró himself: "The smallest thing in nature is an entire world. I find all my themes in the field and on the beach. Pieces of anchor, starfish, rudderboards and tiller shafts, they all turn up in my compositions; and so do the odd heads of mushrooms and the seventy-seven shapes of calabash." And again "for me a form is never something abstract; it is always the sign of something. It is always a man, a bird, or something else." These things and others, the beach, the studio, the wrought-iron ornaments in the street, the Eucalyptus trees, rocks, lobster shells, bleached cattle skulls are shown in beautiful photographs along with Miró's own creations. The arrangement is planned to be expressive in its juxtapositions and sequences. Gomis and Vallés call it "Photoscope."

LOUISE BALLARD



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COMMONWEAL  
ART  
May 1, 1959  
**A Miro Year**

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BETTY KAUFMAN.

SWEENEY, JAMES JOHNSON. *The Miro Atmosphere*. Photographs by JOAQUIN GOMIS, Arrangement by J. PRATS VALLES. N. Y., 1959. Wittenborn, pp. 98, 95 ills., \$7.50.

Wittenborn has published a photographic essay on the interrelation of environment and creative form in *The Miro Atmosphere*. It does not have the depth and range of David Duncan's *The Private World of Pablo Picasso*. The two

and one-half page introduction by Sweeney might have been further reduced to two quotations from Miro himself: "The smallest thing in nature is an entire world. I find all my themes in the field and on the beach. Pieces of anchor, starfish, rudderboards and tiller shafts, they all turn up in my compositions, and so do the odd heads of mushrooms and the seventy-seven shapes of calabash." And again "for me a form is never something abstract; it is always the sign of something. It is always a man, a bird, or something else." These things and others, the beach, the studio, the wrought-iron ornaments in the street, the Eucalyptus trees, rocks, lobster shells, bleached cattle skulls are shown in beautiful photographs along with Miro's own creations. The arrangement is planned to be expressive in its juxtapositions and sequences. Gomis and Valles call it "Photoscope."

LOUISE BALLARD

*Journal Psychothetico + Art Criticism*  
June 1961

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## Art: Miro Retrospective

Show of Paintings, Ceramics and Graphic Work Opens Today at Modern Museum

By HOWARD DEWEES

A Miro retrospective, exhibition of paintings, ceramics, book illustration and other graphic work by Joan Miro, the Spanish artist, opens to the public today at the Museum of Modern Art.

The museum's exhibition in 1941 traced Miro's development up to 1939, since which time the artist has produced a great deal of work in ceramics in association with Artigas, the potter. Their murals of "Night" and "Day" for walls at the headquarters of the United Nations Educational, Scientific and Cultural Organization in Paris won first prize in the Guggenheim International Award Competition last year.

Miro, who has been roughly claimed as a surrealist and identified with the highly international group known as the School of Paris, began painting in a realistic vein with themes from his native Catalan landscape. Van Gogh and the fauves were early influences. Later, after his settling in Paris, Picasso, Leger, Ferns Roy, the early surrealists, Masson, Arp and Kandinsky, in his nonobjective style, may have appealed to him in varying degrees.

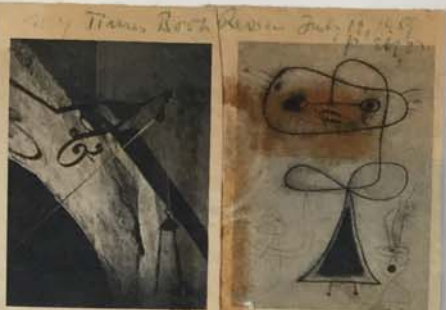
From the first, however, a stubborn individualism may be apprehended in his painting. From the early Nineteen Twenties he worked into a highly personal style in which a kind of deliberate primitivism or almost childlike vision is employed with great sophistication. He depicts a host of small flickering forms suggestive of eyes, birds, insects and parts of the human body, canvases bright in color and full of movement, seemingly suggested by his native Catalan festivals and

details of the countryside. Miro's surrealism at times runs over into sheer dada; at other times it is gay and wittily suggestive in several senses of the word, and at still other times brings into being savage, monstrous figures of nightmare aspect based in automatic responses, as if in surrender to the subconscious, while shapes introduced might be derived from scientific microphotography or the wringing forms of optical illusion in after-vision.

More than 100 examples of Miro's work cover the whole range of his activities from 1912 to the present in the exceptionally well installed and largely chronological arrangement. The exhibition will be open through May 10, after which it will go to the Los Angeles County Museum. The material has been assembled from public and private collections in this country and in Europe and is the most comprehensive showing of his work ever undertaken.

Two other Miro exhibitions also are current—one at the Pierre Matisse Gallery, 41 East Fifty-seventh Street. There a portfolio called "Constellations," jointly executed with André Breton, who supplied the text, is on display with both original gouaches and remarkably accurate color plates. Also on view are enlarged photographs of Miro's studio and surroundings for the book, "The Atmosphere Miro," by James Johnson Sweeney.

The other Miro show has miscellaneous graphic work at the New Art Center, 1153 Lexington Avenue.



"In essence, Miro's art is his environment fitted into esthetic form by the intensity of his regard for it and realized by the competence of his craft," James Johnson Sweeney writes in his introduction to **THE MIRO ATMOSPHERE**

(George Wittenborn, \$7.50), a collection of photographs chosen and arranged to show the influence of Joan Miro's surroundings on his work. Above is the interior of a church at Churana, in Miro's native Spain, and a drawing done by the artist in 1943.

Sweeney, James Johnson, 1900—  
The Miro atmosphere. Photocopy: Gomis, Prats. New York, G. Wittenborn, 1959.  
18 p., 95 plates (part col.) 21 cm.  
"One hundred and sixty copies."

1. Miro, Joan, 1938—

2. Title.

NDS13.M5S93

759.6

59-3415

Library of Congress

**THE MIRO ATMOSPHERE.**  
Text by James Johnson Sweeney. Wittenborn, \$7.50.

THIS IS a delightful book. Originally published in Spain, it consists of photographs of Miro's home and studio, the countryside where he works and the Spanish art which has influenced him in the evolution of his personal symbols.

Interspersed are reproductions of Miro's own sculptures, paintings and ceramics showing how he has used these subjects in his art. The quality of the photographs is very high and their sequence a telling part of the effectiveness of the volume.

MARI HEALD 3/23/59

ANOTHER new Wittenborn book, "The Miro Atmosphere"

by James Johnson Sweeney, (\$7.50), strikes us as pretty far-fetched.

On the strength of a statement by Joan Miro that he has always found his themes in the fields and on the beaches, Sweeney gives a book of photographs of Catalan subjects — from mountains

and prickly pear leaves to whole streets and sections of cities — which, he states, constitute "the ambience that surrounds Miro."

Included at intervals are reproductions of drawings, paintings and sculptures by Miro which, for us, fail to demonstrate the thesis. Though he started out as a

near-realist, Miro during most of his career has produced canvases, often somewhat satirical, of shapes and symbols as far withdrawn as possible from nature or reality.

Answer, the photographic work is generally superb, and the photographs take up most of the space. A few pages of text suffice to present the thesis, and Sweeney leaves it at that.

Washington Post 10/25/59

Stewart-Harper Book News 12/59

Miro, Joan: **THE MIRO ATMOSPHERE.** A collection of photographs by Gomis-Prats. With an introduction by James Johnson Sweeney, 93 pls. (incl. 5 col.). 1st of ill. cl. 6p. 4 pls. New York, 1959. \$7.50. These photographs are chosen to show the influence of the Spanish painter's environment on his work. The introduction was written by the Director of the Solomon R. Guggenheim Museum, director of the Miro exhibition (1941).

TAILLANDIER, Yvon  
Création Miro 1961. Photocopy: Gomis-Prats. 759.4.  
Création Miro 1961. Gomis-Prats selection et séquence, J. Prats Vallès. [Barcelona] Editorial RM [dist. New York, Wittenborn, 1963] 144p., 60 illus. (chiefly German 63-1810 9-00)  
P.W. April 14, 1963

Arts 5/59 Hilton Kramer

We can see now that when Miro turned to dreams, hallucination and the subconscious for his inspiration, he found a realm well stocked with the imagery of his native Catalonia. Not every painter and poet who look to dreams for his visionary materials was quite so lucky in his cultural inheritance. A new book called **The Miro Atmosphere**, by the Spanish photographer Joaquín Gomis, underscores precisely this intimate relation between Miro's imagery and the visual environment of his native surroundings.

Library Journal 10/1/59

SWEENEY, J. J. **The Miro Atmosphere.** Photocopy: by Joaquín Gomis. 93 pls., 5 in. col. index. 108pp. Wittenborn, Inc. \$7.50

THIS ATTRACTIVE "photocopy," i.e., a series of photographs in a meaningful sequence, is designed to show the elements which have nurtured and influenced the art of Joan Miro, painter, sculptor, potter, craftsman, much-discussed master of the irrational and leading surrealist. The photographs, by Joaquín Gomis, are beautiful and show the artist's studio with its various objects and knickknacks, the Spanish landscape, rocks, flowers, trees, folk-art, and some works of Miro in an arrangement pointing at similarities of the artist's style to the things around the artist and in his art. The selection of the pictures is by J. Prats Vallès. A brief preface by J. J. Sweeney, Director of the Solomon R. Guggenheim Museum in New York, outlines Miro's background. Recommended for large art libraries and collections of artistic

photography. —Johannes L. Denton, Asst. Chief, Union Catalog Div., Lib. of Congress, Washington, D. C.

Art London Times 12/20/59

ERBEN, WALTER. **Joan Miro. Translations.** (continued) Without date are no place of publication. (continued) (a) more than 100 titles. (b) for individual titles in his bibliography. (c) for discussion in his text and in the English text. (d) The book is a selection of some 2000 titles of Miro's work. (e) The book is a selection of some 2000 titles of Miro's work. (f) The book is a selection of some 2000 titles of Miro's work. (g) The book is a selection of some 2000 titles of Miro's work. (h) The book is a selection of some 2000 titles of Miro's work. (i) The book is a selection of some 2000 titles of Miro's work. (j) The book is a selection of some 2000 titles of Miro's work. (k) The book is a selection of some 2000 titles of Miro's work. (l) The book is a selection of some 2000 titles of Miro's work. (m) The book is a selection of some 2000 titles of Miro's work. (n) The book is a selection of some 2000 titles of Miro's work. 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## Art: Miró Retrospective

Show of Paintings, Ceramics and Graphic Work Opens Today at Modern Museum

By HOWARD DEVREM

A BIG retrospective exhibition of paintings, ceramics, book illustration and other graphic work by Joan Miró, the Spanish artist, opens to the public today at the Museum of Modern Art.

The museum's exhibition in 1941 traced Miró's development up to 1939, since which time the artist has produced a great deal of work in ceramics in association with Artigas, the potter. Their murals of "Night" and "Day" for walls at the headquarters of the United Nations Educational, Scientific and Cultural Organization in Paris won first prize in the Guggenheim International Award Competition last year.

Miró, who has been roughly classed as a surrealist and identified with the highly international group known as the School of Paris, began painting in a realistic vein with themes from his native Catalan landscape. Van Gogh and the fauves were early influences. Later, after his settling in Paris Picasso, Leger, Pierre Roy, the early surrealist, Masson, Arp and Kandinsky, in his nonobjective work, may have appealed to him in varying degrees.

From the first however, a stubborn individualism may be apprehended in his painting. From the early Nineteen Twenties he worked into a highly personal style in which a kind of deliberate primitivism or almost childlike vision is employed with great sophistication. He depicts a host of small flickering forms suggestive of eyes, birds, insects and parts of the human body, canvases bright in color and full of movement, seemingly suggested by his native Catalan festivals and

details of the countryside.

Miró's surrealism at times runs over into sheer dada; at other times it is gay and wittily suggestive in several senses of the word; and at still other times brings into being savage, monstrous figures of a nightmare aspect. Some of his painting seems based in automatic responses, as if in surrender to the subconscious, while shapes introduced might be derived from scientific microphotography or the wriggling forms of ocular illusion in after-vision.

More than 100 examples of Miró's work cover the whole range of his activities from 1912 to the present, in the exceptionally well installed and largely chronological arrangement. The exhibition will be open through May 10, after which it will go the Los Angeles County Museum. The material has been assembled from public and private collections in this country and in Europe and is the most comprehensive showing of his work ever undertaken.

Two other Miró exhibition also are current—one at the Pierre Matisse Gallery, 41 East Fifty-seventh Street. There a portfolio called "Constellations," jointly executed with André Breton, who supplied the text, is on display with both original gouaches and remarkably accurate color plates. Also on view, are enlarged photographs of Miró's studio and surroundings for the book, "The Atmosphere Miró," by James Johnson Sweeney.

The other Miró show has miscellaneous graphic work at the New Art Center, 1193 Lexington Avenue.



"In essence, Miró's art is his environment fired into esthetic form by the intensity of his regard for it and realized by the competence of his craft," James Johnson Sweeney writes in his introduction to **THE MIRO ATMOSPHERE**



Illustrations from "The Miro Atmosphere."

(George Wittenborn, \$7.50), a collection of photographs chosen and arranged to show the influence of Joan Miró's surroundings on his work. Above is the interior of a church at Ciurana, in Miró's native Spain, and a drawing done by the artist in 1943.

Sweeney, James Johnson, 1900—

The Miró atmosphere. Photoscope. Gomis, Prats. New York, G. Wittenborn, 1959.

(18) p., 95 plates (part col.) 21 cm.

"One hundred and sixty copies."

1. Miró, Joan, 1893—

1. Title.

ND813.M5S93

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59-3415

Library of Congress

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MIAMI HERALD 8/23/59

ANOTHER new Wittenborn book, "The Miro Atmosphere"

by James Johnson Sweeney, (\$7.50), strikes us as pretty far-fetched.

On the strength of a statement by Joan Miró that he has always found his themes in the fields and on the beaches, Sweeney gives a book of photographs of Catalonian subjects — from mushrooms

and prickly pear leaves to whole streets and sections of cities — which, he states, constitutes "the ambience that surrounds Miró."

Included at intervals are reproductions of drawings, paintings and sculpture by Miró which, for us, fail to demonstrate the thesis. Though he started out as a

near-realist, Miró during most of his career has produced canvases, often somewhat satanic canvases, of shapes and symbols as far withdrawn as possible from nature or reality.

Our guess is that he adopted this style at first simply in order to be unique, probably with his tongue in his cheek, though it may have mastered him psychically as he went along.

Anyway, the photographic work is generally superb, and the photographs take up most of the space. A few pages of text suffice to present the thesis, and Sweeney leaves it at that.

**THE MIRO ATMOSPHERE.**  
Text by James Johnson Sweeney. Wittenborn, \$7.50.

THIS IS a delightful book. Originally published in Spain, it consists of photographs of Miró's home and studios, the countryside where he works and the Spanish art which has influenced him in the evolution of his personal symbols.

Interspersed are reproductions of Miró's own sculptures, paintings and ceramics showing how he has used these subjects in his art. The quality of the photographs is very high and their sequence a telling part of the effectiveness of the volume.

Washington Post 10/25/59



*Miró, Joan: THE MIRO ATMOSPHERE. A collection of photographs by Gomez-Prats. With an introduction by James Johnson Sweeney. 93 pls. (incl. 5 col.). list of ills. cl. 6p.+pls. New York, 1959. \$7.50. These photographs were chosen to show the influence of the Spanish painter's environment on his work. The introduction was written by the Director of the Solomon R. Guggenheim Museum, director of the Miró exhibition (1941).*

TAILLANDIER, Yvon 759.4  
*Création Miró 1961*. Photoscop: Gomis-Prats. Photographie. Joaquin Gomis: sélection et séquence. J. Prats Vallés. [Barcelona] Editorial RM [dist. New York, Wittenborn, 1963] [14]p., 60 illus. (chiefly col., incl. port.) [40]p., 21cm. French, English, and German. 63-1810 9.00  
 I. Miró, Joan, 1893- I. Gomis, Joaquin. II. Prats Vallés, Juan.

We can see now that when Miro turned to dreams, hallucination and the subconscious for his inspiration, he found a realm well stocked with the imagery of his native Catalonia. Not every painter and poet who look to dreams for his visionary materials was quite so lucky in his cultural inheritance. A new book called The Miro Atmosphere, by the Spanish photographer Joaquin Gomis, underscores precisely this intimate relation between Miro's imagery and the visual environment of his native surroundings.

SWEENEY, J. J. *The Miró Atmosphere*, photo-  
togs. by Joaquin Gomis. 93 pls., 5 in col.  
index. 105pp. Wittenborn, Jun. \$7.50

This attractive "photo-scope," i.e., a series of photographs in a meaningful sequence, is designed to show the elements which have nurtured and influenced the art of Joan Miró, painter, sculptor, potter, craftsman, much-disputed master of the irrational and leading surrealist. The photographs, by Joaquín Gomis, are beautiful and show the artist's studio with its various objects and knickknacks, the Spanish landscape, rocks, flowers, trees, folk, and some works of Miró in an arrangement pointing at similarities of motives in the "little thing" around the artist and in his art. The selection of the pictures is by J. Prats Valles. A brief preface by J. J. Sweeney, Director of the Solomon R. Guggenheim Museum in New York, outlines Miró's background. Recommended for large art libraries and collections of artistic

photography. —Johannes L. Dewton, Asst. Chief, Union Catalog Div., Lib. of Congress, Washington, D. C.

[illegible]

JAMES JOHNSON SWEENEY, *The Miro Atmosphere*. New York, George Wittenborn, Inc., 1959.

Can it be that the severity and grandeur of the Catalanian land forces its inhabitants to a heightened appreciation of the intimacies of nature? It seems, at any rate, that Spanish feeling and its manifestations reflect an intensity beyond that of the rest of Western art, whether it be passionate or playful. Though Miró's art is often linked with the naïve "folk expression" or the innocence of youth, it is surprisingly—or perhaps appropriately—fierce in its effect.

This book is composed almost entirely of pictures, arranged as an exploration of Miró's environment, from its most intimate and early aspects to the larger geographical elements by which he is surrounded. Occasionally, photographs of Miró's work and features of his "atmosphere" are juxtaposed; the comparison as often demonstrates the unlikeness of their details as their likeness. In relation to nature's statements, Miró's are fanciful repartee, closer to the spirit and attitudes of Spanish peasant life than to natural forms. But the book attractively supplies the always fascinating raw material which interpreters of artists' works find invaluable.

ART NEWS

Miro's [Wittenborn] *Quelques Fleurs pour des Amis* included Eugene Ionesco's *Un coup d'oeil sur le jardin* accompanied by thirty-two watercolors dedicated by the artist to his friends.

NOV 20 1985

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THE MIRO ATMOSPHERE. By James Johnson Sweeney. 95 illustrations. 6 in color. New York: George W. H. Lombard, \$7.50. Deluxe edition, with 1 original signed color lithograph, \$50. By Miro's artist.

Miro once said, "For me, a form is never something abstract. It is always a sign of something. It is always a man, a bird, or something else." Seventy-four of the ninety-five photographs in this book document the environment in which Miro lives and from which he draws inspiration for his "signs." The photographs range from street-scenes to mountains, from garden to studio-interior, from close-ups of tree-trunks and a lobster shell to those of folk-art toys and a Catalan cow-bell. Most interesting, of course, are those objects, bought or found, which reveal Miro's own selectivity. Pictures of some of his paintings and ceramics are used in suggestive juxtapositions.

The idea of the book is valid (and gracefully supported by James Johnson Sweeney in a brief, well-written text), but the photographs seem to suggest a still, silent, serious world, whereas Miro's paintings are alive with sound and movement and wit.

*NY Times, 1972  
Review 12/1/72 p. 69*





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## FINE ARTS

## Villard de Honnecourt, 13th cent.

The sketchbook of Villard de Honnecourt. Edited by Theodore Bowie. Bloomington, Indiana University; distributed by G. Wittenborn, New York, 1959.

80 p. (p. 16-78 facsim.) facsim. 23 cm.

The drawings, which are arranged by subject in this edition, have been reproduced from Ms. 19063 of the French collection in the Bibliothèque nationale in Paris.

Bibliography: p. 6.

1. Architecture, Medieval. 2. Drawings, French. 3. Manuscripts, French—Facsimiles. I. Bowie, Theodore Robert, ed. II. Paris. Bibliothèque nationale. Mss. (Fr. 19063)

NA1053.V6A423 1959

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59-1208

Library of Congress

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## Art Publications

THEODORE BOWIE of the art department of Indiana University has published a very useful cheap edition of the sketchbook of Villard de Honnecourt, who was active between 1225 and 1250 in France and who was invited to Hungary, where he stayed "for a long time."

His sketchbook, which belongs to the Bibliothèque Nationale in Paris, contains drawings of figures, animals, ornaments, architectural plans and elevations of certain churches. There can also be found designs for churches, choir stalls, and even machines.

Most of these drawings are visual notes of what he had seen. The book had been available only in expensive editions. This new edition, complete as far as the drawings are concerned, is very handy for the student of medieval art.

Louisville Courier Journal 4/14/59

THE SKETCHBOOK OF VILLARD DE HONNECOURT. Edited by Theodore Bowie. Wittenborn, Inc. N.Y. Feb. 63 ill. 80pp. \$2.  
WHAT IS MODERN ARCHITECTURE  
By Arthur Drexler. Museum of Modern Art. Doubleday, Mer. N.Y. 1957. 112 pp. 112 ill.

Books from U.S.N.

July '59

## IU Translation

A 13th century work on architecture, The Sketchbook of Villard de Honnecourt, has been published in new translation and interpretation by Indiana University Fine Arts department. Prof. Theodore Bowie is the editor and translator (Wittenborn, \$2).

The Sketchbook of Villard de Honnecourt  
ed. Theodore Bowie

80 pp., 63 pl., Bloomington, Indiana University, 1959. \$2.00.

The manuscript of Villard de Honnecourt, variously called an album and a sketchbook, is the sole surviving architect's manual from before the fifteenth century. Villard was an eye-witness at the construction of Reims and Cambrai Cathedrals, two of the great Gothic monuments of the early thirteenth century, and was himself engaged in the profession of building. His notes and drawings of these and other edifices, as well as of the techniques employed in masonry and carpentry, of sculpture and some of the other arts, are therefore extremely valuable, over and above their own artistic merit. The manuscript was reproduced twice in the last century and twice in the present one, but all four editions are bibliographical rarities, and the only English edition, that of Willis (1859), is sadly out of date. Professor Bowie and the University of Indiana are to be heartily congratulated for publishing the present volume, which contains plates of all but one page of the manuscript (the one devoted to recipes), at what must nowadays be considered a rock-bottom price for a book on art. The introduction is general but perceptive and quite sufficient, and the descriptions of the drawings and the translations of the texts are concise and clear. Anyone wishing further information on the scholarly interpretations can easily consult the older editions. Since the volume was designed with an eye to the student, it is important to note that Professor Bowie has not oversimplified those portions which still seem unclear, and that the intelligent student will at once realize where the problems lie. It is to be regretted only that the modern identification letters (called "Arabic" on p. 7) were written in by hand rather than set in type, for the casual observer may occasionally confuse them with the original.

ROBERT BRANNER  
Columbia University

College Art Journal  
Summer 1959



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architecture. Almost every sentence deals with the material realities behind the creation of spaces, visual effects, and the imponderables of architecture, and we are given a view in depth of the physical conditions that are a part of the art of Roman architecture.

Because of its chronological and relatively compact treatment of the subject, the book will be of greater service to most historians than the relevant parts of a monumental study recently presented by Giuseppe Lugli, *La tecnica edilizia romana*, 2 vols. (Rome, 1958); for a summary see the *Journal of Roman Studies* XLIX (1959), 181-183. The usefulness of the present volume is, however, increased if one first digests the material given in the first volume of Miss Blake's series, for there detailed information is given about the nature of the stone, brick, mortar, and concrete used by the Romans. Her desire to discuss Roman construction and the conditions that brought it forth is amply fulfilled as far as materials are concerned, but if construction is taken to include engineering and the processes used in erecting buildings, then the scheme has not so far been completely carried through. Few of us are prepared to expound these subjects, but since in Roman buildings tons of masonry were often suspended in the air it would be helpful to know, in general terms, more about how this was accomplished. Perhaps a discussion of these problems will appear in the third volume. It would be very useful to have a bibliography of the subject and a discussion of the state of its chief questions from a scholar who knows the buildings and the literature so very well.

The book has been carefully produced. The plates carry 109 cuts made from photographs; almost all are of good quality. I find the indices unnecessarily complicated, perhaps a surprising comment when good books often cry out for fuller indexing. But there are five indices listed, and two more unlisted ones appear on pp. 177-178. Would not a single-alphabet index serve the same purpose and be easier to use? Of relevant and useful studies only F. C. Bourne's *The Public Works of the Julio-Claudians and Flavians* (Princeton, 1946) seems to be missing from the bibliography.

WILLIAM MACDONALD  
Yale University

Jürgen Joedicke, *A History of Modern Architecture*, tr. from the German by James C. Palmes (New York: Frederick A. Praeger, 1959), 243 pp., 465 illus. \$10.00.

Ian McCallum, *Architecture USA* (New York: Reinhold Pub. Corp., 1959), 216 pp., illus. \$13.50.

Those among us who are teachers of some phase of modern architecture will find these volumes especially valuable as introductory surveys. Both are well illustrated. Both are comprehensive in scope, compact in treatment, and neutral in point of view, although Joedicke's position as a teacher at the Technische Hochschule in Stuttgart tends slightly to emphasize German developments.

Joedicke's volume provides the best short account of the history of modern architecture now available. As an introductory handbook for students, it suffers, however, because of its price and its somewhat confusing arrangement, which is partly chronological, partly topical, and partly by architect. The book appears in four sections. The first, which Joedicke terms *The Age of the Pioneers*, covers developments through World War I with a chapter on the entire career of Frank Lloyd Wright (up to Johnson Wax at any rate) in the middle. The second, arbitrarily headed *Masters of Modern Architecture*, devotes separate chapters to Gropius, Mies, and Le Corbusier, again

SATURDAY - 8/22/59

CHRISTIAN SCIENCE MONITOR



Both Pictures from "The Sketchbook of Villard de Honnecourt"

A DRAWING BY VILLARD DE HONNECOURT

These two drawings are typical examples from a historical document: Villard de Honnecourt's *Sketchbook*. No information exists on Villard de Honnecourt, who was named for a small French village south of Cambrai. He was an architect

secretaries and accountants who once upon a time would have been chained to a desk with the same city street for a horizon during their whole career. Today young women with office experience groom themselves for foreign service jobs and apply to the U. S. State Department for work overseas. Or

American are on the move. Talk about migrant workers, the world at mid-century is full of them carrying United States passports! And they are not all service men and their globe-trotting wives, all magistrates and ambassadors and foreign students. A sizable number of them are

By Millicent Taylor  
The Christian Science Monitor

A DRAWING BY VILLARD DE HONNECOURT, FRENCH, 13TH CENTURY



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## BOOKS

Journal of The Society of Architectural Historians  
May 1960 Vol. XIX No. 2

Theodore Bowie (ed.), *The Sketchbook of Villard de Honne-  
court* (Bloomington: Indiana University, 1959), 14 pp.,  
63 pls. \$2.00. Distributed by George Wittenborn, Inc.,  
New York.

It is gratifying indeed to have available for the first time an inex-  
pensive edition of the thirteenth-century manuscript of Villard de  
Honnecourt (Paris, *Bibliothèque nationale*, ms. fr. 19,093), the sole  
surviving book on architecture between Vitruvius' *De Architectura*  
and Alberti's *De re aedificatoria*. Earlier editions of the Villard man-  
uscript are, as its latest editor notes, bibliographical rarities. And as  
pointed out in an earlier review of Bowie's edition (Robert Branner,  
*College Art Journal*, xviii, Summer 1959, 375), the only facsimile  
edition in English (that by Robert Willis in 1859) is 'sadly out of  
date'. Thus the importance of having a new, readily accessible and,  
considering its low price, high-quality edition of the Villard man-  
uscript is evident.

Bowie says in his interesting and informative introduction that  
'this simple edition, neither critical nor scholarly, of Villard's draw-  
ings, is intended for the nonspecialist'. This permits the omission of  
a detailed discussion of the more complex problems the manuscript  
poses, such as dating and interpreting the drawings and inscriptions.  
For anyone wishing to go seriously into the subject, Bowie in-  
cludes a bibliography of earlier facsimile and critical editions and  
some of the more recent articles concerning the manuscript. Yet,  
because Bowie does intend his edition for the nonspecialist who may  
not have available or wish to use the earlier, more detailed, and criti-  
cal editions, he might at least have mentioned some of the problems  
the nonspecialist is unlikely to be aware of.

Chief among these is a differentiation between the hands in the  
inscriptions accompanying the drawings, as first clarified by Hans  
Hahnloser. Presumably Villard himself wrote most of the inscrip-  
tions in the Picard dialect (e.g., Bowie, pl. 39); Master 2 all those in  
Latin (e.g., Bowie, pl. 17A) and those in Picard beginning 'par chu  
fait om . . .', etc. (e.g., Bowie, pl. 55); and Master 3 those in French  
(e.g., Bowie, pl. 17B). Bowie points out that 'there is no doubt that  
several hands other than Villard's have contributed some drawings  
(with appropriate captions), particularly in the section devoted to  
the application of practical geometry to problems of masonry and  
carpentry'. But this is scarcely explicit. The drawings and inscrip-  
tions on Bowie plate 55 and the upper half of Bowie plate 56 are by  
Master 2, and the inscriptions on the lower half of Bowie plate 56  
are additions to Villard's drawings by Master 2, as is the case in  
Bowie plates 57 and 58. In the introduction Bowie comments on still  
later additions to the drawings (e.g., Bowie, pl. 20B).

The novel arrangement of the plates according to subject matter  
(inasmuch as this was possible) is, as Bowie admits, a 'major liberty'.  
It vastly complicates comparison of the plates in his edition with the  
present order of the manuscript as followed in earlier editions, a  
situation that could have been avoided simply by giving a concord-  
ant number to each plate rather than including a table of concord-  
ance at the back of the book. But in all fairness it must be said that  
the traditional order is only arbitrary since we do not know exactly  
how the manuscript was originally arranged. Bowie's arrangement  
of the plates facilitates comparison of like materials, and this is how the

book will be most used. Yet it would be more serviceable still if, as  
Branner mentions, 'the modern identifying letters (called "Arabic"  
on p. 7)' had been typeset and not written in by hand, as they are  
easily confused with the original lettering by the inattentive eye. A  
useful addition by Bowie would have been Jules Quicherat's nine  
categories of subject matter in the drawings. He found them to be  
concerned with (a) mechanical devices, (b) practical geometry or  
trigonometry, (c) stonemasonry or masonry, (d) carpentry, (e) archi-  
tectural design, (f) ornamental design, (g) (human) figure design,  
(h) furniture design, and (i) subjects outside the specialized knowl-  
edge of the architect or designer.

The inscriptions, called captions by Bowie, have been newly  
translated into English and are clear, concise, and readable, being  
accompanied where absolutely necessary by brief explanations. Only  
one serious mistake was made in translation. The inscription under  
the plan of Cambrai Cathedral (Bowie, pl. 41C) says, 'here is the plan  
of the chevet of Our Lady (*medeme sainte Marie*) of Cambrai as it  
rises from the ground. Earlier in this book you will find the inner  
and outer elevations, as well as every arrangement of the chapels and  
walls, and the form of the flying buttresses'. Bowie renders *avant* as  
'farther on' instead of 'before'. Since there are no additional draw-  
ings of Cambrai in the manuscript as it exists today, this is impor-  
tant to any reconstitution of its original contents or arrangement.

Finally, Bowie, like his predecessors, faced the problem of what to  
call the manuscript. Was it the sketchbook or album of a wandering  
man associated in some indeterminate degree with the arts? Was it  
an *aide-memoire* for a man connected in some way with the art of  
building? Or was it a *Bauhüttenbuch*, a shop manual, as Hahnloser  
contends? Perhaps it was all three. It is possible that when Villard  
made his first drawings he was using the manuscript as a sketchbook  
and inserting those things seen on his travels that interested or  
amused him, such as the lion (Bowie, pls. 31 and 32) drawn not from  
life but from a corbel at Chartres, as Peter Kidson has recently  
shown. And it is equally possible that when he was invited to go to  
Hungary he made some of the architectural sketches to serve as  
*aide-memoire* during his stay there; for instance, the window from  
Reims (Bowie, pl. 42B), of which he later wrote, 'I have been invited  
to go to Hungary when I drew this, which is why I liked it all the  
more'. When he returned to France and decided to leave the manu-  
script to posterity, he may have added many of the inscriptions to  
the figures (see Bowie, pl. 2). There is no question but that most of  
these were put in after the drawings were made. Note, for example,  
how the lettering goes around the figures on Bowie plate 28. Some  
of the inscriptions added by Villard constituted advice to young  
masons, as when he says, 'Remember that if you wish to build great  
buttress towers, they must project sufficiently. Take pains with your  
work and you will act prudently (*sages*) and wise (*corteis*)'. These in-  
dicate that the manuscript was intended by Villard to be a shop  
guide of sorts. Once it got into the hands of Master 2, he made it a  
true shop manual with the additions of the figures concerning geom-  
etry and masonry (Bowie, pls. 55 and 56). Thus the manuscript  
seems to have been different things at different times—a sketchbook  
or album, an *aide-memoire*, and a shop manual.

CARL F. BARNES, JR.  
Columbia University

SATURDAY - 8/22/59

CHRIST



Both Picture

A DRAWING BY VILLARD



A DRAWING BY VILLARD DE HONNECOURT, FRENCH, 13TH CENTURY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III . F

"Monet," the newest release by George Wittenborn, is what might be called a big miniature art book—its 22 pages of heavy paper are 8 1/2 by 12 inches. It contains eight tipped-in color plates, a facsimile introduction and artist's notes by Adrian Stokes, and it is seen together. This is one of a projected series on modern painters, and its price is \$2.50.

St Louis Post Dispatch 7/29/58

Monet, Claude, 1840-1926.

Monet (1840-1926). With an introd. and notes by Adrian Stokes. New York, G. Wittenborn, 1958.

22 p. 8 mounted col. illus. \$2.50.

MONET (1840-1926): introd. and notes by ART  
Adrian Stokes. 22p. 8 col. illus. G. Wittenborn, 1958.  
Eight reproductions in color of twelve Impressionist paintings  
by Monet, with comments of Stokes.

Books ABROAD Autumn '59

Adrian Stokes. Monet. New York: Wittenborn, 1958. 22 pages, ill. \$2.50.

Claude Monet, with Auguste Renoir, became the leader of the Impressionist movement that was to spread its influence throughout the Western world. They were essentially painters of light and atmosphere. In their formative years Monet, like many other artists, lived in poverty and actually subsisted on inadequate food.

Shelves of good books about Monet have already been published. This work, in magazine form, consists of an introduction of five pages and notes about Monet's paintings on nine additional pages. The introduction is an adequate philosophical explanation of Monet's aims and accomplishments. Some of the statements made would probably seem a bit bewildering to old Monet.

The half-page tipped-in plates are anemic and unsatisfactory as color reproductions.

Oscar B. Jacobson  
University of Oklahoma

Boynton, James, 1928-

James Boynton. Introd. by Douglas MacAgy. New York: Distributed by Wittenborn (1959).

94p. 14 plates (part col.). port. 26 cm. (Barone Gallery, inc. Art book series, no. 1)

1. MacAgy, Douglas, 1913- (Series: Barone Gallery, inc., New York. Art book series, no. 1)

ND237.B74M3 759.13 59-4477

Library of Congress

JAMES BOYNTON. By Douglas MacAgy. Wittenborn. \$3.95.

THE FIRST volume in a series of artbooks to be published by the Barone Gallery, New York, this monograph presents a young Texan, James Boynton, who has exhibited regularly with the Gallery since 1955. Boynton was one of 17 younger artists chosen to be represented in the American Pavilion at the Brussels Fair, and has won a dozen prizes in national exhibitions. A colorist of great delicacy and refinement, he paints a mysterious and personal poetic world.

Washington Post - 11/5/59

MUSEUM NEWS 11/59

JAMES BOYNTON. By Douglas MacAgy. Illustrated, 38 pp. New York: Barone Gallery, Inc., 1959. Distributed by Wittenborn & Company, New York. \$3.95.

This handsomely produced paper-bound book is the first to be written on the work of the young American artist, James Boynton, and is also the first of the Barone Gallery Art Book Series. The 14 illustrations include 3 in color.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III.F

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St Louis Post Dispatch 3/29/59

# Monet, Claude, 1840-1926.

Monet (1840-1926) With an introd. and notes by Adrian Stokes. New York, G. Wittenborn (1958).

22 p. 8 mounted col. illus. 31 cm.

MONET (1840-1926); introd. and notes by ART  
Adrian Stokes, 22p. il. (col.) F [58]1, N.Y., Witten-  
born/pap., 2.50  
Eight reproductions in color of lovely shimmering paintings  
by Monet, with comments on each.

Books ABROAD Autumn '59

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III. F

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L. MacAgy, Douglas, 1913- (Series: Barone Gallery, Inc., New York. Art book series, no. 1)

ND237.B74M3 759.13 59-4477

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ART  
AM  
COASTAL  
KANDINSKY  
BRASILIA  
QUADRANT  
STRAITS  
SPARKS  
IN  
EXHIBITION  
CARTON  
JOSIE



	Collection:	Series/Folder:
The Museum of Modern Art Archives, NY	Wittenborn	III.F

An annual "on the new art." Structure 1968 is edited by Eli Bornstein and Joss Balleu of the department of art of the University of Saskatchewan, Saskatoon, Canada. It is a small volume printed in Holland. Most examples of architecture and sculpture reproduced in it are either by Mondrian himself or derivative of Mondrian's influential constructivist art, many examples from our time. There are also articles on music, science and art, camera art, etc.

"Structure wishes to stress that creative art and creative life are one. Structure will try to show the development of this New Art in creative life," are words of the introduction to the first volume.

STRUCTURIST (The) no. 2, 1961-62. ART 709.04  
Special issue, Art in architecture. [dist. New York.  
Wittenborn, 1962] 51p. illus. (pt. col.) 26cm.  
annual. Ed. Eli Bornstein. 61-912 pap. 2.50  
1. Art—Yearbooks. 2. Art, Modern—20th cent.—  
Yearbooks. I. Bornstein, Eli, ed. **672 March 31, 1962**

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FIRST ANNUAL EDITION OF THE STRUCTURIST, ANNUAL ON THE NEW ART, edited by Eli Bornstein and Joss Balleu. It presents upon creative work pertaining to this young but old development in visual art. It is concerned with further growth and understanding of fundamental relationship between the arts, nature and man. It is edited by Eli Bornstein, University of Saskatchewan, Saskatoon, Canada and is distributed by Wittenborn and Company, New York. EL PASO HERALD POST, Friday, July 23, 1961

Louisville Courier-Journal 4/14/59

NY Times Herald News May 59

## Two New Magazines From U. S.

THE STRUCTURIST No. 2 Special Issue, 1961-62. Wittenborn, N.Y. \$2.50  
STRUCTURE No. 4. Wittenborn, N.Y., \$1.75

Contemporary abstract art has developed along two opposed and clearly marked lines. Stemming from Van Gogh and Gauguin, the more romantic aspect of modern painting embraces the Fauves, the Expressionists and is with us today in the Abstract Expressionists. The opposing strain begins with Cezanne and Seurat and leads on with Cubism, Mondrian and today's geometric painters. Architecture has naturally tended to the second trend of geometricism. Both THE STRUCTURIST and STRUCTURE deal with architecture, but an architecture so closely linked with modern painting that the foregoing remarks are not at all out of place. Both are thoroughly international in appeal although neither have any but English texts and both are admirably produced and set out.

THE STRUCTURIST is edited by Eli Bornstein who states his viewpoint in his introduction, "The Crystal In The Rock." "The structure of nature at all levels of visual perception reveals a seemingly simple yet complex order and harmony where by the parts are related to the whole and the

whole is related to the process or function." And it is from this starting place that the articles examine the total problem of art in architecture for, as Bornstein says: "Nature's structural harmony offers a parallel with which the harmony of art in architecture, in its highest and most meaningful creations, corresponds. The simplest leaf... the most common blade of grass... the silent sea shell... the darting fish... of themselves and as naturally adapted to their environment, present a heightening culmination, a focus of infinite relationships that are always complementary in their particular beauty." This then is a restating of the architectural credo of functionalism—in and out of fashion since the twenties—and it must be admitted that Mr. Bornstein and his writers make out a very good case.

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June Library Journal Summer '62  
STRUCTURE: Art in motion, series 2, v. 2, ed. by Joss Balleu [Articles by G. Vassanetto on "Perception", Kenneth Martin on "The Model", C. Biederman on "Art in Motion", "Is Architecture Still on the Move?"]; 18 ill., 40pp.  
Jan 1 Wittenborn 175

Structurist 9: the oblique in art; il. 1970  
Wittenborn 100p \$3.25  
Continued Book Review - ALA, 1970

THE STRUCTURIST, V. 7  
Eli Bornstein, ed.  
2-15, illus. approx. 75pp (Orig) \$2.75  
WITTENBORN  
Visual arts and theory of structural design

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Agendas and books in print 9/64

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The Structurist. Available at Wittenborn, New York 10021. \$3.25 a copy.

Handweaver & Craftman, Spring '69

WITTENBORN NY: MEXICO CITY NEWS 1962



The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series/Folder: <i>III . F</i>
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EL PASO HERALD-POST, Friday, July 28, 1961

Louisville Courier-Journal 1/14/59

"ART STUDENT League NEWS" May 59

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leading to uniformity and culminating in its self-denial by the statement that: the architecture thus materialized was not to last longer than 25 years. If architecture is to regain its creative power it will have to consider its essence and search for the architectural expression of this space-time age." Today further developments of this dynamic architectural expression are again emerging—with the proviso that engineering must follow architecture and not vice versa. Reproduced in this monograph are models and drawings of a new approach to the problem of the functional, one-family house. Here again the startling resemblance to Mondrian in the sections and elevations is again evidence of the greatness of that master innovator.

Toby Joysmith

June Library Journal Summer '62  
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Combined Book Exhibit - ACA, 1970

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*Paperbound books in print 9/69*

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.F

STRUCTURE, 1958, annual on the new art

Edited by Joost Baljeu and Eli Bernstein



The thesis of this annual magazine is that we formerly had a firm foundation on which to build in painting, sculpture, music and architecture, with the introduction of cubism, constructivism and neo plasticism as represented by Mondrian, Theo Van Doesburg and the early works of Mies van der Rohe. But, the editors maintain, the artists did not continue to build on this foundation. "The painters destroy painting in a monotonous, violent sheet of dripping, running streaks of paint; the sculptors hang strands of decomposed organic matter upon their armatures" . . . "Functionalism . . . has made the architect some sort of a technical specialist" with a "general lack of creative force."

"Modern architecture seems to be in a crisis." After seeing much of the architecture being built today I would be inclined to agree with this statement. However, a return to something akin to the "interesting planes" approach, in which spaces are differentiated by a series of rectangular planes with color used to give added definition to the position of these planes in space, does not seem to me to be the answer. While much is said of nature and its structure as the only valid starting point for art and architecture, one is given the idea that architecture is merely a piece of sculpture in space rather than an integral part of its surroundings.

There is more feeling for an honest progression in the arts in the text than there is in the accompanying illustrations. The latter appear to be included, usually, without any reference to the text. The majority are rarely referred to and the reader is left to infer that they serve to point up ideas, pro or con.

All of the contributing writers have the singular ability of obscuring their theories in a seemingly endless flow of words.

DAVID LENT

Department of Art, University of Saskatchewan, Saskatoon, 1959.  
\$2.75. Distributed by Wittenborn, New York.

LANDSCAPE - FALL '59

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III.F

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LANDSCAPE - FALL '59



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittgenstein	III.F

Collection:	Series/Folder:
The Museum of Modern Art Archives, NY	Wittenborn III F

**Brenson, Theodore, 1893-**

Light into color, light into space; paintings by Theodore Brenson, exhibited at the Art Gallery of Douglass College, Rutgers, the State University, New Brunswick, N. J., April 8-22, 1959. New York, Wittenborn, 1959.

unpaged. illus. 24 cm.

Includes bibliography.

1. Paintings, American--Exhibitions. I. Rutgers University, New Brunswick, N. J. Douglass College. II. Title.

ND257.B84A5

759.94743

59-2333

Library of Congress

(2)

WASHINGTON Post 7/14/59

**THEODORE BRENSON**, Introduction by John I. H. Baur, Wittenborn, \$2.50.

THIS IS a monograph on the abstract painter Theodore Brenson, prepared at the time of his recent one-man show at Rutgers University. The artist's recent death makes the monograph a timely and fitting tribute to a sensitive and knowledgeable painter of light.

France-Montréal April 15, 1951

### Exposition de Théodore BRENSON

UNE exposition des peintures de Théodore Brenson se tient jusqu'au 29 avril dans la galerie d'art du collège Douglass de l'Université Rutgers, à New Brunswick, dans le New-Jersey. A l'occasion de cette exposition, Wittenborn a publié un catalogue illustré des œuvres de Brenson contenant des articles par John Baur, Michel Semphor et l'artiste, sous le titre "Light into Color, Light into Space".

Die Kunst und der Mensch März '60

THEODORE BRENSON, Light into Color, Light into Space. Texte von J. H. Baur, M. Semphor, T. Brenson. Bild. von B. Koppel. 25 Seiten mit 14 Ill., davon 2 Farb. Nr. 1, 30 S.

LIGHT INTO COLOR, LIGHT INTO SPACE, Wittenborn, N.Y., 1959.

Well illustrated in color this painting alone of Brenson, born painter Brenson and his experiments in abstract painting in terms of light and color.

THE NEWS (Mexico, D.F.) 9/2/59

**BRENSON, Theodore**, ART Paintings in Theodor Brenson, light into color, light into space, exhibited at the Art Gallery of Douglass College, Rutgers, the State University, New Brunswick, N.J., April 8-22, 1959. New York, Wittenborn, 1959. 1 p. (p. 22). 10 x 20 cm. Wittenborn, 1959. \$2.50. A monograph on Theodore Brenson and his abstract art.

Publishers' Weekly 6/1/59

## Theodore Brenson, Artist, Die Ex-Teacher at Douglass College

Theodore Brenson, painter, art teacher and writer on art, died Monday in Peterborough, N.H., at the age of 67. He had suffered a heart attack earlier this year, but spent the summer at the McDowell Colony for artists in Peterborough. His home was at 51 West Eighty-first Street.

Mr. Brenson had retired this year as chairman of the Department of Art of Douglass College in New Brunswick, N.J., a post he had held since 1954. This year also, he had published a book, "Light into Color, Light into Space, Paintings by Theodore Brenson." It was written under a research grant from Rutgers University Research Council for creative research in painting.

Born in Riga, Latvia, Mr. Brenson did not come to this country until 1941, after the Germans had captured Paris. He received his art training at the Universities of Moscow and Riga and the Beaux Arts in Leningrad. After a year in Rome and exhibitions in Italy, Germany and Sweden, he settled in 1929 in Paris, where he taught and painted. The French Government accorded him the title of Officier d'Académie.

After teaching in New York studios, Mr. Brenson became chairman of the department of art at the College of Wooster in Ohio in 1945.

Mr. Brenson's work, much of it non-objective and abstract, has been purchased by the Whitney Museum, the Metropolitan Museum of Art, the Brooklyn Museum, the Carnegie Institute of Contemporary Arts, as well as by museums abroad. He has been represented in many group exhibitions, among those of the Society of American Graphic Artists, the National Academy of Design, the Library of Congress, the Art Institute of Chicago and the Pennsylvania Academy of Fine Arts. This week, the Montclair (N.J.) Art Museum is exhibiting a collection of his paintings.

In 1957, Mr. Brenson was given the Prix de la Critique in Paris. In 1955, he received the Channing Hare Award of the Society of the Four Arts at Palm Beach. He was a Life Fellow of the International Institute of Arts and Letters. He was a member of American Abstract Artists, the Federation of Modern Painters and Sculptors and Artists Equity Association. Mr. Brenson formerly served on the Visual Arts Panel of the American Committee of the United Nations Education, Scientific and Cultural Organization.

A son, Michael, survives.

N.Y. Times Sept. 23/59



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**Brenson, Theodore, 1893-**

Light into color, light into space; paintings by Theodore Brenson, exhibited at the Art Gallery of Douglass College, Rutgers, the State University, New Brunswick, N. J., April 8-29, 1959. (New York, Wittenborn, 1959.

unpaged. illus. 24 cm.

Includes bibliography.

1. Paintings, American--Exhibitions. I. Rutgers University, New Brunswick, N. J. Douglass College. II. Title.

ND237.B84A5

759.94743

59-2333 †

Library of Congress

(2)

**LIGHT INTO COLOR, LIGHT INTO SPACE.** Wittenborn, N.Y., \$2.50

Well illustrated in color this painting aims of Russian. born painter Brenson and his experiments in abstract painting in terms of light and color.

THE NEWS (MEXICO, D.F.) 3/2/59

**BRENSON, Theodore.** ART Paintings by Theodore Brenson; light into color, light into space, exhibited at the art gallery of Douglass College, Rutgers, the State University, New Brunswick, N.J., April 8-29, 1959. 20p. (2p. bibl.) II. (pt. col.) O.C. 59 N.Y., Wittenborn pap., 2.50 A monograph on Theodore Brenson and his abstract art.

Publishers' Weekly 6/1/59

WASHINGTON Post 11/15/59  
**THEODORE BRENSON.** Introduction by John I. H. Baur, Wittenborn. \$2.50.

THIS IS a monograph on the abstract painter Theodore Brenson, prepared at the time of his recent one-man show at Rutgers University. The artist's recent death makes the monograph a timely and fitting tribute to a sensitive and knowledgeable painter of light.

France-Amérique April 19, 1957

**Exposition de Théodore BRENSON**

UNE exposition des peintures de Théodore Brenson se tient jusqu'au 29 avril dans la galerie d'art du collège Douglass de l'Université Rutgers, à New-Brunswick, dans le New-Jersey. A l'occasion de cette exposition, Wittenborn a publié un catalogue illustré des oeuvres de Brenson contenant des articles par John Baur, Michel Seuphor et l'artiste, sous le titre "Light into Color, Light into Space".

**Theodore Brenson, Artist, Die Ex-Teacher at Douglass College**

Theodore Brenson, painter, art teacher and writer on art, died Monday in Peterborough, N.H., at the age of 67. He had suffered a heart attack earlier this year, but spent the summer at the McDowell Colony for artists in Peterborough. His home was at 51 West Eighty-first Street.

Mr. Brenson had retired this year as chairman of the Department of Art of Douglass College in New Brunswick, N.J., a post he had held since 1954. This year also, he had published a book, "Light into Color, Light into Space; Paintings by Theodore Brenson." It was written under a research grant from Rutgers University Research Council for creative research in painting.

Born in Riga, Latvia, Mr. Brenson did not come to this country until 1941, after the Germans had captured Paris. He received his art training at the Universities of Moscow and Riga and the Beaux Arts in Leningrad. After a year in Rome, and exhibitions in Italy, Germany and Sweden, he settled in 1929 in Paris, where he taught and painted. The French Government accorded him the title of Officier d'Académie.

After teaching in New York studios, Mr. Brenson became chairman of the department of art at the College of Wooster in Ohio in 1945.

Mr. Brenson's work, much of it non-objective and abstract, has been purchased by the Whitney Museum, the Metropolitan Museum of Art, the Brooklyn Museum, the Carnegie Institute of Contemporary Arts, as well as by museums abroad.

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A son, Michael, survives.

N.Y. Times. Sept. 23 '57

**Die Kunst und der Schimmer beim Mensch '60**

THEODORE BRENSON, Light into Color, Light into Space. Texte von J. H. Baur, M. Seuphor, T. Brenson, Bibl. von B. Karpel. 28 Seiten mit 14 Ill., davon 7 farbige. Br. 2,50 \$.

The Museum of Modern Art Archives, NY

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## BOOKS ABROAD

University of Oklahoma Press  
NORMAN, OKLAHOMA, U.S.A.

From the WINTER 1957 issue

John Golding, *Cubism: A History and Analysis, 1907-1914*. New York. Wittenborn, 1959. 207 pages + 84 plates. \$11.50. Golding presents early French Cubism (a) in a sufficient number of illustrations, (b) in the words of the painters themselves and those of their early critics and defenders, (c) in formal analyses of the works illustrated, and (d) in abundant and interesting biographical and historical material (which, however, is strictly limited to the history of the movement). His book is painstaking, exact, full of valuable information, based on exhaustive research, but at times tiring to read (verbal analyses of visual facts never read well) and lacking that deeper interpretation which would have been the author's, had he not limited himself to Cubistic painting, sculpture, and the pertinent critical literature alone. He should have considered such other areas as architecture, poetry, politics, theater, social movements, music, etc. But within the narrow field of his vision—imposed probably by the original exigencies of a doctoral thesis—he gives us the facts, the solid, enduring facts. Let us be grateful for that.

Johannes A. Gaertner  
Lafayette College

**Books From Abroad**  
GEORGE WITTENBERG, Inc., 1018 Madison Avenue, New York, is a firm which has made a name for itself through such important publications as "The Documents of Modern Art," a 44-page volume by Wittenberg and others, a contributor of many foreign works in the United States.

Among these is the just-published book by John Golding: "Cubism, A History and Analysis, 1907-1914," an impressive volume of 208 pages and 84 plates with 127 illustrations, some in color, printed in Great Britain.

Golding's book grew out of a doctoral thesis for the Courtauld Institute of the University of London, and it indicates the respectability which such a revolutionary modern art movement as cubism gained in half a century. As Golding puts it, "... there can be no doubt that to the historian of the future it will appear as one of the major turning points in the evolution of Western art, a revolution comparable in its effects to any of those which have altered the course of European art, and one which has produced a series of works capable of holding their place amongst the great masterpieces of the past..."

A.I.D., Southern California  
(CUBISM, by John Golding. Published by Co., 1018 Madison Ave., New York)

A thoroughly absorbing volume of Cubism from 1907 to 1914. It belongs to the Cubist painters themselves, was responsible for the successful launch of Gris, Leger, Delaunay, and of course, Braque, who collaborated, get most of only quarrel we have with Dr. Golding of this phase of painting.

The author also deals with the work of each of the principal painters concerned up of the individual form into angular Cubism, to Synthetic Cubism to Futurism.

A consistently interesting book—

- 60 -

## CUBISM...

## John Golding Analyzes Most Significant Modern Art Movement Since Before 1907

CUBISM by John Golding. Wittenborn, N. Y., \$11.50.

In the written history of modern art in the English language the word "Cubism" generally features as just another "ism" among a multitude of other trends or at the most it receives only a short chapter to itself, following along dutifully behind Impressionism, Post Impressionism, and perhaps, Cézanne. Now Dr. Golding has given us a whole volume (187 pages of text) devoted entirely to the Cubist movement. Moreover he has confined his history to the short seven years between 1907 (when the Picasso-Braque experiment began) to the beginning of the First World War when it broke up. This concentration into a short time span, without going into other perhaps vaguely allied movements, gives the book enormous impact.

Reading this carefully documented history of Cubism with its closely meshed detail, its mass of contemporary written evidence and carefully pointed argument, one is amazed to find just how important Cubism is to the life of today. In fact, in the light of Dr. Golding's researches, it becomes clear that without the fruitful Picasso-Braque collaboration, the fine arts as we see them today and as we knew them between the wars, could never have assumed the forms they have. For Cubism not only struck a last fatal blow at lingering Greek classicism (thus clearing the ground for new advances), but allied itself with contemporary space-time continuum theories, thus opening up entirely new considerations of pictorial space.

Further, it connected with the 1900 revolution in architecture led by Frank Lloyd Wright, Corbusier and Mies van der Rohe. Finally it supplied a whole new armoury of design motifs in the applied arts to supplant the tired forms of art nouveau. As Dr. Golding puts it: "The effects of Cubism are still with us. They can be seen in much of the art of today. In as much as Cubism has conditioned the development of architecture and the applied arts it has become part of our daily lives."

The plan of the book is simple and direct. A first section "The History and Chronology of Cubism" is followed by two further sections entitled "Picasso and Braque, 1907-12" and "Picasso, Braque and Gris, 1912-14". These two are followed by a fourth "The Influence of Cubism in France, 1912-1917".

Throughout his argument Dr. Golding quotes liberally from contemporary French and Italian Futurist art critics and writers on aesthetics, particularly the poet Guillaume Apollinaire who, perhaps more than the painters themselves, was responsible for the successful launch of the movement with the public. The role of the poet is not so much the poet's but Dr. Golding's many quotes and references are to be recommended. Here there is one note of criticism. Many English speaking people perhaps can read French, not so many know Italian. Although the text would have been appreciably longer, translations of foreign language quotations might help many readers.

The illustrations—80 black and white cuts in a section in the back of the book—are adequate, but not especially memorable. Fortunately Cubism suffers less than most other phases in art history from lack of color. There is also a very full and useful bibliography and, of course, an index. So fully has Dr. Golding explored his subject, including among the usual references much material that is fresh, such as the quotations, round by round as it were, from contemporary newspapers and art criticism, along with personal interviews with those connected with the movement and still alive as well as the consultation of written material in the form of private letters, etc. that CUBISM must surely become the definitive work on the movement for many years to come.

Toby J. Smith



NOVEMBER 22, 1959

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By HELMUT and

—New York Times Book Review

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that the Gernsheims have chosen

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destroyed the thousands of loose photographs that

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in Windsor Castle.

book were made available to the authors by special

The 400 little-known illustrations in this magnificent

on Her Personal Photograph Albums

A Biography with 400 Illustrations based

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VICTORIA

"Superb...fascinating"



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University of Oklahoma Press  
NORMAN, OKLAHOMA, U.S.A.

From the WINTER 1961 issue

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Louisville Courier. Journal 11/8/5

A.I.D., Southern California Chapter Ap. '60  
 A.BISM, by John Golding. Published by Wittenborn and  
 Co., 1018 Madison Ave., New York 21—\$11.50.

A thoroughly absorbing volume about the history of Cubism from 1907 to 1914. It belongs among the best that have been written about the Cubist painters. Picasso, Braque, Gris, Leger, Delaunay, and of course, Cezanne.

Although Cubism first stemmed from the formal approach of Cezanne—from his compositional ideas—Picasso and Braque, who collaborated, get most of the credit. This is the only quarrel we have with Dr. Golding's authoritative study of this phase of painting.

The author also deals with the separate development of each of the principal painters concerned, from the breaking up of the individual form into angular planes, to Analytical Cubism, to Synthetic Cubism to Futurism, collage and papier collé.

A consistently interesting book—well written.

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By HELMUT and  
ALISON  
GERNSHEIM

-New York Times Book Review

tain approximately 1,000 photos of her 1901, her 1900 photo album housed in the treasury of loose photographs treasured by the Queen and the Prince Consort. It is from these albums that the Gernsheimers have chosen the superb illustrations for their impressive picturebook, a fascinating commentary. In this succinctly written and sumptuously pictured book, Victoria is shown truly from within "in a caricatural cartoon" to comb.

The 400 little-known illustrations in this magnificent book were made available to the authors by special permission of the authorities at the Royal Archives in Windsor Castle.

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**"Superb...fascinating"**  
**VICTORIA**  
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*Louise L. Coover. Journal 1/8/5*

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Toby Joysmith



Cubist Painting by Juan Gris from CUBISM by John Golding, Wittenborn, N. Y., \$11.50.

"The News" - Inset of Dec 6, 1951



From "Cubism."

"Still Life With Musical Instruments" by Georges Braque, 1908.

## An Irresistible Impact

CUBISM: A History and an Analysis, 1907-1914. By John Golding. Illustrated with 80 plates, 4 color reproductions. 208 pp. New York: George Wittenborn. \$11.50.

By JOHN REWALD

ASTONISHING as it may seem, Cubism, which certainly had a greater impact than anything that has happened in the arts since its inception, is by now already half a century old. Moreover, the movement lasted only a few short years. But those are the facts, and John Golding's scholarly history and analysis of this

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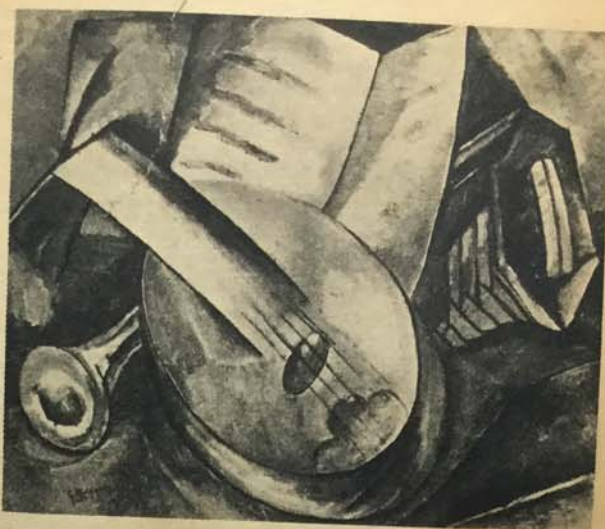
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"Still Life With Musical Instruments" by Georges Braque, 1908.

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In coordinating events, establishing dates, quoting from little known contemporary writings and probing into the individual contributions of the various artists connected with the movement, in searching for its sources in the recent and distant past, and—last but not least—in carefully examining the major works of the Cubists, Mr. Golding (an English painter now living in Italy) certainly has made a valuable contribution to the history of modern art. He has done so soberly, in an intelligently planned book with a useful bibliography and numerous illustrations. His writing, unfortunately, has neither liveliness nor grace, nor the directness and lucidity of Alfred Barr's prose. This may seem a pusillanimous objection to an admittedly commendable achievement, yet there is no denying that the dynamism and explosive newness of Cubism might have been brought closer to the reader by a somewhat more vivid and imaginative style.

Another and more important shortcoming of the volume is that it is accessible only to thoroughly bilingual and preferably multilingual readers, for its very numerous, well selected and highly interesting quotations are all given in the original language. (Most of these are in French, but there are

also some Italian as well as German ones, the latter from D. H. Kahnweiler's pamphlet on Cubism of which an English version exists, Juan Gris for an unknown reason, is mercifully quoted in English.) Such a procedure seems a startling expression of a certain intellectual snobishness drastically limiting the usefulness of the book. As all quotations are duly accompanied by footnotes giving the source—at an average of about four to each page—it is difficult to understand why they could not have been rendered into English, since anybody interested in the original text might easily look it up.

This applies of course only to published material. As a matter of fact, the book also contains some unpublished writings and information, provided mainly by the widows of Albert Gleizes and Robert Delaunay. But it does come as a surprise that the "Acknowledgements" do not list Picasso or Braque. Could it be that these two fathers of Cubism were never approached, and that some of the other contemporaries, whose names appear repeatedly in the text, such as Jacques Villon, Pierre Reverdy, Blaise Cendrars, etc., were not consulted either?

**I**N spite of these objections, which concern form rather than content, it should be stressed that this publication is a serious study in a field that has not yet attracted many scholarly explorers. Whether one agrees with some of the author's contentions or not, he has approached his subject studiously and has accomplished a tremendous amount of research. He is also possibly the first to have evaluated step by step not only the contributions of Braque, Picasso, and Gris, but the share of some of the other artists as well, notably Fernand Léger, Delaunay, Jean Metzinger, Gleizes, Henri Le Fauconnier, the Duchamp brothers, Roger de la Fresnaye, Louis Marcoussis, etc. Their common or divided efforts provided Cubism with the force of an almost irresistible movement.

Mr. Rewald is the author of "Post-Impressionism: From Van Gogh to Gauguin."

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The Museum of Modern Art Archives, NY

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Wittenborn

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III. F



10

Officials of the Foreign Office and members of the British Embassy in Mexico, who yesterday at Hotel Reforma congratulated the new Bolivian Ambassador, Gustavo Arce. He is after a toast to his nation.

The distinguished Bolivian diplomat who has held ambassadorial posts in Peru and South American nations in the past, expressed his pleasure over the cordial interview with President Lopez Mateos and the expression of friendship and collaboration shown since his arrival in Mexico.

Gathered at Hotel Reforma today to bid the new Bolivian Ambassador



The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series.Folder: <i>III . F</i>
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Museum News Nov. 59

*Wittenborn's Books 7/1/59*

"CUBISM: A History of the Movement 1907-1914" by John Golding is the most important new art book to be published by George Wittenborn, Inc. this season. The \$11.50 volume, which is scheduled for August 3, covers the formative years of cubism and the work of the individual cubists, Picasso, Braque, Gris, Leger and others. It will have 123 monochrome half-tone reproductions and four pages of color plates. Wittenborn is offering the trade imprinted circulars, orders for which will be accepted up to Labor Day.

**CUBISM: A HISTORY AND AN ANALYSIS, 1907-1914.** By John Golding. Illustrated. 287 pp. New York: George Wittenborn, Inc., 1959. \$11.50.

A scholarly study of the formative years of the Cubist movement, begun while the author was a doctoral student at the Courtauld Institute of Art. Among the artists discussed, both as individuals and as members of the movement, are Picasso, Braque, Gris, Léger, Delaunay, LeFauconnier, Gleizes, and Metzinger. Special emphasis is given to Picasso's *Demoiselles d'Avignon*, the *Section d'Or* exhibition, and the invention of the collage and *papier collé* techniques. The book is illustrated with 4 pages of color plates and 123 mono-

STECHERT-HARNER Book News 9/59

Golding, John: CUBISM. A history of the movement 1907-1914. 4 col. pls., 123 halftones. cl. lg. 8vo. 160p. + pls. New York, 1959. . . \$11.50. One of the important art books of the year; excellently illustrated.

LONDON OBSERVER 11/22/59

## Cubism Explained

**CUBISM: A History and an Analysis, 1907-14.** By John Golding. (Faber. 73s. 6d.)

By ALAN BOWNESS

THE extraordinary way in which the appreciation of Impressionist painting has grown seems to suggest that nowadays it takes about fifty years before the most revolutionary developments in art can be readily understood. If this is true, we are nearing the moment when paintings like Picasso's *Fanny Tellier* of 1910 ought suddenly to impinge upon a mass audience.

Is this likely to happen? I believe it will, and books like Dr. Golding's will do much to hasten the process. This is a lucid, scholarly and im-



Picasso, a cubist portrait by Juan Gris painted in 1912.

AMERICAN LIBRARY ASSOCIATION BOOKLIST  
December 15, 1959

Golding, John. Cubism: a history and an analysis, 1907-1914. 1959. 207p. plates (part col.) 10 1/8 in. Wittenborn, \$11.50.

A careful examination of the style of modern painting known as cubism and a study of its effects on much of twentieth-century art. The author defines the characteristics of the style, discusses the work of the principal artists of the school, analyzes the inventive techniques they used, and records the painters' and their contemporaries' attitudes toward cubism. Picasso, Braque, Gris, Léger, Delaunay, and Marcel Duchamp are among the artists whose cubist paintings are interpreted and pictured in the survey which was originally written as a doctoral thesis.

759.06 Cubism

59-4201

Chicago Sunday Tribune 12/1/59

Another handsome volume is "Cubism: A History of the Movement" by John Golding, Wittenborn, \$11.50, which covers the years of its greatest influence, 1907 to 1914. Four pages of color plates and 123 pages of half tone reproductions illustrate a text that is engrossingly interesting.

Golding, John.

Cubism: a history and an analysis, 1907-1914. New York, G. Wittenborn, 1959.

207 p. plates (part col.) 26 cm.

"In its original form this book was written as ... (the author's) doctoral thesis for the Courtauld Institute of Art."

Bibliography: p. 188-190.

1. Cubism.

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LONDON OBSERVER

11/22/59

## Cubism Explained

**CUBISM: A History and an Analysis, 1907-14.** By John Golding. (Faber. 73s. 6d.)

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THE extraordinary way in which the appreciation of Impressionist painting has grown seems to suggest that nowadays it takes about fifty years before the most revolutionary developments in art can be readily understood. If this is true, we are nearing the moment when paintings like Picasso's *Fanny Tellier* of 1910 ought suddenly to impinge upon a mass audience.

Is this likely to happen? I believe it will, and books like Dr. Golding's will do much to hasten the process. This is a lucid, scholarly and immensely detailed account of the way in which Cubism was evolved. Picture by picture, Dr. Golding follows the development from Picasso's *Les Femmes d'Alger* onwards, pointing out innovations and explaining the reasons for them. At first it is Picasso and Braque who work "rather like mountaineers roped together"; after 1912 they are joined by Gris, whose more intellectual, analytical approach took Cubism to the verge of abstract art. Other painters and sculptors influenced by Cubism and the movement's impact on the public in the years before 1914 are also discussed in full and exact detail.

Dr. Golding's account is indeed so well documented and well illustrated that it is certain to remain the standard work. Within its limits there is very little that could be added. It is only his interpretation and evaluation of Cubism that are likely to be challenged.

\* \* \*

HIS view is the orthodox one, established by the great dealer, Kahnweiler, who championed the Cubists from the very beginning. I happen to believe that Kahnweiler exaggerated—understandably enough—the importance of the Cubists' achievements in relation both to what their contemporaries were doing and to what their predecessors had done. For example, most of the revolutionary pictorial innovations that Dr. Golding claims for the Cubists—fusion of objects with their surroundings, combination of several views of an object in a single image, abandonment of traditional perspective, construction of a painting in terms of a regular all-over pattern—these are all to be found in Cézanne.

Further, the distinction between Cubism and abstract art that the apologists of Cubism feel impelled to make rests on a narrow and hostile view of abstract painting, most of which makes exactly the same kind of reference to visual reality that Cubism does. The only result of this has been to isolate the Cubists from the art that has followed them, and to dismiss as abstract much that could quite properly be called post-Cubist. For it was the Cubists' change from a perceptual to a conceptual approach (in Picasso's words: "I paint objects as I think them, not as I see them") which led inevitably to the conception of the painting being an object in its own right, related or not related, as the artist wishes, to material reality, and this is the conception that holds to-day.

Cubism thus remains the doorway to an appreciation of much modern art, and for many people it is the point at which they cease to understand what the artist is doing. They will find Dr. Golding's book an invaluable guide.



Picasso, a cubist portrait by Juan Gris painted in 1912.

**Golding, John.**

*Cubism: a history and an analysis, 1907-1914.* New York, G. Wittenborn [1959].

207 p. plates (part col.) 26 cm.

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AMERICAN LIBRARY ASSOCIATION

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Chicago Sunday

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N.Y. Times Book Review 11/22/59



From "Cubism."

"Still Life With Musical Instruments" by Georges Braque, 1908.

## An Irresistible Impact

**CUBISM: A History and an Analysis, 1907-1914.** By John Golding. Illustrated with 80 plates, 4 color reproductions. 208 pp. New York: George Wittenborn, \$11.50.

By JOHN REWALD

**A**STONISHING as it may seem, Cubism, which certainly had a greater impact than anything that has happened in the arts since its inception, is by now already half a century old. Moreover, the movement lasted only a few short years. But those are the facts, and John Golding's scholarly history and analysis of this artistic revolution thus seems almost overdue.

In coordinating events, establishing dates, quoting from little known contemporary writings and probing into the individual contributions of the various artists connected with the movement, in searching for its sources in the recent and distant past, and—last but not least—in carefully examining the major works of the Cubists, Mr. Golding (an English painter now living in Italy) certainly has made a valuable contribution to the history of modern art. He has done so soberly, in an intelligently planned book with a useful bibliography and numerous illustrations. His writing, unfortunately, has neither liveliness nor grace, nor the directness and lucidity of Alfred Barr's prose. This may seem a pusillanimous objection to an admittedly commendable achievement, yet there is no denying

also some Italian as well as German ones, the latter from D. H. Kahnweiler's pamphlet on Cubism of which an English version exists, Juan Gris for an unknown reason, is mercifully quoted in English.) Such a procedure seems a startling expression of a certain intellectual snobishness drastically limiting the usefulness of the book. As all quotations are duly accompanied by footnotes giving the source—at an average of about four to each page—it is difficult to understand why they could not have been rendered into English, since anybody interested in the original text might easily look it up.

This applies of course only to published material. As a matter of fact, the book also contains some unpublished writings and information, provided mainly by the widows of Albert Gleizes and Robert Delaunay. But it does come as a surprise that the "Acknowledgements" do not list Picasso or Braque. Could it be that these two fathers of Cubism were never approached, and that some of the other contemporaries, whose names appear repeatedly in the text, such as Jacques Villon, Pierre Reverdy, Blaise Cendrars, etc., were not consulted either?

**I**N spite of these objections, which concern form rather than content, it should be stressed that this publication is a serious study in a field that has not yet attracted many scholarly ex-

## CUBISM...

### John Golding Analyzes Most Significant Modern Art Movement Since Before 1907

CUBISM by John Golding. Wittenborn, N. Y., \$11.50.

In the written history of modern art in the English language the word 'Cubism' generally features as just another 'ism' among a multitude of other trends or at the most it receives only a short chapter to itself; following dutifully behind Impressionism, Post Impressionism and, perhaps, Cezanne. Now Dr. Golding has given us a whole volume (187 pages of text) devoted entirely to the Cubist movement. Moreover he has confined his history to the short seven years between 1907 (when the Picasso-Braque experiment began) to the beginning of the First World War when it broke up. This concentration into a short time span, without going into other perhaps vaguely allied movements, gives the book enormous impact.

Reading this carefully documented history of Cubism with its closely meshed detail, its mass of contemporary written evidence and carefully pointed argument, one is amazed to find just how important Cubism is to the life of today. In fact, in the light of Dr. Golding's researches, it becomes clear that without the fruitful Picasso-Braque collaboration, the fine arts as we see them today and as we knew them between the wars, could never have assumed the forms they have. For Cubism not only struck a last fatal blow at lingering Greek classicism (thus clearing the ground for new advances), but allied itself with contemporary space-time continuum theories, thus opening up entirely new considerations of pictorial space.

Further, it connected with the 1900 revolution in architecture led by Frank Lloyd Wright, Corbusier and Mies van der Rohe. Finally it supplied a whole new armoury of design motifs in the applied arts to supplant the tired forms of art nouveau. As Dr. Golding puts it: "The effects of Cubism are still with us. They can be seen in much of the art of today. In as much as Cubism has conditioned the development of architecture and the applied arts it has become part of our daily lives."

The plan of the book is simple and direct. A first section on 'The History and Chronology of Cubism' is followed by two further sections entitled: 'Picasso and Braque, 1907-12' and 'Picasso, Braque and Gris, 1912-14'. These two are followed by a fourth 'The Influence of Cubism in France, 1912-14'. Throughout his argument Dr. Golding quotes liberally from contemporary French and Italian Futurist art critics and writers on aesthetics, particularly the poet Guillaume Apollinaire, who, perhaps more than the painters themselves, was responsible for the successful launching of the movement with the public. The role of the poet-critic in furthering experimental movements has seldom received the attention it should and Dr. Golding's many quotes and references are to be recommended. Here there is one note of criticism. Many English speaking people perhaps can read French, not so many know Italian. Although the text would have been appreciably longer, translations of foreign language quotations might help many readers.

The illustrations—80 black and white cuts in a section in the back of the book—are adequate, but not especially memorable. Fortunately Cubism suffers less than most other phases in art history from lack of color. There is also a very full and useful bibliography and, of course, an index. So fully has Dr. Golding explored his subject, including among the usual references much material that is fresh, such as the quotations, round by round as it were, from contemporary newspapers and art criticism, along with personal interviews with those connected with the movement and still alive, as well as the consultation of written material in the form of private letters, etc. that CUBISM must surely become the definitive work on the movement for many years to come.

Toby JoySmith



Cubist Painting by Juan Gris from CUBISM by John Golding, Wittenborn, N. Y., \$11.50.

NOVEMBER 22, 1959

G. P. P.

\$10.00 till January 1, 1960  
\$12.50 thereafter

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LONDON TIMES LITERARY SUPPLEMENT JAN 1 1960

## THE GREAT YEARS OF CUBIST VISION

John Golding; Cubism. 207pp. 78 plates. Faber and Faber. £12s. 6d.

The publication of a comprehensive history and stylistic analysis of Cubist painting in the great years, especially 1907-1914, is a welcome addition to the literature of the movement. It is a book which will be read with interest by all who are concerned with the history of modern art.

Mr. Golding's book is a study of the Cubist movement in its great years, 1907-1914. It is a book which will be read with interest by all who are concerned with the history of modern art. The book is a study of the Cubist movement in its great years, 1907-1914. It is a book which will be read with interest by all who are concerned with the history of modern art.

## TRAVELLING LIGHTLY

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again the subject of changing concepts with the difference that they lack Cubism's logical progression of thought. In its original form the book was written as a doctoral thesis yet it goes far beyond an academic exercise. The author in his researches has described the discoveries and experiments that marked the path of Cubism beginning with Picasso's "Demiselles d'Avignon" and its debt to African sculpture and leading to the disintegration of the movement after the first world war when it had achieved its purpose for its originators. Four pages of color plates and 123 half-tone reproductions present an illustrative record that matches the masterly exposition of theme. Indispensable for a complete understanding of twentieth-century painting.

Golding, John. *Cubism. A History and Analysis: 1907-1914*. New York: George Wittenborn, Inc., 1959. 160 pp. With 4 color plates and 123 monochrome half-tone reproductions. \$11.50. Dr. Golding traces the history and chronology of Cubism from Picasso and Braque (1907-1912) to Picasso, Braque and Gris (1912-1914) and gives a thorough analysis of the influence of Cubism in France (1910-1914). He disagrees entirely with Eliaze Cendrars's opinion that "le cube s'effrite"; with great skill he shows "that the fact that cubism gave birth to abstract art was one of the reasons why it has been so consistently misunderstood by the public." Dr. Golding says that "Cubism was an art of realism." He stresses the fact that the true Cubists came near to complete abstraction at one time or another, but almost immediately reasserted the representational element of their art. An ample bibliography and index complete the work.

NY Times - 1/6/60

WITTENBORN, A. THURGOOD AND SON, INC. 155 W. 42ND ST. NEW YORK 36, N.Y.

Golding, John. *Cubism. A History and Analysis: 1907-1914*. New York, 1959. Wittenborn, pp. 207, 84 pls., \$11.50.

The Cubist movement was followed by other movements which came in such rapid succession and were so different in character that so detailed and comprehensive study, except for articles on specific problems, has been written on it. Then, the enormous growth attained by Picasso and Braque among the rapidly expanding public, aware of modern art, precipitated a change of popular, interpretative books which tended to produce serious studies. Also, the very nature of the Cubist historic book with traditional concepts of painting and their content with fundamental plastic values the full implications of which were not to be realized for a long time, made it imperative that a comprehensive evaluation of the movement have some perspective value.

This book is the first study of the history of the movement during the years of its formation. The author's definition of Cubism is limited to the formative years 1907-1914—from the *Demiselles d'Avignon* to the outbreak of the war—and is confined to the immediate circle of the initiators Picasso and Braque. Thus, later Cubist works such as Picasso's *Three Women* of 1931 are not included, nor is the powerful influence of the movement during the years of its formation. The author's definition of Cubism is limited to the formative years 1907-1914—from the *Demiselles d'Avignon* to the outbreak of the war—and is confined to the immediate circle of the initiators Picasso and Braque. Thus, later Cubist works such as Picasso's *Three Women* of 1931 are not included, nor is the powerful influence of the movement during the years of its formation.

By the method of formal analysis Mr. Golding is able to make the important distinction between the innovative discoveries of Picasso and Braque and the more theoretical, later adaptations of the "school" led by Gleizes and Metzinger. The individual contributions of Gris are noted second only to those of the two leaders, and the book is a handsome one. From the cover to the end of the book, the illustrations are of the highest quality and are of the most comprehensive and complete.

The book is a study of the Cubist movement in its great years, 1907-1914. It is a book which will be read with interest by all who are concerned with the history of modern art. The book is a study of the Cubist movement in its great years, 1907-1914. It is a book which will be read with interest by all who are concerned with the history of modern art.

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KNOWLEDGE FOR WEST

## Book Depicts 5,000-Year-Old Figures on Temples of India



Terracottas Grace Entire Sides of Buildings  
... these, on West Bengal temples, tell story of ancient peoples

MIAMI HERALD 8/23/56

Ganguly, Ordhendra Coomar, 1981—  
Indian terracotta art. Text by O. C. Ganguly. Edited, surveyed and compiled by A. Goewami. Photos. by Amiya Tarkadar. New York, G. Wittenborn, 1959.  
17, 13 p. illus., plates. 35 cm.

1. Terra-cottas, India. 2. Temple art, ornament, Architectural.  
I. Goewami, A., ed. II. Title.

NB159.I4G3 788.6 59-3336

Library of Congress

SAT. REVIEW 12/6/59  
This is a book of the highest quality and interest. It is a book which will be read with interest by all who are concerned with the history of modern art. The book is a study of the Cubist movement in its great years, 1907-1914. It is a book which will be read with interest by all who are concerned with the history of modern art.

Cubism: A History and Analysis 1907-1914, by John Golding.  
The ultimate in complete specialization of an art form, the cubist revolution, place by place no longer, reveals and here it lies disclosed in a master work of historical artistic analysis. This is the first book to give the history of cubism in its entirety. This is the first book to give the history of cubism in its entirety. This is the first book to give the history of cubism in its entirety.

By DORIS BENO

One of the handbooks of a history of art books recently published is a full fifth volume on "Indian Terracotta Art" by a native of India, A. Goewami. This work, published by George Wittenborn, Inc., gives a full and complete picture of the West has little knowledge—that of the wealth of figure decoration on Indian temples. These are done in the hand clay vulnerable to wind and weather and, as Goewami says, should be recorded in detail before they disappear.

In view of the fact that some of the illustrations are of decorations dated 3000 B.C., however, it would seem that some of his concepts may be antiquated. Actually, it suggests the imagination how some of them have survived 5,000 years, unprotected from driving rains.

The sculpture of the temple, the complete surface of a building, and as they are realistic in style, they may often provide a fascinating and authentic picture of the life of the people from among whom they emerged.

The splendour of the book is, of course, its many plates of details of the decorations, together with a series of the temples themselves. The sculptures appear to be of the all black stone, a material which could have been decorated by better than the Indian. A number of the plates in the chapter on the history of terracotta art in all countries, including the native art of the western hemisphere.

Indian Terracotta Art. Edited by O. C. Ganguly. New York: George Wittenborn, 1959. x, 18. Plates, Notes on plates, 59 pp.

The value of this publication is in its fifty plates. They illustrate some of the temples of the last three centuries in Bengal. Their walls are covered with carved bricks. Well-chosen and well-photographed details show the variety of the character of the Indian art. The illustrations are of the highest quality and are of the most comprehensive and complete. The book is a study of the Cubist movement in its great years, 1907-1914. It is a book which will be read with interest by all who are concerned with the history of modern art.



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LONDON TIMES LITERARY SUPPLEMENT

JAN 1 - 1960

## THE GREAT YEARS OF CUBIST VISION

JOHN GOLDING: *Cubism*. 207pp. 78 plates. Faber and Faber. £3 13s. 6d.

The publication of a comprehensive history and stylistic analysis of Cubist painting during the great years, especially a serious and well-documented

understanding when writing about Juan Gris, a late starter who took up an aesthetic position midway between that of the creators and their adherents, in so far as he redeemed his fundamentally scientific approach to pictorial problems by vagaries of intuition and sensibility. However, this is first and foremost a book about true Cubism as it evolved through intuition alone in the hands of Braque and Picasso. Outside of this, Mr. Golding deals at length with French offshoots but, like any Parisian critic, takes no great interest in the impact of Cubism abroad.

It is not enough to touch briefly on the similarities and differences between Cubism and Futurism when their meeting and divergence were of great significance. Nor should Mr. Golding have tried to deal with the influence of Cubism on Mondrian, Larionov and the artists of the Blaue Reiter in a few sentences each consisting largely of a reference to facts and dates. Marc and Matisse, German Cubism, Homage to the artist after visiting Paris studios, men used to pose and cities which be a Cubist. Their p should th

and differentiated from those of their French prototypes, rather than dismissed curtly with:

Orphism appealed particularly to the Germans, since like so much of their own painting it was brightly coloured and was simultaneously a more theoretical and a more popular type of art than Cubism.

The more so since Mr. Golding is prepared to analyse at length the movements where hipsters and protesters has a key to those cold-water apartment-escape with a taxi-driver artist who "getness" and finally we take indulgence in its own feeling of "joint where the family may still visit (across the Hudson) a strip-tease millionaire at a Lucullan dinner; we plastic pocket-nude shipped to us by a

## TRAVELLING LIGHT

that "Anglo-Saxons" were not notes, Tocqueville was to learn now know from his English second. Not are names always first reading and not very accurate at Great Lakes" which is baffling at which run backwards towards the streams, tributaries of the Ohio, watered by three or four little assertion that Ohio "is wonderfully there is the odd geographical and deserve but do not get corrected. There are some mistakes as odd informed and often was too credulous. Tocqueville was not always well informed even by those of the First Families of the South Carolinians or Guermantes had more to fight against. Carlists restoration of the "Tales" which we have one still doing to these the inter- inexperience he found

again the subject of changing concepts with the difference that they lack Cubism's logical progression of thought. In its original form the book was written as a doctoral thesis yet it goes far beyond an academic exercise. The author in his researches has described the discoveries and experiments that marked the path of Cubism beginning with Picasso's "Demoiselles d'Avignon" and its debt to African sculpture and leading to the disintegration of the movement after the first world war when it had achieved its purpose for its originators. Four pages of color plates and 125 half-tone reproductions present an illustrative record that matches the masterly exposition of theme. Indispensable for a complete understanding of twentieth-century painting.

NY Times - 10/5/59  
CUBISM: A History and an Analysis 1906-1914, by John Golding (George Wittenborn, \$11.50).

College Act  
Journal  
Spring '60

Golding, John, *Cubism: A History and Analysis, 1907-1914*, 160 pp., 127 ill. (4 in color). New York: George Wittenborn, 1959, \$11.50.

Lord Kinross: *The Innocents at Home*. 229pp. John Murray. 21s.  
These are likely to be the questions Why do they do it (are they like it)? What do they do (are they like it)?  
stronger position than he allowed for (they were already pushing into the Eastern Townships). As we first reading and not very accurate at Great Lakes" which is baffling at which run backwards towards the streams, tributaries of the Ohio, watered by three or four little assertion that Ohio "is wonderfully there is the odd geographical and deserve but do not get corrected. There are some mistakes as odd informed and often was too credulous. Tocqueville was not always well informed even by those of the First Families of the South Carolinians or Guermantes had more to fight against. Carlists restoration of the "Tales" which we have one still doing to these the inter- inexperience he found

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FRENCH  
NEWS

Winter / 59



from STUDIO February 1960, page 64

CUBISM. A History and an Analysis. 1907-1914. By John Golding.  
(London: Faber and Faber Ltd.) 73s. 6d.

In the history of art, Cubism is the most important development that has occurred since the Renaissance. It is also one of the most misunderstood, even among critics and historians. It is not an abstract idiom, it is in fact an outworn phase that occurred in the artistic maturing of the painters Picasso, Braque and Gris with contributions by Delaunay, Gleizes, Metinger and a few others. None the less, its effect was to cause following painters to regard the process of artistic creation in an entirely new light. Dr. Golding's new book comes at an opportune time when painting is again the subject of changing concepts with the difference that they lack Cubism's logical progression of thought. In its original form the book was written as a doctoral thesis yet it goes far beyond an academic exercise. The author in his researches has described the discoveries and experiments that marked the path of Cubism beginning with Picasso's "Demoiselles d'Avignon" and its debt to African sculpture and leading to the disintegration of the movement after the first world war when it had achieved its purpose for its originators. Four pages of color plates and 123 half-tone reproductions present an illustrative record that matches the masterly exposition of theme. Indispensable for a complete understanding of twentieth-century painting.

FRENCH  
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Winter / 59

NY Times - 10/5/59  
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Hill, 1939, \$1.99.  
Golding, John, *Cubism: A History and  
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## THE GREAT YEARS OF CUBIST VISION

JOHN GOLDING: *Cubism*. 207pp. 78 plates. Faber and Faber. £3 13s. 6d.

The publication of a comprehensive history and stylistic analysis of Cubist painting during the great years, especially a serious and well-documented survey such as Mr. Golding has compiled, is an important event because it fills a yawning gap on the library shelves. Mr. Golding has been diligent in pursuing his researches, interviewing artists, their widows and dealers, visiting collections, searching out unfamiliar records, with the result that his extensive bibliography, which covers twelve pages in all, lists some fifty newspapers and reviews consulted as well as the unpublished souvenirs of Albert Gleizes and an unknown essay *On Futurism* by Delaunay. Yet although Mr. Golding would seem to have produced an authoritative volume, he ignores recent publications of great importance, such as the notebooks of Delaunay (ed. P. Francastel *Du Cubisme à l'Art Abstrait*, Paris, 1957) which he lists as "unpublished," also the *Archivi del Futurismo* (Rome, 1958) and Mr. Soby's monograph on Gris (New York, 1958). Mr. Golding's highly concentrated book will, however, be found useful as a work of reference, and had his studiousness been matched with an alert critical faculty he might have made a major contribution to contemporary art history.

Mr. Golding sensibly limits his survey to the few years during which Cubism was evolved and came to maturity—that is to say from the day in 1906 when Picasso began working towards the "Démolissement d'Avignon" until the outbreak of war in 1914—and deals ostensibly with every facet of the stylistic revolution involved which, as he shows, never cohered into a real movement. He begins by separating, as he should, the two sovereign creators—Braque and Picasso—from the rest, traces their development, individually and together, analyses the elements each took over from Cézanne, primitive art and Fauvism, situates Derain in relation to them, and finally explains why only Gris had the necessary understanding and creative gifts to be accepted by them as a true Cubist painter.

Mr. Golding then proceeds to examine the spread of Cubist influence on painting in France, discussing in turn the divergent aims and achievements of Gleizes, Metzinger, Le Fauconnier, Delaunay, Léger, the brothers Duchamp and Villon, La Fresnaye, Kupka, Mondrian, Marcoussis and Picabia. Much of this is highly informative and Mr. Golding is particularly good in his analysis of the relationship between Léger and Delaunay, showing how they started together from an exploration of Cézanne's conception of form and his use of colour but arrived at totally different interpretations of the lessons which he could teach them. He is dealing here with a side-line running parallel to the course of true Cubism, but Mr. Golding is thorough in tracing its progress.

He is less conscientious and understanding when writing about Juan Gris, a late starter who took up an aesthetic position midway between that of the creators and their adherents, in so far as he redeemed his fundamentally scientific approach to pictorial problems by vagaries of intuition and sensibility. However, this is first and foremost a book about true Cubism as it evolved through intuition alone in the hands of Braque and Picasso. Outside of this, Mr. Golding deals at length with French offshoots but, like any Parisian critic, takes no great interest in the impact of Cubism abroad.

It is not enough to touch briefly on the similarities and differences between Cubism and Futurism when their meeting and divergence were of great significance. Nor should Mr. Golding have tried to deal with the influence of Cubism on Mondrian, Larionov and the artists of the Blaue Reiter in a few sentences each consisting largely of a recital of facts and dates. Marc and Macke saw themselves as German Cubists; Klee painted a "Homage to Picasso" in 1914; and after visiting Cubist painters in their Paris studios in 1912 all three Germans used squares of colour juxtaposed and applied in transparent

and differentiated from those of their French prototypes, rather than dismissed curtly with:

Orphism appealed particularly to the Germans, since like so much of their own painting it was brightly coloured and was simultaneously a more theoretical and a more popular type of art than Cubism.

The more so since Mr. Golding is prepared to analyse at length the stylistic quirks of minor figures such as Metzinger or of non-Cubists such as Picabia and Kupka.

A fundamental shortcoming of this book lies in the rigidity of the author's mind. The work originated as a doctoral thesis presented at the Courtauld Institute of Art, and Mr. Golding seems never to have attempted subsequently to make it presentable to a wider audience. Undoubtedly he has seen a great many Cubist paintings, can "read" the compositions correctly, and understands what he is looking at. But his understanding is above all an intellectual and ratiocinatory process involving influences, scientific speculations and historical events. Mr. Golding has not a painter's sensibility and so falls into the trap, for example, of writing:

The Cubism of Picasso and Braque was conceptual from the start, in that even when they were still relying to a certain extent on visual models, their paintings were more the depictions of ideas about types or categories of objects than representations of actual examples.

This could apply to paintings by Seurat, Gris or Ozenfant. But one has only to compare photographs of Picasso's or Braque's models or motifs with their appearance in paintings to see from the resemblance that in their cases the statement cannot be justified.

Somehow Mr. Golding gives the impression that he is writing about a school of painting from whose products he derives neither visual satisfaction nor enjoyment. Never once does he pause to express a sense of excitement felt in front of some picture; nor for that matter does he do the reverse. He can tell the reader how it all happened and why, but cannot tell him what to look for and appreciate. As instance, Mr. Golding's failure, or inability, to convey the essential difference in "quality" and pictorial significance between the inspired painting of "the creators of true Cubism" and the banal mannerisms of their hangers-on. Perhaps this is the consequence—or is it the cause?—of his unwillingness to define what constitutes true Cubist painting. To quote Apollinaire helps no one, for he did not always know himself what he was writing about, exploited poetic

liberties, shifted his camp continuously and was not clear-minded or detached.

Mr. Golding's book is above all unimaginative. Indeed it reads like a clinical report, and one senses the author studying graphs rather than painted canvases. With some display of enthusiasm and an occasional attempt at interpretation Mr. Golding might have opened the eyes of a large reading public and persuaded people to accept his claim that "to the historian of the future [Cubism] will appear as one of the major turning points in the evolution of Western art." But the truth seems to be that Mr. Golding has difficulty in writing about painting as such. Not that he writes in jargon, but his vocabulary is imprecise, his thought sometimes confused and his grammar wanting. So that while the reader is struggling to understand pictures which are in themselves difficult and unfamiliar he also has to cope with severe mental entanglements produced by the author's linguistic awkwardnesses. What, for instance, is one to make of the following?

Artists, except those intent only on duplicating their subject in an illusionistic way, had always been aware of the need to reconcile their representation of it with the abstract demands of the aesthetic medium in which they were working; forms must be balanced to achieve a satisfactory composition, in painting volumes in depth must be arranged to produce also a harmonious surface pattern and so on.

Carelessness too mars some of this book. English and French words are misspelt, quotations are not always correct, and parts of sentences are missing as well as individual words. Nor is Mr. Golding's history always accurate. Duchamp's "Nude Descending a Staircase" was not "shown at the Salon des Indépendants in April of 1912" because it was withdrawn by the artist under pressure from Gleizes and his brothers.

Mr. Golding is also apt to make sweeping statements which he does not support with evidence, and to give detailed descriptions of pictures which do not correspond with what can be seen in the reproductions. Gris's "L'Homme à la Pipe" (1911) is a case in point. Mr. Golding talks of "the division of the forehead down the centre" and says that "the far side of the face is pulled around into the picture plane." Both statements are clearly inapposite, though both would have been true of Gris's "Portrait of Maurice Raynal" painted in the same year.

The illustrations in this volume, though numerous—123 in black and white and four in inaccurate colours—are small, occasionally smeary and by no means adequate to enable the reader to follow the complex arguments in the text.

N.Y. Times - 10/6/69  
CUBISM: A History and an Analysis 1906-1914, by John Golding (George Wittenborn, \$11.50).

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Source  
Spring '60

THU, 1979, 9:00 AM  
Golding, John, *Cubism: A History and Analysis, 1906-1914*, 160 pp., 127 ill. (4 in color), New York: George Wittenborn, 1952, \$11.50.

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The Museum of Modern Art Archives, NY	

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III . F

KNOWLEDGE FOR WEST

## Book Depicts 5,000-Year-Old Figures on Temples of India



**Terracottas Grace Entire Sides of Buildings**  
... these, on West Bengal temple, tell story of ancient peoples

MIAMI HERALD

8/23/59

**Gangoly, Ordhendra Coomar, 1881-**

Indian terracotta art. Text by O. C. Gangoly. Edited, surveyed and compiled by A. Goswami. Photos. by Amiya Tarafdar. New York, G. Wittenborn, 1959.

17, ix p. illus., plates. 35 cm.

1. Terra-cottas, Indic. 2. Decoration and ornament, Architectural.  
I. Goswami, A., ed. II. Title.

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59-3336

Library of Congress

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SAT. REVIEW

12/5/59

enough to lead to a curious and often wonderful amalgamation called Hindu-Indonesian culture. At this point, "Indian Terracotta Art," edited by A. Goswami (Wittenborn, \$9), might be mentioned. It deals with the lively earthenware statuary that profusely decorates temples in Bengal.

WASHINGTON POST

**INDIAN TERRACOTTA ART.** By O. C. Gangoly. Wittenborn, \$9.

WHILE THE text of this introduction to Indian terracotta art is in imperfect English and the typography is poor, the photographs form a good introduction to the terracotta sculptures and architectural decorations of India, especially those of Bengal. The plates are adequate in quality and are accompanied by concise descriptive notes.

Cubism: a History and Analysis 1907-1914, by John Golding.

The ultimate in complete specialization of an art form, the cubist revolution piece by piece no longer revolts; and here it lies dissected in a master work of historical artistic analysis. This is for one who wants all the facts, and is top reference material for the period.

Grades 11-12 Wittenborn 1959 287p. illus.

\$11.50

By DORIS RENO

Herald Music and Art Editor

One of the handsomest of a batch of art books recently published is a tall thin volume on "Indian Terracotta Art" by a native of India, A. Goswami.

This work, published by George Wittenborn Inc., \$9, delves into a field of which the West has little knowledge — that of the wealth of figure decoration on Indian temples. These are done in the baked clay vulnerable to winds and weathers and, as Goswami says, should be recorded in detail before they disappear.

In view of the fact that some of the illustrations are of decorations dated 3000 B.C., however, it would seem that some of his concern may be misplaced. Actually, it staggers the imagination how some of them have survived 5,000 years, unprotected from driving rains.

The sculptures often decorate the complete surface of a building, and as they are realistic in style, they may often provide a fascinating and authentic picture of the life of the peoples from among whom they emerged.

The splendor of the book is, of course, its many plates of details of the decorations, together with plates of the temples on which the sculptures appear. The plates are all black-and-white.

The text is well-written, though a little stilted in some spots — a flaw which could have been eliminated by better editing. A valuable part of the text is the chapter on the history of terracotta art in all countries, including the native art of the western hemisphere.

**Indian Terracotta Art.** Edited by O. C. GANGOLY. New York: George Wittenborn, 1959. x, 18. Plates, Notes on plates. \$9.00.

The value of this publication is in its fifty plates. They illustrate some of the temples of the last three centuries in Bengal. Their walls are covered with carved bricks. Well-chosen and well-photographed details show stylistic, that is chronological and technical, varieties. Pl. 33 with its sharply outlined flat surfaces cut out against a plain ground contrasts with all the other highly modelled reliefs. Those from the Basudeva Temple at Bansabati (Pls. 27, 31, and 32) are of outstanding quality. They may be assigned to the seventeenth century. No attempt is made in the book to date these temples. The text gives fifteen lines to these terracottas of the latest or third stage in Bengal and makes "a passing reference" to earlier terracottas from Bengal, of which some are illustrated which are not referred to in the text. Its disorganized account of "Terracottas in Bengal" is preceded by twelve pages on "Indian terracotta art." They give a conspectus of Mediterranean, Near Eastern, and Chinese terracotta figurines and draw comparisons with Indian terracotta figurines, which are illustrated, and wrongly assigned, to Mohenjo-daro, the other to Taxila,



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III . F

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SAT. Review

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WASHINGTON POST 11/15/59

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It is regrettable that the good reproductions of Mr. Tarafdar's excellent photographs are edited, surveyed, and compiled by A. Goswami, whose collaboration with O. C. Gangoly has produced, in the past, a number of publications which did not have the asset of Mr. Tarafdar's photographs. Sri Aurobindo Ghosh gives relevant iconographical explanations.

STELLA KRAMRISCH

University of Pennsylvania

Cubism: a History and analysis 1907-1914, by John Golding.

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Grades 11-12 Wittenborn 1959 287p. illus.

\$11.50



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III.F

JOURNAL OF ARCHITECTURAL HIST. 1959

A. Goswami (ed.), *Glimpses of Mughal Architecture*, introduction by Sir Jadunath Sarkar and text by S. K. Saraswati (New York: Wittenborn, 1953), 50 pp., 91 dwgs., 45 pls., \$23.60.

The title of this book is precisely descriptive. Intended for a popular rather than a scholarly audience, it offers glimpses of the major monuments of the magnificent Mughal architectural style, unencumbered by any tedious apparatus of documentation, technical explanation, or detailed stylistic analysis. It was presumably designed with the laudable intention of stimulating appreciation and a modest understanding of the history and nature of these splendid buildings, which form one of the richest elements in India's cultural heritage, and in this it will doubtless prove successful where Percy Brown's more detailed and scholarly work on *Indian Architecture, Islamic Period*, might fail. Appropriately enough for its purposes, the book lays stress less on the nature of the monuments qua architecture than on their significance as products of the Indo-Islamic cultural fusion, the fruitful interaction between the two apparently drastically opposed artistic traditions of Moslem Persia and Hindu India.

Lavishly presented with a dozen colored plates, several score of line drawings, and a series of photographs, all on fine glossy paper and supplemented by a text with clear typography and broad margins, the book makes a handsome appearance, although some of the photographs are rather less than mediocre and the drawings show a jarring variety of style. If Sir Jadunath Sarkar's introduction is no more than a somewhat superficial and random collection of notes on Islamic history and art, the body of the text by the competent art historian S. K. Saraswati presents an admirably clear and readable exposition of the development of this architectural style in its cultural-historic context. One regrets, however, the absence of references to specific illustrations or, failing this, a convenient list of illustrations to be referred to while studying the text. Still more seriously, the disproportionate emphasis given to ornamental motifs combined with the total lack of plans, elevations, or structural diagrams make it difficult to grasp the nature of this architecture as space-defining and space-enhancing form. Anyone who has traversed the harmonious sequence of sunlit courts and luminous pavilions in the palace-forts at Delhi or Agra, or who has stepped through the great gate of the Taj Mahal into that exquisite mathematical world of lawn and trees and pools culminating in and enhancing the floating bubble-like domes and soaring minarets, knows that the surface ornament so often admired and so insistently pointed out by guides is but an exquisite shimmer or flash on the wave of an architecture which draws its strength from purity and clarity of its harmonious contrasting forms. It is of course possible that this quality, so peculiarly Islamic and so particularly foreign to the Indian tradition of organic and proliferating mass, is more apparent and more appealing to western eyes than to the Indian audience for whom the book was written. Nevertheless, it seems unfortunate that this aspect of Mughal architecture is not even recognized, and that the opportunity to suggest these experiences in terms of large-scale diagrams and fresh new photographs was totally neglected.

PRUDENCE R. MYER  
Newcomb College

Die Kunst und das Schöne Heim. Aachen '60

INDIAN TERRACOTTA ART. Herausgegeben und Einleitung von A. Goswami. Text von O. C. Ganguly. Photos von Amiya Tarafor. 96 Seiten Text und Text, 15 farbige Illustrationen. Leinen 9/3

A.I.U. Southern California Chapter April 1960  
INDIAN TERRACOTTA ART. Text by O. C. Ganguly.  
Edited by A. Goswami. Published by George Wittenborn Inc., 1018 Madison Ave., New York 21—\$9.00.  
The text and the 50 well reproduced plates of terracotta art provide a brilliant chapter in the history of Bengali Art. Unlike most of India's art, it is not hieratic.

In a land of few old books, little written history and no recorded annals, the terracotta as well as the rock-cut temples of India, present a record of the people's philosophies, legends, festivals and erotic customs. In this book the rich heritage of terracotta art as seen in the Bengal temples in India is dealt with superbly. pp.60.

Indian Terracotta Art, con introduzione di O. C. GANGULY, fotografie di AMIYA TARAFOR, compilazione di A. GOSWAMI (New York: George Wittenborn, 28 pp., 50 tavole in nero, 8/9). Vi sono illustrati, con ottime fotografie originali, i più importanti documenti della scultura in terracotta dell'India: le figurine della *devamade* scavate nella Vallata dell'Indo e databili nel II millennio a.C., le statue ritrovate a Bihar in tombe del periodo Han (dal III secolo a.C.) e medaglie e le formelle del IV secolo nel Bengala e le successive, grandiose decorazioni di templi e palazzi di quella regione, fino al secolo XVIII. Il pregevole materiale illustrativo viene esaminato analiticamente nel commento alle tavole, mentre nel testo introduttivo si ricordano brevemente la storia ed i problemi iconologici dei vari momenti di maggiore fioritura di questa particolare tecnica della scultura in India.



145. Arie Indiana, sec. VIII d. C.: Medaglia in terracotta con sopra Milana, 146. Placca in terracotta con bichla in riposo: provenienti dal Bengala orientale.

April 1960  
Kewchen Denke No. 162 - Vol. 15  
[112] A. Goswami: INDIAN TERRACOTTA ART. With an Introduction and Text by O. C. Ganguly. Photographs by Amiya Tarafor. George Wittenborn Inc., New York. 1959. \$9.00.

A. Goswami ed. "Indien der Terrakotta Kunst." [米]  
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NEW YORK TIMES  
Book Review

Nov. 29, 1959



"In the Black Square" by Wassily Kandinsky, 1923.

Library Journal 11/59

KANDINSKY, intro. & notes by Herbert Read.  
8 color plates. 24pp. Wittenborn. Sept. 9.  
\$2.50. This is a new title in the well-known "Fables  
Gallery," the third of the series to carry the  
Wittenborn imprint. Kandinsky was both artist  
and theorist, and Herbert Read's introduction  
gives a well-realized, short account of the "the-  
oretical correspondence" in the development  
of his painting and his philosophy of art. The  
tipped-in plates are carefully selected and  
printed. Chosen from the extensive Kandinsky  
collection in the Solomon R. Guggenheim Mu-  
seum, they cover the important phases of the  
artist's work from 1910 to 1945. Recommended  
for all subject collections, even those libraries  
whose holdings in the fine arts are limited by  
budget. —Marchal E. Landgren, Readers Ad-  
viser, Art Div., Washington, D.C., P.L.

Washington Post 12/30/59

KANDINSKY, introduction  
by Sir Herbert Read, Wil-  
tenborn, \$2.50.  
A FABLE BOUND book  
with eight reproductions  
in color, this monograph  
treats of Kandinsky's  
abstract work evolved by  
1914 and also his  
later developments. Sir  
Herbert Read's illuminating  
essay compares Kandinsky's  
paintings with the music  
of Stravinsky, and quotes  
from the musician in elucidating  
the painter's creation.

Kandinsky, Wassily, 1866-1944.  
Kandinsky (1866-1944). With an intro. and notes by  
Herbert Read. New York, G. Wittenborn, 1959.  
24 p., illus. (part mounted col.) 31 cm.

1. Read, Sir Herbert Edward, 1866-

ND699.K3R5

759.7

59-4378

Library of Congress

N.Y. Times 11/1/59

Central Art Museum, 1959-  
1960, with introduction and  
notes by Herbert Read (George  
Wittenborn, \$2.50)

Publishers Weekly 11/1/59

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Current Books News 60 (Independent Schools)  
Mistys, News

Kandinsky, by Herbert Read  
Here is the innovative of the monochrome in art presented in a very  
objective well illustrated study. The color is good, it should be used, for  
someone in the end all pictures really must speak for themselves, with the  
text to guide us in them.  
Grades 10-12 Wittenborn 1959 24p. illus. \$2.50



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JOURNAL OF ARCHITECTURAL HIST., 12/59

A. Goswami (ed.), *Glimpses of Mughal Architecture*, introduction by Sir Jadunath Sarkar and text by S. K. Saraswati (New York: Wittenborn, 1953), 56 pp., 91 dwgs., 45 pls., \$23.60.

The title of this book is precisely descriptive. Intended for a popular rather than a scholarly audience, it offers glimpses of the major monuments of the magnificent Mughal architectural style, unencumbered by any tedious apparatus of documentation, technical explanation, or detailed stylistic analysis. It was presumably designed with the laudable intention of stimulating appreciation and a modest understanding of the history and nature of these splendid buildings, which form one of the richest elements in India's cultural heritage, and in this it will doubtless prove successful where Percy Brown's more detailed and scholarly work on *Indian Architecture, Islamic Period*, might fail. Appropriately enough for its purposes, the book lays stress less on the nature of the monuments qua architecture than on their significance as products of the Indo-Islamic cultural fusion, the fruitful interaction between the two apparently drastically opposed artistic traditions of Moslem Persia and Hindu India.

Lavishly presented with a dozen colored plates, several score of line drawings, and a series of photographs, all on fine glossy paper and supplemented by a text with clear typography and broad margins, the book makes a handsome appearance, although some of the photographs are rather less than mediocre and the drawings show a jarring variety of style. If Sir Jadunath Sarkar's introduction is no more than a somewhat superficial and random collection of notes on Islamic history and art, the body of the text by the competent art historian S. K. Saraswati presents an admirably clear and readable exposition of the development of this architectural style in its cultural-historic context. One regrets, however, the absence of references to specific illustrations or, failing this, a convenient list of illustrations to be referred to while studying the text. Still more seriously, the disproportionate emphasis given to ornamental motifs combined with the total lack of plans, elevations, or structural diagrams make it difficult to grasp the nature of this architecture as space-defining and space-enhancing form. Anyone who has traversed the harmonious sequence of sunlit courts and luminous pavilions in the palace-forts at Delhi or Agra, or who has stepped through the great gate of the Taj Mahal into that exquisite mathematical world of lawn and trees and pools culminating in and enhancing the floating bubble-like domes and soaring minarets, knows that the surface ornament so often admired and so insistently pointed out by guides is but an exquisite shimmer or froth on the wave of an architecture which draws its strength from purity and clarity of its harmonious contrasting forms. It is of course possible that this quality, so peculiarly Islamic and so particularly foreign to the Indian tradition of organic and proliferating mass, is more apparent and more appealing to western eyes than to the Indian audience for whom the book was written. Nevertheless, it seems unfortunate that this aspect of Mughal architecture is not even recognized, and that the opportunity to suggest these experiences in terms of large-scale diagrams and fresh new photographs was totally neglected.

PRUDENCE R. MYER  
Newcomb College

Die Kunst und das Schöne Heim Macken '60

INDIAN TERRACOTTA ART. Herausgegeben und Einleitung von A. Goswami. Text von O. C. Gangoly. Photos von Amiya Tarafdar. 36 Seiten Titel und Text, 53 einfarbige Illustrationen. Leinen 9 \$.

A.I.D. Southern California Chapter April 1960  
INDIAN TERRACOTTA ART. Text by O. C. Gangoly.  
Edited by A. Goswami. Published by George Wittenborn Inc., 1018 Madison Ave., New York 21—\$9.00.

The text and the 50 well reproduced plates of terracotta art provide a brilliant chapter in the history of Bengali Art. Unlike most of India's art, it is not hieratic.

In a land of few old books, little written history and no recorded annals, the terracotta as well as the rock-cut temples of India, present a record of the people's philosophies, legends, festivals and erotic customs. In this book the rich heritage of terracotta art as seen in the Bengal temples in India is dealt with superbly. pp.60.

Indian Terracotta Art, con Introduzione di O. C. GANGOLY, fotografie di AMIYA TARAFDAR, compilazione di A. GOSWAMI (New York, George Wittenborn, 28 pp., 50 tavole in nero, 8" 9"). Vi sono illustrati, con ottime fotografie originali, i più importanti documenti della scultura in terracotta dell'India: le figurine della *dea-madre* scavate nella Vallata dell'Indo e databili nel II millennio a.C., le statuette ritrovate a Bihar in tombe del periodo Han (dal III



145. Arte Indiana, sec. VIII d. C.: Medaglione in terracotta con coppia Mithuna, 116. Placca in terracotta con bufala in riposo: provenienti da Bengala orientale.

secolo a.C.) i medaglioni e le formelle del IV secolo nel Bengala e le successive, grandiose decorazioni di templi e palazzi di quella regione, fino al secolo XVIII. Il pregevole materiale illustrativo viene esaminato analiticamente nel commento alle tavole, mentre nel testo introduttivo si ricordano brevemente la storia ed i problemi iconologici dei vari momenti di maggior fioritura di questa particolare tecnica della scultura in India.

April 1960  
Kenichiku Bunka No. 162 - Vol. 15

[1132] A. Goswami: INDIAN TERRACOTTA ART. With an Introduction and Text by O. C. Gangoly. Photographs by Amiya Tarafdar. George Wittenborn Inc., New York. 1959. \$9.00.

A. ゴスオミ編「インドのテラコッタ芸術」 [米] 造形芸術の表現形式のなかで最も古い最もオリジナルなものにテラコッタがある。

それはクノソスのミノスの宮殿をはじめ、古代ギリシア、エジプト、イラン、メソポタミア、支那、ポリネシア、古代アメリカなどどるところにあったが、しかし、これらは輸送手段がなくて石材を運ぶことのできなかった東洋の一部を除いて世界各地ではほとんど絶滅してしまった。ところがインドでは各時代を通じてテラコッタ芸術の流れが連続として続き、到るところに独得な作品を生み出している。しかし、もともと脆弱な材料であるから、優れた作品も年と共に風化して今日ではその数も少くなっている。

本書は、日に日に失われゆくこれらの作品を惜しみ、これに対する世人の関心を喚起すべくその代表的な作品を収録した図集である。最初にインド最古の文明といわれるインダス流域のものと、紀元前3世紀頃のビハルのものを紹介してから、テラコッタ遺作の多いベンガルに入りマユリヤの作品に始まる三つの発展段階について作例をあげている。インドの神々に取材したその壮麗なテラコッタ パネルは、スルース寺院、パワハラ寺院、チャルバンガウ寺院、カマルバウ寺院など西ベンガルの諸寺院にその見事な造形を伝えている。ガンゴリの解説は簡にして要を得、この隠れた芸術を知る上により手引となっている。



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# NEW YORK TIMES

## Book Review

Nov. 29, 1959



"In the Black Square" by Wassily Kandinsky, 1923.

KANDINSKY (1866-1944). With an introduction and notes by Herbert Read. 24 pp. 8 color plates. New York: George Wittenborn. \$2.50.

Long ago, even before Solomon R. Guggenheim met Frank Lloyd Wright, the Baroness Hilla Rebay, who formed the mining magnate's collection, bought a remarkable group of paintings by Kandinsky. Eight of these are reproduced in this slim, significant monograph, each one marking a phase in the development of an artist who (even recently in the Soviet Union) is recognized, if not as the very first, at least as one of the most influential pioneers of abstract art.

With justifiable homage to Kandinsky's own doctrinaire writings and Will Grohmann's definitive study, Sir Herbert Read writes convincingly of the logical development of abstract art out of the linear abstractions of the Art Nouveau period. Tracing Kandinsky's purposeful search for an objective art which would express subjective emotion, Sir Herbert makes a revealing contribution in his comparison of Kandinsky's convictions about "conscious creation" and Stravinsky's explanation of "the principle of speculative volition." Provocative, too, is his contrast between, on the one hand, Kandinsky and the disciplined structure of the atonal music of Alban Berg and Anton von Webern and, on the other, action painting and the informal expression of "musique concrète." Bargain price, lasting value.

# Library Journal

## 11/1/59

KANDINSKY; intro. & notes by Herbert Read. 8 color plates. 24pp. Wittenborn. Sept. 9, 1959. \$2.50. FINE ARTS  
This is a new title in the well-known "Fabert Gallery," the third of the series to carry the Wittenborn imprint. Kandinsky was both artist and theorist, and Herbert Read's introduction gives a well-realized, short account of the "dialectical correspondence" in the development of his painting and his philosophy of art. The tipped-in plates are carefully selected and printed. Chosen from the extensive Kandinsky collection in the Solomon R. Guggenheim Museum, they cover the important phases of the artist's work from 1910 to 1945. Recommended for all subject collections, even those libraries whose holdings in the fine arts are limited by budget. —Marchal E. Landgren, Readers Adviser, Art Div., Washington, D.C., P.L.

# Washington Post

## 12/30/59

KANDINSKY. Introduction by Sir Herbert Read. Wittenborn. \$2.50.

A PAPER BOUND book with eight reproductions in color, this monograph treats of Kandinsky's abstract work evolved by 1914 and also his later developments. Sir Herbert Read's illuminating essay compares Kandinsky's paintings with the music of Stravinsky, and quotes from the musician in elucidating the painter's creation.

# Kandinsky, Wassily, 1866-1944.

Kandinsky (1866-1944) With an introd. and notes by Herbert Read. New York, G. Wittenborn (1959),

24 p. illus. (part mounted col.) 31 cm.

1. Read, Sir Herbert Edward, 1893-

ND699.K3R5

759.7

59-4378

Library of Congress

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N.Y. Times 10/1/59  
cents). Art. Kandinsky (1866-1944), with an introduction and notes by Herbert Read (George Wittenborn, \$2.50).

Publishers' Weekly 10/1/59  
READ, Sir Herbert Edward. ART  
Kandinsky (1866-1944). 24p. (bibl. footnotes) il. (pt. col.) Q [59] N.Y. Wittenborn pap. 2.50  
A commentary on these works to the Russian abstractionist which are reproduced here.

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Current Books Mar '60 (Independent Schools)  
Milton, Mass.

Kandinsky, by Herbert Read

Here is the innovator of the non-objective in art presented in a very objective well illustrated study. The color is good, as it should be if used, for somehow in the end all pictures really must speak for themselves, with the text to guide us to them.

Grades 10-12 Wittenborn 1959 24p. illus.

\$2.50



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III. F

## MUSEUM NEWS - 1/60

**KANDINSKY (1866-1944).** by Herbert Read. Illustrated. 24 pp. New York: George Wittenborn, Inc., 1959. \$2.50.

Eight of Kandinsky's paintings, reproduced here in tipped-in color plates, are discussed by the eminent English critic, who has also contributed an introductory essay on the artist's work and the development of his philosophy of art.

## The Spirituality of Kandinsky

For readers who shy away from such voluminous art books as Golding's and others, to the color portfolio, Wittenborn has to offer another uniquely fine contribution, a small volume on Kandinsky (1866-1944) with an introduction and head by Sir Herbert Read. This volume, with its eight hand-tipped color reproductions of paintings in the Solomon R. Guggenheim Museum in New York, also was printed in Great Britain for a London publishing house, Faber and Faber, which surrendered the publishing rights for the United States to Wittenborn. The price is \$2.50.

Sir Herbert Read is a most understanding critic of Kandinsky, able to appreciate the strength and beauty of an art that imposes the clearest intellectual unity on a chaos of Dionysian elements. To use his own words, "the essay and his very perceptive analysis of the individual pictures will be a great help to a reader open-minded enough to expose himself to Kandinsky's abstract expressionism, with its strange bond of strong emotional feeling and lucid exposition."

Another recent publication by Wittenborn is a small volume, *Jane Boudin*, with an introduction by Douglas Mac Agy and 14 tipped-in plates of which three are in color. This first volume in the Barone Gallery Art Book Series is priced \$3.00.

It presents a 31-year-old Texas artist who was one of 17 young American painters whose work was shown in the U. S. exhibition at the Brussels World Fair.

*Louise Boudin Journal 1926-1928*

Concerning the Spiritual in Art. Wassily Kandinsky. (Wittenborn. \$2.50) First popular-priced English publication of the essay which explains Kandinsky's struggle to liberate form and color.

*Open Book Review Oct. '60*

## Factual Study of V. Kandinsky

**KANDINSKY**, with an introduction by Herbert Read. Wittenborn, N.Y. \$2.50.

Glimping through the chronologically arranged illustrations in this short review of artist Kandinsky, it is difficult to avoid the wish that Kandinsky had followed up the Romantic approach to Abstraction (as in "Landscape and Factory Chimney" 1910 and "Winter" 1914) rather than the classic ("Black Square" 1923 or "Gracious Arc" 1924). For the classical aspect of Kandinsky's work, unfortunately for his memory, has been seized on commercially and echoes the "jazz" design, table top, tea-shop decor, or modern ash tray design. Associations are certainly essential of artistic appreciation and in this case Kandinsky comes off badly.

Nevertheless Kandinsky is an important figure in the development of modern European painting, especially significant since art critics, such as John Canaday, are now busy reassessing the balance of between-the-wars European painting, restoring the false picture set up by Hitler's suppression on the German Expressionists. And Herbert Read's short, but informative essay is masterly in organization, generous in its placing.

One of a long projected series which include most well known continental painters, (Picasso, Matisse, Gris, Laurens, Leger, Roger) this edition with its 8 color reproductions and informative text would make an ideal nucleus for a library of Modern art.

—Maulsby Kimball

"Free Deeds", pp. 2  
March-April 1960

## ART AND ACTIVITIES

## The Teachers Arts and Crafts Guide

December 1960

**KANDINSKY**, Introduction by Sir Herbert Read, George Wittenborn, Inc. 1018 Madison Ave., New York 21, N.Y., 1959, \$2.50

A collection of reproductions of Vasily Kandinsky's paintings from the Solomon R. Guggenheim Museum has been edited by Sir Herbert Read. The works have been reproduced before. A charm and new insight is achieved by Read's appraisal of the man and his work. From Jugendstil to the period in which Kandinsky was influenced by and influenced cubism, the developmental aspects are briefly annotated. For those whose collections need material on Kandinsky, this is a good beginning item.

50 Books of the Year for 1959 an annual exhibition held in  
16 DOORWAY TO BRASILIA by Aloisio Magalhães and Eugene Feldman Arts.

Introduction by John Dos Passos. Published by Falcon Press, Philadelphia, Pennsylvania. 76 pages; 11 x 11; \$12.50. Photography by the authors. Designed by Aloisio Magalhães and Eugene Feldman. Composed in Intertype News Gothic Bold by Typographic Service, Inc. Offset by Falcon Press on Mohawk Poseidon Text supplied by A. Hartung & Co. Bound by The Philadelphia Bindery, Inc. in Mohawk Poseidon Cover supplied by A. Hartung & Co.



*AKA-Sobor* *Nov 2, 1960*

STUNT EFFORTS AND ECCENTRICITY  
ARE EVIDENT IN ABUNDANCE

Stunt efforts and eccentricity are evident here in abundance, two ready examples being "The Circus of the Sun" and "Doorway to Brasilia." In the juvenile, "Italian Fables," we find a disturbing, too familiar straining for effect, certainly a hindrance insofar as appeal to the young reader is concerned. Why defy the reader?

*KENCHIKU BUNRA* *Nov 2, 1960*

[1134] Aloisio Magalhães and Eugene Feldman:  
DOORWAY TO BRASILIA. Published by the  
Falcon Press, Philadelphia. Distributed by

G.

A.

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DOORWAY TO BRASILIA *Landscape - young*  
By Aloisio Magalhães and Eugene Feldman

Several nations have in the past moved the seat of government from their chief city to a newly established capital—St. Petersburg, Washington, Ottawa, Ashoka and Calcutta are examples. None of these moves was bolder than the founding of Brasilia which became the capital of the United States of Brazil in April 1960. The chosen site is on a high plateau, 600 miles inland from Rio de Janeiro; it was without people, railroad or even road when construction began in 1956. A surprisingly sketchy entry by Lusio Costa won the competition for a city plan over more comprehensive designs and the renowned Oscar Niemeyer was appointed chief architect.

*Doorway to Brasilia* is the work of two artists, a Brazilian and an American, who chose Brasilia for their subject frankly "because of the mood it suggests—a frontier city with strong graphic shapes and a vitality that is both timely and timeless." The illustrations, showing the virgin site, construction scenes and future plans, are photographs which have been transformed by an experimental offset printing process into images of great impact. Though there are brief statements and essays by President Kubitschek, John Dos Passos, Costa and Niemeyer, readers who want really detailed information will have to look to other published sources. But the book is a successful experiment, its original concept and stunning format accord very well with the grandiose undertaking of Brasilia.

JOHN MAASS

Wittenborn and Co., New York, 1959. \$12.50

*Nov 2, 1960*



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III.F

MUSEUM NEWS - 1/60

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By Herbert Read. Illustrated. 24  
pp. New York: George Witten-  
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Paperback Review Oct. '60

In his book, **CONCERNING THE SPIRITUAL IN ART** (George Wittenborn, Inc., N. Y.), Kandinsky speaks of the work of Rudolf Steiner as "one of the most important spiritual movements . . . groups who seek the approach to the problem of the spirit by way of inner knowledge. Their methods, in opposition to positivism . . . have been formulated with relative precision." In his final sentence in the book Kandinsky says, "We have before us an age of conscious creation, and this new spirit in painting is going hand in hand with thought towards an epoch of great spirituality."

This article is one of the many places where the names of Rudolf Steiner and Anthroposophy are appearing today. It is a significant factor in the transformation from the experimentalism and decadence of modern art and modern life, in the midst of which we are today.

—Maulsby Kimball

"Free Deeds", pp. 2  
March-April 1960

### ART AND ACTIVITIES

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50 Books of the Year for 1959 an annual exhibition held in  
**16 DOORWAY TO BRASILIA** by Aloisio Magalhaes and Eugene Feldman 1960 by Amer. Inst. of Graphic Arts.

Introduction by John Dos Passos. Published by Falcon Press, Philadelphia, Pennsylvania. 76 pages; 11 x 11; \$12.50. Photography by the authors. Designed by Aloisio Magalhaes and Eugene Feldman. Composed in Intertype News Gothic Bold by Typographic Service, Inc. Offset by Falcon Press on Mohawk Poseidon Text supplied by A. Hartung & Co. Bound by The Philadelphia Bindery, Inc. in Mohawk Poseidon Cover supplied by A. Hartung & Co.

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ALGA-Sobest

PW May 2, 1960

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KENCHIKU BUNCHA  
 VOL. 15 - NO. 4, APRIL '60

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DOORWAY TO BRASILIA

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JOHN MAASS

Wittenborn and Co., New York, 1959. \$12.50.

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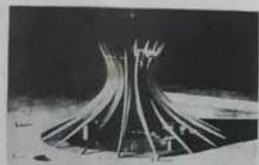
III. F

Arch. Forum 12/59

**DOORWAY TO BRASILIA.** By Eugene Feldman. Foreword by John Dos Passos. Published by Wittenborn & Co., 1018 Madison Ave., New York 21, N.Y. 64 pp., 11 x 17 in. \$12.50.

A book that will be of interest both to those who want to capture the spirit of Brazil's capital experiment, and to those who value imaginative printing. While it is hardly a journalistic survey of the new city's construction, the book does communicate the architectural vision (at left is a model of Niemeyer's cathedral), courage, and labor that have so far gone into its building. The method of printing is, in keeping with the subject, highly experimental: for each picture, several aluminum offset plates were made from the same negative and overprinted in several tones.

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## The Book Shelf

**Doorway to Brasilia** by Aloisio Magalhães and Eugene Feldman. The Falcon Press, Phila. (Distributed by George Wittenborn, Inc., NYC). 200 numbered copies, text in three languages. Product of collaboration between a Phila. architect and a Brazilian artist, working together at PMG& and The Falcon Press. A trail-breaking volume in which photography becomes an art form to tell the picture story of Brazil's new capital that rose from wilderness to reality through the genius of engineering. Photographic impressions, obtained on the spot, have been turned into abstractions, proving there is much in reality that only the creative eye can see.

Art in Town, April 1960

Library Journal

Nov. 1, 1959

**MAGALHAES, Aloisio & FELDMAN, Eugene.** Doorway to Brasilia. Fwd. by John Dos Passos. Ill. unpag. Falcon Fr. Wittenborn. Oct. 1. boards \$12.50.

The authors of this book are its designers. A foreword by John Dos Passos and brief statements, all printed in English, Portuguese and French, by Lucio Costa, who prepared the pilot plan of this new capital for Brazil, and Oscar Niemeyer, who heads its Department of Architecture, are set in a collection of illustrations of the site, the work in progress, and the designs of its principal buildings. Most of the illustrations are fold-outs, the plate of the cathedral designed by Niemeyer is a two-fold affair, which opens to six times the size of the page of the book. Each illustration is printed from three aluminum offset plates, each of which was given a different time exposure. The result of this unique process is somewhat like the modern color lithograph one sees in present-day print exhibits; sharp

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NY Times 10/5/59

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Magalhães, Aloisio and Feldman, Eugene. Doorway to Brasilia. 40 pp., 11 x 17 in. color. New York: George Wittenborn, 1959. \$12.50.

Collegiate Journal Spring '60 - 214

**Doorway To Brasilia.** A Magalhães and E. Feldman. Distributed by George Wittenborn, Inc., 1018 Madison Ave., New York 21, N.Y. 1959. 64 pp., illus. \$12.50.

Die Kunst und Das Schöne Heim. No. 16

**DOORWAY TO BRASILIA.** Von Aloisio Magalhães und Eugene Feldman. 40 Seiten, 8 Farbtafeln, 11 x 17 Zoll. Verlag Schöner Heim, Berlin. Preis 12,- DM.

Alle vier Bücher aus dem Hause Schöner Heim, Nr. 15, 16, 17, 18.

Jahrgang - Typographische Monatsblätter

Aloisio Magalhães and Eugene Feldman, Doorway to Brasilia, published by the Falcon Press, Philadelphia 3, distributed by George Wittenborn Inc., New York 21. Diese Schrift wird großartig durch das Format und die graphische Gestaltung. Im Buch wird die neue Hauptstadt von Brasilien, Brasília, besprochen, werden die Ideen der Planer entwickelt und wird das Offsetverfahren in überraschend lebhafter Weise demonstriert, so daß eine Harmonie von der Architektur zur Graphik gefunden wurde. St.

pp. 246

THE COLLECTED WRITINGS OF ALVIN KROPP, ed. by Holland R. Melton, Jr. Holland R. Melton, Jr. \$3.50. Des.: Holland R. Melton, Jr.

**DOORWAY TO BRASILIA** by Aloisio Magalhães, Eugene Feldman. Falcon Press, \$12.50. Des.: Aloisio Magalhães, Eugene Feldman.

Library Journal Nov. 1, 1959

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## DOORWAY TO BRASILIA Landscape - Spring '60

Several nations have in the past moved the seat of government from their chief city to a newly established capital—St. Petersburg, Washington, Ottawa, Ankara and Canberra are examples. None of these moves was bolder than the founding of Brasilia which became the capital of the United States of Brazil in April 1960. The chosen site is on a high plateau, 600 miles inland from Rio de Janeiro; it was without people, railroad or even road when construction began in 1956. A surprisingly sketchy entry by Lucio Costa won the competition for a city plan over more comprehensive designs and the renowned Oscar Niemeyer was appointed chief architect.

*Doorway to Brasilia* is the work of two artists, a Brazilian and an American, who chose Brasilia for their subject frankly "because of the mood it suggests—a frontier city with strong graphic shapes and a vitality that is both timely and timeless." The illustrations are an experimental lithograph and painting project. The Kubitschek family wanted to publish a book on the new capital, a grandiose project.

Wittenborn

**Essence of Doorway to Brasilia** and Eugene Feldman. Distributed by George Wittenborn, Inc., 1018 Madison Ave., New York 21, N.Y. 1959. 64 pp., illus. \$12.50.

That the dynamism of the capital of Brazil is heralded in the graphic by the hazy, Feldman's

Con of the in the heavy gray order. In the lithographs, the media Th. In the structure of the object (reco) (This of construction workers busy on a pav-

Continued on page 202

## Essence of the Capital

**Doorway to Brasilia.** Aloisio Magalhães and Eugene Feldman. Falcon Press, 1713 Ransford St., Philadelphia 3, Pa., 1954. Distributed by Wittenborn & Co., 1018 Madison Ave., New York 21, N.Y. illus. \$12.50 (paperbound).

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WITH THE FINANCIAL HELP OF SEVERAL PHILADELPHIA ART PATRONS, ARRANGEMENTS WERE MADE FOR MAGALHAES TO RETURN TO THE SCHOOL FOR A TWO MONTH STAY AS A GUEST INSTRUCTOR. THE BOOK "DOORWAY TO PORTUGUESE" WAS CONCEIVED AND PROCESSED IN THAT PERIOD.

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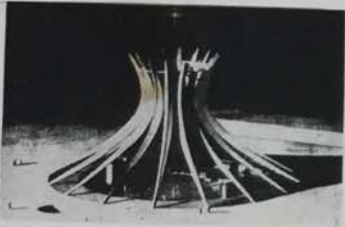
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Arch. Forum 12/59

**DOORWAY TO BRASILIA.** By Eugene Feldman. Foreword by John Dos Passos. Published by Wittenborn & Co., 1018 Madison Ave., New York 21, N.Y. 50 pp. 11" x 11". illus. \$12.50.

A book that will be of interest both to those who want to capture the spirit of Brazil's capital experiment and to those who value imaginative printing. While it is hardly a journalistic survey of the new city's construction, the book does communicate the architectural vision (at left is a model of Niemeyer's cathedral), courage, and labor that have so far gone into its building. The method of printing is, in keeping with the subject, highly experimental: for each picture, several aluminum offset plates were made from the same negative and overprinted in several tones.

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Art in Town. April 1960

Kunkiku Bunka No. 162 - pp. 12

[1134] Aloisio Magalhães and Eugene Feldman:

**DOORWAY TO BRASILIA.** Published by the Falcon Press, Philadelphia. Distributed by George Wittenborn, Inc., New York. 1959. \$12.50.

A. マガリェス及び E. フェルドマン共編「ブラジリアの戸口」

[米]

この書物は、今ブラジリアが国の総力を挙げて建設に邁進している原野のなかの新興都市ブラジリアに集められた興味深いデザイン集である。世紀の偉業といわれるこの大建設事業は、まづその緒についていなければならぬ。有名建築家アーニーマイヤーの建物がいくつかが竣工したにすぎない。しかし計画は日を追うて漸々と進められていくのである。この偉大な世紀の計画を紹介するためには、限られた写真では不足であるし、さればいつてスケッチやパースでは道に乏しい。そこでブラジリアのグラフィックデザイナー、マガリェスはアメリカの印刷美術家であるフェルドマンと協力して、ここに一つの大胆な試みである複製印刷実験を試みた。本書は美術形式として写真オフセットを活用した大判の図録で、普通印刷の複製スクリーンプロセスを使わず、連続トーン、ネガティブ、プレートの露出調節法のテクニックであり、それによって黒以外の調子をいかに出すかという点に、はなはだ興味ある実験を試みている。この方法は、余剰想像力と創造的才能に恵まれたアーニーストでないと使えないもので、その点本書の出来栄は、まづ90点といつてよからう。その力強いグラフィックな造形と活気に満ちた都市都市ブラジリア建設のムードは、まづまことに表現されている。



Library Journal

Nov. 1, 1959

**MAGALHAES, Aloisio & FELDMAN, Eugene.** Doorway to Brasilia; fwd. by John Dos Passos. ill. unpag. Falcon Pr.: Wittenborn. Oct. 1. boards \$12.50.

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NY Times 10/5/59

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Magalhães, Aloisio and Feldman, Eugene. Doorway to Brasilia, 40 pp., 15 ill. in color, New York: George Wittenborn, 1959. \$12.50.

College Art Journal Spring '60 - 294

**Doorway To Brasilia.** A Magalhães and E. Feldman. Distributed by George Wittenborn, Inc., 1018 Madison Ave., New York 21, N. Y. 1959. 64 pp., illus. \$12.50

Die Kunst und Das Schöne Klein-March '60

**DOORWAY TO BRASILIA.** Von A. Magalhães und E. Feldman. 40 Seiten, 8 Faltseiten, 15 Farbillustrationen und mehrere Schwarz-weißabbildungen. Dreisprachig. Pappband 12,50 \$.

Alle vier Bücher aus dem Haus George Wittenborn Inc. New York 21.

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pp. 226

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## DOORWAY TO BRASILIA

By Aloisio Magalhães and Eugene Feldman

Several nations have in the past moved the seat of government from their chief city to a newly established capital—St. Petersburg, Washington, Ottawa, Ankara and Canberra are examples. None of these moves was bolder than the founding of Brasilia which became the capital of the United States of Brazil in April 1960. The chosen site is on a high plateau, 600 miles inland from Rio de Janeiro; it was without people, railroad or even road when construction began in 1956. A surprisingly sketchy entry by Lucio Costa won the competition for a city plan over more comprehensive designs and the renowned Oscar Niemeyer was appointed chief architect.

*Doorway to Brasilia* is the work of two artists, a Brazilian and an American, who chose Brasilia for their subject frankly "because of the mood it suggests—a frontier city with strong graphic shapes and a vitality that is both timely and timeless." The illustrations, showing the virgin site, construction scenes and future plans, are photographs which have been transformed by an experimental offset printing process into images of great impact. Though there are brief statements and essays by President Kubitschek, John Dos Passos, Costa and Niemeyer, readers who want really detailed information will have to look to other published sources. But the book is a successful experiment, its original concept and stunning format accord very well with the grandiose undertaking of Brasilia.

JOHN MAASS

Wittenborn and Co., New York, 1959. \$12.50.

pp. 26

*Essence of the Capital*

*Doorway to Brasilia. Aloisio Magalhães and Eugene Feldman. Falcon Press, 1713 Ranstead St., Philadelphia 3, Pa., 1954. Distributed by Wittenborn & Co., 1018 Madison Ave., New York 21, N. Y. illus. \$12.50 (paperbound)*

That herculean accomplishment in human dynamics, Brasilia, is the subject of an impressionistic and significant volume. It contains a preface by John Dos Passos, and text by Oscar Niemeyer (Brasilia's architect), Lúcio Costa (Brasilia's planner), and Juscelino Kubitschek (Brazil's president). The book adds nothing new in terms of fact to what is already known of the much-heralded capital; the prime interest is in the remarkable collection of photographs that were created collaboratively by the Brazilian artist, Aloisio Magalhães, and the American printer, Eugene Feldman.

Continuous tone negatives with none of the usual screening, exposure control in the use of offset aluminum plates, heavily-printed color plates and lighter gray and black plates (reverse plate order) are an experiment in offset printing. The effect is startling. Brasilia, with its lively shapes, ruggedness, and contrasts, provides a choice subject for this medium.

The photos have the quality of paintings—some suggest abstract, linear constructions; others have free-form, non-objective textures; still others show recognizable outlines of human forms. (There is one foldout photo of a group of construction workers busy on a pave-

Continued on page 202

Continued from page 200

ment; it is a well-chosen, yet seemingly spontaneous, grouping, with the contrast of black and gray-green creating an image of strong emotional appeal.) The total impact of all the photos brings to life the movement and energy, the human force and faith, that have created a city out of wilderness.

The edition is numbered, signed, and limited to 2000 copies. There are many foldouts, sometimes as large as four and six times the size of the book. The text is in English, French, and Portuguese. Two minor criticisms: the forms and foldouts have been bound together with glue, so that frequently a foldout will detach itself (a sewn binding would have prevented this); also, the paper covers tend to tear easily, a fault of most paperbound books. These are minor defects, however, in a book that captures and transmits the essential meaning of Brasilia.

FRANCIS J. S. HUGHES  
New York, N. Y.

Progressive Architecture July 1960

*Essence of the Capital*

*Doorway to Brasilia. Aloisio Magalhães and Eugene Feldman. Falcon Press, 1713 Ranstead St., Philadelphia 3, Pa., 1954. Distributed by Wittenborn & Co., 1018 Madison Ave., New York 21, N. Y. illus. \$12.50 (paperbound)*

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Continued on page 202

JULY 1960 P/A

Progressive Architecture

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FROM THE PHILADELPHIA MUSEUM SCHOOL OF ART  
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ELAINE GOFF - PUBLIC RELATIONS DIRECTOR  
PENNYPACKER 5-7473  
JULY 1957, FOR IMMEDIATE RELEASE

"DOORWAY TO PORTUGUESE" FALCON PRESS, 1713 RANSTEAD STREET,  
PHILADELPHIA 3.

BOXED FIRST EDITION: \$6.00

A LIMITED EDITION OF 750 COPIES OF A NEW BOOK COMBINES  
THE TALENTS OF TWO YOUNG ARTISTS--A BRAZILIAN PAINTER, ALOISIO  
MAGALHAES; AND AN AMERICAN PRINTER, EUGENE FELDMAN, IN AN EX-  
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## DOORWAY TO BRASILIA

By Aloisio Magalhaes

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## FROM THE PHILADELPHIA MUSEUM SCHOOL OF ART

PAGE 2

EACH OF THE PAGES ARE THE RESULT OF THE STUDY OF SPECIAL PRO-  
CESSES. THE COVER IS A CONTACT PRINT OF A PALM LEAF DIRECTLY  
EXPOSED TO THE PLATE. THE TITLE PAGE AND THE END PAPER IS  
FROM A PHOTOGRAPH OF THE BRAZILIAN MINISTRY OF EDUCATION BUILD-  
ING IN RIO. PAGE "E" IS FROM A ROLLER IMPRESSION. PAGES "G"  
AND "O" ARE DRAWINGS ON FILM WITH OPAQUE AND PRINTING INK. THE  
BASIS FOR PAGE "M" IS A PHOTOGRAPH OF THE TAIL LIGHT REFLECTOR  
OF A 1957 CHEVROLET. PAGE "P" IS FROM A DRAWING USING ALUMINUM  
FOIL, AND PAGE "S" IS FROM A DRAWING ON GLASS EXPOSED TO THE  
PLATE. THE OTHER PAGES ARE DETAIL CHOSEN FROM THE WORK OF  
SEVERAL STUDENTS AND INSTRUCTORS AT THE MUSEUM SCHOOL-- A  
WOODCUT, A DRAWING AND A PAPER CUTOUT.

A GREAT DEAL OF ADVANCE INTEREST HAS BEEN CREATED BY  
"DOORWAY TO PORTUGUESE": WITTENBORN, INC., HAS ASKED FOR COPIES  
FOR INTERNATIONAL DISTRIBUTION IN THE UNITED STATES, ENGLAND,  
FRANCE, SWITZERLAND, GERMANY AND ITALY. MR. GEORGE WITTENBORN'S  
COMMENT ON SEEING THIS BOOK STATED THAT THIS WAS THE FIRST  
GRAPHIC EXPERIMENT THAT HE WOULD BE PLEASED TO SEND ABROAD AS  
AN EXAMPLE OF AMERICAN EXPERIMENTAL ART. THE DUPONT COMPANY,  
WHOSE FILM, PHOTOLITH ON CRONAR WAS USED IN PRODUCING  
THE NEGATIVES FOR THE BOOK, HAS REQUESTED COPIES FOR ITS  
GRAPHIC ARTS DIVISION. COPIES WILL GO TO THE BRAZILIAN PUB-  
LISHING SOCIETY WITH WHICH MR. MAGALHAES IS AFFILIATED; AND  
OTHERS WILL BE AVAILABLE FOR SALE IN BRAZIL. THIS WILL  
LEAVE A SMALL NUMBER OF BOOKS AVAILABLE FOR GENERAL SALE AND  
PRESS PURPOSES.

THE PHILADELPHIA MUSEUM SCHOOL OF ART IS PROUD TO HAVE  
PLAYED SOME ROLE IN MAKING IT POSSIBLE FOR THESE ARTISTS TO  
PRODUCE THIS UNIQUE EXPERIMENTAL PUBLICATION.

WITTENBORN - 1961  
ART CATALOGContemporary  
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## DOORWAY TO BRASILIA

By Aloisio Magalhães

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## BIOGRAPHICAL MATERIAL

ALOISIO MAGALHAES

BORN IN RECIFE, BRAZIL IN 1927, MAGALHAES WAS FOR MANY YEARS ENTIRELY SELF-TAUGHT AS A PAINTER. IN 1951, HOWEVER, HE RECEIVED A SCHOLARSHIP FROM THE FRENCH GOVERNMENT WHICH ENABLED HIM TO STAY IN PARIS UNTIL 1953. THERE HE ATTENDED S. W. HAYTER'S ATELIER 17. HE HAS PARTICIPATED IN GROUP SHOWS IN RECIFE AND IN BAHIA, AND EXAMPLES OF HIS WORK WERE INCLUDED IN THE LAST TWO BIENNIALS HELD IN SAO PAULO. HIS FIRST ONE-MAN SHOW TOOK PLACE IN THE LAST-MENTIONED CITY AT THE MUSEUM OF MODERN ART, IN NOVEMBER 1954, AND A MONTH LATER THE SAME EXHIBIT WAS REPEATED AT THE MINISTRY OF EDUCATION IN RIO DE JANEIRO. IN 1956, HE HELD A SECOND INDIVIDUAL EXHIBITION AT THE SAO PAULO MUSEUM OF MODERN ART, ALSO ONE AT ATELIER 415 IN RECIFE. HE HAS HAD SHOWS IN THE UNITED STATES AT THE PAN AMERICAN UNION IN WASHINGTON AND AT THE ROLAND DE AENLLE GALLERY IN NEW YORK. ONE OF HIS PAINTINGS WAS PURCHASED THIS YEAR BY THE MUSEUM OF MODERN ART.

EUGENE FELDMAN

EUGENE FELDMAN WAS BORN AND RECEIVED HIS EARLY EDUCATION IN WOODBINE, NEW JERSEY. HE STUDIED AT THE PHILADELPHIA MUSEUM SCHOOL OF ART, WHERE HE NOW HEADS THE DEPARTMENT OF TYPOGRAPHIC DESIGN. MR. FELDMAN IS A PAINTER, LITHOGRAPHER, FOUNDER AND DIRECTOR OF A PRINTING SHOP, AND A PERENNIAL EXPERIMENTER. HIS WORK HAS BEEN PURCHASED BY THE ROSENWALD COLLECTION, THE PRINT CLUB PERMANENT COLLECTION OF THE PHILADELPHIA MUSEUM OF ART, AND THE PHILADELPHIA PUBLIC LIBRARY PRINT COLLECTION. HE HAS EXHIBITED AT THE PENNSYLVANIA ACADEMY OF FINE ARTS, THE PRINT CLUB, THE PHILADELPHIA ART ALLIANCE, THE DUBIN GALLERY. A LIST OF AWARDS MADE TO HIM INCLUDES THREE GOLD MEDALS OF THE PRINTING INDUSTRIES, THE GOLD MEDAL AWARD AND THE SILVER MEDAL AWARD OF THE PHILADELPHIA ART DIRECTORS CLUB.

WITTENBORN - 1961  
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# DOORWAY TO PORTUGUESE

By Aloisio Magalhães

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PHOTOS COURTESY PHILADELPHIA STORY

ALOISIO MAGALHAES AND EUGENE FELDMAN AT THE FALCON PRESS  
WORKING ON A ZINC PLATE FOR A DIRECT IMAGE OFFSET LITHOGRAPH.

ALOISIO MAGALHAES AND EUGENE FELDMAN IN THE PRESSROOM OF  
FALCON PRESS. IN THE BACKGROUND IS THE HARRIS OFFSET  
PRESS ON WHICH "DOORWAY TO PORTUGUESE" WAS PRINTED.



WITTENBORN - 1961  
ART CALENDAR 1962

Contemporary  
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## Um novo livro sobre Brasília: Doorway to Brasília

TEXTO: José Guilherme Mendes e Elaine Goff. ARTE GRÁFICA: Aloisio Magalhães e Eugene Feldman. PLANEJAMENTO E IMPRESSÃO: Falcon Press, Filadélfia, U. S. A. — DISTRIBUIÇÃO: George Wittenborn, Inc., New York, U. S. A.



## Prefácio de John dos Passos

Centro do continente sul-americano. Região montanhosa a milhares e milhares de milhas de distância.

O crescimento ocorreu às dobras das colinas que se estendem vastas de horizonte a horizonte.

Nenhuma som no ar.

Ficamos no ruído de uma dessas grandes cores difíceis paralelas, tendo as nossas costas apenas a desolação de árvores escavacadas, às quais se prende o barro vermelho do núcleo das formigas. As formigas são os habitantes nativos do Planalto Central Brasileiro; formigas e não os outros sons, esmagados do desdém, o passo largo, entre os arbustos.

A nossa lado uma capela branca e pontiaguda. Esta capela, explica o jovem engenheiro recém saído da Universidade de Miami, foi a primeira construção no local de Brasília. E em memória a um laço, missionário italiano, ramificado recentemente, que, com seus arcos, profetiza a grande civilização que se estabelecerá nestas altas paragens do interior. No Brasil é conhecido por Dom Bosco.

Sua estufa contempla um vale cheio de sombras, que se estende na mesma direção das faixas de poeira, suspensas no ar da tarde, sobre as montanhas do lado oposto. Ali, já surgem milhares de construções. Se prestarmos atenção, ouviremos o ranger de engrenagens.

rolas compressores, planas: toda espécie de renovo de terra funciona, nivelando o local da nova capital do Brasil.

O sol se põe, púrpura, além das serras distantes. O engenheiro abraça os olhos para apontar, no adiantado crepúsculo, o branco retângulo do palácio e do hotel para turistas, bem como quarteirões de novos edifícios, ainda sem forma sob os andaimas. "Breve se verá, erguendo-se por detrás deles, o edifício do Congresso e o centro comercial. Já se pode ter uma ideia disso", diz ele tomando fôlego. "Breve as luzes não se acenderão e refletirão no lago".

Pensávamos estar sozinho: mas há um homem ao nosso lado, ouvindo com incompreensão certa nossa conversa de estrangeiros. O início certo é o peso que nos trouxe. Por tanto, de onde teria ele surgido?

É um homem moreno, de feições bem delineadas. Está inteiramente lambuzado de carvão. Um torso nervoso e escuro aparece sob seus miúdos farrapos. Olha para nossos rostos e volta-se para a ofício de Dom Bosco, entalhada na pouca luz da capela.

Advinhamos o assunto de nossa conversa. Pedimos, então, ao engenheiro para indagar por que ele está ali.

Seus dentes brilham num sorriso branco e luminoso. Responde com alegria e orgulho na voz. É um construtor de madeira de Mata Grosso. Está cortando árvores para carvão,

no vale que será inundado, quando terminarem a represa: as árvores pequenas para carvão, as grandes para construções. Mora ali, diz ele.

Gostariamos de visitá-lo? Sorrindo com um deste orgulho como se estivesse assinalando uma mansão, aponta, lá em baixo no vale, a cabana pequena que é a sua morada. Mas não é este o lugar planejado para o fundo do lago? pergunta o engenheiro.

O homem sorri e assente com a cabeça. É verdade, ele mora no fundo do lago. A ideia parece deliciosa.

A noite aproxima-se rápida. As estrelas cintilam no céu. Os vales se afogam no escuro.

O engenheiro mostra com a mão os sulcos deixados pelo trator nos flancos das colinas, indicando o futuro nível do lago. Como a corral de madeira, ele sorri. Comprei para si mesmo um lote na zona residencial, diz ele, do outro lado do lago, de quem vem da cidade. Seu sorriso é também orgulhoso e cheio de esperança. Poderá ir para seu escritório de lancha a motor.

Após último clarão do crepúsculo, começamos a imaginar faixas de água à distância. Não é aquilo a cidade já terminada que, da cordilheira oposta, se reflete no lago?

"Pensar que no Rio", exclama o engenheiro, enquanto ajuda seus convidados a subir no porão. "Ainda há gente que não acredita em Brasília".

MEXICO CITY NEWS

Aug 9-1959



MEXICO'S RUFINO TAMAYO at work on his mural entitled Prometheus Brings Fire To Man for the UNESCO building in Paris. Right: Sr. Tamayo at work of the scaffold before his buena fresco for UNESCO; from QUADNUM No. 6. (Wittenborn, N. Y.)

QUADNUM No. 6, Wittenborn, N. Y. \$9.50 a single copy, \$17.00 a year's subscription of 12 issues.

The magazine QUADNUM occupies the same position in relation to the fine arts of today as the *BOULEVARD* occupies in relation to the best of contemporary poetry and literature. That is to say it is almost ahead of the times, beautifully produced and reflects a lively interest in the new age of creativity which is just beginning to show fruit. QUADNUM No. 6 is concerned in its main articles with the decorations which have been carried out by an international brigade of artists at the UNESCO headquarters, Paris. Picasso has contributed a mural in forty panels which covers one complete wall of a building. The drawing is strong, simple and does not pierce the wall surface. Nevertheless it lacks the passion of the immortal *Guernica*. Mexico's Tamayo has painted a smaller wall with the subject of 'Prometheus Brings Fire To Man' which is carried out in his usual color range of warm and cold reds and is very fine and simple in design. Matta depicts the threat of today. No moon is a thing created than it tends to burst apart. His wall is a shattered symphony of electric blue space in the midst of which float shattered white fragments. Henry Moore has carved from Italian marble a gigantic reclining figure. Photographs clearly do not begin to convey anything of its grandeur which seems to lie especially in the relative sizes of man and super man. Nevertheless the photographs do hint at the consummate restraint and grandeur of this giant with the solid cliff-like nose formation and the alert light-house lantern head. Perhaps the most successful work of all is a pastiche by Italy's Afro. Entitled 'The Garden of Hope', this delightful fantasy lightly trails along a surface which it enriches without insistence, never without at all losing the presences-like surface. After the rather heavy decorativeness of Africa's earlier work this screen shows an extraordinary delicacy and poetic fantasy. The remainder of the number contains articles on the 26th Biennial of Venice, The Spanish and Yugoslav Pavilions at the Biennial, a full length statement on the recent development of Italy's abstractist Corvara, a fascinating edition of etchings by the late Wols which seem to be executed in a kind of enlightened ecstasy, where everything is suddenly revealed and only the artist's physical limitations hinder the production of the work. There is the customary section on the work of the younger painters, notes on international exhibitions and book reviews as well as the tapestry designs of Michel Seuphor. QUADNUM is in French, German, Italian and English texts and surely no one looking through its profusely illustrated pages, can fail to recognize the healthy zest and spirited originality of today's questing pioneers in the arts.

-Toby Joy Smith



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## Um novo livro sobre Brasília: Doorway to Brasilia

TEXTOS: José Guilherme Mendes e Elaine Goff. ARTE GRÁFICA: Aloisio Magalhães e Eugene Feldman. PLANEJAMENTO E IMPRESSÃO: Falcon Press, Filadélfia, U. S. A. — DISTRIBUIÇÃO: George Wittenborn, Inc., New York, U. S. A.



### Prefácio de John dos Passos

Centro do continente sul americano. Região montanhosa a milhas e milhas de não sei onde.

O crepúsculo escurece as dobras das colinas que se estendem vazias de horizonte a horizonte.

Nenhum som no ar.

Eis-nos no cume de uma dessas grandes cordilheiras paralelas, tendo às nossas costas apenas a desolação de árvores escaveiradas, às quais se prende o barro vermelho do ninho das formigas. As formigas são os habitantes nativos do Planalto Central Brasileiro: formigas e uma ou outra ema, caminhando desdenhosamente, a passos largos, entre os arbustos.

A nosso lado uma capela branca e ponteguda. Esta capela, explica o jovem engenheiro recém saído da Universidade de Miami, foi a primeira construção no local de Brasília. E' em memória a um bispo, missionário italiano, canonizado recentemente, que, cem anos atrás, profetizou a grande civilização que se estabelecerá nestas altas paragens do interior. No Brasil é conhecido por Dom Bosco.

Sua estátua contempla um vale cheio de sombras, que se estende na mesma direção das faixas de poeira, suspensas no ar da tarde, sobre as montanhas do lado oposto. Ali, já surgem milhas de construções. Se prestarmos atenção, ouviremos o ranger de engrenagens,

rolos compressores, plainas: toda espécie de removedor de terra funciona, nivelando o local da nova capital do Brasil.

O sol se põe, púrpureo, além das serras distantes. O engenheiro abriga os olhos para apontar, no adiantado crepúsculo, o branco retângulo do palácio e do hotel para turistas, bem como quarteirões de novos edifícios, ainda sem forma sob os andaimes. "Breve se verá, erguendo-se por detrás deles, o edifício do Congresso e o centro comercial. Já se pode ter uma idéia disso", diz ele tomando fôlego. "Breve as luzes neon se acenderão e refletirão no lago".

Pensávamos estar sôzinhos; mas há um homem ao nosso lado, ouvindo com incompreensão cortês nossa conversa de estrangeiros. O único carro é o jeep que nos trouxe. Portanto, de onde teria ele surgido?

E' um homem moreno, de feições bem delineadas. Está incertamente lambusado de carvão. Um torso nervoso e escuro aparece sob seus míseros farrapos. Olha para nossos rostos e volta-se para a efígie de Dom Bosco, esmaecida na pouca luz da capela.

Advinhara o assunto de nossa conversa. Pedimos, então, ao engenheiro para indagar por que ele está ali.

Seus dentes brilham num sorriso branco e bonito. Responde com alegria e orgulho na voz. E' um cortador de madeira de Mato Grosso. Está cortando árvores para carvão,

no vale que será inundado, quando terminarem a represa: as árvores pequenas para carvão, as grandes para construções. Mora ali, diz ele.

Gostariamos de visitá-lo? Sorrindo com modesto orgulho como se estivesse assinalando uma mansão, aponta, lá em baixo no vale, a cabana pequenina que é a sua morada. Mas não é este o lugar planejado para o fundo do lago? pergunta o engenheiro.

O homem sorri e assente com a cabeça. E' verdade, ele mora no fundo do lago. A idéia parece deliciosa.

A noite aproxima-se rápida. As estrelas cintilam no céu. Os vales se afogam no escuro.

O engenheiro mostra com a mão os sulcos deixados pelo trator nos flancos das colinas, indicando o futuro nível do lago. Como o cortador de madeira, ele sorri. Comprou para si mesmo um lote na zona residencial, diz ele, do outro lado do lago, de quem vem da cidade. Seu sorriso é também orgulhoso e cheio de esperança. Poderá ir para seu escritório de lancha a motor.

Ao último clarão do crepúsculo, começamos a imaginar faixas de água à distância. Não é aquilo a cidade já terminada que, da cordilheira oposta, se reflete no lago?

"Pensar que no Rio", exclama o engenheiro, enquanto ajuda seus convidados a subir no jeep, "ainda há gente que não acredita em Brasília".



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MEXICO CITY NEWS

AUG 9-1959



MEXICO'S RUFINO TAMAYO at work on his mural entitled Prometheus Brings Fire To Man for the UNESCO building in Paris. Right: Sr. Tamayo at work of the scaffold before his bueno fresco for UNESCO; from QUADNUM No. 6. (Wittenborn, N. Y.)

QUADNUM No. 6, Wittenborn, N. Y. \$9.50 a single copy, \$17.00 a year's subscription of 2 issues.

The magazine QUADNUM occupies the same position in relation to the fine arts of today as the BOTTEGHE OSCURE holds in relation to the best of contemporary poetry and literature. That is to say it is almost ahead of the times, beautifully produced and reflects a lively interest in the new age of creativity which is just beginning to show fruit. QUADNUM No. 6 is concerned in its main articles with the decorations which have been carried out by an international brigade of artists at the UNESCO headquarters, Paris. Picasso has contributed a mural in forty panels which covers one complete wall of a building. The drawing is strong, simple and does not pierce the wall surface. Nevertheless it lacks the passion of the immortal Guernica. Mexico's Tamayo has painted a smaller wall with the subject of 'Prometheus Brings Fire To Man' which is carried out in his usual color range of warm and cold reds and is very fine and simple in design. Matta depicts the threat of today. No sooner is a thing created than it tends to burst apart. His wall is a shattered symphony of electric blue space in the midst of which float shattered white fragments. Henry Moore has carved from Italian marble a gigantic reclining figure. Photographs clearly do not begin to convey anything of its grandeur which seems to lie especially in the relative sizes of man and super man. Nevertheless the photographs do hint at the consummate restraint and grandeur of this giant with the solid cliff-like knee formation and the alert light-house lantern head. Perhaps the most successful work of all is a partition by Italy's Afro. Entitled 'The Garden of Hope', this delightful fantasy lightly trails along a surface which it enriches without insistence, pierces without at all losing the gossamer-like surface. After the rather heavy decorativeness of Afro's earlier work this screen shows an extraordinary delicacy and poetic fantasy. The remainder of the number contains articles on The 29th Biennial of Venice, The Spanish and Yugoslav Pavilions at the Biennial, a full length statement on the recent development of Italy's abstractionist Corpora, a fascinating edition of etchings by the late Wols which seem to be executed in a kind of enlightened ecstasy, where everything is suddenly revealed and only the artist's physical limitations hinder the production of the work. There is the customary section on the work of the younger painters, notes on international exhibitions and book reviews as well as the tapestry designs of Michel Seuphur. QUADNUM is in French, German, Italian and English texts and surely no one, looking through its profusely illustrated pages, can fail to recognize the healthy zest and spirited originality of today's questing pioneers in the arts.

—Toby Joysmith



QUADNUM; v. 7; ed. by J. J. Sweeney. ill. 192pp. Wittenborn, Feb. 24, pap. \$9.50 ART This latest issue of "Quadnum" is a characteristically plush mélange of illustrated articles on modern art — mostly in French, but some in German or English. They deal with modern art in general and with the current tendencies of specific artists: Wols, Matisse, Bissier, Burri, Man Ray, Robert Muller and Eva Bergman. In spite of the evangelical prose and the do-it-yourself quality of the translations, these articles provide a glimpse into the more fervent European climate of art and criticism. Of most timely interest is the article by Werner Haftman, an arresting plea for more concern with the "content" of art, and the article by Juliane Roh, "Zum Mengenprobleme der Moderne Plastik." To sum up, this is too specialized for most libraries, but it is basic for all large art collections. —Karl Nyren, Ln., Danvers, Mass., P. L.

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QUADNUM; v. 7; ed. by J. J. Sweeney. ill. 192pp. Wittenborn, Feb. 24, pap. \$9.50 ART This latest issue of "Quadnum" is a characteristically plush mélange of illustrated articles on modern art — mostly in French, but some in German or English. They deal with modern art in general and with the current tendencies of specific artists: Wols, Matisse, Bissier, Burri, Man Ray, Robert Muller and Eva Bergman. In spite of the evangelical prose and the do-it-yourself quality of the translations, these articles provide a glimpse into the more fervent European climate of art and criticism. Of most timely interest is the article by Werner Haftman, an arresting plea for more concern with the "content" of art, and the article by Juliane Roh, "Zum Mengenprobleme der Moderne Plastik." To sum up, this is too specialized for most libraries, but it is basic for all large art collections. —Karl Nyren, Ln., Danvers, Mass., P. L.

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ART CATALOGContemporary  
Art Catalog

QUADNUM

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QUADNUM

Tables

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1910-1912



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Lewisville Courier-Sun  
April 11, 1953

An annual "on the new art," Structure 1953 is edited by Eli Borstein and Jost Halpern of the department of art of the University of Saskatchewan, Saskatoon, Canada. It is a small volume printed in Holland.

Most examples of architecture and sculpture reproduced in it are either by Mondrian himself or derivative of Mondrian's influential constructivist art, many examples from our time. There are also articles on music, science and art, camera art, etc.

Structure wishes to stress that creative art and creative life are one. Structure will try to show the development of this New Art in creative life," are words of the introduction to the first volume.

#### In Fifth Issue

Quadrant, now in its fifth issue, published at half-year intervals, is printed in Belgium. It has a wider international range than Structure and is an excellent source of information on modern avant-garde art movements, especially through its illustrations, many of which are in color.

Editors are from eight countries. Among them are James Johnson Sweeney, director of the Guggenheim Museum in New York, and such distinguished foreign critics as Sir Herbert Read and Georges A. Salles, director-general of the museums of France.

For the magazines Structure and Quadrant and for the Villard & Honnecourt book, George Wittgenstein, Inc., 1018 Madison Avenue in New York, is the distributor in this country. Structure 1953 sells for \$2.75.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III . F

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April 19, 1959

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## BRITISH SCULPTOR CITED IN BRAZIL

Barbara Hepworth Wins Top  
Prize in Sao Paulo's Fifth  
Modern Art Biennial

By TAD SZULC

RIO DE JANEIRO, Sept. 17.—Barbara Hepworth, a British sculptor whose modernistic work draws inspiration from Greek classicalism, won the grand international prize for plastic arts at the fifth Biennial of Modern Art in São Paulo.

An international jury of eight—men scored no great surprise in handing the top prize to Miss Hepworth, who is 50 years old. Critics who had seen earlier in the week her display of twenty rather large sculptures in wood, stone, marble and bronze had expected her victory.

In a surprise move the jury announced its decisions late last night rather than waiting until the week-end as had been expected. The Biennial opens formally on Monday.

While the grand prize, worth the equivalent of \$4,000 and constituting one of the outstanding distinctions in the field of modern art, this went to Miss Hepworth, Spain's Modesto Chixart won the prize as the best foreign painter. Japanese-born Manabu Mabe as best Brazilian painter, Elko Debenjak of Yugoslavia as best foreign engraver, Mexico's José Luis Cuevas as best foreign draftsman, and Italy's Somaini as best foreign sculptor.

Each of these prizes is worth the equivalent of \$1,233. The Nicaraguan painter Armando Morales was awarded a special \$1,000 prize as best Latin American artist.

Of a total of fifteen prizes given to foreign artists in the field of plastic arts, only one went to the United States. It was one of a series, "Prizes of Acquisition" and it was awarded to David Smith, a sculptor, who is represented in São Paulo by twenty-five works forming one of two one-man shows in the United States section.

The prize, worth the equivalent of \$1,132, was donated jointly by a Brazilian tobacco company and an insurance company and destined to purchase a Smith sculpture for the permanent collection in the São Paulo Museum of Modern Art. It has not yet been decided which of Mr. Smith's steel, silver and bronze figures will be acquired.

The jury's decisions dashed United States hopes of carrying honors in painting. The American exhibit has thirty-three paintings by Philip Guston, who also showed a few works at São Paulo in 1957, and three paintings each by seven less well known young artists.

Moreover, the United States expects to receive an award in the theatrical arts contest with a imaginative exhibit built around the life work of Eugene O'Neill.

FLO 1200

Cuevas, José Luis, 1933—

The worlds of Kafka & Cuevas; an unsettling flight to the fantasy world of Franz Kafka, by the Mexican artist, José Luis Cuevas. Edited and designed by Louis R. Glessmann & Eugene Feldman. Philadelphia, Falcon Press; distributed by G. Wittenborn, New York, 1959.

32, p. illus. 56 cm.

Includes selections from works by and about Kafka, in English and Spanish.

1. Kafka, Franz, 1883-1924.

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CUEVAS, José Luis. ART 741.972  
The worlds of Kafka & Cuevas; an unsettling flight to the fantasy world of Franz Kafka, by the Mexican artist José Luis Cuevas. Edited and designed by Louis R. Glessmann & Eugene Feldman. Philadelphia, Falcon Press; distributed by G. Wittenborn, New York, [c.] 1959. [12] p. illus. 56 cm. 39-15413  
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Publishers' Weekly Thru-d. 1, 1960

The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series.Folder: <i>III.F</i>
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Special to The New York Times

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Publishers' Weekly March 1, 1960

WITTENBORN - 1961  
ART CATALOG

Contemporary  
Cuevas, José Luis  
1910-1960

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1910-1960

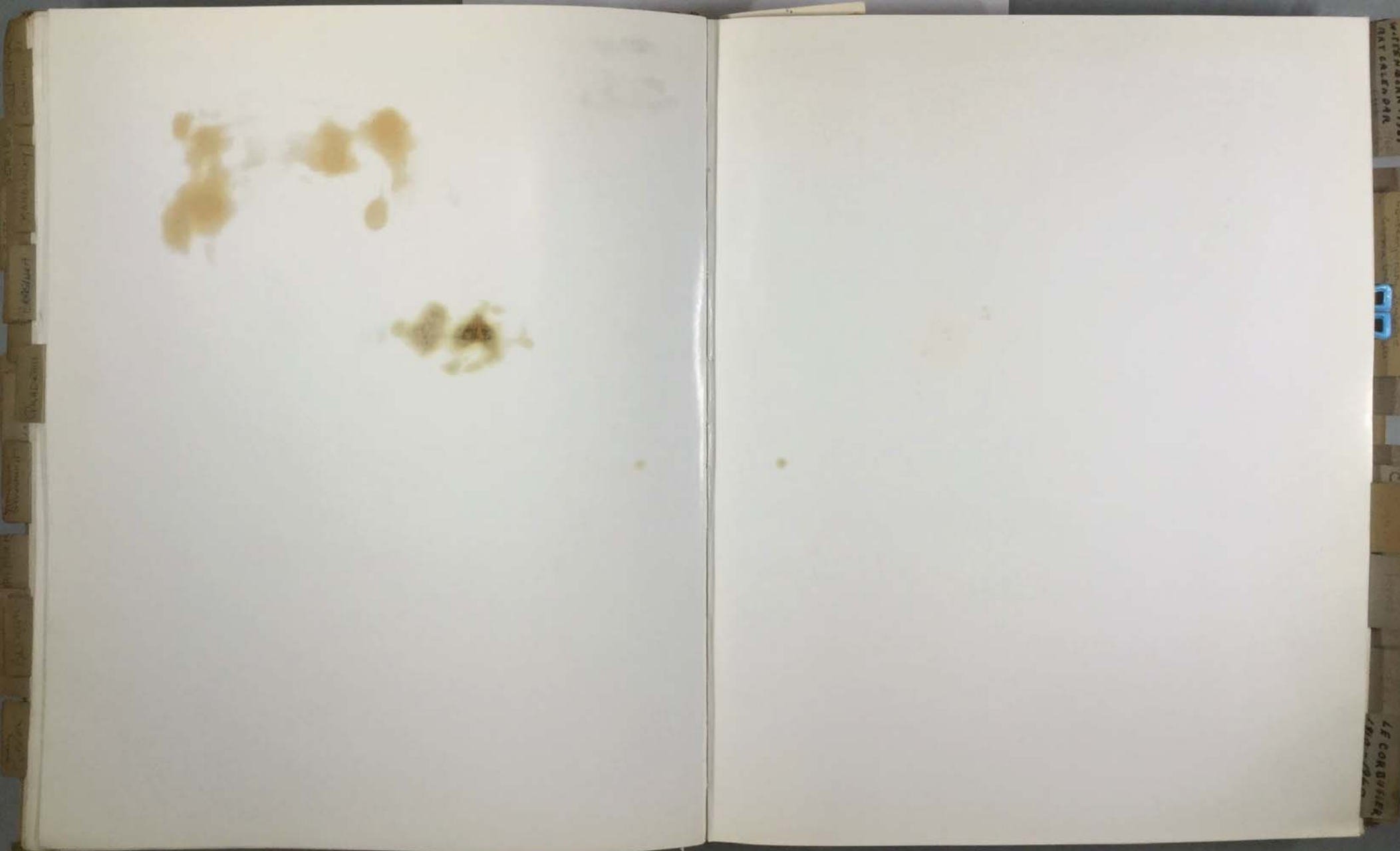


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WASH. Post. 11/5/59

**JAMES BOYNTON.** By Douglas MacAgy. Wittenborn. \$3.95.

THE FIRST volume in a series of artbooks to be published by the Barone Gallery, New York, this monograph presents a young Texan, James Boynton, who has exhibited regularly with the Gallery since 1955. Boynton was one of 17 younger artists chosen to be represented in the American Pavilion at the Brussels Fair, and has won a dozen prizes in national exhibitions. A colorist of great delicacy and refinement, he paints a mysterious and personal poetic world.

N.Y. Times 10/2/59

James Boynton, one of the younger artists representing the United States in last year's Brussels World's Fair, is showing recent paintings at the Barone Gallery, 1018 Madison Avenue near Seventy-eighth Street. Mr. Boynton lives and works in Texas, yet he joins an international group of painters who are concerned with threatening imagery. The somber beings and subaqueous creatures that people his compositions are

related to many such creations in contemporary European and American painting. If Mr. Boynton can be related to an older contemporary, his work comes nearest to William Baskies. Mr. Boynton has a strong imagination and once his technical problems are solved, will probably emerge as the outstanding "fantast" he has been called by critic Douglas MacAgy.

TIME NEWS - Mexico, D.F. 12/6/59

### Fantast Outshines Surrealists

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The surrealists represented the last concerted movement to exploit the fantastic in art... although plenty of contemporary abstract Expressionism is fantastic enough, James Boynton stands outside groups and movements. He is a fantasist with a unique approach, treading the delicate line between abstraction and the barely suggested visual image. His pictures, like many of Klee's (at whom he has clearly more than glanced), seem suspended in their own separate existence, unconnected to our world and yet out of it. It is as if Boynton had constructed some, occult television receiver, capable of tuning in to a remote, still vibrating life deep in the mind.

Born in Fort Worth, Texas in 1928, he still lives near his home town, at first teaching at the University of Houston until, in 1957, he felt strong and strong enough to carve out his own artistic painting full time. The present volume contains just enough color plates, actually three, to emphasize that sensitive color is the major half of Boynton's approach in his paintings: bleed of fantasy, expressionism and abstraction. The early textured paintings ("Room with a View," "Rain," "Aftermath") show considerable influence from de Stijl but in the later works ("Played Image," "Aura," "Indian Uprising") he seems to be arriving at a more personal statement. "Omen" the most interesting painting of all, is unfortunately in black and white and so difficult to assess.

James Boynton, although he has exhibited extensively in the U.S. and abroad, has, we hope, many more years in which to develop. His present lack seems a certain gauche provincialism which mars his delicate sense of dramatic color and horrific design.

Toby Joyntsmith

PAJ Dec 8, 1960

**BOYNTON, James** ART 759.13  
James Boynton. Intro. by Douglas MacAgy. New York, Distributed by Wittenborn [1959?]. 81 p., 14 plates (part col.) port. 26cm. (Barone Gallery, Inc. New York. Art book series, no. 1) 59-4477 pop. 3.95 [corrected entry].  
J. MacAgy, Douglas, 1973. (Series: Barone Gallery, Inc., New York. Art book series, no. 1)

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Reproductions of the paintings of James Boynton, a contemporary American artist.

JAMES BOYNTON. Von Douglas MacAgy. 18 Seiten mit 14 Tafeln, davon 3 farbig und 1 Textabb. Kart. 3,95 \$

Die Kunst und das Schöne. Berlin - München '60

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Die Kunst und Das Schöne Wesen - Monch '60

WITTENBORN - 1961  
ART CALENDAR

Contemporary  
American  
Art  
1960

1960

1960

LE CORBUSIER  
1910-1960



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Wittenborn	III.F

The Museum of Modern Art Archives, NY

## FINE ARTS

Tapiés Puig, Antonio, 1923-  
Antonio Tapiés. Text by Michel Tapiés. Selection and arrangement: J. Prats Vallés. New York, G. Wittenborn, 1959.  
(14 p. 51 plates (part col.). 21 cm.

1. Tapiés, Michel.

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759.6

60-395

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## Books Today

ANTONIO TAPIÉS, text by Michel Tapiés, selection and arrangement by J. Prats Vallés (George Wittenborn, \$7.50). Illustrated critically w. the artist and his work.

GEORGE BROWN, by Sir Arthur Conan Doyle, selected by John Dickson Carr (London House & Maxwell, British Book Centre, \$2.50). Eleven short stories.

THE LITERARY WORKS OF ARTHUR LINCOLN, selected with an introduction by Carl Van Doren. Illustrated by John Steuart Curry (Heritage Press Book, Dial, \$5). New edition.

PAPER-BOUND ORIGINALS, Fiction: *Scorpio*, by Armitage Trail (Dial, 25 cents). Nonfiction: *A Basic History of the Old South*, by Wendell Holmes Stephenson; *Monks Chiro*, A Brief History, by David Nelson Rowe; *The EMBELUX CONCEPTS: An Historical Survey*, by F. Guenther Eyck (Van Nostrand Anvil Books, \$1.25 each).

REPRINTS, Fiction: *JURVEN TO PETERSON PLACE*, by Grace Metcalous (Dial, 50 cents); *GRIS CHART GUL* (Scorpion Reef), by Charles Williams; *THE GIRL WHO CAME WILD*, by Hillary Waugh (Dial, 35 cents each); *LATE NIGHT AT BLACK MARBLE*, by Gena Olson (Dial, 25 cents).

MEXICO CITY NEWS  
April 24 '60

## A Note On Spanish Painting Today

At a time when an entire section of contemporary sculpture revealing its distance for volume has become filigree or ribbon painting, generally deemed a "flat surface" has annexed relief. In gaining its freedom from subject, Abstract Expressionism has succeeded in shifting the very ground upon which the categories of art have hitherto rested. Foremost among the artists most recently responsible for this state of affairs is a Spanish school of painters, the group of *Paseo* based in Madrid and Barcelona.

Elsewhere on this page will be found the review of a recent book on Antonio Tapiés, the young Catalonian painter who is perhaps the best known internationally of the group of *Paseo*. All these young men have been to Paris, learned, studied and then unlike Picasso and Gris before them have returned to Spain. Tapiés was particularly singled out in Paris as an internal artist, yet since his return he has turned more and more from his fellow Catalonian Miro and become increasing in formal, inspired by antique mythological motifs of Catalonian Tapiés of them all, has given more than he received, still the rest of the school are of great interest and have developed a specifically Spanish abstract art opposed to all non-thematic spirit. These dramatic abstractions, violent of spontaneity in action, centers in color, with heavy loaded pigments, where the Spanish painters for mystic ecstasy, the ancient Iberian tradition of religious fantasy. While retaining a recognizable connection with the international post-language of Abstraction it has its own, another, bounding intensity, a true mirror of the Spanish temperament.

The automatic "writing" of *Saura* expresses itself simply in degrees of color intensity while *Illariés*, using tag and needle set in liquid paint in the manner of Rumi, calls explicit attention to the tactile surface. Canogar depicts more studied composition, opposing large empty surfaces to subtly adorned and perforated spaces. Tapiés is inspired by the organic earth, while Canogar moving toward Tapiés builds box-tured designs on Mediterranean themes. The label "Plasmaic Abstraction" is particularly appropriate to the young painter *F. S. L. S.* who creates rich, smoldering, molting surfaces of deep poetic feeling.

Still Tapiés remains the true original, giving more than he received from Picasso and the School of Paris, leaving a long to path towards that kind of pure formal relationship which was achieved by Mondrian towards the end of his life. Recently Tapiés won the *Barcelon* Wright prize at Venice as well as the *Canogar* award. With in the great Spanish tradition which includes Velázquez, Goya, Géricault, Matisse, Picasso, the group of *Paseo* has followed the pattern of recent U.S. painting by creating innovations from Paris and still native land. They realize what has already proved this democracy and an ancient Iberian tradition of religious fantasy. Toby Seaworth

TAPIÉS PUIG, Antonio. ART 759.6  
Antonio Tapiés (1923- ) Michel Tapiés. Selection and arrangement: J. Prats Vallés. New York, G. Wittenborn (1959). 50 p. (part col.). 21 plates (part col.). \$7.50.  
1. Tapiés, Michel.  
Bibliography of the work of a prominent abstract painter. With a new brief critical introduction.

*Paseo's Weekly - March 1, 1960*

## Die Kunst der Schöne Welt

ANTONIO TAPIÉS. Mit englischen und französischen Text von Michel Tapiés. 60 Seiten, 4 farbige und 46 Schwarz-Weiss-Bildungen. 7,50 Dollar. George Wittenborn Inc. New York 21. N. Y.

Dieses kleine, mit 51 ganzseitigen Wiederabgaben versehene, in Spanien gedruckte Buch gibt einen schönen Einblick in die richtige, ja feierliche Materialmalerei dieses spanischen Meisters, dessen Gebilde trotz seiner jungen Jahre Metaphern der Vergänglichkeit sind. Vier eingestreute Farbtafeln lassen auch das Kolort des Meisters ahnen, der nicht zu den Aktiv-Abstrakten zählt, sondern ein Meister todesbreiter Kontemplation genannt werden kann. Das Buch, das 7,50 Dollar kostet, gibt durch seinen Begriff dieses heute ersten Malers vom jungen Spanien. Die Einleitung von Michel Tapiés, der einst die "art autre" einfuhrte, erzählt glücklicherweise nichts von Tapiés' Lebensumständen, ist also auf seine Werke gerichtet, die aber viel in klaren und ungeschriebenen werden. Das kehrt bei den Interpretationen auch anderer Meister oft wieder: Michel Tapiés gibt Tiefendestungen, die auch auf andere moderne Meister passen, also in Wirklichkeit sein dürfen. Die Auswahl und Anordnung der Bilderfolge, die ganz für sich selber sprechen soll, traf J. Prats Vallés.

Tapiés

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## FINE ARTS

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1. Tapié, Michel.

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TAPIÉS PUIG, Antonio. ART 759.6  
Antonio Tapiés. (Text by) Michel Tapié. Selection and arrangement: J. Prats Vallés. New York, G. Wittenborn [1959, i.e. 1960]. [14]p. 51 plates (part col.) 21x20cm. 60-395 750  
1. Tapié, Michel.  
Reproductions of the works of a contemporary avant-garde painter. With a very brief textual commentary.

*Pasadena Weekly - March 1, 1960*

## Die Kunst des Schönen Heim

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Roh

## A Note On Spanish Painting Today

At a time when an entire section of contemporary sculpture revealing its distaste for volume, has become filigree or ribbon; painting, generally deemed a "flat surface" has annexed relief. In gaining its freedom from subject, Abstract Expressionism has succeeded in shifting the very ground upon which the categories of art have hitherto rested. Foremost among the artists most recently responsible for this state of affairs is a Spanish school of painters, the group el Paso based in Madrid and Barcelona.

Elsewhere on this page will be found the review of a recent book on Antonio Tapiés, the young Catalonian painter who is perhaps the best known internationally of the group el Paso. All these young men have been to Paris, learnt, studied and then unlike Picasso and Gris before them have returned to Spain. Tapiés was particularly singled out in Paris as an informal artist, yet since his return he has turned more and more from his fellow Catalonian Miro and become increasingly formal, inspired by antique mythological motifs of Catalonia. Tapiés, of them all, has given more than he received, yet the rest of the school are of great interest and have developed a specifically Spanish abstract art opposed to all mathematical spirit. These dramatic abstractions, violent or spontaneous in action, sombre in color with heavy loaded pigments, echoes the Spanish preference for mystical ecstasy, the ancient Iberian tradition of religious fantasy. While retaining a recognizable connection with the international paint-language of Abstraction it has its own sombre, brooding intensity, a true mirror of the Spanish temperament.

The automatic "writing" of Saura expresses itself simply in degrees of color intensity while Millares, using rag and sacking set in liquid pastes in the manner of Burri, calls explicit attention to the tactile surface. Canogar employs more studied compositions, opposing large empty surfaces to richly adorned and scribbled spaces. Tarrats is inspired by the eruptive earth, while Cuixart, coming nearest to Tapiés, builds textured dreams on Mediterranean themes. The label "Romantic Abstractionist" is particularly appropriate to the young painter Felto who creates rich, enameled, melting surfaces of deep poetic feeling.

Still Tapiés remains the true original, giving more than he received from Fautrier and the School of Paris, hewing a lonely path towards that kind of pure formal relationship which was achieved by Mondrian towards the end of his life. Recently Tapiés won the David Wright prize at Venice, as well as the Carnegie award. Well is the great Spanish tradition which includes Velasquez, Greco, Goya, Gris, Miro, Picasso, the group el Paso has followed the pattern of recent U.S. painting: by drawing inspiration from Paris and their native land they revivify what has already passed into decadence and ancient tradition. Toby Jay Smith

MEXICO CITY NEWS  
April 24 '60

WITTENBORN 1961  
ART CATALOG

Contemporary  
Art  
Catalog

Gallery

1960

LE CORBUSIER  
1960-1961



The Museum of Modern Art Archives, NY

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III.F

Mexico City News April 24, 1960

## Tony Tapies is Poet In Paint

ANTONIO TAPIES by Michel Tapie, Wittenburg, N.Y., \$1.50

The influence of the Catalan School on modern art can be summed up in several basic, sometimes controversial, names: Gaudi, Miró, Dalí, Gris. In recent days new names have been mentioned in the art circles: Antonio Tapies, Cusack, Felie and Millares, although black and work magazines can give to work in odd magazines can give no idea of the real meaning of this new school of painting. Their true value, once a matter of speculation, can now be confirmed, at least in reference to Tapies, thanks to Michel Tapie's excellent book, ANTONIO TAPIES.

Antonio Tapies, now in his early thirties, gives very concrete pictorial titles to most of his paintings: "White and Yellow," "Ultramarine Blue . . . ." In some cases, he suggests a poetic metaphor, "Curve on Black," "Reddish Earth on Black," "Black Relief." These titles might suggest a non-figurative kind of painting—although the very words non-figurative are ambiguous because every painting, even the most abstract form, is really figurative. This also seems the impression of Michel Tapie, author of the introduction. Tapies, he says, is a pure painter and his painting does not have any relation whatever to any literary or other non-pictorial element. I am tempted to challenge Mr. Tapie's ideas. Contrary to his opinion that Tapies' paintings have purely plastic value, I find in them a strong poetic quality. Not that poetry added to the painting. The painting itself is poetic.

Tapies, as any of the great poets or painters of our time, does not tell us a story. There is no plot in his painting. In fact he proceeds rather by a method of suggestion. What does Tapies suggest? What does Tapies say in the metaphorical language which is common to all the arts? Tapies paints scarcely perceptible landscapes, closed doors (ultramarine blue, ochre, black) which seem to reverberate without ever opening. Christ toros in a stone worn by time, heads of a Virgin (or is it an old phoenician stone, maybe even the ruin of a romanesque altar?). There are poets and painters who proceed by a direct language. Others prefer the oblique and metaphorical language. Tapies paintings are open to diverse interpretations. His clear, transparent, sometimes ironical world—those animals which are reminiscence of non-existent prehistoric caves—is built on two planes: the immediately visible colors and their background which constantly suggests a hidden world made of an infinite number of shapes.

Definitions and classifications are useless in art. What can be done is to sum up the impression received by a piece of sculpture, a poem, a painting. Tapies is constantly expressing the subtle variety of an inner landscape which makes us take part in pure inner history. The history of a world which David Berggren considered as the beginning of Civilization . . . The Mediterranean.

Ramon Xirau



A large paper cut-out by the late Henri Matisse shown recently at the Etrne Kunst Halle from an article in the recent number of Quadrum No. 7 (Wittenburg, N.Y., \$5.50 a copy twice a year). Other notable articles are: Painting and Sculpture Challenged, which seeks to find fresh ground for stability among the shifting sands of contemporary painting; Abol The Problem of the Multitude in Modern Sculpture; Memories of Wals, and a review of edited ALJOURD'HUI, QUADRUM is unique in serving the ends of contemporary art and although each article appears in the language in which it was originally written, English summaries appear at the end of each copy.

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The Museum of Modern Art Archives, NY	Wittenborn	III.F

LE CORBUSIER, 1910-60, edited by W. Boesiger. George Wittenborn, Inc., New York, 1961. 334 pp. \$15.00.

The fully illustrated, trilingual compendium, now in French, German, and English, of the *Oeuvre Complète* of Le Corbusier, which have been appearing at intervals, have been edited and printed in his native Switzerland. The first of six of these covers all his work up to 1929, the others contain what he has done at four- to eight-year intervals between then and 1957; all of them have become standard reference works in the library of every planner, as well as every architect, whose interest extends beyond the borders of the United States. Now, finally, there appears from the same source (and distributed by Wittenborn in New York) a compendium of compendia, *Le Corbusier 1910-1960*, which has an entire section devoted to his increasingly influential town-planning schemes, as well as illustrating the related planning aspects of many of his important architectural projects in such diverse countries as North Africa, India, France, Brazil, Russia, and Iraq. Here one can study at leisure and all in one volume the sketches and early thinking that went into the development of such striking and individualistic concepts as the plans for Marseilles, Rogota, Saint-Die, La Rochelle, Buenos Aires, Algiers, and many others throughout the non-English speaking world, to say nothing of the catalytic ideas Corbu contributed for such different aspects of the habitation of man as cooperative villages in India and a whole series of studies for the center of Paris. The plans are reproduced clearly, many in color, and the origins of Brasilia and Kitimat are traced to their often unconscious source, a source that is still giving life and

**La Corbusier as Artist, as Writer.** By Lucien Herve. Neuchâtel, Switzerland: Editions du Griffon. American distributor: Wittenborn and Company, New York, 1971. 131 pp. \$22.50.

And finally "Corbu" himself, the acknowledged super-hero of both Tange and Prouve. "And yet," says Marcel Joray in his introduction to this one, "one of the best known men in the world remains in part an enigma. The most original architectural work of our time, at first derided and cursed, then plagiarized and imitated everywhere, remains mysteriously unknown in its essence."

It is extremely enjoyable once again to see Corbu's designs, sketches, drawings, and notes. The unusual thing, of course, is the emphasis of this book on his writing. Here I must reconfirm my long-standing conclusion that perhaps in the original French his writing is clear and instructive; in the English translation it is peculiar and not very useful, although at times it reads like poetry. (In this particular book, his most important statements somehow are not even included.) Corbu's physical design in the over-whelming legacy which speaks for itself and will continue to do so for a long time to come. -- Roman Arciszewski

*N.Y. PLANNING REVIEW, WINTER-SPRING '72*

New York City

## Books Today

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FEBRUARY 1961 P/A

Le Corbusier 1910-1960. Edited by Boesiger and Ginsberger. Distributed by Wittenborn & Co., 1018 Madison Ave., New York 21, N.Y., 1960. 334 pp., illus. \$15.

## Architectural Town, Jan 61

LE CORBUSIER 1910-1960. Edited by Boesiger & Ginsberger. Published by George Wittenborn, New York 21, N.Y. 334 pp. 9 1/2" x 11 1/2", illus. \$15.

CREATION IS A PATIENT SEARCH. A Self-Portrait. By Le Corbusier. Published by Frederick A. Praeger, Inc., 64 University Place, New York 21, N.Y. 312 pp. 8" x 11 1/2", illus. \$15.

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The second book, a "self-portrait" consisting of his drawings, paintings, projects, and completed buildings, duplicates the first book in many ways. However, by treating Le Corbusier's work in terms of underlying themes and principles (rather than chronologically), this is a more interesting volume. Moreover, it contains some material not widely published before now—such as early sketches by Le Corbusier at the art school at La Chaux-de-Fonds, as well as a number of paintings (in excellent color), tapestries, and pieces of sculpture. The reason this sort of compilation is more valuable than a straight chronology is that the huge body of Le Corbusier's work has a strong consistency, a search for certain, important solutions, an emphasis on a few major themes. Almost everything produced by this man over the past 50 years bears a more or less direct relationship to the central problems of a mass civilization, and it is enormously impressive to see the almost religious single-mindedness of this great architect over a long period full of temporary distractions.

The controversies over Le Corbusier's work have largely subsided. The only question that remains is whether mankind will learn his lessons before the countryside is engulfed by suburban sprawl, and cities are strangled by the suburbs. Yet, even if the world's cities should decay and modern culture with them, it will be some consolation to know that Western civilization, in its last gasps, did produce at least one, great, universal man of art and of vision.

END

Jeanneret-Gris, Charles Édouard, 1887.

Le Corbusier, 1910-60. New York: G. Wittenborn, 1960.

334 p., illus. (part col.) ports, facsim., plans. 24 x 25 cm.

At head of title: Boesiger/Ginsberger.

Binding: cloth. p. 18.

NA1036.J4A48

720.9494

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## Books Out Today

## Non-Fiction

CHANCELLER, ROBERT H. LIVINGSTON OF NEW YORK. 1746-1813, by George Dargatzis. (Harcourt, Brace, \$10). Comment today.

SWINBURNE, A. Selection, by Dame Edith Sitwell (Harcourt, Brace, \$5.75).

SONGS OF THE GILDED AGE. Edited by Margaret Bradford Bond (Golden Press, \$6.50).

LE CORBUSIER, 1910-1960, by Boesiger and Ginsberger (Wittenborn, \$15).

THE TRADEMARK OF PAUL RABAT. A Selection, by Paul Rabat (Wittenborn, \$7.50).

WITTENBORN ART CALENDAR, 1961 (Wittenborn, \$2.50).

DECEMBER 31, 1960

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W.V.E.

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## JOURNAL OF THE AMERICAN INSTITUTE OF PLANNERS

Nov. 1961  
no 4

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N.Y. PLANNING REVIEW, WINTER-SPRING '72

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NEW YORK TIMES, TUESDAY, NOVEMBER 15, 1960.

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N.Y. HERALD TRIBUNE  
11.6.60

DECEMBER 31, 1960

Published weekly

JEANNERET-GRIS, Charles Édouard, 1887- ★ART 720.9494

Le Corbusier, 1910-60. New York, G. Wittenborn (1960). 334p. Bibl. p. 18-19. illus. (part col.) dings. (part col.) plans, maps (part col.) 24x28cm. (text in French, English and German) 60-51658 12.00

Presents the complete works, ranging from the earliest drafts and sketches to the very latest buildings and projects, city-planning studies, and includes a selection from the works of the painter Le Corbusier. A one-volume compendium from the six-volume complete works. The buildings are grouped by type into private houses, large buildings, museums and religious buildings. The final sections are painting, sculpture and tapestries, and town planning.

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65  
ART JOURNAL

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END

WITTENBORN - 1961  
ART CALENDARContemporary  
Architecture  
1961

Gallery

LE CORBUSIER  
1910-1960







## Contempt Is a Poor Critic

**CALIFORNIA'S ARCHITECTURAL FRONTIER:**  
STYLE AND TRADITION IN THE NINETEENTH CENTURY, by Harold Kirker.  
*Huntington Library. \$7.50.*

THE ARCHITECTURE OF AMERICA: A SOCIAL AND CULTURAL HISTORY, by John Burchard and Albert Bush-Brown. *Little, Brown.* \$15.

LE CORBUSIER, edited by W. Bosinger.  
Wittenborn, \$15.

**APFONSO EDUARDO REIDY**, by Klaus Franck.  
*Praeger. \$11.50.*

RICHARD NEUTRA, by Esther McCoy. *Braziller*. \$4.95.

AN OUTLINE OF EUROPEAN ARCHITECTURE:  
JUBILEE EDITION, by Nikolaus Pevsner.  
*Penguin, \$30.*

Many years ago, in *The Architecture of Humanism*, the late Geoffrey Scott expressed his distrust of the gentlemen who lay down laws of architectural taste. Such laws, he admitted, "greatly simplify the subject . . . but they fail to explain why the styles of architecture which they find necessary to condemn have in fact been created and admired. Fashion subsequently betrays these faultless arguments; for whatever has once genuinely pleased is likely to be again found pleasing; art and the enjoyment of art continue in the condemned paths undismayed." In other words, we must not be surprised if our grandchildren become ecstatic over buildings we have been taught to despise.

In Harold Kirker's *California's Architectural Frontier*, there is solid scholarship without a trace of pomposity. Although Mr. Kirker demolishes one myth after another in his chronicle of the men who came before Maybeck and Greene & Greene, he documents every challenge. He proves, for example, that the Monterey "colonial" houses were neither Spanish nor Mexican, but merely the evidence of American domination of a once-Spanish area.

Such matters are of great interest to specialists in architectural history, but the real reward of *California's Architectural Frontier* comes when the author is confronted with the

angry castles of the nineteenth-century businessmen. Far from being frightened by the furious woodwork of the Carson mansion in Eureka, he finds it "both wondrous and exotic, a monument to a restless and troubled age that refused to countenance a plain surface, a continuous line or a uniform material." Mr. Kirker is well aware that an earnest effort to improve the taste of our grandfathers has no place in a book fit for our grandchildren's hands.

This is a lesson that has not been learned by John Burchard and Albert Bush-Brown, the authors of *The Architecture of America*, which seems to be a history of American architecture dedicated to the proposition that there was nothing worth while in the United States before Richardson and Louis Sullivan. Although their text was sponsored by the American Institute of Architects, neither author seems much impressed by the achievements of the founders of that august organization.

Take Richard Upjohn, for instance, the architect of Trinity Church, New York. He was the first president of the A.I.A., and you might suppose that he would be given a chance. Not at all. Trinity, according to the Messrs. Burchard and Bush-Brown, is a contemptible boxlike structure "lacking the depth and plasticity of true Gothic. Its plaster vaults and ribs mark a heavy geometry that depresses a space which refuses to be shaped by the wide nave and boxed-in side aisles." Perhaps. There are those who feel differently. But is it really fair to accuse Upjohn of designing the capitol at Hartford "in his dotage"? This building, to keep the record straight, was planned by Richard Michell Upjohn, the son of the architect of Trinity, and he began the work at forty-four.

Stanford White, who once enjoyed a certain reputation as a designer, is another figure who has a hard time at the hands of the Messrs. Burchard and Bush-Brown. "He was

not noticeably in the headlines of the reform movement when Tammamy was ousted," we are told. Worse yet, "He was not listed as present at the opening of the Henry Street Settlement in 1893." But White is in good company: Thomas Jefferson is sternly reprimanded for copying temple fronts at the University of Virginia.

Since any designer—as distinguished from a historian—may be driven to the act of creation by what he conceives to be the dullness of the world he was born in, you might expect that Le Corbusier would be guilty of the moral indignation that characterizes so many pages of *The Architecture of America*. But this is not the case. The planner of the Ronchamp Chapel has a sense of humor; he even has a weakness for the Gothic elevator doors of the Trinity Building next door to Trinity Church. What is much more remarkable, Le Corbusier is frank to admit that he has grown sick and tired of the connotation given his slogan that a house must be a “*machine à habiter*.” “Functionalism,” he tells us in *Le Corbusier 1910-60*, “is a horrid word, ~~functional~~ beneath other words than

Dr. Pevsner's classic must be the most beautifully illustrated architectural book since photography was invented. But luxury without concern is a dull thing, as Dr. Pevsner is well aware. He ends on an anxious note: "As the client ceases to be a man and becomes a committee, so the architect is on the way from being a man to being a partnership or firm." What is this but an invitation to

drug and its clients would have called such arguments extremely low. Of servants they had plenty."

THE SEVENTH AND NOW FINAL VOLUME

of the "Complete Works" of the renowned architect, Le Corbusier, will be published at the end of November. The \$18.50 volume, which concentrates on the period from 1957 to 1965, has been in preparation at George Wittenborn, Inc. during the last nine months in the hands of Mr. H. Girsberger and Le Corbusier. It was the architect himself who delayed publication again and again in order to perfect the photographic material of his latest achievements, but ambition for the project has come to an end with Le Corbusier's death on August 27.

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Publishers' Weekly 2/26/65

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May 25, 1961

## THE REPORTER

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The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series/Folder: <i>III.F</i>
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**Landmark - Spring '61**

**LE CORBUSIER 1910-60**  
 Edited by W. Boesiger  
 and H. Girsberger

Wittenborn and Company is the American distributor for this one-volume illustrated review of Le Corbusier's work over a period of fifty years. The material has been selected from the six volumes of the *Oeuvre complète* published between 1929 and 1957 but some of the great architect's recent work has been added. In contrast with the six consecutive volumes, the contents here are not presented simply in chronological order but they are chronologically arranged according to size and functional type, namely, individual houses, large buildings such as apartment houses, museums and offices, and sacred architecture; there follow sections on the modular, painting, sculpture, tapestry design and city planning. The editors decided upon this thematic arrangement in order to reveal the elements of continuity or contrast over the years in Le Corbusier's approach to the same kinds of problems. For example, it is supposed to reveal the evolution of the cell of habitation exhibited in 1925 at the Pavillon de l'Esprit Nouveau into his recent vertical dwellings at Marseilles and Nantes. The editors point out that this arrangement into groups makes obvious that Le Corbusier is a remarkably consistent and uncompromising architect; once he has recognized the rightness of an architectural concept he adheres to it in theory if not in execution and, after a lapse of a decade or even longer, he will return to it, improve it, and adapt it to new techniques and materials.

The editors are Willy Boesiger, Zurich architect, and Dr. Hans Girsberger, Swiss editor of architectural books. The latter, with Dr. Eugen Rentsch, is editor of the six-volume *Oeuvre complète*. The

32

text is written in French, German and English. It includes a perfunctory statement by Le Corbusier and a short biographical sketch. The English translation of the text is by William B. Gleckman and the German translation is by Elsa Girsberger. Useful to the serious student is the bibliography and index of the works of Le Corbusier.

In general, the text is a descriptive and historical supplement to the illustrations and, in my opinion, it is subordinate to the illustrations in value. Occasionally the text becomes laudatory and affirms the originality, technical ingenuity or artistic quality of the work illustrated, but it is not objective architectural analysis and criticism. Moreover, Le Corbusier's psychological motives remain a mystery and a clear distinction has not been made between the constant factors and variability or what accounts for variation in the work of the Swiss born master of modern architecture. Why, for example, did Le Corbusier, after destroying the conventional window by precept and example in the 1920s, revive at Ronchamp a peckhole light aperture of almost archaic character? A careful, full-length, analytical book on the work of Le Corbusier would be an important addition to the literature of modern architecture.

The illustrations in this survey of Le Corbusier's *oeuvre* range from the villa at La Chaux-de-Fonds and the projects of 1910 to his contemporary urban planning schemes. It is a good selection and a delight to look upon but difficult to appraise precisely because it is primarily a book of illustrations. It is tempting, but off the subject, to substitute generalizations about the character or quality of Le Corbusier the man, his buildings and projects, for a review of the book as a book: to observe the change from his early struggle for a modern international style to his recent abundant international practice, from the doctrinaire functional style of yesteryear to the free sculptural style of today, from the fastidious Parisian revolutionary of the early 'twenties to the sophisticated primitive who builds equally brutal and beautiful sculpture-architecture on the Punjab plain as in the Vosges foothills.

Le Corbusier's development as an architect has been closely involved with the other visual arts, especially painting and sculpture. Not only have the modern arts opened up a world of new forms which the architect has explored to his own great advantage but he himself has contributed as a painter and sculptor, like the masters of the Renaissance, to these artistic explorations. About fifteen copiously illustrated pages of this Girsberger edition are devoted to Le Corbusier the graphic and plastic artist. Of special interest to me, because they are not so well known, are the works of sculpture to which he turned after World War II and some recent tapestry.

Collaboration between the arts in the service of man has never been so richly productive as it has been in the recent architecture of Le Corbusier, but it is collaboration in the sense of integration and unification of principles of design as well as the application of one art form within or upon the other.

EDWARD R. DE ZURKO

Zurich, 1960, Editions Girsberger, New York, 1960, George Wittenborn, distributor. \$15.00.

*Journal of the American Institute of Planners*, Vol. XXVII, No. 4, November, 1961]

The fully illustrated, trilingual compendia, with text in French, German, and English, of the *Oeuvre Complète* of Le Corbusier, which have been appearing at intervals, have been edited and printed in his native Switzerland. The first of six of these covers all his work up to 1929; the others contain what he has done at four- to eight-year intervals between then and 1957; all of them have become standard reference works in the library of every planner, as well as every architect, whose interest extends beyond the borders of the United States. Now, finally, there appears from the same source (and distributed by Wittenborn in New York) a compendium of compendia, *Le Corbusier 1910-1960*, which has an entire section devoted to his increasingly influential town-planning schemes, as well as illustrating the related planning aspects of many of his important architectural projects in such diverse countries as North Africa, India, France, Brazil, Russia, and Iraq. Here one can study at leisure and all in one volume the sketches and early thinking that went into the development of such striking and individualistic concepts as the plans for Marseilles, Bogota, Saint-Dié, La Rochelle, Buenos Aires, Algiers, and many others throughout the non-English speaking world, to say nothing of the catalytic ideas Corbu contributed for such different aspects of the habitation of man as cooperative villages in India and a whole series of studies for the center of Paris. The plans are reproduced clearly, many in color; and the origins of Brasilia and Kitimat are traced to their often unconscious source, a source that is still giving life and

LE CORBUSIER, 1910-60, edited by W. Boesiger, George Wittenborn, Inc., New York, 1961, \$34 pp., \$15.00.

**12/16/65 - N.Y. TIMES**  
 Le Corbusier's Last

The sudden death of Le Corbusier (Charles-Edouard Jeanneret) has brought to a halt the seventh volume of his "Complete Works" on architecture. He had delayed publication several times in order to perfect the photographic material. George Wittenborn has scheduled this final volume for November.

FOUR great makers of modern architecture: 724.9 Gropius, Le Corbusier, Mies van der Rohe, Wright. Verbatim record of a symp. held at the Sch. of Architecture from March to May 1961. New York, Columbia Univ. [dist. Wittenborn, 1964, c.1963] vii, 296p., illus. 28cm. Ed. papers orig. presented at the Four great makers prog. 64-3191 pap., 7.50  
 1. Architecture, Modern—20th cent.—Congresses. 2. Gropius, Walter, 1883-3. Jeanneret-Gris, Charles Edouard, 1887-4. Mies van der Rohe, Ludwig, 1886-5. Wright, Frank Lloyd, 1869-1959. I. Columbia University. School of Architecture. II. Title. Four great makers program.

BPR, May 31-1964

**Four Great Makers of Modern Architecture:** Gropius, Le Corbusier, Mies van der Rohe, Wright. Edited by Richard A. Miller. The Trustees of Columbia University. Distributed by Wittenborn and Co., 1018 Madison Avenue, New York 21, N.Y., 1963, 296 pp., \$15.00. (paperbound) Price \$2.50 each.

This is a verbatim record of a symposium on the four masters held at the Columbia School of Architecture from March to May 1961. A prodigious number of dignitaries spoke, including Jacques Barzun, Edgar Kaufmann, James Marston Fitch, Philip Johnson, and Corbu and Gropius themselves.

**PUBLISHERS WEEKLY - OCT. 4, 1965**  
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WITTENBORN - 1961  
 ART CALENDAR

Contemporary  
 Architecture  
 1961

Gallery

1961



Progressive Architecture

**Le  
Corbusier  
1910-60**

Sage Publications, New York



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## BOOK REVIEWS

*Progressive Architecture*

## By and About Le Corbusier

BY JAN C. ROWAN

*P/A's Managing Editor discusses three new books. Creation Is a Patient Search. Le Corbusier. Introduction by Maurice Jardot. Frederick A. Praeger, 64 University Place, New York 3, N.Y., 1960. 312 pp., illus. \$15. Le Corbusier 1910-60. Edited by Boesiger and Girsberger. Editions Girsberger, Zurich, 1960. Distributed by Wittenborn & Co., 1018 Madison Ave., New York 21, N.Y., 334 pp., illus. \$15. Le Corbusier Talks with Students. Translated by Pierre Chase. The Orion Press, 116 E. 19 St., New York 3, N.Y., 1961. 88 pp., \$3.50.*

On the flap of the jacket of *Creation Is a Patient Search* there is a subtitle, "A Self-Portrait by Le Corbusier," and the first sentence of the blurb reads: "This book is not merely by and about Le Corbusier—it is Le Corbusier."

That Le Corbusier insists on brandishing his personality in front of the public is not too fortunate. A man who has achieved so much in life should desist from calling everybody's attention to the monstrous chip on his shoulder.

His friend, Maurice Jardot, admits in the laudatory introduction to the book that Le Corbusier "does not have the open expression and the easy smile of those who readily inspire sympathy; animation and grace are lacking; the eyes are dull, the voice is flat and uneven," and that those who know Le Corbusier often talk of his "difficult character, aggressiveness, egotism, complacency and especially of a somewhat bleak attitude of mind making no allowances for doubts and shades of opinion."

Such intolerance is not unusual in revolutionaries who wage a lonely fight against the world's opinion. On the contrary, it is a food necessary for sustaining one's soul during continuous battles; it is a vital stimulant to an occasionally faltering ego, and a powerful aphrodisiac in conceptive creation.

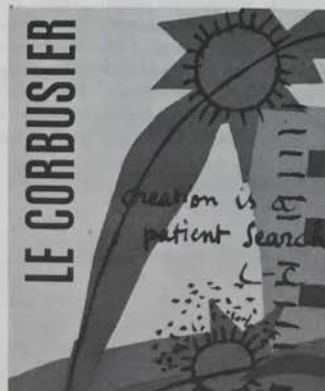
But playing the part of a monastic saint is a less common, quite unnecessary, and far more irritating ingredient. Most of those who have had the opportunity of meeting Le Corbusier cannot help being antagonized by it. Surely this has cost him many of the commissions about the loss of

which he is now so bitter. Even Jardot, after saying that "according to [Le Corbusier's] own account, he begins every new day by comparing himself with the least of mortals, by the inexorable process of listing in his mind the qualities and aptitudes which he lacks," cannot resist adding: "... which no doubt occurs less frequently than he says."

One of the qualities which Le Corbusier lacks, and which he should have recited to himself every morning, but probably did not, is the quality of being less sure about both his own divinity and the wickedness of motives of those with whom he has to work. This classic case of a paranoiac tendency is evident throughout the book. Not only does Le Corbusier always write of himself in the third person; he also manages to boil everything down to a personal contest of one infallible superman surrounded by a sea of cretins, and he introduces a petty grudge into almost every paragraph and practically every caption in the book.

He recounts the League of Nations competition india ink story; the 1928 car

*Continued on page 193*



LE CORBUSIER  
1910-1960



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AMERICAN ARTIST JAN. 1961

## Art Calendars for 1961

In recent years more and more firms, stimulated by the handsome example of European models, have turned to the fine arts for calendar decoration. Many of these, distributed in restricted numbers to selected clients for advertising purposes, have been eagerly sought by others, not so much for the utility of keeping track of the passing days as for the fine reproductions.

Recognizing this appeal, museums and art publishers have begun to meet this demand. The following is a brief report on three fine art calendars that have come to our desk. They are available at reasonable prices and have the added virtue of making tasteful gifts.

The Wittenborn Art Calendar for 1961 (\$2.50) contains twenty-four large full-color reproductions of nineteen and twentieth century paintings, mostly French. Below each picture is a simple typographical arrangement of one half of the numbered days in each month. For individuals and schools who may wish to acquire good reproductions for study or decorative purposes, this is an excellent buy.

## ITEMS OF INTEREST

**Art Calendar** A new and exciting art calendar for 1963 has been sent to us by the publishers, George Wittenborn, Inc., 1018 Madison Ave., New York 21, N.Y. There are 24 sheets of full color reproductions of painting by great masters, plus calendar data for half a month on each sheet; the dates and days are arranged along the bottom of each sheet in an inconspicuous yet readable fashion. A line at the top gives the author, title, medium and location of each painting. The sheets (10 3/4" x 14 1/2") are good size for framing. For a copy of this calendar-collection of lovely and exciting modern paintings, send \$2.75 to George Wittenborn, Inc., and ask for the Art Calendar for 1963.

WHILE 1963 IS STILL YOUNG, we'd like to mention one of the loveliest wall calendars we've seen, one not to be discarded come 1964. It's a spiral-bound art calendar which includes twenty-four 11" x 14" full-color reproductions of paintings by Picasso, Pollock, Manet, Modigliani, Kokoschka, Klee, Braque, Chagall—more too. Cost? \$2.75. Wittenborn & Co., 1018 Madison Ave., N.Y. 21, N.Y. *Ladies Home Journal* *Wittenborn*

WITTENBORN AND CO. will have an Art Calendar for 1963 ready at the beginning of October. The spiral-bound calendar (approximately 11x14 inches) contains 24 color reproductions of paintings, including the work of Picasso, Braque, Cézanne, Chagall, Klee, Rouault and Pollock. Each page, which represents one-half of a month, identifies the artist and his dates, the title of the painting, its medium and date and the collection to which it belongs. The price is \$2.50; trade discount: one copy, 20%; 2-4, 33 1/3%; 5 or more, 40%; all orders should be directed to Wittenborn at 1018 Madison Avenue, New York 21. *PW*

Art in Focus, Jan. 1961  
Shopping for Calendars?

George Wittenborn, Inc., 1018 Madison Ave., NYC 21 returned largely to the figurative and the past in selecting art for their 1961 Art Calendar (\$2.50).

As the months pass and the pages are turned, the first color reproductions might well be framed, or kept as a portfolio of striking oils that range (two to a month) from the handsome, realistic portrait of "Mlle. Sicot," painted by the young Renoir in 1865, or Corot's "The Belfrey, Donat, 1871" to a non-objective "Yellow and Purple, 1959" by Ernst Wilhelm Nay and a near non-objective "Orient, Perfume, 1938" by Paul Klee.

Surprises in the collection: (1) its stress on figurative painting; (2) its choice of young works by "old master" moderns.

Cover abstraction is "Shop-window, 1913" by August Macke; while other artists represented are Vlaminck, van Jawlensky, Ensor, Utrillo, Cézanne, Kandinsky, Van Gogh, Degas, Monet, Rousseau, Dufy, Kirchner, Modiglian, Derain, Toulouse-Lautrec, Picasso, Gris and Feininger.

Dorothy 1962 Calendars *Graphic*

The New Year is coming. If you shop for a calendar consider one now in preparation by artist-cartoonist Emil Angelo who has painted 12 water colors—one per month of early Colonial Phila. plus a 19th century version of visitors entering the PAFA, and a vista of today's skyline. Included also are copies of "William Penn Signs Treaty with the Indians" and "George Washington Crosses the Delaware."

Civic groups, banks, clubs, etc., interested in obtaining calendars, should contact artist now (1510 Crest Rd., Penn Wynne, Phila. 31; phone Midway 9-4233). Calendars will be available in Jan.

Following its precedent of prior years, Wittenborn & Co. (1018 Madison Ave., NYC 21) offers a 1962 Art Calendar (\$2.50) with 27 color reproductions, each frameable when the Calendar itself becomes obsolete.

Although the color cover ("Architecture with Red Flag, 1915" by Paul Klee) is pulsingly abstract, the excellent reproductions trace art's range from Rousseau, Monet, Manet (dramatic "Port of Boulogne, 1869," a striking study in light and shadow contrasts), Degas, Toulouse-Lautrec, Van Gogh and Vlaminck to Derain, Braque, Rouault, Marini and Picasso.

Throwbacks even embrace a romantic landscape by George Stubbs, painted in 1770, and a Turner impression of Venice (c. 1840) so abstract that it prevails the work of Monet and even that of Feininger. (Compare Turner's "Venice" and Feininger's "Calm at Sea, III").

Other artists represented include Paula Modersohn-Becker, Beckmann, Kirchner, Macke, Blechen (1798-1840) and Van Jawlensky.

Best Wittenborn Calendar yet, this one deserves a permanent place on your art library shelf.

## Art in Focus, Dec. 1961

## Art Calendars

The University Museum Year, Sept., 1962—Sept., 1963 with black and white drawings by Alfred Bendiner. Museum itself on cover; witty on-the-spot impressions of U. of P's Tikal expeditions accompanying the months. May be treasured for chuckles as well as for art.

Wittenborn Art Calendar, 1963, George Wittenborn, Inc., 1018 Madison Ave., NYC 21, \$2.50. Colorful but restrained. Right gift for those with nostalgia for Impressionist art and Picasso's blue period. More stress on the figurative; less on the non-objective, but spiced with a few vivid abstractions. French and German art to force, with Chagall, Kandinsky and a lone America, Jackson Pollock, added. Twenty-five handsome color plates spirally bound. Can be removed and framed as the months pass.

An Appointment Calendar, Museum of Modern Art, published by its Junior Council, \$2.75 plus 40¢ for mailing. Illustrated with 54 black and white photographs, journalistic to abstract, from Museum's own collection. *Art in Focus*

*PW* Nov 30 1960  
WITTENBORN art calendar 1961. 741.68  
[New York, Wittenborn, 1960] unpagged col. illus. 37x28cm. pap., 2.50, spiral binding

Christian Science Monitor 1/21/60



Corot's "Girl Reading," from the collection of Emil G. Bührle, Zürich, is one of the works reproduced in color on large spiral-bound pages in the new Wittenborn Art Calendar (New York: George Wittenborn, \$2.50).

THE TENTH ANNIVERSARY EDITION of the Wittenborn Art Calendar is now available at \$3. The 1966 calendar is 11 x 15" and the color reproductions are on individual plates which may be kept intact for framing after their day-to-day use is over. Each plate covers a period of two weeks and among the 25 modern masters represented are Cézanne, Van Gogh, Klee, Kokoschka, Mondrian, Monet, Nolde, Pissarro and Rouault.

A.B.A. - OCTOBER 25, 1965

Also highly recommended for Christmas giving is Wittenborn's 1965 art calendar. Generously illustrated—two per month—the calendar includes the work of such greats as Picasso, Braque, Derain, van Gogh, Nolde, and many others, with the last December painting being the cold and wintry "Dent du Midi" by Oskar Kokoschka.

All of the paintings, brilliantly reproduced, are hand-nearly displayed in a good light, for this is something special in the way of calendars.

Wittenborn Art Calendar 1965, George Wittenborn, Inc., New York. Special mail order price, including costs of shipping and handling, \$3.00. *West Coast - Nov. 1965*  
*California*



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	Wittenborn	III.F

# SONNTAGSBLATT

Beste Nachrichten

Nr. 49, 55. Jahrgang — Beilage zu Nr. 503

## Bildhauer

zufällig, einen Satz Bachofens voranstellte: Nur das Symbol schlägt alle Seiten des menschlichen Geistes zugleich an.

Heute gibt Wittenborn in New York unter dem Titel: «Contemporary sculpture, an evolution in volume and space», ein eindrucksvolles und umfangreiches Werk heraus, das heute wie sein schwächerer Vorgänger vor fünfundsiebzig Jahren unter Bachofens sicherer Flagge segelt. Viel Neues und Aktuelles ist dazugekommen, aber an Prinzipiellen hat die Autorin nichts zu ändern gebraucht: So sicher, so im Ausschlag-Gebenden war ihre Stellungnahme vor einem Vierteljahrhundert. Klar und deutlich werden Evolutionen verfolgt, Anlehnungen, Ausdehnungen werden aufgedeckt, Ausgangspunkte präzise umschrieben. Zu den Bildern — und oft auch zwischen ihnen — erläutert ein kurzer Kommentar das Wesentliche. «Wesentlich» ist überhaupt der Terminus, der diesem hervorragenden Werke, seinem Geiste und Stile, seinem Inhalte wie seiner Aufmachung wohl am besten gerecht wird. Wer die neuere Plastik als Gesamtphänomen überblicken will, wer sich dafür interessiert, auf welchen oft kuriosen Wegen die Entwicklung von einem grossen, befruchtenden Genie zum Vollerde der von ihm nur skizzierten Idee gelangt, der vertiefe sich in dieses magistrale Werk. Seiner Autorin dazu zu gratulieren scheint mir unnötig: Wer in der Akme seiner Laufbahn feststellen kann, dass er sich von Anfang an nicht getäuscht hat, der ist belohnt genug.

Bildhauerei wird von Bildhauern gemacht, darum muss man immer wieder auf die den Meistern der modernen Plastik gewidmeten Monographien des Griffon-Verlages hinweisen. Was umso leichter fällt, als die Serie auf Weihnachten hin um drei wichtige Nummern erweitert wird, die jede auf ihre Art, grosses Interesse zu wecken bestimmt sind.

Vom österreichischen Bildhauer Fritz Wotruba hat man in der Schweiz seit dem Kriege hier und da etwas gehört oder gesehen. Mancher hat wohl die Achseln gezuckt vor den Werken dieses Mannes, der anscheinend sehr bei seiner Figurierung verharre, wo doch alles zur Abstraktion hinführt. Wenn man in Zukunft das Phänomen Wotruba mit anderen, ganz neuen Augen betrachten wird, dann wird die von Griffon-Verlage herausgegebene und von F. Heer eingeführte Monographie in hoher Masse dafür verantwortlich sein.

Wir stehen hier ohne Zweifel vor einem der bedeutungsvollsten plastischen Werke der zweiten Jahrhunderthälfte. Das Wotruba während seines ganzen, hoffentlich noch lange nicht abgeschlossenen Lebens jener zentralen Aufgabe der Plastik, der Darstellung des Menschen, treu geblieben ist, dass er dieses Anliegen durch alle Stürme und Fluten der letzten Jahrzehnte durchzusetzen wusste, ja, dass er die Darstellung der Figur nicht nur zu erhalten, sondern sie vielmehr total neu zu gestalten versuchte, das stellt ihn heute neben die Grössten seiner Zeit.

Es ist, als hätte Wotruba vorausgesehen, was heute nur noch die Tauben und Blinden nicht bemerkt haben: dass der Krieg um «abstrakt» oder «figürlich» nur ein heute bereits abgeschlossener Moment war in dem allgemeinen Ringen um eine unserer Zeit adäquate Kunst, oder im Sinne Bachofens: um die Erschaffung unserer Zeit adäquater Symbole.

Hansjörg Gisliger

Was dieser Oesterreicher in Wien — der wohl sein Werk sehr allein und ohne jede Anlehnungsmöglichkeit an internationale Mode-Schulen oder -Gruppen — hier geschaffen hat, das ist für die Generation von 1960 ebenso wegweisend und wichtig, wie es die Werke Brancusis und Arps für die Künstler von 1920 waren.

Die Aufnahmen sind herrlich, der Photograph hat jeweils diejenigen Winkel ergriffen, von denen aus die unsichtbaren Seiten der Werke erahnt werden können.

Der zweite, auf Weihnachten erscheinende Griffon-Band ist Antoine Pevsner zugeordnet. Die Einführung stammt von Carola Giedion-Welcker; über sie, ihre Kenntnisse und ihr Einfühlungsvermögen bleibt, nach dem oben Gesagten, nichts mehr zuzufügen. Auch ist Pevsner ja einer der grossen Klassiker der modernen Kunst, beispielhaft in seinem Werke und in seinem ruhigen, sicheren, keinen Schritt überstehenden Vorgehen in bisher unbekannte Regionen der dreidimensionalen Sprache. Dort, wo sein Bruder Gabo eher ein Problem blieb, da empfand er es als Sünde wider den ureigenen Geist seiner Kunst, wenn man die konzipierten Werke nicht unter allen Umständen in definitiver Form auszuführen sucht.

Was aber an dem Bande neu und verblüffend ist, das sind die zwei- und zwanzig Farbproduktionen — auf ein Total von hundert und sechs Illustrationen. Es ist hier die Probe aufs Exempel gemacht worden, wie man monochromen Plastiken durch Farbaufnahmen derart bekommen kann, dass eine räumliche Tiefe entsteht, die man auf schwarzweissen Cliché's nie beobachten konnte. Dieses Werk aus dem Griffon-Verlag wäre sehr wohl imstande, die Technik der Bücher über Bildhauerei völlig zu revolutionieren.

Was bleibt nach all dem Lobe — und weiss der Himmel, dass es verdient ist — noch übrig, um von der dritten Monographie zu sprechen, die Barbara Hepworth, der englischen Bildhauerin, reserviert wurde? Soll noch einmal auf die tadellose Aufmachung, auf die fehlerlosen Cliché's, auf die auch dem anspruchsvollsten Kenner gerecht werdende Mise en page hingewiesen werden? Es soll — und mit Vergnügen soll es!

Was aber den beiden zuerst erwähnten Bänden gegenüber abfällt, das ist — trotz aller grossen Bewunderung — ganz einfach das Werk. Im Gegensatz zu Pevsner — und natürlich auch zu Wotruba — ist Hepworths Oeuvre einer ganz bestimmten Periode der neueren Kunst verpflichtet, und scheint demnach heute bereits überholt. «Elle date», würde der Franzose sagen. Auch hatten ihr etwas Weibliches-Allzuweibliches an, was sich schon darin äussert, dass die meisten ihrer grossdimensionierten Werke eigentlich wohl am schönsten im Maßstabe und in der Funktion eines Pendentes wirken würden. Brancusi, Arp und Moore sind dem Werk sichtlich — oft zu sichtlich — Pate gestanden.

Ich bin mir voll und bewusst, dass dies alles Kriterien sind, wie sie unter Zeitgenossen Zeitgenossen gegenüber angewendet werden, aber ich könnte mir vorstellen, dass diese Plastiken dereinst einen grossen Teil ihres heutigen Ruhmes einbüssen könnten.

«Zwölf Bände, zweitausend Abbildungen» heisst es voll berechtigtem Stolz auf dem Katalog der Bildhauerverke des Griffon-Verlages. Und wie sollte der nicht stolz sein, der auf dem besten Wege ist, das gültige Inventar dieses «Siècle de sculpture» aufzustellen?

Giedion-Welcker, Carola.

Contemporary sculpture, an evolution in volume and space. Rev. and enl. ed. New York, G. Wittenborn (1961, 1960).

xxxi, 400 p., illus., ports. 26 cm. (Documents of modern art, v. 12)

Translation of Modern Plastik.  
"Modern art and sculpture, a selective bibliography by Bernard Karpel": p. 355-394.

1. Sculpture—Hist.—20th cent. 2. Sculptors. I. Title. (Series)

NB198.G513 1961 730.904 60-15444

Library of Congress

CAROLA GIEDION-WELCKER: Contemporary sculpture. 377 pp., Faber and Faber.

GIEDION-WELCKER, Carola. Contemporary sculpture: an evolution in volume and space: a revised and enlarged edition. (The Documents of Modern Art Series, v. 12). 371 illus., ports., bibliog. by Bernard Karpel. Index. xxxi+400pp., 60-15444. George Wittenborn Inc., \$16.50.

An uncommon ability to project to the reader, by word and picture, her own sensitivity to the formal development of modern sculpture has made this study by Dr. Giedion-Welcker an influential one. First published in 1937 and now in its third revised and second enlarged edition, it has lost none of its original impact. A number of works executed between 1955-60 have been added to this edition, and there is a new section on the emergence of the steel-tube in the "sign language" of our times. New material has also been added to the biographies, but the excellent bibliography by Bernard Karpel has not been brought up to date. Large public libraries and art collections will need to add this edition to their holdings.  
—Margaret E. Langren, Readers Adviser, Art Div., Washington, D. C., P. L.

Aug. - 1961 LIBRARY JOURNAL

Giedion-Welcker, Carola. Contemporary Sculpture. An Evolution in Volume and Space. Rev. and enlarged edition. New York, Wittenborn 1960. 4°. Mit zahlr. Abb. Leinen 68.-

Publisher's Weekly Feb 20 1961

CONTEMPORARY SCULPTURE, AN EVOLUTION IN VOLUME AND SPACE. By Carola Giedion-Welcker. 394 pp. Published by George Wittenborn Inc., New York, \$16.50.

The development of sculpture in our century has been remarkably exciting and it is an interpretation of this achievement and its evolution that Carola Giedion-Welcker presents in her Contemporary Sculpture, first published in 1937 and now presented in a third revised edition as part of George Wittenborn's monumental series 'The Documents of Modern Art'.

It is a splendid book. Not only is it exceedingly satisfying visually but it is also packed with the most astonishing variety of ideas and information. Such a wealth of material is so concisely drawn together that the latest edition of the book becomes even more essential than the earlier editions to any student of twentieth-century art.

The ideas of the book are essentially based upon the great corpus of illustrations which give an apt, at times even startling, picture of sculpture in our century, two brief introductions as well as a succinct yet perceptive running commentary fill out the presentation of Mme Gie-

The last edition of Dr. Carola Giedion-Welcker's anthology of modern sculpture was published in Zurich in 1937 under the title *Modern Plastic Art*, and she has continued to reprint her original preface, with the exception of one deleted paragraph, ever since. A second, much larger edition of the book appeared in New York in 1956, and this third greatly enlarged edition, which has again originated in New York, contains some 300 pages of plates.

The layout of the pages has been somewhat modified since the last edition; the sculptures have been regrouped according to types, some new additions have been added; and the author has written additional comments. The text, as readers of the earlier editions will know, is not continuous but consists of snippets of commentary beneath the plates. Some of these have been shortened and tightened, which is a gain, but there is still plenty of jabberwocky to be found, as for example this comment on a white marble cross:

The delicate power of this form glides gently into a torso-like expression of organic life. The inner animation of its geometrical elements, etc.

Many of the additional plates are much needed additions: for example, Derain is now included, and there are some examples of work by Mattio, Modigliani, Giacometti and Laurens. Also, younger sculptors from Europe and America have now made their appearance in large numbers and names to be found include Gillo, Penabaz, Rosati, Wotruba, Lipton, Cesar, Stankiewicz, and Nevelson, as well as Hajdu, whose name is consistently mispelt.

All this gives Dr. Giedion-Welcker's book greater value as an anthology. Nevertheless it was surely a mistake to unbalance the volume by allotting twice as many reproductions to Brancusi as to anyone else. Also it is unfortunate that during the re-editing of the volume Brancusi's "Three Penguins" and Schiemmer's "Sculpture" (1921) have been turned round and printed in reverse, while the illustrations have been allowed to become so black and murky that the sense of material and most of the detail are now in a great many cases obliterated. No less irksome is the fact that the bibliography of the 1956 edition has been taken over unchanged, whereas it is really useful it should have listed the number of new publications—general and other—which have appeared during the past six years, many of them dealing specifically with those artists whom Dr. Giedion has now brought into her fold.

## Books Published Today

CONTEMPORARY SCULPTURE: An Evolution in Volume and Space. By Carola Giedion-Welcker. 394 pp., illus., ports. 26 cm. (Documents of modern art, v. 12). New York, George Wittenborn, Inc., 1961. \$16.50.

CONTEMPORARY SCULPTURE: An Evolution in Volume and Space. By Carola Giedion-Welcker. 394 pp., illus., ports. 26 cm. (Documents of modern art, v. 12). New York, George Wittenborn, Inc., 1961. \$16.50.

NEW YORK TIMES  
AUG. 15, '61

REVISED, CONTEMPORARY SCULPTURE: An Evolution in Volume and Space. By Carola Giedion-Welcker. 394 pp., illus., ports. 26 cm. (Documents of modern art, v. 12). New York, George Wittenborn, Inc., 1961. \$16.50.

NEW YORK HERALD TRIBUNE  
MAY 25, 1961

"L'AS ANTIQUARIAT", Wien (XVI), Lagerung, Nr. 334 (1961)

GIEDION-WELCKER, Carola. Contemporary Sculpture and Evolution in Volume and Space. A revised and enlarged edition. Gr. 8°, 400 S., auf Kunstdruckpapier mit vielen Reproduktionen nach photographischen Aufnahmen. In. \$ 16.50. 1961. George Wittenborn, Inc., 1018 Madison Avenue, New York 17, N.Y.

CONTEMPORARY SCULPTURE: An Evolution in Volume and Space; By Carola Giedion-Welcker

Revised and enlarged edition of a classic concerned with major personalities and younger talents in Europe and America, with 371 illustrations, statements by artists, extensive biographies, a valuable bibliography by Bernard Karpel (Museum of Modern Art Library), and a new chapter on forms rising out of man's reaction to 20th century forces. In Documents of Modern Art series directed by Robert Motherwell. (Wittenborn, \$16.50)

Balog aus "Philobiblon" 3/1961

GIEDION-WELCKER, Carola. ART 730.904  
Contemporary sculpture, an evolution in volume and space. Rev. and enl. ed. New York, G. Wittenborn 1961. c. 1960. xxi, 400p., illus., 26cm. (Documents of modern art, v. 12). 60-15444. 16.50.  
1. Sculpture—Hist.—20th cent. 2. Sculptors. I. Title. (Series)  
Expanded, revised, and brought up to date to include most recent and younger talent in Europe and America.

Neue Bücher / Proben von Schriftgeßeren und Privatdruckern

Enschienen in  
werk  
Scheider Mannesmann für Kunst, Architektur, künstlerisches Gewerbe  
REDAKTION: Wittenborn, Meisenstraße 1  
N. 4/1963  
Carola Giedion-Welcker: Contemporary Sculpture: An Evolution in Volume and Space. A Revised and Enlarged Edition. George Wittenborn, New York 1960  
Dieses grundlegend Buch, das 1937 zum ersten Mal erschien, enthält 194

Canadian Art  
June/July 1963



The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series: Folder: <i>III. F</i>
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# SONNTAGSBLATT

*Beste Nachrichten*

Nr. 49, 55. Jahrgang — Beilage zu Nr. 503

## Bildhauer

zufällig, einen Satz Bachofens voranstellte: Nur das Symbol schlägt alle Saiten des menschlichen Geistes zugleich an.

Heute gibt Wittenborn in New York unter dem Titel: «Contemporary sculpture, an evolution in volume and space», ein eindrucksvolles und umfangreiches Werk heraus, das heute wie sein schwächerer Vorgänger vor fünfundsiebenzig Jahren unter Bachofens sicherer Flagge segelt. Viel Neues und Aktuelles ist dazugekommen, aber am Prinzipiellen hat die Autorin nichts zu ändern gebraucht: So sicher, so im Ausschlag-Gebenden war ihre Stellungnahme vor einem Vierteljahrhundert. Klar und deutlich werden Evolutionen verfolgt, Anlehnungen, Ausleihungen werden aufgedeckt, Ausgangspunkte präzise umschrieben. Zu den Bildern — und oft auch zwischen ihnen — erläutert ein kurzer Kommentar das Wesentliche. «Wesentlich» ist überhaupt der Terminus, der diesem hervorragenden Werke, seinem Geiste und Stille, seinem Inhalte wie seiner Aufmachung wohl am besten gerecht wird. Wer die neuere Plastik als Gesamtphänomen überblicken will, wer sich dafür interessiert, auf welchen oft kuriosen Wegen die Entwicklung von einem grossen, befruchtenden Genie zum Vollender der von ihm nur skizzierten Idee gelangt, der vertiefe sich in dieses magistrale Werk. Seiner Autorin dazu zu gratulieren scheint mir unnötig: Wer in der Akme seiner Laufbahn feststellen kann, dass er sich von Anfang an nicht getäuscht hat, der ist belohnt genug...

Bildhauerei wird von Bildhauern gemacht, darum muss man immer wieder auf die den Meistern der modernen Plastik gewidmeten Monographien des Griffon-Verlages hinweisen. Was umso leichter fällt, als die Serie auf Weihnachten hin um drei wichtige Nummern erweitert wird, die, jede auf ihre Art, grosses Interesse zu wecken bestimmt sind.

Vom österreichischen Bildhauer Fritz Wotruba hat man in der Schweiz seit dem Kriege nie und da etwas gehört oder gesehen. Mancher hat wohl die Achseln gezuckt vor den Werken dieses Mannes, der anscheinend stur bei seiner Figuration verharrte, wo doch alles zur Abstraktion hintrieb. Wenn man in Zukunft das Phänomen Wotruba mit anderen, ganz neuen Augen betrachten wird, dann wird die vom Griffon-Verlage herausgegebene und von F. Heer eingeführte Monographie in hohem Masse dafür verantwortlich sein.

Wir stehen hier ohne Zweifel vor einem der bedeutungsvollsten plastischen Werke der zweiten Jahrhunderthälfte. Dass Wotruba während seines ganzen, hoffentlich noch lange nicht abgeschlossenen Lebens jener zentralen Aufgabe der Plastik, der Darstellung des Menschen, treu geblieben ist, dass er dieses Anliegen durch alle Stürme und Fluten der letzten Jahrzehnte durchzuretten wusste, ja, dass er die Darstellung der Figur nicht nur zu erhalten, sondern sie vielmehr total neu zu gestalten versuchte, das stellt ihn heute neben die Grössten seiner Zeit.

Es ist, als hätte Wotruba vorausgesehen, was heute nur noch die Tauben und Blinden nicht bemerkt haben: dass der Krieg um «abstrakt» oder «figürlich» nur ein heute bereits abgeschlossener Moment war in dem allgemeinen Ringen um eine unserer Zeit adäquate Kunst, oder im Sinne Bachofens: um die Erschaffung unserer Zeit adäquater Symbole.

Was dieser Oesterreicher in Wien — der wohl sein Werk sehr allein und ohne jede Anlehnungsmöglichkeit an internationale Mode-Schulen oder -Gruppen — hier geschaffen hat, das ist für die Generation von 1960 ebenso wegweisend und wichtig, wie es die Werke Brancusi und Arps für die Künstler von 1920 waren.

Die Aufnahmen sind herrlich, der Photograph hat jeweils diejenigen Winkel erspürt, von denen aus die unsichtbaren Seiten der Werke erahnt werden können.

Der zweite, auf Weihnachten erscheinende Griffon-Band ist Antoine Pevsner zugedacht. Die Einführung stammt von Carola Giedion; über sie, ihre Kenntnisse und ihr Einfühlungsvermögen bleibt, nach dem oben Gesagten, nichts mehr zuzufügen. Auch ist Pevsner ja einer der grossen Klassiker der modernen Kunst, beispielhaft in seinem Werke und in seinem ruhigen, sicheren, keinen Schritt überhastenden Vorgehen in bisher unbekannte Regionen der dreidimensionalen Sprache. Dort, wo sein Bruder Gabo eher ein Prübler blieb, da empfand er es als Sünde wider den ureigensten Geist seiner Kunst, wenn man die konzipierten Werke nicht unter allen Umständen in definitiver Form auszuführen sucht.

Was aber an dem Bande neu und verblüffend ist, das sind die zweiundzwanzig Farbreproduktionen — auf ein Total von hundert und sechs Illustrationen. Es ist hier die Probe aufs Exempel gemacht worden, wie man monochromen Plastiken durch Farbaufnahmen derart beikommen kann, dass eine räumliche Tiefe entsteht, die man auf schwarzweissen Clichés nie beobachten konnte. Dieses Werk aus dem Griffon-Verlag wäre sehr wohl imstande, die Technik der Bücher über Bildhauerei völlig zu revolutionieren.

Was bleibt nach all dem Lobe — und weiss der Himmel, dass es verdient ist — noch übrig, um von der dritten Monographie zu sprechen, die Barbara Hepworth, der englischen Bildhauerin, reserviert wurde? Soll noch einmal auf die tadellose Aufmachung, auf die fehlerlosen Clichés, auf die auch dem anspruchsvollsten Kenner gerecht werdende Mise en page hingewiesen werden? Es soll — und mit Vergnügen soll es!

Was aber den beiden zuerst erwähnten Bänden gegenüber abfällt, das ist — trotz aller grossen Bewunderung — ganz einfach das Werk. Im Gegensatz zu Pevsner — und natürlich auch zu Wotruba — ist Hepworths Oeuvre einer ganz bestimmten Periode der neueren Kunst verpflichtet, und scheint demnach heute bereits überholt. «Elle date» würde der Franzose sagen. Auch haftet ihr etwas Weibliches-Allzuweibliches an, was sich schon darin äussert, dass die meisten ihrer grossdimensionierten Werke eigentlich wohl am schönsten im Maßstabe und in der Funktion eines Pendentifs wirken würden. Brancusi, Arp und Moore sind dem Werk sichtlich — oft zu sichtlich — Pate gestanden.

Ich bin mir vollauf bewusst, dass dies alles Kriterien sind, wie sie unter Zeitgenossen Zeitgenossen gegenüber angewendet werden, aber ich könnte mir vorstellen, dass diese Plastiken dereinst einen grossen Teil ihres heutigen Ruhmes einbüssen könnten.

«Zwölf Bände, zweitausend Abbildungen» heisst es voll berechtigtem Stolz auf dem Katalog der Bildhauerwerke des Griffon-Verlages. Und wie sollte der nicht stolz sein, der auf dem besten Wege ist, das gültige Inventar dieses «Siècle de sculpture» aufzustellen?

Hansjörg Gisiger







The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series.Folder: <i>III.F</i>
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Giedion-Welcker, Carola.

Contemporary sculpture, an evolution in space. Rev. and enl. ed. New York, (1960),

xxx, 400 p. illus., ports. 26 cm. (Documents of Modern Art Series, v. 12).

Translation of Modern Plastik.

"Modern art and sculpture, a selective bibliography": p. 355-394.

1. Sculpture—Hist.—20th cent. 2. Sculpture (Series)

NB198.G513 1961

730.904

Library of Congress

CAROLA

GIEDION-WELCKER, Carola. Contemporary Sculpture: an Evolution in Volume and Space; a Revised and Enlarged Edition. (The Documents of Modern Art Series, v. 12). 371 illus., ports. bibliog. by Bernard Karpel. index. xxxi+400pp. 60-15444. George Wittenborn Inc., \$16.50.

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Aug - 1961

LIBRARY JOURNAL

ms. Düsseldorf. 1961. quer-4". Mit 1 Faks. Gabe für den Freundeskreis des Goethe-Museums. Hrsg. von H. v. Maltzahn. 1. Goethes aquatillierte Zeichnung vom Heide.

VOLUME AND SPACE. By Carola Giedion-Welcker. 394 pp. Published by George Wittenborn Inc., New York. \$16.50

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June / July 1963

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Schweizer Monatsschrift für Kunst, Architektur, künstlerisches Gewerbe

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Nr. 1/1963

Carola Giedion-Welcker:

Contemporary Sculpture

An Evolution in Volume and Space

A Revised and Enlarged Edition

George Wittenborn, New York 1960

Dieses grundlegende Buch, das 1937 zum erstenmal erschien, erlebte 1954 eine zweite und 1960 seine dritte Auflage, die leider noch nicht in deutscher Übersetzung vorliegt. Gegenüber 1954 wurde der Bildteil um rund zwanzig neue Bildhauer vermehrt, aber auch durch inzwischen entstandene Werke großer Meister ergänzt, so daß nun auch bedeutende Spätwerke von Gabo und Pevsner, Moore und Giacometti sichtbar werden. Carola Giedion hat außerdem wichtige ältere Werke hinzugefügt, die ihr konsequentes Konzept einer bestimmten Entwicklungslinie stützen. So nimmt die erstaunliche 'Kauernde' von Derain das Problem komprimierter Ballung der Volumina schon 1907 auf, ein Jahr vor Brancusis 'Kuß'. Der 'Jongleur' von Rodin von 1909 löst dagegen die Masse so weitgehend in Bewegung auf, daß man die Gesamtfigur beinahe schon im Sinne eines Lipschitz von 1945 ablesen kann. Dem abstrakten Denkmalsentwurf von Hermann Obrist aus dem Jahre 1902 entspricht ein Kamin des Architekten Gaudi von 1905 in überraschender Weise. Beides sind frühe Zeugnisse einer Umwandlung organischer Strukturen in reine Abstraktion.

Im Unterschied zum älteren Buchteil, in dem die innerlich zusammengehörenden Skulpturen nicht ausdrücklich unter einer Kapitelüberschrift zusammengefaßt sind, ist der neuere Abschnitt nach Ausdrucksgebieten unterteilt. Titel wie 'Skulptur als phantastische Architektur', 'Menschliche Köpfe', 'Elementare Vereinfachung in archaischer oder surrealistischer Ausdrucksweise' ließen sich natürlich auch mit den Arbeiten des ersten Teils verbinden, so daß Frau Giedion vielleicht in einer vierten Auflage das gesamte Material nach diesen Gesichtspunkten gliedern könnte. Was nun die jüngeren Bildhauer betrifft, denen die Ehre zuteil wurde, in diesen Band aufgenommen zu werden, so dürfte diese Auswahl genau so standhalten wie die erste von 1937. Auch hier wurde konsequent auf konservative Bildhauer verzichtet, so daß man nur einen einzigen Marino Marini findet, von Plastikern dagegen gar nichts. Aber auch innerhalb der mannigfachen Ausdrucksweisen des Abstrakten nimmt Frau Giedion von manchen Leuten keine Notiz. So spart sie den ihr wahrscheinlich zu äußerlich pathetischen Zadkine aus und unter den Jüngeren (wohl aus ähnlichen Gründen) die skulpturalen Arbeiten von Elie Naim.

All this gives Dr. Giedion-Welcker greater value as an art historian, though it was surely unbalance the volume twice as many as Brancusi as to anyone is unfortunate that editing of the volume "Three Penguins" at "Sculpture" (1921) in round and printed in the illustrations have to become so black as the sense of material the detail are now in cases obliterated. Not the fact that the 1956 edition has been unchanged, whereas it should have list of new publications, other—which have appeared in the past six years, many specifically with whom Dr. Giedion has into her fold.

published Today

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CONTEMPORARY SCULPTURE:  
An Evolution in Volume and  
Space. By Carola Giedion-Welcker.  
Illustrated. 400 pp. New  
York: George Wittenborn. \$16.50.  
A revised and enlarged edition.

NEW YORK TIMES

AUG. 13, '61

TEMPORARY  
Evolution in  
e, by Carola  
(Wittenborn)

YORK HERALD TRIBUNE  
25, 1961

Faber and Faber

AT, Wien / XVI. Jahrgang, Nr. 9/10 / 1962

Carola. Contemporary Sculpture and Evolution in Space. A revised and enlarged edition. Gr. 8°. 400 S. mit vielen Reproduktionen nach photographischen Vorlagen. Ln. \$ 16.50. 1960. George Wittenborn, Inc., 1018 New York 21, N.Y.

ARY SCULPTURE: An Evolution in Volume and Space. By Carola Giedion-Welcker

enlarged edition of a classic concerned with personalities and younger talents in Europe with 371 illustrations, statements by artists, biographies, a valuable bibliography by Bernard Karpel (Museum of Modern Art library), and on forms rising out of man's reaction to the forces. In Documents of Modern Art edited by Robert Motherwell. (Wittenborn,

in "Philobiblon" 3/1967

GIEDION-WELCKER, Carola. ART 730.904  
Contemporary sculpture, an evolution in volume and space. Rev. and enl. ed. New York, G. Wittenborn [1961.c.1960] xxxi, 400p. illus. 26cm. (Documents of modern art, v.12) 60-15444 16.50  
1. Sculpture—Hist.—20th cent. 2. Sculptors. I. Title. (Series)  
Enlarged, revised, and brought up to date to include major personalities and younger talent in Europe and America.

Contemporary Sculpture  
Carola Giedion-Welcker

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GIEDION-WELCKER, Carola. *ART 730.904*  
*Contemporary sculpture, an evolution in volume and*  
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 [1961:c.1960] xxxi, 400p. illus. 26cm. (Documents  
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Canadian Art.  
June/July 1963



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Review - October ART IN AMERICA by Cleve Gray.

It is typical of the pace of contemporary aesthetic changes that such a fine survey as this, issued only a few years ago, had so soon to be revised and enlarged. But the author's brief chapter, "The Situation To-day", written in 1954, still stands as one of the most succinctly and brilliantly written characterizations of the meaning and manner of modern art. Art which "mirrors our dynamic conception of the modern world" is the art described. "on the one hand it relates man to the organic world in organic forms; on the other it constructs symbols of the contemporary mind with specifically contemporary means in an abstract mathematical language". Almost 400 excellent half-tones illustrate the author's points, emphasized by brief sentences alongside the plates. Far less of a personal document than Seuphor's excellent book, "The Sculpture of the Century" (reviewed in Art in America no. 3, 1960), this volume presents, I believe, the best panorama of contemporary sculpture.

Copy to C. N. - 1st. 2. 11. 61

1. Die Dichtung ist ein Werk der Phantasie, das nicht nur die Welt, sondern auch die menschliche Seele in sich spiegelt. Sie ist eine Kunst, die die Wirklichkeit in einer neuen, oft idealisierten Form darstellt.

2. Die Dichtung ist eine Form der Kommunikation, die zwischen dem Dichter und dem Leser vermittelt. Sie ist eine Sprache, die die menschlichen Erfahrungen und Gefühle in einer poetischen Form ausdrückt.

3. Die Dichtung ist eine Form der Reflexion, die die menschliche Existenz in ihrer Ganzheit betrachtet. Sie ist eine Kunst, die die Welt in ihrer Schönheit und Tragik darstellt.

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6. Die Dichtung ist eine Form der Erneuerung, die die menschliche Welt in ihrer Jugendlichkeit erhält. Sie ist eine Kunst, die die menschlichen Hoffnungen und Träume in einer poetischen Form darstellt.

7. Die Dichtung ist eine Form der Erinnerung, die die menschliche Vergangenheit in ihrer Klarheit darstellt. Sie ist eine Kunst, die die menschlichen Erfahrungen und Gefühle in einer poetischen Form darstellt.

8. Die Dichtung ist eine Form der Vision, die die menschliche Zukunft in ihrer Möglichkeit darstellt. Sie ist eine Kunst, die die menschlichen Hoffnungen und Träume in einer poetischen Form darstellt.

9. Die Dichtung ist eine Form der Liebe, die die menschliche Welt in ihrer Schönheit darstellt. Sie ist eine Kunst, die die menschlichen Leidenschaften und Konflikte in einer poetischen Form darstellt.

10. Die Dichtung ist eine Form der Weisheit, die die menschliche Existenz in ihrer Ganzheit betrachtet. Sie ist eine Kunst, die die menschlichen Erfahrungen und Gefühle in einer poetischen Form darstellt.



Fritz Wotruba: Torso 1954. (Der im Griffon-Verlag, Neuchâtel, erschienene Monographie über den österreichischen Bildhauer entnommen.)

Was ist Kunst? Wo fängt sie an, wo hört sie auf? Immer und immer wieder wurde diese Frage ausgestellt und publiziert. Vor diese fundamentale Frage stellt der Autor, der das Gehirn dar-  
zulegen will, keine einfache Antwort. Er ist ein Künstler, ein Forscher, der in seinem tiefgeheften und im besten Sinne geistreichen Band: „Über Grund und Wesen der Kunst“ (Ullstein, Frankfurt) eine bestechende Analyse von Kunst und Künstler sowie vom Be-  
deutnisse des Menschen nach Kunst verfasst hat, die auch den, der sich mit Kunst nicht auskennt, einleuchten wird. Auf jeder Seite Stoff zu lesen und unterhaltsamer Diskussion mit sich selber — oder faule Leute, die sich nicht anstrengen, mit ap-  
spruchsvollen Freunden ein Geringschätzendes will, das diesen Inhalt als durch seinen Preis auffallen, der auf diesen Ull-  
steinband hingewiesen.

Doch nicht von Krämer-Badonis wichtigem Werk soll hier hauptsächlich die Rede sein, sondern von einigen Büchern über Bildhauerei und Bildhauer.

Stets aufs neue soll man in diesem Lande stolz darauf hinweisen, dass es Carola Giedlon-Weicker aus Zürich war, die als erste schon vor fünfundzwanzig Jahren ein kommendes «Sicile de sculpture» vorausgesagt hat. 1937 erschien unter dem Titel «Moderne Plastik» ein dünner Band bei Girsberger, dem die Autorin, wohl nicht ganz

The book is well organized and illustrated. Photographs of each sculptor's work are accompanied with statements by or about the sculptor. There is a biographical appendix with photo-portraits of each sculptor, and lists of exhibitions. A panoramic and annotated bibliography adds to the reference value.

PAUL MORRIS WRIGHT

es sich — und nicht nur bei Lüttichgerrits —, immer den Blick Betrachtungsweise nicht fremdartig vorkommen muss. Hinter bewussten Schicht eines jeden kultivierten Menschen ist immer die «Primitivperson» verborgen.

Was lernt es der Mensch normalerweise in und mit Kultur? Die Güte zu tun und das Böse zu meiden? Zwar ist die Bildung hierfür vorprägend oder, um einen Begriff C. G. Jung's zu gebrauchen, archetypisch; aber die konkrete Erfahrung für das, was schick oder nicht schick, wird im dritten oder vierten Lebensjahr gewonnen, und zwar durch Lob oder Tadel. Das Kind, so lernt es, ist gut, wenn es sich an die Regeln hält, die es von den Eltern manches tun soll, was es nicht tun will, und das manches tun möchte, böse ist und bestraft wird. Aus Gewöhnung und sagtung entwickelt sich das «Elternbild», dieses Elternbild von der Seele des Kindes aufgenommen und bildet dort das «Ich», aus dem heraus das Gewissen wirkt. Als Instanz der ethischen Normen übt das Über-Ich von nun an eine strenge Kontrolle aus, die aus reinem Empfinden verbringt; es ist die Instanz des «Verdammten» bildet, das «Du» das persönliche Unbewusste.

Demnach wäre die Annahme, wonach das Uebel sich die Tüfter und das Böse verleihe, verfehlt. Das vom Uebel-  
Unbesuete Verdrängte ist dort nicht machtlos. Im Gegenteil  
ist dort ganz besonders energiegeland und wird leicht rü-  
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Gutens und eine innerliche Sittlichkeit, sondern auch eine  
äußere, die sich in der Unterwerfung, in der Unterwerfung  
Reich der Triebe mit Verdrängungselementen überlastet, die  
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Sinnlich! Es heißt: Verdrängung werden»

Die Sittlichkeit und das Gewissen gehören nicht nur der

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Wittenborn and Company

Books on the Fine Arts  
One-Wall-Gallery, Prints

11 August 1961

1018 Madison Ave., New York 21, N. Y.

BU 8-1558 & 1559

Review - October ART IN AMERICA by Cleve Gray.

Contemporary Sculpture by Carola Giedion-Welcker; Wittenborn \$16.50. It is typical of the pace of contemporary aesthetic changes that such a fine survey as this, issued only a few years ago, had so soon to be revised and enlarged. But the author's brief chapter, "The Situation To-day", written in 1954, still stands as one of the most succinctly and brilliantly written characterizations of the meaning and manner of modern art. Art which "mirrors our dynamic conception of the modern world" is the art described. "on the one hand it relates man to the organic world in organic forms; on the other it constructs symbols of the contemporary mind with specifically contemporary means in an abstract mathematical language". Almost 400 excellent half-tones illustrate the author's points, emphasized by brief sentences alongside the plates. Far less of a personal document than Seuphor's excellent book, "The Sculpture of the Century" (reviewed in Art in America no. 3, 1960), this volume presents, I believe, the best panorama of contemporary sculpture.

copy to C. H. - W. 8. 11. 61



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Und es gibt nicht wenige Legenden, in denen der Teufel als Gott auftritt. Das Böse kann sich, dies wollen diese Legenden besagen, auch einmal in der Maske des Guten zeigen. Dass Hitler für sein Gefolge als Heilbringer glänzte, ist kaum zu leugnen. Leider ist dem Versuchen. Selbst Gott führt uns gelegentlich in tendenden Moralauflassungen. Wer sich eigenmächtig Gewissensentscheidungen ausliefern, stellt sich ausserhalb der geltenden Moral auf. C. G. Jung, nicht ungefährlich. Wer sich eigenmächtig, sich auf den Entscheid seines Privatgewissens zu verlassen, ist, unter Umständen verführt er es. Der Sittenkodex stützt es, führt es, und sel es in den westlichen Demokratien — sel es jenseits des Eisernen Vorhangs, Ueblicherweise — wo und wie es reagieren soll, muss es erst nicht ernähren. Wann, wo und wie es reagieren soll, muss es erst dem Bereich der Menschen. Von der eigenen Substanz kann es sich Ideen hohlen und nicht allein aus den sozialen Tiefen, sondern zieht das Gewissen seine Inhalte und seine Maßstäbe nicht vom weist. Nicht viel anders als das Bewusstsein und das Gedächtnis be- als innerer Mahner eher Verwirrung stiftet als einen Weg von der üblichen Erfahrungswelt entstehen, dass unser Gewissen



Fritz Wotruba: Torso 1954. (Der im Griffon-Verlag, Neuchâtel, erschienene Monographie über den österreichischen Bildhauer entnommen.)

Was ist Kunst? Wo fängt sie an, wo hört sie auf? Immer und immer wieder werden wir durch Ausstellungen und Publikationen vor diese fundamentale Frage gestellt, auf die es wohl nicht eine, sondern so viele Antworten wie Autoren, die sich das Gehirn darüber zermartern, gibt. Unter ihnen ragt Rudolf Krämer-Badoni hervor, der in seinem tiefgescheiterten und im besten Sinne geistreichen Band: «Ueber Grund und Wesen der Kunst» (Ullstein, Frankfurt) eine bestechende Analyse von Kunst und Künstler sowie vom Bedürfnisse des Menschen nach Kunst verfasst hat, die auch denen, welche mit dem Autor nicht immer einverstanden wären, auf jeder Seite Stoff zu Ueberlegung und unterhaltsamer Diskussion mit sich selber — oder faute de mieux: mit anderen — bietet. Wer anspruchsvollen Freunden ein Geschenk machen will, das eher durch seinen Inhalt als durch seinen Preis auffällt, der sei auf diesen Ullsteinband hingewiesen.

Doch nicht von Krämer-Badonis wichtigem Werk soll hier hauptsächlich die Rede sein, sondern von einigen Büchern über Bildhauerei und Bildhauer.

Stets aufs neue soll man in diesem Lande stolz darauf hinweisen, dass es Carola Giedion-Welcker aus Zürich war, die als erste schon vor fünfundzwanzig Jahren ein kommendes «Siècle de sculpture» vorausgesagt hat. 1937 erschien unter dem Titel «Moderne Plastik» ein dünner Band bei Girsberger, dem die Autorin, wohl nicht ganz

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She discusses the trend in the past twenty years of "a return to the human figure," not as a static representation or man as the center of the universe, but as "man closely bound up with the life of all created things, man as one small point in the huge web of time and space. . . ."

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Dennoch wäre die Annahme, wonach das Ueber-Ich das Böse fördere und das Böse verhindere, verfehlt. Das vom Ueber-Ich Unbewusste Verdrängte ist dort nicht machtlos. Im Gegenteil ist dort ganz besonders energiegeladen und wird leicht rebellisch. Demnach ist das Ueber-Ich nicht nur die Wirkungsstätte des Gewissens und eine innerseelische Sittenpolizei, sondern es steht in einer ungesunden Beziehung zur Unterwelt, indem es dieses Reich der Triebe mit Verdrängungselementen überlastet, die in immer stärkerem Masse Erregungen auslösen und auszubilden begehren. Aus diesem Grunde ist gerade der Heilige den Versuchungen ausgesetzt. Häufig spielt unsere innere Sitten die Rolle einer Verführerin, die eben durch Ueberlastung des Unbewussten ihre Opfer in die Fangarme des Uebels treibt. Zur Verführerin wird sie auch noch durch andere Auswirkungen. Sie hat begangene Böse vor Augen. Mit Recht sagt Martin Buber: «Wer Uebel, das er getan hat, immerzu beredet und besinnt, hört auf, das Gemeine zu denken, und was man denkt, darin liegt mit der ganzen Seele; also liegt man mit der ganzen Seele in der Gemeinheit.» Sittlichkeit kann zur Verführerin werden!

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Sollten wir wirklich unbegabter sein als serbische Schafhirten oder polnische Bauern, ungeschickter als ein Eskimo in Alaska? Die Produkte, die serbische Schafhirten in ihrer Freizeit, beim Hüten, herstellen, kaufen wir für teures Geld. Die polnischen Bau-

folge als Hellbringer glänzte, ist kaum auch einmal in der Maske des Guten zu aufricht. Das Böse kann sich, dies wo Und es gibt nicht wenige Legenden, Versuchung. tenden Moralauflassungen. Selbst Go Gewissensentscheidungen ausliefern, so warnt C. G. Jung, nicht ungefährlich. Sich auf den Entscheld seines Privats unter Umständen verführt er es. herrschenden Sittenkodex. Der Sitten sel es in den westlichen Demokratien erlernen. Ueblicherweise — sei es jense nicht ernähren. Wann, wo und wie es dem Erdreich der Menschen. Von der Ideenhimmel und nicht allein aus den zieht das Gewissen seine Inhalte und weist. Nicht viel anders als das Bewusstsein von der üblichen Erfahrungswelt ent-

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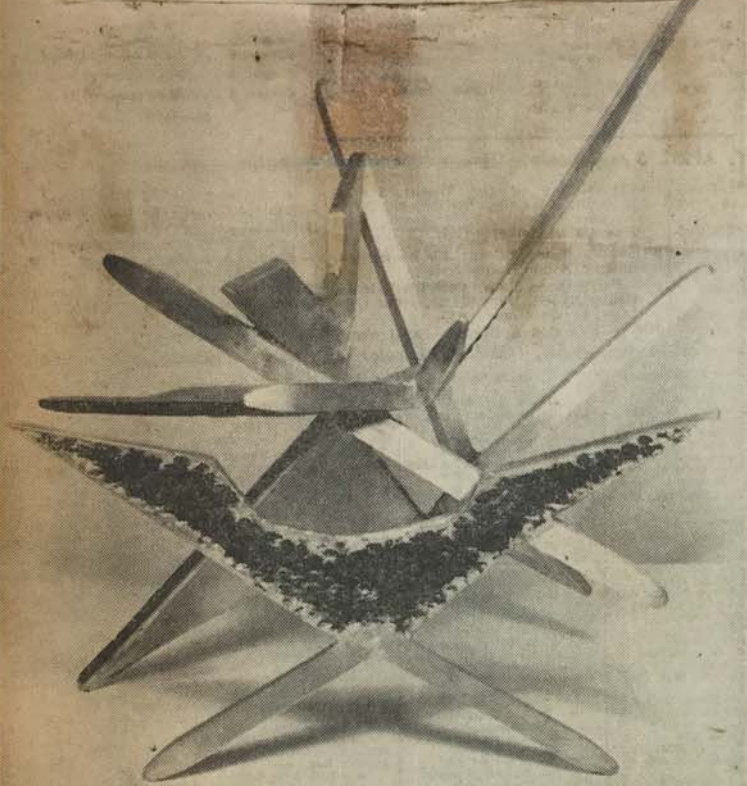






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THE NEW YORK TIMES, SUNDAY, APRIL 2, 1961.



FORMAL—"Symbol X," steel and brass, 1960, by Mary Callery, in show at Knoedler's.

## ADVENTURES AND RENEWALS

By STUART PRESTON

**F**REEST, most cursive variations on individual letters of the alphabet comprise the form and subject-matter of Mary Callery's twenty-six new brass and steel pieces of semi-abstract sculpture.

Tedious optical trick, were it not for this artist's composing patterns of appealing liveliness and variety. In this latest work, he also manipulates false perspective, a practice that went out with Baroque painting.

\*

Extremes of romanticism, both in style and subject-matter, are met in semi-abstract figure paintings by Anthony Fry at Durlacher's. All depict groups of dancers, figures charged with emotional significance, posing and posturing in virtually unchoreographical ways, and fitfully illuminated in and out of lurid chiaroscuro. They might be taking part in

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### Home and Abroad

Cityscapes by Elias Goldberg at the Egan Gallery sparkle with atmospheric light that both shatters and creates the subject-matter of these paintings. Goldberg has a dry flickering touch and a fondness for color blanched to the utmost.

Radically contrasted styles in contemporary sculpture may be seen in a pair of exhibitions. At the Parma Gallery are metal constructions by the out-and-out Italian non-objectivist Franco Garelli whose work is influenced by surrealism and by action painting. And in that his sculpture resembles shattered fragments from a bombed-out machine factory, war and its aftermath have also contributed to this grim and striking manner. Catastrophic in appearance,

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N.Y. TIMES "MAGAZINE", MARCH 19<sup>th</sup> 1961.

## Sculptural Alphabet

Twenty-six sculptures, each using a letter of the alphabet as a point of departure, go on exhibit March 28 at the Knoedler Gallery. They are the work of Mary Callery and were executed in steel, brass and wire mesh. Examples, or "Symbols," are shown on this page.



"Symbol A."



"Symbol U."

CALLERY, Mary, 1903-  
Sculpture. New York, Dist. Wittenborn [1961] xi, 151p. (chiefly illus.) 27cm. Texts, in English and French, by Philip R. Adams, Christian Zervos. Bibl. by Bernard Karpel 60-15443 10.00  
Presents and interprets the work of a contemporary American sculptor.

PUBLISHERS' WEEKLY  
MAY 22<sup>nd</sup> 1961.

SCULPTURE, by Mary Callery  
(Wittenborn, \$10).

MARY CALLERY, Sculpture (George  
Wittenborn, \$10). Art book.

N.Y. HERALD TRIBUNE,  
APRIL 4<sup>th</sup>, 1961.

N.Y. TIMES,  
APRIL 3<sup>rd</sup>, 1961.

Wittenborn 1961  
Dist. Callery

Contemporary Sculpture  
by Callery - Wittenborn

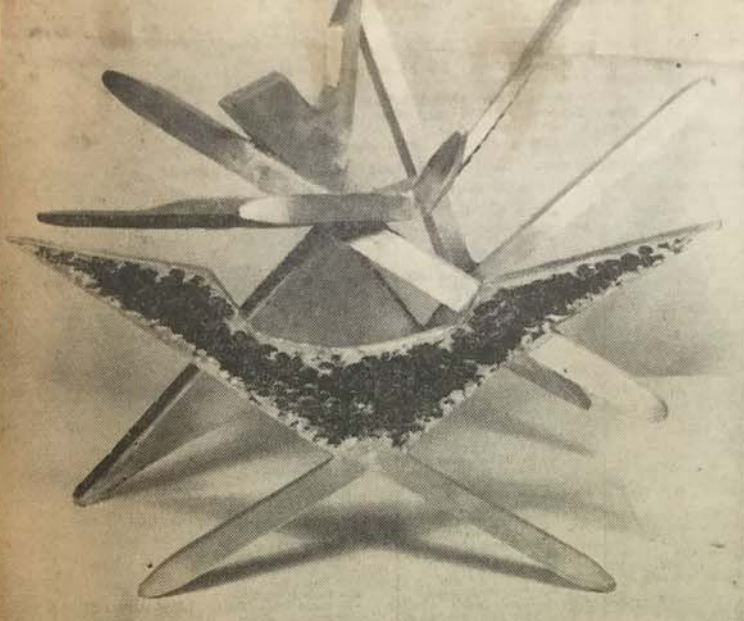
Callery

LE CORBUSIER  
1910-1960



The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series, Folder: <i>III. F</i>
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Gallery



FORMAL—"Symbol X," steel and brass, 1960, by Mary Callery, in show at Knoedler's.

## ADVENTURES AND RENEWALS

By STUART PRESTON

**F**REEST, most cursive variations on individual letters of the alphabet comprise the form and subject-matter of Mary Callery's twenty-six new brass and steel pieces of semi-abstract sculpture on view at Knoedler's. The catalogue refers to them as "symbols," incorrectly in my opinion, as they are essentially inventive formal and technical exercises, existing only in and as themselves, without the mysterious overtones of, say, Jasper Johns' lettering, not to mention the precise symbolism of Nathaniel Hawthorne's "A."

There is much to admire in the sinewy vitality of these boldly original linear elaborations and in the remarkable craftsmanship that goes into making them. Their weakness lies in a tendency to over-ornament shapes that can well stand on their own. The various technical embellishments that Mrs. Callery employs interfere unnecessarily with the purity of this sculpture and give some of the smaller pieces a curious neo-Fabergé look, which could hardly have been intended.

### Slight of Eye

Individual colors, when scientifically placed in conjunction, can play off each other in surprising ways and make havoc with normal vision. Richard Anuszkiewicz' new nonobjective paintings at The Contemporary exploit these situations to such degrees that, after lengthy looking at them, one cannot positively identify either shape or color. This could be a tedious optical trick, were it not for this artist's composing patterns of appealing liveliness and variety. In this latest work, he also manipulates false perspective, a practice that went out with Baroque painting.

Extremes of romanticism, both in style and subject-matter, are met in semi-abstract figure paintings by Anthony Fry at Durlacher's. All depict groups of dancers, figures charged with emotional significance, posing and posturing in virtually unchoreographical ways, and fitfully illuminated in and out of lurid chiaroscuro. They might be taking part in

some sullenly expressionistic ballet inspired by Bertold Brecht. This kind of imaginative illustration, with all of its melodramatic symbolism, may not suit everyone's taste, but one must agree that it is well presented.

### At Home and Abroad

Cityscapes by Elias Goldberg at the Egan Gallery sparkle with atmospheric light that both shatters and creates the subject-matter of these paintings. Goldberg has a dry flickering touch and a fondness for color blanched to the utmost. The effects summoned up here are refinements of late impressionism. However they do not look back to a tradition as much as they carry it on, with considerable delicacy, to the present day.

Wash drawings of European landscape and architecture by Van Day Truex at the Carstairs Gallery combine happily an old-fashioned Ruskinian response to scenic beauty with an expert and slightly dry cataloguing of its features. This dual approach can lead to tension in certain pictures, where the feelings of wonder are brought down to earth by the exacting task of

getting visual facts right. But in the smaller, less formal drawings, the artist's sense of the picturesque is given free rein.

Radically contrasted styles in contemporary sculpture may be seen in a pair of exhibitions. At the Parma Gallery are metal constructions by the out-and-out Italian non-objectivist Franco Garelli whose work is influenced by surrealism and by action painting. And in that his sculpture resembles shattered fragments from a bombed-out machine factory, war and its aftermath have also contributed to this grim and striking manner. Catastrophic in appearance, these pieces are rescued from being chaotic by Garelli's resourceful formal perception of shape and weight and movement working together in single compositions.

Formal interest and ruthless simplifications play important parts in Paul Aschenbach's semi-abstract metal sculpture at the Sculpture Center, but their basic motivation is finding different ways of interpreting the human figure. Cleverness, perhaps too much of it, abounds in these lively transformations which, for all their odd mannerisms, still insist on the dramatic personality of a figure.

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PUBLISHERS' WEEKLY  
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III.F

"Symbol D."



"Symbol X."

Left—  
"Symbol S."

MARY CALLERY has scrambled the letters of the alphabet to her own idiosyncratic satisfaction in twenty-six new sculptures of brass and steel, currently on view at Knoedler's. Mrs. Callery is concerned with signs and symbols, and these mostly small-scale pieces of sculpture emerge as calligraphic designs, Fine Arts division. What she is spelling out, only she knows and she won't tell; but the C approximates psychological frustration, a cross between a snail and a cobra, lashing and flailing, perhaps at C-allery. The J dangles a high-style glass jewel niftily. V repeats itself, very meshy; and

cocktail-drinkers and other groups typical of our times are also presented with honesty, yet in almost ethereal tones. *Dancer in the Studio* is an outstanding example of the modern subjects. The paintings are effective from a distance, but require minute examination for full enjoyment. R. F.

"THE PICTURES ON EXHIBITION"  
APRIL, 1961.

Callery, Mary, 1903-  
Sculpture. New York, Distributed by Wittenborn [1961]  
x1, 151 p. (chiefly illus.) 27 cm.  
Texts, in English and French, by Phillip R. Adams, and Christian Zervos.  
"Bibliography by Bernard Karpel": p. 149-151.

NB237.C36A5

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60-15443

Library of Congress

51

PEOPLE ARE TALKING ABOUT . . . Mary Callery's delightful alphabetics in brass, steel, and wire-mesh—small, clever as watchworks, sculptural take-offs on the twenty-six letters, now at Knoedler Galleries. . . One of the most popular television shows in Italy, "Carosello," sketches composed exclusively of ads, performed exclusively by important actors. . . The illuminating camera-work of F. L. Kenett for *The Acanthus History of Sculpture*, a series of books, published by The New York Graphic Society, that wraps up the history of sculpture, starting with Ancient Egypt and Classical Greece, authoritatively. . . The name a Frenchman thought of for certain night clubs in the Village: "Boiteniks."

APRIL ISSUE, "VOEUE" 1961.



	Collection:	Series/Folder:
The Museum of Modern Art Archives, NY	Wittenborn	III.F

## Years Between

ROUGHLY 1500 years separate the early Chinese figure of a dancer in unglazed gray pottery (left) and the seated bronze figure (right) by the contemporary American sculptor Mary Callery. Yet in terms of rhythmic expressiveness, and as celebrations of the little grace of the human body, these two works of art erase the purely factual differences of time and place. The kinship between these figures as well as the totally different cultures that produced them are surveyed in two recent handsomely illustrated books, **THE ART OF THE TANG POTTERY**, by Mario Prodan (Viking, \$50), and **MARY CALLERY—SCULPTURE**, with texts by Philip R. Adams and by Christian Zervos (Wittenborn, \$10).

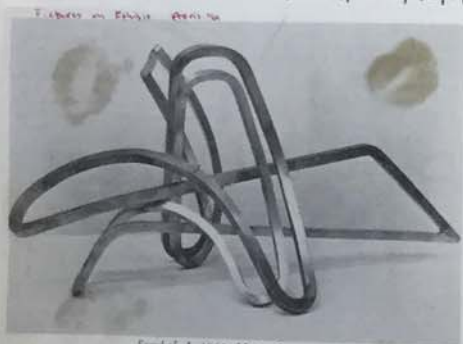
Both these pieces of sculpture date from historical periods when art was establishing new frontiers. Aside from their discovery of porcelain, Tang potters, in a period of great Chinese external expansion, made work that is distinguished by lifelike vigor and dramatic action, marking a notable advance over that of the previous Han Dynasty. Likewise, the twentieth century School of Paris, with which Mrs. Callery's work has vital connections, established a new style, that of abstraction which transfused with original vigor the whole sculptural tradition of the Western World and still exerts its sway.

STUART FRIEDMAN.



Seated figure, bronze, by Mary Callery, 1947-52.

N.Y. TIMES BOOK REVIEW, May 21, 1961



Symbol A, 1960: MARY CALLERY. On Exhibit at the Knoedler Gallery, New York

[41]

## SAN FRANCISCO

### SUNDAY CHRONICLE

December 17, 1961

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From "Paul Klee: The Thinking Eye." "Six Species," watercolor by Paul Klee, 1930.

Monday, November 6, 1961

## THE NEW YORK TIMES BOOK REVIEW

DECEMBER 3, 1961

A SPECIAL Service Award goes to Wittenborn for **PAUL KLEE: THE THINKING EYE** (\$25), edited by Jürg Spiller, the first full collection of Klee's teaching notes from his Notebooks, with his own diagrams plus well selected auxiliary illustrations. This is an important document beautifully presented, mostly for artists, aestheticians and students.

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Paul Klee: the thinking eye; the notebooks of Paul Klee. Edited by Jürg Spiller. (Translated by Ralph Manheim from the German ed. "Das bildnerische Denken." 1st ed., New York, G. Wittenborn, 1961.)

541 p. illus. (part col., part mounted) ports., facsim. 23 cm. Documents of modern art, v. 15.

Series statement stamped on verso of t.p. "Writings of Paul Klee": p. 523-524. Bibliography: p. 524.

1. Art—Addresses, essays, lectures. 1. Spiller, Jürg, ed.  
II. Title: The thinking eye. (Series)

ND588.K5S623 750.3 90-15445

Library of Congress

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This book reveals an astonishing insight into the creative mind of Paul Klee, Swiss modernist painter who developed an individ-

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These writings which compose Paul Klee's theory of form production and pictorial form, have the same meaning for modern art as had Leonardo's writings for the art of the Renaissance. Paul Klee was conscious that art should always be a means of human communication, and here in this one volume is the summation of his lifetimes work and a mirror image of his teachings.

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The Museum of Modern Art Archives, NY

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From "Mary Callery—Sculpture."

N.Y. TIMES BOOK REVIEW, MAY 21, 1961

Pictures on Exhibit April 26



Symbol A, 1960: MARY CALLERY  
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SAN FRANCISCO

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—RICHARD KIRSTEN

New York Herald Tribune

## Books Out Today

## Non-Fiction

THE STRUGGLE FOR ALGERIA, by Joseph Kraft (Doubleday, \$4.50). Comment tomorrow.

LAROUSSE ENCYCLOPEDIA OF THE EARTH, by Leon Bertin, foreword by Sir Vivian Fuchs, introduction by Carroll Lane Penton (Prometheus Press, distributed by Putnam's, \$12.95; after Jan. 1, \$15).

PAUL KLEE: THE THINKING EYE, the Notebooks of Paul Klee, edited by Juerg Spiller (Wittenborn, \$25).

THE GREEK I LOVE, photographs by Robert Descharnes, text by Michel Déon (Tudor, \$7.95).

THE BEAUTY OF BALLET, with an introduction by Arnold Haskell (Putnam, \$7.50). With 128 photographs.

THE POLITICS OF OIL, by Robert Engler (Macmillan, \$7.50). How the oil industry works.

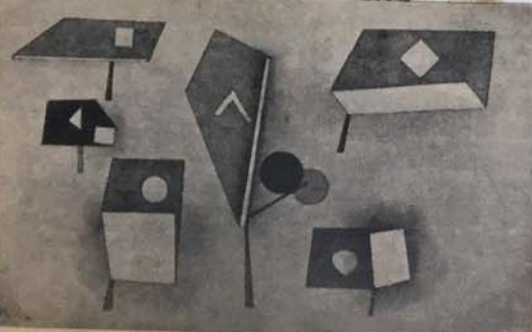
THE GLORIOUS FIRST OF JUNE, by Oliver Warner (Macmillan, \$4.50). In the British Battle Series.

PIGTAILS AND PERNOD, by Simona Pakenham (St. Martin's Press, \$4.75). Childhood reminiscences.

PLAINVILLE FIFTEEN YEARS

Post-Intelligencer

Saturday, February 10, 1962



From "Paul Klee: The Thinking Eye."

"Six Species," watercolor by Paul Klee, 1930.

Mondan, November 6, 1961



The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series Folder: <i>III . F</i>
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## BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

By IVAN E. JOHNSON

Professor and Head  
Department of Arts Education  
Florida State University, Tallahassee

**THE THINKING EYE** by Paul Klee, George Wittenborn, Inc., 1018 Madison Ave., New York 21, N. Y., 1961, \$25.00.

While Picasso's *Pissarro* is creating a sensation as one of the most beautiful books of our time, Paul Klee's *The Thinking Eye* promises to be one of the most exciting. Jurg Spiller has edited Paul Klee's original notes and articles (from which the manuscript was assembled) and Wittenborn has made it a superbly designed publication.

Paul Klee's ideas on form and artistic creation have a universal quality that places them beyond time and place. They have the same importance for modern art as Leonardo's writings had in the Renaissance. Examples from Klee's lectures and articles have been published in various forms but none of the publications matches Jurg Spiller's edition for scholarship, concision and respect for the artist's way of presenting ideas.

Quite a lot of heretofore unpublished material has been included. With the help of Klee's widow, former colleague and student, Spiller has been able to make his volumes the most authentic work on (or by) Klee to date.

One does not need to be a Klee aficionado to comprehend the greatness of the man's ideas or the excitement of his reactions and insights as he creates. Klee's thoughts on art have much to offer teachers. *The Thinking Eye* reveals the discoveries he made and problems he faced while creating. He had a remarkable knack for organizing his concepts in a graphic manner. Even the most abstract of ideas were diagnosed in diagrams by Klee for his students. He believed and his admirers agree that he gained greater insights into his own painting through his teaching. When a new idea came to him he often clarified it as he discussed it with students. There is hardly a phase of the art of painting that Klee did not dissect and analyze.

The visual art of Paul Klee as well as his thoughts require sensitive treatment by an editor or publisher. *The Thinking Eye* is not only excellent for the ideas Paul Klee gives us but as a publication it presents his thoughts in the manner he probably would have chosen.

MARCH, 1962

Vol. 51 No. 2

## ARTS AND ACTIVITIES THE TEACHER'S ARTS AND CRAFTS GUIDE

KLEE, Paul. *The Thinking Eye: the Notebooks of Paul Klee*, ed. by Jurg Spiller; tr. from the German by Ralph Manheim. (Documents of Modern Art, v. 15). 188 halftone illus. 8 in color. 1133 line drawings. Appendixes: list of illus. notes. 541pp. 60-1844. Wittenborn, \$25. 80c. sets.

Paul Klee devoted a lifetime to the study of both the formal and the informal elements of the work of art. He did this not only for pedagogical purposes, but for his own comprehension of the creative act. During the years he taught at the Bauhaus and the Dusseldorf Academy (1921-1933), he filled his notebooks, some 2500 pages, with such study. The well-known "Pedagogical Sketchbook" (1925) is an excerpt he made from them. The present work is based on both the notebooks and on shorthand notes taken by Petra Penzner, during Klee's classes. It also includes Klee's other writings and lectures; among them the "Creative Credo," the Jens lecture "On Modern Art," "Ways of Nature Study," and "Exact Experiments in the Realm of Art." The work is beautifully edited and fully illustrated by the drawings that are an integral part of the notebooks and by selections from his work. Both are well chosen to clarify the ideas he set forth. Much of this material is published here for the first time, making this the most complete edition of notes and writings already recognized as major contributions to the literature of art. This edition is destined to become a standard work, essential to all art collections. —Margaret E. Landgren

Library Journal Vol. 87, No. 1, Jan. 1962

## Klee, Feininger, and Masterpieces From World Galleries

By Dorothy Adlow

judgment is subject to argument.

Paul Klee: *The Thinking Eye: The Notebooks of Paul Klee*, edited by Jurg Spiller (Wittenborn, \$25). This is number 15 in the series "The Documents of Modern Art." Here are Klee's articles and lecture notes, in a context of essays and dozens of reproductions, line cuts, charts, diagrams. This volume, while comparatively small in physical size, is a compendium of information, and it provides keys to the thinking, the drawing, the invention of Paul Klee. One dimension cannot be overestimated, his boundless pictorial creative devices. A reader may be surprised at the systematic and theoretical approach to drawing and painting, by line and color, the philosophical basis, the psychological atmosphere. The thinking of Paul Klee related to the art of building, to music, to mathematics. Like other modern pioneers, he turned his back upon the great tradition as he opened doors to new approaches. He was never superior to the chore of the classroom, and he found exact words for communicating the abstract. He was preoccupied with comic concepts, as well as with minute revelations. He recoiled at opposition. He was concerned with fixed truths, but with relationships, tensions, the ever-present phenomenon of change. Klee was

opposed to formalism, the new academy. His teaching principles fostered the dramatic in opposition to the static. "Art," said Klee in his *Creative Credo*, "does not reproduce the visible but makes visible." Formative powers are more significant than finished forms. Despite his pedagogic systems, he encouraged a deviation from rules, from conformity.

*THE THINKING EYE*. By Paul Klee. Translated by Ralph Manheim. George Wittenborn, Inc., New York, 1961. \$25.00.

Based entirely on Klee's own writings, notebooks, lectures, sketches, and diagrams, this remarkable volume (with more than 2,000 illustrations) deals with the art theories of one of the twentieth century's most profound painters. —*Art. Review* 12/1/61

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Times Literary Supplement, August 31 1962



The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series.Folder: <i>III.F</i>
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## BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

By IVAN E. JOHNSON

Professor and Head  
Department of Arts Education  
Florida State University, Tallahassee

THE THINKING EYE by Paul Klee, George Wittenborn, Inc., 1018 Madison Ave., New York 21, N. Y., 1961, \$25.00.

While Picasso's *Picassos* is creating a sensation as one of the most beautiful books of our time, Paul Klee's *The Thinking Eye* promises to be one of the most exciting. Jurg Spiller has edited Paul Klee's original notes and articles (from which the manuscript was organized) and Wittenborn has made it a superbly designed publication.

Paul Klee's ideas on form and artistic creation have a universal quality that places them beyond time and place. They have the same importance for modern art that Leonardo's writings had in the Renaissance. Excerpts from Klee's lectures and articles have been published in various forms but none of the publications matches Jurg Spiller's edition for scholarship, continuity and respect for the artist's way of presenting ideas.

Quite a bit of heretofore unpublished material has been included. With the help of Klee's widow, former colleagues and students, Spiller has been able to make his volumes the most authentic work on (or by) Klee to date.

One does not need to be a Klee aficionado to comprehend the greatness of the man's ideas or the excitement of his reactions and insights as he creates. Klee's thoughts on art have much to offer teachers. *The Thinking Eye* reveals the discoveries he made and problems he faced while creating. He had a remarkable knack for organizing his concepts in a graphic manner. Even the most abstract of ideas were diagnosed in diagrams by Klee for his students. He believed and his admirers agree that he gained greater insights into his own painting through his teaching. When a new idea came to him he often clarified it as he discussed it with students. There is hardly a phase of the art of painting that Klee did not dissect and analyze.

The visual art of Paul Klee as well as his thoughts require sensitive treatment by an editor or publisher. *The Thinking Eye* is not only excellent for the ideas Paul Klee gives us but as a publication it presents his thoughts in the manner he probably would have chosen.

■ ■ ■

## ARTS AND ACTIVITIES THE TEACHER'S ARTS AND CRAFTS GUIDE

MARCH, 1962

Vol. 51, No. 2

KLEE, Paul. *The Thinking Eye: the Notebooks of Paul Klee*; ed. by Jurg Spiller; tr. from the German by Ralph Manheim. (Documents of Modern Art, v.15). 188 halftone ill., 8 in color, 1133 line drawings, appendixes, bibliog. list of ill. notes. 541pp, 60-15445. Wittenborn, \$25.

**FINE ARTS**  
Paul Klee devoted a lifetime to the study of both the formal and the informal elements of the work of art. He did this not only for pedagogical purposes, but for his own comprehension of the creative act. During the years he taught at the Bauhaus and the Düsseldorf Academy (1921-1933), he filled his notebooks, some 2500 pages, with such study. The well-known "Pedagogical Sketchbook" (1925) is an excerpt he made from them. The present work is based on both the notebooks and on shorthand notes taken by Petra Petitpierre during Klee's classes. It also includes Klee's other writings and lectures; among them the "Creative Credo," the Jena lecture "On Modern Art," "Ways of Nature Study," and "Exact Experiments in the Realm of Art." The work is beautifully edited and fully illustrated by the drawings that are an integral part of the notebooks and by selections from his work. Both are well chosen to clarify the ideas he set forth. Much of this material is published here for the first time, making this the most complete edition of notes and writings already recognized as major contributions to the literature of art. This edition is destined to become a standard work, essential to all art collections. —Marchal E. Landgren

29.1 vol. 1. 1961. 48. 10. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025.

LE CORBUSIER  
1910-1965

Gallery

Contemporary Sculpture  
by Wittenborn - Wittenborn

3. Wittenborn 1961  
Art Calendar



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III.F

## Klee, Feininger, and Masterpieces From World Galleries

By Dorothy Adlow

judgment is subject to argument.

Paul Klee: *The Thinking Eye: The Notebooks of Paul Klee*, edited by Jürg Spiller (Wittenborn, \$25). This is number 15 in the series "The Documents of Modern Art." Here are Klee's articles and lecture notes, in a context of dozens and dozens of reproductions, line cuts, charts, diagrams. This volume, while comparatively small in physical size, is a compendium of information, and it provides keys to the thinking, the theories, the inventions of Paul Klee. One dimension cannot be elucidated, his boundless pictorial creative devices. A reader may be surprised at the systematic and theoretical approach to drawing and painting, to line and color, the philosophical basis, the psychological atmosphere. The thinking of Paul Klee related to the art of building, to music, to mathematics. Like other modern pioneers, he turned his back upon the great tradition as he opened doors to new approaches. He was never superior to the chores of the classroom, and he found exact words for communicating the abstruse. He was preoccupied with cosmic concepts, as well as with minute revelations. He reconciled opposites. He was concerned not with fixed truths, but with relationships, tensions, the ever-present phenomenon of change. Klee was

opposed to formalism, the new academy. His teaching principles fostered the dynamic in opposition to the static. "Art," said Klee in his Creative Credo, "does not reproduce the visible but makes visible." Formative powers are more significant than finished forms. Despite his pedagogic systems, he encouraged a deviation from rules, from conformity.

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Sat. Review 12/2/61

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Times Literary Supplement, August 31 1962



# Poet and Pedagogue: Paul Klee

BY HILTON KRAMER

*My work probably lacks a passionate kind of humanity. I do not love animals and other creatures with an earthly heartiness. . . . The idea of the cosmos displaces that of earthliness. . . . In my work, man is not a species, but a cosmic point.*

—Paul Klee, 1918

*The German imagination moves easily over frontiers, especially those between reality and unreality. . . .*

—V. S. Pritchett

Few artists have been as self-aware as Paul Klee. Yet his work stands at a certain distance from his own personality, and it does so by intention. Only his humor and literary *jeu d'esprit* seem to retain a direct link with the vicissitudes of private sensibility. Everything else in his art shows a yearning for "objectivity," and pretty well succeeds in achieving it. Among painters of the Romantic school who looked upon their art as a way of exploring an essentially interior existence, Klee is outstanding for the success he achieved in creating a visual grammar by which this exploration could be carried out as if it were the excavation of a realm utterly removed from the personal. He thus transcended the psychological vanity of Romanticism while remaining loyal to its essential quest.

Klee made of modern self-consciousness (the universal trait of modernism) both a poetic method and a pedagogical system. The second followed upon the first, and represented the socialization of a poetics that had been born of the need to establish a more objective and concrete basis for what remained a subjective interest. His pedagogy was therefore the natural consequence of his aims as an artist, and it was regarded as such by both his juniors—the students who were attracted to his work even before he began teaching—and his senior colleagues at the Bauhaus. In a sense, Klee was drafted into teaching by his contemporaries, who saw the direction in which his art was moving and recognized that its principles were susceptible to a more widespread application. They recognized that there was a professor in Klee waiting to be liberated from the Romantic poet.

The recognition was by no means universal, however. When Oskar Schlemmer, while still a student at the Stuttgart Academy of Art, was leading a movement (in 1919) to have Klee appointed to a professorship, he reported that "one of the chief criticisms which we are constantly having to contend with is that so dreamy and

remote an artist as you hardly make a teacher of modernity in a city like . . . Klee's adversaries too "playful" and "femi- whose art lacked the stren- sion. He was not appoi- explicitly on the grounds t- powerful impetus toward the new movement right!

His opponents were or was something scattered a Romantic side of Klee's had prevailed over his pe- surely have been a less c- in fact become. As a poet an addict of Romantic o- trappings and metaphysic become another Alfred K- trator of the macabre bu- the power to transform h- style that could stand free Klee was, in fact, very c- and artistically, and in d- parture signaled by his j- 1921—he turned his bac- and took up the task, far one else had hitherto atte- ous visual "science" by- rendered into an objective vention.

In a new volume of doc- Felix Klee quotes Will Gr- move to the Bauhaus so fi- cal turn of mind: "Vario- and journal have already- thought about the why and Bauhaus he had to formul- municable, and intelligib- torial elements for those- ings on the formal plane- improvised and *ad hoc* ha- and systematized; what h- ment and a process had

\* Paul Klee, by Felix Klee, Winston, George Braziller, S

Richard Saul Wurman and Eugene Feldman (eds.), *The Notebooks and Drawings of Louis I. Kahn* (Philadelphia: Falcon Press, 1962), 12 pp., 75 illus., \$14.50. Distributed by Wittenborn and Company, New York.

The four volumes under scrutiny here represent important efforts on the parts of the admirers of two widely-discussed American architects. In two cases no effort has been spared to provide these books with all the fashionable allure which until recently had been reserved for publications on contemporary painting. In the volume that Aline Saarinen has prepared on the work of her late husband, and in the Richard Wurman-Eugene Feldman Collection of Kahn's sketches and drawings, this effort is immensely rewarding. As for Vincent Scully's penetrating, abstruse interpretation of Kahn in his historical setting and Allan Tenen's more polished but much less

I have reserved comment upon the Richard Wurman-Eugene Feldman volume, *The Notebooks and Drawings of Louis I. Kahn* until last. With the exception of a few pithy statements extracted from the master's own writings ("I do not like ducts, I do not like pipes. I hate them really thoroughly, but because I hate them so thoroughly, I feel they have to be given their place. If I just hated them and took no care, I think they would invade the building and completely destroy it. I want to correct any notion you may have that I am in love with that kind of thing"), this large folio-sized volume contains seventy-five examples of his sturdy calligraphy. That the effect is overwhelming is in part due to the size and the skill of the presentation; but, of course, it is mostly attributable to the bold, unfantastic dreams of an architect whose imagination is comparable only with Leonardo and Le Corbusier. Easy to dismiss as utopian (this, as ever, remains the habit today with the 1925 Voisin Plan of Paris by Le Corbusier), Kahn's schemes like the 1936 study for center city Philadelphia (still laden with memories of Wright and of Mesopotamia), or the 1956 Graham Foundation studies for implementing these visions, are really appreciable only in the large scale reproductions that were denied to Scully by the smaller format of his book. Words simply are not adequate to indicate the scope of the architecture

summarily draughted onto these sheets of paper, architecture probably—almost certainly—never to be built, not because it is fantastic and unreal, but because our world is not yet ready for so poignant a reality. For this reason alone this volume is indispensable in the library of anyone too poor to collect real works of architecture, yet too perceptive not to recognize a genuinely inspired idea when confronted with a clear, economical notation of its substance. Also included are some projects of "real" buildings (however, the coverage is not exhaustive), together with a few revealing studies of European buildings made in 1951 and 1959. Among the latter are some sketches of the fourteenth-century cathedral at Albi (a building which was drastically restored in the nineteenth century by the indefatigable César Daly, to the point of adding the crucial cornice at the top) that provide a notable commentary on the effect of creation upon perception, and vice-versa. The drawings of these cylindrical towers intervene chronologically between the design of the Richards Medical Research Laboratory (1957) and the design of the Salk Institute, San Diego (1959-1962). In the latter, stubby cylindrical configurations replace the earlier, less paunchy-seeming square forms of Richards. Without doubt the design experience of the Richards building made Kahn's basic, elemental perception of Albi possible, and it, in turn, provided the creative spark for the Salk complex. It is here that Scully's analogies with Wright must be supplemented by the mention of that American architect who was the peer of one and all: Henry Hobson Richardson, an architect who, a century before the same way that Kahn only yesterday found the basic elements of Albigensian Gothic. Richardson demonstrated this rare comprehension in his own original design notations, drawings whose homely virtues offer the only direct stylistic resemblance that I know of to those of Louis I. Kahn.

JOHN JACOBUS  
Indiana University

Journal of Society of Architectural Historians  
Dec 1963

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The Museum of Modern Art Archives, NY

Kahn, Louis I. 1901-

Notebooks and drawings. (Ed. designed by Richard Saul Wurman and Eugene Feldman. 1st ed. Philadelphia, Falcon Press; distributed by Wittenborn, New York, 1962).

83, p. illus., port. 39 cm.

1. Architecture—Sketch-books.

NA2610.K3 741.973 62-22406

Library of Congress (2)

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GEORGE WITTENBORN has added a new title to his January list, a study of a noted architect, "The Notebooks and Drawings of Louis I. Kahn." The text is taken from Mr. Kahn's unpublished speeches, and the drawings, 75 examples of his work from 1928 to 1962, cover his travels through Europe and projects developed for the Philadelphia City Planning Commission, M.I.T., Philadelphia Redevelopment Authority and other projects. The \$14, large format book comes boxed: It was designed and edited by Eugene Feldman and Richard Saul Wurman.

Published March 14, 1962

Werk 4-13

Eingegangene Bücher

The Notebooks and Drawings of Louis I. Kahn. Edited and designed by Richard Saul Wurman and Eugene Feldman. 92 Seiten mit 75 Abbildungen. Published by the Falcon Press, Philadelphia; distributed by Wittenborn and Co., New York 1962. \$14.50

The Notebooks and Drawings of Louis I. Kahn. E. Feldman and R. S. Wurman, eds. Falcon Press. Distributed by Wittenborn and Co., 1018 Madison Ave., New York 21. 1962. 100 pp., 75 illus. Cloth, boxed, 11x15. \$14.50.

A handsome volume for collectors, this book presents comments and drawings by a world-famous modern architect. The text is based largely on transcriptions of Kahn's unpublished speeches during the past three years. The drawings include sketches produced during his European travels as well as many made for the Philadelphia City Planning Commission. (MSB)

ASPO Newsletters

July-August 1963

Architectural Design March 1963

The notebooks and drawings of Louis I. Kahn. Edited and designed by R. S. Wurman and E. Feldman. Falcon Press (Phil., Pa.) \$14.50.

"To an architect the whole world exists in his realm of architecture . . . when he passes a tree he does not see it as a botanist but relates it to his realm. He would draw this tree as he imagined it grew, because he thinks of constructing. The architect starts, like the writer and the painter, with a blank piece of paper upon which he imprints the gradual steps in the development of something he wants to make exist. . . . The painter sketches to paint, the sculptor draws to carve, and the architect draws to build."

These notes come from Lou Kahn's foreword to the beautifully produced book of his sketches and notes. Bound in natural canvas-covered board, it is a large slim publication (15in. x 11in.), in which reproductions of crayon and pen and ink sketches are interspersed with revised extracts from Lou Kahn's writings and unpublished speeches. The sketches are printed sometimes on a white ground, sometimes on pale putty or pale ochre ground, depending on the paper on which they were originally drawn; the pale putty also appears here and there for a text page. The sensitive typography is in text as great a joy as the content. The sketches are presented in two groups: those done during travel (Greece, Egypt, Italy, France), and sketches and renderings of L. K.'s own buildings and visions (the Medical building, Salk Institute, Philadelphia Center City, the Mikveh Israel Synagogue).

With L. K., architecture is a religious expression, all-embracing. Only two other architects today live their architecture in the same way—Le Corbusier and Mies—and this of course is why all three of them are revered as 'gurus'.

Let Kahn speak for himself:

"The greatness of an architect depends more on his power to realize form than on his ability to deny it. . . . Today building needs an atmosphere of belief for the architect to work in. . . . New beliefs come with new institutions that need to be expressed as new spaces and new relationships."

"Beauty evolves out of a will to be."

"The feeling that our present day architecture needs embellishment stems in part from our tendency to fair joints out of sight, to conceal how parts are put together. . . . The joint is the beginning of ornament."

"I do not like ducts; I do not like pipes. . . . but because I hate them so thoroughly, I feel they have to be given their place. . . . I want to correct any notion you may have that I am in love with that kind of thing."

"The time has come to make a distinction between the vapid architecture of the car and the architecture of man's activities."

"Form comes from wonder. Wonder stems from our 'in touchness' with how we were made. One senses that nature records the process of what it makes, so that in what it makes there is also the record of how it was made. In touch with this record we are in wonder. This wonder gives rise to knowledge. But knowledge is related to other knowledge and this relation gives a sense of order, a sense of how they inter-relate in a harmony, that makes all things exist. . . ."

All of which makes one wonder why the publishers in charge of this clear-thinking poetic visionary's work have only printed 1000 copies of the book.



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## BOOKS

## Poet and Pedagogue: Paul Klee

BY HILTON KRAMER

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His opponents were only partly right. Klee was something scattered and the Romantic side of Klee's sensibility had prevailed over his pedantry. Surely have been a less colorful in fact become. As a poet Klee was an addict of Romantic metaphysical trappings and metaphysical become another Alfred Kubin. The power to transform his style that could stand free. Klee was, in fact, very close and artistically, and in departure signaled by his joining in 1921—he turned his back and took up the task, far more than one else had hitherto attempted. His visual "science" by which he rendered into an objective invention.

In a new volume of documents, Felix Klee quotes Will Grohmann's move to the Bauhaus so far as a turn of mind: "Various and journal have already dealt with thought about the why and whereof. At the Bauhaus he had to formulate a communicable, and intelligible, formal elements for those writings on the formal plane." Klee improvised and *ad hoc* had to be systematized; what had been a process had now

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Richard Saul Wurman and Eugene Feldman (eds.), *The Notebooks and Drawings of Louis I. Kahn* (Philadelphia: Falcon Press, 1962), 12 pp., 75 illus. \$14.50. Distributed by Wittenborn and Company, New York.

The four volumes under scrutiny here represent important efforts on the parts of the admirers of two widely discussed American architects. In two cases no effort has been spared to provide these books with all the fashionable allure which until recently had been reserved for publications on contemporary painting. In the volume that Aline Saarinen has prepared on the work of her late husband, and in the Richard Wurman-Eugene Feldman Collection of Kahn's sketches and drawings, this effort is immensely rewarding. As for Vincent Scully's penetrating, abstruse interpretation of Kahn in his historical setting and Allan Temko's more polished but much less penetrating

I have reserved comment upon the Richard Wurman-Eugene Feldman volume, *The Notebooks and Drawings of Louis I. Kahn* until last. With the exception of a few pithy statements extracted from the master's own writings ("I do not like ducts; I do not like pipes. I hate them really thoroughly, but because I hate them so thoroughly, I feel they have to be given their place. If I just hated them and took no care, I think they would invade the building and completely destroy it. I want to correct any notion you may have that I am in love with that kind of thing"), this large folio-sized volume contains seventy-five examples of his sturdy calligraphy. That the effect is overwhelming is in part due to the size and the skill of the presentation; but, of course, it is mostly attributable to the bold, unfantastic dreams of an architect whose imagination is comparable only with Leonardo and Le Corbusier. Easy to dismiss as utopian (this, as ever, remains the habit today with the 1925 Voisin Plan of Paris by Le Corbusier), Kahn's schemes like the 1956 study for center city Philadelphia (still laden with memories of Wright and of Mesopotamia), or the 1962 Graham Foundation studies for implementing these visions, are really appreciable only in the large scale reproductions that were denied to Scully by the smaller format of his book. Words simply are not adequate to indicate the scope of the architecture summarily draughted onto these sheets of paper, architecture probably—almost certainly—never to be built, not because it is fantastic and unreal, but because our world is not yet ready for so poignant a reality. For this reason alone this volume is indispensable in the library of anyone too poor to collect real works of architecture, yet too perceptive not to recognize a genuinely inspired idea when confronted with a clear, economical notation of its substance. Also included are some projects of "real" buildings (however, the coverage is not exhaustive), together with a few revealing studies of European buildings made in 1951 and 1959. Among the latter are some sketches of the fourteenth-century cathedral at Albi (a building which was drastically restored in the nineteenth century by the indefatigable César Daly, to the point of adding the crucial cornice at the top) that provide a notable commentary on the effect of creation upon perception, and vice-versa. The drawings of these cylindrical towers intervene chronologically between the design of the Richards Medical Research Laboratory (1957) and the design of the Salk Institute, San Diego (1959-1962). In the latter, stubby cylindrical configurations replace the earlier, less paunchy-seeming square forms of Richards. Without doubt the design experience of the Richards building made Kahn's basic, elemental perception of Albi possible, and it, in turn, provided the creative spark for the Salk complex. It is here that Scully's analogies with Wright must be supplemented by the mention of that American architect who was the peer of one and all: Henry Hobson Richardson, an architect who, a century before, had grasped the essence of the Romanesque of the Midi in much the same way that Kahn only yesterday found the basic elements of Albigensian Gothic. Richardson demonstrated this rare comprehension in his own original design notations, drawings whose homely virtues offer the only direct stylistic resemblance that I know of to those of Louis I. Kahn.

JOHN JACOBUS  
Indiana University

ART

Journal of Society of Architectural Historians  
Dec. 1963



The Museum of Modern Art Archives, NY

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## BOOKS

## Poet and Pedagogue: Paul Klee

BY HILTON KRAMER

*My work probably lacks a passionate kind of humanity. I do not love animals and other creatures with an earthly heartiness . . . The idea of the cosmos displaces that of earthliness . . . In my work, man is not a species, but a cosmic point.*

—Paul Klee, 1918

*The German imagination moves easily over frontiers, especially those between reality and unreality . . .*

—V. S. Pritchett

Few artists have been as self-aware as Paul Klee. Yet his work stands at a certain distance from his own personality, and it does so by intention. Only his humor and literary *jeux d'esprit* seem to retain a direct link with the vicissitudes of private sensibility. Everything else in his art shows a yearning for "objectivity," and pretty well succeeds in achieving it. Among painters of the Romantic school who looked upon their art as a way of exploring an essentially interior existence, Klee is outstanding for the success he achieved in creating a visual grammar by which this exploration could be carried out as if it were the excavation of a realm utterly removed from the personal. He thus transcended the psychological vanity of Romanticism while remaining loyal to its essential quest.

Klee made of modern self-consciousness (the universal trait of modernism) both a poetic method and a pedagogical system. The second followed upon the first, and represented the socialization of a poetics that had been born of the need to establish a more objective and concrete basis for what remained a subjective interest. His pedagogy was therefore the natural consequence of his aims as an artist, and it was regarded as such by both his juniors—the students who were attracted to his work even before he began teaching—and his senior colleagues at the Bauhaus. In a sense, Klee was drafted into teaching by his contemporaries, who saw the direction in which his art was moving and recognized that its principles were susceptible to a more widespread application. They recognized that there was a professor in Klee waiting to be liberated from the Romantic poet.

The recognition was by no means universal, however. When Oskar Schlemmer, while still a student at the Stuttgart Academy of Art, was leading a movement (in 1919) to have Klee appointed to a professorship, he reported that "one of the chief criticisms which we are constantly having to contend with is that so dreamy and

remote an artist as you [Klee] 'presumably' are would hardly make a teacher equipped to lead the cause of modernity in a city like Stuttgart as forcefully as necessary." Klee's adversaries in Stuttgart regarded him as too "playful" and "feminine" an artist, a passive wit whose art lacked the strength and conviction of a new vision. He was not appointed, his rejection being made explicitly on the grounds that his art was deficient in "the powerful impetus toward structure and composition that the new movement rightly demands."

His opponents were only half wrong, I think. There was something scattered and feminine, as it were, in the Romantic side of Klee's sensibility, and if in the end it had prevailed over his pedagogical impulse, Klee would surely have been a less consequential artist than he did in fact become. As a poet Klee was no revolutionary but an addict of Romantic conventions, with their literary trappings and metaphysical fancy. He could easily have become another Alfred Kubin, a rare and fantastic illustrator of the macabre but an artist who finally lacked the power to transform his immense graphic gift into a style that could stand free of its own literary occasions. Klee was, in fact, very close to Kubin, both personally and artistically, and in departing Kubin's realm—a departure signaled by his joining the Weimar Bauhaus in 1921—he turned his back on depicting the subjective and took up the task, far more explicitly than he or anyone else had hitherto attempted, of formulating a rigorous visual "science" by which the subjective could be rendered into an objective and transmissible plastic convention.

In a new volume of documents\* on his father's career, Felix Klee quotes Will Grohmann on the meaning of this move to the Bauhaus so far as it affected Klee's theoretical turn of mind: "Various quotations from his letters and journal have already demonstrated that Klee always thought about the why and wherefore of his art. But at the Bauhaus he had to formulate a theory—consistent, communicable, and intelligible—concerning the use of pictorial elements for those who 'wanted to get their bearings on the formal plane.'" What in the past had been improvised and *ad hoc* had now to be clearly articulated and systematized; what had heretofore been an instrument and a process had now itself to be made into a

\* *Paul Klee*, by Felix Klee. Translated by Richard and Clara Winston. George Braziller. \$7.50.



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	Wittenborn	III.F

**Kahn, Louis I 1901-**

Notebooks and drawings. Edited and designed by Richard Saul Wurman and Eugene Feldman. 1st ed. Philadelphia, Falcon Press; distributed by Wittenborn, New York, 1962.

[83] p. illus., port. 39 cm.

## 1. Architecture—Sketch-books.

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Library of Congress

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KAHN, Louis I. 1901- 741.973  
Notebooks and drawings. [Ed., designed by Richard Saul Wurman, Eugene Feldman. Falcon Pr., dist. New York, Wittenborn, 1962] [83]p. illus., port. 39cm. Bibl. 62-22406 14.50  
1. Architecture—Sketch-books.  
Sketches and text by the architect. *Published Weekly, 2/25/63*

KAHN, Louis I. 1901- 741.973  
Notebooks and drawings. [Ed., designed by Richard Saul Wurman, Eugene Feldman. Falcon Pr., dist. New York, Wittenborn, 1962] [83]p. illus., port. 39cm. Bibl. 62-22406 14.50  
1. Architecture—Sketch-books.  
Sketches and text by the architect. *B.P.3. Feb 28, 1963*

**GEORGE WITTENBORN** has added a new title to his January list, a study of a noted architect, "The Notebooks and Drawings of Louis I. Kahn." The text is taken from Mr. Kahn's unpublished speeches, and the drawings, 75 examples of his work from 1928 to 1962, cover his travels through Europe and projects developed for the Philadelphia City Planning Commission, M.I.T., Philadelphia Redevelopment Authority and other projects. The \$14. large format book comes boxed. It was designed and edited by Eugene Feldman and Richard Saul Wurman.

*Published Weekly, Jan. 14, 1963*

*Werk 1963*

Eingegangene Bücher

*The Notebooks and Drawings of Louis I. Kahn.* Edited and designed by Richard Saul Wurman and Eugene Feldman. 92 Seiten mit 75 Abbildungen. Published by The Falcon Press, Philadelphia; distributed by Wittenborn and Co., New York 1962. \$14.50

**The Notebooks and Drawings of Louis I. Kahn.** E. Feldman and R. S. Wurman, eds. Falcon Press. Distributed by Wittenborn and Co., 1018 Madison Ave., New York 21. 1962. 100 pp., 75 illus. Cloth, boxed, 11x15. \$14.50.

A handsome volume for collectors, this book presents comments and drawings by a world-famous modern architect. The text is based largely on transcriptions of Kahn's unpublished speeches during the past three years. The drawings include sketches produced during his European travels as well as many made for the Philadelphia City Planning Commission. (MSB)

*ASPO Newsletter*

*July-August 1963*

*PA May 1963*

The Notebooks and Drawings of Louis I. Kahn.

**I. Kahn.** Edited and designed by Richard Saul Wurman and Eugene Feldman. Falcon Press, Philadelphia, Pa., 1962. Distributed by George Wittenborn & Co., 1018 Madison Ave., New York 21, N.Y. 100 pp., illus. \$14.50  
*To be reviewed.*

Architectural Design March 1963

**The notebooks and drawings of Louis I. Kahn\***  
Edited and designed by R. S. Wurman and E. Feldman. Falcon Press (Phil., Pa.) \$14.50

"To an architect the whole world exists in his realm of architecture... when he passes a tree he does not see it as a botanist but relates it to his realm. He would draw this tree as he imagined it grew, because he thinks of constructing." The architect "starts, like the writer and the painter, with a blank piece of paper upon which he imprints the gradual steps in the development of something he wants to make exist.... The painter sketches to paint, the sculptor draws to carve, and the architect draws to build."

These notes come from Lou Kahn's foreword to the beautifully produced book of his sketches and notes. Bound in natural canvas-covered board, it is a large slim publication (15in. x 11in.), in which reproductions of crayon and pen and ink sketches are interspersed with revised extracts from Lou Kahn's writings and unpublished speeches. The sketches are printed sometimes on a white ground, sometimes on pale putty or pale ochre ground, depending on the paper on which they were originally drawn; the pale putty also appears here and there for a text page. The sensitive typography is in fact as great a joy as the content. The sketches are presented in two groups: those done during travel (Greece, Egypt, Italy, France), and sketches and renderings of L. K.'s own buildings and visions (the Medical building, Salk Institute, Philadelphia Center City, the Mikveh Israel Synagogue).

With L. K., architecture is a religious expression, all-embracing. Only two other architects today live their architecture in the same way—Le Corbusier and Mies—and this of course is why all three of them are revered as 'gurus'.

Let Kahn speak for himself:

"The greatness of an architect depends more on his power to realize form than on his ability to design."

"Today building needs an atmosphere of belief for the architect to work in... New beliefs come with new institutions that need to be expressed as new spaces and new relationships."

"Beauty evolves out of a will to be."

"The feeling that our present day architecture needs embellishment stems in part from our tendency to fair joints out of sight, to conceal how parts are put together. ... The joint is the beginning of ornament."

"I do not like ducts; I do not like pipes... but because I hate them so thoroughly, I feel they have to be given their place.... I want to correct any notion you may have that I am in love with that kind of thing."

"The time has come to make a distinction between the viaduct architecture of the car and the architecture of man's activities."

"Form comes from wonder. Wonder stems from our 'in touchness' with how we were made. One senses that nature records the process of what it makes, so that in what it makes there is also the record of how it was made. In touch with this record we are in wonder. This wonder gives rise to knowledge. But knowledge is related to other knowledge and this relation gives a sense of order, a sense of how they inter-relate in a harmony, that makes all things exist...."

All of which makes one wonder why the publishers in charge of this clear-thinking poetic visionary's work have only printed 1800 copies of the book.



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III. F

California Art &amp; Architecture

JULY 1963

## BOOKS

## ACH DU LIEBER MEISTER

THE NOTEBOOKS AND DRAWINGS OF LOUIS I. KAHN, edited by Richard Saul Wurman and Eugene Feldman. (The Falcon Press, distributed by Wittenborn and Company, \$14.50)

On reading the unpublished speeches combined with certain of Louis Kahn's written words it seemed as though we were again in the presence of Louis Sullivan. Imagine Louis Kahn sitting on the other end of the line during the *Kindergarten Chats* (Wittenborn and Company, \$3.00).

(The stage-set are of simple pier and lintel construction bathed in natural light. The words, though out of context, are those of Louis I. Sullivan and Louis I. Kahn.)

Louis Sullivan: The main question in my mind is, what is an architect?

Louis Kahn: I have learned that a good question is greater than the most brilliant answer.

Louis Sullivan: I have been thinking this out all by myself. You see I want to isolate the architect and study him just as biologists isolate a bacillus and study him. The bacillus is not the fever, the bacillus is the building, the architect is the architect. The bacillus causes the fever by acting on the body corporeal, so the architect causes the building by acting on the body social. The simile is not a nice one, in fact, it's rather crude; but it gives you an idea of what I'm thinking.

Louis Kahn: I think a rose wants to be a rose. So the next-books seem to claim; yet I should not wish to see a rose reduced to syllogism; I fear the result would be mostly syllogism and that poetry would "vanish with the rose."

Louis Sullivan: Form has no shape or dimension. It is there to happen, when one has given years of thought to a particular subject, that his working idea concerning it is apt to concentrate into a statement so terse that, while axiomatic to himself, it is not self-evident to others.

Louis Kahn: A great building must, in my opinion, begin with the immeasurable and go through the measurable in the process of design, but must again in the end be unmeasurable.

Louis Sullivan: My boy, if you wish to come in touch with a building that is a butterfly and yet not a butterfly, here is an opportunity. Here you have erudition, in all its fluttering iridescence, sipping the sweets of the past.

Louis Kahn: Nature makes its designs through the tenets of order. Nature does not know how beautiful the sunset is.

Louis Sullivan: The bright spirit of art must be free. It will not live in a cage of words. Its willing home is in

boundless nature, in the heart of the people, in the heart of the poet and in the work of the poet. It cannot live in text-books, in formulas, or in definitions. It must be free, else it departs as the light departs with the setting sun, and the darkness of folly is upon us. (CURTAIN WALL.)

## Review

THE NOTEBOOKS AND DRAWINGS OF LOUIS I. KAHN, edited by Eugene Feldman and Richard Saul Wurman. The Falcon Press, \$14.50.

The Notebooks and Drawings of Louis I. Kahn, published by the Falcon Press and distributed by Wittenborn and Company, is not only a pictorially, very sensitive presentation of Kahn's work but a succinct summary of the man's philosophy. He is an architect but yet, more...

It is a philosophy of architecture—Louis Kahn's philosophy of architecture. It is short, succinct, simple, easily readable—that which sums up the life of a feeling-romantic man. In his foreword Kahn says, "As notations in music reveal structure and composition for hearing, the plan is the score that reveals the structure and the composition of spaces in natural light. The plan expresses the limits of Form. Form, then, as a harmony of systems, is the generator of the chosen design. The plan is the revelation of the Form." Further on, he says, "The painter sketches to paint, the sculptor draws to carve, and the architect draws to build."

The pictorial presentation of Kahn's work in this book is superb. It is a product of experimentation in the field of photo-offset lithography. The book consists of two parts. The first is a

summary of sketches that were made during his European travels. The second part is a compendium of early sketches renderings of his buildings and visions. The written part of the book is based on his speeches during the past three years as well as on his Voice of America broadcast, Universal Atlas Cement folds and the Museum of Modern Art lookbook on the Richards Medical Research Building.

Further on in the book he speaks of light: "Artificial light is the light of night expressed in positioned channels; not to be compared with the unpredictable play of natural light." The he speaks of the client: "The client asks for areas, the architect must give him spaces; the client has in mind corridors the architect finds reasons for galleries; the client gives the architect a budget the architect must think in terms of economy; the client speaks of a lobby, the architect brings it to the dignity of a place of entrance. Architecture deals with spaces, the thoughtful and meaningful making of spaces."

Further on, ornament enters: "If were to train ourselves to draw as build, from the bottom up, when do, stopping our pencil to make a mark at the joints of pouring or erect ornament would grow out of our love the expression of method." The poetry in the book where he comes on form and design: "Form is the relation of inseparable characteristics."

(continued on p.

(continued from page 42)



Left: Strazzi Palace, Florence, Italy, below: A. N. Richards Medical Research Building, University of Pennsylvania, Philadelphia.

FEB 24 1967

## INTER-AMERICAN REVIEW OF BIBLIOGRAPHY

LEON CUEVAS. *The Worlds of Kafka & Cuevas; An Unsettling Flight to the Fantasy World of Franz Kafka, by the Mexican Artist José Luis Cuevas*. Edited and designed by Louis R. Gleason and Eugene Feldman. Introduction by José Gómez-Sicre; texts by Franz Kafka, Max Brod and Rollo May. Philadelphia, Falcon Press; distributed by G. Wittenborn, New York, 1959. [36 p.], illus.

It would be difficult to imagine a more striking parallel in genius as exhibited in different fields of artistic endeavor than that which this album establishes between the tortured narratives of the Czech Kafka and the hallucinatory drawings of the young Mexican Cuevas. The despair in which Kafka's characters, part human, part brute animals, drag out their meaningless existences is hauntingly suggested by Cuevas' graphic interpretation. If some are reminiscent of the medieval world of external fantasy exemplified by the work of Hieronymus Bosch, the majority depict the hell which modern man has discovered within himself and from which there is no awakening, no redemption.

Handsome presented, in a format (56x54 cm.) which permits appreciation Cuevas' talent at full scale, this volume is a tribute to the taste of Eugene Feldman. Coming after the earlier *Doorway to Portogruaro* and *Doorway to Ulla*, the album establishes for his Falcon Press a distinguished place in the guard of artistic publication in the United States.

R. E. DIMMICK

Pan American Union,  
Washington, D. C. U. S. A.

## Arte

lures. Los doce primeros ejemplares numerados se venden a 1.166 dólares, los dieciocho siguientes a 916 y los 220 restantes a 700.

"La Tauromaquia o el arte de torrear" de José Delgado (Pepe Iba), fue editada por primera vez en 1796. La obra fue dictada por Pepe Iba al aficionado José de la Tixería porque el legionario torero no sabía escribir. La obra, que expone las reglas del incipiente torreo, se convirtió inmediatamente en ejemplo clásico de la preceptiva tauromáquica. Cuando el 11 de mayo de

"Un viaje conmovedor al mundo fantástico de Franz Kafka por el artista mexicano José Luis Cuevas" en el solitario de "Los mundos de Kafka y Cuevas", un libro de arte con texto en inglés y español editado por la Falcon Press de Filadelfia, Estados Unidos. La edición consta de 600 ejemplares a 25 dólares cada uno.

Las ilustraciones—evitando en todo momento lo anecdótico—son un equivalente goyesco del mundo del novolista checoslovaco. "Para este hermoso libro de arte torero", explica en la introducción



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*California Art & Architecture*

JULY 1963

## BOOKS

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(CURTAIN WALL)

## Review

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(continued from page 42)



Left: Strozzi Palace, Florence, Italy. Below: A. N. Richards Medical Research Building, University of Pennsylvania, Philadelphia.

has no existence in material, shape or dimension." Then he goes on, "A design is but a single spark out of form; it is of material and has shape and dimension."

He speaks of the "crane" as a friend and again of ornament, that . . . "joint is the beginning of ornament." Further on, "that each material has its design position in architecture. So I reflected on the crane and its influence in thoughts about design."

A little later there is more poetry of Nature and how "Nature does not know how beautiful the sunset is". He says that the first line on paper is already a measure of what cannot be expressed fully . . . that the first line on paper is less. Form and design are another of the two subjects he continues to discuss . . . that form . . . is a harmony of spaces good for a certain activity of man."

Kahn makes an extremely good analogy to schools. He says that they began with a man under a tree who did not know that he was a teacher and that the few others with whom he was conversing did not know they were students. He goes on into a discussion of the Existence Will and then . . . "for one of the most wonderful aspects of the spirit of the man under the tree is its recognition of the singularity of every man."

There is a discussion of art and sculpture . . . that printers and sculptors have no limits and that architects do have them. There are different disciplines. He goes on to define architecture as "the thoughtful making of spaces . . . the creating of spaces that evoke a feeling for appropriate use."

At the end of the book he discourses on the unmeasurable in the psychic spirit and the Existence Will. "Man, created by Existence Will, came into being through the laws of Nature and evolution. But the results are always less than the spirit of existence." Kahn comes now to the core of the book: "In the same way, to accomplish a building you must start in the unmeasurable and go through the measurable. It is the only way you can build, the only way you can bring the building into being is through the measurable. You must follow the laws, but in the end, when the building becomes part of living, it must evoke unmeasurable qualities." C.R.

LE CORBUSIER 1910-1960



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FEB 24 1967

Art

## INTER-AMERICAN REVIEW OF BIBLIOGRAPHY

LUIS CUEVAS. *The Worlds of Kafka & Cuevas; An Unsettling Flight to the Fantasy World of Franz Kafka, by the Mexican Artist José Luis Cuevas*. Edited and designed by Louis R. Glessmann and Eugene Feldman. Introduction by José Gómez-Sicre; texts by Franz Kafka, Max Brod and Rollo May. Philadelphia, Falcon Press; distributed by G. Wittenborn, New York, 1959. [36 p.], illus.

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Pan American Union,  
Washington, D. C., U. S. A.

CUEVAS, José Luis. ART 741.972  
*The worlds of Kafka & Cuevas; an unsettling flight to the fantasy world of Franz Kafka, by the Mexican artist José Luis Cuevas*. Edited and designed by Louis R. Glessmann & Eugene Feldman. Philadelphia, Falcon Press; distributed by G. Wittenborn, New York, [c.] 1959. [32]p. illus. 56cm. 59-15413 bds., 25.00, lim. ed. (corrected entry)  
1. Kafka, Franz, 1883-1924.

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1. Kafka, Franz, 1883-1924.  
Selections from works by and about Franz Kafka, in English and Spanish, are illustrated with black and white drawings depicting the tortured world envisioned by this Czech writer.

## FINE ARTS

Cuevas, José Luis, 1933-

The worlds of Kafka & Cuevas; an unsettling flight to the fantasy world of Franz Kafka, by the Mexican artist, José Luis Cuevas. Edited and designed by Louis R. Glessmann & Eugene Feldman. Philadelphia, Falcon Press; distributed by G. Wittenborn, New York, 1959.

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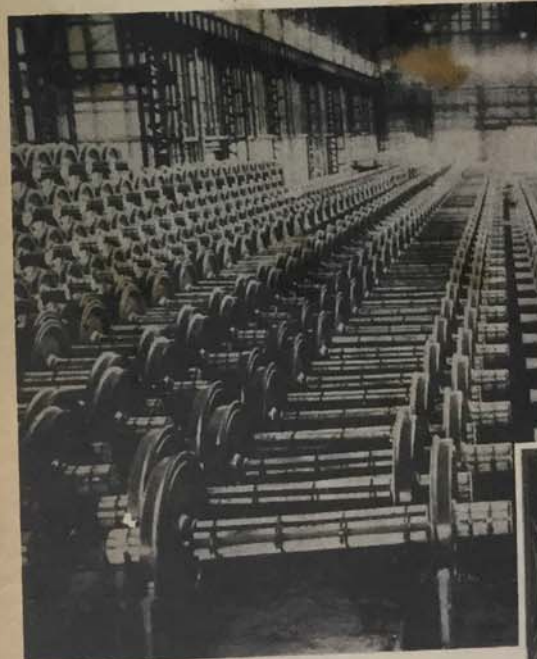
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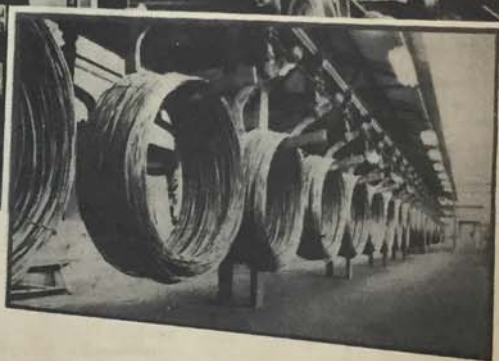
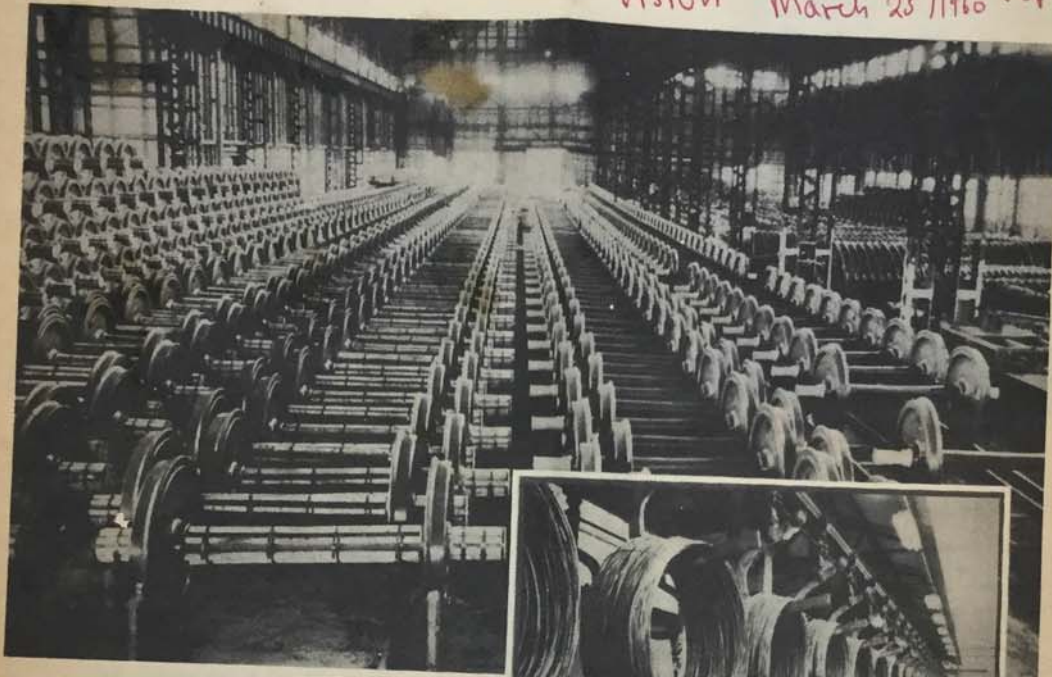
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CUEVAS, José Luis  
The worlds of Kafka & Cuevas: an unsettling flight  
in the fantasy world of Franz Kafka by the Mexi-  
can artist José Luis Cuevas. 1960. 413

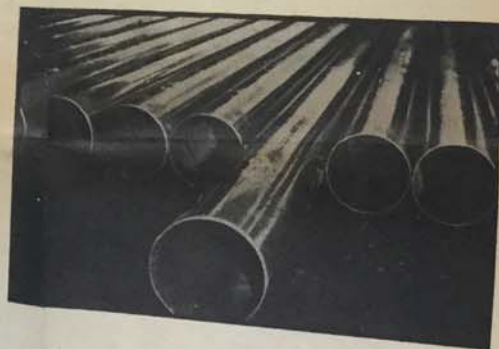
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Picasso pintó 26 aguatinas en 3 horas

## De toros y monstruos

### El mundo de Picasso y Cuevas

Francisco de Goya y Lucientes estableció dos tradiciones en la pintura española: los toros y los temas grotescos. Más de 130 años después de su muerte, dos pintores continuaban explorando las vetas goyescas: Pablo Picasso, de España, y José Luis Cuevas, de México.

El primero acaba de ilustrar con 26 aguatinas "La Tauromaquia" de Pepe Illo. En 1927 el editor español Gustavo Gili le encargó a Picasso la ilustración de esta obra clásica de la literatura taurina. Durante los dos años siguientes, Picasso hizo varios aguafuertes pero poco después, el proyecto cayó en el olvido. Treinta años más tarde, el hijo del mismo editor le reiteró la proposición, y esta vez el pintor cumplió lo prometido. En tres horas, después de ver una corrida en Arlés, terminó las 26 planchas de aguatinas.

El valor total de la edición limitada de 250 ejemplares es de 166.667 dólares.



Metamorfosis de Kafka: dibujó Cuevas

## Arte

lares. Los doce primeros ejemplares numerados se venden a 1.166 dólares, los dieciocho siguientes a 916 y los 220 restantes a 700.

"La Tauromaquia o el arte de torear" de José Delgado (Pepe Illo), fue editada por primera vez en 1796. La obra fue dictada por Pepe Illo al aficionado José de la Tixera porque el legendario torero no sabía escribir. La obra, que expone las reglas del incipiente toreo, se convirtió inmediatamente en ejemplo clásico de la preceptiva tauromáquica. Cuando el 11 de mayo de 1801 murió Pepe Illo en una corrida de toros, Goya se encontraba presente en la plaza de Madrid.

Las ilustraciones taurinas de Picasso no tienen el dramatismo de los aguafuertes de Goya ni el clasicismo de sus anteriores toros mitológicos. Parecen aguatinas del siglo XVII; la línea ha sido substituida por manchas impresionistas. Los aguatinas conservan el sabor espontáneo de apuntes hechos durante la corrida. Picasso se basó en una faena del famoso torero Luis Miguel Dominguín para expresar el aspecto alegre de la fiesta brava en contraste con el rigor trágico de Francisco de Goya.

Sólo el hombre tropieza dos veces en la misma piedra, dice el refrán castellano, y Picasso no es una excepción. En sus memorias Pío Baroja cuenta que en 1899 Picasso grabó una plancha que representaba un picador a caballo. El picador llevaba la pica en la mano derecha pero al imprimirse la pica aparecía en la izquierda. Picasso no se inmutó. Tituló el grabado "El Zurdo". En las ilustraciones para "La Tauromaquia" Picasso cometió de nuevo el mismo error al pintar un torero entrando a matar con la mano izquierda.

"Un viaje conmovedor al mundo fantástico de Franz Kafka por el artista mexicano José Luis Cuevas" es el subtítulo de "Los mundos de Kafka y Cuevas", un lujoso libro de arte con texto en inglés y español editado por la Falcon Press de Filadelfia, Estados Unidos. La edición consta de 600 ejemplares a 25 dólares cada uno.

Las ilustraciones —evitando en todo momento lo anecdótico— son un equivalente goyesco del mundo del novelista checoslovaco. "Para este hermoso libro de parco texto", explica en la introducción el crítico José Gómez Sicre, "Cuevas debió absorberse dentro de la obra total de Kafka, encerrado en un pequeño apartamento de Filadelfia, mientras servía un corto período profesoral en la escuela de Arte del Museo de aquella ciudad. Releyó textos conocidos y sintió, día a día, el cerco demoleedor de una literatura de efectos depresivos". Los dibujos demuestran el dominio de la línea adquirido por Cuevas durante los últimos años; los trazos expresan con elegancia y sobriedad la fuerza imaginativa del autor. Cuevas ha logrado recrear en un plano físico la angustia del mundo subjetivo de Kafka.

Estos dos libros de arte han sido un éxito inmediato. "La Tauromaquia" ya ha sido vendida por completo aun antes de llegar a las librerías. Durante el primer mes de su publicación se vendieron 300 ejemplares de "Los mundos de Kafka y Cuevas". Inclusive las planchas y dibujos originales de estas dos obras han pasado a manos de museos. Picasso ha donado las planchas originales de sus aguatinas al Museo de Arte Moderno de Barcelona y Cuevas ha vendido los dibujos originales al Museo de Filadelfia.



El pintor mexicano José Luis Cuevas recreó el mundo del novelista Franz Kafka



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Mexico, D. F., Sunday, May 8, 1960

First Section

# The News

ro Mexicano de Escritores

Mexico City



ILLUSTRATION TO AN EXCITING new experimental book THE WORLDS OF KAFKA AND CUEVAS (Wittenborn, N. Y. \$7.50), an unsettling flight into the fantasy worlds of author Franz Kafka and the Mexican artist José Luis Cuevas. The book is chillingly and wittily illustrated by Cuevas' drawings and the text is made up of bilingual excerpts from Kafka's own writing interspersed with extracts from essays on Kafka's world by Rolfe May and Alex Zvez.

Wittenborn: N.Y.

MAY 31 1960

*Kunst Chronik (Belegaus) Nr. 4/63*

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*Philobiblon* May 1962

ROSENTHAL, E. *The Changing Concept of Reality in Art*. New York, Wittenborn 1962. 88. Mit Abb. Leinen 26.-

*Antiquarian Bookman* Dec 17, 1962

Rosenthal, Erwin. *The Changing Concept of Reality in Art*. 8vo. 99p. plates. \$6.50. George Wittenborn (1018 Madison, NY 21). Illustrated survey of the history of 6 centuries of art as "reflection of thought and culture." (Author is son of the Munich antiquarian dealer, Jacques Rosenthal, and was himself for some time a dealer in Zurich).

*Published Weekly 1962*

WITTENBORN will publish on September 19 "The Changing Concept of Reality in Art," by Erwin Rosenthal, an art historian well known for his studies of Giotto and Durer. This book treats modern art from a general and cultural viewpoint, tracing its sources back six centuries. Mr. Rosenthal concludes his book with a discussion of the philosophical bases of modern abstractionism.

G8 Sunday, Jan. 19, 1964

FEB 12 1964 THE WASHINGTON POST

## Art Book Reviews

ITALIAN ART. By André Chastel. Thomas Yoseloff. A MEATY, SCHOLARLY and complete introduction to the art of Italy, its architecture, painting, sculpture, crafts and graphic arts. This book is fully documented with bibliographies, indices and notes. The text goes through the Renaissance to the present day. It is a guide-book, history, and cultural appreciation in one fully-packed volume. Only four of the 132 illustrations are in color, so that reference to other plates would be necessary to give a full idea of the paintings. However, the volume is an invaluable reference book.

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THE HISTORY OF ART is a reflection of thought and culture, and the period from Giotto to Picasso appears as an epoch of struggle between realism and anti-realism. As Giotto led from the symbolism of the Byzantine to the realism of the Italian Renaissance, so Picasso led from the realism of 19th century art to the anti-realism of the 20th.

Between them, the course of art took turns in veering in the one direction or the other. In his last chapter, the author summarizes in a revealing sweep the ever oscillating realistic-anti-realistic tendencies in art from ancient times (3000 B.C.) to the present. On this historical basis he approaches and explains the "phenomenon of contemporary abstract art," as no phenomenon, but a swing of the pendulum between the two eternal goals.

A DICTIONARY OF ART TERMS. By Reginald G. Haggard. Hawthorn. \$5.95.

A HANDY, SMALL dictionary with definitions and descriptions of terms relating to architecture, painting, sculpture and the graphic arts. Haggard's book has the single drawback of being printed in England, so that many of the terms and titles are English rather than American. It is illustrated with line drawings.

—LJA.



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Mexico, D. F., Sunday, May 8, 1960

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Contemporary Sculpture  
by Goldson - Wittenborn

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G8 Sunday, Jan. 19, 1964 FEB 12 1964  
THE WASHINGTON POST  
Art Book Reviews

MAR 18 1964

## EMPIRE PRESS AGENCY

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Messrs. GEORGE WITTENBORN, INC. of New York have sent us three very interesting Art publications. "OF ART, PLATO TO PICASSO; Aphorisms and Observations" by A. E. Gallatin, is a highly entertaining publication. The author has presented a collection of aphorisms and observations, small enough to fit the pocket but good reading for information and entertainment. "CEZANNE WATERCOLORS" published by the Department of Art, History and Archaeology of the Columbia University, is based on an exhibition in New York from 2nd. to 20th. April 1963. The volume contains a number of beautiful reproductions of Cezanne's and will appeal to all Art lovers throughout the world.

Erwin Rosenthal's "THE CHANGING CONCEPT OF REALITY IN ART" surveys the history of Art of six centuries as the formation of thought and culture. The period from Giotto to Picasso appears as an epoch of struggle between realism and anti-realism. In his last chapter "The Condition of Modern Art & Thought" the author first summarises in a revealing sweep the ever oscillating realistic-antirealistic tendencies in Art, from ancient times up to the present. Many carefully selected reproductions illustrate the author's conclusions and reveal with unequivocal clarity one of his main theses, i. e. that artists, however separated by ages and space, meet and concur whenever their creations reflect the expression of an analogous psychological pattern.

EDITORIAL DEPT.

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*More clippings*  
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THE MONTHLY MAGAZINE OF THE ARTS  
FOR CONNOISSEURS AND COLLECTORS  
APOLLO MAGAZINE LIMITED  
71 DAVIES STREET, LONDON, W.1  
TELEPHONE MAYFAIR 3061/2

The Boat was Reviewed  
by E. H. Ramsden

Even the publisher's 'blasts' one might have a somewhat comparable study of developments in Erwin Roesenthal's *The Changing Concepts of Rhythm in Art*, which purports to survey the history of art of six centuries... from Giotto to Picasso! It goes on to state that Roesenthal, in the last chapter of this work, summarizes 'in a revealing sweep the ever oscillating realistic-animalistic tendencies in art from ancient times (about 3000 A.C.) up to the present'. Seeing that all this is 'accomplished', not, as one might expect, in several volumes, but in ninety-six medium octavo pages, such a claim may quickly be recognized for the pretentious nonsense that it is, but at least no time was wasted in preparing an index. Some of the contrasted illustrations are not entirely without interest, but the captions leave everything to be desired. To turn from this to the revised paper-back edition of Sir Herbert Read's excellent *Art Now*, with its admirably juxtaposed illustrations, is to realize the advantage of a theme of limited scope, in which the author does what he sets out to do, namely:

to trace a gradual change in the general philosophy of art that has prepared the way for the practice of modern art.

2AL TIMES LIMITED

July or  
August  
1964

International Bulletin of Contemporary Scholarship  
Founded in 1947 at the suggestion of Johan Huizinga

The Editor:  
Dr. Rudolf J.-A. Fricke, *Frankfurt a. M.* (Germany)

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ROSENTHAL, ERWIN: *The Changing Concepts of Reality in Art*. gr. 8°. 99 p. 46 fig. [= XX pl.]. George Wittenborn Inc., New York (1962). \$ 6.50.

The Nation

Dec. 28, 1963

comedy, *de facto* bawdry, amusing us at the author's expense. (I am thinking here only of the erotic content of the book and its breathless promises to reveal wonders — promises that from volume to volume are not redeemed. Anyway, Harris' literary standing cannot be based on this unfortunate book, whose judgments on men and letters, fragmentary and often idiosyncratic in the extreme, suggest merely that he was a well-intentioned egotist, a bright, stupid man not readily distinguishable from our happy era's dominant type.)

It is an excellent thing that publishers are making modest fortunes these days by openly publishing books that talk persuasively or stridently of the varieties of love. It is an excellent thing that the courts, on the whole, are shamefacedly endorsing both the pure and gamy specimens of the genre. Why inquire minutely into the motives on both sides? Pioneering zeal, greed and moral confusion are all discernible in the publishers' choices — the same mixture of laudable and unavoidable

motives that underlies most human conduct. And recall that we owe the availability of *Ulysses* to a decision by Judge Woolsey, proudly quoted in and out of season, that contains much bad literary criticism and, I believe, some bad law. The judge admits that he was guided by the opinion of two literary friends who acted as an unsworn jury and advised him that to their minds Joyce's masterpiece was not obscene. A reversible error, perhaps? I present it, gratis, to the reigning postmaster.

The case against censorship is always that the best books are the most controversial and therefore the first to be suppressed. Paris is worth a mass, and *Lady Chatterley* a library of irrelevancies like *Fanny Hill*. Let us wish the publishers success in their efforts to rehabilitate the Anglo-Saxon vocabulary and turn a penny. As for our Daniels come to judgment, let us applaud indiscriminately each failure of theirs to interpret the obscenity laws in the deplorable spirit in which they were enacted.

sculpture to his painting (in which it is frequently portrayed) and to the processes of his mind. Unfortunately, Gray writes rather stiffly, and his approach falls short of a stylistic analysis as sophisticated as the art he discusses. Gauguin's reliefs and ceramics had no effect on modern sculpture, but gathered together here they wildly raise one's admiration for him as a creator. In fact, they are haunting to behold, and it is perhaps no discredit to Gray that their enigma remains.

**CAMILLE PISSARRO.** By John Rewald. Abrams. 159 pp.; 48 tipped-in color plates; 74 black-and-white illus. \$15.

The latest in a series of big monographs by Abrams, this one suffers from the physical shortcomings of its predecessors: clumsy production, shamefully blurry, false color reproductions (with no side margins), and a format that obliges a long commentary on every plate and threatens the inventiveness of any author. Rewald's coup is to present us with a number of rarely seen and unexpected Pissarros. But he has either not cared, or simply not been able, to provide relevant critical insight into Pissarro's work, and thus the unerringly massive new *Monographs* Description is not analysis, and culling from a really vast knowledge of primary biographical sources is not art-history.

## Art Books of 1963

Max Kozloff

### Monographs

**DELACROIX.** By Lee Johnson. W. W. Norton, 117 pp.; 24 color plates. \$3.95.

In the sparse of publications occasioned by the Delacroix centennial this year, Lee Johnson's little monograph is exceptional. It is a documented, historical study on the most optical and subjective of problems: Delacroix's color. If Delacroix earned his enormous place in modern art by his chromatic imagination, Johnson is the first to go past mere recognition of this fact to a close examination of the artist's range and restrictions, as well as to give an account of his impact, great though misunderstood by Signac, et al. Without the slightest pedantry, Johnson tallies every one of his observations with a color plate, the white building up a moving and cumulative story of Delacroix's internal conflicts, his nostalgia for tradition, his observation of the color of the world and its shadows, his relation to contemporary scientific color theory, and his anticipation of much in Impressionism and Post-Impressionism. In addition, such Delacroix concepts as *littions* and *hautes de sentiment* are illuminatingly

December 28, 1963

while much new material, iconographical and biographical, is brought concisely to light. Best of all, this art-historian knows how to see, think and write; his *Delacroix* is a model of intelligence and responsibility.

**SCULPTURE AND CERAMICS OF PAUL GAUGUIN.** By Christopher Gray. Johns Hopkins. 330 pp., 19 color plates, black-and-white photographs. \$22.50.

Building on earlier researches, but going much beyond them, Gray shows the genesis of Gauguin's sculpture in the French ceramic industry, and traces its sources through all the complexities of Symbolist aesthetics and Polynesian theology. His text is a well-annotated compilation of technical explanations on ceramic procedures, commentary by Gauguin himself, ethnological lore and a number of very brave interpretations of difficult subjects. The second part of the book is a *catalogue raisonné*, impeccably researched and beautifully photographed.

What emerges of scholarly value is by far the most comprehensive picture to date of the relation of Gauguin's

**JASPER JOHNS.** By Leo Steinberg.  
Wittenborn. 45 pp.; 4 color repro-  
ductions; many black-and-white.  
\$3.50.

Originally published as an article in a magazine, *Jasper Johns* now appears in amplified form as an independent monograph. It is a classic of American art criticism, one of the few essays to redeem hope in this needlessly languishing field.

Everywhere one senses an extraordinary affinity between author and subject, an affinity that is expressed as a kind of reverie, or a thinking out loud about ambiguity (of truly Empsonian proportions). Steinberg begins with an account of criticism on Johns, but the body of his work is an inventory of the possible alternatives for interpreting the artist's subjects. In eight propositions, examples of which are that "Johns's subjects are whole entities or complete systems" or that "Johns's subjects are associable with suffering rather than action" there ensues a sustained inquiry into the nature of metaphor at the core of a vision which has made the most im-



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The Boat was Reviewed

by E.H. Ramsden.

From the publisher's 'blurb' one might be justified in supposing that one would have a somewhat comparable study of developments in Erwin Rosenthal's *The Changing Concept of Reality in Art*, which purports 'to survey the history of art of six centuries... from Giotto to Picasso'. It goes on to state that Rosenthal, in the last chapter of this work, summarizes 'in a revealing sweep the ever oscillating realistic-antirealistic tendencies in art from ancient times (about 3000 B.C.) up to the present'. Seeing that all this is 'accomplished', not, as one might expect, in several volumes, but in ninety-six medium octavo pages, such a claim may quickly be recognized for the pretentious nonsense that it is, but at least no time was wasted in preparing an index. Some of the contrasted illustrations are not entirely without interest, but the captions leave everything to be desired. To turn from this to the revised paper-back edition of Sir Herbert Read's excellent *Art Now*,<sup>4</sup> with its admirably juxtaposed illustrations, is to realize the advantage of a theme of limited scope, in which the author does what he sets out to do, namely:

to trace a gradual change in the general philosophy of art that has prepared the way for the practice of modern art.

HAL TIMES LIMITED

July 11  
August  
1964

## ERASMVS

International Bulletin of Contemporary Scholarship  
Founded in 1947 at the suggestion of Johan Huizinga

The Editor:

Dr. Rudolf Jüd, Bürgerstrasse 6, Darmstadt (Germany)

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ROSENTHAL, ERWIN: *The Changing Concept of Reality in Art*. gr.8°. 99 p. 46 fig. [= XX pl.]. George Wittenborn Inc., New York (1962). \$ 6.50.

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The Nation

Dec. 28, 1963

(D)

comedy, *de facto* bawdry, amusing us at the author's expense. (I am thinking here only of the erotic content of the book and its breathless promises to reveal wonders — promises that from volume to volume are not redeemed. Anyway, Harris' literary standing cannot be based on this unfortunate book, whose judgments on men and letters, fragmentary and often idiosyncratic in the extreme, suggest merely that he was a well-intentioned egotist, a bright, stupid man not readily distinguishable from our happy era's dominant type.)

It is an excellent thing that publishers are making modest fortunes these days by openly publishing books that talk persuasively or stridently of the varieties of love. It is an excellent thing that the courts, on the whole, are shamefacedly endorsing both the pure and gamy specimens of the genre. Why inquire minutely into the motives on both sides? Pioneering zeal, greed and moral confusion are all discernible in the publishers' choices — the same mixture of laudable and unavowable

motives that underlies most human conduct. And recall that we owe the availability of *Ulysses* to a decision by Judge Woolsey, proudly quoted in and out of season, that contains much bad literary criticism and, I believe, some bad law. The judge admits that he was guided by the opinion of two literary friends who acted as an unsworn jury and advised him that to their minds Joyce's masterpiece was not obscene. A reversible error, perhaps? I present it, gratis, to the reigning postmaster.

The case against censorship is always that the best books are the most controversial and therefore the first to be suppressed. Paris is worth a mass, and *Lady Chatterley* a library of irrelevancies like *Fanny Hill*. Let us wish the publishers success in their efforts to rehabilitate the Anglo-Saxon vocabulary and turn a penny. As for our Daniels come to judgment, let us applaud indiscriminately each failure of theirs to interpret the obscenity laws in the deplorable spirit in which they were enacted.

sculpture to his painting (in which it is frequently portrayed) and to the processes of his mind. Unfortunately, Gray writes rather stiffly, and his approach falls short of a stylistic analysis as sophisticated as the art he discusses. Gauguin's reliefs and ceramics had no effect on modern sculpture, but gathered together here they wildly raise one's admiration for him as a creator. In fact, they are haunting to behold, and it is perhaps no discredit to Gray that their enigma remains.

**CAMILLE PISSARRO.** By John Rewald. Abrams. 159 pp.; 48 tipped-in color plates; 74 black-and-white illus. \$15.

The latest in a series of big monographs by Abrams, this one suffers from the physical shortcomings of its predecessors: clumsy production, shamefully blurry, false color reproductions (with no side margins), and a format that obliges a long commentary on every plate and threatens the inventiveness of any author. Rewald's coup is to present us with a number of rarely seen and unexpected Pissaros. But he has either not cared, or simply not been able, to provide relevant critical insight into Pissarro's work, and this underrated master needs it. Description is not analysis, and culling from a really vast knowledge of primary biographical sources is not art-history.

**JASPER JOHNS.** By Leo Steinberg. Wittenborn. 45 pp.; 4 color reproductions; many black-and-white. \$3.50.

Originally published as an article in a magazine, *Jasper Johns* now appears in amplified form as an independent monograph. It is a classic of American art criticism, one of the few essays to redeem hope in this needlessly languishing field.

Everywhere one senses an extraordinary affinity between author and subject, an affinity that is expressed as a kind of reverie, or a thinking out loud, about ambiguity (of truly Empsonian proportions). Steinberg begins with an account of criticism on Johns, but the body of his work is an inventory of the possible alternatives for interpreting the artist's subjects. In eight propositions, samples of which are that "Johns's subjects are whole entities or complete systems" or that "Johns's subjects are associable with sufferance rather than action," there ensues a sustained inquiry into the nature of *metaphor* at the core of a vision which has made the most im-

## Art Books of 1963

Max Kozloff

### Monographs

**DELACROIX.** By Lee Johnson. W. W. Norton. 117 pp.; 24 color plates. \$3.95.

In the spate of publications occasioned by the Delacroix centennial this year, Lee Johnson's little monograph is exceptional. It is a documented, historical study on the most optical and subjective of problems: Delacroix's color. If Delacroix earned his enormous place in modern art by his chromatic imagination, Johnson is the first to go past mere recognition of this fact to a close examination of the artist's range and restrictions, as well as to give an account of his impact, great though misunderstood by Signac, et al. Without the slightest pedantry, Johnson tallies every one of his observations with a color plate, the while building up a moving and cumulative story of Delacroix's internal conflicts, his nostalgia for tradition, his observation of the color components of shadows, his relation to contemporary scientific color theory, and his anticipation of much in Impressionism and Post-Impressionism. In addition, such Delacroix concepts as *liaisons* and *hachures de sentiment* are illuminated,

while much new material, iconographical and biographical, is brought concisely to light. Best of all, this art-historian knows how to see, think and write; his *Delacroix* is a model of intelligence and responsibility.

**SCULPTURE AND CERAMICS OF PAUL GAUGUIN.** By Christopher Gray. Johns Hopkins. 330 pp.; 19 color plates, black-and-white photographs. \$22.50.

Building on earlier researches, but going much beyond them, Gray shows the genesis of Gauguin's sculpture in the French ceramic industry, and traces its sources through all the complexities of Symbolist aesthetics and Polynesian theology. His text is a well-annotated compilation of technical explanations on ceramic procedures, commentary by Gauguin himself, ethnological lore and a number of very brave interpretations of difficult subjects. The second part of the book is a *catalogue raisonné*, impeccably researched and beautifully photographed.

What emerges of scholarly value is by far the most comprehensive picture to date of the relation of Gauguin's

December 28, 1963

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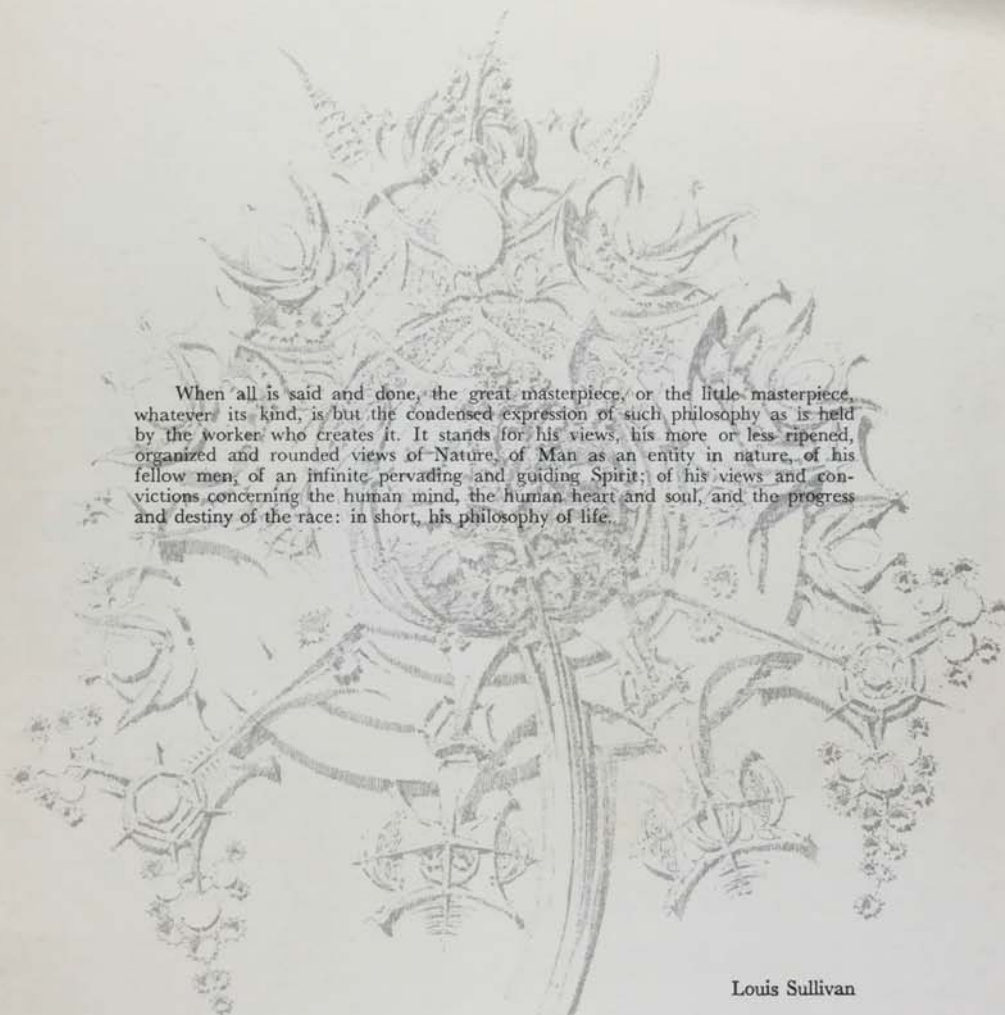
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III. F

Utah Architect  
#37 Spring '65

Louis Sullivan

When all is said and done, the great masterpiece, or the little masterpiece, whatever its kind, is but the condensed expression of such philosophy as is held by the worker who creates it. It stands for his views, his more or less ripened, organized and rounded views of Nature, of Man as an entity in nature, of his fellow men, of an infinite pervading and guiding Spirit; of his views and convictions concerning the human mind, the human heart and soul, and the progress and destiny of the race: in short, his philosophy of life.

*Louis Sullivan*  
Chicago Aug 27 1902

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Rand, Paul, 1914-  
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 Wittenborn, 1960.  
 34 p. (chiefly col. illus. on double leaves) 25 cm.

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## 58 The Trademarks of Paul Rand. A Selection

Published by George Wittenborg, Inc., 1018 Madison Ave., N.Y.C. \$7.50

A visual presentation of Paul Rand's design based on a selection of his trademarks over a period of 1938 (Esquire Magazine) to 1960 (Westinghouse). From the introduction by Gibson A. Danes: "This book conveys in microcosm the quality of discipline, humor, and humanity that characterizes his work." General format and printing by Hiram Ash at the School of Art and Architecture, Yale University.

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The Museum of Modern Art Archives, NY

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Wittenborn

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III.F

## THE SKETCHBOOK OF VILLARD DE HONNECOURT

Edited by Theodore Bowie. New York, George Wittenborn, Inc., 1962. 80 pp. 6" x 9" paper. covers \$3.00

At last here is an everyman's edition of this famous sketchbook, sixty-three out of the sixty-five plates in the original—the two missing contain recipes! Apparently active from 1225 to 1250, this observant French architect noted many things in his notebook—figures, draperies, animals, details of cathedrals which he observed under construction, instructions for the cutting of vari-

shaped voussoirs, how to roof a chapel, how to build a catapult and a perpetual motion machine (better men than he tinkered with that one!) and many Gothic details.

There are translations of his notes for each page of drawings, and comments by the editor, all of which make it a very attractive little book—a good gift suggestion.

AIA Journal Nov. 1962

[1432] Theodore Bowie: THE SKETCHBOOK OF VILLARD DE HONNECOURT. Second Edition, Revised. George Wittenborn, Inc., New York City, 1962. \$3.60.

セオドア・ボウイ編「ヴィヤール・ドンクール」のスケッチブック (末)

ヴィヤール・ドンクールのスケッチブックは中世芸術を学んだ人達にはよく知られている有名なものである。しかもそれは最近100年間に広汎な研究の対象となり、少なくとも3種類の版刷が出版されている。しかし、この写真版は全体で65図があるのだから一般の人

にせいで、12〜13世紀の版刷に接しているだけだろう。数ある研究のなかで最も新しい最も重要なのはHahnloserのKritische Gesamtausgabeであるが、これは普通で読みにくい。

今度出たボウイのスケッチブックは、一般の読者を対象にしたもので、Hahnloserを始め、Omont, Willis, Lassus, Quicherat, その他研究家と、Panofsky, Focillon, Branner, など現代の解説者を参考にして編まれたものである。昔のフランス語のキョーブションは新しく英訳され、また図版の順序も主題によつて合理的に配列されている。

一体このヴィヤール・ドンクールというものは何者であらうか? このスケッチブックでは全然知らない。オズボーンという人はCambrayの南の予をたのめ、ヴィヤールはここで1225年から1250年の間活動していた建築家である。この小冊子でPanofsky, その建築家の家系をたどるもので、この有名なスケッチブックの主要を知るには良き民利な出版である。

Quadrant 100-99 \$9.50 an issue or \$17 for a year's subscription to two issues. The sketchbook of Villard de Honnecourt sells for \$2.

## Villard de Honnecourt, 13th cent.

The sketchbook of Villard de Honnecourt. Edited by Theodore Bowie, 2d ed., rev. (Bloomington, Indiana University; distributed by G. Wittenborn, New York, 1962; \*1050).

80 p., 63 plates, 23 cm. The drawings, which are arranged by subject in this edition, have been reproduced from Ms. 10093 of the French collection in the Bibliothèque nationale in Paris.

Bibliography: p. 6. 1. Architecture, Medieval. 2. Drawings, French. 3. Manuscripts, French—Facsimiles. 1. Bowie, Theodore Robert, ed. II. Paris. Bibliothèque nationale. Ms. (Fr. 10093). NA1038.V6A423 1962 741.944 62-6877

Library of Congress

Kunst Chronik Nr. 1/62

Theodore Bowie: The Sketchbook of Villard de Honnecourt. New York, George Wittenborn, 2. verbesserte Auflage 1962. 14 S., 63 Taf. \$ 3.-

VILLARD de Honnecourt, 13th cent. 741.944  
The sketchbook of Villard de Honnecourt. Ed. by Theodore Bowie, 2d ed., rev. (Bloomington, Indiana University; distributed by G. Wittenborn, New York, 1962; \$3.60). 63 plates, 23 cm. The drawings, which are arranged by subject in this edition, have been reproduced from Ms. 10093 of the French collection in the Bibliothèque nationale in Paris. Bib. 62-6877, p. 100. 1. Architecture, Medieval. 2. Drawings, French. 3. Manuscripts, French—Facsimiles. 1. Bowie, Theodore Robert, ed. II. Paris. Bibliothèque nationale. Ms. (Fr. 10093). Published again 1965

THE ARTS  
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Philobion 2/1962

The Sketchbook of Villard de Honnecourt.  
Ed. by Th. Bowie. New York, Wittenborn  
1962. 84. Mir 62 Abb. Broch. 12.-

## THE BOOK EXCHANGE

Sept 62

THE SKETCHBOOK OF VILLARD DE HONNECOURT. Edited by Theodore Bowie. (George Wittenborn, Inc., 1014 Madison Avenue, New York 21, N.Y., U.S.A. 9 by 6 in. 80 pp. Thin card cover. \$3.00.)

This is the second edition, revised, of a work first published in 1959. In this new edition the search for concordance between the arrangement of the plates herein and that found in standard editions, has been simplified by adding Roman numerals, referring to the latter, to the number at the top of each plate. The Table of Concordance, as in the original edition, has nevertheless been retained.

## Medieval Work Scarcely Known

THE SKETCHBOOK OF VILLARD DE HONNECOURT. Editor Theodore Bowie. Wittenborn, N. Y., 62-68.

Nobody knows exactly who Villard de Honnecourt was, yet every medieval student is well acquainted with his SKETCHBOOK and what few facts we have come to us from his own writings in this very sketchbook. That he worked as maître d'oeuvre for the Cistercian Order we know, that he observed and studied the building of such great churches as Cambray, Rheims, Chartres and Leuven we also know. It is believed he was active between 1225 and 1250 and it is certain that he was of sufficient standing to be invited to Hungary where he stayed a long time.

It was his practice in medieval workshops to keep "work" books, or sketch books, in which were recorded the best manner to draw an angel, a Christ in Majesty, the various Christian symbols (the eagle, fish, pelican etc.), the disposition of an exterior elevation for a cathedral and so forth. These books the apprentices studied, slowly acquiring skill by graduating from drawing simple drapery up to a complete Virgin and Child. Villard de Honnecourt's book is a little more personal than this, but he is clearly recording for others to follow from the nature of his inscriptions. Here you will find the images of the Twelve Apostles, sitting Villard de Honnecourt greets you and begs all who will use the devices found in this book to pray for his soul and remember him. For in this book will be found sound advice on masonry and the uses of carpentry. You will also find strong help in drawing figures.

At least three editions of this important medieval reference book have appeared within the last 100 years but naturaly these are scarcely available to the non-specialist who have rarely seen, if at all, more than a dozen plates reproduced in journals and art history books. The present edition shows 63 plates out of a total of 65 and includes an introduction, a bibliography and a full written description of the plates, page by page, as well as

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AIA JOURNAL

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AIA Journal Nov. 1962

Contemporary Sculpture  
by Wittenborn - 1962

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1. Architecture, Medieval. 2. Drawings, French. 3. Manuscripts, French—Facsimiles. 1. Bowie, Theodore Robert, ed. II. Paris. Bibliothèque nationale. Mss. (Fr. 19093) Published weekly Oct 15

THE ARTS  
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The Sketchbook of Villard de Honnecourt.  
Ed. by Th. Bowie. New York, Wittenborn  
1962. 8°. Mit 63 Abb. Brosch. 12.-

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Sept '62

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At least three facsimile

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Toby J. Smith

Theodore Bowie, The Sketchbook of Villard de Honnecourt. New York, George Wittenborn, 2. verbesserte Auflage 1962. 14 S., 63 Taf. \$ 3.-.

Handwritten Chronik Nr. 8/62

Wittenborn A.Y. MEXICO CITY NEWS

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THE SKETCHBOOK OF VILLARD DE HONNECOURT. Edited by Theodore Bowie. Published by George Wittenborn, Inc., 1018 Madison Ave., New York 21, N.Y. 80 pp. 64 plates. Paperbound \$3.

How fine it is to have—compact, clear, and authoritative—the build drawings of this medievalist included in everything from sculpture and masonry devices to line drawings and perpetual motion.

continued on page 178

*Architectural Forum*  
April 1963

## THE SKETCHBOOK OF VILLARD de HONNECOURT

THEODORE BOWIE, Editor  
New York: George Wittenborn, Inc., 1962, \$3.00  
80 pages, illustrated, index.

Reproduced in this popular edition of Villard's famous sketchbook are sixty-three of the original plates, complete with translations of his notes and comments by the editor.

A French architect, or master-builder of the Middle Ages, Villard apparently worked for the Cistercian Order in the period from 1225 to 1250. Whether or not he actually participated in the building of the great churches at Rheims, Laon, Chartres, etc., is not known, but he has left us with a good contemporary record of plans, designs and some of the structural and decorative details of this high Gothic era. Included are sketches of the builder's plans for a few notable windows.

Here is a veritable gold-mine for the art or architectural historian.

VILLARD DE HONNECOURT, SKETCHBOOK. Edited by Theodore Bowie. Second edition, revised. New York: George Wittenborn, Inc., 1962. 80 pp. 64 plates. \$3.00. This edition makes the sketches of Villard de Honnecourt available to American libraries and to art students. De Honnecourt was the maître d'oeuvre (architect) who is believed to have worked for the Cistercian Order between 1225 and 1250 and may have been in charge of building the churches of Combray and Saint-Quentin. The original Album from which these drawings are taken is in the Bibliothèque Nationale. All 64 plates of sketches are reproduced in size. An Introduction tells what little is known of Villard de Honnecourt's life. The subjects of the various drawings are identified and, in most cases, English translation of the inscriptions is given.



"Crouching Man" from the Sketchbook of Villard de Honnecourt.

PUBLISHERS COOPERATIVE EXHIBIT  
COLLEGE ART ASSOCIATION and SOCIETY OF ARCHITECTURAL HISTORIANS  
January 24-26, 1963 Baltimore  
PAPERBOUND BOOKS  
THE SKETCHBOOK OF VILLARD DE HONNECOURT. Theodore Bowie, ed.

THE DAYBOOKS OF EDWARD WESTON. Volume I. Mexico. Edited by Nancy Newhall. Rochester, N. Y. George Eastman House. n.d. (1962) Printed in Germany and distributed by Wittenborn, New York. Pp. 214, plates 40. \$10.00.

Edward Weston was one of the fathers of modern American photography. In addition to a gallery of classical photographs, he has left us his Daybooks, which he did not write for publication and in which he expressed himself freely. He visited Mexico in the twenties and was at the same time fascinated by Mexico's art renaissance and repelled by the political violence of Mexican life. He knew the great Mexican artists such as Diego Rivera and the American friends of Mexico such as Carleton Beals, and his comments about them are entertaining and informative. The correlation of his Daybooks and his photographs has resulted in a fascinating and beautiful book.

*Hispanic American Reporter June 1962*

## Book Reviews

The Daybooks of Edward Weston,  
Edited by Nancy Newhall.  
Published by Eastman House.  
Price \$10.

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624 Fifth Avenue, New York, N.Y. 10022

Weston, Edward, "Mexico", 1962-1 10.00- Wittenborn.

5/25/68



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**THE SKETCHBOOK OF VILLARD DE HONNECOURT.** Edited by Theodore Bowie. Published by George Wittenborn Inc., 1018 Madison Ave., New York 21, N.Y. 80 pp. 6" x 9". Paperbound, \$3.

How nice it is to have—compact, clear, and authoritative—the lucid drawings of this medievalist interested in everything from sculpture and masonry devices to lion taming and perpetual motion.

continued on page 178

*Architectural Forum*  
April 1963

PUBLISHERS COOPERATIVE EXHIBIT  
COLLEGE ART ASSOCIATION and SOCIETY OF ARCHITECTURAL HISTORIANS  
January 24-26, 1963 Baltimore

PAPERBOUND BOOKS  
THE SKETCHBOOK OF VILLARD DE HONNECOURT. Theodore Bowie, ed. \$3.00

Stained Glass - Spring 1963, No. 1, vol. LVII

## THE SKETCHBOOK OF VILLARD de HONNECOURT

THEODORE BOWIE, Editor

New York: George Wittenborn, Inc., 1962, \$3.00

80 pages, illustrated, index.

Reproduced in this popular edition of Villard's famous sketchbook are sixty-three of the original plates, complete with translations of his notes and comments by the editor.

A French architect, or master-builder of the Middle Ages, Villard apparently worked for the Cistercian Order in the period from 1225 to 1250. Whether or not he actually participated in the building of the great churches at Rheims, Laon, Chartres, etc., is not known, but he has left us with a good contemporary record of plans, designs and some of the structural and decorative details of this high Gothic era. Included are sketches of the builder's plans for a few notable windows.

Here is a veritable gold-mine for the art or architectural historian.

VILLARD DE HONNECOURT, SKETCHBOOK. Edited by Theodore Bowie. Second edition, revised. New York: George Wittenborn, Inc., 1962. 80 pp. 64 plates. \$3.00. This edition makes the sketches of Villard de Honnecourt available to American libraries and to art students. De Honnecourt was the *maître d'oeuvre* (architect) who is believed to have worked for the Cistercian Order between 1225 and 1250 and may have been in charge of building the churches of Cambrai and Saint-Quentin. The original *Album* from which these drawings are taken is in the Bibliothèque Nationale. All 64 plates of sketches are reproduced in size. An introduction tells what little is known of Villard de Honnecourt's life. The subjects of the various drawings are identified and, in most cases, English translation of the inscriptions is given.



"Crouching Man" from the Sketchbook of Villard de Honnecourt.

FRENCH NEWS No. 18, November 1962



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COLLECTOR: --  
Newhall, Nancy, ed. *The Daybooks of Edward Weston*. Vol. I. Mexico. sm 4to. xix, 214p, 40 plates. \$10. George Eastman House (distrib. by Wittenborn, 1018 Madison, NY 21). Personal records of a leading American photographer, in youth, California, and Mexico. Too much text, not enough photos, but there is still a unique presentation of Mexican life in their own Renaissance, the 1920's. *Antiquarian Bookman* April, 1962

THE DAYBOOKS OF EDWARD WESTON. Volume I. Mexico. Edited by Nancy Newhall. Rochester, N. Y. George Eastman House. n.d. (1962) Printed in Germany and distributed by Wittenborn, New York. Pp. 214, plates 40. \$10.00.

Edward Weston was one of the fathers of modern American photography. In addition to a gallery of classical photographs, he has left us his Daybooks, which he did not write for publication and in which he expressed himself freely. He visited Mexico in the twenties and was at the same time fascinated by Mexico's art renaissance and repelled by the political violence of Mexican life. He knew the great Mexican artists such as Diego Rivera and the American friends of Mexico such as Carleton Beals, and his comments about them are entertaining and informative. The correlation of his Daybooks and his photographs has resulted in a fascinating and beautiful book.

*Hispanic American Report June 1962*

*Arx - Nov. 1962*

## Book Reviews

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*Calendar 1964*  
*Gallery of ART*



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There are two types of artist who resort to such simplification as a working principle: those whose experience is so impoverished that they have nothing personal to express and who are therefore free to render their material in the easiest possible terms; and those who, like Weston, bring to art such an immense and variegated experience that only by means of a radical simplification can they hope to rescue something permanent, immutable and autonomous from the chaos of their sensations. Just as in Brancusi one feels the compulsion to place art beyond the reach of memory and desire, so in the best of Weston's work one sees the urge to achieve an expression that stands free of the sentiments and associations, the easy identification and empathy, that may have been its original point of departure.

THERE IS no better way of grasping what lay behind Weston's struggle to achieve his purity of vision than to read this first volume of his *Daybooks*, the journal he kept in Mexico from 1923 to 1926. Weston was thirty-seven when he went to Mexico. He was accompanied by Tina Modotti, a remarkable woman who became a notable photographer herself and something of a personality in the left-wing parties of Mexico, Cuba and Spain. He was already married and the father of four sons, two of whom lived with him at different times during this Mexican period. He was poor, and lived by his work and his wits, and with occasional help from his wife and others. Before going to Mexico, he had done some delicate, soft-focus Whistlerian portraits—one of Ruth St. Denis, from 1916, is reproduced in the *Daybooks*—and some brilliant precisionist photographs of factories, immaculate views of machinery and smokestacks of the kind feeling or telling sociological *apercus*. As a great deal of current interest in photography focuses — quite rightly, in my opinion — on precisely such factors as these, Weston's style is bound to seem somewhat alien and aloof, perhaps a bit dated in its whole approach to the camera eye.

Yet even Weston's detractors cannot gainsay the breathtaking purity, the absolute freshness of his vision. It was his willingness — his compulsion, if you

## Behind the Struggle

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Hilton Kramer

THERE IS a scene in George P. Elliott's new novel, *David Kewlers*, in which the hero, who has vague ambitions to become a photographer, is taken by his father to visit Edward Weston. Kewlers' interest is in documentary, and he regards Weston, then an ailing old man living out his last years in California, as "the archaic, the antedecent, the old formalist himself. . . ." While Weston is looking over young Kewlers' photographs, the latter recognizes that the judgment of "this feeble old man, this formalist with a social conscience the size of a pea," will none the less count for something important. He is exhilarated when Weston finds something good to say about his work.

The ambivalent respect that this fictional episode pays to Weston's achievement — as a photographer sums up a great deal of current feeling about his

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The household and studio that Weston set up with Tina Modotti very shortly

THE NATION

## Work of Art

TO THE EDITOR:

THE Edward Weston camera portrait of Diego Rivera used to illustrate "The Daybooks of Edward Weston," edited by Nancy Newhall, was of unusual interest. According to Weston, the painter Rivera upon seeing an exhibit of Weston's photographs, was so impressed he was supposed to have said: "It bothers the painter to see such photographs." Apparently the Weston portrait of the Mexican artist "bothered" Rivera to the point where Rivera did not hesitate to "lift" this portrait and incorporate it into one of his important Mexican fresco murals. \* \* \*

It is a faithful likeness of the Mexican painter, copied from the Weston photograph. But more than this, it is a work of art, a plastic statement, conceived in terms of the medium of paint and imbued with timeless and poetic beauty, which is a quality that a camera lens can never hope to impart even



Diego Rivera in the Edward Weston photograph and in his self-portrait.

when in the capable hands of a master photographer like Weston. LYNN S. KEMPAN, New York City.

SPEAKING OF GREAT ARTISTS, the Club's library received recently the first volume of *The Daybooks of Edward Weston*, edited by Nancy Newhall, his official biographer. This volume comprises about half of the original manuscript—mainly of the 1920's when the photographer lived in Mexico—and later a second volume will be issued covering subsequent years. Seldom has an artist written about his life and art as vividly as Weston, and the result is an unusual document of the struggle of an artist to forge a style, to adjust himself to his world, and to appraise his contribution to it. Forty of his photographs are included. (The book is distributed by Wittenborn & Company, at \$10.00.)

## Popular Photography - August 1962 - BOOKS

### THE DAYBOOKS OF EDWARD WESTON. VOLUME I—MEXICO

edited by Nancy Newhall, George Eastman House, distributed by Wittenborn & Co., New York, 214 pages, \$10

To the rising generation of photographers, Weston is a great name associated with some great photographs of a certain kind. He is not a real person. This will no longer be true, for he has been brought to life through publication of part of a personal diary—that most intimate of human documents. Here is the day-to-day life—above all, the *apercus*—that was a great motive force in photography during the first half of our century. Weston lived and worked in Mexico from 1923 to 1926, and he wrote with com-

plete candor, both about his photography and about the people around him. Nancy Newhall cites in her introduction the way he felt about the *Daybooks*: "... my way of exploding . . . the safety valve I need in this day when pistols and poisons are taboo."

There are 40 photographs from the Mexican period, so beautifully reproduced that one wonders how the book could be made for \$10. There is a helpful glossary of Mexican words and phrases (which Weston was fond of incorporating in his journal). There is a good bibliography, and a note on Weston's technique by Eastman House director Beaumont Newhall, who also contributed a foreword.

Eastman House is to be commended for its continuing program of publishing such vital documents of photography. But its one-book-a-year pace ought to be stepped up. At any rate, a second volume of the *Daybooks* is promised for the future, as well as a Weston biography.—H.M.K.

Canadian art Jan-Feb 1963 #83

THE DAYBOOKS OF EDWARD WESTON. VOLUME I. MEXICO. Edited by Nancy Newhall. 214 pp. 40 illus. Rochester, New York: The George Eastman House. \$10.00.

It is a pleasure to find a superb photographer who was as well a literate man. This Edward Weston proves to have been in Vol. I of his *Daybooks* recently published by the George Eastman House and edited with Weston's complete approval by Nancy Newhall.

Beginning with a few excerpts from earlier years, this volume records Weston's exploration in Mexico between 1923 and 1926 to find a new expression in photography. It is an intimate journal of his everyday life in Mexico, at an exciting period in that country's development. Weston's friendships with many of the people connected with the great cultural revival made these journals a vital picture of the Mexican Renaissance as well.

One could wish that the book contained more of Weston's remarkable photographs, which in this case are used more as illustrations. It is a text than as examples of his work. On the other hand that is not the point of this handsome publication which is to record his life and thoughts rather than his art. A second volume recording the years 1926 - 1934 will be published later.

Edward Weston, the great photographer, left America in the 1920's to spend three years in Mexico, and as with Lawrence (whom he met, photographed, and mercilessly criticized) his Mexican travels had a great effect on his work, bringing sunlight and roofs in exchange for steel mills and factories, hard edges in place of blurred images. He kept a diary, which he used with the same brutal directness as his camera to record the clash between a withered beggar and a Quaker Oats poster, the ironies of a revolution, the beauty of a bull-fight, of a pear tree. It gives a sensuous picture of an artist's life in an ancient country assailed by a new romance, where he could escape from the structures and cynicisms of America in the days of the 18th Amendment and analyze his own purpose. But in the end, of course, the tragedy and joy of Mexico are more poignantly conveyed in his photographs — in a group of water-jars lying in the dust and in his mistress, nude, on a flat roof under the cloudless cruel sky.

Among the most pathetic of travellers were the King and Queen of France and their children on their escape from Paris in June 1791. Sixty-five years later Alexandre Dumas followed their route to collect material for a historical novel which he never wrote. A translation has now been made of his account of the royal family's flight in the famous new berline and their arrest at Varennes only 30 miles short of the frontier.

NICHOLAS WHELAN

New Protestants January 18, 1963



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pletely serious) climax in the pages Weston devotes to his attempts to photograph the white toilet bowl in his house. This project was not undertaken in any anti-art spirit à la Duchamp. On the contrary, it was the ultra-aesthetic concern of a man whose imagination came to dwell almost exclusively on the form and shape of things. "... it somehow reminded me, in the glory of its chaotic convolutions and in its swelling, sweeping, forward movement of finely progressing contours, of the Victory of Samothrace," Weston wrote apropos this "portrait of our privy," and the portrait is reproduced here in all its cool perfection.

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became part of the circle of artistic ferment that was beginning to dominate Mexican cultural life in the wake of the revolution. Weston saw a great deal of Diego Rivera, for whom Tina Modotti often served as a model, and of Jean Charlot and the writers Carleton Beals and Bertram D. Wolfe. He was instantly drawn to the folk art and archaeological objects that were then especially valued as examples of indigenous aesthetic tradition. The ethos of the revolution, combined with a style of life that was slightly primitive and completely free of puritan restraints, was congenial to Weston, who was by temperament a libertarian and freethinker. But it is clear from his day-to-day jottings that he had a completely unpolitical mind. It was the atmosphere and momentum of revolution rather than its specific social and political accomplishments that he valued. In the crucible of a revolutionary situation, Weston perfected his technique and purified his vision; he achieved some of his most beautiful photographic statements, but they came more and more to have an aesthetic character completely divorced from the context in which they were conceived. He was determined to avoid the flamboyant aspect of Mexico. The intensity and lavishness of the Mexican scene, in which Weston entered with gusto as a man, were scrupulously excluded from his work. "I might call my work in Mexico," he wrote, "a fight to avoid its natural picturesqueness." This preference for severity and detachment reaches a comic (but com-

like — to sacrifice mitigating detail, to do away with all the oddments of feeling that might temper or distract his final image, that places Weston among those modern artists, of whom Brancusi is the greatest, who concentrate all their expressive energy on achieving a radical and vibrant simplification.

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# Work of Art

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THE DAYBOOKS OF EDWARD WESTON: VOLUME I. MEXICO. Edited by Nancy Newhall. 214 pp., 40 illust. Rochester, New York: The George Eastman House, \$10.00

It is a pleasure to find a superb photographer who was as well a literate man. This Edward Weston proves to have been in Vol. I of his Daybooks recently published by the George Eastman House and edited with Weston's complete approval by Nancy Newhall.

Beginning with a few excerpts from earlier years, this volume records Weston's exploration in Mexico between 1923 and 1926 to find a new expression in photography. It is an intimate journal of his everyday life in Mexico at an exciting period in that country's development. Weston's friendships with many of the people connected with the great cultural revival make these journals a vivid picture of the Mexican Renaissance as well.

One could wish that the book contained more of Weston's remarkable photographs, which in this case are used more as illustrations of the text than as examples of his work. On the other hand that is not the point of this handsome publication which is to record his life and thoughts rather than his art. A second volume recording the years 1926 - 1934 will be published later. B. B. T.

SPEAKING OF GREAT ARTISTS, the Club's library received recently the first volume of *The Daybooks of Edward Weston*, edited by Nancy Newhall, his official biographer. This volume comprises about half of the original manuscript—mainly of the 1920's when the photographer lived in Mexico—and later a second volume will be issued covering subsequent years. Seldom has an artist written about his life and art as vividly as Weston, and the result is an unusual document of the struggle of an artist to forge a style, to adjust himself to his world, and to appraise his contribution to it. Forty of his photographs are included. (The book is distributed by Wittenborn & Company, at \$10.00.)

Quarterly  
News  
Letter  
Fall 1962

## Popular Photography - August 1962 - BOOKS

### THE DAYBOOKS OF EDWARD WESTON, VOLUME I—MEXICO

edited by Nancy Newhall, George Eastman House, distributed by Wittenborn & Co., New York, 214 pages, \$10

To the rising generation of photographers, Weston is a great name associated with some great photographs of a certain kind; he is not a real person. This will no longer be true, for he has been brought to life through publication of part of a personal diary—that most intimate of human documents. Here is the day-to-day life—above all, the inner life—of a great motive force in photography of the first half of our century. Weston lived and worked in Mexico from 1923 to 1926, and he wrote with com-



plete candor, both about his photography and about the people around him. Nancy Newhall cites in her introduction the way he felt about the *Daybooks*: "... my way of exploding . . . the safety valve I need in this day when pistols and poisons are taboo."

There are 40 photographs from the Mexican period, so beautifully reproduced that one wonders how the book could be made for \$10. There is a helpful glossary of Mexican words and phrases (which Weston was fond of incorporating in his journal). There is a good bibliography, and a note on Weston's technique by Eastman House director Beaumont Newhall, who also contributed a foreword.

Eastman House is to be commended for its continuing program of publishing such vital documents of photography. But its one-book-a-year pace ought to be stepped up. At any rate, a second volume of the *Daybooks* is promised for the future, as well as a Weston biography.—H.M.K.

Edward Weston, the great photographer, left America in the 1920s to spend three years in Mexico, and as with Lawrence (whom he met, photographed, and mercilessly criticized) his Mexican travels had a great effect on his work, bringing sunlit walls and roofs in exchange for steel mills and factories, hard edges in place of blurred images. He kept a diary, which he used with the same brutal directness as his camera to record the clash between a withered beggar and a Quaker Oats poster, the ironies of a revolution, the beauty of a bull-fight, of a pear tree. It gives a sensuous picture of an artist's life in an ancient country assailed by a new renaissance, where he could escape from the strictures and cynicisms of America in the days of the 18th Amendment and analyse his own purpose. But in the end, of course, the tragedy and joy of Mexico are more poignantly conveyed in his photographs—in a group of water-jars lying in the dust, and in his mistress, nude, on a flat roof under the cloudless cruel sky.

Among the most pathetic of travellers were the King and Queen of France and their children on their escape from Paris in June 1791. Sixty-five years later Alexandre Dumas followed their route to collect material for a historical novel which he never wrote. A translation has now been made of his account of the royal family's flight in the famous new berline and their arrest at Varennes only 30 miles short of the frontier.

NICHOLAS WOLLASTON

New Statesman  
January 18, 1963

Striper Jones  
Calendar  
1964  
Ballatin  
OF ART



THE DAYBOOKS OF EDWARD WESTON: Vol. 1.  
Mexico. Ed. Nancy Newhall, Wittenborn, N. Y., \$16.00

Edward Weston visited Mexico on two momentous occasions — August 1923-December 1924 and August 1925-November 1926. During that time he met either as friends or as subjects for his camera studies many of the personalities which have contributed to that period, people who continue today to contribute to the life of our city. While here Edward Weston kept Daybooks — notations of places, travels, prices, parties, personalities, intimate friends

and a son and what Miss Nancy Newhall as editor has given us is a broad selection of these daily notes, along with a superbly chosen album of Weston's photographs, a note on his technique as a photographer, along with fragments of early Day books relating to New York and his first experiences with a camera.

Edward Weston belongs to that great generation of Artist-Photographers which includes Alfred Stieglitz and Edward Steichen. Perhaps these three men together did more to establish the photograph as a valid art form than any others — how they would shudder to see the catch-all gimmick to which commerce and the pursuit of the

American dream has now reduced in Weston himself. . . . of anyone devoted to this country, anyone interested in preserving and treasuring it, anyone who has been in the past. For in Weston found something very close to time passing and material standards may obliterate. These several years I thought have influenced my thought of life. Not so much the contact with my artist friends as the less direct proximity of a primitive race. Before I had been surrounded by a mass of American bourgeois sprinkled with a few sophisticated friends. Of simple peasant people I had heard nothing. And now I have been brought by this elemental expression — I have felt the soil."

—Toby Jassmith

*The Daybooks of Edward Weston.*  
Volume 1: Mexico. Edited by  
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Rochester, New York: The  
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Aspet from being highly readable in themselves as an account of a sensitive American's first contacts with and growing understanding of the Mexican people. In the 1920s, Edward Weston's *Daybooks* are a fascinating document in the evolution of modern photographic style. The photographer in the very successful, artificial, soft-focus "art photography" style of the 1900s at the time of his arrival in Mexico (1923), but gradually, and with the course of his changing and minutely in his diaries) he came to realize the insufficiency of this style for conveying the life around to come to know. He came around to consider the life by little he came to abandon the elaborate equipment he had used in earlier phases of his career, and to concentrate in a quiet, unaffected, "documentary" style of photography for which he is now best remembered. A number (though not as many as one could wish for) of his photographs are included in this first of two volumes; however, the selection is from his interest, and that is why a repay study by the interested photographer and the professional photographer alike. One of the photographs from the book is reproduced on our front cover this week.

## PICTURES IN BOOKS

Photographs and Text  
In Six New Volumes

By JACOB DESCHIN

SIX picture books recently published combine photographic reproductions and text in a variety of ways. At one extreme, text is used only as introductory material, so as to give major emphasis to the photographs; in contrast, another book uses pictures mostly as illustration material for the text.

"Some things you do for love,"

Glimpse Kallisher has remarked in explaining his book, "Railroad Men" (New York: Clarke & Way, Inc. \$4 pp. \$6.95), a compilation of forty-four intimate camera glimpses of life on the railroad. The motivation runs through the book and is reflected in the photographs, quiet, moody, introspective, and in the workers' yarns, which were told during leisure periods while a tape recorder ran on and which are printed without change. As beautiful in sentiment as it is in appearance, the book should appeal to all who love photography and appreciate its abilities as a medium of expression.

Since the environment in which a serious photographer works and lives inevitably affects the kinds of pictures he produces, "The Daybooks of Edward Weston, Volume 1, Mexico" (Rochester: George Eastman House, 212 pp. 40 plates, \$10), provide a valuable insight into the early years of a photographer whose influence has been international.

### Activities in Mexico

Although some of the entries in the diaries are personal in nature, many others concern his activities as a professional photographer in Mexico and his thoughts as a creative artist with the camera. The volume has been carefully edited by Nancy Newhall into one of the most significant contemporary contributions to the literature of photographic personalities in art and genre. The second volume, containing Mr. Weston's California diaries, will be published later.

Ansel Adams' photographs supplement the late Edwin Corrie's gossip text of past legend in "Death Valley and the Creek Called Furnace" (Los Angeles: The Ward Ritchie Press, \$7.50), a happy combination of words and pictures to recall the hardships, hopes and achievements of a historic pioneering

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This meticulous photographer's characteristically precise craftsmanship, coupled with a

Press, Inc. 76 pp. \$6.95), mainly a reprint with the addition of four color reproductions, of Lewis Tulchin's "Photographing the Nude" (New York: A. S. Barnes & Co. 152 pp. \$10) offer, respectively, an abate and a magical

of a stamp, equipped with a fine, single-pointed needle, to produce a value that could easily have been lost in lesser hands. The excellence of the reproductions helps to retain the original quality of the prints as well as to make this attractively produced book.

In more than 200 photographs taken in the course of three years, Reg van Cuylenburg, who was born in Ceylon and is now a professional photographer in the United States, has produced a book and a manual.

The photographs, taken on one model on a sunlit beach on summer nine years ago, are sorted impressions of one model in a variety of moods and poses. The casual viewer will be struck by the two types of poses at the New York Institute of Photography, provides amateur and student with a textbook illustrated with 100 photographs calculated to teach the student the basic steps known to master the techniques.

## EXHIBITIONS

son" (New York: Orion Press, 1964). About eighty-five photographs (\$12.50). Except for very brief illustrations to the several sections, the book is actually a series of picture stories or the pictorial groups in the photojournalistic manner, without captions. Mostly, the emphasis is on people and native customs and incidents, all photographed by Charles Van Maanen illustrating traditional crafts and twelve fields will go on display tomorrow and run through July 6 at the I. B. M. Gallery, 1 East Fifty-seventh Street. The show, "Craftsmen of the City," will be supplemented by exhibits of tools and materials.

More than thirty-five new photographs taken in the last three decades by Joseph Costa, chief photographer of the New York Sunday Mirror Magazine, are on display through July at the Smithsonian in Washington.

## With Camera in Mexico

THE DAYBOOKS OF EDWARD WESTON, Vol. 1: Mexico. Edited by Nancy Newhall. Illustrated. 214 pp. Rochester: The George Eastman House. \$10.

By JACOB DESCHIN

**E**DWARD WESTON was 37 in 1923 when, having come to an impasse in his photographic aspirations and in the hope of making a fresh start, he left Los Angeles for an indefinite stay in Mexico. With him went Tina Fey, a film actress and artist's model, and a chandler, one of four sons by his estranged wife. For the next three odd years, the daybako provided "a safety valve" for releasing corked-up passions which might otherwise explode.

He writes of his day-to-day experiences, opinions, his doubts, yearnings, satisfactions, disappointments, and perpetually about his need for money and the misfortune of his dependence on professional portraiture for a living, "trying to please someone other than myself," "to make an ancient American woman, dressed

It is all very pleasant, this "intense and understanding appreciation of cultured men" but Weston is depressed: "How few of the prints are in any degree satisfying to me, how little of what is within me has been released." Occasionally the frustration is eased and the pages of the daybook glow with descriptions of excursions to the countryside — to photograph clouds, native life, landscapes (the latter for the first time in twenty years).

By turns happy and distraught, the moods of the day-books are kaleidoscopic. Life in Mexico is not all drudgery. He enjoys Mexican food ("I have yet to have a bad meal"), is charmed by its folk art, relishes the freedom from moral strictures ("Not once have we been questioned as to why Tina Modotti and Edward Weston were living together"), and now and then he indulges in a frolic affair. Tina angrily

APR 22 1963

WILLIAM MORROW &amp; CO.

Texas Literary Supplement Sept 28, 1962

"Horse and Petate, 1924". One of Edward Weston's Mexican photographs, reproduced in a volume of selections from his diaries, *The Daybooks of Edward Weston*, noticed on page 766.



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	Wittenborn	III.F

## Edward Weston's Mexican Journal Of The Twenties Now Published

THE DAYBOOKS OF EDWARD WESTON: Vol. I, Mexico. Ed. Nancy Newhall, Wittenborn, N. Y., \$10.00

Edward Weston visited Mexico on two momentous occasions — August 1923-December 1924 and August 1925-November 1926. During that time he met either as friends or as subjects for his camera studies many of the personalities which have contributed to that period, people who continue today to contribute to the life of our city. While here Edward Weston kept Daybooks — notations of places, travels, prices, parties, personalities, intimate friends and so on and what Miss

Nancy Newhall as editor has given us is a broad selection of these daily notes, along with a superbly chosen album of Weston's photographs, a note on his technique as a photographer, along with fragments of early Daybooks relating to New York and his first experiences with a camera.

Edward Weston belongs to that great generation of Artist-Photographers which includes Alfred Stieglitz and Edward Steichen. Perhaps these three men together did more to establish the photograph as a valid art form than any others — how they would shudder to see the catch-all gimmick to which commerce and the pursuit of the

American dream has now reduced it! Weston himself expressed the desire of anyone devoted to this country, anyone interested in preserving and treasuring the not so very distant past. For Weston found something here which time passing and materialist standards may obliterate: "These several years in Mexico have influenced my thought and life. Not so much the contact with my artist friends as the less direct proximity of a primitive race. Before Mexico I had been surrounded by the usual mass of American bourgeois sprinkled with a few sophisticated friends. Of simple peasant people I knew nothing. And I have been refreshed by this elemental expression — I have felt the soil."

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Diego Rivera by Edward Weston.

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Series.Folder:

III.F

New York Times, Sunday June 17, 1962

## PICTURES IN BOOKS

### Photographs and Text in Six New Volumes

By JACOB DESCHIN

SIX picture books recently published combine photographic reproductions and text in a variety of ways. At one extreme, text is used only as introductory material, so as to give major emphasis to the photographs; in contrast, another book uses pictures mostly as illustration material for the text.

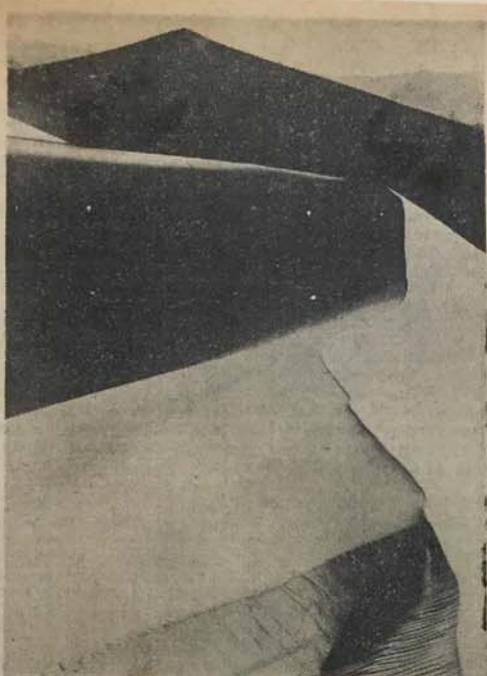
"Some things you do for love," Simpson Kalisher has remarked in explaining his book, "Railroad Men" (New York: Clarke & Way, Inc. 84 pp. \$6.95), a compilation of forty-four intimate camera glimpses of life on the railroad. The motivation runs through the book and is reflected in the photographs, quiet, moody, introspective, and in the workers' yarns, which were told during leisure periods while a tape recorder ran on and which are printed without change. As beautiful in sentiment as it is in appearance, the book should appeal to all who love photography and appreciate its abilities as a medium of expression.

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In more than 200 photographs taken in the course of three years, Reg van Cuylenburg, who was born in Ceylon and is now a working photographer in the United States, pays lyrical tribute to his native land in "Image of an Island, A Portrait of Ceylon" (New York: Orion Press, \$12.50). Except for very brief introductions to the several sections, the book is actually a series of picture stories or thematic groups in the photojournalistic manner, without captions. Mostly, the emphasis is on people and native customs and incidents, all photographed in a fashion that is somewhat better than the conventional manner; some of the pictures are quite beautiful.

Two books on photography of the nude, "Fritz Henle's Figure Studies" (New York: Viking

Press, Inc. 76 pp. \$6.95), mainly a reprint with the addition of four color reproductions, and Lewis Tulchin's "Photographing the Nude" (New York: A. S. Barnes & Co. 152 pp. \$10) offer, respectively, an album and a manual.

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From "The Daybooks of Edward Weston." Diego Rivera, 1924.

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APRIL 22, 1962

WILLIAM MORROW &amp; COMPANY



JAMES TOMAS

Calendar 1964

Gallatin OF ART



## By Heinrich Meyer

By musician and actors are rarely good writers, painters often are distinguished also as democratic thinkers. Much of the literature written by some of our best writers is in language of privilege and of the class question in all universities curricula. Spanish has been at one time the Spanish language requirement for the study of Spanish. Particularly, Not all Filipinos have embraced, however, last December 31.

Filipino in Madrid, Rizal Day was celebrated for AHC of June 20, 1960, and at the Centro was symbolically represented in an article

The Daybooks  
of Edward Weston:  
Volume One,  
Mexico

reviewed by Ansel Adams

man and his work than about the book itself. But first I would remind my readers of the painstaking research and organization of the material by Nancy Newhall, and praise her perceptive Foreword. Beaumont Newhall's note on the Weston technique is a valuable contribution. Edward would have appreciated and fully approved of this important work - of this I am sure, as he had great respect and affection for the Newhalls and all they stand for in creative photography.

The *Daybook* clearly shows that Edward was an out-going, believing, and socially resonant person. He was outspoken against the shams of the world, but he had a deep sense of social responsibility. People were tremendously important to him yet his work did not include the 'documentarian' approach; he was not self-conscious about 'reflecting his time.' He knew that the artist could not do otherwise if he reflected the world through his spirit and imagin-

**THE DIALOGUES**, Stanley Berne, Wittenborn, \$3.00  
**CONCRECTIONS**, Arlen Zelowski, Wittenborn, N. Y., \$3.00

These two volumes belong to the *Archives of Modern Literature* published by Wittenborn, N.Y. The *DIALOGUES* is illustrated by Milton Glaser. Both books belong to a new type of writing—the Neo-Narrative. Both are experimental, have poetic overtones and destroy conventional language in order to achieve an inner experience which is not always easy to follow. Both are familiar books and these two words, 'both' and 'concretions' leads to the belief that The world (man-and-world) is one.

This kind of mystical narrative appears to be exceedingly intellectually.

But contrary to the classical mystics, Berne and Zellowick tend to think the meaning of unity first, and believe they have attained it, this because emotion does not precede idea? Or is it only in CONCRETIONS and DIALOGUES that idea precedes emotion?

and similar are very disturbing for this reviewer. Of course there is a difference in the two authors which reflects in the books. **CONCRECTIONS** is more poetic. **THE DIALOGUES** has no plot but

ture still shows a continuity of line. CONCRECTIONS is like many modern paintings, a book made up of ideas. DIALOGUES is a drawing. However, the important point is the many similarities: they both attempt revelation rather than explanation; both attempt to write inner and outer experience in a unity which is fusion; both tell us that there is a reality behind everyday reality which only trained observers may actually penetrate. (THE DIALOGUES)

There are so many similarities that if this kind of writing continues it overshadows a conformity for the writer. It is not only that the ego is hateful, but the ego is hateful as Pascal would say, but again: that the ego disappears. And it does so by

ROBERT MARTIN ADAMS

## REVIEWS

The avant-garde has brought terror, this season, no less than four books, three of which—from Frank Leck with sympathy—I will dispose of in a few sentences. The first, *Non-Narrative*, a device for *compositional* the clumsy intervention of grammar. Though presented (appropriately) in non-sequiturs and illogicalities, the principle itself doesn't dismay me; its applications do. *Concretions*, by Miss Arlene Zukowski, and *Dialogues*, by Mr. Stanley Berne, produce their effect on the first page; after that, it's mostly a matter of keeping your eyes open and your ears closed. There are moments when the authors, false to their principle, let go. Some grammatical connections slip in, by implication or overtly (Mr. Berne is more permissive this way than Miss Zukowski), and then one trembles on the verge of a literary experience. But mostly no.

In their just-published *CONCRECTIONS* and *THE DIALOGUES* (GEORGE WITTENBORN, Inc.—\$5. ea.), Arlene Zekowski and Stanley Berne, respectively, have urgently attempted to add something to this inheritance. Their failure is sadly complete.

Eschewing the heritage of the novel altogether, each has employed a single literary device on which the entire book, as well as the case for any originality, must rest.

In her CONCRECTIONS, Zekowski's "device" is the avoidance of any recognizable elements in the form of the contemporary novel. What has been advanced, in place of the customary basic structure of phrases, sentences, paragraphs, chapters, etc., is a nascent architecture of continuous phrases, cut off from each other by the mercifully repetitive punctuation of the sentence. The phrases are uniformly terminated as sentences, and the sentences as individual paragraphs. At more or less regular intervals, groupings of these sentence-paragraphs are terminated as chapters.

Deliberately amorphous and assertive, these 'sentences' are not arresting, but labored and dull. How, for instance, is the following illuminated —

How lucky magical is man, the maker of his makings; but the wonder of it still is what the purpose, for the echo of the answer is not found.

How lucky magical, Is man, The maker of his makings, But the wonder of it still, Is what the purpose, For the echo of the answer, Is not found.

with this bludgeoning reiteration of sentence terminations?

The ill-considered . . . and overwhelming . . . repetition of this pattern, alone, subverts any questionable value in such painstaking obscurity.

Developed in a rough-hewn form of question and answer, Berne's *THE DIALOGUES* also parts belligerently, chaotically, and tediously with tradition. The Berne 'device' is the reliance on a minimum of punctuation, eliminating anything more subtle than a period, a comma, or a question mark. And these are used as sparsely as possible. Along with this conscientiously unpunctuated flow, the sense of these queries and responses has been disguised as much as possible in a deliberately-obscure, quasi-poetic phraseology: over-works articles, adverbs, pronouns, and prepositions:

stuccoed. If the point of labor is some remuneration for the laborer, then the point of such extraordinary labors, logically, is to obtain an exceptional return. Here, the exceptional itself is demanded to the reader is deliberately treated with an unmistakable contempt by the authors, who seem to take pleasure and pride in their achievement of a kind of veil of innuendo, dissociation, obscure language hurdles, arty choices, pseudo poetry, and hit-and-run metaphors. The 'occult' — of course, are easily confused with some undefined and unqualified 'occult' — is the very thing which the glibble reader, too, is willing to give an undeserved benefit of a severely-deserved doubt, may attribute to the authors.

Contributing measurably to this artistic and thematic doubt are the so-called illustrations that fail to break up the grim monotony of the author's humorless self-absorption. Herman Zanne is respon-

Florence Rubert Wray

Whether weaving tangents around some everyday occurrence or making a profound commentary on the contemporary scene, as the others do, the *trifurques* with her free combination of skill and artistry. She is a master of compression, sometimes challengingly so. There's also a pungency and awareness such as in her *THE PURE PATTERN*: "Painting a pure, white thing / the mind thunders pulsey, / word wits in poetry on fence . . ." and, "one moth becomes a fly . . . cluster in air . . ." and her attacked, threat-of-consciousness poem "Frustrating" in which others will save them over and over, analyzing her.



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# BOOKS ABROAD

University of Oklahoma Press  
NORMAN, OKLAHOMA, U.S.A.

From the Autumn 1962 issue  
"Not in the Reviews"

## Edward Weston's "Daybooks"

By Heinrich Meyer

While musicians and actors are rarely good writers, painters often are distinguished also as poets, and not a few poets were unusually good artists. Names like Dürer, Michelangelo, a gay party. Among his greatest portraits are those of Tina Modotti, Nahui Olin, and Manuel Hernández Galván. His Diego Rivera chosen by the artist himself is almost repulsive. But so is Mexico as a whole. Weston saw its awakening and its cheapening, he loved it. Weston saw the genuine culture in what are now called "underdeveloped" countries. And when he wrote about this he became as great as when he photographed. Who but a great writer could say: "where fields of sugar cane galloped in the wind?" Thus, he saw immediately the pretentiousness and falseness of D.H. Lawrence as a person and an artist. He was just as honest about Mexico and could become furious at its lack of generosity and empathy, especially when the spectators showed no understanding for a bull fighter who gave his all.

The diaries of writers are always too literary to be true. After all, writing is the medium of the writer and he cannot escape its demands when he writes a diary. Weston did not waste his art on his writing, he saved it for his photography. For this reason also his writing is true and sometimes great.

Muhlenberg College

The Tired One caught among his thoughts

I first met Edward Weston in 1927 - about a year after his return from Mexico. We were introduced at the studio of Albert Bender in San Francisco; within a few years a warm friendship was established which deepened into a profound affection. I can give no truly critical estimate of this first section of the Daybook, as of all the people mentioned in the Daybook only Weston's sons and Jean Charlot and Diego Rivera were known to me - and I am a complete stranger to Mexico. But I am well acquainted with the photographs of this period, and can recall many delightful hours of reminiscence and description of his life and work in Mexico.

All great men and artists invite webs of legend, adventure and cultism. Edward has not escaped although because of his basic integrity and straightforwardness, little can be done to distort his essential qualities. The Daybook reflects many elements of Edward's character and sensitivity, hence I shall write more about the

*Contemporary Photographers  
Winter 1962*

# The Daybooks of Edward Weston: Volume One, Mexico

reviewed by Ansel Adams

man and his work than about the book itself. But first I would remind my readers of the painstaking research and organization of the material by Nancy Newhall, and praise her perceptive Foreword. Beaumont Newhall's note on the Weston technique is a valuable contribution. Edward would have appreciated and fully approved of this important work - of this I am sure, he had great respect and affection for the Newhalls and all they stand for in creative photography.

The Daybook clearly shows that Edward was an out-going, believing, and socially resonant person. He was outspoken against the shams of the world, but he had a deep sense of social responsibility. People were tremendously important to him yet his work did not include the 'documentarian' approach; he was not self-conscious about 'reflecting his time.' He knew that the artist could not do otherwise if he reflected the world through his spirit and imagination.



The Museum of Modern Art Archives, NY	Collection: <i>W. Weston</i>	Series/Folder: <i>III. F</i>
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## Edward Weston's "Daybooks"

By Heinrich Meyer

While musicians and actors are rarely good writers, painters often are distinguished also as poets, and not a few poets were unusually good artists. Names like Dürer, Michelangelo, Goethe, Blake and, of the lesser, Edward Lear, Hans Thoma, Stifter, Keller, Raabe, Ringelnatz show the presence of the double gift, though only Wilhelm Busch became a classic in both arts. But the incidental prose, notebooks, diaries, and letters of Leonardo, Delacroix, Gauguin, Pissarro are perhaps the most widely read expressions of artists. To these must now be added the Daybooks of the photographer Weston (Nancy Newhall, ed. *The Daybooks of Edward Weston*. Rochester, N.Y. Eastman. 1961. xviii + 214 pages + 40 plates. \$10).

The diaries were partly destroyed and in copying changed ineptly, but even with many misprints or diplomatically reproduced slips of the pen (?) they are in the edition of Nancy Newhall a find of the first order. There will be two volumes. The first one covers the time around Weston's fortieth year, spent in Mexico during the revolutionary period in the Twenties. Then Rivera, Orozco, Covarrubias, and others had the sound instinct to fall back on their native talents and to give up the false cultural influences from the Latin countries that have held and are still holding so much of "Latin" America in bondage. It was this reawakening in Mexico which Weston saw and tried to picture. His affection for native art was shared by another early discoverer who is named with exceptional affection over and over again in this book, René d'Harnancourt. He was then not yet the Director of the Museum of Modern Art who could display Weston's great photographs, but a young Austrian infatuated with Indian customs and crafts. In order to live where he wanted to be, he had to lecture to culture-seeking ladies on all that those poor souls regarded as beautiful and cultured, so that they could afterward talk of works "by Gouache." Weston, too, had to make a living the hard way, photographing families and making prints to sell. But whenever possible he let others do the retouching, for his passion for art was so fiery that it could not be put on ice even temporarily. Weston had fled from California where he was loved and pampered and lived in Mexico with Tina Modotti or alone, though he could not be long without his children. One of his sons was with him in Mexico.

The life he depicts is that of the artistic or often only arty circles, of bull fights, *pulquerias*, flea-ridden apartments, and occasionally a gay party. Among his greatest portraits are those of Tina Modotti, Nahui Olin, and Manuel Hernández Galván. His Diego Rivera chosen by the artist himself is almost repulsive. But so is Mexico as a whole. Weston saw its awakening and its cheapening, he loved it and he often hated it and yearned for more balance and order. Still, in Mexico he gained a following immediately and found poor men willing to buy his expensive prints, whereas in California only the society ladies could have supported him, and this is what he did not want. Putting business first is always the sign of a poor and dubious artist. Weston hardly considered business at all.

He was not a man of taste who could apply criticism before creation and come out with something nice and successful. He had to work and try and hope that the result would show what he had seen. It is amazing to discover with what inadequate equipment and with what poor material Weston worked. Often there was not enough film or paper for developing, and it was only through chance that he got a sharp lens which allowed him to get away from the soft-focus effects of modern photography. Thus he recaptured the sharpness which delights us in earlier photographs.

He disliked the concern with living standards, the creed of people who "stand for service" and "put a red, white and blue oil-station at the very foot of the pyramid," and he lacked the superior insight of modern America which looks at all genuine cultures as faulty and backward and in need of industrialization. Weston saw the genuine culture in what are now called "underdeveloped" countries. And when he wrote about this he became as great as when he photographed. Who but a great writer could say: "where fields of sugar cane galloped in the wind?" Thus, he saw immediately the pretentiousness and falseness of D. H. Lawrence as a person and an artist. He was just as honest about Mexico and could become furious at its lack of generosity and empathy, especially when the spectators showed no understanding for a bull fighter who gave his all.

The diaries of writers are always too literary to be true. After all, writing is the medium of the writer and he cannot escape its demands when he writes a diary. Weston did not waste his art on his writing, he saved it for his photography. For this reason also his writing is true and sometimes great.

Muhlenberg College

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Contemporary Photographs  
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	Wittgenstein	III.F



SUN AND CLOUDS  
by ANSEL ADAMS

Photographed on Polaroid Pan Land Film, type 52.  
Engraving made direct from the original print.

POLAROID CORPORATION, CAMBRIDGE 39, MASSACHUSETTS



The Museum of Modern Art Archives, NY

Collection:

Wittenborn

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## New Style Threatens Anonymity

THE DIALOGUES, Stanley Berne, Wittenborn, \$5.00.  
CONCRETIONS, Arlene Zekowski, Wittenborn, N. Y., \$5.00.

These two volumes belong to the Archives of Modern Literature published by Wittenborn, N. Y. THE DIALOGUES is illustrated by Milton Avery. Both books belong to a new type of writing—the Neo-Narrative. Both are experimental, have poetic overtones and destroy conventional language in order to achieve an inner experience which is not always easy to follow. Both are similar books, and these two words, "both" and "similar," are very disturbing for this reviewer. Of course there is a difference in the two authors which reflects in the books: CONCRETIONS is more poetic; THE DIALOGUES has no plot but still shows a continuity of line. CONCRETIONS is, like much modern painting, a book made up of spots; DIALOGUES is a drawing. However, the important point is the many similarities: they both attempt revelation rather than explanation; both attempt to unite inner and outer experience in a unity which is fusion; both tell us that "there is a reality behind everyday reality that only trained observers may actually penetrate" (THE DIALOGUES).

There are so many similarities that if this kind of writing continues "it foreshadows anonymity for the writer. It is not only that the 'ego is hateful' as Pascal would say, but rather that the ego disappears. And it does so by

trying to go beyond "everyday reality," in other words, by attempting a kind of mystical union. The diversity of images and "concretions" leads to the belief that the world (man-and-world) is one.

This kind of mystical narrative appears to be exceedingly intellectualized. But contrary to the classical mystics, Berne and Zekowski tend to think about the meaning of unity first, and later believe they have attained it. Is this because emotion does not precede idea? Or is it only in CONCRETIONS and DIALOGUES that idea precedes emotion?

Interesting as these two books are, it seems to point toward a new anonymous life of the intellect rather than a silent life of the spirit.

Ramón Xirau

## ROBERT MARTIN ADAMS

The avant-garde has brought forth, this season, no less than four books, three of which—from frank lack of sympathy—I will dispose of perfunctorily. Two are programmatic experiments in the Neo-Narrative, a device for responding directly to reality without the clumsy intervention of grammar. Though presented (appropriately) in non-sequiturs and illogicalities, the principle itself doesn't dismay me; its applications do. *Concretions*, by Miss Arlene Zekowski, and *Dialogues*, by Mr. Stanley Berne, produce their effect on the first page; after that, it's mostly a matter of keeping your eyes open and watching the words go by. There are moments when the authors, false to their principles, let some grammatical connections slip in, by implication or overtly (Mr. Berne is more permissive this way than Miss Zekowski), and then one trembles on the verge of a literary experience. But mostly no.

Hudson Review  
Vol. III, No. 3, Autumn  
1962

## TRACE

In their just-published CONCRETIONS and THE DIALOGUES (GEORGE WITTENBORN, Inc. — \$5. ea.), Arlene Zekowski and Stanley Berne, respectively, have urgently attempted to add something to this inheritance. Their failure is sadly complete.

Eschewing the heritage of the novel altogether, each has employed a single literary device on which the entire book, as well as the case for any originality, must rest.

In her CONCRETIONS, Zekowski's 'device' is the avoidance of any recognizable elements in the form of the contemporary novel. What has been advanced, in place of the customary basic structure of phrases, sentences, paragraphs, chapters, etc., is a nascent architecture of continuous phrases, cut off from each other with the mercifully repetitive punctuation of the sentence. The phrases are uniformly terminated as sentences, and the sentences as individual paragraphs. At more or less regular intervals, groupings of these sentence-paragraphs are terminated as chapters.

Deliberately amorphous and assertive, these 'sentences' are not arresting, but labored and dull. How, for instance, is the following illuminated—

How lucky magical is man, the maker of his makings; but the wonder of it still is what the purpose, for the echo of the answer is not found.

by rendering it—

How lucky magical. Is man. The maker of his makings. But the wonder of it still. Is what the purpose. For the echo of the answer. Is not found.

with this bludgeoning reiteration of sentence terminations?

The ill-considered . . . and overwhelming . . . repetition of this pattern, alone, subverts any questionable value in such painstaking obscurity.

Developed in a roughhewn form of question and answer, Berne's THE DIALOGUES also parts belligerently, chaotically, and tediously with tradition. The Berne 'device' is the reliance on a minimum of punctuation, eliminating anything more subtle than a period, a comma, or a question mark. And these are used as sparsely as possible. Along with this conscientiously unpunctuated flow, the sense of these queries and responses has been disguised as much as possible in a deliberately-obscure, quasipoetic phrasing that overworks articles, adverbs, pronouns, and prepositions:

succeeded. If the point of labor is some remuneration or reward, then the point of such extraordinary labors, logically, ought to be an exceptional return. Here, the exceptional merit demanded of the reader is deliberately treated with an unmistakable contempt by the authors, who seem to take pleasure and pride in their achievement of a kind of veil of innuendo, disassociation, obscure language hurdles, arty choices, pseudo poetry, and hit-and-run metaphors. The 'occult' results, of course, are easily confused with some undefined (and undisciplined) possible avant-garde intent which the gullible reader, too willing to give an undeserved benefit of a severely-deserved doubt, may attribute to the authors.

Contributing measurably to this artistic and thematic doubt are the so-called illustrations that fail to break up the grim monotonies of the author's humorless self-absorption. Herman Zaage is respon-

Florence Rubert Wray

DECANTER whenever the hour is drab. treating: while others will savor them over and over, unstopping her

Some may find her staccato, stream-of-consciousness poems frustratingly / cluster in air . . . / wind writes poetry on fences . . . and, 'one moth becomes a PATTERN: 'During a pure, white time / the mind thunders pulses, there's also a tenderness and awareness such as in her THE PURE artistry. She is a master of compression, sometimes challengingly so. so often does, she intrigues with her free combination of skill and making a profound commentary on the contemporary scene, as she Whether weaving imagery around some everyday occurrence or were fired . . .

JAMES JOHNS

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1964Collection  
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## New Style Threatens Anonymity

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W. B. C. H. N. E. S.

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Contributing measurably to this artistic and thematic doubt are the so-called illustrations that fail to break up the grim monotony of the author's humorless self-absorption. Herman Zaage is responsible for the cover designs and title pages of both books. Milton Avery has failed to illuminate or even decorate CONCRETIONS with his illustrations. Matta's drawings shed about as much light and meaning on THE DIALOGUES.

The work of all three artists does much to cheapen already precariously-artificial prose. The elimination of these mechanistic and determinedly 'original' decorations from the contents of both five-dollar paperbacks would enormously mitigate the more-than-suggestion in this form of publication of a sort of aggressive poverty. The English have a word for such artless impudence: they call it cheek!

In their CARDINALS & SAINTS (METIER Editions, 1958)—refer to Editor J. B. M.'s criticism, TRACE No. 30—, Zekowski and Berne assert that the novel, in its present forms at least, is doomed. The 'evidence' for this . . . interesting claim . . . is evoked with another assertion: that the language of the novel has its roots chiefly in Latin, a dead language. Apart from the naivete of judgment revealed in such spurious and contrived logic, the gaps pointed up by this sort of 'criticism' in the authors' backgrounds are large and damaging.

The 'styles' of CONCRETIONS and THE DIALOGUES are no honor guard for approaching literary seismographic tremors. Whether intended as a prop to support the medium, or as a substitute to replace the novel entirely, and with every allowance for their ineptness, they exhibit a painfully inadequate craft and the artistic reach of very third-order talents.

A. Fredric Franklyn

## ROBERT MARTIN ADAMS

Hudson Review  
Vol. IV, No. 3, Autumn  
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The avant-garde has brought forth, this session, no less than four books, three of which—from frank lack of sympathy—I will dispose of

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# Philosophical Review

231 GOLDWIN SMITH HALL  
CORNELL UNIVERSITY, ITHACA, NEW YORK 14850

The following appeared in our issue of APR 1965

*The Multiple Modern Gods and Other Stories.* By Stanley Berne. Preface by Sir Herbert Read. New York, George Wittenborn, Inc., 1964. Pp. 178. \$5.00 (paper).

*Abraxas.* By Arlene Zekowski. Preface by Sir Herbert Read. New York, George Wittenborn, Inc., 1964. Pp. 166. \$5.00 (paper).

NEW MEXICO - FEBRUARY, 1966

## NEO-NARRATIVE

\* Reading has always been considered one of the most languid of the spectator sports and its ardent aficionados are in for a severe jolt when they make the acquaintance of a couple of modern writers now living in Portales.

Arlene Zekowski and Stanley Berne question the whole habit of reading for content and think the reader needs to be a part of the creative effort of the writer; in fact, must exert something of himself in order that the circle be completed and the writer able to communicate his art.

That the act of reading could be part of an original, creative work is certainly a fascinating idea, and the Bernes' theory and their books have received enthusiastic critical attention, as well as provoked some violent controversy.

"The novel is dead, but there is still a place for the writer," claims Mr. Berne, who feels that probing into the depths of the unconscious and unleashing hidden places in the psyche is the new role of the writer.

The Bernes are foremost exponents of the Neo-narrative, a form of writing somewhere between poetry and prose, sort of the written non-representational art or atonal music.

Once Stanley Berne wrote conventional stories and Arlene Zekowski wrote poetry, and it was through a book of her poems, *Thursday's Season*, that they met, when Berne picked it up one day and recognized a kindred spirit. They met on the 22nd story of the Empire State Building, and fell in love in a most conventional way.

Their publisher is George Wittenborn in New York and each has had a new book published last year, *The Multiple Gods and Other Stories* by Stanley Berne and *Abraxas* by Arlene Zekowski.

Both are on the faculty of the English Department of Eastern New Mexico University in Portales, and they have fallen in love with New Mexico, also in a most conventional way.—M. A. X.

Reprinted from THE HUDSON REVIEW, Vol. XVIII, No. 1, Spring, 1965

## Reviews

MARVIN MUDRICK

## All That Prose!

"IT IS NOT ENOUGH TO BE MEANINGFUL for literature to be meaningful only to the happy few, whomever they may be," writes Arlene Zekowski, whomever she may be. What she rashly does, besides wringing the neck of grammar and syntax, is to disclaim their authority, in one of a pair of eccentric books that ought to be entitled *Hu* and *Hers*. Stanley Berne and Miss Zekowski are (according to the back covers) husband and wife; and their collaboration goes still further. *Abraxas* and *The Multiple Modern Gods* share the same lengthy introductory apparatus: a solemn essay by Sir Herbert Read, sponsor of fifty-year-old avant-garde slogans (like an Anglican parson conducting a jazz mass); "Notes on the Neo-Narrative," by Miss Zekowski; excerpts from a previously published volume by husband and wife, which proposed to prove that "in so far as present use is concerned, the novel as we now know it is dead." Each book then takes off on its own, in matter if not in manner or purpose, for a section of unusually sympathetic commentary by the author on some part of the text to follow; next, a Foreword by the author; and finally, filling out the last two thirds of each volume, the text itself. The text may therefore be said to have no fewer than five different internal testimonials to its validity, novelty, necessity, and intelligibility. The package begins to displace the product: the blurb has slithered off the dustjacket and metastasized through the pages themselves. We may look, now, for Post Toasties boxes in which every third cornflake is made of plastic and stamped with a certification of the nutritive value of the other two.

\* *ABRAXAS*, by Arlene Zekowski. George Wittenborn, \$5.00. *THE MULTIPLE MODERN GODS AND OTHER STORIES*, by Stanley Berne. George Wittenborn, \$5.00. *THE BLUE ROOM AND THE ACCOMPICES*, by Georges Simenon. Harcourt, Brace & World, \$4.95. *THE ERASERS*, by Alain Robbe-Grillet. Grove, \$4.95. *JEALOUSY AND MEDICINE*, by Michal Chwastowski. New Directions, \$4.50. *ROSA AT TEN O'CLOCK*, by Marco Denari. Holt, Rinehart and Winston, \$5.95. *I KNOW WHAT I'M DOING*, by Hans Koenigsberger. Simon and Schuster, \$5.95. *ALL THE BEAUTIFUL PEOPLE*, by Richard Dowling. Dial, \$4.95. *DRIVE, HE SAID*, by Jeremy Larner. Dial, \$5.95. *CABOT WRIGHT BEGINS*, by James Purdy. Farrar, Straus & Giroux, \$4.95. *THE KEY TO MY HEART*, by F. S. Pritchett. Random House, \$5.95. *CHILDREN OF VIOLENCE* (MARTHA QUEST AND A PROPER MARRIAGE), by Doris Lessing. Simon and Schuster, \$7.50. *THE SUN OF DEATH*, by Pandelis Prevelakis. Simon and Schuster, \$4.50. *THE DOOR IN THE WALL*, by Oliver LaFarge. Houghton Mifflin, \$4.95. *THE NIGHT OF THE GIRAFFE AND OTHER STORIES*, by Alfred Andersch. Pantheon, \$5.95. *SHORT FRIDAY*, by Isaac Bashevis Singer. Farrar, Straus & Giroux, \$4.95.

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v. illus. (part col.) ports. 33 cm. biennial.

English, French, or Italian.

Vol. 1- stamped: American distributor: Wittenborn, New York.

Editor: 1960- B. Alfieri.

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THE ARTS  
METRO 1 (Mil. New York: Wittenborn, 1961) 115p. illus. (part col.) 33cm. (p. 200)  
This issue is a portfolio of art and an exhibition, in French, Italian and English.

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Paperback Trade Book  
(PUB) Vol. 1, 1965 July 1965

## ART & ARCHITECTURE

METRO (Mil. Vol. 6, Bruno Alfieri, ed. Wittenborn, 1965) 115p. 33 Review of contemporary international art scene, concentrating on Venice Biennale. Texts in English, French, and Italian. Illus. 7:17-62

## Mexican Murals...

Continued from Page 26 social and esthetic idealism, and the euphoria of a society which had just achieved a political revolution and believed itself to be on a steeply rising curve in every aspect of life. That much of this was unrealistic romanticism makes the story only that much more poignant. And that story could not be more beautifully told.

THE "Metro International Directory of Contemporary Art, 1964" (Wittenborn, \$2.00) is an outgrowth of disgust with the last Venice

The selection is extremely interesting, highly varied, but devoted exclusively to Europeans and New Yorkers. Not one American artist outside New York is included, and of all the artists at work in South America, Africa,

Biennial. As the editor, Bruno Alfieri, puts it in his preface, the Biennial and other exhibitions of its kind are subject to all manner of political and economic pressures, and as a result their international showings of modern art are not properly representative. Alfieri and some others began to dream of publishing "the great catalogue of an imaginary world exhibition in which a generous selection of artists—arrived at with no consideration of materials employed, nationality, tendency, ideas—would be given

Editor: Bruno Alfieri. Wittenborn and Company, American \$10.00  
Last issue of an exceptional portfolio published by Italy last year. It is a hard binding and contains, but the quality of the paper is excellent. The selection of art is excellent, and often of writing demand superlatives. English and Italian of major artists are helpful, but illumination of especially outside the now-sung USA, may prove to be a bother.

Book  
1929  
Count Prices  
7929

Art Gallery  
Nov. '69



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The following appeared in our issue of

*The Multiple Modern Gods and Other Stories.* By Stanley Berne. Preface by Sir Herbert Read. New York, George Wittenborn, Inc., 1964. Pp. 178. \$5.00 (paper).

*Abraxas.* By Arlene Zekowski. Preface by Sir Herbert Read. New York, George Wittenborn, Inc., 1964. Pp. 166. \$5.00 (paper).

NEW MEXICO • FEBRUARY, 1966

## NEO-NARRATIVE

• Reading has always been considered one of the most languid of the spectator sports and its ardent aficionados are in for a severe jolt when they make the acquaintance of a couple of modern writers now living in Portales.

Arlene Zekowski and Stanley Berne question the whole habit of reading for content and think the reader needs to be a part of the creative effort of the writer; in fact, must exert something of himself in order that the circle be completed and the writer able to communicate his art.

That the act of reading could be part of an original, creative work is certainly a fascinating idea, and the Bernes' theory and their books have received enthusiastic critical attention, as well as provoked some violent controversy.

"The novel is dead, but there is still a place for the writer," claims Mr. Berne, who feels that probing into the depths of the unconscious and unleashing hidden places in the psyche is the new role of the writer.

The Bernes are foremost exponents of the Neo-narrative, a form of writing somewhere between poetry and prose, sort of the written non-representational art or atonal music.

Once Stanley Berne wrote conventional stories and Arlene Zekowski wrote poetry, and it was through a book of her poems, *Thursday's Season*, that they met, when Berne picked it up one day and recognized a kindred spirit. They met on the 22nd story of the Empire State Building, and fell in love in a most conventional way.

Their publisher is George Wittenborn in New York and each has had a new book published last year, *The Multiple Gods and Other Stories* by Stanley Berne and *Abraxas* by Arlene Zekowski.

Both are on the faculty of the English Department of Eastern New Mexico University in Portales, and they have fallen in love with New Mexico, also in a most conventional way.—M. A. X.

Reprinted from THE HUDSON REVIEW, Vol. XVIII, No. 1, Spring, 1965

## Reviews

MARVIN MUDRICK

## All That Prose<sup>1</sup>

"IT IS NOT ENOUGH TO BE MEANINGFUL, for literature to be meaningful only to the happy few, whomever they may be," writes Arlene Zekowski, whomever she may be. What she rashly does, besides wringing the neck of grammar and syntax, is to disclaim their authority, in one of a pair of eccentric books that ought to be entitled *His* and *Hers*. Stanley Berne and Miss Zekowski are (according to the back covers) husband and wife; and their collaboration goes still further. *Abraxas* and *The Multiple Modern Gods* share the same lengthy introductory apparatus: a solemn essay by Sir Herbert Read, sponsor of fifty-year-old avant-garde slogans (like an Anglican parson conducting a jazz mass); "Notes on the Neo-Narrative," by Miss Zekowski; excerpts from a previously published volume by husband and wife, which proposed to prove that "in so far as present use is concerned, the novel as we now know it is dead." Each book then takes off on its own, in matter if not in manner or purpose, for a section of unusually sympathetic commentary by the author on some part of the text to follow; next, a Foreword by the author; and finally, filling out the last two thirds of each volume, the text itself. The text may therefore be said to have no fewer than five different internal testimonials to its validity, novelty, necessity, and intelligibility. The package begins to displace the product: the blurb has slithered off the dustjacket and metastasized through the pages themselves. We may look, now, for Post Toasties boxes in which every third cornflake is made of plastic and stamped with a certification of the nutritive value of the other two.

<sup>1</sup> ABRAXAS, by Arlene Zekowski. George Wittenborn. \$5.00. THE MULTIPLE MODERN GODS AND OTHER STORIES, by Stanley Berne. George Wittenborn. \$5.00. THE BLUE ROOM and THE ACCOMPLICES, by Georges Simenon. Harcourt, Brace & World. \$4.95. THE ERASERS, by Alain Robbe-Grillet. Grove. \$4.95. JEALOUSY AND MEDICINE, by Michal Choromanski. New Directions. \$4.50. ROSA AT TEN O'CLOCK, by Marco Denevi. Holt, Rinehart and Winston. \$3.95. I KNOW WHAT I'M DOING, by Hans Koningsberger. Simon and Schuster. \$3.95. ALL THE BEAUTIFUL PEOPLE, by Richard Dowling. Dial. \$4.95. DRIVE, HE SAID, by Jeremy Lerner. Dial. \$3.95. CABOT WRIGHT BEGINS, by James Purdy. Farrar, Straus & Giroux. \$4.95. THE KEY TO MY HEART, by V. S. Pritchett. Random House. \$3.95. CHILDREN OF VIOLENCE (MARTHA QUEST AND A PROPER MARRIAGE), by Doris Lessing. Simon and Schuster. \$7.50. THE SUN OF DEATH, by Pandelis Prevelakis. Simon and Schuster. \$4.50. THE DOOR IN THE WALL, by Oliver LaFarge. Houghton Mifflin. \$4.95. THE NIGHT OF THE GIRAFFE AND OTHER STORIES, by Alfred Andersch. Pantheon. \$3.95. SHORT FRIDAY, by Isaac Bashevis Singer. Farrar, Straus & Giroux. \$4.95.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III . F

**Metro. 1-**  
**Milano, 1960-**

v. illus. (part col.) ports. 33 cm. biennial.  
English, French, or Italian.  
Vol. 1- stamped: American distributor: Wittenborn, New York.  
Editor: 1960- B. Alfieri.

1. Art-Period. 1. Alfieri, Bruno.

N1.A1M4 705 61-1599  
Library of Congress (2)

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9W March 31, 1961 THE ARTS  
METRO 1. [dist. New York, Wittenborn, 1961+] ART 709  
(part col.) 33cm. pap., 5.00 115p. illus.  
The first issue of a magazine of art and art criticism. In French, Italian and English.

SPR 1962 METRO 3 [dist. New York, Wittenborn, ART 705  
1962+] 122p. illus. (pt. col.) 33cm. biennial. English,  
French, or Italian. Ed.: B. Alfieri. 61-1599 pap., 5.00  
1. Art-Period. 1. Alfieri, Bruno.

Paperback Trade News  
(PTN) Vol. 1, No. 5 July 1962  
**ART & ARCHITECTURE**

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March 1, 1964  
San Francisco Sunday Chronicle  
**Mexican Murals...**

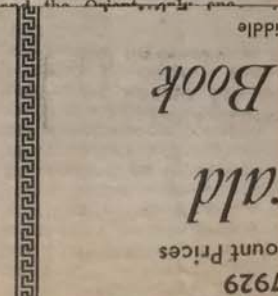
Continued from Page 26  
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See Page 28

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The selection is extremely  
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Editor, Bruno Alfieri. Wittenborn and Company, American  
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March 1, 1964

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a reference book on several  
occasions. The trouble with a  
book like this is that it can  
be construed as a directory  
of those who are "in." Don't  
use it.

Art Gallery  
Lyon. '68

WITTENBORN  
JERRY TAMS  
Calendar  
1964  
Collection  
OF ART



The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series.Folder: <i>III.F</i>
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A jury was implored to select this imaginary exhibition. It consisted of Alfieri himself, the editor of *Metro*, the Italian art magazine which publishes the directory abroad, and two other Italians, Gillo Dorfles and Giuseppe Marchetti, as well as Alain Jouffroy of France, Pierre Janlet of Belgium, and Lawrence Alloway of Britain and the United States. They selected 197 painters and sculptors for inclusion in the book, and here it is.

Each artist is given a full-page reproduction, often in color, plus a smaller reproduction, a biographical sketch, and a list of exhibitions. There is a portrait of

*9W March 31, 1961*

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*March 1, 1964*  
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Continued from Page 26  
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*Art Gallery*  
*May '64*

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*San Francisco Chronicle*  
*March 1, 1964*

*WITTENBORN*  
*TRIPER TOMAS*  
*Calendar*  
*1964*  
*Collection*  
*OF ART*

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	Wittenborn	III. F

MUNARI, Bruno 741.4  
*Discovery of the square*, [Eng. tr. by Desmond O'Grady] New York, Wittenborn [1963] 84p. illus.  
 16cm. 60-15146 pap. \$3.00  
 1. Proportion (Art). 2. Square. 741 May 27, 1963

MUNARI, Bruno 745.4  
*Good design*, Milano, All. 'Insegna del Penco D'oro [dist. New York, Wittenborn, c1963] 31p. diagrs.  
 12cm. English and Italian. Pap. 1.50  
 Essays on form and design in natural objects.



## BOOKS

*The Square (Il Quadrato)*. By Bruno Munari. With an English Translation by Desmond O'Grady. Wittenborn and Company, 1961.

This is a delightful little book both in form and content; six inches square, bound in glossy white paper with a two-inch black square centered on front and back covers. Inside one finds, not a treatise on mathematics, but a kind of theme and variations, ranging all the way from purely geometric figures to complex modern machinery, interpreted from the points of view of design and of symbolic meaning. The author has pursued the rectangle through its use in architecture (the Agora of Ephesus, the palace at Tell el Amarna, the facade of Pisa cathedral); natural forms (the logarithmic spirals of a nebula and a seashell); magic and divination ("diabolic squares," metal charms against the plague); modern science (an electronic brain, a nuclear reactor). Diagrams and photographs provide an amazing variety of examples.

This bewildering mass of material has not been organized as a chronological history of the square in human civilization, but is arranged in alphabetical order, from ALBERS to WANG HSI-CHIH. Consequently one has the pleasure familiar to all lovers of good dictionaries, of discovering oddly assorted juxtapositions, many of them very good fun. For example, on pages 16-17 we have this sequence: CASA - "The word 'house' in Sumerian ideographic writing." CASA MASUZAWA - "The house of the architect Masuzawa in Tokyo,

## Handweaver &amp; Craftsman

Winter 1962

## The Square

The endless possible arrangements of the square in two dimensional design are imaginatively treated in this little booklet. Over one hundred variations of the square ranging from architecture to runes will give many suggestions to the weaver desiring a fresh pattern approach. Constructions are given for golden section proportion, the root rectangles and the logarithmic spiral. Printed in Italy with English text.

Discovery of the Square by Bruno Munari. Wittenborn & Company, New York 21. 6 by 6. 87 pages, illustrated, paper. \$3.60.

1952." CATTEDRALE GOTICA - "Proportions of the Cathedral of Chalons-sur-Marne," and CERVELLO ELETTRONICO "Electronic brain." Naturally a good many modern abstract artists are represented, notably Josef Albers, whose "Homage to the square" series of paintings is well known, Mondrian, Klee, and Vieira; among the architects, van Doesburg, Mies van der Rohe, and especially Le Corbusier. Munari includes his own "macchina inutile 1956," a mobile composed of six aluminum strips capable of being arranged in infinite combinations. Among the more unexpected manifestations of the square are the square dance, described in some detail, the prize fight "ring," and European street signs indicating vehicular right of way (squares standing on an angle and hence "dynamic"; a square standing on its side is "static.") The only kind of square I can think of which has been omitted is the cross-word puzzle!

However, this book is no mere grab-bag of four-sided forms collected for the sake of formal relationships. Each of the examples chosen could be the point of departure for an extended study which one feels that Munari is competent to conduct. There is erudition behind the 87 pages (which include the illustrations) but even more, perhaps, creative imagination and the true artist's love of adventure. THE SQUARE is genuinely fascinating, as much for what it suggests as for what it includes.

Mathematicians have always known that their field of investigation embraces the world of the mysterious as well as that of demonstrable fact. If it begins with two times two, it ends in philosophy; it brings into harmony the practical and the marvelous; it involves man and his environment on all levels of experience. So, of course, does art. "The square is as high and as wide as a man with his arms outstretched. In the most ancient writings, and in the rock inscriptions of early man, it signifies the idea of enclosure, of house, of settlement." And as the author further observes, an old Chinese saying defines the infinite as a square without angles.

An inserted booklet with an English translation by Desmond O'Grady accompanies the American edition. There is an interesting bibliography that concludes the book, inviting the reader to further exploration; but The Square is remarkably rich and complete in itself in the current phrase, "multisuggestive."

KATHARINE B. NELSON  
 Education Director  
 Wadsworth Athenaeum

Cesare Barbieri Courier

VOLUME IV, No. 1

FALL 1961



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Handweaver &amp; Craftsman

Winter 1962

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WITTENBORN

JAMES JOHNS

Calendar

1964

Collection OF ART

WITTENBERG  
J. H. B. J. H. B.  
1964  
Gallatin  
DE ART



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House & Garden - Nov  
1962



"Nella Notte Buia" (On a Dark Night): a gay cat story. In English, illustrated. Wittenborn Books, \$6.95.

*Publisher's Weekly*

**The Square.** Bruno Munari. 11/22. New exploration into the possibilities of the square in art and design; 145 illustrations, photographs, drawings and diagrams show how the square has been used in all ages. 88pp. \$4.50 Wittenborn

**The Circle.** Bruno Munari. The "circle" is investigated not only for its intrinsic design possibilities, but also for its symbolic significance throughout the life and art of men. Illustrated. 80pp. (Orig.) \$4.00(t) Wittenborn

*paperbound book in print*

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N.Y. Times June 3 1962

**IN THE DARK OF THE NIGHT.** By Bruno Munari. Unpagged. New York: George Wittenborn. \$6.50.

For Ages 3 to 6.

**T**HE latest book by the Italian artist, Bruno Munari, to come to this country is so expensive for its size that it will probably wind up as a collector's item behind glass doors. That is a pity because I think it would give children something of the same pleasure that my generation found in Peter Newell's "Hole Book." The technique is much the same, although there is no real story, as there was in the Newell book, but the pictures are witty and beautifully executed.

Through the black pages of the first part of the volume gleams a yellow light, seen through successive small holes. Blue cats prowl, bats hover and humans climb ladders to discover the nature of the light, and then suddenly we turn to transparent pages to see morning and the creatures of the day. In the latter half of the volume is a cave, represented

by dark gray pages through which irregular holes are torn to represent the cave itself, where we find such objects as a fossil, pre-historic drawings and a pirate chest. The whole effect is pleasantly nutty, and at the same time gives a feeling of mystery and discovery—something like looking down de Chirico's haunted streets.

ELLEN LEWIS BUELL.

From the same publishing house comes a tiny (4 3/4 x 4 3/4) paperback entitled **GOOD DESIGN**. The book is by Bruno Munari, and includes both the original Italian text and the English translation.

It is perhaps not cricket to spoil the fun, but do not be deceived by the distinguished Wittenborn imprint. What apparently starts out to be a serious presentation of packaging, soon is revealed to be a delightful spoof.

With a fine laying on of words which would do credit to a cross between Madison Avenue and the Pentagon, Mr. Munari describes the orange as if it were a particularly fine example of industrial design. "As it is being used today, the packing is not made to return to the manufacturer but can be thrown away."

He then proceeds to the pea, and while he greatly admires its marvelously ingenious zip-open case, he feels that the variation in the number of pills to be found in any one case might be considered excessive.

The rose winds up the trio of examples—an object obviously difficult to merchandise, as it serves no useful purpose but is only to look at and sniff.

The black and white illustrations are as witty as the text, and one only regrets the brevity of this little gem.

"Good Design," Bruno Munari. George Wittenborn, Inc., New York, 1963. \$1.50.

*WEST ART*

*Apr. 1964*

*"The Book Corner"*

From: TIMES LIT. SUPPL. AUG 6, 1964  
**SQUARE ROOT AND BRANCH**

BRUNO MUNARI: *Discovery of the Square*. 84pp. New York: Wittenborn. \$4.

Signor Munari is little known in England, though he organized the exhibition of "programmed art" which was shown at the Royal College in London two months ago. His excursion into the history, inner organization, uses, by-products and potentialities of a simple geometrical figure is a typical instance of his interests and the care with which he seems to pursue them.

First published in Italian in 1961, the book is arranged like a brief illustrated encyclopedia of everything to do with squares, from a picture by Josef Albers and the plan of the Agora at Ephesus to Mies van der Rohe's "50 x 50" house and Wang Hsi-chih's Chinese square writing. It can hardly fail to stimu-

late the designer, the geometrician, and it is full of the miscellaneous knowledge that enriches the simplest pattern. But if only the presentation had been given equal care! Printing and layout are alike mediocre; pictures have been confusingly separated from the entries they refer to; alphabetical order in some places is wholly disorganized. Under "B", for instance, "Bauhaus" is illustrated by a drawing of Palmira, and "Max Bill" is followed by "mouth", "house", "Gothic cathedral", and "electronic brain" before we get on to the Cs. There seems no excuse for this, and it is difficult to believe that so scrupulous a designer could not have supervised matters better, considering that the book was printed in his own city of Milan.

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C A- 1963

## Print that Matters

### Pagina Magazine

Editors: Bruno Alfieri, Pier Carlo Santini  
Wittenborn and Company, American Distributors  
1018 Madison Avenue, New York 21, N. Y. \$6

November 1962 marked the first issue of *Pagina*, an international magazine of graphic design. Edited and printed in Italy, it will be published three times a year. A high standard for color reproduction has been set, design and layout is good.

Editorial content of this issue includes: Wording, the Development of a New Technique; An Inedited Graphic Work by Alvar Aalto and Erik Bryggman; Experimental Graphics; Graphics and The Film; The Monthly Graphic (Push Pin Studios); Gaberbocchus, a Revelation in Publishing; International Graphic Documentation.

Text and credits are in English and Italian.

WITTENBORN

JABER JOHNS

Calendar  
1964

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PILARS OF SMOKE, PITTSBURGH, 1910



VORTOGRAPH, 1917

WILLIAM BUTLER YEATS, 1918

## from Coburn's portfolio

THE GEORGE EASTMAN HOUSE Monograph Number III — "A Portfolio of 16 Photographs" — contains 16 plates of the work of a man who celebrated his 81st birthday last June. Alvin Langdon Coburn's photographs bring us in close contact with writers, painters, musicians — and scenes — of the early part of this century.

This former Bostonian traveled widely as a youth. He became the youngest member of the Photo-Secession in 1902. In 1906 at the age of 23, the Royal Photographic Society of Great Britain gave him a one-man show. The perfect for the show's catalog was written by George Bernard Shaw, and became a milestone in the history of photography. Shortly thereafter, Coburn's photographs began to appear in magazines, and his work was in demand by publishers and

editors of consumer and photographic publications of Europe and America.

His portrait subjects included Mark Twain, Presidents Taft and Theodore Roosevelt, Henry James, Auguste Rodin, Max Weber, H. K. Chesterton, William Butler Yeats and H. G. Wells. The drama of American industry of the early 1900s — steel mills, river steamers and railroad yards — was recorded by Coburn.

He illustrated books by Henry James and John Masefield. His "Men of Mark" and "More Men of Mark" books of portraits of prominent people were widely acclaimed. Coburn experimented a great deal — his "vortographs" of 1916 were abstract forms achieved by photographing multiple reflections of bits of glass and wood. He wrote, "Think of the joy of doing something which

it would be impossible to classify, or to tell which was the top and which was the bottom! . . . I do not think we have begun even to realize the possibilities of the camera."

In 1932 Mr. Coburn became a naturalized British subject. He now lives in Wales.

Suggestion: Don't look at the prints in the Coburn portfolio until you read Nancy Newhall's text. The selected biography is an aid to the student of photography, as are the descriptions of various media Coburn worked in — autochrome, gum print, photogravure and platinum print.

The portfolio was designed by Nathan Lyons. The plates, tipped on large numbered and titled mounts, approximate as closely as possible the tone and hue of Coburn's original photogravure prints. They were reproduced by photo offset, with four different ink changes.

The Coburn Portfolio, published by George Eastman House, Rochester, N. Y., was printed in a limited edition for members of Eastman House. It is priced at \$12.50 and is available from Wittenborn and Co., 1018 Madison Ave., New York 21, N. Y.

lon of transferring or "offsetting" the grease image from the plate to a soft rubber blanket, and then to paper. In this way the grease image on the plate is protected.

Even before stones had been abandoned, photography had entered this somewhat crowded arena. By photographing all material to be lithographed or "offset," then exposing the negatives down upon sensitized stone, zinc or aluminum plates, sensitized originally with egg albumin and ammonium bichromate, the photo lithographer or photo offset lithographer is able to reproduce anything his camera can translate into process film originals.

Within the last few years rotary perfecting offset web presses have been de-

signed specifically for the production of newspapers, flyers, folders, books and circulars in large quantities at high speeds. Newsprint mills are still experimenting with new and better coatings for offset newsprint.

What of color? For years our finest maps and charts (including those from the United States Hydrographic Office) have been produced by photo offset — as have color advertising pieces, posters and catalogs. Today the small offset newspaper is printing color — as yet not much four-color process work, but considerable "spot" and "trapped" color. Every day the use of color is increasing in the small offset newspaper. Dare the professional photographer lag too far behind?

Like most photographers of his time, Coburn started off as a soft-focus "pictorialist" but later sharpened his image as the quality of the photographic print was recognized as a medium of expression. Still he never became dogmatic about this and returned to softer focus where it might appear more appropriate. He photographed many of the great personages of the time, following the precedent of the great Julia Margaret Cameron. In 1917 he produced some of the first abstract photographs ever done. These were called "Vortographs" as they related to Vorticism, a British offshoot of Cubism.

Coburn mastered the craft of photogravure whereby he could make etched plates from his photographs, making the prints on his own press. The plates in the Eastman House monograph approximate as closely as possible the print quality of Coburn's originals.

"A Portfolio of 16 Photographs by Alvin Langdon Coburn" introduction by Nancy Newhall. George Eastman House, Wittenborn and Company, distributors. \$12.50.

Although there are many who pursue photography seriously as an avocation — not counting the numerous amateurs — it is surprising how few have much awareness of the history which lies behind this art. The fault may lie largely with the hobby-oriented photography magazines which are overlaid with repetitious information on technique and gadgets but little space to photography as an art.

We learn from the acknowledged edgements in the George Eastman House monograph on Alvin Langdon Coburn that this text is an enlarged version of an article which was written for Modern Photography but never was published.

Alvin Langdon Coburn was one of the notable pioneers of modern photography, and is indeed alive today, but how many have heard of him? Born in 1882, Coburn was given his first camera at the age of 8, had his first exhibition in Boston by the time he was 13, and in his early twenties was the youngest member of the Photo-Secession, that group centered about the great Alfred Stieglitz which forged our contemporary view of photography as a fine art.

However, like Henry James (whose work he illustrated), Coburn felt more at home in England than America and settled there before the First World War. He lives today in North Wales, quietly pursuing his interests in religion and mysticism, as well as photography.

Parasote News  
May 1983

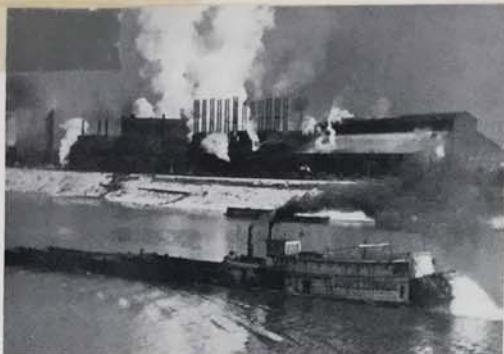
### OFFSET from page 48

stone with a greasy ink. Then, keeping the stone moist — but water on the background repelled the grease — he was able to transfer the greasy image to paper.

Today Stieglitz's stone has become a flexible thin plate of cardboard, zinc or aluminum which is wrapped around a press cylinder so that complete newspapers can be produced at yesterday's undreamed of speed of from 18,000 to 30,000 per hour.

Yet a greasy image is not very durable. Continued contact even with paper causes it to smear, eventually to leave the plate altogether. In 1906, an American — the Babel of Nadel, N. J. — solved this prob-

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PILLARS OF SMOKE, PITTSBURGH, 1910



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*Sarasota News*  
*May 1963*

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Calendar 1949

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# DUCHAMP

THE BRIDE STRIPPED BARE BY HER BACHELORS, EVEN, a typographic version by Richard Hamilton of Marcel Duchamp's "Green Box." Translated by George Heard Hamilton. The Documents of Modern Art, No. 14. George Wittenborn, Inc. N.Y. \$6.

Finally, all the notes from the "Green Box" are published in English, and Richard Hamilton has arranged them typographically so one may follow the chronological development of the invention of the Bride and her bachelors.

The fascinating layout of the erotic machinery may be overbalanced in the book by the revelation of the extraordinary qualities of Duchamp's thinking, and in the final unfinished Large Glass (1915-23) as well it seems less the machines' True-Story capacities for romance than the capacity of the work to contain Duchamp's huge precisions of thought-in-art that is conveyed by its vitality.

The force of the externality of the multi-dimensional work seems taken for granted in the notes. However, when the bachelors "shoot," once each, this "Hilarious" glass house is pierced through — and the signs of this action are joined some years later by more haphazard breakage.

Like "The Clock in profile," from the rear or side, the Glass "no longer tells the time." But it is Marcel Duchamp's "Inspector of Space" participating and, at times, getting lost in its environment. The walls of the Philadelphia Museum show through it, attack it, are absorbed or reflected by it. It is "painting of precision, and beauty of indifference"; allowing the changing focus of the eye, of the mind, to place the viewer where he is, not elsewhere.

7. THE BRIDE STRIPPED BARE BY HER BACHELORS, EVEN by Marcel Duchamp. 122 pp. \$6. Wittenborn. Designer: Richard Hamilton.

Box No 2 - Dec 23, 1960

The lavish care and constant readjustment-toward-precision (Delight in the necessity of the artist's hand is left unexplored, as though the best operation would leave no souvenir of the Surgeon)...not only in the imagined machine, but in the true physicality of the work (The glass is mirrored and scraped away; dust is allowed to settle on the "sieves" for 3 or 4 months and is then fixed to the glass—"just as good today as it was 30 years ago")...are countered by Duchamp's curious frugality. The carbon paper used to transfer the image of the OCULIST WITNESSES onto the glass becomes a drawing in itself; the machined readymades serve as works of art and become works of art through this service; and the aristocratic decision to work little or not at all is made.

Duchamp's wit and high common sense ("Limit the no. of readymades yearly"), the mind slapping at thoughtless values ("Use a Rembrandt as an ironing-board"), his brilliantly inventive questioning of visual, mental and verbal focus and order (the beautiful Wilson-Lincoln system, which was never added to the glass; "lose the possibility of identifying...2 colors, 2 laces, 2 hats, 2 forms"; the vision of an alphabet "only suitable for the description of this picture") inform and brighten the whole of this valuable book.\*\*

\*This remark about the dust was made by Duchamp in conversation. All other quotations are from the book.

\*\*In reviewing this book, I searched for the cartoon whose caption was, "O.K., so he invented fire—but what did he do after that?" but could not find it.

JASPER JOHNS

Duchamp, Marcel, 1887-

The bride stripped bare by her bachelors, even; a typographic version by Richard Hamilton of Marcel Duchamp's Green box. Translated by George Heard Hamilton. New York, G. Wittenborn, 1960.

1 v. (unpaged) illus., diagrs. 24 cm. (The Documents of modern art, 14)

1. Glass painting and staining. I. Hamilton, Richard. II. Hamilton, George Heard, tr. III. Title. (Series)

NK5398.D8H33 748.5 60-13215

Library of Congress

(2)

Box - Jan 31, 1961

DUCHAMP, Marcel, 1887-  
★ART 748.5  
The bride stripped bare by her bachelors, even; a typographic version by Richard Hamilton of Marcel Duchamp's Green box. Translated (from the French) by George Heard Hamilton. New York, G. Wittenborn, 1960. 1 v. (unpaged) illus., diagrs. (Documents of modern art, 14) 60-13215. 24 cm. 6.00.  
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A defining version, authorized by Marcel Duchamp, of his "Green Box" published in France in 1914. George Heard Hamilton translated the material and Richard Hamilton of Duchamp University, England, transcribed the handwriting into a readable form. The edition is intended to resemble as far as possible the original manuscript and text of the original. The edition includes the illustrations, which are reproductions of Duchamp's two glass panels, which are now in the Archives Collection of his work at the Philadelphia Museum of Art.



The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series.Folder: <i>III. F</i>
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*PW - Jan 31, 1961*

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JASPER JOHNS

Calendar 1964

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Wittenborn and Company

Books on the Fine Arts  
One-Wall-Gallery, Prints

From ART IN AMERICA summer issue 1961 ..... "7 Outstanding Books"

1018 Madison Ave., New York 21, N. Y.

BU 4-1558 &amp; 1559

## MONOGRAPHS AND MASTERPIECES

*The Bride Stripped Bare By Her Bachelors, Even*, by Marcel Duchamp; Wittenborn 66.00. THE DOCUMENTS OF MODERN ART, started by Wittenborn over 17 years ago under the direction of Robert Motherwell, here presents number 14 of its series. Those who have read the previous publications know how vital and important this series is; for it has presented the writings of Mondrian, Kandinsky, Moholy-Nagy among many other artists and Apollinaire and Kahmweiler among other critics. The effort had been to publish source material of 20-century art which is otherwise not easily available. In this respect the present volume comes at a time when Duchamp's contribution to his century is increasingly appreciated. As a result, this transliteration of one of his extraordinary works is all the more valuable. Transliteration is the most accurate way of explaining the new arrangement made of Duchamp's "Green Box" of 1934. What were originally almost 100 separate items of reproduction and of drawings and text in the artist's own hand are here translated from French to English by George Heard Hamilton, and transcribed from handwriting and drawing into typography and reproductions by Richard Hamilton. Although some items are reorganized, the material is the same as the original work. The "Green Box" was made by Duchamp from his studies for his monumental creation "La Mariée Mise à Nu par ses Celibataires Mêmes", consequently the editors have called this volume by the name of that perplexing work. The book does help to unravel some of the hidden meanings of Duchamp's esoteric masterpiece. But most of all, it gives added insight into the perpetually intriguing mind of the artist whose irony, as he himself says, is "the ironism of affirmation: differences from negative ironism dependent solely on laughter". This edition is beautifully produced; no one seriously interested in contemporary art and thought should miss it.

Cleve Gray

## the new BOOKS

LEO STEINBERG

## Art Books, 1960-1961

Mr. Steinberg writes an annual review of outstanding books on art for "Harper's." This year he concentrates on new publications in the modern field. With the January issue, Elizabeth Hardwick and Paul Pickrel will start taking over "The New Books" for alternate months.

## MORE ON SURREALISM

BEFORE taking leave of the subject: Two important source books on Surrealism have come out in English: *The Bride Stripped Bare by Her Bachelors, Even*, a typographical version, by Richard Hamilton, of Duchamp's manuscript notes for the "Large Glass" (translated by George Heard Hamilton, \$6) becomes Vol. 14 of the indispensable "Documents of Modern Art" series, published by George Wittenborn. This elegant, illustrated little book (best read in conjunction with Marcel Jean's *History* and Robert Lebel's fine Duchamp monograph, Grove Press, 1959) tells you more or less exactly how "the most astounding machine of our time"—with its bride motor, love gasoline, bachelor machine, and desire gears—was expected to work.

## THE AIGA 50 BOOKS, 1961

REVIEWED BY MORRIS COLMAN

p.w. - April 10, 1961

- Gillipie, 562 pp. \$7.50. Princeton Univ. Press. Designer: P. J. Conkwright.
16. EIGHT SYMBOLS by Norman Ives, ill. by the author. 40 pp. \$5. Norman Ives. Designer: Hiram Ash.
17. ERROR PURSUED by Helga Pinkerton. 22 pp. \$3.75. The Cummings Press and The Stone Wall Press. Designer: Harry Duncan.
18. FLANDERS IN THE FIFTEENTH CENTURY by Lucie Nuanne, Jacqueline Folie, Dorothy E. Miner, Francis W. Robinson, Albert Schouten. 468 pp. \$4.50. The Detroit Institute of Arts. Designer: William A. Bostick.
19. THE FOUR COLOR PROCESS GUIDE by Collier Photo Engraving Co. 224 pp. \$150. Graphic Publishing Co. Designers: Louis Dorfman and Harry and Marion Zelenko, Inc.
20. THE FOUR LOVES by C. S. Lewis. 192 pp. \$3.75. Harcourt, Brace & World. Designer: Betty Anderson.
21. GERICAULT by Lorenz Eitner. 168 pp. \$10. Univ. of Chicago Press. Designer: John B. Goetz.
22. THE GOLDEN HOUSE OF NERO by Axel Boethius. 208 pp. \$15. Univ. of Michigan Press. Designer: George Lenox.
23. HEADS by Joseph Low, ill. & designed by the author. 28 double pp. \$12.50. Den Hill Press.
24. A HISTORY OF METALLOGRAPHY by

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## Wittenborn and Company

Books on the Fine Arts

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BU 8-1558 &amp; 1559

## MONOGRAPHS AND MASTERPIECES

The Bride Stripped Bare By Her Bachelors, Even. by Marcel Duchamp; Wittenborn \$6.00. THE DOCUMENTS OF MODERN ART, started by Wittenborn over 17 years ago under the direction of Robert Motherwell, here presents number 14 of its series. Those who have read the previous publications know how vital and important this series is; for it has presented the writings of Mondrian, Kandinsky, Moholy-Nagy among many other artists and Apollinaire and Kahnweiler among other critics. The effort had been to publish source material of 20-century art which is otherwise not easily available. In this respect the present volume comes at a time when Duchamp's contribution to his century is increasingly appreciated. As a result, this transliteration of one of his extraordinary works is all the more valuable. Transliteration is the most accurate way of explaining the new arrangement made of Duchamp's "Green Box" of 1934. What were originally almost 100 separate items of reproduction and of drawings and text in the artist's own hand are here translated from French to English by George Heard Hamilton, and transcribed from handwriting and drawing into typography and reproductions by Richard Hamilton. Although some items are reorganized, the material is the same as the original work. The "Green Box" was made by Duchamp from his studies for his monumental creation "La Mariée Mise à Nu par ces Celibataires Mêmes", consequently the editors have called this volume by the name of that perplexing work. The book does help to unravel some of the hidden meanings of Duchamp's esoteric masterpiece. But most of all, it gives added insight into the perpetually intriguing mind of the artist whose irony, as he himself says, is "The ironism of affirmation: differences from negative ironism dependent solely on laughter". This edition is beautifully produced; no one seriously interested in contemporary art and thought should miss it.

Cleve Gray



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# the new BOOKS

LEO STEINBERG

## Art Books, 1960-1961

Mr. Steinberg writes an annual review of outstanding books on art for "Harper's." This year he concentrates on new publications in the modern field. With the January issue, Elizabeth Hardwick and Paul Pickrel will start taking over "The New Books" for alternate months.

### MORE ON SURREALISM

BEFORE taking leave of the subject: Two important source books on Surrealism have come out in English: **The Bride Stripped Bare by Her Bachelors, Even**, a typographical version, by Richard Hamilton, of Duchamp's manuscript notes for the "Large Glass" (translated by George Heard Hamilton, \$6) becomes Vol. 14 of the indispensable "Documents of Modern Art" series, published by George Wittenborn. This elegant, illustrated little book (best read in conjunction with Marcel Jean's *History* and Robert Lebel's fine Duchamp monograph, Grove Press, 1959) tells you more or less exactly how "the most astounding machine of our time"—with its bride motor, love gasoline, bachelor machine, and desire gears—was expected to work.

## THE AIGA 50 BOOKS, 1961

REVIEWED BY MORRIS COLMAN

Gillispie. 562 pp. \$7.50. Princeton Univ. Press. Designer: P. J. Conkwright.

16. **EIGHT SYMBOLS** by Norman Ives, ill. by the author. 40 pp. \$5. Norman Ives. Designer: Hiram Ash.

17. **ERROR PURSUED** by Helen Pinkerton. 22 pp. \$3.75. The Cummington Press and The Stone Wall Press. Designer: Harry Duncan.

18. **FLANDERS IN THE FIFTEENTH CENTURY** by Lucie Ninane, Jacqueline Folie, Dorothy E. Miner, Francis W. Robinson, Albert Schouteet. 468 pp. \$4.50. The Detroit Institute of Arts. Designer: William A. Bostick.

19. **THE FOUR COLOR PROCESS GUIDE** by Collier Photo Engraving Co. 224 pp. \$150. Graphic Publishing Co. Designers: Louis Dorfsmann and Harry and Marion Zelenko, Inc.

20. **THE FOUR LOVES** by C. S. Lewis. 192 pp. \$3.75. Harcourt, Brace & World. Designer: Betty Anderson.

21. **GERICAULT** by Lorenz Eitner. 168 pp. \$10. Univ. of Chicago Press. Designer: John B. Goetz.

22. **THE GOLDEN HOUSE OF NERO** by Axel Boethius. 208 pp. \$15. Univ. of Michigan Press. Designer: George Lenox.

23. **HEADS** by Joseph Low, ill. & designed by the author. 28 double pp. \$12.50. Eden Hill Press.

24. **A HISTORY OF METALLOGRAPHY** by

*pw - April 10, 1961*

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Richard Hamilton's typographic version of *The Green Box* reviewed by Edward Wright

## 'The Green Box'

Marcel Duchamp published *The Green Box* in October 1914 in an edition limited to 100 copies. The box holds ninety-four items and seventy-nine of these are accurately reproduced facsimiles of handwritten manuscripts, drawings and short notes on scraps of paper. The collection includes reproductions of the Large Glass (*La Mariée mise à nu par ses célibataires, même*), and details from and studies leading up to this masterpiece by Marcel Duchamp – which is at once a picture, a constructed object, and a metaphysical machine.

The documents in the box follow no particular order, although they usually have some bearing on the Large Glass, and faithfully reproduce the original paper upon which they were written or drawn (graph-printed school exercise book, buff drawing, grey blue letter, and yellowish tracing papers) with the original contours and irregularities. It appears that the material accumulated in a drawer over a period extending approximately from 1915 to 1923 and was then gathered up and copied exactly. So exactly that the box exerts a very coherent effect and can assimilate even the worried attempts by museum librarians to classify it – by turning these efforts into something else. (In the Victoria and Albert Museum, for example, twenty or thirty of the smaller items – some are only three inches square – have been put into an envelope bearing the imprint 'On Her Majesty's Service'. One assumes at first that it refers either to the Bride or to that queen in one of Duchamp's pictures, but the envelope is only a well-meaning but bureaucratic intruder.) These smaller documents are in the nature of messages fished out of a bottle and it is interesting to note that hurried notes on scraps of paper had attracted the attention of Duchamp before 1914, the year in which he produced his first box.

George Heard Hamilton has deciphered and translated the Green Box material into English, aided and encouraged by Marcel Duchamp, and this translation has been used by Richard Hamilton to make a remarkable typographic version of the box as a book, published in England by Lund Humphries and in the United States by George Wittenborn (in the series *The Documents of Modern Art*) and produced at The Country Press, Bradford.

Immense care and thought have been given to this typographic version. Nineteen different typesets have been employed – according to the nature and appearance of the various documents – including Baskerville, Bembo, Bodoni, Caslon, Garamond, Imprint, Modern, Old Style, Perpetua, Plantin, Times and Walbaum. Monotype Grottesque 215 has been used for the title page and preliminaries, the captions, appendices

for review of Duchamp  
"Bride Stripped Bare by Her  
Bachelors, Even".  
see TYPOGRAPHICA no. 2  
London, 1960 pp. 35-40  
(G. Wittenborn - Scarsdale)

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teacher in the Graphics Department. Only eighteen pages of designs, but in beautiful hand-drawn on low paper, the format copies on the previous square, double pages folded at the outer edge, tracing-paper wrapper) but the general effect has too much aptness to be pretentious. The Games book might well have been subtitled 'Through the wrong end of a dusty telescope', doodles, roughs and finished posters are crammed three or four to a page and when a poster does get a page to itself it is often only given half the paper area. Two double spreads of doodles must be the most repetitiously scruffy openings in the history of books on design. The Swiss printers have shown that posters can be reproduced effectively on a small scale with good layout and printing. *Over My Shoulder* is prefaced by a paper given by Games at the 1959 Aspen Conference on the ethics of mass communication by poster, and introduced by an essay on the methods and development of his work. Neither explains why he has submitted to his work being reproduced in this humiliating form.

The nature of the work in this book shows Games to be in the rare position of a graphic artist for whom a 'committed' approach is feasible. Only a quarter of the designs selected here are for end-of-the-line product advertising, the rest deal with recruitment, religious and medical charities, prevention of accidents, and refugees, all causes in which personal moral involvement is commendable and probably necessary, but Games' professional creed, as expressed in the Aspen talk, takes in many abstruse points of philosophy (e.g. not using motivation research to get the better of the younger of today) that are irrelevant to the average contemporary designer whose work, though sincere, does not oblige him to think of himself as a force for human good. Design should be judged by its own standards.

In his introduction, Games stresses the importance of what Gestner and Kutter in *Die neue Graphik* call the break-through, the beginnings of bespoke product featuring advertisements in the twenties and thirties (Bayer, Casanvier, Matter, Sormar, etc.) and much of Games' work is redolent of the period. The most important and interesting development in his subsequent work is the Guinness poster of 1937 (the cap G ending the built-in glass of stout) and recently the ingenious 'million daily' poster for the same account (not included in this book) where laborious symbolism and the heavy hand of the air-brush are replaced by a brevity that permits the sort of visual wit so instinctive in Rand's work.

Rand has prefaced his selection of trademarks with a few aphorisms as pithy as the designs themselves. 'A trademark is created by a designer, but made by a corporation' – this is perhaps the answer to the commitment question. As always one is amazed at the deft take-it-or-leave-it authority of his use of his own wry script, traditional French letter stencil and cut-out paper shapes: trademarks show his salty and strutting style to good advantage.

MATTHEW CARTER

## The bride trimmed square

THE BRIDE STRIPPED BARE BY HER OWN BACHELORS, EVEN: a typographic version by Richard Hamilton of Marcel Duchamp's GREEN BOX, translated by George Heard Hamilton. Lund Humphries, 2 pp.

Marcel Duchamp's man-sized glassworking *La Mariée Mise à Nu par ses Célibataires, même* is one of the outstanding artworks of the early twentieth century, a many-layered mickey take on art, philosophy and sundry. Its iconography was, for the period, conventionally mechanistic (1913-23), but so personal that the product is like a psychotic's relationship with an imaginary machine that 'controls' him, and all but inscrutable.

To remedy this, Duchamp issued in 1914 some 300 exemplars of a Green Box containing a quantity of scrap paper, each scrap being a facsimile, even in format and paper-stock, of one of the

notes he accumulated in thinking through the picture. Knowing his propensity to absolute candour whenever it will confuse an artist, we can assume that these ninety-four notes are Duchamp's lot, and none have been consciously suppressed. Given these, and the original picture in the Artnberg collection, we are in an analogous stance to that following, say, the discovery of a *château de verre* kept by Leonardo while working on the *Adoration in the Office* (which the glass suspiciously resembles in many respects).

Duchamp has given us the documents in the case (post-inexplicable) and left us to construct the *Bride* as best we can – and if yourself art-history kit. Various attempts have been published, the best André Breton's – an inside job – and now the two Hamiltons have produced a plain man's guide, with the text in English and the 'original' handwriting with its excisions, under-scores, marginals and interstices rendered by an ingenious typographical equivalent.

Bluntly, this version is not much use to the serious student. The Lund-Humphries layout gives no idea of the appearance of the originals, and Richard Hamilton admits in his concluding notes that facsimile is the only solution. Worse, Duchamp's allusive French confutes all attempts at translation. Since the Hamiltons French confutes all attempts at translation, with original and transcript confronted, the student will still have to borrow the box in the Victoria and Albert Library before he realizes what sort of travesty this can be.

The typography suffers some lapses. For instance, on note 72 (V. & A. pagination – there is no standard order and Hamilton has, infuriatingly, omitted folios) the word *poire* (sweetener) appears very emphatically in a pre-Raphaelite, bald at the beginning of a line of type, whereas in the 'original' it is two words in and almost unmarked such as the bald is fainter and effectively shallower because the French word is first letters longer. Also, many marginal sketches have been redrawn in a manner that retains only their content – though not as useful as the reworked plates in the Chicago edition of Klee's *Psychological Sketchbook*.

Some of these blots are by-products of the inevitable difficulties of the translation – only some of them should have been visible, and are unjustifiable even with Duchamp's imprimatur on the translation. On V. & A. 55, 'le moteur est à deux temps' becomes the motor... has two strokes, a patent motor since the phrase in ordinary automotive parlance translates as 'a two-stroke' and the whole passage is a staid send-up of the rhetoric in manufacturers' handbooks. Worse, but unexcusable, follows on V. & A. 57: *love-passion* is an almost completely null translation of 'essence d'amar' but there is nothing in the Anglo-Saxon tongues nowadays that can even scratch the rich deep possibilities of *essence* in this context – it would have been a little easier when we still called it 'motor-spirit'. To a fluctuating degree, the whole text must suffer such cramping inadequacy, and this – together with the typographical exigencies – leaves the *Bride* not so much stripped bare as trimmed square.

But she's still quite a girl. The total effect of a fast running reading of the Hamiltons transcription is exhilarating and – if not the real Marcel – a good map-media solution. Further, and most important, whatever has been lost, something big has been gained. The elaborate iconography of Richard Hamilton's typographical reconstruction – which has the quality of a cerebral game, like some of the exhibitions he has staged at the I.C.A. – should not be allowed to obscure the fact that the order in which he has arranged the material, and the distributive diagram by which he relates the words to the composition on the glass, constitute the first explanation of the *Bride* that is consistent with the words, the picture, and with itself. This exposition of connections links all previous enigmas, including Breton's. Everybody who reads English can now find out what the iconography is made of, and in map references on the two golden squares that compose the picture surface, and this will leave them better placed than they are with Hieronymus Bosch and most Blake. Now read on...

REYNER SANDHAM

MOTIF 6 Spring 1961



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Wittenborn and Company

Books on the Fine Arts

SIMONE ARNOLD

1018 Madison Ave., New York 21, N. Y. - BU 8-1538 & 1539  
bet. 78th & 79th Sts., 2nd floor

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MOTIF 6 Spring 1961

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JAMES JOHNS

Calendar 1964

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also much.

I have indeed a good deal of sympathy with the suggestion that the only controls on the front of the control unit should be function, volume and balance.

PERRY WILSON  
Technical Editor  
The Gramophone  
49 Ebury Road  
Kew  
Middlesex

Perry E. M. Sharp replies: "To answer Perry Wilson's letter, it is necessary to explain what the balance control does. Stereo consists of two separate channels of sound on a disc (or tape) separately amplified and reproduced. Providing the recording engineers have done their job properly, the balance should not need altering. Unfortunately had recordings the flat, and so amount of 'compression' or 'expansion' can correct that, i.e. the balance changes during the run of the recording. As very few balance controls have a scale, resorting to the ideal position is a task for the average listener. To add emphasis to Mr Wilson's words, the balance should be discouraged from fiddling with the controls."

## BOOKS

### The bride stripped bare by her bachelors, even

Richard Hamilton and George Heard Hamilton, Lund Humphries, £7.50

*The Bride Stripped Bare by Her Bachelors, Even*, known as the *Bride or the Large Glass*, is an enigmatic masterpiece. It occupied Marcel Duchamp for about 10 years: in 1912 he made a pencil sketch called *The Bride, etc.* and from 1913 to 1923 he worked on the project, dropping the idea of painting on canvas, and constructing instead a work on glass by means of a battery of newly invented techniques. The work grew immensely, leading to all kinds of possibilities, iconographical and technical, which Duchamp found and charted in note form, verbal and graphic, on scraps of paper, which he published in fascicle in random order as the *Green Box*, 1934. Now George Heard Hamilton (who made a short anthology *From the Green Box*, Readymade Press, New Haven, 1957) has translated all the notes, and Richard Hamilton (no relation, though the two even are united by bonds of friendship and scholarship) have worked out an order for the bits and devised typographical equivalents for the casual, scribbled, handwritten originals. Richard Hamilton has turned an enigma's not tray into a lucid manual. His typetext version is elegant and subtle, just what. His systematic coding of handwritten jottings is responsive to the iconographic nature of the original, and legible as the original never was.

The subject of this manual is not really the *Bride* as such, but the creative act: process, not an end-state, is its message. The fact is that the *Bride*, as stands in the Philadelphia Museum of Art, offers an experience less rich, less unusual, than the notes. It



above, Marcel Duchamp's notes, and below, a page from the typographic interpretation.

is, of course, unfinished; partly, maybe, because of its highly-wrought complexity (what *could* Duchamp have done next?), but, also, because it shrinks besides the notes to a flawed artefact, even. The *Bride* seems to me to have the status of pretext for the notes, and the notes needed the *Bride* to circle around, to take off from, to pertain to, negligently. The notes are serious on aesthetics, probability, art history, poetry, artifice. We are accustomed today to the creative act being an interesting as its outcome. The *Green Box*, now that Mr Hamilton and Mr Hamilton have demystified

logged it, is, reduced to its usefulness, taken in place with, for one, John Livingston Lowry's *Read in Amadeus*, 1927. This was a reconstruction, through Coleridge's library, of how his creative process worked, connecting separate bits of information into new clusters. The *English Green Box* is a *Read in the Bride* written by its maker.

So far Duchamp in English has been treated with rather less enthusiasm than *Wrote the Book in Latin*. If I am right about the relation of the notes to the *Bride*, however, this is a book of interest to more people than students of Dadaism. The book is about the production experience of the creative act. Now that creativity is no longer the sole property of your fine artists, but extends to design teams, advertising agencies, commercial artists, TV producers, and all, one recommends the book in the way that Sylvester L. Weaver, former president of the National Broadcasting Company, recommended another. He ordered "a dozen copies of *The Creative Process*, edited by Brewster Chertin, so that they may be given to our key thinking elite at NBC". Key thinking elites the world over have a new book for their shelves.

LAWRENCE ALLWAY

### Zodiac

Executive editor Bruno Zevi, Olivetti & Co., £2.10s

### Motif

Editor Rudi Malin, The Studio Press, £1.2s.6d

### Uppercase

Editor Theo Crosby, Whitliff Press, 5s

*Zodiac*, an Italian publication which is subtitled "an international magazine of contemporary architecture", is concerned more with plastic values in design than with technical, social or economic considerations, and so tends to be academic. At the same time it implicitly supports the current rat race which demands *originality*, originality for its own sake and new (plastic) ideas. But it could, for example, deal with the social implications of building in the broadest possible sense, or the lesson to be learnt from the human sciences; it could study the impact of new technology; it could even take a look at buildings 10 years after completion and find out if they work. Architectural gossip, such as Henry Russell Hitchcock's *Notes of a Traveller*, which constitute a regular feature, is a disappointing substitute for serious criticism. Although *Zodiac* occasionally provides interesting comment, as in Alison T. Scherzer's *Art without Pedals* (*Zodiac* 6), an attack against formalism in painting and sculpture, and *Technical and Technical Environment* (*Zodiac* 7), one has the impression that it has all been said before or is currently being fogged to death.

*Motif* is the elegant magazine *par excellence* and is very English. Its hallmark is good taste and it rarely dips deep. The latest issue, *Motif* 6, contains interesting articles by Robert Mervin, P. M. Handover and Reynold Barham; generally, however, there is little or no polemic in its pages; it is nice to look at, but its superficiality can be irritating. In *Motif* 5, for example, there is a series of friendly notes and some rather bad drawings of six artists, including Ardizzone, Henson and Bowden; a slender critique of the Guggenheim Museum; and a couple of articles of

continued on page 103

## BOOKS

### The bride stripped bare by her bachelors

Marcel Duchamp, G. H. Hamilton, Richard Hamilton. Lund Humphries. 42s. 0d.

Marcel Duchamp's *Green Box* was published in 1934. It was, quite literally, a green box containing reproductions of drawings and scraps of paper dealing with the genesis and construction of his most important work, the large painting on glass which is now in the Philadelphia Museum of Art. The 'Bride' is one of the greatest achievements of Dadaism; more than that, it is a turning point in the history of art, the reaffirmation of painting as an intellectual process.

The reader would be well advised to turn at once to the back, where George Heard Hamilton, who translated the fragments into English, very clearly explains the importance and the fascination of the Box, and Richard Hamilton explains the schema of the picture and its complex message. The actual fragments, the very stuff of the creative process, are a tantalizing joy. The originals are scrawled by hand, mostly on the backs of old laundry bills, and the problem of a typographical equivalent has been solved by a sensitive feel for the value and content of each sentence. One gets the impression that each letter, and letter form, has been weighed to transmit the exact weight and meaning of the original.

Richard Hamilton explained some of these problems, with an example of a typical fragment, in *Uppercase* 2, and that article forms a useful background to the present book. The latter is very well produced indeed, and the content is certified accurate by Marcel Duchamp himself.

ARCHITECTURAL DESIGN MAR 1961



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often used.

I have indeed a good deal of sympathy with the suggestion that the only controls on the front of the control unit should be function, volume and balance.

PERCY WILSON  
Technical Editor  
The Gramophone  
49 Ebrington Road  
Kenton  
Middlesex

Peter E. M. Sharp replies: "To answer Percy Wilson's letter, it is necessary to explain what the balance control does. Stereo consists of two separate channels of sound on a disc (or tape) separately amplified and reproduced. Providing the recording engineers have done their job properly, the balance should not need altering. Unfortunately bad recordings do exist, and no amount of 'gumption' or expertise can correct them, ie, the balance changes during the run of the recording. As very few balance controls have a scale, resetting to the ideal position is no task for the average listener. To add emphasis to Mr Wilson's words, '... users should be discouraged from fiddling with the controls'."

## BOOKS

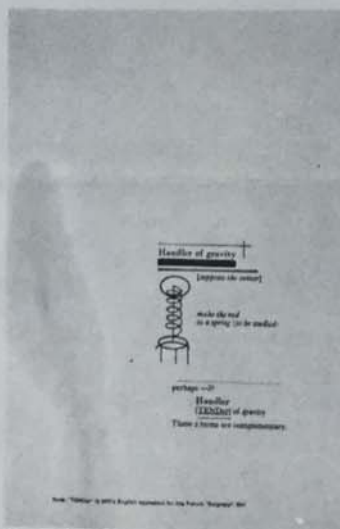
### The bride stripped bare by her bachelors, even

Richard Hamilton and George Heard Hamilton, Lund Humphries, £2.2s

*The Bride Stripped Bare by her Bachelors, Even*, known as the *Bride* or the *Large Glass*, is an enigmatic masterpiece. It occupied Marcel Duchamp for about 10 years: in 1912 he made a pencil sketch called *The Bride, etc.*, and from 1915 to 1923 he worked on the project, dropping the idea of painting on canvas, and constructing instead a work on glass by means of a battery of newly invented techniques. The work grew tortuously, leading to all kinds of possibilities, iconographical and technical, which Duchamp found and charted in note form, verbal and graphic, on scraps of paper, which he published in facsimile in random order as the *Green Box*, 1934.

Now George Heard Hamilton (who made a short anthology *From the Green Box*, Readymade Press, New Haven, 1957) has translated all the notes, and Richard Hamilton (no relation, though the two men are united by bonds of friendship and scholarship) have worked out an order for the bits and devised typographical equivalents for the casual, cryptic, handwritten originals. Richard Hamilton has turned an oracle's out tray into a lucid manual. His typeset version is elegant and subtle past belief. His systematic coding of handwritten jottings is responsive to the autographic nuance of the originals, and legible as the original never was.

The subject of this manual is not really the *Bride* as such, but the creative act: process, not an end-state, is its message. The fact is that the *Bride*, as she stands in the Philadelphia Museum of Art, offers an experience less rich, less seminal, than the notes. It



ABOVE, Marcel Duchamp's notes, and BELOW, a page from the typographic interpretation.

is, of course, unfinished; partly, maybe, because of its highly-wrought complexity (what could Duchamp have done next?), but, also, because it shrinks besides the notes to a flawed artefact, even. The *Bride* seems to me to have the status of pretext for the notes, and the notes needed the *Bride* to circle around, to take off from, to pertain to, negligently. The notes are memos on aesthetics, probability, art history, poetry, action. We are accustomed today to the creative act being as interesting as its outcome. The *Green Box*, now that Mr Hamilton and Mr Hamilton have demythologised it, ie, reduced it to usefulness, takes its place with, for one, John Livingston Lowes' *Road to Xanadu*, 1927. This was a reconstruction, through Coleridge's library, of how his creative process worked, connecting separate bits of information into new clusters. The *English Green Box* is a *Road to the Bride* written by its maker.

So far Duchamp in English has been treated with rather less enthusiasm than *Winnie the Pooh* in Latin. If I am right about the relation of the notes to the *Bride*, however, this is a book of interest to more people than students of Dadaism. The book is about the production experience of the creative act. Now that creativity is no longer the sole property of your fine artists, but extends to design teams, advertising agencies, commercial artists, TV producers, and all, one recommends the book in the way that Sylvester L. Weaver, former president of the National Broadcasting Company, recommended another. He ordered "a dozen copies of *The Creative Process*, edited by Brewster Chiselin, so that they may be given to our key thinking elite at NBC". Key thinking elites the world over have a new book for their shelves.

LAWRENCE ALLOWAY

### Zodiac

Executive editor Bruno Alfieri, Olivetti & Co, £2.10s

### Motif

Editor Ruari Maclean, The Shewal Press, £1.2s.6d

### Uppercase

Editor Theo Crosby, Whitefriars Press, 5s

*Zodiac*, an Italian publication which is subtitled "an international magazine of contemporary architecture", is concerned more with plastic values in design than with technical, social or economic considerations, and so tends to be academic. At the same time it implicitly supports the current rat race which demands obsolescence, originality for its own sake and new (plastic) ideas. But it could, for example, deal with the social implications of building in the broadest possible sense, or the lessons to be learnt from the human sciences; it could study the impact of new technology; it could even take a look at buildings 10 years after completion and find out if they work. Architectural gossip, such as Henry Russell Hitchcock's *Notes of a Traveller*, which constitute a regular feature, is a disappointing substitute for serious criticism. Although *Zodiac* occasionally provides interesting comment, as in Allon T. Schoener's *Art without Pedestals* (*Zodiac* 6), an attack against formalism in painting and sculpture, and *Architect and Technical Environment* (*Zodiac* 7), one has the impression that it has all been said before or is currently being flogged to death.

*Motif* is the elegant magazine *par excellence* and is very English. Its hallmark is good taste and it rarely digs deep. The latest issue, *Motif* 6, contains interesting articles by Robert Melville, P. M. Handover and Reynier Banham; generally, however, there is little or no polemic in its pages; it is nice to look at, but its superficiality can be irritating. In *Motif* 5, for example, there is a series of friendly notes and some rather bad drawings of six artists, including Arizzone, Henrion and Bawden; a slender critique of the Guggenheim Museum; and a couple of articles of

continued on page 103



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## BOOKS

### The bride stripped bare by her bachelors

Marcel Duchamp, G. H. Hamilton, Richard Hamilton. Lund Humphries. 42s. 0d.

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ARCHITECTURAL DESIGN March 1961

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JAMES JOHNS

Calendar 1964

Gallatin OF ART

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that great art does not invite, such images have romanticized our nervous, stimulated us to new flights of society and aggravated our plight. We seem to be ready now not for an objective art, which would only hurt us (in this connection, Professor Wood's belief that Klee would have been better occupied doing meticulous copies of scientific specimens, strikes as merely absurd) but at any rate for an art dedicated to a subjective devaluation of self-expression.

It is a sign of the times that a book has recently been published by Lund Humphries which bears the title of Marcel Duchamp's famous glass picture, 'The Bride Stripped Bare by Her Bachelors, Even'. The picture, started in 1912 and left unfinished in 1923, is now in the

American paintings; but Duchamp's cool and detached approach to his theme is in a sense more important than the work itself, and the notes in which he describes the function of the various pieces of apparatus that found their way into the composition are among the most remarkable documents of modern art.

It is evidence of the fascination Duchamp has for a younger generation of painters that the painter Richard Hamilton spent many months upon the task of finding typographical equivalents for the 'appearance' of his hand-written notes, and further evidence of the growing influence of his attitude that the 'targets' which so frequently appear in American and English 'hard-edge' abstraction are direct homage to his optical experiments with 'rotations'. The *Times Literary Supplement* turned its review of the book into a mild typographical joke worthy of Pound, but the book is likely to be compulsive reading for alert art students.

Robert Mapplethorpe

#### TOWNSCAPE

GAP FILLERS

It is altogether too apt that the General Dental Council building should be included here among gap-filling operations, but in townscape terms the dental comparison has a working validity. The front facade, I, of the building designed by Sir Hugh Casson, Neville Collier and Partners (interiors on pages 118-122), occupies a space in a Georgian street that has already suffered attacks of architectural crises, followed by stoppings, extractions and replacements. The problem facing the architects was not unlike the aesthetic problems faced by dentists—the architectural equivalent of a gold tooth would have been too distracting, an attempt to fake up real enamel over an artificial body would have looked flimsy in these genuine surroundings. The final solution is a match for size and character, but not for detail.

What is well worth noting in this design is that it breaks one of the allegedly golden rules of infill, and maintains neither the storey-heights, the window shapes nor the bay-widths—in short, the proportions—of its Georgian neighbours in Wimpole Street. Only the heights to cornice and first-floor string-course are carried on from the adjoining buildings, even the window-balconies are of non-Georgian proportions. Many men of discrimination and taste would have turned down this scheme on the strength of an elevational

drawing, which how comfortable of the surround

In particular how effective rustication is p of the ground: the effect before with 1, and if vital and mixes to maintaining weight between building. The equivalent for required by 11 an alternative two other go



ARCHITECTURAL REVIEW MARCH 1961

## 7 The Bride Stripped Bare by Her Bachelors, Even

BY MARCEL DUCHAMP

Published by George Wittenborn, Inc., New York. 122 pages; 9 x 6; \$6.00.

Illustrated with reproductions of Marcel Duchamp's paintings and drawings.

Designed by Richard Hamilton. Composed in various English Monotype faces

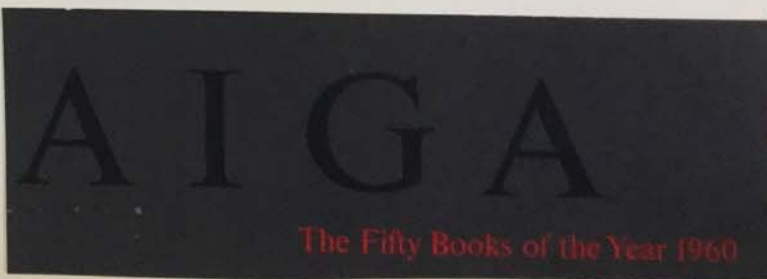
by Lund Humphries & Co., England. Offset by Lund Humphries & Co. on

Huntsman Superwhite Cartridge supplied by Robert Horne & Co., and No. 1

Tracing Paper Smooth supplied by W. V. Marchant. Bound by

Lund Humphries & Co. in Huntsman Standard White Cartridge supplied by

Robert Horne & Co., over millboard.





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Philadelphia Museum, 7, and the book is a translation of the notes the artist made throughout the period he was working on it. No one would know it—without consulting the artist's notes or the articles that have been written about them—but the picture is an attempt to deal with a highly-charged human situation in a cool and ironical emulation of the scientific approach. To use André Breton's suitably prim description, the picture is about 'the passage of woman from the state of virginity to that of non-virginity taken as the theme of a fundamentally a-sentimental speculation, almost that of an extra-human being training himself to consider this sort of operation.'

Considered purely as a visual phenomenon it has already had considerable influence on the treatment of space in

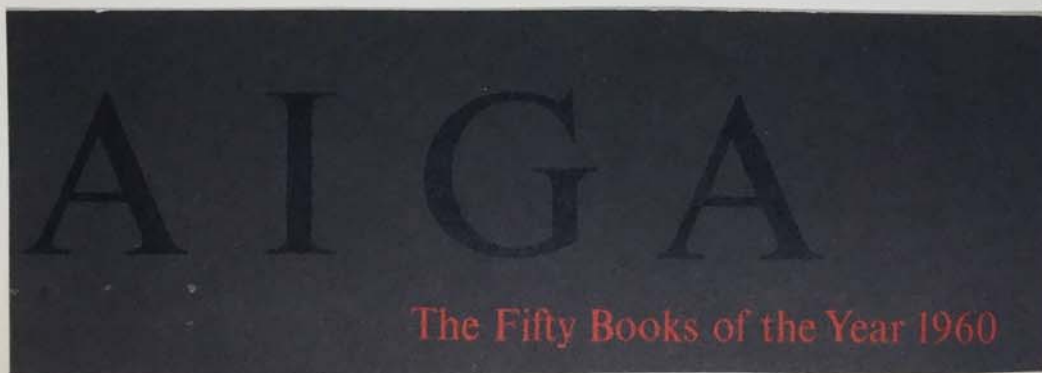
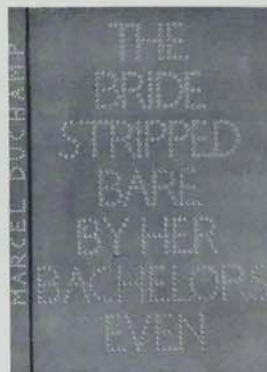
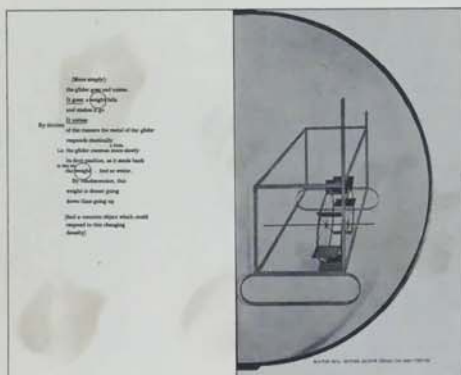
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REYNAL

WITTENBORN

JAMES JOHNS

Calendar  
1964

Gallatin  
OF ART

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## OF ART: PLATO TO PICASSO

Ed. by A. E. Gallatin

West Art  
Nov., 1963 THE BOOK CORNER

Most art books come in the large and far - from - economical size, but we have two stocking stuffers.

OF ART, Plato to Picasso, is a slim paperback volume of aphorisms and observations edited by A. E. Gallatin. Divided into four sections - Classical, Artists, Authors, and A Mixed Bag - the book presents witty, philosophical, astrigent and very personal commentaries in the art field. It's a book to pick up for a few moments' enjoyment - certainly a fine bedside volume - and one which might well lead the reader down some thoughtful paths.

Said Henry VIII, of England, "Of seven peasants I can make seven lords, but I cannot make one Hans Holbein, even of seven lords."

"Of Art," A. E. Gallatin, George Wittenborn, Inc., \$2.00.

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## 1963 SARASOTA ART

By ELIHU EDELSON

Fall Art Books

Fall is not only the season when our local cultural activity stirs to life again. It is a time when publishers, anticipating Christmas shoppers, release their most tempting offerings. Nowhere is this more evident than in the field of art books. In the late months of the year there appears a veritable deluge of handsome library editions, each rivaling the others in lavishment of color printing and luxury of binding.

Of late, however, a counter-trend may be discerned. It is obvious that the de luxe editions, generally costing \$10 and upwards, can appeal only to the luxury trade. What of the person who has a heavy gift list and can spend no more than two or three dollars on an art - loving friend or relative?

The answer comes through the emergence of high quality paperback books. There are often printed on good paper and are of general good manufacture; the only place where expense is spared is in the binding.

Unfortunately, some of these are bound with plain, like the cheap paperbacks. But there are publishers who realize that their books, while inexpensive, will become treasured library volumes and so take the trouble to have them paper. These include Dover, Praeger, Wittenborn, Grove, and the Museum of Modern Art.

First of the new fall books to reach my desk is a paperback, "Of Art: Plato to Picasso" edited by A. E. Gallatin and published by George Wittenborn, Inc. Costing only \$2, this slim, pocket-sized book is just the thing for those who can never best enough aphorisms about art. Gallatin

may be called the artist's Bartlett.

Since I am an apothecary - lover myself, the only complaint I can find is that the book is too small. I'd like to see much more of the same. Some of the quotations, particularly those of Picasso, are overly condensed for the sake of brevity. There are very quotable individuals, like Paul Klee, who are very conspicuous by their absence.

But this may only be the nit-picking of a collector who hates to see his favorite gems overlooked. Gallatin, himself a painter and collector, has assembled a truly valuable and delightful array of quotations which I am happy to own in such convenient form. Plato and Picasso are indeed there, representing not only extremes of chronology but of thought.

Plato's classical rules could be seen as the foundation of Mondrian and all geometric abstraction. "By beauty of shapes . . . I mean straight lines and circles, and shapes . . . made by lathe, ruler and square. These are not . . . beautiful relatively, but always absolutely."

On the other hand Picasso, in his words as well as his pictures, is always penetrating the mental barriers which avoid imposed rules and limits upon art. For example: "From the point of view of art there are no concrete or abstract forms, but only forms which are more or less convincing lines."

Art Quotations - Recent Public Rec'd.

Of Art: Plato to Picasso, Aphorisms and Observations, ed. A. E. Gallatin, New York, George Wittenborn, Inc., 1963, 62 pp.

May 1964

## WITTENBORN ART CALENDAR FOR 1964

will be published in the manner book and distributed through pocket books.

WITTENBORN will publish the seventh edition of its "Art Calendar" this year. Modern artists, the Wittenborn specially, are featured in the spiral-bound calendar which has 24 full-color reproductions. Some copies will have an experimental format with stiff cardboard backings, so that the calendars can be made to stand up.

Available from Wittenborn are post-card size circulars with a color reproduction on one side and dealer's imprint and an order form on the other. Last year's edition was a sell-out shortly after Christmas, and orders were still being received in July. This success led Wittenborn to double last year's initial printing of 1500. The calendar sells for \$2.50.

## ART IN FOCUS - Jan. 1964

Wittenborn Art Calendar 1964 (George Wittenborn, Inc., 1018 Madison Ave., NYC 17, \$1.50) - With 24 color reproductions (ten can frame them) and a Month watercolor cover, the 1964 Calendar shows art's most controversial trends from dawn of modernism, as Turner (1775-1851) through the Impressionists to Picasso and the Cubists. German Expressionists to Picasso, Dali, Paul Klee and Surrealists, from American Impressionism to a touch for non-objectivity. Otherwise stress is on European and semi-abstract art by European. From Picasso is represented by a tender "Mother and Child" (1905). Among other artists: Beckmann, Braque, Chagall, Cezanne, Degas, Gauguin, Kandinsky, Matisse, Miró, Mondrian, Rodin.

The Classical World  
Jan. 1964

Gallatin, A. E. (ed.), Of Art: Plato to Picasso. Aphorisms and Observations. New York: George Wittenborn, 1962. Pp. v, 64. \$2.00 (paper).  
Orig. publ. 1962. Sect. 1: Classical (pp. 1-4). Quotations appear in English, with name of author.

WEST ART  
Dec., 1963

For Christmas giving with a flair, consider the beautiful WITTENBORN ART CALENDAR 1964. A far cry from the banality of all too many such gift items, this is a spiral-bound collection of 25 full color reproductions (two for each month, plus the cover) of such modern artists as Marc Chagall, Edgar Degas, Edvard Munch, Henri Matisse, Paul Klee and Pablo Picasso.

This is no calendar to be used as a reminder for dental appointments or bridge dates, but is to be hung where it may

"Wittenborn Art Calendar 1964," George Wittenborn Inc., New York, \$2.50.

Washington International Out Letter  
April, 1964 Washington Int

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A slight book of quotations, edited by A. E. Gallatin and called "Art: Plato to Picasso" (Wittenborn, \$2) is a good source for speakers and writers whether they be Rotarians, politicians, artists, or - just other ordinary citizens looking for material that is meaningful to almost every human endeavor . . . .

## THE ART TIMES

October 1963

Fifty Cents

## OF ART: PLATO TO PICASSO

ed. by A. E. Gallatin Wittenborn, Inc. New York, 1963  
Full of interest and personality, a collection of aphorisms has been edited by A. E. Gallatin that provides stimulation to the reader and refreshment to the researcher. For instance, anyone who has tangled with the "basic principles" of cookery and the overwhelming references in Escoffier's Cook Book is apt to be astonished at this simple and lucid quotation from the master himself: "There is, in fact, no such thing as a genuine revolution in art. There never was. We abide by eternal laws."

The student who clings to the roots of classical knowledge will find Ben Johnson in a role reminiscent of Hugo as quoted: "Art has an enemy called ignorance." Aquinas and Bacon, Balzac and Addison, too, are represented. Aeschylus, however, falls down with: "Art is far feebler than necessity" because anyone living in any culture past the palaeolithic period who sustains

the ideal of aesthetics, feels art is a necessity.

It is pleasant to read "Art is harmony parallel to that of nature" by that querulous figure, Cezanne, but then we must lower our pen as he stoutly shouts: "Don't be an art critic, paint."

Picasso achieves notable veritability in his observation: "Cubism has kept within the limits and limitations of painting, never pretending to go beyond it" but then neglects it in his paradox "We all know that art is not a truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand."

Degas, whose testiness was almost as evident as his constant influence among the studios, is cited for his 'diplomacy' when asked by a friend: "Do you admire the paintings of Carrière?" Degas replied: "I think it very rude to smoke in a sick-room."

Quotations, out of context, are usually not required to teach but they do flicker with a neat availability that lights up any premise the reader chooses.

B.B.



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ART IN FOCUS # 3 Dec., 1963

## Book Ends

Of Art, Plato to Picasso, Aphorisms and Observations, edited by A. E. Gallatin. Paperback (George Wittenborn, Inc., NYC \$2). No one has yet come up with an infallible definition of art although many have tried. A. E. Gallatin, whose collection of moderns is in PMA, here collects via quotations thoughts on art serious, witty, occasionally silly, but which, taken as a whole, reveal man's search for creative understanding from antiquity to the present. That modern art may not be as modern after all is indicated in a quote from Aristotle long before the era of Cubism and abstract expressionism: "Artists creation springs from the formative impulse and the craving for emotional expression . . . The aim of art is to represent not the outward appearance of things, but their inward significance; for this, and not the external mannerism and detail, is true reality." How far have we gone since then?

OF ART: PLATO TO PICASSO, APHORISMS AND OBSERVATIONS. A.E. Gallatin, Ed. New York: George Wittenborn, Inc. 1963. 62 pp. This book, first published in 1944, is now reprinted with a Picasso drawing on the cover and illustrations by Matisse and Picasso in the book. The editor has adapted a simple way of presentation - dividing the selected aphorisms in four parts: Classical (including quotations about art by Cicero, Horace, Plato, Ovid) Artists (Cézanne, Delacroix, Degas, Corot, Juan Gris, Goya, Hogarth, Ingres); Authors (Baudelaire, Bernard Berenson, Cervantes, Byron, Carlyle, Dante, Dickens); and a Mixed Bag (including Edmund Burke, Charles V, Beethoven, and Benjamin Disraeli.) The book contains witty, brilliant and contradictory opinions on art and artists.

FRENCH NEWS  
# 22 Dec. 1963By ELIHU EDELSON  
Fall Art Books

Fall is not only the season when our local cultural activity stirs to life again. It is a time when publishers, anticipating Christmas shoppers, release their most tempting offerings. Nowhere is this more evident than in the field of art books. In the late months of the year there appears a veritable deluge of handsome library editions, each rivaling the others in lavishness of color printing and luxury of binding.

Of late, however, a counter trend may be discerned. It is obvious that the deluxe editions, generally costing \$10 and upward can appeal only to the luxury trade. What of the person who has a heavy gift list and can spend no more than two or three dollars on an art - loving friend or relative.

The answer comes through the emergence of high quality paperback books. There are often printed on good paper and are of general good manufacture; the only place where expense is spared is in the binding.

Unfortunately, some of these are bound with glue, like the cheap paperbacks. But there are publishers who realize that their books, while inexpensive, will become treasured library volumes, and so take the trouble to have sewn pages. These include Dover, Praeger, Wittenborn, Grove, and the Museum of Modern Art.

First of the new fall books to reach my desk is a paperback, "Of Art: Plato to Picasso," edited by A. E. Gallatin and published by George Wittenborn, Inc. Costing only \$2, this slim, pocket-sized book is just the thing for those who can never hear enough aphorisms about art. Gallatin

may be called the artist's Bartlett.

Since I am an aphorism - lover myself, the only complaint I can find is that the book is too small; I'd like to see much more of the same. Some of the quotations, particularly those of Picasso, are overly condensed for the sake of terseness. Then, there are very quotable individuals, like Paul Klee, who are very conspicuous by their absence.

But this may only be the nipping of a collector who hates to see his favorite gems overlooked. Gallatin, himself a painter and collector, has assembled a truly valuable and delightful array of quotations which I am happy to own in such convenient form. Plato and Picasso are indeed there, representing not only extremes of chronology but of thought.

Plato's classical rules could be seen as the foundation of Mondrian and all geometric abstraction: "By beauty of shapes . . . I mean straight lines and circles, and shapes . . . made by lathe, ruler and square. These are not . . . beautiful relatively, but always absolutely."

On the other hand Picasso, in his words as well as his pictures, is always penetrating the mental barriers which would impose rules and limits upon art. For example: "From the point of view of art there are no concrete or abstract forms, but only forms which are more or less convincing lies."

## 1963 SARASOTA ART

As Quately - Recent Public Rec'd.

✓ Of Art: Plato to Picasso, Aphorisms and Observations, ed. A. E. Gallatin. New York, George Wittenborn Inc., 1963. 62 pp.

May 1964



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III . F

## WITTENBORN ART CALENDAR FOR 1964

will sell for \$8.85. Frommer's Manhattan books are distributed through Pocket Books.

**WITTENBORN** will publish the seventh edition of its "Art Calendar" this year. Modern artists, the Wittenborn specialty, are featured in the spiral-bound calendar which has 24 full-color reproductions. Some copies will have an experimental format with stiff cardboard backings, so that the calendars can be made to stand up.

Available from Wittenborn are post-card size circulars with a color reproduction on one side and dealer's imprint and an order form on the other. Last year's edition was a sell-out shortly after Christmas, and orders were still being received in July. This success led Wittenborn to double last year's initial printing of 1500. The calendar sells for \$2.50.

For Christmas giving with a flair, consider the beautiful **WITTENBORN ART CALENDAR 1964**. A far cry from the banality of all too many such gift items, this is a spiral-bound collection of 25 full color reproductions (two for each month, plus the cover) of such modern artists as Marc Chagall, Edgar Degas, Edvard Munch, Henri Matisse, Paul Klee and Pablo Picasso.

This is no calendar to be used as a reminder for dental appointments or bridge dates, but is to be hung where it may

"Wittenborn Art Calendar 1964," George Wittenborn Inc., New York, \$2.50.

### ART IN FOCUS - Jan 1964 1964 Art Calendars

Wittenborn Art Calendar 1964 (George Wittenborn, Inc., 1018 Madison Ave., NYC 21, \$2.50).—With 24 color reproductions (you can frame them) and a Monet water-lily cover, the 1964 Calendar covers art's most controversial years from dawn of modernity in Turner (1775-1851) through the Impressionist era to Cézanne and the Cubists; German Expressionists to Picasso. Only Paul Klee and Stuart Davis, lone American included, bear a torch for non-objectivity. Otherwise stress is on figurative and semi-abstract art by Europeans. Even Picasso is represented by a tender "Mother and Child" (1905). Among other artists: Beckmann, Braque, Chagall, Corinth, Degas, Gauguin, Kandinsky, Matisse, Miro, Mondrian, Rouault.

The Classical World  
Jan. 1964

Gallatin, A. E. (ed.). *Of Art: Plato to Picasso. Aphorisms and Observations*. New York: George Wittenborn, 1963. Pp. v, 64. \$2.00 (paper).

Orig. publ. 1944. Sect. 1: Classical (pp. 1-4). Quotations appear in English, with name of author.

Washington International Out Letter  
April, 1964  
134 Washington Int

A slight book of quotations, edited by A. E. Gallatin and called "Art: Plato to Picasso" (Wittenborn, \$2) is a good source for speakers and writers whether they be Rotarians, politicians, artists, or - just other ordinary citizens looking for material that is meaningful to almost every human endeavor .....

# THE ART TIMES

October 1963 Fifty Cents

### OF ART: PLATO TO PICASSO

ed. by A. E. Gallatin Wittenborn, Inc. New York, 1963  
Full of interest and personality, a collection of aphorisms has been edited by A. E. Gallatin that provides stimulation to the reader and refreshment to the researcher. For instance, anyone who has tangled with the "basic principles" of cookery and the overwhelming references in Escoffier's Cook Book is apt to be astonished at this simple and lucid quotation from the master himself: "There is, in fact, no such thing as a genuine revolution in art. There never was. We abide by eternal laws."

The student who clings to the roots of classical knowledge will find Ben Johnson in a role reminiscent of Hugo as quoted: "Art has an enemy called ignorance." Aquinas and Bacon, Balzac and Addison, too, are represented. Aeschylus, however, falls down with: "Art is far feeble than necessity" because anyone living in any culture past the palaeolithic period who sustains

the ideal of aesthetics, feels art is a necessity.

It is pleasant to read "Art is harmony parallel to that of nature" by that querulous figure, Cézanne, but then we must lower our pen as he stoutly shouts: "Don't be an art critic, paint."

Picasso achieves notable veritability in his observation: "Cubism has kept within the limits and limitations of painting, never pretending to go beyond it" but then neglects it in his paradox "We all know that art is not a truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand."

Degas, whose testiness was almost as evident as is his constant influence among the studios, is cited for his 'diplomacy' when asked by a friend: "Do you admire the paintings of Carrière?" Degas replied: "I think it very rude to smoke in a sick-room."

Quotations, out of context, are usually not required to teach but they do flicker with a neat availability that lights up any premise the reader chooses.

B.B.

REYNAL

WITTENBORN  
JERRY TOMAS

Calendar  
1964

BLASER METRO



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## The Human Absence

JASPER JOHNS

By Leo Steinberg

George Wittenborn, 45 pp. \$3.50.

Reviewed by

ROSALIND KRAUSS

Contributor, "Art International"

LIKE Hollywood movie spectacula, too many art books attempt to use lavish reproductions and catchily, if vacuous, texts to cover up a fundamental lack of either meaning or purpose. In this wasteland of coffee-table editions replete with deluxe reproductions and banal, uninformative texts, a book like Leo Steinberg's *Jasper Johns*, which seriously intends to explain a difficult *œuvre* to the uninitiated public, appears with tempting lushness. Yet the reader is faced with a mirage; for Steinberg consistently refuses to place Johns' work in the postwar context that is the major concern of his art.

Steinberg begins by describing the general bewilderment caused by Johns' subject-matter, which during the late 1950s consisted of targets, American flags, maps of the United States, window blinds and large stenciled numbers. He then seeks to explicate the whole intention of Johns' work by merely finding the qualities common to all of these subjects—qualities, for instance, of being flat, being man-made, or possessing a "ritual shape."

In generalizing about Johns' painting in this way, Steinberg not only misreads many of them in particular (giving them attributes which can objectively be shown not to be there), but finally misreads them in general. This is apparent, for example, from his own report of the following conversation: "When I said to [Johns] recently

that his early works seemed to me to be 'about human absence,' he replied that this would mean their failure for him; for it would imply 'that [the artist] has been there,' whereas he wants his pictures to be objects alone. Well then I think he fails; not as a painter, but as theorist." Steinberg then continues to insist that the pictures "imply human absence from a man-made environment. Only man's objects remain, overgrown by paint as by indifferent vegetation."

By thus refusing to recognize the theoretical potency of Johns' remark, Steinberg does not see that Johns is serious about wanting to negate the implication "that [the artist] has been there." Ever since Picasso used a flat grid as a schema on which to hang the shifting facet-planes of his 1911-12 Cubist inventions, many modern artists have felt that the shape of their pictures must have an inner logic of their own, and that fussing with the placement of objects within the painting would smack of arbitrary window display, of letting the artist's private will obtrude as willful artifice.

Just as the entire format of a work by Frank Stella or Barnett Newman is predicated on the shape of the canvas's framing edge, the irrefutable constant adopted by Johns is the unchangeable mass-produced object: a target, a flag, a commercial stencil. This abdication of private whim in order to lay claim to objective necessity is not peculiar to Johns, but is also reflected in the work of many contemporary artists. Yet Steinberg has chosen to present Johns out of the context which would make it clear how deeply involved he is with the problems of art, rather than with the popular subject-matter he merely exploits.

When asked what he would be if he were not a painter, Johns answered playfully that he would run a rental service of paintings which would be flown around the country in an air-ship called "The

Picture Plane." This anecdote, recounted by Steinberg, shows in just what Johns' pictures show in case nest: that he is caught up in the problem which all important modern painting must face, namely, the meaningful expression of that intrinsic two-dimensionality that painting possesses.

Ever since the appearance of Mondrian's flat, non-objective canvases in the 1920s, it has been perfectly clear that painting does not have to be either representational or illusionistic—that is, it does not have to include a sense or depth—to be serious art. But it is a special quality of Johns' own art that it acknowledges the intrinsic flatness of painting with imperturbable wit. In a work called *Shade* (1959), for example, Johns attaches a household window shade to the top of his canvas and pulls it down, jokingly closing off the view beyond the window opening of the frame that every picture since the Renaissance was supposed to have. Thus, he pointedly denies any possibility of depth to the viewer by presenting a datum which is known to be flat. Moreover, he thereby fuses the actual flatness of the canvas surface with the represented flatness of the subject. This drive towards flatness, which began with Johns in the mid-'50s, came as an effort to eliminate the remnants of Cubist space found in abstract-expressionist painting.

Johns' self-awareness of his historical position is projected through his application of abstract-expressionist brushwork to perfectly flat objects, like targets or flags. His dripped and smeared brushwork comes directly out of Willem de Kooning's work of the early '50s and, like de Kooning's, serves to juxtapose dark and light areas of paint, at once modeling the surface of the picture and giving it a sense of shifting depth without resorting to the convention of perspective recession.

But unlike de Kooning, Johns is at pains to make his subject-matter

contradict any sense of depth the brushwork might imply. Clement Greenberg rightly describes this explicit contradiction in Johns' work in the following manner: "The original flatness of the canvas, with a few outlines stenciled on it is shown as sufficing to represent adequately all that a picture by Johns really does represent. The paint surface itself . . . is shown, on the other hand, as being completely superfluous to this end. Everything that usually serves representation and illusion is left to serve nothing but itself, that is abstraction; while everything that usually serves the abstract or decorative—flatness, bare outlines, all-over or symmetrical design—is put to the service of representation."

Steinberg concludes his monograph with a few suggestions for criticizing what I have written: "Nothing that [the author] has said has any bearing on Johns' painting *qua* painting. He treats Jasper Johns in complete isolation, as if nobody else were painting at all." This, however, is rather like a concert pianist standing up after running off the last cadenza and announcing: "You may criticize me for playing badly, but it won't count because I've said it first!"

In fact, the very nature of Johns' art makes it impossible either to write a serious monograph about him without seeing him in context, or to consider the subject-matter of his painting without seeing the meaning given to it by his painting *qua* painting. Steinberg's treatment of Johns—in an expository style of outline and sentence fragment which approximates a kind of illegible mental shorthand—is especially regrettable, for the monograph itself represents an attempt on the part of its publisher to reverse the current trend of art-book publishing and to give a serious presentation of a progressive artist in a richly illustrated, well-documented edition within the reach of even a student's pocketbook.

JASPER JOHNS. By Leo Steinberg. Wittenborn. 45 pp.; 4 color reproductions, many black-and-white. \$3.50.

Originally published as an article in a magazine, *Jasper Johns* now appears in amplified form as an independent monograph. It is a classic of American art criticism, one of the few essays to redeem hope in this needlessly languishing field.

Everywhere one senses an extraordinary affinity between author and subject, an affinity that is expressed as a kind of reverie, or a thinking out loud, about ambiguity (of truly Empsonian proportions). Steinberg begins with an account of criticism on Johns, but the body of his work is an inventory of the possible alternatives for interpreting the artist's subjects. In eight propositions, samples of which are that "Johns's subjects are whole entities or complete systems" or that "Johns's subjects are associable with suffering rather than action," there ensues a sustained inquiry into the nature of metaphor at the core of a vision which has made the most important step away from Abstract Expressionism. At the end, a section asks whether it is proper to find poetic content in Johns' work, and provides some remarks, the shortest of all, in which Steinberg offers criticism of what he has written.

In point of fact, the whole essay is a self-criticism, a tissue of the most ingenious doubts, of which his remarkable organization is the merest reflection. The more ways Steinberg is able to "read" an image-ground relationship, or an opposition between flatness and illusion, the more the work baffles him, and leads him on to an interrogation that increases his, and I think the reader's, embarrassment. But in the shadow of this embarrassment, practically every other American critic is revealed as incapable of asking the most revealed questions. As for answers, Steinberg implies, rightly for Johns, that the elaborate introspection and kindling of mind that the artist elicited is its own reward. Here Steinberg's method grows quite naturally out of experience, and in the couching of the problems and the finding of a vocabulary, it is not so much his technical brilliance as his most authentic and personal encounter with works of art that earns respect.

*The Nation*  
Dec. 28, 1963

STEINBERG, Leo. *Jasper Johns*. New York, G. Wittenborn [1963]. 45p. (chiefly illus., pt. col., pt. fold.)-port. 33cm. Bibl. 63-23478 pap., 2.50  
1. Johns, Jasper, 1930.  
Enlarged and revised version of an article published in *Metro*, international magazine of contemporary art, 4/5, May, 1962. Milan.  
Bibliography: p. 43-44.

Steinberg, Leo.  
Jasper Johns. New York, G. Wittenborn [1963].

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1. Johns, Jasper, 1930-

ND237.J66S8

63-23478

Library of Congress

## Books Today

### General

AN MONTAGNE PASTORAL. By Leo Steinberg. Wittenborn. 45 pp. \$3.50.  
THE AUTOMOBILE (UNDER THE BUILT). By Leo Steinberg. Wittenborn. 45 pp. \$3.50.  
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THE AUTOMOBILE (UNDER THE BUILT). By Leo Steinberg. Wittenborn. 45 pp. \$3.50.

Woolley (A. B. Barnes, \$7.50). A guide.  
Hudson and Hudson in the Hudson Valley. By Herbert J. Miller. (40 pp.). Social effects of re-  
gion.  
THE AUTOMOBILE (UNDER THE BUILT). By Leo Steinberg. Wittenborn. 45 pp. \$3.50.  
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*N.Y. Times* 1/11/64



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pocketbook.

February 17, 1964

STEINBERG, Leo 759.1  
*Jasper Johns*. New York, Wittenborn [1963] 45p.  
(chiefly illus., pt. col., pt. fold.) port. 33cm. Bibl.  
63-23478 pap., 2.50  
*J. Johns, Jasper, 1930-*  
Enlarged and revised version of an article published in  
*Metro*, in May, 1962. Some descriptive and critical text  
accompany the illustrations of Johns' work. BPR 2/29/64

#### Steinberg, Leo.

*Jasper Johns*. New York, G. Wittenborn, 1963,

45 p. illus. (part fold., part col.) port. 33 cm.

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published in *Metro*, international magazine of contemporary art, 4/5,  
May, 1962. Milan."

Bibliography: p. 43-44.

1. Johns, Jasper, 1930-

ND237.J66S8

63-23478

Library of Congress

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##### General

- A MODERN FRENCH REPUBLIC, by  
Pierre Mendès-France, translated  
by Anne Carter (Hill & Wang,  
\$1.95).
- EUROPE IN THE SIXTIES,  
edited by Stephen Fischer-Galati  
(Praeger, \$6, paperbound \$2.25).
- HOW I PHOTOGRAPH Nudes, by Bun-  
ny Yeager (A. S. Barnes, \$10). A  
guide.
- JASPER JOHNS, by Leo Steinberg  
(George Wittenborn, \$3.50, pa-  
perbound, Art Critique).
- NEW PERSPECTIVES FOR ARTING ED-  
UCATION, by Mary C. Baker (Pag-  
eant, \$3).
- PHOTOGRAPHIC LIGHTING, by A. E.

Woolley (A. S. Barnes, \$7.50). A  
guide.

RELIGION AND FREEDOM IN THE MOD-  
ERN WORLD, by Herbert J. Mul-  
ler (\$3.95). Social effects of re-  
ligion.

THE AUTOMOBILE UNDER THE BLUE  
EAGLE: Labor, Management and  
the Automobile Manufacturing  
Code, by Sidney Fine (Univer-  
sity of Michigan, \$5).

THE SPELL OF WORDS, by John and  
Joan Levitt (Philosophical Li-  
brary, \$5). A study of the Eng-  
lish language.

THE UNITED STATES AND AFRICA, ed-  
ited by Walter Goldschmidt  
(Praeger, \$6.50, paperbound,  
\$2.50). Revised edition of a book  
published by the American As-  
sembly in 1958.

*N.Y. Times* (4/11/64)

REYNAL

WITTENBORN

JASPER JOHNS

ALVARO PALTO

BLASER, METRO



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## Book Reviews

**Alvar Aalto—Complete Works 1922-1960.** Switzerland, Hans Girsberger (US distributor: Wittenborn & Company), 1963. English, French and German translations. 271 pp illus 11" x 9" \$16.50.

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It is the work of Aalto himself upon which the merits of this book lie, and that you can be sure, is as Aalto would have it. PAUL D. SPREIREGEN AIA

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## Interiors' bookshelf

### Aalto—chairs to cities

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Jan. 1964 Progressive Architecture  
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INTERIORS Feb 1964

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June, 1964 AIA Journal



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JASPER JOHNS is one of the deans of the Pop Art

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AIA Journal

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JASPER JOHNS



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## ART

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271p il. 16.75

CHOICE June, 1964

Emphasis is on Aalto's architecture, not on his life or the roots of his work. Schildt's discussion of the architect gives an insight into his manner of working. Year by year index of his works. Excellent photographs accompanied by clearly written notes by Aalto himself. Drawings interspersed throughout the book add variety and excitement. Index is in German, French, and English, as are all titles, descriptions, and background texts. Modest portrayal of a great architect's work. Also recommended is Neuenschwander, *Finnish Architecture and Alvar Aalto* (1954 o. p.), which focuses attention on Aalto's place in his nation's architecture. Both works are superior to Gutheim's *Alvar Aalto* (1960), which is not so well arranged.

## Aalto, Alvar, 1898-

Alvar Aalto. Scarsdale, N. Y., Wittenborn [1963]  
271 p. illus., ports., plans (part col.) 24 x 29 cm.  
German, French, and English.

Full name: Hugo Alvar Henrik Aalto.

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Library of Congress

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JASPER JOHNS is one of the deans of the Pop Art movement, and in a very readable, expanded and revised article originally appearing in *Metro*, *International Magazine of Contemporary Art*, Leo Steinberg discusses the artist and his work.

It is Johns who painted the American flag—now realistically, so that it was more flag than painting; now in white and gray, so that it was more painting than flag. He painted flags and more flags—until the number of stars was changed, when the subject lost the charm of permanency and so ceased to be of interest to him.

In discussing Johns, Steinberg enumerates the eight points which characterize the artist's choice of subject: 1) all are man-made things; 2) all are commonplaces of our environment; 3) all possess an unalterable shape; 4) they are either whole entities or complete systems; 5) they tend to prescribe the picture's shape and dimensions; 6) they are flat; 7) they tend to be non-hierarchic; and 8) they are associable with sufferance rather than action.

A detailed presentation of each of these points, illustrated with reproductions of the paintings themselves, answers many of the questions posed by the viewer.

Specifically, regarding the four casts of faces he placed in four oblong boxes over one of his non-famous targets: Q: "Why did you cut them off just under the eyes?" A: "They wouldn't have fitted into the boxes if I'd left them whole." Maybe this isn't much of an answer, but it's all you'd get on the subject of the truncated heads.

This is an over-sized, soft cover book with 35 illustrations, many of them in color. The full page portrait of Johns shows him to be an extremely cheerful young man who obviously enjoys his chosen profession.

"Jasper Johns," Leo Steinberg. George Wittenborn, Inc., New York, 1963. \$3.50.

Library Page

Gifts to the Library, 1963

INDIANAPOLIS HOME SHOW, INC.  
Its "Twenty-Five House De-  
signs," 1963  
INSTITUTE OF INTERNATIONAL EDU-  
CATION  
Its "Architecture in the Soviet  
Union," by Paul Willein  
His "A Program for the Plan-  
ning of a New Library Building  
for the University of Concep-  
cion, Chile"  
His "Bibliography Especially Pre-  
pared for Hotel and Restaurant  
Administration and Related Sub-  
jects"



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Lj JANUARY 15, 1964

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III. F



ALVARO AALTO: Complete Works 1922-1960. By Alvaro Aalto. Distribution by Wittenborn & Co., 1010 Madison Avenue, New York 21, N.Y. 271 pp., 8" x 11", illus. \$10.75.

The disheveled (above) to an office building in Helsinki may catch, in a small example, the large, robust balancing act among men, metals, and machines which has been one of Aalto's great achievements. This book is mounted on the frame of a glass sheet; it is loose—very loose, somehow, in its shaping. It is very obviously hospitable to the hands of those who most grasp it. Even so those who do not, it is personable, with nothing of the smug slickness which sometimes mars even very accomplished modern detailing. And finally, there are two hundred and thirty-five illustrations.

To this is added a small, but of the spirit. He makes architects as he combines once, precise, revenue and said to have the use to never appear thing as if the country country was



Architectural

tures, but holds on to a certain amount of humanity. An example, the Town Hall in Savonlinna (1950-1952, bottom photo).

This is a Berlitz-type book—in German, French, and English—so there is not much room for verbiage. But the words do count. For example, Aalto himself, in his ten-line introduction, says: "No organized teamwork is tolerated in my office. The basis of our work is friendly cooperation and the atmosphere is that of a family. All my collaborators are trained architects, none are mere draftsmen; thus a practice with no organization, but on my own responsibility, resting on common endeavor, not on discipline."

Pulsifer Hans Girsberger, in his preface, traces some of Aalto's personal characteristics to his Protestant Scandinavian background, and illuminates his observations with the story of the architect's refusal to use electric motors in the crematorium at Langby in Denmark to operate the platform, which, conventionally, removes the coffin silently



## ARCHITECTURE

Walter McQuade

Alvar Aalto, the great Finn, has much to reveal to Americans at this juncture in matters of architectural tone and completeness. But he remains remote, a kind of contemporary legend off in that Scandinavian timber toyland from which at present only Danish designers seem to emerge. One of Aalto's architectural qualities has always been an unabashed, large-animal heft to his buildings; another, a feeling of easy craftsmanship and naturalness. American architects try for the heft, but seldom with naturalness, and too often with an abrasively crude sort of chic. The material is concrete, and the model is Le Corbusier, a deceptive one.

But perhaps Aalto would be even more elusive. He has always been subtle. His buildings combine heft and edge, sense and sensibility, without becoming compromises. He said some time ago, "Architecture — the real thing — is only to be found when man stands in the center." At this point in history, maybe Aalto is the center.

He is an odd architect in that he seems very willing to wait. In this country he has only one building, a large MIT dormitory built sixteen years ago, which he does not mention with his favorite work. It stands up well, however, after the sensations of the hour have faded. At the 1939 World's Fair there was no better design than his Finnish pavilion. As a high-school boy I remember being startled that a building could be at the same time so modern and so mellow. There are but few American designers who follow Aalto's lead. The

best is probably Harry Weese, a young architect out of Chicago.

One reason why Aalto has not drawn further commissions on this continent is that he seldom comes here seeking them, and at home in Helsinki does not read letters or answer the telephone — although it is sometimes possible to get through to him by tele-

given; and so the coordination of the architect's work with the state committee did not lead to any difficulties." The state committee may, of course, have felt somewhat surrounded, that the great architects are never paltry at clientmanship—w. mcq.

## "The Nation"

gram. Amiable in person, he likes his informal privacy. His countrymen have raised him to a level of fame with Sibelius, but that doesn't bother him. It even carries privileges: several years ago he and a friend rowed across one of his favorite rural lakes and took an oar to a blatant neon sign. There was not much fuss; the Finns apparently figure Aalto knows what he is doing.

He keeps busy enough; he has recently completed a number of significant commissions in Europe, most of which are shown in a very nice new picture book. Alvar Aalto (George Wittenborn, Inc., \$16.75).

His essence is the same as it was in the 1920s, if his forms are not. Even in the thirties when, with Gropius and Le Corbusier, he was one of the leaders of the European functional movement, he was more flavorful than most because he never entirely let go of nature. He liked steel, but made his modern chairs of wood. He liked an "abstract" line, but his were often curved, seldom jagged. He was able to create impressive formal spaces, but seldom omitted the ingredient of geniality. The exploring, erring human mind was never quite rebuffed by his buildings.

After the war, when the other in-

## While Seated in a Plane

On a kicked-up floor of cloud  
a couch of cloud, deformed and fluffy;  
far out, more celestial furniture — fat chairs

slowly puffing forth their airy stuffings.  
On dream-feet I walked into that large  
parlor on cool pearl — but found it far

between the restless resting places.  
Pinnacles, detaching, floating from their bases,  
swelled to turbulent beds and tables,

ebbed to ebullient chairs,  
then footstools that, degraded,  
flowed with the floor before I could get there.

One must be a cloud to occupy a house of cloud.  
I twined in my dream, and was deformed  
and reformed, making many faces,  
refusing the fixture of a solid soul.

So came to a couch I could believe,  
although it altered

its facile carvings, at each heave  
became another throne.  
Neither dissolved nor solid, I was settled  
and unsettled in my placeless chair.

A voluntary mobile, many-bodied, I traded  
shape for the versatility of air.

May Sussman

BLASER, Werner. *Structure and Form in Japan: Architectural Reflections*. Photographs by the author. 200pp. Wittenborn, 1961. \$15.  
Blaser's marvelous photographs bear out his enthusiastic claims for the almost religious devotion to simple materials, exquisite craftsmanship, and disciplined creativity in traditional Japanese design and construction. His insights are sharpened by study with Alvar Aalto and Mas van der Rohe and previously published works on Japanese temples and houses. He shows how structure and form in Japan are equally devoutly expressed in large wooden spans and graila combs carved of honey-colored boxwood soaked in camellia oil for smoothness. The book will delight anyone who cares about art, crafts, architecture, Japan, or beauty in general. —Wolf Von Eckardt, *Fortune*, Head, Pub. Inf. Serv., *The American Inst. of Architects*

JAN 30

Publisher's  
Weekly

14 JANUARY 15, 1964

## N.Y. Times Books Today

### Fiction

Late Blooming Flowers and Other Stories by Anton Chekhov, translated by L. C. Chernik and Joan Gardner (McGraw-Hill, \$4.50, paperback \$2.50). Released today.  
About the ties of a young air-traffic engineer-cum-artist.

### General

REMEMBER THE TURTLE, by M. O. Walsh (Philosophical Library, \$7.50).  
COLLAGE: Mickey Thompson's Own Story of His Life of Speed, by Mickey Thompson with Griffiths Borgeson (Prentice-Hall, \$4.50).  
CONVICTS, Man Like, Today and Yesterday, by O. S. York (Sportshelf, New Rochelle, N.Y., \$1.50).  
ABOUT EUROPEAN RAILROADS: RAILROADS OF CONQUEST, by Donald Windham (Doubleday, \$4.50).  
RECOLLECTIONS OF CHILDHOOD, by Hans Weigert, introduction by Hans Weigert, edited by Harold Busch and Bernd Lohse, commentary on the illustrations by Hans Weigert, translated by Peter George Chalmers, \$1.50. A volume in the European Sculpture Series.  
JACQUES TASSEREAU: A Study of Personality, Politics and Policy, by Arnold A. Rogow (Macmillan, \$8.50).  
THE ADVENTURE: Airman Today and Tomorrow, by Geoffrey Noxia (Sportshelf, \$3.75).  
WINDS OF REVENGE: A Political Biography, by James Desmond (Macmillan, \$1.50).  
POLA, FORTUNE AND FAME, The

Southern Country Store, by Thomas D. Clark (University of Oklahoma, \$2.50). Release of a 1964 book.  
JERRY IN CHAINS: A Memoir of the Fight for Rome, by Harold L. From (Doubleday, \$4.50).  
STRUCTURE AND FORM IN JAPAN: Architectural Reflections, by Werner Blaser (Wittenborn, \$15).  
ST. FRANCIS, CAMPESINO, by Christopher Lloyd (Macmillan, \$5). A volume in the British Battle Series.  
SACRED, BEWILDERED, or Bothers, by Oia Elizabeth Winslow (Macmillan, \$5.00). A life of the Massachusetts Bay Colony jurist.

THE RELEASE OF WILLIAM C. WALKER, by Ken McCormick, foreword by Harry Golden (St. Martin's Press, \$4.50). The case of a wrongly accused and condemned man.

TAKING THE AIR OUT OF CLASSROOMS, by Stuart Doolley (Sportshelf, \$3.75).

THE BATTLE OF PLATEAU, by J. W. Vaughn (University of Oklahoma, \$5.50). About the encounter in 1863 between U.S. troops and Cheyennes, Sioux and Arapahoes.

THE PASSION OF YIP HAWK: MILLERISM IN AMERICA, by J. W. Vaughn (University of Oklahoma, \$5.50). A study of the encounter in 1863 between U.S. troops and Cheyennes, Sioux and Arapahoes.

STRUCTURE AND FORM IN JAPAN. By Werner Blaser. Published by Wittenborn & Co., 1010 Montgomery St., Secaucus, N.Y. 207 pp., 8 1/2" x 11", illus. \$15.

Japan's classic architecture, from the imposing Imperial Palace at Kyoto to the most delicate tea pavilions, is illustrated by a large selection of photographs and drawings in this attractive book. The text (in both German and English) does a straightforward job of trying to explain the intricate designs, and the "exquisite sensibility" with which nature and man, structure and form, are integrated into mysterious, to Western eyes at least, yet infinitely pleasing buildings.

Arch. Forum-Oct. '63

BPR 2129/64 720.952

Structure and form in Japan: architectural reflections. [English] by D. O. Steinhilber. New York: Wittenborn, 1964. 207p. illus., plans, 25cm. German and English. 64-233 bds., 15.00.  
1. Architecture—Japan.  
2. Structure and form in architecture.  
I. Steinhilber, David O.  
II. Title.



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	Wittenborn	III.F



**ALVAR AALTO: Complete Works 1922-1960.**  
By Alvar Aalto. Distribution by Wittenborn & Co., 1018 Madison Avenue, New York 21, N. Y.  
271 pp. 9" x 11". Illus. \$16.75.

The doorhandle (above) to an office building in Helsinki may catch, in a small example, the large, robust balancing act among men, metals, and machines which has been one of Alvar Aalto's great achievements. This handle is mounted on the frame of a glass door; it is bronze—very bronze, somehow, in its shaping. It is very obviously hospitable to the hands of those who must grasp it. Even to those who do not, it is personable, with nothing of the smug slickness which sometimes mars even very accomplished modern detailing. And finally, there are two handles on each door, one for the convenience of the right hand, the other for the left.

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Architectural

tures, but holds on to a certain amount of urbanity. An example: the Town Hall in Saynatsalo (1950-1952, bottom photo).

This is a Berlitz-type book—in German, French, and English—so there is not much room for verbiage. But the words do count. For example, Aalto himself, in his ten-line introduction, says: "No organized teamwork is tolerated in my office. The basis of our work is friendly cooperation and the atmosphere is that of a family. All my collaborators are trained architects, none are mere draftsmen; thus a practice with no organization, but on my own responsibility, resting on common endeavor, not on discipline."

Publisher Hans Girsberger, in his preface, traces some of Aalto's personal characteristics to his Protestant Scandinavian background, and illuminates his observations with the story of the architect's refusal to use electric motors in the crematorium at Lyngby in Denmark to operate the platform, which, conventionally, removes the coffin silently



## ARCHITECTURE

Walter McQuade

Alvar Aalto, the great Finn, has much to reveal to Americans at this juncture in matters of architectural tone and completeness. But he remains remote, a kind of contemporary legend off in that Scandinavian timber toyland from which at present only Danish designers seem to emerge. One of Aalto's architectural qualities has always been an unabashed, large-animal heft to his buildings; another, a feeling of easy craftsmanship and naturalness. American architects try for the heft, but seldom with naturalness, and too often with an abrasively crude sort of chic. The material is concrete, and the model is Le Corbusier, a deceptive one.

But perhaps Aalto would be even more elusive. He has always been subtle. His buildings combine heft and edge, sense and sensibility, without becoming compromises. He said some time ago, "Architecture — the real thing — is only to be found when man stands in the center." At this point in history, maybe Aalto is the center.

He is an odd architect in that he seems very willing to wait. In this country he has only one building, a large MIT dormitory built sixteen years ago, which he does not mention with his favorite work. It stands up well, however, after the sensations of the hour have faded. At the 1939 World's Fair there was no better design than his Finnish pavilion. As a high-school boy I remember being startled that a building could be at the same time so modern and so mellow. There are but few American designers who follow Aalto's lead. The

best is probably Harry Weese, a young architect out of Chicago.

One reason why Aalto has not drawn further commissions on this continent is that he seldom comes here seeking them, and at home in Helsinki does not read letters or answer the telephone — although it is sometimes possible to get through to him by tele-

given; and so the coordination of the architect's work with the state committee did not lead to any difficulties." The state committee may, of course, have felt somewhat surrounded. It goes merely to indicate again that the great architects are never paltry at clientmanship—w. mcq.

## "The Nation"

gram. Amiable in person, he likes his informal privacy. His countrymen have raised him to a level of fame with Sibelius, but that doesn't bother him. It even carries privileges: several years ago he and a friend rowed across one of his favorite rural lakes and took an oar to a blatant new neon sign. There was not much fuss; the Finns apparently figure Aalto knows what he is doing.

He keeps busy enough; he has recently completed a number of significant commissions in Europe, most of which are shown in a very nice new picture book: *Alvar Aalto* (George Wittenborn, Inc., \$16.75).

His essence is the same as it was in the 1920s, if his forms are not. Even in the thirties when, with Gropius and Le Corbusier, he was one of the leaders of the European functional movement, he was more flavorful than most because he never entirely let go of nature. He liked steel, but made his modern chairs of wood. He liked an "abstract" line, but his were often curved, seldom jagged. He was able to create impressive formal spaces, but seldom omitted the ingredient of geniality. The exploring, erring human mind was never quite rebuffed by his buildings.

After the war, when the other in-

## While Seated in a Plane

On a kicked-up floor of cloud  
a couch of cloud, deformed and fluffy;  
far out, more celestial furniture — fat chairs  
slowly puffing forth their airy stuffing.  
On dream-feet I walked into that large  
parlor on cool pearl — but found it far  
between the restless resting places.  
Pinnacles, detaching, floating from their bases,  
swelled to turbulent beds and tables,  
ebbed to ebullient chairs,  
then footstools that, degraded,  
flowed with the floor before I could get there.  
One must be a cloud to occupy a house of cloud.  
I twirled in my dream, and was deformed  
and reformed, making many faces,  
refusing the fixture of a solid soul.  
So came to a couch I could believe,  
although it altered  
its facile carvings, at each heave  
became another throne.  
Neither dissolved nor solid, I was settled  
and unsettled in my placeless chair.  
A voluntary mobile, manybodied, I traded  
shape for the versatility of air.

May Swenson



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	Wittenborn	III.F



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The doorhandle (above) to an office building in Helsinki may catch, in a small example, the large, robust balancing act among men, metals, and machines which has been one of Alvar Aalto's great achievements. This handle is mounted on the frame of a glass door; it is bronze—very bronze, somehow, in its shaping. It is very obviously hospitable to the hands of those who must grasp it. Even to those who do not, it is personable, with nothing of the smug slickness which sometimes mars even very accomplished modern detailing. And finally, there are two handles on each side, for the convenience of various sized humans.

In this valuable book, ten years in the making, there are many other such examples of the great Finn's distinctive design flavor. He makes many other respectable modern architects seem narrow, in the ways in which he combines the variations in materials, sites, processes, and humans of which architecture consists. His work can seriously be said to have democratic feeling; he retains the vote for everyone. His city buildings never appear to deny that there is any such thing as countryside, instead they suggest the country is not so far away, really. His country work doesn't sink into rural rap-



Architectural Forum / December 1963

tures, but holds on to a certain amount of urbanity. An example: the Town Hall in Saynatsalo (1950-1952, bottom photo).

This is a Berlitz-type book—in German, French, and English—so there is not much room for verbiage. But the words do count. For example, Aalto himself, in his ten-line introduction, says: "No organized teamwork is tolerated in my office. The basis of our work is friendly cooperation and the atmosphere is that of a family. All my collaborators are trained architects, none are mere draftsmen; thus a practice with no organization, but on my own responsibility, resting on common endeavor, not on discipline."

Publisher Hans Girsberger, in his preface, traces some of Aalto's personal characteristics to his Protestant Scandinavian background, and illuminates his observations with the story of the architect's refusal to use electric motors in the crematorium at Lyngby in Denmark to operate the platform, which, conventionally, removes the coffin silently



from the chapel after the funeral service. Aalto wanted "the living to carry away the dead."

Aalto's architecture for the living, the reader also notices in the book's captioning, has been produced under vigorous professional circumstances. A startling proportion of his commissions have been won in formal competitions. In this connection, an amusing note concerning the Finnish pavilion for the 1939 Fair in New York:

"The competition took place at the time of the completion of the Paris Pavilion" (which Aalto had also won in an earlier competition). "Friction between government officials and the architect prompted Aalto to commit a small breach of ethics; he submitted not just one but two projects and, besides that, Aino Aalto secretly submitted a third project without her husband's knowledge. Thus the Aalto atelier received the first three prizes and, of course, the commission. Some of the ideas in Aino Aalto's project were worked into the final plans. Aalto insisted that there should be no interference by the authorities until the opening of the pavilion. An assurance to this effect was

given; and so the coordination of the architect's work with the state committee did not lead to any difficulties." The state committee may, of course, have felt somewhat surrounded. It goes merely to indicate again that the great architects are never paltry at clientmanship—W. MCG.

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BLASER, Werner. *Structure and Form in Japan: Architectural Reflections*, photos. by the author. 208pp. Wittenborn. 1963. \$15.

Blaser's marvelous photographs bear out his enthusiastic claims for the almost religious devotion to simple materials, exquisite craftsmanship, and disciplined creativity in traditional Japanese design and construction. His insights are sharpened by study with Alvar Aalto and Mies van der Rohe and previously published works on Japanese temples and houses. He shows how structure and form in Japan are equally devoutly expressed in large wooden spans and geisha combs carved of honey-colored boxwood soaked in camellia oil for smoothness. The book will delight anyone who cares about art, crafts, architecture, Japan, or beauty in general. —Wolf Von Eckardt, *Formerly, Head, Pub. Inf., Servs., The American Inst. of Architects*

JAN 30

Publisher's  
Weekly

LJ JANUARY 15, 1964

BLASER, Werner. 1924. 720.952  
*Structure and form in Japan: architectural reflections*. [English tr. by D. Q. Stephenson] New York, Wittenborn (1964) 207p. illus., plans. 25cm. German and English. 64-233 bds., 15.00  
1. *Architecture—Japan*.  
Shows, "how man, nature, structure and form are complementary to one another and integrated to form a unity."

BPR 2129/64

# N.Y. Times Jan 26 by Books Today

## Fiction

LATE BLOOMING FLOWERS and Other Stories, by Anton Chekhov, translated by I. C. Chertok and Jean Gardner (McGraw-Hill, \$4.95, paperback \$1.95). Reviewed today.  
EIGHT HAND OPPOSITE, by Richard Martin Stern (Scribners, \$4.95). About the rise of a young aircraft engineer-executive.

## General

BURGHESM FOR TODAY, by M. O'C. Walshe (Philosophical Library, \$3.75).  
CHALLENGER: Mickey Thompson's Own Story of His Life of Speed, by Mickey Thompson with Griffith Borgeson (Prentice-Hall, \$4.95).  
CONTINENTAL MAIN LINES, Today and Yesterday, by O. S. Nock (SportShelf, New Rochelle, N.Y., \$11). About European railroads.  
EMERSON OF CONDUCT, by Donald Windham (Scribners, \$4.50). Recollections of childhood.  
GOTHIC SCULPTURE, introduction by Hans Weigert, edited by Harald Busch and Bernd Lohse, commentaries on the illustrations by Hans Weigert, translated by Peter Gorge (Macmillan, \$14.50). A volume in the European Sculpture Series.  
JAMES FORRESTAL: A Study of Personality, Politics and Policy, by Arnold A. Rogow (Macmillan, \$8.95).  
JET ADVENTURE: Airmen Today and Tomorrow, by Geoffrey Norris (SportShelf, \$3.75).  
NELSON A. ROCKEFELLER: A Political Biography, by James Desmond (Macmillan, \$5).  
PILLS, PITCHCOATS AND FLOWS, The

Southern Country Store, by Thomas D. Clark (University of Oklahoma, \$2.95). Reissue of a 1944 book.  
RETURN TO CASHING: A Memoir of the Fight for Rome, by Harold L. Bond (Doubleday, \$3.95).  
STRUCTURE AND FORM IN JAPAN, Architectural Reflections, by Werner Blaser (Wittenborn, \$15).  
ST. VINCENT AND CAMBODIA, by Christopher Lloyd (Macmillan, \$5). A volume in the British Battles Series.

SAMUEL SEWELL OF BOSTON, by Elizabeth Winslow (Macmillan, \$5.95). A life of the Massachusetts Bay Colony jurist.  
SPRUNG: The Release of Willie Calloway, by Ken McCormick, foreword by Harry Golden (St. Martin's Press, \$4.95). The case of a wrongly accused and condemned man.  
TAKING THE ACHE OUT OF GARDENING, by Stuart Dudley (SportShelf, \$3.75).  
THE BATTLE OF PLATTE BAND, by J. W. Vaughn (University of Oklahoma, \$3.95). About the encounter in 1865 between U.S. troops and Cheyennes, Sioux and Arapahoes.

THE PASSION OF THE HAWKS: Militarism in Modern America, by Triatram Coffin (Macmillan, \$5.95).  
THE SENSE OF LIFE IN THE MODERN NOVEL, by Arthur Mizener (Houghton Mifflin, \$5). Literary critique.  
TWENTIETH-CENTURY CHINA, by O. Edmund Clubb (Columbia University, \$7.95). A study.

WORDSWORTH AND THE POETRY OF SINCERITY, by David Perkins (Harvard University, \$3.25). A critique.

STRUCTURE AND FORM IN JAPAN. By Werner Blaser. Published by Wittenborn & Co., 91 Montgomery St., Scarsdale, N.Y. 207 pp. 9 1/4" x 9 1/4". illus. \$15.

Japan's classic architecture, from the imposing Imperial Palace at Kyoto to the most delicate tea pavilions, is illustrated by a large selection of photographs and drawings in this attractive book. The text (in both German and English) does a straightforward job of trying to explain the intricate designs, and the "exquisite sensibility" with which nature and man, structure and form were integrated into mysterious and to Western eyes at least yet infinitely pleasing buildings.

Arch. Forum-Oct. '63

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## General

A. HENRI OF MOORE: GIBBART, 1961-1962, by Hajo Holborn (Knopf, \$10.75).

A. LANGEVIN: Introduction to the Museum of Modern Art, by Martin W. Brown and Leonard Neuman (Knopf, \$5.50).

AN OVERLAND JOURNEY FROM New York to San Francisco in the Summer of 1958, by Herbert Greenberg, edited with a select text, an introduction by Charles T. Johnson (Knopf, \$5.50). New edition of an 1957 work.

BROOKS: Ring and Invention, by Perry Lafferty (Illustrations by Al Kaufman (Dodd, Mead, \$3.50). Humorous account of taking up residence in Los Angeles.

FACE OF AFRICA, by Thomas Patrick Melody (Macmillan, \$7.50). A look at Africa's racial, tribal and linguistic groups.

FRAGMENTS OF CLASSICAL GREECE, by T. H. Robinson-Gibbings and Carlton W. Pulin (Knopf, \$20). Illustrated study.

GOD'S OWN JUNKIES: The Planned Destruction of America's Landscapes, by Peter Blake (Holt, Rinehart & Winston, \$4.50, paperback, \$2.50).

HUMAN AND HUMOROUS: A Political History of Western Thought, by Barbara Dunham (Knopf, \$6.50). The lives and ideas of men who challenged conventional wisdom.

INVENTING THE FUTURE, by Dennis Claborn (Knopf, \$4.50). A discussion of war, overpopulation and future.

JONES DUNCAN: Her Life, Her Art, Her Legacy, by Walter Terry (Dodd, Mead, \$4).

LEWIS WITH LIONS: The Story of Africa's Great Animal Preserves, the Royal National Parks of Kenya, as told by their first director, Mervyn Cowie (Macmillan, \$4.50).

METRO: International Directory of Contemporary Art, 1964 (Whitcomb, \$4.50).

MONUMENTS AND MEMORIALS: A Supplement to Guidebooks, by Raymond Leavis (Macmillan, \$5.50).

NEWMAN'S DEER LEWIS: A Portrait of St. Vincent, by Evelyn Herchman (St. Martin's Press, \$5.50).

ONE HOUR IN WASHINGTON: The Political Life of a Senator's Wife, by Miss Frances (Robert H. Loeb, McKay, \$2.50).

PAPER AND PENCIL: A Life of Paul Gauguin, by Frederick Paulus with notes, correspondence and documents from his papers, by Walter Giering (Knopf, \$5.50).

PERSONALITY OF JEWELRY: The History of Jewish Philosophy From Biblical Times to Franz Rosenzweig, by Julius Guttmann, introduction by R. J. Zwi Wertheimer, translated by David W. Silverman (Holt, Rinehart & Winston, \$7.50).

THE AMERICAN TOWER, by William Y. Harrison (Macmillan, \$7.50). A political and social portrait.

THE ART OF GLOUCESTER, by Philip Thayer (Knopf, \$6.50). A study.

THE FUTURE OF THE CITY: An Introduction to Modern Urban Planning and Urban Design, by David Vaux (Macmillan, \$5.50).

THE GARDEN AND GARDENERS, by David G. Allen (Oxford, \$6.50).

THE GREAT LOSS OF ORNAMENT, by Mary Jane Meix (Macmillan, \$5.50).

THE HISTORY OF HUMANITY: Essays in the French Enlightenment, by Peter Gay (Knopf, \$6.50). A new look at Voltaire, Rousseau and Diderot.

THE HISTORY OF THE ART, by Joseph Rothman (Macmillan, \$4.50).

## General

METRO: International Directory of Contemporary Art, ed. by Bruno Alfieri. 18, partly in color. Bibliography. 341+400pp. 61-1599. Whitcomb, \$24.

This is the catalog of an imaginary exhibition of living artists, born of dissatisfaction with the 11th Venice Biennale, 1962. It is the exhibition that would have been chosen by Bruno Alfieri, editor of Metro, Lawrence Alloway, curator of the Guggenheim Museum, Professor Gille Dordex of Trieste University, Pierre Janlet, director of the Brussels Palais des Beaux-Arts, Alain Jouffroy, art critic, and Giuseppe Marchiori, modern art historian, if their choices could have been made under ideal conditions, free of any bureaucratic red tape and expense. Each of the 200 artists (painters and sculptors) is represented by a portrait, illustrations of two of his works, and a brief biography. A record of his exhibitions and a bibliography are also included. The text is in

English, French, and Italian. The artists selected are, for the most part, members of the so-called avant-garde, who are in reality the vanguard painters of today. Included are some of the pop artists and some older men of a more disciplined age, such as Picasso, Braque, Calder, and Henry Moore. This directory will be a useful reference work for art collections and large public libraries. —Marchal E. Landgren, Readers Adviser, Art Div., Washington, D.C., P.L.

FEB 21 1964

L4 FEBRUARY 15, 1964

METRO: INTERNATIONAL DIRECTORY OF CONTEMPORARY ART. Edited by Bruno Alfieri. New York: Whitcomb & Co. distributors. 224 p. N.Y. Sunday Times 2/2/64

504-31-1964  
METRO: International directory of contemporary art, 1964. Milano. Editoriale Metro [Int. New York, Wittenborn, 1964] 401p. illus. (pt. col.) 25cm. English, French, or Italian. Ed.: 1964-11. Alfieri, 61-1599 bds., 24.00  
J. Art-Period. L. Alfieri, Bruno. A.B.P.R.

PAGE 28

## ...International Moderns

select this imaginary exhibition. It consisted of Alfieri himself (he is editor of Metro, the Italian art magazine which publishes the directory abroad), and two other

Italians, Gille Dordex and Giuseppe Marchiori, as well as Alain Jouffroy of France, Pierre Janlet of Belgium, and Lawrence Alloway of Britain and the United States. They selected 197 painters and sculptors for inclusion in the book, and here it is.

Each artist is given a full-page reproduction, often in color, plus a smaller reproduction, a biographical sketch, and a list of exhibitions. There is a portrait of each artist, and his dealer's name and address are given. The text is in English, French, and Italian.

The selection is extremely interesting, highly varied, but devoted exclusively to Europeans and New Yorkers. Not one American artist outside New York is included, and of all the artists at work in South America, Africa,

Biennial. As the editor, Bruno Alfieri, puts it in his preface, the Biennial and other exhibitions of its kind are subject to all manner of political and economic pressures, and as a result their international showings of modern art are not properly representative. Alfieri and some others began to dream of publishing "the great catalogue of an imaginary world exhibition in which a generous selection of artists—arrived at with no consideration of materials employed, nationality, tendency, ideas—would be given

See Page 28

San Francisco  
Sunday Chronicle  
Plus World  
March 1964

THE "Metro International Directory of Contemporary Art, 1964" is an outgrowth of disgust with the last Venice

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III.F

## General

A HISTORY OF MODERN GERMANISM: 1618-1840, by Hajo Holborn (Knopf, \$10.75).

A LINGUISTIC INTRODUCTION TO THE HISTORY OF ENGLISH, by Morton W. Bloomfield and Leonard Newmark (Knopf, \$8.95).

AN OVERLAND JOURNEY FROM NEW YORK TO SAN FRANCISCO IN THE SUMMER OF 1859, by Horace Greeley, edited with notes and an introduction by Charles T. Duncan (Knopf, \$3.95). New edition of an 1860 work.

BIRDIE SING AND EVERYTHING, by Perry Lafferty, illustrations by Al Kaufman (Dodd, Mead, \$3.50). Humorous account of taking up residence in Los Angeles.

FAITH OF AFRICA, by Thomas Patrick Melady (Macmillan, \$7.50). A look at Africa's racial, tribal and linguistic groups.

FURNITURE OF CLASSICAL GREECE, by T. H. Robsjohn-Gibbings and Carlton W. Pullin (Knopf, \$20). Illustrated study.

GOD'S OWN JUNKYARD: The Planned Deterioration of America's Landscape, by Peter Blake (Holt, Rinehart & Winston, \$4.50, paperback \$2.95).

HEROES AND HERETICS: A Political History of Western Thought, by Barrowe Dunham (Knopf, \$6.95). The lives and ideas of men who challenged conventional wisdom.

INVENTING THE FUTURE, by Dennis Gabor (Knopf, \$4.95). A discussion of war, overpopulation and leisure.

IRADORA DUNCAN: Her Life, Her Art, Her Legacy, by Walter Terry (Dodd, Mead, \$4).

I WALK WITH LIONS: The Story of Africa's Great Animal Preserves, the Royal National Parks of Kenya, as told by their first director, Mervyn Cowie (Macmillan, \$4.95).

METRO: International Directory of Contemporary Art, 1964 (Wittenborn, \$24).

MUSICAL ITALY REVISITED: Monuments and Memorabilia, A Supplement to Guidebooks, by Siegmund Levarie (Macmillan, \$5.95).

NAUPOO'S DEER LEOP: A Portrait of St. Vincent, by Evelyn Berckman (St. Martin's Press, \$6.95). Biography of Sir John Jervis, Earl of St. Vincent.

ONE FOOT IN WASHINGTON: The Perilous Life of a Senator's Wife, by Ellen Proxmire (Robert B. Luce, McKay, \$3.95).

PAULUS AND SPANISH: A Life of Field Marshal Friedrich Paulus with notes, correspondence and documents from his papers by Walter Goerlitz, preface by Ernst Alexander Paulus, translated by Col. R. H. Stevens (Clarendon, \$5.95).

PHILOSOPHIES OF JUDAISM: The History of Jewish Philosophy From Biblical Times to Franz Rosenzweig, by Julius Guttman, introduction by R. J. Zwirn, translated by David W. Silverman (Holt, Rinehart & Winston, \$7.50).

THE AMERICAN IRISH, by William V. Shannon (Macmillan, \$7.95). A political and social portrait.

THE CITY GARDENER, by Philip Truex (Knopf, \$6.95). A guide.

THE FLOWER AND THE CASTLE: An Introduction to Modern Drama, Ibsen and Strindberg, by Maurice Valency (Macmillan, \$3.95).

THE GREAT ARAB CONQUESTS, by Lieut. Gen. Sir John Bagot Glubb (Prentice-Hall, \$6.95).

THE MANY LIVES OF OTTO KAHN, by Mary Jane Matz (Macmillan, \$5.95).

THE SPIRIT OF HUMANITY: Essays in the French Enlightenment, by Peter Gay (Knopf, \$6.95). A new look at Voltaire, Rousseau and Diderot.

THE SUBTLE WAY TO A SALE, by Joseph Rothman (Macmillan, \$4.95).

NY Times  
4/3/64

METRO: International Directory of Contemporary Art; ed. by Bruno Alfieri. ill., partly in color. bibliogs. xxi+400pp. 61-1599 Wittenborn, \$24. ART/REF

This is the catalog of an imaginary exhibition of living artists, born of dissatisfaction with the 31st Venice Biennale, 1962. It is the exhibition that would have been chosen by Bruno Alfieri, editor of *Metro*, Lawrence Alloway, curator of the Guggenheim Museum, Professor Gillo Dorfles of Trieste University, Pierre Janlet, director of the Brussels Palais des Beaux-Arts, Alain Jouffroy, art critic, and Giuseppe Marchiori, modern art historian, if their choices could have been made under ideal conditions, free of any bureaucratic red tape and expense. Each of the 200 artists (painters and sculptors) is represented by a portrait, illustrations of two of his works, and a brief biography. A record of his exhibitions and a bibliography are also included. The text is in

English, French, and Italian. The artists selected are, for the most part, members of the so-called *avant-garde*, who are in reality the salon painters of today. Included are some of the pop artists and some older men of a more disciplined age, such as Picasso, Braque, Calder, and Henry Moore. This directory will be a useful reference work for art collections and large public libraries. —Marchal E. Landgren, Readers Adviser, Art Div., Washington, D.C., P.L.

LJ FEBRUARY 15, 1964

METRO: INTERNATIONAL DIRECTORY OF CONTEMPORARY ART. Edited by Bruno Alfieri. New York: Wittenborn & Co., distributors. \$24.

N.Y. Sunday Times 2/2/64

JAN 31 - 1964  
METRO: International directory of contemporary art. 1964. Milano, Editoriale Metro [dist. New York, Wittenborn, 1964] 401 p. illus. (pt. col.) 24 cm. biennial. English, French, or Italian. Ed.: 1964-B. Alfieri. 61-1599 bds., 24.00  
1. Art—Period. I. Alfieri, Bruno. A.B.P.R.

PAGE 28

## ... International Moderns

select this imaginary exhibition. It consisted of Alfieri himself (he is editor of *Metro*, the Italian art magazine which publishes the directory abroad), and two other

Italians, Gillo Dorfles and Giuseppe Marchiori, as well as Alain Jouffroy of France, Pierre Janlet of Belgium, and Lawrence Alloway of Britain and the United States. They selected 197 painters and sculptors for inclusion in the book, and here it is.

Each artist is given a full-page reproduction, often in color, plus a smaller reproduction, a biographical sketch, and a list of exhibitions. There is a portrait of each artist, and his dealer's name and address are given. The text is in English, French, and Italian.

The selection is extremely interesting, highly varied, but devoted exclusively to Europeans and New Yorkers. Not one American artist outside New York is included, and of all the artists at work in South America, Africa, and the Orient, only one—Manabu Mabe, a Japanese living in Brazil—has made it. The New York representation is quite fair and well balanced, and the volume deals most illuminatingly with countless European artists of whom I, at least, had never heard.

Alfieri hopes that this book may serve as "a general panorama of contemporary art that has been, to date, altogether too chaotic, contradictory, biased." It is certainly a most useful compendium, and I have already found myself turning to it as a reference book on several occasions. The trouble with a book like this is that it can be construed as a directory of those who are "in." Dealers and others are bound to use it as a Social Register of modern art and turn it into a yardstick for snobbery. But the book's virtues outweigh that defect.

Biennial. As the editor, Bruno Alfieri, puts it in his preface, the Biennial and other exhibitions of its kind are subject to all manner of political and economic pressures, and as a result their international showings of modern art are not properly representative. Alfieri and some others began to dream of publishing "the great catalogue of an imaginary world exhibition in which a generous selection of artists—arrived at with no consideration of materials employed, nationality, tendency, ideas—would be given

See Page 28 turn over 2

THE "Metro International Directory of Contemporary Art, 1964" (Wittenborn, \$24) is an outgrowth of disgust with the last Venice

San Francisco  
Sunday  
Chronicle  
Plus World  
March 19  
1964

REYNAL

WITTENBORN

DISTRIBUTION

METRO



The Museum of Modern Art Archives, NY

Collection:

Wittenborn

Series/Folder:

III. F



Jeanne Reynal, the rejuvenator of the dormant "direct method", and one of the leading mosaicists of our time, reveals in her book the results of over a quarter of a century's devotion to the age-old medium of mosaic. **THE MOSAICS OF JEANNE REYNAL** contains commentaries by such well-known artists and critics as Dore Ashton, Lawrence Campbell, Bernard Pfriem, Elaine de Kooning, Bernard Pfriem, Parker Tyler, Elaine de Kooning, Bernard Pfriem, and Jeanne Reynal herself. The text is supplemented by many illustrations in color and black and white.

Exploring the essential qualities of texture and luminosity, the artist projects the immediacy and vitality of her own life into the art of making mosaics. Inspired by her friendships with Arshile Gorky, André Breton, and others, she develops the medium with new insight and discovers every possibility suggested by the art in this modern day.

## THE MOSAICS OF JEANNE REYNAL

85 illustrations, 6 in color, 77 in black and white; Basic formulas; Chronology; Exhibitions; Collections; Bibliography; 9 x 11 1/4 in., Clothbound, \$15.00.

The **Mosaics of Jeanne Reynal**. Text by Dore Ashton and others; New York, G. Wittenborn, 1964, 111 p. illus. (part col.) ports. 29 cm. "Writings about Jeanne Reynal": p. 110. Bibliography: p. 110-111.

1. Reynal, Jeanne, 1909-  
2. Ashton, Dore.

NA3840.M68

729.7

63-92336

Library of Congress

### New York Times Book Review for Man in Many Forms

April 26, 1964  
**Art Speaks**

By STUART PRESTON

Architectural Forum / April 1964

**THE MOSAICS OF JEANNE REYNAL.** Dore Ashton, Parker Tyler, Elaine de Kooning, Bernard Pfriem and Jeanne Reynal. (Wittenborn, \$15.) — Like tapestry, mosaic is an ancient medium recently revived by a few contemporary artists and by none more enthusiastically than by Jeanne Reynal. Given the great interest among contemporary artists in odd, original and obtrusive textures there is good reason for the present revival of mosaic. This well-produced book deals competently with the history and physical processes of mosaic and contains a number of essays on Miss Reynal's particular flair and knowledge in exploiting them.

**THE MOSAICS OF JEANNE REYNAL.** By Dore Ashton, Lawrence Campbell, Elaine de Kooning, Bernard Pfriem, Parker Tyler, and Jeanne Reynal. Published by George Wittenborn Inc., 1016 Madison Ave., New York 21, N.Y., 111 pp., 11" x 8 1/2", illus. \$15.

Mosaicist Jeanne Reynal has reached the conclusion that the medium of mosaic "in an art whose essential quality is texture and luminosity. This comes from the fact that the tesserae are placed in the cement so that they can reflect the smallest light. . . . A wall clothed in mosaic thus becomes a presence."

This quality was achieved by the artists of Byzantium, who made mosaics *in situ* by inserting the colored tesserae into the wet butter coat. During the Renaissance, mosaics copied paintings and the tesserae were glued into place atop a reverse drawing, then applied to the wall. The paper was stripped

off, leaving the tesserae in an even plane unable to catch the light.

Miss Reynal was trained in the reverse technique, but she now prefers to use the direct method. Pictures of many of her mosaics are shown, including what she describes as her "crowning experience," a free-standing concave wall, 30 feet high and 20 feet long, that stands in back of the altar in the chapel of Our Lady of Florida in Palm Beach, Florida (above). The wall was commissioned by the architect, Paul Damaz, then of the office of Brother Cajetan J. B. Baumann.

The book also contains a short history of mosaics, illustrating some of the more famous ancient works, and fascinating pictures following Jeanne Reynal through all the steps involved in both methods of making mosaics.

### Journal American - March 28, 1964 THESE ARE THEIR LIVES: Gallery 4 PAINTERS, MOSAICIST Guide

"MOSAIC is light." That is the beacon guiding contemporary artist Jeanne Reynal, who has turned to the audience for her concept of mosaic art. The results are revealed in varied forms of colored cement, dotted with gem-like, tiny stones, on display at PVI Gallery, 153 E. 73d St.

At the same time, the story of the art is told and her techniques explained by herself and others in "The Mosaics of Jeanne Reynal" (Wittenborn, N.Y., \$12.50). "Mosaic," says Miss Reynal, "is not painting with stones and not sculpture, but an art the essential quality of which is luminosity."

Here are not the jammed-together, flat-surfaced mosaics that inflame painting. She achieves imaginative and poetic abstract effects by spacing mother-of-pearl tiles, colored Venetian glass and semi-precious stones on that rough-textured ground color shows. And she has created movable mosaics that can be set up anywhere, not just against a wall.

DAY, FEBRUARY 15, 1964.

### Newly Published Books

- Fiction**  
EXPRESSIONS OF SEA LEVEL. Poems by A. R. AMMONS (Ohio State University, \$4).  
REVERIES: THE SEVEN FRIGIDS, by Richard McKenna (Crest, 66 cents); THE CRYSTAL, by John Updike (Crest, 89 cents); THE ONE, by Warren Miller (Crest, 40 cents); I-A-A-A, by C. COURTESY, by Johnny Hart (Crest, 39 cents).  
**General**  
DIVERS IN THE MERE OF SOCIAL CONTEMPORARIES. Specially Produced by Miss Hollis Hope Paul XI on Dec. 4, 1963 (Doubleday, 1016 Madison Ave., New York 21, N.Y., 111 pp., 11" x 8 1/2", illus. \$15).  
GOD'S EAST STORIES TO WINDING, by Charles St. Green (Farrar, Straus & Giroux, \$7.95).  
THE NEW YORK PRIMER FOR EVERYONE, by the Daughters of St. Paul, Boston, \$2.00, paperback \$1.00.  
MOSAICIST JEANNE REYNAL, selected and edited with an introduction, notes and vocabulary by Amy L. Berthier (University of Oklahoma, \$1.00).  
THE NEW WAY OF THE TONK, by Royce, Con. Clarence Loring, N.Y.C., tel. (Robert Apple, \$1.00). The author's experiences in the Army during the Spanish-American War and the Philippine campaign.  
THE MOSAIC OF JEANNE REYNAL, by Dore Ashton, Lawrence Campbell, Elaine de Kooning, Bernard Pfriem, Parker Tyler, and Jeanne Reynal (George Wittenborn, \$15).  
WRITING ON BLACK: THE VOICES OF TWENTY-TWO WHITE AMERICANS ON THE NEGRO, edited by Eric Bell Thompson and Herbert Nissim (Johnson Publishing Co., Chicago, \$1.95).  
**Reprints:** AGE OF FIAT, Five Film Scripts by James Agee, foreword by John Huston (Horton Paperbacks, \$2.50). AGE OF FIAT, Reviews and Comments, by James Agee, foreword by Tami Ungerer (Horton Paperbacks, \$2.50).  
THE CONSCIOUSNESS BETWEEN PAUL CHAUBE, and Anne Tuck prefaced and translated by John Russell, introduction and notes by Robert Mallett (Horton Paperbacks, \$1.95). THE NOVEL OF VICTORIAN AGE, by W. M. Lockwood (Horton Paperbacks, \$2.50).  
**Reprints:** 101 PAPERBACK PICTURES, by Royce, Con. Clarence Loring, N.Y.C., tel. (Robert Apple, \$1.00).  
THE AMERICAN CIVIL WAR, by Royce, Con. Clarence Loring, N.Y.C., tel. (Robert Apple, \$1.00).  
THE AMERICAN CIVIL WAR, by Royce, Con. Clarence Loring, N.Y.C., tel. (Robert Apple, \$1.00).  
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III.F



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83 illustrations, 6 in color, 77 in black and white; Basic formulas; Chronology; Exhibitions; Collections; Bibliography; 9 x 11½ in., Clothbound; \$15.00.

Collection  
BLASER  
ALVAR ADALTO  
JOSPER JOHNS  
RETRO



The Museum of Modern Art Archives, NY

Collection:

Wittenborn

Series/Folder:

III.F

The Mosaics of Jeanne Reynal. Text by Dore Ashton and others. New York, G. Wittenborn, 1964.

111 p. illus. (part col.) ports. 29 cm.

"Writings about Jeanne Reynal": p. 110. Bibliography: p. 110-111.

1. Reynal, Jeanne, 1903-  
I. Ashton, Dore.

2. Mosaics—Technique.

NA3840.M68

729.7

63-22336

Library of Congress

(2)

## New York Times Book Review for Man in Many Forms

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Journal American - March 28, 1964  
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ALDAY, FEBRUARY 15, 1964.

## Newly Published Books

### Fiction

EXPRESSIONS OF SEA LEVEL. Poems, by A. R. Ammons (Ohio State University, \$4).

Reprints: THE SAND PEBBLES, by Richard McKenna (Crest, 95 cents); THE CENTAUR, by John Updike (Crest, 60 cents); THE COOL WORLD, by Warren Miller (Crest, 40 cents); BACK TO B.C., Cartoons, by Johnny Hart (Crest, 35 cents).

### General

DECREE ON THE MEDIA OF SOCIAL COMMUNICATION. Solemnly promulgated by His Holiness Pope Paul VI on Dec. 4, 1963 (Daughters of St. Paul, Boston, 15 cents, paperbound).

GOREN'S EASY STEPS TO WINNING BRIDGE, by Charles H. Goren (Franklin Watts, \$7.95).

SAINTS FOR YOUNG PEOPLE FOR EVERY DAY OF THE YEAR. Vol. 1, JANUARY-June, by the Daughters of St. Paul (Daughters of St. Paul, Boston, \$3.50, paperbound \$2.50).

SELECTIONS FROM HERODOTUS, selected and edited with an introduction, notes and vocabulary by Amy L. Barbours (University of Oklahoma, \$1.95).

THE BEST WAR AT THE TIME, by Brig. Gen. Clarence Lininger, N.Y.N.G., ret. (Robert Speller, \$5). The author's experiences in the Army during the Spanish-American War and the Philippine campaign.

THE MOSAICS OF JEANNE REYNAL.

text by Dore Ashton, Lawrence Campbell, Elaine de Kooning, Bernard Pfriem, Parker Tyler and Jeanne Reynal (George Wittenborn, \$15).

WHITE ON BLACK: The Views of the Negro, edited by Era Bell Thompson and Herbert Nison (Johnson Publishing Co., Chicago, \$3.95).

Reprints: AGE ON FILM, Five Film Scripts by James Agee, foreword by John Huston (Beacon Paperbound, \$2.75); AGE ON FILM, Reviews and Comments, by James Agee, drawings by Tomi Ungerer (Beacon Paperbound, \$2.45); THE CORRESPONDENCE BETWEEN PAUL CLAUDEL AND ANDRÉ GIDE, prefaced and translated by John Russell, introduction and notes by Robert Mallett (Beacon Paperbound, \$1.95); THE NOVEL OF VIOLENCE IN AMERICA, by W. M. Frohock (Beacon Paperbound, \$1.75).

Reprints: 101 PATCHWORK PATTERNS, by Ruby Short McKim (Dover, \$1.85); DICTIONARY OF FRENCH LITERATURE, edited by Sidney D. Braum (Premier, 95 cents); INSTANT SELF-ANALYSIS (I've Got Your Number), by Doris Webster and Mary A. Hopkins (Ace, 50 cents); A CATHOLIC PARENT'S GUIDE TO SEX EDUCATION, by Dr. Audrey Kelly, preface by Dr. Alphonse H. Clemens (Crest, 60 cents).

REYNAL

WITTENBORN

DISTRIBUTION



Writing in *Is*, the artists' magazine, Miss Reyal says: "Contrary to opinions previously held by me, I hope to show that the medium of mosaic rather than being painting with stones, or sculpture, is an art whose essential quality is texture and luminosity. This comes from the fact that the tesserae are placed in the cement so that they can reflect the smallest light. Painting also depends upon luminous vibrations, but with this difference—in order to see them they must be lit by a direct light which is not the case with mosaic since the facets of glass reflect their colour and light when a minimum of light exists. A wall clothed in mosaic thus becomes a presence."

ARTS &amp; ARCHITECTURE

P.J. June 1964

**APPLIED ART**  
This volume contains brief essays concerning Miss Rehn and her work with mosaics by Dore Aysal, Lawrence Campbell, Elaine de Kooning, and Marshall Effern, and Parker Tyler. Miss Rehn has contributed an essay on the technical history of mosaics with a number of photographs of herself at work and also an autobiographical chapter. Her work has attracted attention since her first one-man show in San Francisco in 1941. Ordinarily she prefers to work on a large field, and many of her mosaics have been used freestanding as space dividers. For the larger art collection. —Paul von Kluken, *Asst. Dir., New York Univ. Lib., N.Y.C.*

MOSAICS of Jeanne Reynal (The) Text by 729.7  
Dore Ashton [others] New York, Wittenborn [c.  
1964] 111p. illus. (pt. col.) ports. 29cm. Bibl. 63-  
22336 15.00  
1. Reynal, Jeanne, 1903- 2. Mosaic—Technique. I  
Ashton, Dore.

AMERICAN BOOK PUBLISHING RECORD

Ceramics Abstract  
June 1964

**Mosaics of Jeanne Reynal.** Dore Ashton, *New York Times*, June 19, 1994. (6 color.) \$15.—Jeanne Reynal has devoted her personal life to the understanding and promotion of mosaics on her homeland of Sicily. Born in the United States 50 years ago, Miss Reynal has had an advantage of independent wealth and, in today's world, has been a practicing artist but a patron. Her own work, including one-half participation in the Paris atelier of Benetton, began in 1983 and in 1988 and her return to the U.S. has been to a large extent conventional, flat, pictorial, closely to the small chips of a variety of "background" panel, or, as she would say, "small chips of a variety of materials are spinkled or sifted." Miss Reynal has been so successful in her materials are spinkled or sifted, in arriving at her present style of earthy, greatly indebted to her belief that the light-reflecting quality of the three factors: her belief that the light-reflecting quality of the earthy (mosaic) mosaics was their most important aspect and the

aspect which clearly distinguished them from later mosaics, her belief that mosaics for contemporary structures should be portable and as light in weight as possible, to serve as free-standing "walls" rather than as permanently set wall coverings, and her fascination with Hopi, Zuni, and Navaho sand paintings, observed during a six-week visit in 1945.

The historic text includes a number of short articles by painters and critics, including Jeanne Reynal and her work, "Some Comments on the 'Mosaic'." The book also contains two essays by Lawrence Campbell and two essays by Miss Reynal: "Mosaic is Light" and "Mosaic and the Unique." Part II, "Critiques," includes five commentaries on her work by Bernard Pifren, Parker Tyler, Eve Kooning, Dore Ashton and Lawrence Campbell. Part III, "Techniques and Methods" is by Miss Reynal. Part IV, "An Autobiography Afterword," is quite possibly the most important section of the book because it provides the reader with a much-needed frame of

Readers who have some knowledge of mosaics (historically and through studio experience, though limited) will learn little concerning techniques and methods. Indeed, Miss Reynolds' present manner of working seems almost totally divorced from the subject of mosaics. Her latest works might more properly be called "light-reflecting textured panels." Unfortunately the former quality—so desirable in her opinion—is not readily discernible in the handsome color plates and much less so in the black and white illustrations. There are not seem to warrant the price.

The content of the book does not seem to warrant a volume of excessive praise, although the publisher has presented a quality. Painters and architects might find the book of more interest than would the members of the Society.

Dorothy W. Perkins

## 1289

THE TIMES PUBLISHING COMPANY, LIMITED  
PRINTING HOUSE SQUARE  
LONDON, E.C.4

TELEPHONE: CENTRAL 2000

This cutting is from the issue of Thursday, January 7, 1965.  
and is sent with the Advertisement Manager's compliments.

JAMES GLEASON: *William Dobell*. 32 colour plates. 118 illustrations. 208pp. Thames and Hudson. £5 5s.  
WILLIAM C. SEITZ: *Hans Hofmann*. 64pp. The Museum of Modern Art, New York. New York: Doubleday, London: W. H. Allen. £2 2s.  
*Ghika*. Paintings, Drawings, Sculpture. Texts by Stephen Spender and Patrick Leigh Fermor. Introduction by Christian Zervos. 69pp. 109 plates. Lund Humphries. £5 5s.  
JEANNE REYNAL, LAWRENCE CAMPBELL and Others: *The Mosaics of Jeanne Reynal*. New York: Wittenborn.

[illegible]



The Museum of Modern Art Archives, NY

Collection:

Wittenborn

Series.Folder:

III.F

BOOKS /  
March, 1964**'A Wall Clothed  
In Mosaic Becomes  
A Presence'**

Although mosaic of a sort continues to find its way from art studios to public buildings, the essential problem is lack of understanding of its potentialities and, behind that, a general lack of interest. Virtually alone, a candle burning brightly in the solitude of an ocean of indifference, Jeanne Reynal has been working to stimulate interest in the medium.

"The Mosaics of Jeanne Reynal," published by George Wittenborn, Inc., is a book about mosaics, their history and techniques, and about Jeanne Reynal, whose development of the "direct method" has in the past few years given this ancient art new dimensions as a directly responsive, intimately controlled medium of artistic expression. Dore Ashton, Lawrence Campbell, Parker Tyler, Elaine de Kooning, and Bernard Pfriem salute Miss Reynal's contemporary achievement in this work, which includes 77 illustrations in black and white and six in color.

Writing in *It Is*, the artists' magazine, Miss Reynal says: "Contrary to opinions previously held by me, I hope to show that the medium of mosaic, rather than being painting with stones, or sculpture, is an art whose essential quality is texture and luminosity. This comes from the fact that the tesserae are placed in the cement so that they can reflect the smallest light. Painting also depends upon luminous vibrations, but with this difference—in order to see them they must be lit by a direct light which is not the case with mosaic since the facets of glass reflect their color and light when a minimum of light exists. A wall clothed in mosaic thus becomes a presence."

THE MOSAICS OF JEANNE REYNAL, Text by Dore Ashton, Law

ARTS &amp; ARCHITECTURE

rence Campbell, Parker Tyler, Elaine de Kooning, Bernard Pfriem & Jeanne Reynal. (Wittenborn & Co., \$15.00) is a comprehensive one-volume study of the amazing career and work of Jeanne Reynal, one of the foremost exponents of the modern mosaic. Mosaic art, dormant for centuries under the scourge of Renaissance contempt, has been finding its level among the arts as a result of a fuller understanding of its function—not imitation, but, as the Introduction says, "the creation of a special kind of light-reflecting and light-modulating surface." A guide, a history, which goes back to the Sumerians, and a full pictorial report of a highly respected artist at her work by a number of experts including A & A Art Critic Dore Ashton who contributes a critique and evaluation of Jeanne Reynal's work.

(R.J.) June 1964

APPLIED ART

REYNAL, Jeanne. *The Mosaics of Jeanne Reynal*. 83 b.-w. & color ill. appendix. bibliog. 111pp. 63-22336. Wittenborn, \$15.

APPLIED ART

This volume contains brief essays concerning Miss Reynal and her work with mosaics by Dore Ashton, Lawrence Campbell, Elaine de Kooning, Bernard Pfriem, and Parker Tyler. Miss Reynal has contributed an essay on the technical history of mosaics with a number of photographs of herself at work and also an autobiographical chapter. Her work has attracted attention since her first one-man show in San Francisco in 1941. Ordinarily she prefers to work on a large field, and many of her works have been used freestanding, as space dividers. For the larger art collection. —Paul von Krumm, Asst. Dir., New York Univ. Libs., N.Y.C.

MOSAICS of Jeanne Reynal (The) Text by 729.7 Dore Ashton [others] New York, Wittenborn [c. 1964] 111p. illus. (p. col.) ports. 29cm. Bibl. 63-22336 \$15.00  
1. Reynal, Jeanne, 1903- 2. Mosaics—Technique. I. Ashton, Dore.

AMERICAN BOOK PUBLISHING RECORD

Ceramics Abstract  
June 1964  
Columbia Univ.

Mosaics of Jeanne Reynal. Dore Ashton, Jeanne Reynal, et al. 1964. George Wittenborn, Inc., New York 21. 111 pp., 77 illus. (6 in color). \$15.—Jeanne Reynal has devoted her adult life to the understanding and executing of mosaics on her personal terms. Born in the United States 59 years ago, Miss Reynal has had the advantage of independent wealth and is, today, not only a practicing artist but a patron. Her own work, following an apprenticeship in the Paris atelier of Boris Anrep from 1930 to 1938 and her return to the U. S., has evolved from the conventional, flat, pictorial, closely set mosaic to a large cement "background" panel, on which very small chips of a variety of materials are sparsely sprinkled or sifted. Miss Reynal was greatly influenced, in arriving at her present style, by at least three factors: her belief that the light-reflecting quality of early Christian mosaics was their most important aspect and the

aspect which clearly distinguished them from later mosaics; her belief that mosaics for contemporary structures should be portable and as light in weight as possible, to serve as freestanding "walls" rather than as permanently set wall coverings; and her fascination with Hopi, Zuni, and Navaho sand paintings, observed during a six-week visit in 1945.

The honorific text includes a number of short articles by painters and critics concerning Jeanne Reynal and her work. Some have been published previously in periodicals. Part I is titled "Mosaics: A Contemporary Appraisal" and is comprised of an Introduction by Lawrence Campbell and two essays by Miss Reynal: "Mosaic is Light" and "Mosaic and the Unique." Part II, "Critiques," includes five commentaries on her work by Bernard Pfriem, Parker Tyler, Elaine de Kooning, Dore Ashton, and Lawrence Campbell. Part III, "Techniques and Working Methods" is by Miss Reynal. Part IV, "An Autobiographical Afterword," is quite possibly the most important section of the book because it provides the reader with a much-needed frame of reference.

Readers who have some knowledge of mosaics (historically and through studio experience, though limited) will learn little concerning techniques and methods. Indeed, Miss Reynal's present manner of working seems almost totally divorced from the subject of mosaics. Her latest works might more properly be called "light-reflecting textured panels." Unfortunately, the former quality—so desirable in her opinion—is not readily discernible in the handsome color plates and much less so in the black and white illustrations.

The content of the book does not seem to warrant the price, although the publisher has presented a volume of excellent quality. Painters and architects might well find the book of more interest than would the members of The American Ceramic Society.

Dorothy W. Perkins



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## THE TIMES

1785

## LITERARY SUPPLEMENT

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## THE TIMES LITERARY SUPPLEMENT

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WILLIAM C. SEITZ: *Hans Hofmann*. 64pp. The Museum of Modern Art, New York. New York: Doubleday. London: W. H. Allen. £2 2s.  
Ghika. Paintings, Drawings, Sculpture. Texts by Stephen Spender and Patrick Leigh Fermor. Introduction by Christian Zervos. 69pp. 109 plates. Lund Humphries. £5 5s.  
JEANNE REYNAL, LAWRENCE CAMPBELL and Others: *The Mosaics of Jeanne Reynal*. New York: Wittenborn. \$15.

These four monographs typify the inflated sense of values which prevails in the world of art publishing today. None of the artists dealt with is a figure of international significance, nor is the work of any of them distinguished by invention, variety or excellence. Nevertheless these are enormous monographs. Large numbers of colour plates are provided in addition to a galaxy of black and white reproductions, full bibliographies, chronologies, and lists of exhibitions and prizes are given, and the whole apparatus is crowned by an adulatory text—even texts by several hands—which more often than not is difficult to relate to what is to be seen in the illustrations.

Mr. Dobell is an elderly (sixty-five years old) Slade School-trained Australian painter of strictly local interest. He paints landscapes, genre scenes and portraits in a heavy-handed academic style which owes something to various European artists, and his moods vary from the sentimental or gloomy to the superficial or sardonic. "He has looked closely at Soutine and the Expressionists, at Renoir and the Impressionists, and at some of the older masters", says the author. Some names which occur to the reader more readily are those of Orpen, William Roberts, Steer, Tchelitchev, and Gertler. So diverse are Mr. Dobell's manners, and so uneven is the level of his achievement, that it is difficult to pin down the elements of his individual personality. Mr. Gleeson assures his readers, however, that "Goya would not have been astonished by his style . . . Rembrandt would have understood his intentions", and finally that "the best of his portraits have no superiors in twentieth-century art and only Kokoschka can match his skill in revealing the spirit beneath the skin". There is no evidence to back up such claims, which in any case would be irreconcilable with the author's obviously more accurate

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With the work of the Greek painter Ghika we are in yet another world, a Mediterranean world of bright light and deep shadows, the sea, boats, spiky vegetation, rambling stone walls and cube-like houses. It is, however, a world without life, the soulless world of an artist "isolated among men, impatient to stand out from others, and deliberately confined in his solitude". Small wonder then that while M. Zervos (the champion of Picasso and editor of *Cahiers d'Art*) can write affectionately about the

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Another offshoot of the Byzantine heritage is represented by Mrs. Reynal's mosaics. A pupil and assistant, more than thirty years ago, of Boris von Anrep, Mrs. Reynal later came to resent and rebel against the limiting Renaissance conception of gluing stones to paper and slavishly copying the elaborate drawings prepared by name artists of the time. The simple first-hand immediacy was lost, the work brought to the level of lavatory floors where today it lies dead.

Mrs. Reynal therefore devised instead a new working method of her own based on her conception that "the primary meaning and real poetry in the art of mosaic" is luminosity, as it is with stained glass. The Sumerians, the early Christians, and the Byzantines, she writes, exploited to their utmost in their sombre buildings this unique quality of making stones give forth light. "The obscurity vibrates, one feels, rather than sees, the image. Here is true mosaic." But unlike her predecessors Mrs. Reynal cares not for figurative imagery: she adopts the "direct" approach of contem-

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No such negative statement could be made about Mr. Hans Hofmann, a Bavarian-born artist now aged eighty-four, who has presided over schools of painting for the past fifty years, of which thirty have been spent in New York. Hofmann began to exert an influence on young painters in Munich in the 1920s. Subsequent events in Germany drove him to seek refuge in America and there his artistic doctrines acted as the formative influence which produced the so-called abstract-expressionist style of painting. As a result,

Hofmann has become a grand old man and has won fame as a teacher without much attention being paid, perhaps explicably, to his own painting. This volume, produced to accompany a travelling exhibition of forty of Hofmann's works executed between 1940 and 1963, is intended to redress the balance. Half of the text is confused and confusing verbiage from the pen of Mr. Seitz while the rest consists of chunks of garrulous philosophizing culled from the artist's many published writings and interviews. Hofmann, whose style alternates between uncoordinated smears and daubs and a system of scattered rectangles, is presented as a man with a theory "in a tradition which includes the writings of Malevich, Kandinsky, Klee and Mondrian". His paintings we are then told are the outcome of "an aesthetic philosophy which is a unique combination of mysticism, introversion, faith and intellectual precision". Mr. Seitz makes no attempt to say more precisely what they are supposedly about. The plates, however, give the impression of an artist who takes canvases seven feet square, is uncertain what to put on them, opts for what Mr. Seitz calls "direct enactment of emotional content", gives free rein to his manual impulses, and reveals a weak sense of form and little sensibility for the expressive qualities of oil paint.

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"silent colours", and he puts his finger on a source of deadness in these paintings when he refers to Ghika's "faculty for transforming into aesthetic possibilities the immediate data of his emotional experiences, and making the objects represented in his paintings espouse their contours". Mr. Stephen Spender finds that "the influences" in Ghika's work "converge into a cubism which is not very far from the Arab", whatever that may mean, and regrets that "a sufficiently eminent place" has not yet been found for him among his contemporaries. But why should anyone hold in high esteem a body of work for which the best that can be said is that it has a slight decorative appeal, even this being vitiated by fussiness and coarseness in the execution?

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## Arts and Activities

The Teacher's Arts and Crafts Guide  
November 1964Books  
and Audio-Visual Guide

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• • •

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Mastrolanni. Text by Nello Ponente. (Translation by Valentina Scordia, Rome, Modern Art Editions, 1963.

107 p., illus. (part mounted col.) 24 cm. (Album of contemporary art, v. 2)

Stamped on t. p.: American distributor: Wittenborn, New York. Bibliography: p. 97-105.

1. Mastrolanni, Umberto, 1910-

NB623.M96P63 730.945 64-3285

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ARCHITECTURE, FORMES & FONCTIONS, 1962-1963, VOLUME 8, Edited by Anthony Kraft. Published by Editions Anthony Kraft, Lausanne, Switzerland. American Distributor: Wittenborn and Co., 1015 Madison Ave., New York 21, N.Y. 10017 pp. 94, 9 1/2" x 12". illus. \$7.50.

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Architectural Forum / October 1963

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Schiffer, Nicolas, 1912-  
Nicolas Schiffer, space, light, time. Introd. by Jean Cassou. Texts by Guy Habasque and Jacques Ménétrier. Translated from the French by Haakon Chevalier. Neuchâtel, Switzerland, Editions du Griffon, 1963; American distributor: Wittenborn, New York.

140 p., illus. (part col.) ports. 30 cm. and phonodisc (2 x 7 in. 45 rpm in pocket) (The Sculpture of the twentieth century)

American distributor's name stamped on t. p.  
Bibliography: p. 146.

1. Habasque, Guy. II. Giraud-Bours, André, 1906-  
(Series)

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## Branner, Robert.

La cathédrale de Bourges et sa place dans l'architecture gothique. Paris, Tardy, (1962)

xvi, 295 p., illus., plans. 25 cm.

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Part of illustrative matter in pocket.

Translation from the English by Anne Paillard.

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Erratum slip inserted.

Bibliography: p. 190-199.

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726.00944552

63-5501

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SCHIFFER, Nicolas, 1912-  
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Author of the life and career of a sculptor-architect who was his work essentially and also architecturally.

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HUGO, Victor Marie, comte—1802-1885 741.944  
Hugo, Victor, dominat. (in French) Pref. de Gaëtan Picon. Notes, légendes de Roger Cornille, Georges Hercher. Paris, Editions du Minotaure [dist. New York, Wittenborn, 1964]. 234p. (chiefly illus., pt. col., ports.) 25cm (Le Cabinet fantastique, v.3) Bibl. 64-570 12.00  
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A collection of drawings and paintings created by the author himself as illustrations for some of his literary work. The notes and descriptions are in French.

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Structure: Vol. 6.1. From Balieu, ed. Includes: Karl Gerstner, "Serial Construction"; Kenneth Martin, "Construction from Within"; Peter Lowe & Colin Jones, "Plus and Minus Inventions"; Charles Biederman, "Sphere and Cube"; A. Hill, "Interim Thoughts." 33 illustrations. 52pp. (Orig.) \$1.75 Wittenborn



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## THE ARTS

- \*WHITE, John** 759.2  
*The American drawings of John White, 1577-1590*: with drawings of European and oriental subjects; 2v. By Paul Hulton, David Beers Quinn. Contribs. W. C. Sturtevant [others] Pref. by Edward Croft-Murray. London, The Trustees of the Brit. Mus. [dist.] Chapel Hill, Univ. of N.C. Pr. [1964] 2v. 454p. illus., col. plates. 29cm. Contents.—v.1. A catalogue raisonné and a study of the artist.—v.2. Plates in colour facsimile and monochrome. set. 225.00 lim. ed.
- I. Hulton, Paul. II. Quinn, David Beers.**  
 Reproductions of "the most important graphic material extant for North America . . . in the 16th century." The artist was among those included in the first colonizing expedition to "Virginia" under Sir Richard Greville in 1585, and was appointed governor of the new Roanoke colony in 1587. Of the edition of 600 numbered copies 300 are reserved for sale in the United States.
- LORAN, Erle, 1905-** 759.4  
*Cézanne's composition*: analysis of his form, with diagrams and photographs of his motifs. [3d ed.] Berkeley, Univ. of Calif. Pr., 1963 [c.1943] 143p. illus. (pt. col.) ports., diagrs. 32cm. Bibl. 64-2459 8.00  
 1. Cézanne, Paul, 1839-1906. 2. Composition (Art) Incorporates a change of approach to some of the paintings.
- BRANDI, Cesare** 759.5  
*Burri* [Tr. from Italian by Martha Leeb Hadzi] Roma, Editalia [dist. New York, Wittenborn, 1964] c.1963] 234p. (p. [49]-220 illus., 48 col. plates) 33cm. (Maestri del xx secolo) Bibl. 64-2677 40.00, bxd.
- I. Burri, Alberto, 1915-**  
 Presents the work of the contemporary abstract painter whose original training was in the field of medicine.
- GALERIE Louise Leiris, Paris** 759.6  
*Picasso: peinture 1962-1963*: Galerie Louise Leiris, 15 janvier-15 février 1964 [New York, Wittenborn] 1964. 62p. chiefly illus. (pt. col.) 17cm. (Its Catalogue. Sér. A, no. 18) 64-2380 pap., 3.00  
 1. Picasso, Pablo, 1881-
- CHAMOT, Mary, 1900-** 759.7  
*Russian painting and sculpture*. Oxford, Pergamon Pr.; New York, Macmillan [c.1963] xiii, 55p. illus. (pt. col.) 20cm. (Commonwealth and intl. lib. of sci., tech., engin., and liberal studies. Pergamon Oxford Russian ser. Background bks., 2; 147) Bibl. 63-19242 pap., 2.95  
 1. Art, Russian—Hist. I. Title. (Series)  
 Survey which concentrates mainly on painting.
- MEYER, Franz** 759.7  
*Marc Chagall*. [Tr. from German by Robert Allen] New York, Abrams [1964] 775p. illus. (pt. mounted col.) ports., facsimis. 31cm. Bibl. 63-19571 35.00  
 1. Chagall, Marc, 1887-  
 A definitive life and work of the painter written by his son-in-law. Contains over 1,200 illustrations.
- GOEPPER, Roger** 759.951  
*The essence of Chinese painting* [Tr. by Michael Bullock, 1st Amer. ed.] Boston 16, Boston Bk. & Art Shop, 657 Boylston St. [c.1963] 244p. illus. (pt. mounted col.) 30cm. Bibl. 63-17534 price unreported  
 1. Painting, Chinese.
- OTA, Shutei, 1894-** 759.952  
*A copybook for Japanese ink-painting*. Ed. by Reiko Chiba. Illus. by Shutei Ota. Rutland, Vt., Tuttle [c.1964] 71p. illus. 18x19cm. 64-14192 bds., 3.25  
 1. Painting, Japanese. 2. Painting—Technique. I. Chiba, Reiko, ed. II. Title. III. Title: Japanese ink-painting.  
 The examples are graded from easy to difficult.
- VICTORIA and Albert Museum, South Kensington, Dept. of Prints and Drawings.** 769.942  
*The engraved work of Eric Gill*. London, H.M.S.O. [dist. New York, British Info., 1964, c.1963] 94p. illus. 25cm. pap., 2.50  
 1. Engraving. I. Gill, Eric, 1882-1940.

**ROUAULT, Georges, 1871-1958** 769.944  
*Miserere*. Pref. by the artist; introd. by Anthony Blunt. [Boston] Boston Bk. & Art Shop, 657 Boylston St. [1963] 10p., 64 plates. 28cm. Titles were written by the artist and are here reproduced in facsimile. 63-21914 price unreported  
 1. Jesus Christ—Art. 2. Jesus Christ—Crucifixion.

**CROY, Otto R., 1902-** 778  
*Design by photography* [Tr. from German] London, Focal Pr.; dist. New York, Hastings [1964, c.1963] 173p. illus. 26cm. 64-2229 8.95  
 1. Photography, Artistic.  
 Presents new techniques for bringing out the outline, tone, shape, structure, and other graphic elements from ordinary negatives.

**CROY, Otto R., 1902-** 778.1  
*Camera copying and reproduction* [Tr. from German by L. A. Mannheim] London, Focal Pr.; New York, Amphoto [dist.] Hastings [c.1962, 1964] 256p. illus. (pt. col.) diagrs., facsimis. (pt. col.) 24cm. 64-2230 8.95  
 1. Photography—Copying.  
 Examines methods and techniques of reproduction using a normal camera. Material photographed includes pictures, old prints and manuscripts, fabrics and needlework, porcelain and glass, fossils, silver, pewter and other metals, as well as regular office copying. With a section on organizing and filing the documented material.

**RICHARDSON, Allen L., 1920-** 778.1  
*Tooters, tweeters, strings and beaters*: an instrument book for all young readers. Illus. by Art Seiden. New York, Grosset [c.1964] 45p. illus. (pt. col.) 28cm. (2950) 64-9779/MN 2.50  
 1. Musical instruments—Juvenile literature.  
 Photographs, drawings, and verse.

## Music 780-789

**STARR, William Joseph, ed.** 780.82  
*Omnibus*: music scores, pt.1 [by] William J. Starr, George F. Devine. Englewood Cliffs, N.J., Prentice [c.1964] scores (389p.) 22x30cm. Bibl. Contents.—pt.1. Earliest music through the works of Beethoven. 64-13247/M pap., 9.25, spiral bdg.  
 1. Music—Hist. & crit.—Sources. 2. Vocal music—To 1800. 3. Vocal music. 4. Instrumental music—To 1800. 5. Instrumental music. I. Devine, George F., joint ed.

**SCHRADE, Leo, 1903-** 780.9  
*Tragedy in the art of music*. Cambridge, Mass., Harvard [c.1964] ix, 137p. 22cm. (Charles Eliot Norton lects., 1962-1963) 64-10444/MN 3.75  
 1. Tragedy in music.  
 Concentrates on Greek tragedy, the music drama, pathos in music, and certain tragic figures in music.

**BUKOFZER, Manfred F., 1910-1955** 780.902  
*Studies in medieval & Renaissance music*. New York, Norton [1964, c.1950] 324p. illus. music. 20cm. (Norton lib., N241) Bibl. pap., 1.95  
 1. Music—Hist. & crit.—Medieval. 2. Music—Hist. & crit.—16th cent.

**CUNNINGHAM, Dale** 780.94  
*Picture book of music and its makers*. London, Oak Tree Pr.; New York, Sterling [1964, c.1963] 64p. illus., ports., facsimis. (incl. music) 26cm. (Visual hist. ser.) 62-18642/MN pap., 1.00; lib. ed., 1.99  
 1. Music—Europe—Hist. & crit. 2. Music—Hist. & crit.—Pictorial works. I. Title. (Series)

**HORTON, John** 780.948  
*Scandinavian music*: a short history. New York, Norton [1963] 180p. 24 plates (incl. ports., facsimis.) music. 23cm. Bibl. 64-1644/MN 7.50  
 1. Music, Scandinavian—Hist. & crit.



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# Wittenborn & Company

1018 Madison Avenue, New York 21, New York

*Annual of Architecture, Structure & Town Planning.* (India) Ghosh, ed. 1962. 264 pp. \$8.

*Architecture: Forms & Functions, Vol. 9 (1962-1963).* Kraft, ed. 1963. 287 pp. \$7.50.

*Lake Europa, A New Capital for a United Europe.* Miller. 1963. 114 pp. \$3.75.

*The Notebooks and Drawings of Louis I. Kahn.* Feldman and Wurman, eds. 1962. 75 pp. \$14.50.



AMERICAN SOCIETY OF PLANNING OFFICIALS

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1963 ASPO NATIONAL PLANNING CONFERENCE

BOOK PUBLISHERS' EXHIBIT

to the

SCHOOL OF REGIONAL AND CITY PLANNING

INSTITUTE OF TECHNOLOGY, BANDUNG, INDONESIA

AMERICAN SOCIETY OF PLANNING OFFICIALS • MAY 5/9, 1963  
HEADQUARTERS: OLYMPIC HOTEL • SEATTLE, WASHINGTON

**FUTURISM.** By Raffaele Carrieri. Edizioni del Milione. (Available through Wittenborn.) 190 pp.; 56 color reproductions. \$32.

Were it not for its painting, the rant that accompanied Futurism, however titillating, would have lost its interest long ago. Caffieri, serving up huge gobs of contemporary polemics with a relish that makes one look anew at the

whole phenomenon, contributes one of the juiciest books to have appeared on a twentieth-century movement in a long time. It is probably just as well that he lets the story tell itself, for his viewpoint is poetic, and not too far removed from the very manifestoes he discusses. Besides, it is nice to have in such comprehensive form a batch of lesser-known material (which complements the Futurist Archives and the recent study of Taylor) in English for the first time. This book, useful as a reference, also confirms Futurist priority in a number of inventions of which we have by no means seen the end.

*The Nation*  
Dec. 28, 1963

**VELAZQUEZ: A CATALOGUE RAISONNE OF HIS OEUVRE.** By José López-Rey. Faber and Faber. (Available through Wittenborn.) 367 pp.; 485 plates. \$40. *Nation*, Dec. 28, '63

Its author would undoubtedly put greatest stock in the accuracy and comprehensiveness of this catalogue (a critique of the up-to-now standard work by August Mayer), but for lay readers his study introducing the list will have a far more abiding interest. It is an extended effort to put Velázquez's work into an understanding of his world, and it is abetted by recent radiographs of paintings, and a fiercely Hispanic intelligence. On such matters as Velázquez's intention and change of brushwork in portraying divine and human figures, on his stoic attitudes in the portrayal of dwarfs, and the socio-iconographical background of the great masterpieces, López-Rey is not merely convincing, but authoritative. But I found his use of words such as "carnal," "cloddish" and "sentient," confusing, while the monotony of a text that covers much of the same ground as the catalogue has not always been avoided. Inasmuch as the black-and-white illustrations are poor, \$40 seems a bit much.

## General

**ART AND ANARCHY.** By Edgar Wind. Faber and Faber. (Available through Wittenborn.) 194 pp. \$5.95.

Malraux and Huyghe, Gombrich and Wind: these are the writers who have most overtly addressed themselves to the problem of our fluctuating consciousness of art. But if the French have been poetic and speculative, the Anglo-Germans are historical and psychological, and thus bring their readers infinitely closer to an awareness of the reciprocal paradoxes of their aesthetic experience. The "anarchy" of Wind's title (which brackets a series of lectures turned essays) has no political meaning, but refers rather to the discomfort and the insecurity tra-

*The Nation*  
Dec. 28, 1963

ditionally implied in the consumption of art ever since the idea of Plato's "sacred fear." Today, Wind says on the contrary, "We are much given to art, but it touches us lightly, and that is why we can take so much of it, and so much of so many different kinds."

Few dissect more acutely than Wind the cultural factors which have brought about this genial indifference. The dehumanizing of art-historians, the growth in pressures of mechanization, the overemphasis on intuition, the taste for fragments, sheer diffusion, categorical resistances and expectancies: these are the dangers to which the pungency of art often falls victim. But Wind also insists that art is a fiction, and that it obliges us to be detached as well as engaged with it. This is an alarmingly vital area to discuss, and the quality of mind which refuses to prescribe any attitude, or slip into any imbalance, is as exasperating and provocative as the anarchy of the book's theme. When, in speaking of Expressionist forcefulness in painting, he comments that "You can blow the trumpet of the Last Judgment once; you must not blow it every day," an outrageous discretion makes itself felt. Rather than a propagandist's, his is the voice of a humanist who also knows what is going on. He withdraws and advances, not out of cynicism (although there is irony in his approach), but because of his respect for artist and spectator, and an enlightened uncertainty.

Incidentally, half of this book is a section of notes: testimony of its double life. Here the scholar plays with his learning in a tour de force, swarming with urbanities, that is the most charming I have read. An engaging and important book.

**BURRI.** By Cesare Brandi. Illustrated. 234 pp. New York: Distributed by Marcello Maestri. \$40. A study of the contemporary artist Alberto Burri.

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METRO BLASER FLAME PHOTO JAMES JOHNS



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**Schoofs, Rudolf, 1902-**

Gravuren. Museum am Ostwall, Dortmund; Palm Springs, Desert Museum, California. Von der Heydt Museum der Stadt Wuppertal. Wuppertal-Barmen, Druckerei A. Jung & Söhne, 1962.

24 p. 15 plates. 36 cm.

Stamped on t. p.: American distributor: Wittenborn and Company, New York.  
Texts by Will Grohmann and Harald Seiler in German and English.

I. Grohmann, Will, 1887- II. Dortmund. Museum am Ostwall.  
III. Palm Springs, Calif. Desert Museum.

NE654.S53G7 769.943 63-5620

Library of Congress (1)

Oct. 1963 **P. I. A. Journal**  
**Annual of Architecture, Structure & Town-Planning.**  
Calcutta, Publishing Corp of India, 1962. USA  
distrib. Wittenborn & Co, New York. illus 10" x 7 1/2"  
\$8.00

This third annual contains a number of interesting articles with informative materials not readily available elsewhere. There are articles on town planning in Dacca, Burma, Islamabad, Rajasthan and the Middle East. The volume contains a section on the works of Felix Candela, successfully augmented by illustrations and drawings. Among the provocative articles are those by Kenzo Tange on "Architecture and the City," by Richard Neutra on "Design a Human Issue," and by Philip Johnson on "Actual Theatre Design." In addition, there are a variety of contributions ranging in subject from solar energy for space cooling to an account of architectural education in various Oriental and African countries.  
M. E. O.

**Hugo, Victor Marie, comte, 1802-1885.**

Victor Hugo, dessinateur. Préf. de Gaston Picon. Notes et légendes de Roger Cornaille et Georges Herscher. Paris, Éditions du Minotaure, 1964, 1963.

234 p. (chiefly illus., part col., ports.) 25 cm. (Le Cabinet fantastique, t. 3)

Stamped on t. p.: American distributor, Wittenborn and Company  
New York 24, N. Y.  
Bibliography: p. 29

I. Cornaille, Roger. II. Herscher, Georges. III. Title.

NC1135.H8A55 741.944 64-570

Library of Congress (2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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**Schoofs, Rudolf, 1932-**

Gravuren. Museum am Ostwall, Dortmund; Palm Springs, Desert Museum, California. Von der Heydt Museum der Stadt Wuppertal. Wuppertal-Barmen, Druckerei A. Jung & Söhne, 1962.

24 p. 15 plates. 33 cm.

Stamped on t. p.: American distributor: Wittenborn and Company, New York.

Texts by Will Grohmann and Harald Seiler in German and English.

i. Grohmann, Will, 1887- ii. Dortmund. Museum am Ostwall. iii. Palm Springs, Calif. Desert Museum.

NE654.S53G7

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JOHN WINS

ALVARO SUTTO

BLASER

METRO

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REYNAL

JOBIE JOHNS

PRIME PHOTO

CLASER

HETRO



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The Museum of Modern Art Archives, NY	Witkenstein	III.F

## TANGUY ON SHOW

*Yves Tanguy: A Summary of his Works.* Foreword by Kay Sage  
Tanguy. 230pp. New York: Pierre Matisse. Distributed by  
Wittenborn, New York. \$37.50.

A *raisonnée* catalogue of the works of any artist is a welcome addition to the library shelves, primarily because it establishes a definitive corpus of (supposedly) authentic works, but also because it facilitates study of the artist's output and development. It is, however, rare that such a catalogue is compiled by the artist's widow and issued, as now, only seven years after his death. A few genuine works may have been overlooked in the haste of compilation, but at least one can be sure that nothing which is not genuine has been included. Modestly, the late Mrs. Tanguy described her list of all recorded paintings in oil or gouache by her husband simply as "a summary" of Tanguy's work. Presumably she meant us to understand that she had not attempted to produce a proper catalogue raisonné. That is to say, she did not set out to do more than to note details of title, size, medium and date of execution, as well as the name of the present owner where known, and to attach these to a photograph of the corresponding painting. Thus it is useless for readers to open this catalogue in search of provenances, details of exhibitions at which each painting has figured, or helpful comments on its subject-matter or points of stylistic interest. They will also find that no drawings have been listed.

These limitations do not, however, seriously reduce the usefulness of the volume. Here is a fully illustrated corpus of 463 items which can be traced in the artist's personal records, and no longer are such to Mrs. Tanguy if the list has been compiled is not

"perfect and complete." For as she remarks in her foreword:

There are, for example, some oil paintings whose titles I have found in old catalogues. The pictures themselves apparently cannot be located, nor have I succeeded in obtaining any information about them. Nevertheless I have listed their titles since they seem to me an important part of the poetry of this work. There are, on the other hand, paintings whose titles have been obliterated or otherwise lost. Many of the above mentioned titles undoubtedly belong to these. Admirable as is the spirit which has animated this complete listing, it is potentially dangerous in the sense that it can put ideas into the heads of counterfeiters. But perhaps their efforts would not be simply enough rewarded in the present state of the Tanguy market. And it is difficult to imagine that the publication of this catalogue will do anything to enhance Tanguy's standing, either in artistic or monetary terms. Indeed, turning the pages of this book, one is struck by Tanguy's lack of invention, by the poverty of his imagery and the monotony of his methods of composition to the point of wondering what the Surrealists can have seen in his work and why anyone else should have thought it interesting.

The production of this catalogue, in French and English, is unquestionable. The quality of the reproductions leaves nothing to be desired. There is an extensive bibliography, with some items illustrated, by Mr. Bernard Karpel and M. Poupard-Lieusson. And lastly Miss Lucy Lipard has provided a useful chronology. The edition of this volume is limited to 1,200 copies.

TIMES LITERARY SUPPLEMENT 11/28/63

YVES TANGUY

Chronique des Arts novembre 1963

DANIEL WILDENSTEIN

*Directeur de la Gazette des Beaux-Arts*

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166. Tanguy, P. H. Mannequin

Vol 26, No 2  
1963  
THE ART QUARTERLY  
The Detroit Institute of Arts  
Detroit 2, Michigan

LIST OF RECENT  
PUBLICATIONS RECEIVED

Yves Tanguy, Catalogue Raisonné, Pierre Matisse, New York  
1963, Wittenborn and Company, American Distribution



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*140, Faubourg St. Honoré*

Vol. 26 No. 2  
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✓ YVES TANGUY, *Catalogue Raisonné*, Pierre Matisse, New York, 1963. Wittenborn and Company, American Distributors.

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VILEM KRIZ, PAUL VALÉRY: CONVERSATION

## CAMERA NEWS NOTES

N.Y. Times

A PHOTOGRAPHER'S poetic gift and printing as a fine art have resulted in "Conversation" (New York: George Wittenborn, \$7.50), a portfolio of seven photographs by Vilem Kriz. One hundred numbered copies signed by the photographer are \$10 each. The large reproductions, each captioned on opposite pages with quotations from Paul Valéry's poetry, in French with English translation, were taken in Paris and Prague in 1942.

The subject in this collector's album is statutory, the mood is interpretive, the poetry an intricate representation of the pictures in terms of the poet's atmosphere created by a thoughtful photographer. Mr. Kriz combines the best standards of photography both as craft and art. The portfolio has a brief introduction by A. Hyatt Mayor, director of prints at the Metropolitan Museum of Art.

Popular Photography - March 1964

CONVERSATION, UNE INVITATION AU DIALOGUE. Poetry by Paul Valéry, photographs by Vilem Kriz. Wittenborn and Company, New York. 1963. 72 pp. with seven black-and-white photographs printed on separate sheets, \$7.50.

FRENCH NEWS, Dec. 1963 # 22 (Cultural Service of Fr. Embassy)

CONVERSATION : UNE INVITATION AU DIALOGUE. Poetry by Paul Valéry; photographs by Vilem Kriz; preface by A. Hyatt Mayor. Distributed in the U.S. by Wittenborn &amp; Co., New York, 1963. This album contains seven short poems by Valéry, in French with English translation, coupled with seven large photographs by Kriz, which evoke the mood of the poems.

UPR, pp. 5-8 (July 31, 60) \*ART 759.81  
MADSEN, Stephan Tschudi. An introduction to Edvard Munch's wall paintings in the Oslo University Aula. (Translated from the Norwegian by Christopher Norman.) New York: Wittenborn (1959 & 1960), 27p. illus. 23cm. 60-1424 (paper).  
1. Munch, Edvard, 1863-1944. 2. Oslo University. 3. Mural painting and decoration—Oslo.  
A monograph describing the mural paintings of Edvard Munch, a late Norwegian artist. Discusses the background of the work, as well as its meaning and composition.

MADSEN, Stephan Tschudi. An introduction to Edvard Munch's Wall Paintings in the Oslo University Aula. ill. 28pp. Wittenborn. Feb. 1960. \$1.

A small pamphlet or guidebook describing the murals of Edvard Munch at Oslo University, and briefly sketching in (from the artist's writings) the genesis and progress of the work in relation to the building and to each other. There are no overall views of the murals, but there are several reproductions of the various parts, including two color plates. Of interest only to art reference librarians who wish to have everything published on Munch or the school to which he belongs, this can be recommended in only a limited way, neither the text nor the reproductions have sufficient interest to any but the specialist. —Karl Nyren, L.A., Danvers, Mass., U.S.A.

LJ MAY 1, 1960

Munch's Wall Paintings, by Stephan Tschudi Madsen. An introduction to the Edvard Munch panels in the Aula auditorium of Oslo University, the first major monumental painting in Norway. (28 pp.) With 11 black-and-white and 3 color reproductions. Notes on development and execution, together with explanation of each mural. Oslo University Press, Oslo. Distributed by Wittenborn and Co., 1018 Madison Ave., New York 21, N. Y. (\$1.00)

8 Ave., N. W., Washington 7, D. C., which is registered with the Foreign as an agent of the Royal Norwegian Consulate, Oslo, Norway. A copy of registration statement of the Norwegian Information Service is available. It does not indicate approval of this material by the U. S. Gov't.

"Munch of Norway" - April 2 '60  
7p. 56

Madsen, Stephan Tschudi, 1923-

An introduction to Edvard Munch's wall paintings in the Oslo University Aula. (Translated by Christopher Norman, New York: Wittenborn, 1960, 1959,

27 p. illus. 23 cm.

1. Munch, Edvard, 1863-1944. 2. Oslo University. 3. Mural painting and decoration—Oslo.

ND77:M8M33

759.81

60-1424 1

Library of Congress

2.

Fine Arts May 1, 1960

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1782

art reference librarians who wish to have everything published on Munch or the school to which he belongs, this can be recommended in only a limited way, neither the text nor the reproductions have sufficient interest to any but the specialist. —Karl Nyren, L.A., Danvers, Mass., U.S.A.



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VILEM KRIZ, PAUL VALÉRY: CONVERSATION

## CAMERA NEWS NOTES

N.Y. Times

A PHOTOGRAPHER'S poetic gift and printing as a fine art have resulted in "Conversation" (New York: George Wittenborn, \$7.50), a portfolio of seven photographs by Vilem Kriz. One hundred numbered copies signed by the photographer are \$10 each. The large reproductions, each captioned on opposite pages with quotations from Paul Valéry's poetry, in French with English translation, were taken in Paris and Prague in 1942.

The subject in this collector's item is statuary, the mood is introspective, the poetry an invitation to appreciation of the pictures in terms of the nostalgic atmosphere created by a thoughtful photographer. Mr. Kriz combines the best standards of photography both as craft and art. The portfolio has a brief introduction by A. Hyatt Mayor, curator of prints at the Metropolitan Museum of Art.

Popular Photography - March 1964

Part 10  
CONVERSATION. UNE INVITATION AU DIALOGUE. Poetry by Paul Valéry, photographs by Vilem Kriz. Wittenborn and Company, New York; portfolio format with seven black-and-white photographs printed on separate sheets, \$7.50.

FRENCH NEWS, Dec. 1963 # 22  
(Cultural Services of Fr. Embassy)

CONVERSATION : UNE INVITATION AU DIALOGUE. Poetry by Paul Valéry; photo-

graphs by Vilem Kriz; preface by A. Hyatt Mayor. Distributed in the U.S. by Wittenborn & Co., New York, 1963. This album contains seven short poems by Valéry, in French with English translation, coupled with seven large photographs by Kriz, which evoke the mood of the poems.



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BPR, pp. 55 (July 31, 60)  
 MADSEN, Stephan Tschudi. \*ART 759.81  
 An introduction to Edvard Munch's wall paintings in the Oslo University Aula. [Translated from the Norwegian by Christopher Norman.] New York, Wittenborn, [1959 (i.e. 1960)]. 27p. illus. 23cm. 60-1424 pap. \$1.00  
 1. Munch, Edvard, 1863-1944. 2. Oslo, Universitet. 3. Mural painting and decoration—Oslo.  
 A monograph describing the mural paintings of Edvard Munch, a late Norwegian artist. Discusses the background of the work, as well as its execution and composition.

MADSEN, Stephan Tschudi. An Introduction to Edvard Munch's Wall Paintings in the Oslo University Aula. ill. 28pp. Wittenborn, Feb. pap. \$1.  
 A small pamphlet or guidebook describing the murals of Edvard Munch at Oslo University, and briefly sketching in (from the artist's writings) the genesis and progress of the works in relation to the building and to each other. There are no over-all views of the murals, but there are several reproductions of the various parts, including two color plates. Of interest only to art reference librarians who wish to have everything published on Munch or the school to which he belongs, this can be recommended in only a limited way; neither the text nor the reproductions have sufficient interest to any but the specialist. —Karl Nyren, Ln., Danvers, Mass., P. L.

LJ MAY 1, 1960

*Munch's Wall Paintings*, by Stephan Tschudi Madsen. An introduction to the Edvard Munch panels in the Aula auditorium of Oslo University, the first major monumental painting in Norway. (28 pp.) With 11 black-and-white and 3 color reproductions. Notes on development and execution, together with explanation of each mural. Oslo University Press, Oslo. Distributed by Wittenborn and Co., 1018 Madison Ave., New York 21, N. Y. (\$1.00)

2 Ave., N. W., Washington 7, D. C., which is registered with the Foreign as an agent of the Royal Norwegian Government, Oslo, Norway. A copy of registration statement of the Norwegian Information Service is available. It does not indicate approval of this material by the U. S. Gov't.

"News of Norway" - April 7 '60  
 pp. 56

#### Madsen, Stephan Tschudi, 1923-

An introduction to Edvard Munch's wall paintings in the Oslo University Aula. [Translated by Christopher Norman, New York, Wittenborn, 1960, '1959]

27 p. illus. 23 cm.

1. Munch, Edvard, 1863-1944. 2. Oslo, Universitet. 3. Mural painting and decoration—Oslo.

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60-1424 †

Library of Congress

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#### Fine Arts May 1, 1960

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WITTENBORN  
 DISTRIBUTION



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PAUL STRAND'S

*Tir a' Mhurain*

Reviewed by Grace M. Mayer, Curator,  
The Department of Photography, The Museum of Modern Art



TIR A' MURRAIN—OUTER HEBRIDES  
Photographs by Paul Strand with a Commentary by Basil Davidson, 150 pp., London: MacGibbon & Kee, 1962. Available in U.S. through Wittenborn & Co., 1018 Madison Ave., New York 21, N.Y. \$10.

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“*Tir a' Mhurain*, ‘Land of Bent-grass’ (the Gaelic kenning for South Uist) is a book of a different kind, one that makes us aware of the people of the Outer Hebrides as human personalities (and Gaelic life has always been highly personalized) rather than as statistics. Basil Davidson combines insight, and sympathy for the people of the Isles, with awareness of the value of the Gaelic oral tradition in which so much of their thoughts, feeling and memories is expressed. This, combined with Paul Strand’s fine photographs [I hereby stake my claim to the italics!], gives a wonderful picture of island life, and a book which should be read as a necessary supplement to the works of the geographers and the economists.”

Is it unduly naive or unbecomingly chauvinistic to hope that New York’s sur-

prising literary critics will be more perceptive now that the dark age of newspaper hibernation is over? Statistically speaking, 103 of the 150 pages of this altogether beautiful volume are irradiated by incredibly rich gravure reproductions (printed in Leipzig, East Germany, by the state-owned Druckhaus Einheit, VEB Offizin Andersen Nexa) of “Paul Strand’s fine photographs”—all unbled, shown one to the page, with seven exceptions, of which three are three-quarter spreads—while the text occupies only thirty-eight generously margined sides. I have no quarrel with Mr. Davidson’s poetic contribution, which I have actually read with more than casual interest. This not unrewarding feat, however, makes me a maverick in circles photographic, for I have watched at least a hundred bemused and reasonably literate

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[1135] Harry Seidler: HOUSES, INTERIORS AND PROJECTS. 1949-1954. Horwits Publications Inc., Sydney. First published 1954, Reprinted 1959.

ハリ シードラー編「住宅、室内及び計画」【著】一昨年新橋駅をかねて訪日したオーストラリアの建築家シードラーの作品集である。

近代建築の先駆者的時代は過ぎ去ったと著者はいう。「われわれは今や整理と発展の時代にある。過去を振り

かえて近代建築が史上に現れた根拠をみると、第1に新しい材料の発明と徹底した構造技術をもつ19世紀の工業革命であり、第2に、絵画や彫刻のような視覚芸術がこれらの新技術をもつ建築と今世紀の初頭次第に結びついてきたことであり、第3に、新



らしい要求と地域的特性を再検討しつつ技術と美学の両者を解釈することである」と主張する著者は、この三つをもつて種々雑々な近代建築論に面する。根拠的ファクターであるとしている。

本書は、巻頭に「近代建築の遺産」「地方的利用」「デザインと材料について」「未来」という4篇の論稿をのせて著者の建築観を展開し、これに続いて住宅の作品、オーストラリアの建築家その他の計画を収めている。

オーストラリアに近代建築運動を導入し、主として住宅制作によってこれがPRを試みた先駆者としてシードラーの功は早くから知られていたが、こここの1巻の上昇によって彼の思想と実績がきわめて明快に紹介されたのは国際建築界にとって一つの喜びである。

*Journal of the Society for Architectural Historians*

John Bourke, *Baroque Churches of Central Europe* (London: Faber and Faber, 1958), 280 pp., 67 pls., 7 figs. 36s.

Richard Teufel, *Fierzehnheligen* (Berlin: H. O. Schulze, 1957), 208 pp., 105 illus. DM 27.50. Distributed in the U. S. by Wittenborn and Co., New York.

The paucity of books in English on the Baroque architecture of Central Europe is the more remarkable when one considers its current popularity in England and the United States. Sacheverell Sitwell has been all but unchallenged for the past thirty years; few will bother to explore the *Art Bulletin*, the *Journal of the Society for Architectural Historians*, the *Magazine of Art*, and the *Burlington Magazine* for the several fine articles that have appeared on this subject. Coverage in the general manuals is, with the exception of Pevsner's *Outline of European Architecture*, ridiculously slight. This statement includes the totally revised brand-new edition of Gardner's *Art through the Ages*.

John Bourke's book on these churches is, therefore, a most welcome arrival. It is extremely helpful, especially as a traveler's guide, for which it was primarily intended. Having used it this past summer in Austria, I can speak with the best argument. There is an excellent forty-page introduction to the whole subject, but otherwise the book is devoted to a description of the South German, Swiss, and Austrian churches—over two hundred of them—which fall within its general field. These are divided into larger geographical groups, subdivided into smaller ones (for example, Linz and Upper

Austria), and further subdivided according to architect, when a personality is worth tracing. There are three indispensable maps on which every church is clearly located; and each description indicates the location and how it can be reached by rail or bus. The descriptions are often very full as to the history, architectural features both exterior and interior, and the ornament and furnishings of the church in question. There are elaborate cross references and comparisons to other churches, and these in turn echo and exemplify the argument of the introductory chapters.

Obviously an enormous amount of work, not to mention devotion, has gone into this book. It was ten years in the making. It started, as many good things do, as a by-product and a hobby. (The author was lecturing in another field at Munich University.) Like many others, he discovered that “German Baroque” is a disease, among the most consuming and certainly among the pleasant that one can acquire. And there is no end to it. Despite the exhaustive coverage offered in this book, it touches only the best and the near-best. It is not easy to find omissions, but if, for example, one takes the fascinating little book by Alois Wohlhaupter (1950) on the Brothers Dörsenberger (followers of Dominikus Zimmermann in a very restricted area south and east of Ulm), one could easily add twenty churches worthy of mention. Bruno Grimschitz's superb monograph on Johann Michael Prunner (Vienna: Schroll, 1958) adds many more, in and around Linz. Without counting up the listings in the Dehio handbooks on South Germany and Austria, one can guess that the total number worth serious study exceeds a thousand.

In his foreword, Bourke modestly states that his book “is not written by an expert or for experts.” I cannot imagine, however, an expert who could do without a copy; and the author can rest assured that he has indeed “succeeded in passing on some of my interest and enthusiasm for these beautiful churches.” It would be merely carping to lament the absence of the churches of Czechoslovakia here, considering the present impossibility of studying them in any depth. A more serious exclusion is the palaces. Bourke rather slyly skips over this point (the book would be too big, inclusion of palaces would raise no questions fundamentally fresh, English readers can study Baroque palaces in their own country). I suspect the real reason is a matter of human endurance. If he had tried to do it all, the book would probably have never appeared.

There are certain naïvetés, always charmingly expressed, as in the author's excusing himself for being so un-British as to have fallen in love with this part of the world. And there are matters of taste with which I would take exception, as in his praise of the church of Herzogenburg by Munggenast, who completed Prandtmayr's abbey-church of Melk. In the description of the color of Melk (within), “reddish ochre” might be altered to reddish apricot, or dark shrimp, and buff, and the rippling movement of the cornices is subtler than Bourke's account of it, notably in a variant in the choir. Sometimes his descriptions remain superficial and they miss the quality of the organizing mind. Exclusion of secular work inevitably shrinks the importance of major architects like Cuvillies, whose religious commissions appear to have been limited to the original plans for Schäftlarn, south of Munich.

This admirable little book closes with discussions of stucco ornament, statuary, and frescoes, with glossaries, seven ground plans, a bibliography, and indices of persons and places.

Teufel's monograph on the pilgrimage church of Fierzehnheligen, the masterpiece of J. B. Neumann, may be safely employed as a model of its kind. An enlargement and revision of the author's earlier study of this church (Berlin: Deutscher Verein für Kunstwissenschaft, 1950), it incorporates the fruits of twenty years' further research. A brief introduction is followed by an intensive analysis of the sharp rivalry between two opposing forces: Friedrich Carl, Graf von Schönborn, Bishop of Bamberg and Würzburg, Prince of the Holy Roman Empire; and Stephan Mosinger, Abbot of the Cistercian monastery of Langheim. The former, supporting Neumann, repre-

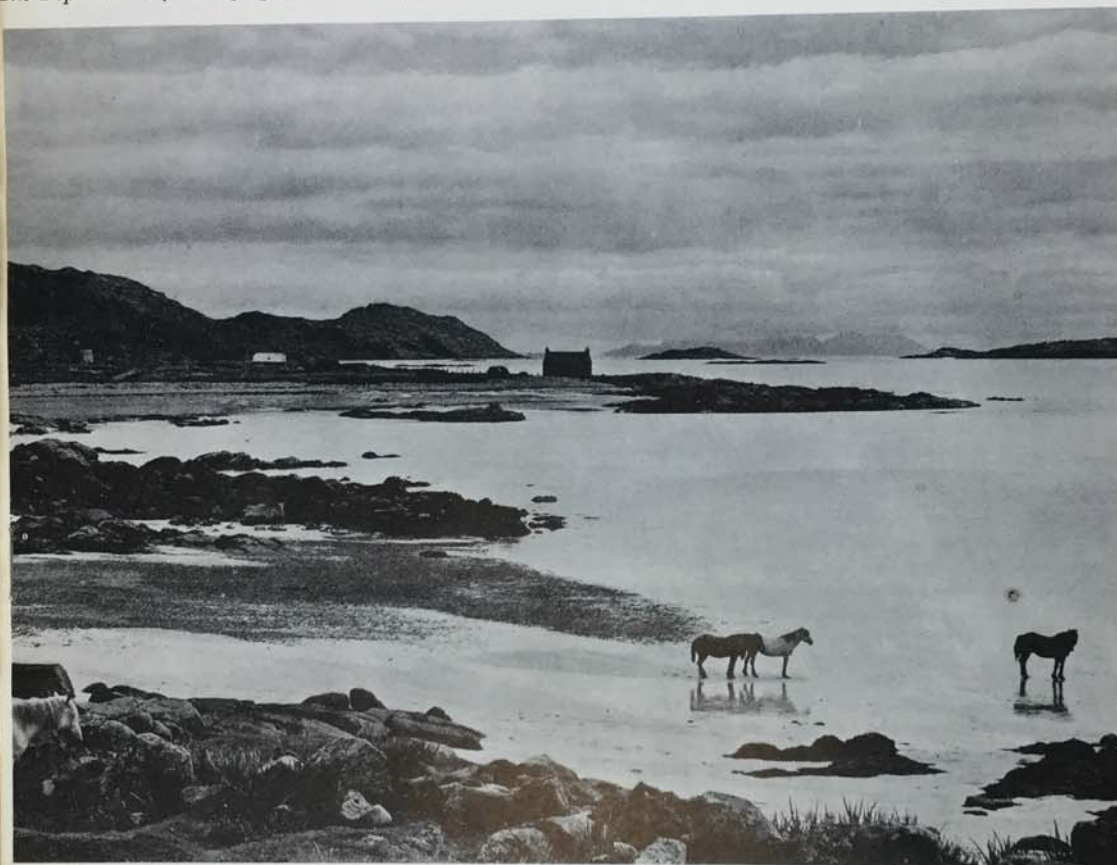


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Infinity - April 1963



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## STRAND

Continued from p. 23

of the things he has seen. . . ." In the rhythm of change that has punctuated his interests, he sought out Vermont in the cold months of 1943-44, and came back with a series of winter scenes. The following year saw his power-filled retrospective exhibition at The Museum of Modern Art, directed by Nancy Newhall, who also wrote the related monograph published by that institution. Their collaboration continued in 1946-47, with an integration of photographs and selected text based on regional writings, to appear as the now classic *Time in New England* (New York: Oxford University Press, 1950). In 1948, Strand became an expatriate, and went to France, where he still resides. More and more, as James Thrall Soby points out in *Modern Art and the New Past* (Norman: University of Oklahoma Press, 1957)—that brilliant series of essays initially contributed to the *Saturday Review*—" . . . Strand and Cartier-Bresson have rediscovered in the bound photographic album the ideal way of displaying their work." In this direction, then, we are obligated to Paul Strand for five of the most meaningful camera statements to be found between covers, with promise of a sixth (on Egypt) on the edge of appearance. Each blessed book deals with a different climate of the soul, as well as a completely disparate region, but underlying and binding them together in exquisite entity is the genius of Paul Strand. In *La France de Profil* (Lausanne: La Guilde du Livre, 1952) the photographer's approach is so Gallic that the French critic and poet Claude Roy (responsible for the glowing text) "leaves you to open [the book] as a family album," and in *Un Paese* (Turin: Giulio Einaudi, 1955) the miracle is repeated in association with Cesare Zavattini, the film scenarist who led him to Luzzara. How different is this from Russell Lee's equally valid but more diffuse Italian story, published by The University of Texas Press as a special issue of *The Texas Quarterly*. [*INFINITY*, April 1962]

Our present concern, of course, is with *Tir a' Mhuraín*. It bears out gloriously and once again what František Vrba wrote in the little 1961 Czechoslovakian Strand monograph (issued by the *Státní nakladatelství krásné literatury a umění*, Prague): " . . . his photographs leave in us the feeling so well expressed by a French admirer [Claude Roy] . . . : Paul Strand looks at a human face . . . at a worm-eaten wooden door, or an agricultural implement polished by the touch of men's hands — and lets them speak for themselves . . . Yet

this very brevity and severity has no less an aim than to capture the essence of humanity itself. I believe it is just this feeling of miraculous equilibrium between the subject and the way it is expressed that has led some critics to talk of Strand as a photographer who tries to enshrine the immortal image of life, beyond the bounds of time, a man whose camera catches not the fleeting moment but tries to capture eternity. . . ." *Tir a' Mhuraín* opens with a view of Loch Bee—a cloud covered landscape in eternity untouched by the hand of man, and without manifestation of his presence, now or ever. Turning the page, one faces the rugged strength of Murdoch McRury, a crofter; then on to the bent grass and into the doorway of an island home. There are rocks and seascapes; the faces of children who will probably die far from their birthplace, and of old people who have never ventured beyond it; windows, curtained and gay with flowering of potted plants; kelp and livestock; ropes and fishnets and tools of toil everlasting; bagpipers and seamen: Staffordshire dogs; moors and wild iris; a pair of work-worn arthritic hands, here in universality akin to those Russell Lee found against the apron of an Iowa farm wife. No vista is too large, no tiny detail of apparel, no artifact, no minute evidence of inherent good taste too small to be of concern. The straight gaze of the photographer is met by eyes narrowed by the fierce light, and full of the individualistic, independent pride of a lonely people. One is awed by their simplicity, at one with their mountains, their sea, and the years of alternating struggle against and acceptance of a demanding environment.

Everywhere, Paul Strand's emphasis by understatement serves him well. His unparalleled attributes as an artist, the invisibility of his effortful approach, the technical skill that corresponds to a relentless perfectionism, the fullness of his intellectual and spiritual response, are all in focus with his universality. As one reaches the end of this particular exploration—to return joyful time and time again to its beginning—one feels that Paul Strand has given added meaningfulness to the homesick emigrant's nostalgic cry (translated by Margaret Fay Shaw, in her *Folksongs and Folklore of South Uist*):

"Land of bent grass, land of barley,  
Land where everything is plentiful,  
Where young men sing songs,  
And drink ale . . .

If I had as much as two suits of clothes,  
A pair of shoes,  
And my fare in my pocket,  
I would sail for Uist."



The Museum of Modern Art Archives, NY	Collection: Wittenborn	Series.Folder: III.F
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[1135] Harry Seidler: HOUSES, INTERIORS AND PROJECTS. 1949-1954. Horwitz Publications Inc., Sydney. First published 1954, Reprinted 1959.

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らしい要求と地域的特性を再検討しつつ技術と美学の両者を解釈することである」と主張する著者は、この三つをもって種々様々な近代建築造形に通ずる共通の根底的ファクターであるとしている。

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*Journal of the Society of Architectural Historians* vol. 19, no. 3

John Bourke, *Baroque Churches of Central Europe* (London: Faber and Faber, 1958), 289 pp., 67 pls., 7 figs. 36s.

Richard Teufel, *Vierzehnheiligen* (Berlin: H. O. Schulze, 1957), 208 pp., 105 illus. DM 27.50. Distributed in the U. S. by Wittenborn and Co., New York.

The paucity of books in English on the Baroque architecture of Central Europe is the more remarkable when one considers its current popularity in England and the United States. Sacheverell Sitwell has been all but unchallenged for the past thirty years: few will bother to explore the *Art Bulletin*, the *Journal of the Society of Architectural Historians*, the *Magazine of Art*, and the *Burlington Magazine* for the several fine articles that have appeared on this subject. Coverage in the general manuals is, with the exception of Pevsner's *Outline of European Architecture*, ridiculously slight. This statement includes the totally revised brand-new edition of Gardner's *Art through the Ages*.

John Bourke's book on these churches is, therefore, a most welcome arrival. It is extremely helpful, especially as a traveler's guide, for which it was primarily intended. Having used it this past summer in Austria, I can speak with the best argument. There is an excellent forty-page introduction to the whole subject, but otherwise the book is devoted to a description of the South German, Swiss, and Austrian churches—over two hundred of them—which fall within its general field. These are divided into larger geographical groups, subdivided into smaller ones (for example, Linz and Upper

Austria), and further subdivided according to architect, when a personality is worth tracing. There are three indispensable maps on which every church is clearly located; and each description indicates the location and how it can be reached by rail or bus. The descriptions are often very full as to the history, architectural features both exterior and interior, and the ornament and furnishings of the church in question. There are elaborate cross references and comparisons to other churches, and these in turn echo and exemplify the argument of the introductory chapters.

Obviously an enormous amount of work, not to mention devotion, has gone into this book. It was ten years in the making. It started, as many good things do, as a by-product and a hobby. (The author was lecturing in another field at Munich University.) Like many others, he discovered that 'German Baroque' is a disease, among the most consuming and certainly among the pleasantest that one can acquire. And there is no end to it. Despite the exhaustive coverage offered in this book, it touches only the best and the near-best. It is not easy to find omissions, but if, for example, one takes the fascinating little book by Alois Wohlhaupter (1950) on the Brothers Dossberger (followers of Dominikus Zimmermann in a very restricted area south and east of Ulm), one could easily add twenty churches worthy of mention. Bruno Grimschitz' superb monograph on Johann Michael Prunner (Vienna: Schroll, 1958) adds many more, in and around Linz. Without counting up the listings in the Dehio handbooks on South Germany and Austria, one can guess that the total number worth serious study exceeds a thousand.

In his foreword, Bourke modestly states that his book 'is not written by an expert or for experts'. I cannot imagine, however, an expert who could do without a copy; and the author can rest assured that he has indeed 'succeeded in passing on some of my interest and enthusiasm for these beautiful churches'. It would be merely carping to lament the absence of the churches of Czechoslovakia here, considering the present impossibility of studying them in any depth. A more serious exclusion is the palaces. Bourke rather slyly skips over this point (the book would be too big, inclusion of palaces would raise no questions fundamentally fresh, English readers can study Baroque palaces in their own country). I suspect the real reason is a matter of human endurance. If he had tried to do it all, the book would probably have never appeared.

There are certain naïvetés, always charmingly expressed, as in the author's excusing himself for being so un-British as to have fallen in love with this part of the world. And there are matters of taste with which I would take exception, as in his praise of the church of Herzogenburg by Munggenast, who completed Prandtauer's abbey-church of Melk. In the description of the color of Melk (within), 'reddish ochre' might be altered to reddish apricot, or dark shrimp, and buff; and the rippling movement of the cornices is subtler than Bourke's account of it, notably in a variant in the choir. Sometimes his descriptions remain superficial and they miss the quality of the organizing mind. Exclusion of secular work inevitably shrinks the importance of major architects like Cuvillies, whose religious commissions appear to have been limited to the original plans for Schäftlarn, south of Munich.

This admirable little book closes with discussions of stucco ornament, statuary, and frescoes, with glossaries, seven ground plans, a bibliography, and indices of persons and places.

Teufel's monograph on the pilgrimage church of Vierzehnheiligen, the masterpiece of J. B. Neumann, may be safely endorsed as a model of its kind. An enlargement and revision of the author's earlier study of this church (Berlin: Deutscher Verein für Kunstwissenschaft, 1936), it incorporates the fruits of twenty years' further research. A brief introduction is followed by an intensive analysis of the sharp rivalry between two opposing forces: Friedrich Carl, Graf von Schönborn, Bishop of Bamberg and Würzburg, Prince of the Holy Roman Empire; and Stephan Mössinger, Abbot of the Cistercian monastery of Langheim. The former, supporting Neumann, repre-



With this distinction, Lawrence Halprin would be in full agreement, for he too believes that landscape architecture is primarily an art of design, as does Peter Shephard, though they disagree rather fundamentally on mpha-

The role of the landscape architect, according to Sylvia Crowe, is to reconcile "a mechanized civilization with organic nature and the human scale." In the opinion of Francisco Cabral, his function is to provide a synthesis of a world of specialists, and Lawrence Hal-

image which the landscape architect creates of himself and his work will depend for its successful projection more on the clarity of the image and its simplicity than on its scope and complexity or indeed on its social purpose. The creation and composition of scenery is

It might be as well to look back to a period exactly 102 years ago, (what an opportunity we all missed when we allowed the centenary of the birth of the profession to pass unnoticed and unpublicized), when Frederick Law Olmsted and Calvert Vaux were appointed "Land-

What Kuro Kaneko called these three fundamental moments, perhaps we can call them *metaphors*, were, in fact, the theme of other con-

on Amsterdam by the planner and sociogeographer C. Wegman-Slezajew, who is presently in charge of research work and information services in the Amsterdam Department of Public Works, described the history and the making of the master plan for the city and the development plan for the western part of the Netherlands, drawn up by the National Planning Office. These plans should be a blueprint and an example to planners everywhere, especially in cities and conurbations which are at present becoming physically and socially proded.

H. F. CLARK  
Department of Architecture  
University of Edinburgh  
Edinburgh, Scotland



Wandering through the plan of, say, the Pantheon and then going on, in the same context and same scale, to the United Nations Assembly Hall, is a pleasure no architect should deny himself. At left and below the plan of Vignola's sixteenth-century Roman church Il Gesù is contrasted with Perret's Notre Dame at Reims, France, built in 1923-25.



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**SPACE FOR LIVING: Landscape Architecture and the Allied Arts and Professions.** Sylvia Crowe, editor. G. A. Jellicoe, Lewis Mumford, Francisco C. Cabral, Lawrence Halprin, Peter Shephard, Walter Steinle, W. Sandberg, J. T. B. Bijhouwer, Kuro Kaneko, Gerda Gollwitzer, A. Volker, A. Glikson, C. Wegener Sleeswijk. 140 pages. Illustrations, maps, plans. Amsterdam, Djambatan, 1961. Available in the U. S. from Wittgenstein and Company, N. Y. C. Price \$10.00.

These are the published papers read at the 1960 Conference of the International Federation of Landscape Architects in Amsterdam. The Conference had as its theme, "Landscape Architecture and the Allied Arts and Professions." The concern of most of the speakers was the role of the landscape architect in the planning team. Amsterdam, which is a living example of the results of imaginative planning and the full collaboration of the professions,

was a brilliant and apposite choice for a conference on this theme.

This is a prestige publication, expensive and well produced. Though I have a prejudice against lower case and no caps and two-column texts, it must be admitted that the layout and typography are of a high standard. The book has in fact been awarded the 1961 H. N. Werkman Prize, in Amsterdam, for typography.

The writers of the papers are some of the best-known practitioners in the member countries of IFLA. The book also contains a contribution by Lewis Mumford, who was present at the conference. Many of the individual papers are informative and stimulating. Collectively it would not be unfair, I think, to take them as representing the opinions of the profession in this decade. It is this that makes the book revealing and worth study, for these opinions disclose some of the dilemmas and uncertainties which the profession must resolve if it is to play its necessary part in the professional world and to sit, relaxed and assured, round what Geoffrey Jellicoe described as his "Table for Eight" with the architect, the sculptor, the engineer, the horticulturalist, the planner, the philosopher, and the painter. In this paper, one of the liveliest in the book, Geoffrey Jellicoe attempts, successfully (with the exception of his analysis of the role of the philosopher), to establish the function of each

carried. And yet we can understand what he had in mind. The work which he made so famous and practiced with such genius so widely over the United States was simply that of embellishing or improving the countryside for the use of urban populations. The tradition in which he worked was that of landscape gardening and its aesthetic, the picturesque, based on the principles and techniques which he found so clearly defined in the writings and theories of Gilpin and Uvedale Price.

It will be remembered that Olmsted was first a farmer and that Calvert Vaux was an architect. Olmsted was interested primarily in the creation of scenery and he deliberately disassociated himself from landscape gardening which he defined as "a handicraft skill" and because he thought that the horticultural gardener was apt "to prefer interesting specimen plants to picturesque composition." Because of this, he preferred the title of landscape architect because, as he once wrote, "It helps to establish the important idea of the distinction of my profession from that of gardening, as of architecture from building—the distinction of an art of design."

With this distinction, Lawrence Halprin would be in full agreement, for he too believes that landscape architecture is primarily an art of design, as does Peter Shephard, though they disagree rather fundamentally on emphasis.

member of those professions which might be said to constitute a planning team. I think on reflection he would agree with Susanne Langer's definition of philosophy as a "fabric of ideas," not a collection of moral truths, and as a "study of the conceptual framework in which all our propositions, true or false, are made."

What is a landscape architect? What is his function and what is his role in the planning team? To Geoffrey Jellicoe his art is distinct from architecture and to Peter Shephard, "the main thing about the two professions, of architecture and landscape architecture, is that they are one." To Francisco Cabral landscape architecture is a fine art, "a sister art to architecture." Lewis Mumford sees the task of the landscape architect as one of "articulating the whole landscape so that every part of it may serve for recreation"; while W. Sandberg calls him "a creator of atmosphere, in which modern man feels at home"; and Sylvia Crowe, the creator of "surroundings in which men can not only survive, but enjoy their lives."

The role of the landscape architect, according to Sylvia Crowe, is to reconcile "a mechanized civilization with organic nature and the human scale." In the opinion of Francisco Cabral, his function is to provide a synthesis in a world of specialists, and Lawrence Hal-

pin. The latter considers landscape architecture "a continuation of architecture by other means," while for Lawrence Halprin, "the open space is primary and dominant," a totality where structures are simply objects within a landscape.

One hundred and two years ago the image of the landscape architect was comparatively clear and his function understandable because it was limited and defined. Today his function is not understandable in the sense that it has a wide measure of public support and recognition because, possibly, we are still not clear what it is we are creating. Is it *Space for Living*, the title of this book, in the words of Francisco Cabral, "the living environment of man," or simply creating scenery, creating spaces which may have multi-purpose uses. Perhaps it is the order of our intentions that is vital. An environment in which men can, in the words of Sylvia Crowe, "not only survive but also enjoy their lives," is the result, surely, of very subtle balances and forces most of which have very little to do with landscape architecture or the visual arts. The public image which the landscape architect creates of himself and his work will depend for its successful projection more on the clearness of the image and its simplicity than on its scope and complexity or indeed on its social purpose. The creation and composition of scenery is

pin believes that the landscape architect "should always keep in mind that his place in the planning team is basically that of a designer." For us, he writes, "Design of the landscape is primary . . . open space for us is an end in itself."

Taken within the context of each paper, these are not opinions with which we can quarrel, but juxtaposed like this the impression is one of confusion. This sense of confusion may be the reason why the public image of the profession is a blurred one and the function of the landscape architect still obscure even to the other professions.

It should be remembered that our calling is an older one than planning and though the planners' public image is not as bright and shining as it once was, their function can certainly not be called ambiguous.

It might be as well to look back to a period exactly 102 years ago, (what an opportunity we all missed when we allowed the centenary of the birth of the profession to pass unnoticed and unpublicized), when Frederick Law Olmsted and Calvert Vaux were appointed "Landscape Architects and designers to the Commissioners North of 155th Street," New York. Olmsted understood, at that time, that the name might give rise to ambiguities by first toying with the alternative "rural embellisher," a name which he fortunately dis-

by no means too simple an objective because what should be created is not a copy of wild nature but an "appearance" that resembles all those aspects and qualities of nature that appeal to the heart and the senses. In this way a symbol or an idealization is conjured up which might be as powerful as an evocation, as an architectural form, a piece of sculpture, or a painting.

Some of the gardens described by Gerda Gollwitzer had this quality when, as she wrote, "they were no longer objects of style . . . but revelations of man and his relationship to his environment in their deepest and subtlest form," such as the Paradise gardens of the Middle Ages, the Villa d'Este at Tivoli, and certain of the 18th-century English landscape gardens which appeared as Elysiums to their visitors in that period. Kuro Kaneko, when discussing the influence of Japan on contemporary landscape architecture, described this attitude to design admirably: "In landscape architecture there are three fundamental moments: consciousness of function, feeling for nature, and will-to-form. These moments converge on a field, each from an entirely different direction; this field is landscape architecture."

What Kuro Kaneko called these three fundamental moments, perhaps we can call them motives, were, in fact, the theme of other con-



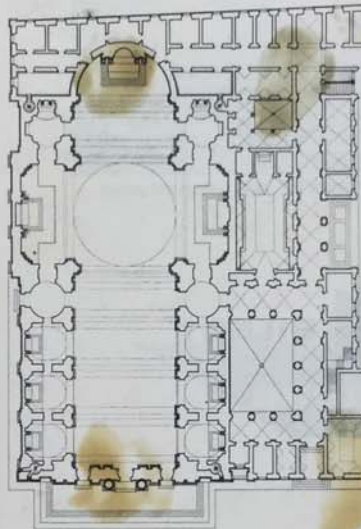
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	Wittenborn	III.F

tributions to this book. The consciousness of function was covered by Lewis Mumford in a paper on the social problems of open spaces in relation to urban and regional planning. He pointed out that the needs of urban populations for rest and recreation are no longer satisfied by the inner parks of cities. Because fast transportation has brought about changes in the mode of human settlement, because of rising land values and the reduction of working hours, we must create a series of alternatives. The new task of the landscape architect, wrote Lewis Mumford, is to articulate the whole regional landscape so that every part of it may serve for recreation. This, he claimed, could be done by stabilizing agricultural land uses by zoning, and by designing highway systems and recreational facilities so the transient population of visitors is dispersed. He suggested continuous strips of public land weaving through the landscape which would be accessible to both the nearby resident and the holiday visitor. This kind of approach to the recreational needs of urban populations would have to be subject to adaptation and modification in each country according to political and social structures. In Great Britain Professor Dudley Stamp considers that the problem can be solved by a system of multiple use. This requires regional planning of an imaginative order and also considerable research

Finally, the paper by Lawrence Halprin that I have referred to before is of special interest because it outlines the dimensions which landscape architects can add to projects and what special attributes they possess as a profession. These include not only the perceptible aspects of landscape design but also those intangibles, those poetic experiences which cannot be expressed on the drawing board. A definition of design that I like is that it "is the presentation of feeling in terms of understanding," an understanding which includes, as Halprin puts it, "profound empathies for the natural world around us and its ecological relationships." This, plus a reasonable sense of humility about the role of our profession in the scheme of things, ought to be sufficient.

H. F. CLARK  
Department of Architecture  
University of Edinburgh  
Edinburgh, Scotland

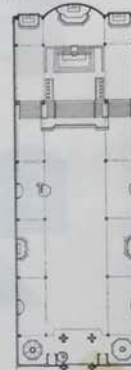
Architectural Forum / March 1960



**BUILDING FOOTPRINTS.** By Eduardo Sacriste Jr. Vol. 9, No. 1 of "The Student Publication of The School of Design," Raleigh, N.C. Available through Wittenborn & Co., 1018 Madison Ave., New York 21, N.Y. 30 pp. 8 1/2" x 8 1/2". Illus. \$1.

A collection of remarkably fine drawings of the world's architectural masterpieces—all to the same scale. The drawings, the work of the students of The School of Design, Raleigh, N.C., are to be included in a book on which the director of the project, Eduardo Sacriste Jr., is now working.

Wandering through the plan of, say, the Pantheon and then going on, in the same context and same scale, to the United Nations Assembly Hall, is a pleasure no architect should deny himself. At left and below the plan of Vignola's sixteenth-century Roman church Il Gesu is contrasted with Perret's Notre Dame at Raincy, France, built in 1922-25.



continued on page 165

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Columbia University. Dept. of Art History and Archaeology.

Cézanne watercolors; an exhibition at M. Knoedler and Company, 14 East 57th Street, New York City, 2 April to 20 April, 1963. Catalogue editor: Theodore Reff. New York, Distributed by Wittenborn (1963).

61 p. 69 plates (4 col.) 23 cm.

An exhibition sponsored by the Advisory Council of the Dept. of Art History and Archaeology, Columbia University. "Additions to the Cézanne watercolors exhibition"; 2; 1. Inset. Includes bibliographical references.

1. Cézanne, Paul, 1839-1906. 1. Reff, Theodore, ed. II. Knoedler (M.) and Company, Inc.

ND1930.CH6 769.5 63-3517

Library of Congress

American German Roman, Feb-March 1960

German Readings II. A Brief Survey of Art from the Middle Ages to the Twentieth Century, selected and compiled by Alice Muchsam. Wittenborn & Company, New York, 1959. Pp. 91. \$3.50.

## FINE ARTS

Muehsam, Alice, ed.

German readings II: A brief survey of art from the Middle Ages to the twentieth century, for students of German and fine arts. With vocabulary. New York, Distributed by Wittenborn, 1959.

91 p. 20 cm.

German readings I, by Margarete Bieler, was published under the title: German readings in the history and theory of fine arts, I: Greek and Roman art.

1. Art—Hist. 2. Art, German—Hist. 1. Bieler, Margarete, 1879- ed. German readings in the history and theory of fine arts. II. Title: A brief survey of art from the Middle Ages to the twentieth century.

N3940.M8 709.43 60-2778

Library of Congress

Palencia y Alvarez Tubau, Ceferino, 1882-  
Nierman por Ceferino Palencia. México, Talleres de la C.A. Litográfica Panamericana, 1958.  
unpaged. illus. 20 cm.

1. Nierman, Leonardo, 1882-

ND259.N5P2

Library of Congress

69-34832

## BOOKS ABROAD

Norman, Oklahoma

U. S. A.

SUMMER 1959

1. Ceferino Palencia. Nierman. New York. Wittenborn, 1959. 8 pages + 34 plates. \$3. Leonardo Nierman, born in 1932 in Mexico City, has developed a pleasingly modern manner. Influences of men like Dalí, Picasso, and Buffet are clearly discernible and the paintings presented range from orthodox Cubism through Surrealism to abstract Purism. Nierman has avoided the snares of action painting and tachism and shows a definite concern for careful composition and meticulous painting. His is a talent which bears watching, but time is needed to let him forget what the New Academy has taught him.

Johannes A. Gortner  
Lafayette College

\$2.50  
Muehsam, Alice. German Readings II: A Brief Survey of Art from the Middle Ages to the Twentieth Century. 91 pp. 1959. New York: George Wittenborn, 1959. \$3.50. Summer 1960 - 214

GERMAN READINGS II: A Brief Survey of Art from the Middle Ages to the Twentieth Century for Students of German and Fine Arts. Selected and compiled by Alice Muchsam. 91 pp. Distributed by Wittenborn & Company, New York. \$3.50.

Excerpts, in German, from writings on art history by Bode, Dehio, Dvorak, Goethe, Meier-Graef, Schlosser, Goldschmidt, Curt Glas-er, Sandrart, Weisbach, Pauli, Wölfflin, Wolfdradt, and Waldman. In the selection of passages, emphasis has been placed on those works which have not been translated into English and on those whose style would not make them too involved for the student. A vocabulary of German art terminology is included.

Moore, Henry Spencer. Henry Moore. With an introd. by Herbert Read. v.1. Sculpture and drawings, 1921-1948. [4th ed.] Ed. by David Sylvester. 1957. 277p. illus. 11 1/4 in. Wittenborn, \$11.76.

The main portion of the book again consists of almost 260 pages of photographs of the works. The editor indicates considerable re-

582. The Booklist and Subscription Books  
vision in selection and arrangement of material with an addition of a catalogue of the artist's work in sculpture from 1921 to 1948 and illustrations of 30 sculptures and 39 drawings not included in earlier editions. (37-12843)  
H. (735-42)

Herald Tribune, June 16, 1963

FOR BOYS & GIRLS/Margaret Sherwood Libby

## Bold and Meaningful Numbers

BLIND MICE AND OTHER NUMBERS. Designed and illustrated by Ivan Chermayeff. 36 pp. New York: Colacraft. Distributed by George Wittenborn. \$3.50. 6 up.

AN IMMENSE expanse of green on the front cover of this challenging and original picture book suggests the number three because of the form of two circle-like loops of white and because the title, omitting the number, is merely "Blind Mice and Other Numbers." We become sure of this if we turn the book over for there on the white back cover are the tip ends of the enormous three which was not contained completely on the front one. Then come the end papers, white domino forms on black and black ones on white. By this time a grownup, who is interested in design and in offering young minds and young eyes stimulating experiences, will become really expectant. Nor is Mr. Chermayeff disappointing. The first page is absolutely empty except for one line of fairly large type at the bottom. "Once upon a time there was nothing," and in the lower corner the page number, indicated as "three." The pages given to other numbers from one to ten show, as in the case of the three on the cover, only part of the number and a picture and a phrase or two about it; two has, for instance, "two-faced and fated Gentlemen from Verona, two-stepped and two-wheeled" (illustrated in bold blue, black and rust). The designs, the verbal suggestions and the deliberate way enormous numerals are only partly contained on the pages so that they become almost puzzle patterns are all fascinating ways of training and sharpening the reader's mind and vision. Truly original and effective in a far bolder, more sophisticated way than most modern picture books although fathers more than small sons will connect four with roses, feathers, fluffers, and four in hands and plan not to be behind the eight!

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wrong, but he is worth reading. He has not renounced good sense; he has not confused criticism with generous help to young painters, encouraging painters and painting, nor has he confused it with an act of faith, or with politico-artistic questions. He is one of the few critics to judge contemporary art in terms of art, which means he has not dismissed the past. He is civilized; he suspends his judgment; he is a critic. One begins to see why he is embattled.

Perhaps the best appreciation of this book is to be found in a letter written to Mr. Canaday on the occasion of the famous letter written to *The New York Times* and printed on February 26, 1961. The beginning of the letter in defense of Mr. Canaday reads as follows: "Having read the protest signed by Messrs. Ackerman through Weiss against Mr. Canaday's critical vocabulary, we should like to put in a few words in his support. Generalizations and polemics, whether they concern current or past traditions in art or literature (and we must admit to being more familiar with the latter category), have long had an established place in criticism, have, indeed, been practised by most great critics. Often, but not always, it has appeared that the more sweeping the generalization, the more forthright (or injurious) the language, the more effective the criticism. The bite, not the justice, of the commentary is often what makes it memorable, and perhaps in the long run more valuable" (p. 228). Examples follow: Ben Johnson, Dryden, Pope, Samuel Johnson, Goldsmith, Ruskin, Hulme, Babbitt, T. S. Eliot; we might further add, Boileau, Diderot, Voltaire, Baudelaire. Mr. Canaday is not yet of their stature, but who knows what will be said a century from now?

R. G. S.

LEYMARIE, JEAN. *The Spirit of the Letter in Painting*. A Skira Creation for Hallmark, Inc., pp. 90, 33 color plates. \$8.95. This charming book was conceived by Monsieur Skira himself and the text written by the curator of the Grenoble Museum. It will please those who love color plates evoking the quietude of Dutch interiors, well-written texts, and well-printed books with wide margins. One of the problems of having to write such books must, we suppose, be that of saying only what is necessary. M. Leymarie has done just this, and well; his text complements the pictures admirably. The choice of the theme was a happy one for the motif of the letter, being received, read, written, sent off, is subject to many variations of form, interpretations, and what one used to call

REVIEWS

the points of the painting. The text and plates of the past centuries and touch only on a few of the major painters who treated this theme. The author thinks that Vermeer, Chardin, Corot are the greats of the three centuries involved. It is probably quite so, though one might also add or substitute Fragonard for Chardin, perhaps. The book might also have been enriched by the related theme of *la lecture*. But these are not criticisms, merely musings.

R. G. S.

*The Journal of Aesthetic and Art Criticism*  
Winter 1962  
SLUYS, FELIX. *Monnu Desiderio, Le Cabinet Fantastique*, Vol. II, Paris, 1962, Editions du Minotaure, Wittenborn Distributors, pp. 145, \$12.50.

This short, concise, and penetrating study unravels some of the mysteries around Monnu Desiderio, the famous Neapolitan painter of the first half of the 17th century. Thanks to the work of several scholars, as well as to accident, one knows now that Monnu Desiderio is really two men, Didier Bara and François de Nome, both of Metz, both working in Naples, and at times possibly working together. The art of Didier Bara is that of an exact and minute topographer; the art of François de Nome belongs to the fantastic and is, according to Sluys, the work of a schizophrenic personality. This does not mean de Nome was not a painter or a skilled artist with a brush or hand of his own. The psychological revelation is the result of the analysis of the subject matter and the entire atmosphere and fantastic world of the painter. On the whole this study combines erudition with good judgment.

R. G. S.



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**Columbia University. Dept. of Art History and Archaeology.**

Cézanne watercolors; an exhibition at M. Knoedler and Company, 14 East 57th Street, New York City, 2 April to 20 April, 1963. Catalogue editor: Theodore Reff, New York, Distributed by Wittenborn, 1963.

61 p. 69 plates (4 col.) 23 cm.

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"Additions to the Cézanne watercolors exhibition": (2) 1. inserted. Includes bibliographical references.

1. Cézanne, Paul, 1839-1906. I. Reff, Theodore, ed. II. Knoedler (M.) and Company, inc.

ND1950.C4C6 759.5 63-3517

Library of Congress (2)

*American - German Review Feb-march 1960*

*German Readings II. A Brief Survey of Art from the Middle Ages to the Twentieth Century, selected and compiled by Alice Muehsam. Wittenborn & Company, New York, 1959. Pp. 91. \$3.50.*

**FINE ARTS**

Muehsam, Alice, ed.

German readings II. A brief survey of art from the Middle Ages to the twentieth century, for students of German and fine arts. With vocabulary. New York, Distributed by Wittenborn, 1959.

91 p. 26 cm.

German readings I, by Margarete Bleber, was published under the title: German readings in the history and theory of fine arts, I: Greek and Roman art.

1. Art—Hist. 2. Art, German—Hist. I. Bleber, Margarete, ed. German readings in the history and theory of fine arts. II. Title: A brief survey of art from the Middle Ages to the twentieth century.

N5940.M8 709.43 60-2778

Library of Congress (5)

**Palencia y Alvarez Tubau, Ceferino, 1882-**

Nierman (por) Ceferino Palencia. México, Talleres de la Cía Litográfica Panamericana, 1958; unpagd. illus. 26 cm.

1. Nierman, Leonardo, 1932-

ND259.N5P2

Library of Congress (4)

59-34832 †

**BOOKS ABROAD**

Norman, Oklahoma  
U. S. A.

SUMMER 1959

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\$2.50. *German Readings II* A Brief Survey of Art from the Middle Ages to the Twentieth Century for Students of German and Fine Arts, 91 pp. New York: George Wittenborn, 1959. \$3.50. *Summer 1960 - 284*

**GERMAN READINGS II: A Brief Survey of Art from the Middle Ages to the Twentieth Century for Students of German and Fine Arts. Selected and compiled by Alice Muehsam. 91 pp. Distributed by Wittenborn & Company, New York. \$3.50.**

Excerpts, in German, from writings on art history by Bode, Dehio, Dvorak, Goethe, Meier-Graefe, Schlosser, Goldschmidt, Curt Glaser, Sandrart, Weisbach, Pauli, Wölfflin, Wolfardt, and Waldman. In the selection of passages, emphasis has been placed on those works which have not been translated into English and on those whose style would not make them too involved for the student. A vocabulary of German art terminology is included.

Moore, Henry Spencer. Henry Moore. With an introd. by Herbert Read. v.1. Sculpture and drawings, 1921-1948. [4th ed.] Ed. by David Sylvester. 1957. 277p. illus. 11 3/4 in. Wittenborn, \$11.76.

The main portion of the book again consists of almost 260 pages of photographs of the works. The editor indicates considerable re-

582 The Booklist and Subscription Books vision in selection and arrangement of material with an addition of a catalog of the artist's work in sculpture from 1921 to 1948 and illustrations of 30 sculptures and 39 drawings not included in earlier editions.

B. [735.42]

(57-13843)



The Museum of Modern Art Archives, NY	Collection: <i>Wittenborn</i>	Series.Folder: <i>III.F</i>
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Herald Tribune, June 16, 1963

FOR BOYS &amp; GIRLS/Margaret Sherwood Libby

## Bold and Meaningful Numbers

**BLIND MICE AND OTHER NUMBERS.** Designed and illustrated by Ivan Chermayeff. 38 pp. New York: Colorcraft. Distributed by George Wittenborn. \$3.50. 6 up.

AN IMMENSE expanse of green on the front cover of this challenging and original picture book suggests the number three because of the form of two circle-like loops of white and because the title, omitting the number, is merely "Blind Mice and Other Numbers." We become sure of this if we turn the book over for there on the white back cover are the tip ends of the enormous three which was not contained completely on the front one. Then come the end papers, white domino forms on black and black ones on white. By this time a grownup, who is interested in design and in offering young minds and young eyes stimulating experiences, will become really expectant. Nor is Mr. Chermayeff disappointing. The first page is absolutely empty except for one line of fairly large type at the bottom, "Once upon a time there was nothing," and in the lower corner the page number, indicated as "three." The pages given to other numbers from one to ten show, as in the case of the three on the cover, only part of the number and a picture and a phrase or two about it; two has, for instance, "two-faced and fisted Gentlemen from Verona, two-stepped and two-wheeled" (illustrated in bold blue, black and rust). The designs, the verbal suggestions and the deliberate way enormous numerals are only partly contained on the pages so that they become almost puzzle patterns are all fascinating ways of training and sharpening the reader's mind and vision. Truly original and effective in a far bolder, more sophisticated way than most modern picture books although fathers more than small sons will connect four with roses, feathers, flushers, and four in hands and plan not to be behind the eight!

230

wrong, but he is worth reading. He has not renounced good sense; he has not confused criticism with generous help to young painters, encouraging painters and painting, nor has he confused it with an act of faith, or with politico-artistic questions. He is one of the few critics to judge contemporary art in terms of art, which means he has not dismissed the past. He is civilized; he suspends his judgment; he is a critic. One begins to see why he is embattled.

Perhaps the best appreciation of this book is to be found in a letter written to Mr. Canaday on the occasion of the famous letter written to *The New York Times* and printed on February 26, 1961. The beginning of the letter in defense of Mr. Canaday reads as follows: "Having read the protest signed by Messrs. Ackerman through Weiss against Mr. Canaday's critical vocabulary, we should like to put in a few words in his support. Generalizations and polemics, whether they concern current or past traditions in art or literature (and we must admit to being more familiar with the latter category), have long had an established place in criticism, have, indeed, been practised by most great critics. Often, but not always, it has appeared that the more sweeping the generalization, the more forthright (or injurious) the language, the more effective the criticism. The bite, not the justice, of the commentary is often what makes it memorable, and perhaps in the long run more valuable" (p. 228). Examples follow: Ben Johnson, Dryden, Pope, Samuel Johnson, Goldsmith, Ruskin, Hulme, Babbitt, T. S. Eliot; we might further add, Boileau, Diderot, Voltaire, Baudelaire. Mr. Canaday is not yet of their stature, but who knows what will be said a century from now?

R. G. S.

LEYMARIE, JEAN. *The Spirit of the Letter in Painting*. A Skira Creation for Hallmark, Inc., pp. 90, 33 color plates. \$8.95.

This charming book was conceived by Monsieur Skira himself and the text written by the curator of the Grenoble Museum. It will please those who love color plates evoking the quietude of Dutch interiors, well-written texts, and well-printed books with wide margins. One of the problems of having to write such books must, we suppose, be that of saying only what is necessary. M. Leymarie has done just this, and well; his text complements the pictures admirably. The choice of the theme was a happy one for the motif of the letter, being received, read, written, sent off, is subject to many variations of form, interpretations, and what one used to call

the poetry of the painting. The text and plates only cover three centuries and touch only on a few of the major painters who treated this theme. The author thinks that Vermeer, Chardin, Corot are the greats of the three centuries involved. It is probably quite so, though one might also add or substitute Fragonard for Chardin, perhaps. The book might also have been enriched by the related theme of *la lecture*. But these are not criticisms, merely mus-

ing prompted by a lovely book

R. G. S.

*The Journal of Aesthetics and Art Criticism*  
Winter 1962

SLUYS, FELIX. *Monsu Desiderio. Le Cabinet Fantastique*, Vol. II, Paris, 1962, Editions du Minotaure, Wittenborn Distributors, pp. 143, \$12.50.

This short, concise, and penetrating study unravels some of the mysteries around Monsu Desiderio, the famous Neapolitan painter of the first half of the 17th century. Thanks to the work of several scholars, as well as to accident, one knows now that Monsu Desiderio is really two men, Didier Bara and François de Nome, both of Metz, both working in Naples, and at times possibly working together. The art of Didier Bara is that of an exact and minute topographer; the art of François de Nome belongs to the fantastic and is, according to Sluys, the work of a schizophrenic personality. This does not mean de Nome was not a painter or a skilled artist with a brush or hand of his own. The psychological revelation is the result of the analysis of the subject matter and the entire atmosphere and fantastic world of the painter. On the whole this study combines erudition with good judgment.

R. G. S.

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Zajac, Jack, 1929-

The sculpture of Jack Zajac [by] Henry J. Seldis [and] Ulfert Wilke. Los Angeles, Galland Press [1960]

74 p. illus. 29 cm.

i. Seldis, Henry J. ii. Wilke, Ulfert, 1907-

NB237.Z3S4

730.973

61-65474

Library of Congress

(2)

P.W. Nov 1961

ZAJAC, Jack, 1929- ART 730.973  
*The sculpture of Jack Zajac* [by] Henry J. Seldis, Ulfert Wilke. Los Angeles, Galland Press [dist. Wittenborn, 1961c.1960i] 74p. illus. 29cm. 61-65474 6.00  
 i. Seldis, Henry J. ii. Wilke, Ulfert, 1907-  
 Photographs of the works of a contemporary American sculptor.

PW

Nov 21, 1960

TOSCHI, Paolo, 1893- ART 745.0945  
*Arte popolare italiana*, [title translated: *Folk art in Italy*] Roma, Carlo Bestetti [1960i dist., New York 21, Wittenborn & Co., 1018 Madison Ave.] 451p. Bibl.: p.439-448 (chiefly plates and illus., part col.) 32cm. (Text in Italian) A60-2447 27.50  
 i. *Folk art—Italy*.  
 The folk art depicted in the beautiful photographic plates and reproductions of drawings and paintings include peasant carvings in wood and bone and Sicilian work on decorated canvas; furniture; woven goods; jewelry, embroidery and ornaments; pottery and glass; metalwork including pots, insigns, decorative ironwork for buildings and boats; theatrical masks, and other art work for carnivals and fairs; religious art; prints and illustrations. The author is an art historian, and holds several academic positions, including that of professor at the University of Rome.

BPR-pp 53 (July 31, 60) 688.1—720.9

IOANNOU, Andreas Spyridónos ART 709.02  
*Byzantine frescoes of Euboea*. Title transliterated: Byzantines toichographies tēs Eubōias. A thirteen and fourteenth centuries. [distributor: Wittenborn, New York, 1959, i.e. 1960i] xiii, 100, xx p. (chiefly illus., part mounted col.) map. 26cm. Greek and English 60-1944 half cloth, 10.00  
 i. Mural painting and decoration, Euboea. 2. Mural painting and decoration, Byzantine. i. Title. ii. Title: *Byzantine frescoes of Euboea*.  
 One hundred photographs of 13th and 14th century Byzantine painting found in the churches of the Greek island, Euboea. Greek and English text.

ART JOURNAL XX 1 66

Ioannou, Andreas S., *Byzantine Frescoes of Euboea*, 20 pp., 100 ill. (3 in color), New York: Wittenborn, 1959. \$10.00.

## FINE ARTS

Ioannou, Andreas Spyridónos, 1918-

Βυζαντινές τοιχογραφίες τῆς Εὐβοίας. Ἀθήνα [Ζυγός; distributor: Wittenborn, New York, 1959-

v. (chiefly illus., part mounted col.) map. 26 cm.

Added t. p.: Byzantine frescoes of Euboea.

Greek and English.

Name of distributor on label mounted on t. p.

CONTENTS.—i. Δεκάτου τρίτου καὶ δεκάτου τετάτου αἰώνα.

1. Mural painting and decoration—Euboea. 2. Mural painting and decoration, Byzantine. i. Title. ii. Title: Byzantine frescoes of Euboea.

Title transliterated: Byzantines toichographies tēs Eubōias.

ND2753.E8 I46

60-1944

Library of Congress

(2)

Cardoza y Aragón, Luis, 1904-

México: pintura activa. [1. ed. México, Ediciones Era, 1961]

158 p. illus. (part col.) ports. 21 cm.

Spanish and English.

1. Painting, Mexican. 2. Paintings, Mexican. i. Title.

ND255.C29

Library of Congress

(1)

Henchoz, Samuel, comp.

Modèles de lettres. Schriftformen. Types of letters. [Montreux? Switzerland, 1960]

5 pts. in 1 v. (in portfolio) 24 cm.

Stamped on t. p.: American distributor, Wittenborn and Company, New York.

"One acetate overlay, marked with a grid" laid in.

1. Alphabets. i. Title. ii. Title: Types of letters.

NK3630.H4

Library of Congress

(1)

62-1257



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ZUGBEANSPRUCHTE KONSTRUKTIONEN:  
VOLUME I, by Frei Otto and Rudolf  
Trostel. George Wittenborn, Inc.  
(\$38.50). This architectural monograph  
deals with stressed structures that incor-  
porate cables, nets, membranes of rub-  
ber and plastic, pneumatic inflated sur-  
faces and so on. Many descriptions,  
illustrations and practical computations.

*Scientific American July 1963*



chairs (Metallmöbel)

Metallmöbel. By Ernst Erik Pfau-  
schmidt, Julius Hoffmann, Verlag, Stutt-  
gart, 160 pages. Illustrated. \$12.50. Im-  
ported by Wittenborn & Co., New York.

If *Forme Nuove* is a sanctimonious pre-  
sentation of Italian products—suitable  
for the Museum of Modern Art—*Metall-  
möbel* is quite the opposite. It is a Japa-  
nese artisan's dream. The book is crammed  
with photographs, and drawings of metal  
furniture from all over the world. The  
selection runs from park benches,  
through desks, exhibition structures,  
drafting tables, to tea trolleys and coat  
racks. Designers range from Kjaerholm  
to Eames. The fascinating part of the  
book is that the illustrations are informa-  
tive, not laudatory. They show matter-  
of-factly what the object looks like, then  
go into detail on how it is joined together,  
folds, or stacks. There are pages of  
drawings showing standard German nuts  
and bolts, how to join plastic tubes to  
wood, or secure wooden parts to metal.  
The book is well laid out, bringing order  
to the wealth of illustrative material. In-  
troduction text and all captions appear  
in French, English and German. This is  
not a beautiful book, however, but it is  
also not an art book destined for the  
shelf. It is a working manual.—M. D.



*Interiors Bookshelf  
1962*

THE HANDICRAFTS AND INDUSTRIAL ARTS OF  
INDIA. By Rustam J. Mehta, M.Sc., Ph.D.  
With 4 plates in color and 150 monochrome  
plates illustrating about 500 examples of  
handicrafts, specimens of industrial art,  
and modes of work. 157 pages, 8 3/4" x  
11 1/4", including appendices, glossary, bib-  
liography, index. D. B. Taraporevala Sons  
& Co., 210, Dr. D. Naoroji Road, Bombay,  
India. Available through Wittenborn &  
Company, 1018 Madison Avenue, New  
York 21, N. Y. \$15.00.

If you pick up this ponderous, tightly-  
packed book after perusing the gloriously  
printed art publications which appear dur-  
ing the Christmas gift season, or if you  
have been exposed to the sensuous charms  
of last year's Unesco World Art Series  
volume on the fabulous Ajanta caves,  
your first reaction will be plain disappoint-  
ment. Behind its gay folk-type cover, this  
work—written and published in India—  
says nothing flattering about India's pub-  
lishing industry. The contents struggle for  
attention under the dead weight of pedes-  
trian layout and writing, poor engraving,  
and presentation woefully lacking in flair.

But what contents—an encyclopedic,  
accurate description of five thousand years  
of Indian crafts up to and including those  
of the present day! And how thoroughly  
they are described and analyzed. Author  
Mehta may not be much of a showman, but  
he knows his subject inside out, and is so  
true to it that his compendium will be  
indispensable as a reference work for de-  
signers, scholars, and craftsmen.

It is a treasure-trove of overwhelming  
scope, including jewelry and metal crafts,  
arms and armor, furniture and inlay  
crafts, stone and ivory carving, lacquer  
and lac turnery, papier maché and gesso  
work, pottery and glassware, clay figures  
and folk toys, hand woven textiles and  
embroidery, dyeing and calico-printing, the  
bandhani, the patola, and other garments  
and garment textiles, carpets and rugs,  
leather crafts, shell work, basketry.

War and religion diversified the art cur-  
rents of India. Iranians conquered native  
Dravidians, Buddhists mingled with Mon-  
gols. And when the Moslem Moghuls  
from Persia swooped down upon the Hin-  
dus, Mohammed's strictures against the  
representation of the human figure stifled  
a vigorous sculptural tradition which had  
progressed sufficiently, by the year 3,000  
B.C., to produce such self-assured little  
masterpieces as the copper statuette of the  
dancing girl (from Moheno-Daro) illustra-  
ted here. But if (Continued on Page 157)

people.—O.G.

#### Katzenbach's "American Court" group

(Continued from Page 138)

potently evokes trade, tradition, work, cultures; the  
other, sun, indolence, blue waters, and boom towns,  
"New York—1798" (photo 1, page 138) was reproduced

A new exhibition devoted to promoting a more imaginative  
use of interior structural materials — "The House—From  
the Inside Out" — opened at the National Design Center  
in New York on November 29th. Details and photographs  
will be published in the January issue of INTERIORS.

Designs including such things as an aluminum boat which  
folds to the size of a letter envelope are being scoured  
from the California countryside by Elizabeth F. G.  
Hanson, co-chairman for the California Design Show  
which opens at the Pasadena Art Museum on March 24th.  
Mrs. Hanson, a Pasadena resident, is interested in seeing  
design work in all areas for inclusion in the exhibition.

#### Interiors' bookshelf

(Continued from Page 28)

the Moghuls had annihilated a great tradition, they  
brought another great one in exchange: that of arabesque

WITTENBORN  
DISTRIBUTION



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# Landscape Architecture June 1963

**ARCHITECTURE FORMES & FONCTIONS**, 1961-62. 8<sup>e</sup> année. Lausanne, Switzerland, Editions Anthony Kraft, 1961. 234 pages. Illus., plans. Price \$7.50. French text with summaries in German, English, and Italian.

Available in the U. S. from George Wittenborn and Company, N. Y. C.

The eighth in a series, this yearly publication of the "Journ Mondial de l'Urbanisme," follows the pattern of last year's issue in terms of organization, contents, format, and layout. The lack of purpose in such a juxtaposition of unrelated articles, many of them too brief to be meaningful, is only too apparent to the reviewer, who retains his misgivings as to the general usefulness of publications of a similar nature.

It remains of limited value to the average reader unless he happens to be particularly interested in Swiss architecture, to which half of this handsomely presented volume is devoted. For the landscape architect, Bruno Zevi contributes a few lines on Burle Marx. There is also a superficial article on superhighways by Mr. Berchet, accompanied by scant technical information on the splendid Italian Bologna-Florence highway. As for planning, Antoine Olivier presents principles of Dutch planning, while Van Enxter speaks briefly of the shaping of cities. However, plans for a district of the Swiss town of Lutry by Anliet are covered more thoroughly.

Two inconsequential historical studies, one by no other than Mr. Pillement on three French Renaissance châteaux labelled "modern" and one on Mayan architecture by Henri Stierlin, add to the general confusion. Except for short articles on various painters and sculptors, the balance of the book is devoted to architecture.

Following last year's article on Candella is a fairly complete 31-page survey of Nervi's work. Interesting plans and sections are included, among informative illustrations. As for the panorama of Swiss architecture, the clarity of thinking and the quality of detailing usually associated with the works of Swiss architects are generally prevailing. Only in the work of Otto Giani, to whom a special section is devoted, and of Max Schup and Anliet does one discern the beginnings of a *laissez-faire* approach. Two examples of terrace housing, one in Zoug by Stucky and Meuli and the other in Zurich by Claude Pailard and Peter Loeman, are indeed interesting in their successful attempt to follow the natural contours of the land. Breuer's house at Feldmeilen is also included.

The text is in French with inadequate digests in English, German, and Italian at the end of the volume.

JEAN PAUL CARLHIAN  
Shepley, Bulfinch, Richardson & Abbott  
Boston, Massachusetts

# A19 Journal Aug 1961

**Revue annuelle suisse d'architecture, d'art et d'urbanisme**. Lausanne, Anthony Kraft, New York, Wittenborn, 1961. 270 pp. illus. 9" x 11 1/4". \$5.00 paper; \$7.50 hard cover.

The 7th yearbook is notable for its many interesting photographs. A section on Felix Candella provides the best series of photos. The text ranges from a provocative query on the role of sculpture and art in architecture and city planning by Meyer Shapiro to a rather vapid polemic in a neo-platonist vein by Herbert Read. The main text is in French, German and English summaries of some of the articles are provided but there seems to be no logical or quantitative standard employed in choosing pieces to be summarized. While the pictures are diverting and a few of the texts have merit, the publication suffers generally from a lack of editorial discipline and does not seem calculated to serve any serious purpose.

While a lengthy roster of famous names and genuine talents is to be found in the table of contents, the promised intellectual adventure turns out to be a *Readers Digest* safari through brightest Switzerland. Like the *Digest*, it leaves the reader with a general feeling of disappointment, but not many strong feelings pro or con on any of the things between the covers.

The most extensive continuous treatment is given to Brasília, but nothing new is said. A section of photographs on urban development in Puerto Rico also fails to develop any new insights.

Work by Luc Peire, Jean Baier and Hans Aeschbacher is illustrated. Sandwiched between some eighty pages of advertising, sections are devoted to Swiss school building, industrial and office buildings, luxury apartments, co-op row-housing, dream castles, student work, exhibits, book reviews and progress reports of sister organizations. G.H.

**ARCHITECTURE FORMES ET FONCTIONS** 1961-1962. Published by Editions Anthony Kraft, Lausanne. Distributed by George Wittenborn Inc., 1018 Madison Ave., New York 21, N.Y. 254 pp. 9 1/4" x 11 1/4". Illus. \$7.50.

This is the eighth year of publication of the Swiss annual encyclopedia, a handsome portfolio of articles and illustrations of recent world architecture, urban studies, and the "plastic arts." Included are extensive and well-photographed coverage of "the Style of Nervi," "My Thoughts, My Worries, My Hopes" by Richard J. Neutra, and "Meditation and the Idea of Architecture," by Michel Sulpice. One section is devoted to the best examples of Swiss architecture of the current year and singles out Swiss Architect Otto Giani with a compendium of his most recent work.

In French, with abbreviated English translations at the back.

*Art International Journal April 1961*

*Pub. March 31, 1961*

**ARCHITECTURE FORMES ET FONCTIONS** ART 720.54 E3. 1961. 1962. New York, Wittenborn, c. 1960. 254 pp. Illus. (Organized official du Jour Mondial de l'Urbanisme) (French text; summaries in English and German). Annual. 60-65 cm. 7.50; paper, 2.00. I. Architecture—Yearbooks. 2. Cities and towns—Planning—Yearbooks. I. Jour mondial de l'Urbanisme.

[143] Anthony Kraft: **ARCHITECTURE FORMES & FONCTIONS**, 1961-62, 8<sup>e</sup> année. Editions Anthony Kraft, Lausanne, 1961.

アンソニー クラフト編『建築年鑑』(第8回)

この年鑑は、スイスの建築年鑑で、内容は内外の建築家による文章と写真で構成されている。1961-62年の建築家とその作品の紹介が主である。また、スイスの建築家とその作品の紹介も含まれている。この年鑑は、スイスの建築家とその作品の紹介が主である。また、スイスの建築家とその作品の紹介も含まれている。この年鑑は、スイスの建築家とその作品の紹介が主である。また、スイスの建築家とその作品の紹介も含まれている。

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# SHOW Magazine

More on Kitzinger →  
(also Sauvage & Cripps)

# BOOK REVIEWS

65

vision are Celtic and masterly; the head of a British god from Hadrian's Wall (frontispiece), which "contrives to be civilised without forfeiting the power and appeal of its native genius"; the Corbridge lion devouring a stag (pl. 51), which has vitality and unconventionality; the ultra-stylized little ox-head in Cambridge (pl. 58) whose native traditions of craftsmanship would appeal strongly to modern sculptors in welded metal; the fine wildness of the snub-nosed Silenus-like figure from a column capital in Cirencester (pl. 99); the "high baroque" brooch from Hadrian's Wall (pl. 154); the effective characterization of the tiny jet bear from Malton (Yorkshire, pl. 156); the verve and restrained naturalism of the jar with hare and hounds from St. Albans (pls. 178-179), and the rough comedy of the Colchester jar (pl. 186) on which hunchbacked genii, cloaked against British weather, hunt a bear and a hare.

One wonders what this native genius would have been like if the Romans had never been there. Probably without the Romans there would have been little prosperity and no commissions. As in all provincial art, the imitation of misunderstood conventions is painful when the artist is second-rate, perhaps a pity when he has talent of his own. For Miss Toynbee "Art in Roman Britain offers a visual expression, second to none in its vividness and immediacy, of one phase of that impact of classical civilization upon the young, vigorous local populations of the British Isles which is among the most perennially fascinating aspects of our early history."

PAUL MAC KENDRICK  
University of Wisconsin

**ERNST KITZINGER, *The Mosaics of Monreale, Palermo***, S. F. Flacovio, 1960. Pp. xv, 132; 57 illustrations in the text, including 15 in color, and 102 color plates. \$65.00.

The present volume is the first of a series of three on the mosaics, sculpture, and architecture of Monreale. Published in English and Italian editions under the auspices of the Ignazio Mormino Foundation of the Bank of Sicily for the economic, cultural, and "touristic" development of the island, it combines the attractions of a large picture book in color with the scholarly interest of Dr. Kitzinger's text. Because of the limited space, this work could not be a systematic monograph; but Dr. Kitzinger has brought to bear on the history and interpretation of the mosaics his great experience of Byzantine and Italian art and has written a detailed study that on many points advances our understanding of the mosaics.

Before I consider his text, I should like to comment on the plates which make up a large part of this volume. Students will observe with regret that in so large and expensive a book all the mosaics have not been reproduced. Dr. Otto Demus, in his *Mosaics of Norman Sicily* (1949), was able to approach completeness by reprinting in reduced size many illustrations from the

old monograph by Gravina from which Kitzinger has taken the line cuts of interior elevations and sections. Of the color plates, three fourths are of details—a now common procedure that, in bringing the work nearer to our eyes and offering us the delights and surprises of intimate inspection, sacrifices the completeness of scenes. Much that Kitzinger says about the composition of the mosaics and their relation to the architecture cannot be tested through the color plates. It is disappointing that in the affluent twentieth century one still does not have a modern equivalent of what Gravina provided a hundred years ago with his line engravings. After the present volume there is still place for a complete album of photographic reproductions of the mosaics of Monreale in black and white.

Such an album is especially desirable since the mosaics of Monreale are unique in medieval art as a highly organized, fairly complete ensemble, homogeneous in style and carried out in a short period, perhaps in twenty years. No other set of mosaics on that vast scale survives in Byzantine or Western art. It was begun under William II (1171-1189) and, according to Kitzinger, was possibly finished under Tancred who died in 1194. He concludes from his careful investigation of the whole—the large conception as well as the details—that the mosaics must be the work of Byzantine artists under the direction of a single Greek master. Many elements come from South Italian art, but these affect only slightly the core of late Comenian style. The team of artists studied the older works in Palermo, mainly the mosaics of the Cappella Palatina, of which they copied the series of Genesis and of Peter and Paul and even their inscriptions. But they adapted these older models to the larger surface and the peculiarity of the cathedral interior.

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Art Bulletin (College Art Association)  
March 1962 - vol. XLV no. 2.



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## *Landscape Architecture* *Jan. 1963*

**ARCHITECTURE FORMES & FONCTIONS**, 1961-62. 8<sup>e</sup> année. Lausanne, Switzerland, Editions Anthony Kraft, 1961. 234 pages. Illus., plans. Price \$7.50. French text with summaries in German, English, and Italian.

Available in the U. S. from George Wittenborn and Company, N. Y. C.

The eighth in a series, this yearly publication of the "Jour Mondial de l'Urbanisme," follows the pattern of last year's issue in terms of organization, contents, format, and layout. The lack of purpose in such a juxtaposition of unrelated articles, many of them too brief to be meaningful, is only too apparent to the reviewer, who retains his misgivings as to the general usefulness of publications of a similar nature.

It remains of limited value to the average reader unless he happens to be particularly interested in Swiss architecture, to which half of this handsomely presented volume is devoted. For the landscape architect, Bruno Zevi contributes a few lines on Burle Marx. There is also a superficial article on superhighways by Mr. Berchet, accompanied by scant technical information on the splendid Italian Bologna-Florence highway. As for planning, Antoine Olivier presents principles of Dutch planning, while Van Eesteren speaks briefly of the shaping of cities. However, plans for a district of the Swiss town of Lutry by Atelier 5 are covered more thoroughly.

Two inconsequential historical studies, one by no other than Mr. Pillement on three French Renaissance chateaux labelled "modern" and one on Mayan architecture by Henri Stierlin, add to the general confusion. Except for short articles on various painters and sculptors, the balance of the book is devoted to architecture.

Following last year's article on Candella is a fairly complete 32-page survey of Nervi's work. Interesting plans and sections are included, among informative illustrations. As for the panorama of Swiss architecture, the clarity of thinking and the quality of detailing usually associated with the works of Swiss architects are generally prevailing. Only in the work of Otto Glaus, to whom a special section is devoted, and of Max Schlup and Atelier 5 does one discern the beginnings of a *brut* approach. Two examples of terrace housing, one in Zoug by Stucky and Meuli and the other in Zurich by Claude Paillard and Peter Leeman, are indeed interesting in their successful attempt to follow the natural contours of the land. Breuer's house at Feldmeilen is also included.

The text is in French with inadequate digests in English, German, and Italian at the end of the volume.

JEAN PAUL CARLHIAN  
Shepley, Bulfinch, Richardson & Abbott  
Boston, Massachusetts

*AIA Journal Aug. 1961*

Revue annuelle suisse d'architecture, d'art et d'urbanisme. Lausanne, Anthony Kraft. New York, Wittenborn, 1961. 270 pp illus. 9" x 11 3/4". \$5.00 paper; \$7.50 hard cover.

The 7th yearbook is notable for its many interesting photographs. A section on Felix Candella provides the best series of photos. The text ranges from a provocative query on the role of sculpture and art in architecture and city planning by Meyer Shapiro to a rather vapid polemic in a neo-platonist vein by Herbert Read. The main text is in French. German and English summaries of some of the articles are provided but there seems to be no logical or quantitative standard employed in choosing pieces to be summarized. While the pictures are diverting and a few of the texts have merit, the publication suffers generally from a lack of editorial discipline and does not seem calculated to serve any serious purpose.

While a lengthy roster of famous names and genuine talents is to be found in the table of contents, the promised intellectual adventure turns out to be a *Readers Digest* safari through brightest Switzerland. Like the *Digest*, it leaves the reader with a general feeling of disappointment, but not many strong feelings pro or con on any of the things between the covers.

The most extensive continuous treatment is given to Brasilia, but nothing new is said. A section of photographs on urban development in Puerto Rico also fails to develop any new insights.

Work by Luc Peire, Jean Baier and Hans Aeschbacher is illustrated. Sandwiched between some eighty pages of advertising, sections are devoted to Swiss school building, industrial and office buildings, luxury apartments, co-op row-housing, dream castles, student work, exhibits, book reviews and progress reports of sister organizations. G.H.

*Kassa Buda Chud-yoku 152*  
[1430] Anthony Kraft: **ARCHITECTURE FORMES + FONCTIONS**. 1961-62. 8<sup>e</sup> année. Editions Anthony Kraft, Lausanne. 1962.

アントニ クラフト編「建築年鑑第8集」 [瑞西]



はやくも8年を迎えたスイスの建築年鑑で、内容は例によって多方面に亘っている。まず1961年アムステルダムに開かれた都市計画世界大会の報告を Alberto Sartoris が行っており、続いて C. van Eesteren の都市再編成の問題、Sartoris

のネルヴィ研究、ネルヴィの筆に成る真理の図式、Nello Renacco のトリノのイタリー 1961 年博覧会の博覧会、H. F. Berchet のハウエイ、ノイラの余が思考、憂慮と希望、Henri Stierlin のコタンヌ女林の聖なる都市、H. Robert von der Mü の室内建築—総合か分解か? Michel Seuphor のモンドリアンと建築のアイデア、Alberto Sartoris の Olle Beartling などが掲載されている。

図版はスイスの建築と題して Otto Graus の作品、スイス建築展望と題してフロイデンベルクの学校、サン モリスの学校、ベラッシュの学校、ジュネーヴの国際学校、ローザンヌのスポーツ センター、セヴラン教会堂、AMF ボーリング、ジュネーヴの病院、フライテンバッハのインフラ アトリエ、バグダットのイラク中央銀行、サン プレのシャール ケル社、バーゼルのホフマン ラ ロッシュ社等、最近の優秀作品を紹介するほか、イタリー、フランス、デンマークなどの消息も伝えている。

編集にやや統一を欠いている感はあるが、「造形と機能」というタイトルにも現われているように、現代建築の主流を把握しようという意図は認められる。

**ARCHITECTURE: FORMES ET FONCTIONS** 1961-1962. Published by Editions Anthony Kraft, Lausanne. Distributed by George Wittenborn Inc., 1018 Madison Ave., New York, 21, N.Y. 234 pp. 9 1/4" x 12". Illus. \$7.50.

This is the eighth year of publication of the Swiss annual encyclopedia, a handsome potpourri of articles and illustrations of recent world architecture, urban studies, and the "plastic arts." Included are extensive and well-photographed coverage of "the Style of Nervi," "My Thoughts, My Worries, My Hopes" by Richard J. Neutra, and "Mondrian and the Idea of Architecture," by Michel Seuphor. One section is devoted to the best examples of Swiss architecture of the current year and singles out Swiss Architect Otto Glaus with a compendium of his most recent work.

In French, with abbreviated English translations at the back.

*Architectural Forum/April 1962*

*Publ March 31, 1961*

**ARCHITECTURE formes [et] fonctions**. ART 720.58 Ed. 1960. [dist. New York, Wittenborn] c.1960. 266p. illus. 30cm. (Organe officiel du Jour Mondial de l'Urbanisme) (French text; summaries in English and German) Annual. 60-52081 7.50; pap. 5.00 1. Architecture—Yearbooks. 2. Cities and towns—Planning—Yearbooks. I. Jour mondial de l'urbanisme.



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SHOW magazine

More on Kitzinger →  
(also Sauvage & Cripps)

## BOOK REVIEWS

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sion are Celtic and masterly; the head of a British god from Hadrian's Wall (frontispiece), which "contrives to be civilised without forfeiting the power and appeal of its native genius"; the Corbridge lion devouring a stag (pl. 51), which has vitality and unconventionality; the ultra-stylized little ox-head in Cambridge (pl. 8) whose native traditions of craftsmanship would appeal strongly to modern sculptors in welded metal; the fine wildness of the snub-nosed Silenus-like figure from a column capital in Cirencester (pl. 99); the "high baroque" brooch from Hadrian's Wall (pl. 154); the effective characterization of the tiny jet bear from Malton (Yorks.; pl. 156); the verve and restrained naturalism of the jar with hare and hounds from St. Albans (pls. 178-179), and the rough comedy of the Colchester jar (pl. 186) on which hunchbacked geni, cloaked against British weather, hunt a bear and a hare.

One wonders what this native genius would have been like if the Romans had never been there. Probably without the Romans there would have been little prosperity and no commissions. As in all provincial art, the imitation of misunderstood conventions is painful when the artist is second-rate, perhaps a pity when he has talent of his own. For Miss Toynbee "Art in Roman Britain offers a visual expression, second to none in its vividness and immediacy, of one phase of that impact of classical civilisation upon the young, vigorous local populations of the British Isles which is among the most perennially fascinating aspects of our early history."

PAUL MAC KENDRICK  
University of Wisconsin

ERNST KITZINGER, *The Mosaics of Monreale*, Palermo, S. F. Flaccovio, 1960. Pp. xv, 132; 57 illustrations in the text, including 15 in color, and 102 color plates. \$65.00.

The present volume is the first of a series of three on the mosaics, sculpture, and architecture of Monreale. Published in English and Italian editions under the auspices of the Ignazio Mormino Foundation of the Bank of Sicily for the economic, cultural, and "touristic" development of the island, it combines the attractions of a large picture book in color with the scholarly interest of Dr. Kitzinger's text. Because of the limited space, this work could not be a systematic monograph; but Dr. Kitzinger has brought to bear on the history and interpretation of the mosaics his great experience of Byzantine and Italian art and has written a detailed study that on many points advances our understanding of the mosaics.

Before I consider his text, I should like to comment on the plates which make up a large part of this volume. Students will observe with regret that in so large and expensive a book all the mosaics have not been reproduced. Dr. Otto Demus, in his *Mosaics of Norman Sicily* (1949), was able to approach completeness by reprinting in reduced size many illustrations from the

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Dr. Kitzinger is so impressed by the unity of architecture and mosaic decoration—he speaks of the latter's "complete oneness with the architectural design" (p. 114)—that he is led to attribute the building as well as the large conception of the mosaics to the same chief master. "There is good reason to believe," he writes, "that the architectural design itself was influenced by the desire to make an appropriate setting for the mosaic" (p. 24). Since the building is clearly Western in type, how can one reconcile this fact with the Greek character of the mosaics in "a fully integrated whole"? Kitzinger believes he has found a parallel in the episode of the rebuilding by the architect Fieravante in the 1470's of the church of the Dormition in the Kremlin in a pure Russian style, copying the older church of Vladimir (p. 112). But the Italian was called as an engineer rather than as an architect; he did not have to design mosaics, as Kitzinger supposes was done by the Greek master of Monreale, and integrate them with arches, walls, and vaults. Fieravante introduced new technical solutions in building, and even then he betrays his Western origin in certain forms. Dr. Kitzinger's conjecture, if I understand him, is surprising: that only a Greek could have conceived this Western interior and that a Greek architect built in a

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*SHOW Magazine*  
Dec. 12, 1962 Vol. II, No. 12

Dropping beneath the three-figure tab with no falling off in quality is *The Mosaics of Monreale* (George Wittenborn, \$65). This is the first of three volumes, sponsored by the Bank of Sicily, that will be devoted to the art of the cathedral on the hills overlooking Palermo. The golden mosaics of Monreale (see page 51) are magnificently revealed in 57 text illustrations, 16 in color, plus 102 full-page (11" x 14") color plates. The text by the late Ernst Kitzinger is profound enough for the serious art student and enlightening enough for the informed amateur. Floor plans, a special index and a chronology help the reader to place each mosaic in its proper location within the "golden honeycomb" that makes Monreale the "last of the great pictorial ensembles of the Norman era."

#### Magnificent Monreale

My attention has been drawn to the lavish display of colorplates from my book "The Mosaics of Monreale" and the accompanying review in the Books section [December]. May I point out that you are in error in referring to me as having died. In fact, I am  
Yours sincerely,  
Ernst Kitzinger  
Washington, D.C.

*Show* apologizes to Dr. Kitzinger for its unpardonable existential error and congratulates him on a magnificent, essential book.

*SHOW* (March 1963 - issue)

and royal patronage in the twelfth century could be content with a standardized magnificence. If we had only these works, we might admire them more, as in the eighteenth century one admired Roman copies of Greek art and divined through them the virtues of the lost originals. But today, with our larger experience of mediaeval art, they do not move us deeply; they delight the eye as a beautiful vestment, but fail to grip us as a compelling image.

This discussion of the aesthetic of Monreale—I'm aware how inconclusive it is—touches only one side of Kitzinger's text, which includes also valuable observations on other aspects, significant for our thinking about mediaeval art as a whole. Particularly good are the pages on the method of the mosaicists. Contrary to the view that the mosaic was done in the shop and then transferred to the wall—a view that has been supported in older literature by the assertions of restorers—Kitzinger brings together evidence showing that in Monreale the artist worked directly on the wall over a design painted on the "setting-bed" of plaster. He argues also that the models of the mosaicists were pictures in workshop albums and not miniatures in manuscripts, as is often supposed; scholars accustomed to tracing the iconographic traditions through the more abundant illustrated manuscripts are too ready to attribute to the artists their own bookish habit of work. Kitzinger has found in the little-known *Life of a Byzantine saint, Pancratius of Tauromenium*, reference to the painters' use of such albums.

Important, too, is Kitzinger's approach to certain large variations in form within the work of the same artist or team, which some students would explain by differences of individual style. He applies here the concept of modes, which in music and poetry designate the different qualities or forms chosen for their adequacy to particular types of subject matter—varying qualities and forms compatible with a single master's style. On the iconographic side Kitzinger has made an admirable study of the liturgical ground of the choice and distribution of the scenes and prophets and of their connection with Byzantine art of the same period.

MEYER SCHAPIRO  
Columbia University

Western manner to provide a pr  
in a Greek style.

On this question of the uni  
mosaics, Demus has expressed a  
mosaics are not an intrinsic part  
are attached to the wall as an i  
The mosaic is not framed by  
seems, on the contrary, to fran  
... The interior of M  
a well-defined spatial unit as a  
walls or iconostases. ... The int  
of its own; ... it must have b  
decorator of the church to imp  
this dry interior" (*op.cit.*, pp. 1

Who is right? Part of the d  
the vagueness of the concept of  
and decoration. A painter may n  
use of an existing wall, its stru  
regularities and accidents, witho  
tect. He may, by his inventive  
face or by accenting the latter  
achieve a unity with the buildi  
unity foreseen by the architect.  
variation than the architect an  
own forms by a harmonious con  
structure. And conversely, the  
may, with his figures, break, op  
forms of the adjoining and  
members, yet produce a whole  
these, is well-ordered and expr  
art such "conflicts" of architec  
very common and occur in wo  
ity, like the portals of Vézelay,  
A good example of a unity tha  
and inversions of the figural a  
portal of Avallon where a colu  
ble twisted member, while the  
it is rigid like a column. Yet l  
intensify the life of the portal.  
mural arts many possible types  
unification. To allow a figure to  
even to cross the frame is no les  
than to draw a figure comp  
frame; to have a figure follow  
no more unifying than to have it  
solution may be well or poorly  
whole that is the work of art.  
and judgment of the mosaics l  
patterns, a single type of orde  
of decoration and architecture l  
leads him in places to narrow the  
At the same time he speaks of  
were a peculiarity of the work  
law of the Monreale decoration  
are established between single  
tile. ... No one element sta  
92). From his account I judge  
particular kind of "correlation"  
general way, although he speak

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## FINE ARTS

Stahly, François, 1911-  
François Stahly. Introd. par Carola Giedion-Welcker.  
Réalisé par Walter Herdeg. New York, Wittenborn, 1962?;  
83 p. (chiefly illus., ports.) 24 cm.  
French, English and German.  
Bibliography: p. 22.

1. Herdeg, Walter, 1908- ed.

NA553.S7H4 730.944

63-488

Library of Congress (2)

STAHLY, François, 1911- 730.944  
François Stahly. Introd. by Carola Giedion-Welcker.  
Ed. by Walter Herdeg. New York, Wittenborn,  
1962? 83p. (chiefly illus.) 24cm. French, English  
and German. Bibl. 63-488 650  
W. Herdeg, Walter, 1908- ed.  
Ph. images of the artist's work dating from 1941  
to 1962. Unpublished material is included.

FRANÇOIS STAHLY, edited by Walter Herdeg, introd. by Carola Giedion-Welcker. Wittenborn & Co., New York, 1963. 83 pp., illus., \$6.50.

A handsome book, broadly presenting the many phases of Stahly's career in a series of excellent photographs.

Stahly's work in conjunction with architectural commissions is among his most interesting. If the writhing, organic shapes of some of his fountains lose some of their impact in being fountains, the force of his forms become even more intensified in those commissions where he is permitted to work in a more integrated way with the architect. The stucco wall, for example, in the Chapel of the Holy Sacrament, Vatican Pavilion, at the 1958 Brussels Fair, the relief windows in the Church of St. Remy at Baccarat, Lorraine, and the aluminum facade for the "Paris-Match" pavilion exhibited in the Salon des Arts Ménagers, Paris, 1955, are striking examples.

The book excellently illustrates Stahly's ability to work well in many media, and if he has a tendency to somewhat torture wood, he is completely respectful of the properties of stone and metal. The total effect is of a thorough survey of the work of a very accomplished artist.

Art Forum, vol. 1, no. 12

## Le Cabinet Fantastique

Christ, Yvan, 1919-  
Projets et divagations de Claude-Nicolas Ledoux, architecte du roi; étude. Paris, Éditions du Minotaure, 1961.

133 p. illus., plans. 26 cm. (Le Cabinet fantastique, v. 1)

Stamped on t. p.: American distributor: Wittenborn and Company  
New York 21, N. Y.  
Bibliography: p. 150.

1. Ledoux, Claude Nicolas, 1736-1806. I. Title.

NA1053.L4C5 730.944

61-65552

Library of Congress (2)

SLUYS, Félix, 1885- ART 759.4  
Didier Barra et François de Nomes, dits Monsu Desiderio.  
[Paris, Éditions du Minotaure, 1961]  
143p. illus. (pt. mounted col.) 26cm. (Le Cabinet fantastique, v. 2)  
Stamp: Barra, Didier 2. Nomes, François de

Sluys, Félix, 1885-  
Didier Barra et François de Nomes, dits Monsu Desiderio.  
Paris, Éditions du Minotaure, 1961.

143 p. illus. (part mounted col.) facsim. 26 cm. (Le Cabinet fantastique, v. 2)

Stamped on t. p.: American distributor, Wittenborn and Company  
New York 21, N. Y.  
Bibliography: p. 139-142.

1. Barra, Didier. 2. Nomes, François de.

ND553.B28S55 759.4

62-1914

Library of Congress (3)

CHRIST, Yvan, 1919- 730.944  
Projets et divagations de Claude-Nicolas Ledoux, architecte du roi, 1736-1806. New York, Wittenborn, 1961. 133p. illus. 26cm. (Le Cabinet fantastique, v. 1)  
Bibl. 61-65552 940  
1. Ledoux, Claude-Nicolas, 1736-1806.  
Study and evaluation of the 18th century French architect Ledoux. Text in French.

CHRIST, IVAN. Projets et divagations de Claude-Nicolas Ledoux. Paris, 1961, Éditions du Minotaure, G. Wittenborn, distrib., pp. 133, illus. \$9.00.

Claude-Nicolas Ledoux, without any doubt the greatest French architect of his time, begins only now to be rediscovered and appreciated in his full importance. The vagaries of history which once had made him the protégé of Mme. Du Barry, later the favorite of Parisian high society of the last third of the eighteenth century and then persecuted by the Revolution, hardly escaping the guillotine, deprived of the fees the court owed him, and finally dying in poverty, darkened not only his life, but almost erased his name from the galaxy of our greatest architects. Let us pray that he will not become famous again as the hero of a sensational novel for which his life seems to be predestined.

The new French publication by Ivan Christ whose introductory text and rather poetic and vague captions contribute in no way any new research or worthwhile aesthetic insights is nonetheless of greatest interest to the aesthetician of architecture. For the excellent reproductions of most of Ledoux's projects which the

The American Society for Aesthetics

The Journal of Aesthetics and Art Criticism

Summer 62

863 943 20, 1961

GALERIE Dieter Boppert, Hannover ART 769.943  
Rudolf Schoof's Opusculum. New York, G. Wittenborn, 1961. 61p. (chiefly illus.) 24cm. French, English, German. Bibl. 61-488 650

1. Schoof, Rudolf, 1912.

Catalog of the artist's work presented at Wittenborn's One-Wall Gallery, New York, Sept.-Oct. 1960, and now on display at Galerie Dieter Boppert, Hannover, Germany. Text in German and English.

Comment on the artist's use of texture and color. Wittenborn's One-Wall Gallery is adorned with prints by Rudolf Schoof. This German engraver is not very well known in the United States, except perhaps by bibliophiles for his distinguished. Schoof is chiefly a graphic artist who is teaching at Kassel. These prints show a decided kinship with "vanguard painting" in Paris, notably that which is held dear within the limits of black, gray, and white, suitable also for indulgence in thick impressionism. One could really take these engravings to be collages printed under great pressure. There is a magic blending of light, a totalizing mystery in these textures.



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1. Herdeg, Walter, 1908- ed.

NB553.S7H4

730.944

63-488

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 1. Herdeg, Walter, 1908- ed.  
 Photographs of this abstract sculptor's work dating from 1941  
 to 1962. Biographical material is included.

13 p. 2  
 Feb 28 1963

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A handsome book, broadly presenting the many phases of Stahly's career in a series of excellent photographs.

Stahly's work in conjunction with architectural commissions is among his most interesting. If the writhing, organic shapes of some of his fountains lose some of their impact in being fountains, the force of his forms become even more intensified in those commissions where he is permitted to work in a more integrated way with the architect. The stucco wall, for example, in the Chapel of the Holy Sacrament, Vatican Pavilion, at the 1958 Brussels Fair, the relief windows in the Church of St. Remy at Baccarat, Lorraine, and the aluminum facade for the "Paris-Match" pavilion exhibited in the Salon des Arts Ménagers, Paris, 1955, are striking examples.

The book excellently illustrates Stahly's ability to work well in many media, and if he has a tendency to somewhat torture wood, he is completely respectful of the properties of stone and metal. The total effect is of a thorough survey of the work of a very accomplished artist. ■

Art Forum, vol. 1, No. 12

FW Feb 20, 1961

GALERIE Dieter Brosberg, Hanover. ART 769.943  
*Rudolf Schoofs*. Grevuren. New York, Ger. Wittenborn, 1960[?]. Magnification erratic. illus., port. 30x15cm. 61-89 pap., \$5.00  
 1. Schoofs, Rudolf, 1932-  
 Catalog of the artist's work exhibited at Wittenborn's One-Wall Gallery, N.Y., Sept.-Oct., 1960, and now on display at Galerie Dieter Brosberg, Hanover, Germany. Text in German and English.

ernment of the numerous qualities of texture and color.  
 Wittenborn's One-Wall Gallery is adorned with prints by Rudolf Schoofs. This German engraver is not very well known in the United States, except perhaps by bibliophiles for his illustrations.  
 Schoofs is chiefly a graphic artist who is teaching in Kassel. These prints show a decided kinship with vanguard painting in Paris, notably that which is held strictly within the limits of black, gray, and white; notable also for indulgence in thick impastos.  
 One could really take these gravures to be reliefs, printed under great pressure. There is a magic handling of light, a tantalizing mystery in these textures.

Christian Science Monitor 5-11-61

REYNAL

JESPER JOHNS

ALVARO ALITO

BLASER

HETRO

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## Le Cabinet Fantastique

Christ, Yvan, 1919-

Projets et divagations de Claude-Nicolas Ledoux, architecte du roi; étude. Paris, Éditions du Minotaure [1961]

153 p. illus., plans. 26 cm. (Le Cabinet fantastique, v. 1)

Stamped on t. p.: American distributor: Wittenborn and Company  
... New York 21, N. Y.  
Bibliography: p. 150.

1. Ledoux, Claude Nicolas, 1736-1806. I. Title.

NA1053.L4C5

720.944

61-65552

Library of Congress

(2)

SLUYS, Félix, 1885-  
Didier Barra et François de Nome, dits Monsu Desiderio. [Dist. New York, Wittenborn, 1962.c.1961:]  
143p. illus. (pt. mounted col.) 26cm. (Le Cabinet fantastique, v.2) Bibl. 62-1914 12.50  
f. Barra, Didier. 2. Nome, François de.

ART 759.4

Sluys, Félix, 1885-

Didier Barra et François de Nome, dits Monsu Desiderio. Paris, Éditions du Minotaure [1961]

143 p. illus. (part mounted col.) facsim. 26 cm. (Le Cabinet fantastique, v. 2)

Stamped on t. p.: American distributor, Wittenborn and Company  
... New York 21, N. Y.  
Bibliography: p. 139-142.

1. Barra, Didier. 2. Nome, François de.

ND553.B28S55

759.4

62-1914

Library of Congress

(1)

CHRIST, Yvan, 1919- 720.944  
Projets et divagations de Claude-Nicolas Ledoux, architecte du roi; étude. [Dist. New York, Wittenborn, 1961:] 153p. illus. 26cm. (Cabinet fantastique, v.1)  
Bibl. 61-65552 9.00  
1. Ledoux, Claude Nicolas, 1736-1806.  
Study and evaluation of the 18th century French architect Ledoux. Text in French.

CHRIST, IVAN. Projets et divagations de Claude-Nicolas Ledoux. Paris, 1961, Editions du Minotaure, G. Wittenborn, distrib., pp. 153, illus., \$9.00.

Claude-Nicolas Ledoux, without any doubt the greatest French architect of his time, begins only now to be rediscovered and appreciated in his full importance. The vagaries of history which once had made him the protégé of Mme. Du Barry, later the *Architecte du Roi* (Louis XVI), the favorite of Parisian high society of the last third of the eighteenth century and then persecuted by the Revolution, hardly escaping the guillotine, deprived of the fees the court owed him, and finally dying in poverty, darkened not only his life, but almost erased his name from the galaxy of our greatest architects. Let us pray that he will not become famous again as the hero of a sensational novel for which his life seems to be predestined.

The new French publication by Ivan Christ whose introductory text and rather poetic and vague captions contribute in no way any new research or worthwhile aesthetic insights is nonetheless of greatest interest to the aesthetician of architecture. For the excellent reproductions of most of Ledoux's projects which the

The American Society for Aesthetics

The Journal of Aesthetics and Art Criticism  
Summer 62

WITTENBORN

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## ART AS THERAPY

I. SCHNEIDER: *The Work of Robert Kaufmann (1913-1959)*, 104pp. New York: George Wittenborn, \$10.

This is a commemorative volume compiled by friends in honour of a little-known American painter. Robert Kaufmann (1913-1959) was a rich and uneasy businessman interested in the arts, who began to paint after he had been liberated and became aware of his true self through an extensive course of psychoanalysis. "So impressed was Kaufmann with this knowledge and its potentials as therapy, that he sought to extend it to others", writes Mr. Schneider. In consequence Kaufmann took it upon himself to teach others to cure their neuroses by "immediate and direct self-expression", and then in 1954 also set up a fund "to provide for the treatment of some fifteen artists, writers and musicians who had come to a standstill in their creative life". Simultaneously he opened the Forum Gallery on Madison Avenue where student artists from all over the United States were able to exhibit their work.

This munificent experiment was destined, however, to last only two

years because Kaufmann had become so absorbed in his own painting—an unhappy expressionistic blend of Beckmann, Nolde and Dubuffet—that he had no time to carry it on. Kaufmann died in a fire at Key West in 1959 before any New York gallery had offered him a one-man exhibition, but subse-

quently the majority of his paintings were distributed by his executors among the museums and university collections of America. All their names are listed in this book, which contains a catalogue of more than 270 paintings and drawings, eight of which are reproduced in colour and 120 in black and white.

## Tough Customer

*An oratorio with gin and her:  
He rests at radio with mountain nerve,  
While riches of his persevering serve  
The well-ironed pockets of his character.*

*Late summer early evening clouds confer  
Upon the tiny muzz of icing scrolls  
(Like scarlet sight the feel of trumpets is)  
A robust cosy warmth like pussy's purr.*

*Love does not bother him, nor money stir  
His infinite exertion after poise,  
Here where from galleon bungalow the noise  
Of brass hangs on his shoulders like a fur.*

*Where, in his shining present, there lies coiled  
A promising future waiting to be spoiled.*

JOHN FULLER

## FINE ARTS

AFRO (Afro Basaldella). Afro: Paintings, Gouaches, Drawings; intro. by James Johnson Sweeney. (Albums of Contemporary Art Series). 34 ills., 24 in color. biblog. index. 87pp. dist. by Wittenborn. \$20. *Sept 1, 1962*  
Having had successful one-man shows in New York on approximately alternate years since 1950, taken prizes in the Carnegie International and other important exhibitions in the U.S., his native Italy, and elsewhere, Afro is now honored with an excellent monograph. His work is shown to its full advantage in reproductions that extend 13 inches from gutter to edge of page. They are mainly from 1957-1961, the years in which the influence of some aspects of abstract expressionism on his cubistically oriented spacial concepts became evident. Traces of De Kooning's calligraphy are present but not his dynamic manipulation of material, and Afro has assimilated Gorky's forms and techniques of composition but not his draftsmanship. His good taste is unerring; however: colors are clean, balanced, pearly, handsome, seductive. Certainly his mural for the UNESCO building in Paris, "Il Giardino della Speranza" ("The Garden of Hope"), is a superior contribution. For large, specialized collections. —Judith Putnam, *Library Journal*

[BASALDELLA] Afro, 1912- ART 759.5  
Afro: paintings, gouaches, drawings. Intro. by James Johnson Sweeney [dist. New York, Wittenborn]

1961 [t] 84p. (plates, part col.) 34cm. (Albums of contemporary art) Bibl. 61-65473 20.00  
I. Sweeney, James Johnson, 1960.  
Album of work by Afro with an appreciation and biographical data. Site of present location of each work is listed.

PW New 1961

THE TIMES LITERARY SUPPLEMENT FRIDAY FEBRUARY 9 1962

## FINE ARTS

## Drudi Gambillo, Maria.

After Boccioni; futurist paintings and documents from 1915 to 1919. Pref. by Claudio Bruni. Biographical notes and criticisms by Maria Drudi Gambillo. The writings, documents and letters have been collected and arr. by Maria Drudi Gambillo and Claudio Bruni. Translation by Helen Graham Heath. Ed. Mediterranee. Roma, Studio d'arte contemporanea, La Medusa, 1961.

80 p. illus. (part col.) facsimils. 24 cm.  
English and Italian.

1. Paintings, Italian. 2. Futurism (Art)

I. Title.

ND618.D7

759.5

61-66788

ND623.B313S9

759.5

61-65473

Library of Congress

(1)

## FINE ARTS

## Basaldella, Afro, 1912-

Afro: paintings, gouaches, drawings. Intro. by James Johnson Sweeney. Rome, Modern Art Ed., 1961.

85 p. illus. (part col., part mounted) 34 cm. (Albums of contemporary art, 1)

Stamped on t. p.: American distributor: Wittenborn, New York. Bibliography: p. 84-85.

I. Sweeney, James Johnson, 1960-

SEP 01 1962

AFRO (Afro Basaldella). Afro: Paintings, Gouaches, Drawings; intro. by James Johnson Sweeney. (Albums of Contemporary Art Series). 34 ills., 24 in color. biblog. index. 87pp. dist. by Wittenborn. \$20. *FINE ARTS*  
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*Mr. W: library Journal  
now has 21,500 books  
subscriptions (at 10.00)  
a great potential market  
for many of your items  
if you met me I.*

14 SEPTEMBER 1, 1962

ART de France, no. 1. ART 709.44  
Editor: A. Chastel. Dist. New York, Wittenborn  
[c.1961] 435p. Bibl. illus. (part col.) 33cm. annual.  
61-1279 pap., 12.50

1. Art—France—Yearbooks. I. Chastel, André, 1912-  
ed.  
A new review of ancient and modern French art, concerned  
with art history and research. In French. *PW 3/20/61*

MARCHIORI, Giuseppe 730.945  
Quinto Ghermandi. Bologna, Edizioni ALFA [dist.  
New York, Wittenborn, 1962] 74p. plates, port.  
30cm. (Scultori d'oggi, 13) Bibl. 63-616 pap., 4.50  
1. Ghermandi, Quinto, 1916.  
Studies the contemporary sculptor's works. Part of the text in  
Italian and English.

FEBRUARY 18, 1963

PW



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# Polnische Plakat Kunst (Polish Posters)

Edited by Jozef Mroczak  
Printed in Germany  
George Wittenborn Inc., American Distributors  
1018 Madison Avenue, New York 21, New York \$15.75

This is the first publication on a highly regarded aspect of Polish art.

Starting with the poster for the 1898 exhibition of posters at the Krakauer

Spread from Polnische Plakat Kunst



C.A. Jan/Feb '63

Museum fur Kunstgewerbe, and ending with 1962 posters for American films, the book represents a wide cross section of work being done for merchandise, shows and products.

Many of the posters were photographed in their "working" surroundings—in market places, on buildings, posts, outdoor bulletin boards. When seen in this manner the aggressive, fresh, and artistically strong qualities are quite apparent.

There are 377 reproductions, many in color, by over 50 artists whose biographies and current addresses appear in the appendix. Text and credits are in German.

## POLNISCHE PLAKAT KUNST. Jozef Mroczak. Wittenborn & Co. \$15.75.

The Polish poster artist-designer reviews Polish posters of 2 periods: 1900-39, 1945-62—377 works of his and 82 other artists. Not like our 24-sheet posters, more like 3-sheet/theatrical-kiosk-types, they demonstrate much versatility. Introduction by Jan Lenica. German text only.

Art Direction April 1963

Christian Science Monitor  
July 26, 1962

Crippa, by Alain Jouffroy, (New York: George Wittenborn, \$17.50) is the story of another Italian artist who be-

gan as a leader of the spatialist movement in Italy, but who subsequently moved on to the spiral method of the nuclearists. Needless to say, he is against traditional easel painting. Typically, Crippa is aggressive as well as cynical, and the author describes him as expressing "primordial anger."

All these artists share the spirit of defiance. They aim to excite, to agitate, to shock. They are receptive chiefly to primitive sources, savage or tribal. They seem to prefer "ready-mades" and prefabricated materials instead of creating textures of their own. They may not choose to paint, they paste, they sew, they join. They succeed for the time being in virtually annihilating the art of painting and sculpture.

Nuclear Art, by Tristan Sauvage (New York: Marcello Maestri-Wittenborn, N.Y. 242 pp. \$17.50) carries the evolution a step ahead. The well-illustrated text is presented in Italian, French, and English. In Italy such "nuclearism" has sprung up in angered opposition to abstraction. In one sense it continues the liberated spirit of the futurists who were Italian.

A major exponent is Enrico Baj. He devised an archetypal image of the spiral symbol and adapted it to a human (more or less) form. Baj has used various decorative materials including tapestries, mattress sacking, fragments of broken mirror to give shape to forms. They suggest gingerbread men or figures of monsters in Peruvian textiles. There is an element of theater in these odd puppets which are his figural answer to the abstract.

The connection with the nuclear age is largely verbal. Of one thing we remain assured, these space-seeking vanguardists manage to avoid working intrinsically as craftsmen.

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## The Cover

### NUCLEAR ART

The drawing by Enrico Baj is a sample of the work coming out of the new nuclearist school of art in Italy. It is taken from "Nuclear Art," a large new book with a text by Tristan Sauvage (Marcello Maestri, N. Y., 244 pp., 213 illus., 37 in color, \$17.50).

"Nuclearism," says the book jacket, "has been a highly skilful disintegrating former lawyer who has become the best agent of every commonplace, rhetorical hypocrisy, every outworn aesthetic convention."



The fragmentation of the nuclearists takes them well away from the conventional, even for materials. Baj, a known of the group, sometimes uses rope, shattered pieces of mirror and strips of furniture veneer on his canvases; on other occasions his "canvas" has been a plain bed mattress. Sometimes he buys cheap reproductions of nudes or landscapes and paints weird beings into them.

Despite its name and the wide use of atomic themes, nuclearism appears to have no political message. Its rebellion is solely in the field of art.

War/Peace Report Sept/1962

SAUVAGE, Tristan. Nuclear art. [Traduction française de Gualtiero Schoenenberger. English tr. by John A. Stephens] New York, M. Maestri [dist. Wittenborn, c. 1962] 242p. illus. (pt. col.) 31cm. Italian, French, and English. Bibl. 62-4639 17.50, bxd.

1. Painting—Hist. 2. Painters, Italian. Work of painters belonging to the Nuclearist movement which is within the directional scheme indicated by Surrealism and Dada.

American Book Publishing Record

SAUVAGE, Tristan. Nuclear Art. 213 illus., 37 in color, bibliog. indexes, notes, 242pp. Marcello Maestri, dist. by Wittenborn. \$17.50.

MODERN ART The popular cycles of modern art never cease to amaze. The so-called "Nuclearists" are such a cycle. Born in the cellars of Milan a decade ago under the banner "Truth is not yours; it lies in the atom," they now receive full-scale monographic, trilingual (Italian, French, English) treatment, complete with 11 pages of reprints of their manifestoes and a "Nuclear Dictionary." Their cofounders, Enrico Baj (b.1924) and Sergio Dangelo (b.1932), both known in the U.S., are given full-scale reviews of their careers. Essentially anti-art, the Nuclearists are not a cohesive group; their work is perhaps best characterized as a neo-Dada manifestation, and is more a credit to the anarchy of their predecessors than to their own revolutionary impulses. Art collections

that keep up with contemporary events will need this book. —Marchal E. Landgren, Readers Adviser, Art Div., Washington, D.C., P.L.

LJ OCTOBER 15, 1962

Library Journal

## THE ARTS

Library Journal  
Oct 15, 1962

### GENERAL

SAUVAGE, Tristan. Nuclear Art. 213 illus., 37 in color, bibliog. indexes, notes, 242pp. Marcello Maestri, dist. by Wittenborn. \$17.50.

MODERN ART The popular cycles of modern art never cease to amaze. The so-called "Nuclearists" are such a cycle. Born in the cellars of Milan a decade ago under the banner "Truth is not yours; it lies in the atom," they now receive full-scale monographic, trilingual (Italian, French, English) treatment, complete with 11 pages of reprints of their manifestoes and a "Nuclear Dictionary." Their cofounders, Enrico Baj (b.1924) and Sergio Dangelo (b.1932), both known in the U.S., are given full-scale reviews of their careers. Essentially anti-art, the Nuclearists are not a cohesive group; their work is perhaps best characterized as a neo-Dada manifestation, and is more a credit to the anarchy of their predecessors than to their own revolutionary impulses. Art collections that keep up with contemporary events will need this book. —Marchal E. Landgren, Readers Adviser, Art Div., Washington, D.C., P.L.

CRIPPA, Roberto, 1921- 751.4  
Crippa [Testo di] Alain Jouffroy. [Dist. New York, Wittenborn, c. 1962] 52p. illus. (pt. col.) 29cm. Italian, French, and English. Bibl. 62-5590 17.50  
1. Jouffroy, Alain, 1928-  
Reproductions of some works of a modern Italian painter with a commentary translated into English by John A. Stephens. Contains 47 plates, 20 of which are in color.

San Francisco Sunday  
CHRONICLE

## Monreale Mosaics

### FINE ARTS

Kitzinger, Ernst, 1912-

The mosaics of Monreale. Palermo, S. F. Flaccovio, 1960, 132, xv p. illus. (part col.) 107 plates (incl. plan; part fold., part col.) 38 cm.

Stamped on t. p.: American distributor: Wittenborn, New York. Bibliographical references included in "Notes" (p. 123-132)

1. Monreale, Sicily. Duomo. 2. Mosaics—Monreale, Sicily.  
I. Title.

vantage of these without overlooking essential pictorial values. Both biographies are exhaustively documented, the "Rouault" with many of the artists' own writings.

"The Mosaics of Monreale," by Ernst Kitzinger (Wittenborn: \$65) is one of the most elaborate and expensive scholarly studies of recent years, yet it is only the first in a series of three books to be devoted to this architectural monument. Monreale is a great Twelfth Century cathedral near Palermo. Its interior is entirely encrusted with mosaics which are among the most grandiose,

colorful, and awe-inspiring in the world. They are here studied intensively, with large black-and-white photographs of the interior as a whole and 102 huge detail plates in color which are among the most vivid things of their kind ever produced. One feels one could pry loose the individual stones of the mosaics from the page, so clearly and brilliantly are they presented; one can certainly study Monreale more effectively here, in one's living room, than at the original site. Since the book is financed by Ignazio Mormino Foundation of the Banco di Sicilia for the Economic, Cultural and Tourist Development of Sicily, its very perfection may defeat the purpose for which it was created.

New York Times - Sept 8, 1962  
Manners and Moods

By STUART PRESTON

action "by Henri de Toulouse-Lautrec."  
1. E. Pean Performing a Jambone  
2. belonged to George Washington  
3. us teeth with human teeth riveted to  
4. om plate, carved with a popo-  
5. ventures from 1880-1900. The bot-



9, 1962



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**Gasparini, Graziano.**

La arquitectura colonial de Coro. Caracas (Ediciones "A", 1961.

308 p. illus. (part col.) maps (part col.) plans. 30 cm.

"Sección documentos": p. 255-308.

"Notas y bibliografía": p. 249-254.

1. Architecture—Coro, Venezuela. I. Title.

NA937.C6G3

720.9872

61-34719

Library of Congress

(1)

Sept 1962  
3/4/62

**SR's Check List**

Art

LA CASA COLONIAL VENEZOLANA. By G. Gasparini. Wittenborn. \$7.50.

*Graphis #6 - 1958 Duplicate*

**BOOK REVIEW**

TRADEMARKS OF THE WORLD by Yusaku Kamekura. George Wittenborn Inc. New York. \$9.00. — Paul Rand in his preface points out that the Japanese artist is particularly well equipped to design trademarks. Mr. Kamekura by his 700 selected examples sets out to show what goes to the creation of a good trademark. He also warns that established trademarks must be tended, kept fresh and alive. The text is primarily addressed to Japanese designers, but is of relevance to all and a good trademark can as easily be "read" by a Japanese monk as by a man in the streets of New York. A useful addition to existing books on the subject.

**BOOKS RECEIVED**

Metro, Vol. 6 Milan, 1962.

The lush quarterly from Italy, devoted primarily to the Venice Biennial.

Quadrant, Vol. 12. Brussels.

The even more lush annual, from Brussels, in three languages.

Erwin Rosenthal, "The Changing Concept of Reality in Art," Wittenborn, N. Y., 1962. 99 pp., illus. \$6.50.

The push and pull of realism and anti-realism across five centuries.

Arlene Zekowski, "Concretions." Drawings by Milton Avery. Wittenborn, 1962.

Stanley Berne, "The Dialogues." Drawings by Matta. Wittenborn, 1962.

Examples of "neo-narrative" prose, illustrated by contemporary artists.

Hillborn Sanford, "Mosaic Design," Mosaic International, San Francisco, \$3.00.

Mosaic design for the amateur, the craftsman, and the professional. ■

Art Forum, Jan. 1963

CHMIDT, Georg, 1896- ed. Kunst und Naturform. Form in art and nature. Trg. von Georg Schmidt, Robert Schenk. Mit einer Einführung von Adolf Portmann [Dist. New York, Reinman, 1962, c.1960] illus. (pt. col.) 29cm. A61.699/22.30. bxd. 1. Art, Modern—20th cent. 2. Nature (Aesthetics) I. Schenk, Robert, joint ed. II. Title. III. Title: Form in art and nature. based on the exhibition Kunst und Naturform, held in Basel, Switzerland in 1959. German, English and French text. Fully illustrated.

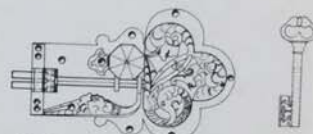
**Two Centuries of Shop Talk**

PERIOD FURNITURE DESIGN by Erich Klatt. detailed shop drawings, supplemented by 185 photographs of coffers, chests, beds, tables and chairs from Romanesque to the Biedermeier period. 192 pages, 11 1/2" by 8 1/2". Available on order from Wittenborn and Company, New York, 21. \$13.50.

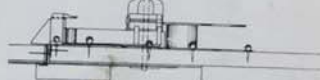
With the same precision and romance of

a carpenter's level, Erich Klatt lays out the premise for his book: although each civilization experiments with new materials and tools to produce its furniture, nothing will ever replace wood as the most supremely beautiful and appropriate material. Its continuous development through the centuries has elevated it to the level of art, which has deserved the attention of the most skilled sculptors and artists of each era.

In illustrating this premise, Klatt draws heavily on drawings, sketches and photographs of furniture and tools, beginning with an utterly charming Viennese cradle of 1870. There is a handsomely carved bit brace of palm wood, an oak cabinet from lower Saxony, circa 1350, and meticulously executed shop drawings of an Ulm Renaissance cabinet of the mid-seventeenth century, with its lavish



SCHLOSS EISEN BLANK



Detail of lock for Ulm Renaissance cabinet circa 1725—From Period Furniture Design

moldings and inlays of pear wood, rippled maple, birch burl and plum wood. Some of the furniture Klatt has selected is sumptuous, some utterly unadorned. But each bears the precision, detail and unmistakable devotion of an artist.

To comprehend Klatt's brief history which includes the Gothic, Renaissance, Baroque, Rococo, Classic and Biedermeier periods, requires the vocabulary and comprehension of a carpenter. Dado, rabbeting plane, simple chamfers? What is Author Klatt drilling (doweling?) home?

His text, in three languages, briefly dismisses the furniture of the ancients (they used stone and metal) and of the Middle Ages. Not until Klatt reaches the Gothic period does he roll into any enthusiasm for his subject. Ah, there was an era! It was an era of great technical advance, which marked the advent of the sawmill. Joinery was developed to perfection, and craftsmen experimented with such unlikely materials for staining as lime water, sauerkraut pickle, and horse dung.

Despite the obvious gaps in its historical presentation, the volume is a valuable compendium of construction detail for the designer and manufacturer of period furniture.—P. G.

*Interviews June 1962*

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## BOOK REVIEWS

BY LEONARD K. EATON

Associate Professor of Architecture, College of Architecture and Design, University of Michigan, reviews Perret. Bernard Champigneulle. *Arts et Metiers Graphiques*, Paris, 1959. Distributed by Wittenborn & Co., 1018 Madison Ave., New York 21, N. Y. 159 pp., illus. \$6.50

The last few years have witnessed a spate of books on the history of reinforced concrete and on the contribution of Auguste Perret to the building art. This volume is an interesting contribution to the series. Obviously done in a spirit of deep filial piety, it carefully traces Perret's career from his earliest projects at the Ecole des Beaux Arts through his last city planning schemes and buildings at Amiens and Le Havre. For the most part, the approach is straightforward and chronological. Champigneulle takes up each of Perret's important buildings in turn, illustrating his discussions with excellent photographs and a good series of plans and sections. There is also a revealing number of projects that have not hitherto been published. The focus of the work is entirely upon Perret, and the point of view of the author is completely French. Except for a few references to Hennebique and Baudouin, no other architects appear in the book, and there is no attempt whatever to relate the achievement of Perret to other phases of the modern movement. In this regard it is an extremely ethnocentric production. The work was obviously done with the close co-operation of the Perret family.

Like other recent writers on Perret, the author stresses the background in architectural theory and in building construction. The Perrets were skilled masons, and young Auguste literally grew up with a trowel in his hands. He was apparently destined to be an architect from an early age. As to theory, he studied in the atelier of the great Guadet and also read extensively in Choisy and Viollet-Le-Duc. In later years he remarked that these men meant more to him than all the professors at the Ecole. It should also be noted that Perret did not graduate from the Ecole and that quite possibly his failure to do so was deliberate. Under French law he would have been forbidden to engage in the family construction business if he had passed an architectural diploma. Like

Nervi and Candela, two other virtuosi in concrete, Perret both designed and built a large number of his most famous structures.

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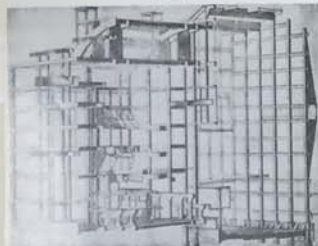
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Continued on page 218

OCTOBER 1960 / A

"For example, *Concrete: The Vision of a New Architecture*, by Peter Kallias. Boston: Press Inc., New York, 1959, 300 pp., 100 illustrations. Distributed by Wittenborn & Co., 1018 Madison Ave., New York 21, N. Y. 159 pp., illus. \$6.50



A Rebel Within  
the Establishment



Théâtre des Champs-Élysées, Paris, 1913.

Gregory, Albert.

Color in line. New Haven, Yale University; stamped:  
American distributor: Wittenborn, New York, 1960.

31 p. (en 600-600-600) 11 cm. 32 cm.

1. Color. 2. Line (Art) 1. Title.

ND1385.G7

752

60-51138

Library of Congress

(2)

## FOR FIFTEEN DOLLARS

## A SHELF OF ART

Chosen by Alfred H. Barr, Jr.  
Director of the Museum Collections at the  
Museum of Modern Art

BRUEGEL	By Wolfgang Stechow (Abrams).....	\$0.95
CEZANNE	By Meyer Schapiro (Abrams).....	1.95
LANDSCAPE INTO ART	By Kenneth Clark (Beacon).....	1.95
MEANING IN THE VISUAL ARTS	By Erwin Panofsky (Anchor).....	1.45
THE NUDE	By Kenneth Clark (Anchor).....	2.45
ON ART CRITICISM	By Eugene Delacroix (Wittenborn).....	.50
PAINTING IN THE FAR EAST	By Laurence Binyon (Dover).....	2.00
PEDAGOGICAL SKETCHBOOK	By Paul Klee (Princeton).....	1.25
PHILOSOPHY OF MODERN ART	By Herbert Read (Meridian).....	1.55
POCKET BOOK OF GREAT DRAWINGS	By Paul J. Sachs (Washington Square Press).....	.60
REINHOLD AND THE GOSPEL	By W. A. Vinner's House (Meridian).....	1.25

Eleven books for \$13.90

HERALD TRIBUNE BOOK REVIEW—PAPERBACK SECTION—JANUARY 14, 1962

Art (Le. Française) série  
new series, 22nd year, no. 15, Christmas 1960. A  
review of art appearing twice a year, pub. under  
the direction of G. de San Lazzaro. New York:  
Tulor Pub. Co. 127 p. illus. (part col.) 12 cm. 60  
1544 bds. \$2.95  
1. Art—Period. 2. Art. Modern—20th cent.—Period.  
I. San Lazzaro, Gualtiero di  
Articles on contemporary art. Illustrated with reproduction  
of paintings, more in color

ART PERIOD

1. Graphic arts—Period.

NCLN43

760.5

60-1406

Library of Congress

## Neue Bücher

## TRAJAGANE TYPOGRAPHISCHE

## MARATZBLÄTTER

Graphis Annual 59/60. Internationales Jahrbuch  
der Werbkunst, herausgegeben von Walter Her-  
deg, unter Mitarbeit von Charles Rosner und Kim  
Taylor. Verlag Amstutz & Herdeg, Graphis, Prell,  
Zürich. Umfang 208 Seiten, mit 630 Abbildungen,  
davon 91 farbig. Format 30 x 24 cm. Leinenband.  
Preis Fr. 48.— Das Graphis-Jahrbuch bietet eine  
Auslese der besten Leistungen der Werbegr-  
aphik aus der ganzen Welt. Das Jahrbuch ist ein  
unverzichtbares Hilfsmittel für alle, die sich mit  
Werbegrphik befassen und die alle künstler-  
ischen oder kommerziellen Gründen wissen wol-  
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wort vertretenen Ansicht hat die großschicht-  
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Inhalt des Graphis Annual 59/60: 180 Inserate,  
102 Prospekte, 124 Umschläge, 56 Kalender und  
Glückwunschkarten, 31 Packungen, 39 Beispiele  
ausdrucksstarker und fernsehtauglicher Schutz-  
marken und Briefköpfe. Das Buch ist gut ge-  
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druckt. MARZ—APRIL 1960

## GRAFFITI

by Brassaï. Imported by George Wittenborn,  
Inc., 105 pictures, text in German. \$10.75

This is really a  
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porary anthropo-  
logy rather than  
of photography.  
The title is an  
Italian word  
which has be-  
come interna-  
tional, meaning  
words and pic-  
tures anonymous-  
ly scrawled on walls and other public sur-  
faces. The book is chiefly of interest to a  
photographic audience because it reflects  
the current interest of one of only yester-  
day's great camera artists. This is a fasci-  
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of Paris."—H. S.

Popular Photography  
May 1960



Neue Grafik. New graphic design. Graphismus actual. 1-  
Sept. 1958.

Olten, Schweiz.

no. illus. (part col.) dinge 25 cm. (approx.) (approx.)

Issued for July 1960-  
Company, New York.

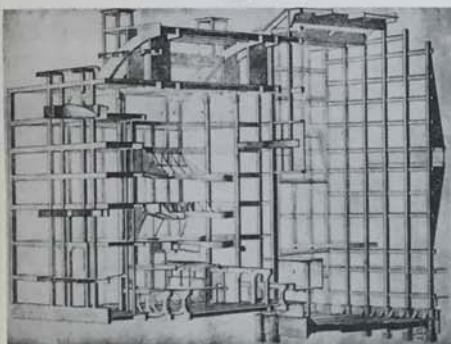
distributed by Wittenborn and



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III.F

## BOOK REVIEWS

Photos: Courtesy of Museum of Modern Art.

A Rebel Within  
the Establishment

Théâtre des Champs-Élysées, Paris, 1913.

BY LEONARD K. EATON

Associate Professor of Architecture, College of Architecture and Design, University of Michigan, reviews Perret. *Bernard Champigneulle. Arts et Métiers Graphiques, Paris, 1959. Distributed by Wittenborn & Co., 1018 Madison Ave., New York 21, N. Y. 159 pp., illus. \$6.50*

The last few years have witnessed a spate of books on the history of reinforced concrete and on the contribution of Auguste Perret to the building art.<sup>1</sup> This volume is an interesting contribution to the series. Obviously done in a spirit of deep filial piety, it carefully traces Perret's career from his earliest projects at the École des Beaux Arts through his last city planning schemes and buildings at Amiens and Le Havre. For the most part, the approach is straightforward and chronological. Champigneulle takes up each of Perret's important buildings in turn, illustrating his discussions with excellent photographs and a good series of plans and sections. There is also a revealing number of projects that have not hitherto been published. The focus of the work is entirely upon Perret, and the point of view of the author is completely French. Except for a few references to Hennebique and Baudouin, no other architects appear in the book, and there is no attempt whatever to relate the achievement of Perret to other phases of the modern movement. In this regard it is an extremely ethnocentric production. The work was obviously done with the close co-operation of the Perret family.

Like other recent writers on Perret, the author stresses the background in architectural theory and in building construction. The Perrets were skilled masons, and young Auguste literally grew up with a trowel in his hands. He was apparently destined to be an architect from an early age. As to theory, he studied in the atelier of the great Guadet and also read extensively in Choisy and Viollet-Le-Duc. In later years he remarked that these men meant more to him than all the professors at the École. It should also be noted that Perret did not graduate from the École and that quite possibly his failure to do so was deliberate. Under French law he would have been forbidden to engage in the family construction business if he had passed an architectural diploma. Like

Nervi and Candela, two other virtuosi in concrete, Perret both designed and built a large number of his most famous structures.

For the American reader, a historical review of Perret's work raises a number of fascinating questions. In recent years we have become much more conscious of our important heritage in the early years of the modern movement. American writers have, quite understandably, concentrated on the work of Sullivan, the young Frank Lloyd Wright, and more recently, on Maybeck, Gill, and the brothers Greene. Many of their buildings in the period 1900-1914, which Walter Lord has significantly named "The Good Years," exhibit to modern eyes an undeniable freshness and vigor. The Perret buildings from this same period strike one as a curiously mixed lot. The famous apartment house at 25 Rue Franklin (Paris, 1903) still seems to be one of the finest buildings of the time, a daring experiment in the articulation of the reinforced-concrete skeleton; much the same comment can be made about the garage in the Rue Ponthieu done two years later. The Théâtre des Champs-Élysées (1913), on the other hand, appears to be a vapid performance in a neo-classic vein; Champigneulle's verdict that it is "le plus beau théâtre moderne du monde" is simply nonsense. The author's enthusiasm for the sculptures of Bourdelle, which adorn the façade, is also ludicrous.

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Continued on page 218

<sup>1</sup>For example, *Concrete: The Vision of a New Architecture*, by Peter Collins, Horizon Press Inc., New York, 1959; and *Reinforced Concrete in Architecture*, by Aly Ahmed Rasat, Reinhold Publishing Corp., 1958.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Wittenborn	III.F

Gregory, Albert.

Color in line. New Haven, Yale University; stamped:  
American distributor: Wittenborn, New York, 1960.

31 p. (on double leaves) illus. 32 cm.

1. Color. 2. Line (Art) 1. Title.

ND1285.G7

752

60-51138 †

Library of Congress

[2]

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- THE NUDE  
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By Laurence Binyon (Dover)..... 2.00
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By Paul Klee (Praeger)..... 1.25
- PHILOSOPHY OF MODERN ART  
By Herbert Read (Meridian)..... 1.55
- POCKET BOOK OF GREAT DRAWINGS  
By Paul J. Sachs (Washington Square Press)..... .60
- REMBRANDT AND THE GOSPEL  
By W. A. Visser 't Hooft (Meridian)..... 1.25

Eleven books for \$15.90

HERALD TRIBUNE BOOK REVIEW—PAPERBACK SECTION—JANUARY 14, 1962

#### Neue Bücher

#### JAHRGANG TYPOGRAPHISCHE

#### MONATSBÄTTER

Graphis Annual 59/60. Internationales Jahrbuch der Werbekunst, herausgegeben von Walter Herdeg, unter Mitarbeit von Charles Rosner und Kim Taylor. Verlag Amstutz & Herdeg, Graphis Preis, Zürich. Umfang 208 Seiten, mit 830 Abbildungen, davon 91 farbig. Format 30,5 x 24 cm. Leinenband. Preis Fr. 48.- Das Graphis Annual bietet eine Auslese der besten Leistungen der Werbegraphik aus der ganzen Welt. Das Jahrbuch ist ein

unerlässliches Hilfsmittel für alle, die sich mit Werbegraphik befassen und die aus künstlerischen oder kommerziellen Gründen wissen wollen, was auf dem Gebiet der Werbegraphik geschieht. Nach der von Charles Rosner im Vorwort vertretenen Ansicht hat die grobschlächtige Werbung, (das gegenseitige Überbieten, einen Punkt erreicht, an dem es kein Zurück mehr gibt. Vielleicht gelangen sogar in nicht allzu ferner Zukunft einige der großen Masseninserenten zu der Einsicht, daß das Vulgäre, weil es bis zu den Grenzen des Möglichen vorgetrieben wurde, seinen Zugriff auf die Masse allmählich zu verlieren beginnt. Ist es erst einmal so weit, dann werden hoffentlich einige wenige dieser Großproduzenten den Mut aufbringen, zum anderen Extrem überzugehen, und sich um Logik und künstlerische Originalität bemühen.)

Inhalt des Graphis Annual 59/60: 190 Inserate, 182 Prospekte, 124 Umschläge, 56 Kalender und Glückwunschkarten, 31 Packungen, 39 Beispiele aus der Film- und Fernsehwerbung, 34 Schutzmarken und Briefköpfe. Das Buch ist gut geplant, sorgfältig gestaltet und sehr sauber gedruckt. MARCH - APRIL 1960

#### GRAFFITI

by Brassai, imported by George Wittenborn, Inc., 105 pictures, text in German, \$10.75

This is really a book of contemporary anthropology rather than of photography. The title is an Italian word which has become international, meaning words and pictures anonymously scrawled on walls and other public surfaces. The book is chiefly of interest to a photographic audience because it reflects the current interest of one of only yesterday's great camera artists. This is a fascinating collection of wall drawings, gathered under headings like "The Wall as Stimulus," "The Language of the Wall," "The Birth of Man," "Masks and Faces," "Animals," "Love," "Death," and "Magic," with short text introductions to each. In conclusion, there are two brief interviews



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Brassai has done a technically excellent job of reproducing the wall inscriptions, and one can appreciate his artist's-eye interest in them. But one can also wish for more photographically creative work from the man Henry Miller called "The Eye of Paris."—H.M.A.

Popular Photography  
April 1961

Neue Grafik. New graphic design. Graphisme actuel. -1-  
Sept. 1958-

Olten, Schweiz.

no. illus. (part col.) diagrs. 28 cm. quarterly (irregular)

Issues for July 1959-  
Company, New York.

distributed by Wittenborn and

1. Graphic arts—Period.

NC1.N43

760.5

60-1408

Library of Congress

[2]

XIXe [i.e. Vingtième] siècle ART 709.04  
new series, 22nd year, no. 15. Christmas 1960. A  
review of art appearing twice a year, pub. under  
the direction of G. di San Lazzaro. New York:  
Tudor Pub. Co. 127p. illus. (part col.) 32cm. 60-  
1544 bds., 5.95

1. Art—Period. 2. Art, Modern—20th cent.—Period.  
I. San Lazzaro, Gualtiero di.  
Articles on contemporary art, illustrated with reproductions  
of paintings, many in color.

WITTENBORN

DISTRIBUTION







The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III.F

SAN MARTIN, María Laura 759.982  
 Pintura argentina contemporánea. [In Spanish. Dist.  
 New York, Wittenborn, 1962, c. 1961. 265p. illus.  
 (pt. col.) 27cm. (Colección Panoramas del siglo XX)  
 Bibl. 62-3789 9.00  
 1. Painting, Argentine—Hist. ABSR June 30 1962

Gazette des Beaux-Arts  
 140, rue du Ty Saint-Honoré  
 Paris 8<sup>e</sup>

JUILLET-AOÛT 1960

The Sketchbook of Villard de Honnecourt, ed. by Theodore Bowie, Indiana University, chez Wittenborn, New York, 1959. In-12, 80 p., dont 63 de pl. — Edition publiée volontairement à bon marché à l'usage du grand public. Les pages de l'album sont toutes reproduites, non dans leur ordre réel, mais dans l'ordre logique (dessins de figures, cinq pages de conseils pour faire les figures d'après un schéma géométrique, reproduction de monuments, traité de charpenterie). Le texte de Villard est donné en français et en anglais. Le livre sera très utile, bien que l'introduction soit trop courte et trop peu développée. Les différentes questions que pose l'album sont évoquées d'un mot, et écartées parce qu'elles sont « meat and drink to art historians »; la dette de l'auteur envers ses prédécesseurs est « explicit »; Villard nous est présenté comme bien français (thoroughly French) en raison de sa simplicité directe, de son goût, de son manque occasionnel de respect.

En attendant que la question soit reprise par un archéologue français, cet ouvrage sera utile; il a déjà beaucoup de succès.

VCL I NOS  
 QUADRUM. Revue internationale d'art. ART 705 moderne, no. 7. [Bruxelles, Association pour la Diffusion Artistique et Culturelle] (dist. New York, Wittenborn) [1959, c. 1960?]: 192p. illus. (part col.) 27cm. semiannual. 56-4479 pap., 9.50  
 1. Art—Period. 2. Art, Modern—20th cent.—Period. I. Association pour la Diffusion Artistique et Culturelle.  
 Some of the topics of the articles are: Matisse's cut-out drawings, an interpretation of Julius Bissier's works, the works of Man Ray, and the development of the painting style of Alberto Burri. Appended are English and French translations and summaries.

pp 68 BPR - May '60

XX<sup>e</sup> (i. e. Vingtième, siècle; cahiers d'art.

nouv. sér., no 1— juin 1951—  
 Paris.

no. illus. (part col.) 32 cm.

Frequency varies.  
 Began publication with Mar. 1953 issue; publication suspended June 1959—May 1951. Cf. Union list of serials.

New ser., no. called also "20. année"; no. called also "21. année".

No. distributed by Wittenborn, New York, G. di San Lazzaro.

Director: 1. Art—Period. 2. Art, Modern—20th cent.—Period. I. San Lazzaro, Gualtieri, dl.

N2.V52 700.04

Library of Congress

60-1544

Progressive Architecture - July 1960

A Sprawling City Recentralizes

Pilot Plan for Havana. Paul Lester Wiener, José Luis Sert, Paul Schulz; Town Planning Associates. Distributed by Wittenborn & Co., 1018 Madison Ave., New York 21, N.Y. 53 pp., illus. \$35

This large (18" x 24") beautifully produced limited edition is the report made by Town Planning Associates to the former government of Cuba after work as Consultants to the National Planning Board from 1955 through 1958. It consists of plans, maps and diagrams, and some suggested architectural solutions, with text in Spanish and an accompanying translation in English. While it might seem an anomaly under present conditions on the island, it is one of the most complete studies that has been made of an important city in relation to its milieu, and surely is the most thoroughly documented illustration of the methods of presentation worked out by CIAM over its years of congresses. As the text admits, the presentation is almost oversimplified, so that it can be understood by the layman.

Havana is studied here not only as an important center of international travel, but also as the largest urban center in a country which was beginning to develop other urban points without too much thought even for a national road network.

The city itself is of interest to planners because of its rapid sprawl growth (a system of "recentralization" is here proposed, as well as clusters of peripheral communities "like the villages of old Cuba"), and because of its very handsome, but rapidly degenerating Old City and a potentially striking civic sector. (Much thought is given in the study to preservation as well as development of controls for the old part of the city, and to planning for five specific civic nuclei.)

It will be interesting to see whether under the present regime any of the thoughtful suggestions made by this group will be carried out. For instance, much study was given to the development of East Havana, and the possibility of opening up the eastern side of the harbor approach, now that there is a tunnel connection. Not only would this develop highly usable land adjacent to the urban center, but it would also make the Old City more central and more of a focus for urban activity. A residential Presidential Palace is proposed between Morro and Cabana Fortresses and is detailed rather fully. One would think that it might appeal to a Castro type as much as it did to a Battista type.

### Outstanding Archite

ALBERGHI, MOTEL,

TELS. MOTELS, Re

Giampiero Alois.

George W. Witten

Madison Ave., New

Department, INSTITU

1801 S. Prairie Ave.,

pp., \$20.00.

Photographs and

both Italian and E

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Selected hotels and

over the world are cc

broad categories: s

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tels" in town, and sn

tels and motels. Arch

are discussed in relation to each locale

and specific needs of individual Insti-

tutions. Illustrated with numerous

photographs and floor plans.

### Sprechen Sie Deutsch?

HOTELBAU, by Otto Mayr and Fritz Hierl; 330 pp., \$19.50; pub. by George D. W. Callwey; available from George Wittenborn, Inc., 1018 Madison Ave., New York City 21.

The question was asked seriously; this book is in German only—and unfortunate it is, for this book gives a thoroughly illustrated discussion of how to design a hotel, from the basement facilities all the way to a roof garden restaurant.

Sketches show a variety of layouts . . . of guest rooms (with furniture in place); of total floor plans; of cocktail bar seating; and there is even a full page devoted to sketches showing different styles of window treatments and another showing a number of basic lighting arrangements. These are just a few of the architectural and furnishings problems explored in detail. A final section shows pictures from many new hotels throughout the world.

If you have a nodding acquaintance with the German language or are handy with a bilingual dictionary, we'd recommend HOTELBAU.

INSTITUTIONS  
 MAGAZINE

17



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Wittenborn	III. F

Bardi, Pietro Maria, 1900-  
Lasar Segall. English translation by John Drummond.  
Milano, Edizioni del milione, 1959.  
179 p. illus. (part col.) ports. 28 cm.

Name of American distributor, Wittenborn, New York, stamped on  
t. p. Second enlarged edition of that published on [sic] 1951 in Portu-  
guese language and French language, by the São Paulo Museum of  
Art, for the Lasar Segall exhibition.  
Bibliography: p. 41-45.

I. Segall, Lasar, 1890-1957. I. São Paulo, Brazil (City) Museu  
de Arte.  
ND699.S39B33 759.981  
Library of Congress 60-3261

BPR pp 567 July 31, 60  
BARDI, Pietro Maria  
Lasar Segall. English translation by John Drummond. Milano: Edizioni del milione, 1959 [dist. New York: Wittenborn, 1960?]. 179p. (Bibl.: p. 41-48) illus. (part col.) ports. 28cm. "Second enlarged edition of that published on [sic] 1951 in Portuguese language and French language, by the São Paulo Museum of Art, for the Lasar Segall exhibition." 60-3261 12-50  
I. Segall, Lasar, 1890-1957. I. São Paulo, Brazil (City) Museu de Arte.  
Describes the life and development of the work of a modern Lithuanian artist. More than half of the book is devoted to reproductions, many in color, of the subject's work.

BARDI, PIETRO MARIA. Lasar Segall. [English translation from the Portuguese by John Drummond] New York: Wittenborn, 1960. 179 p. 122 illus.  
The artist, of Lithuanian Jewish background, employs Jewish themes frequently.

American Jewish Yearbook  
1962 vol. 3

### Cultural showmanship

MUSEI — architettura — tecnica — MU-  
SEUMS — architecture — technique, by Ro-  
berto Aloï, in Italian and English, with  
an introduction by Carlo Bassi. From a  
series of books called "Esempi di arredo-  
amenti, architetture, e decorazioni  
d'oggi di tutto il mondo" ("Examples of  
contemporary interiors, architecture, and  
decorative arts throughout the world").  
9" x 11", 544 pages including indices of  
architects, engineers, photographers, and  
subjects. 673 photographs in black and  
white; 20 color plates; 520 plans and  
drawings. Published by Ulrico Hoepli,  
Milan, Italy. American distributor, Wit-  
tenborn & Company, 1018 Madison Ave-  
nue, New York 21, N. Y. (\$25.00)



Restaurant in Vällingby Shopping Center, Stockholm, by architects Sven Backstrom and Leif Reinius, exploits view through glass expanse embellished with tied-back casements.

### International restaurant roundup

RESTAURANTS, CAFES, BARS. By Alexander Koch. 8" x 12", 412 pages, lavishly illustrated with black-and-white photographs and plans. Text and captions in German, French, English. Contents at end of book, with index of architects. Published by Alexander Koch, GmbH Stuttgart. Printed in Germany 1959. Distributed in the United States by (among others) Wittenborn & Company, 1018 Madison Avenue. \$25.00.

This handsomely produced, meticulously captioned picture book is the final volume in a series which publisher Alexander Koch launched some years ago with a work on "Hotels, Restaurants, Cafes, and Bars," and followed with an intermediary work on "Hotels." 83 restaurants are presented, each with a preliminary text brief but accurate and competent (triplicated in German, English, and French like the captions); with a clear floor plan; and with black and white photographs. No presentation runs to less than three pages; most run to four or more. The book is organized into six sections: 1. Restaurants, new and remodeled; 2. Special types of restaurants; 3. Community restaurants, 4. Factory cafeterias; 5. Cafes and bars; 6. Restaurant facilities in various means of transport. Germany, Switzerland, Sweden, The United States, England, Finland, Italy, Belgium, France, Denmark, and Japan are the countries represented (in that order of frequency). Most were completed between 1956 and 1958, though one or two works dating to 1952 are included. All of the

Round, vaulted living room with free brick wall in Sarasota house by Victor A. Lundy.



American restaurants and two of the Italian ones have been published in *Interiors*. 96 different architects are represented. Ninety-six different architects—but not one interior designer. Here lies both the strength and the weakness of the book as far as the average reader of *Interiors* is concerned. All of the interiors are airy, crisp, fresh, and modern; a few are sumptuous. With only a handful of exceptions, however, most fall within an extremely narrow stylistic range—that neat, tasteful, well-scaled modern the American eye is beginning to tire of. The style is more than acceptable for factory lunch rooms, high school cafeterias, and the compact eating quarters of ships, trains, and planes. Though Koch's book can offer few ideas for American designers tackling sumptuous city restaurants, the volume is worth the attention of those interested in low-cost, institutional, or transportation dining facilities. Several pages on details of the superb kitchens in the Mövenpick restaurant chain and on the compact service facilities of the Lufthansa Lockheed Super-Constellation de-luxe passenger planes make an interesting dividend not likely to be duplicated in picture books on restaurant design available here.—O. G.

INTERIORS - MARCH 1960

WENDEPUNKT IM BAUEN (Turning Point in Building). By Konrad Wachsmann. Published by Krausskopf-Verlag, Wiesbaden, Germany. Available through Wittenborn & Co., 1018 Madison Ave., New York, N.Y. 239 pp. 9 1/2" x 10 1/2". illus. \$12.

Konrad Wachsmann, the brilliant architect-engineer and structural innovator, has been busy, between trips around the world, putting together a remarkable statement of his beliefs about the present and coming revolution in building.

Wachsmann's book starts, approximately, with Paxton's Crystal Palace of a hundred years ago, pointing out that this was not merely a radically new sort of structure (iron and glass), but a radically new kind of assembly of prefabricated, identical parts. Bridges, towers, space-frames—all these Wachsmann analyzes in terms of the new technology they represent, and in terms of the new esthetic which is part and parcel of that technology. For Wachsmann is, in reality, a romantic artist merely disguised as an engineer (probably because this is a better time for engineers). So while he talks of the industrialization of building, he really dreams of the etherealization of structures. This, of course, is one reason why Wachsmann is such a good teacher, and why this is such a beautiful book.

Although Wachsmann pays occasional lip service to the sort of shell structure that seems increasingly possible as plastics become stronger, his heart really belongs to the space-frame and the beautifully complex joint which this welklike structure demands. "Wachsmann has a bad case of jointitis," one of his friends used to say. Possibly so; but Wachsmann's joints are lovelier than anything on view outside a paddock.

END

ARCHITECTURAL FORUM.  
REVIEW REV'D. 12.16.60 pp 134

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III. F

STRUCTURE. 1958, annual on the new art  
Edited by Joost Baljeu and Eli Bornstein



The thesis of this annual magazine is that we formerly had a firm foundation on which to build in painting, sculpture, music and architecture, with the introduction of cubism, expressionism and neo-plasticism as

Interviews 1948  
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### Plastics in Building

RAVEN MIT KUNSTSTOFFEN. By Anton  
Schubert and Hansjürgen Seefelt.  
Ulstein Fachverlag, Berlin West, Ger-  
many. Available from Wittenborn & Co.,  
1018 Madison Ave., New York 21. 152  
pp., illus. \$14.75.

In this well-organized book plastics are first defined for the reader unfamiliar with these materials, their properties, and their types and variations. Fully synthetic materials, those by which variations may be obtained by additives and modifiers are simply explained. There is enough, but uncomplicated, recourse to molecular structure to make clear why these wide variations in basic materials and their different manifestations are possible.

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The major part of the book is devoted to the rather surprisingly large number of applications of plastics in buildings. Included are protection of construction from inclement weather, adjuncts to concrete and masonry, vapor barriers, thermal and acoustical insulation, roofing and drainage, flashing, wall covering, flooring, stairs and stair treads, illuminated ceilings, windows, doors, plumbing equipment, piping, electrical insulation, lighting, furniture, counter tops and fronts, and many others.

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—ALBERT G. H. DIETZ  
Professor of Building Engineering, M.I.T.

Arch. Forum - 2/60

### old-fashioned modern

The Work of G. Rietveld, Architect.  
Theodore M. Brown, A. W. Brugga and  
Joan Ullrich. The Netherlands, 1953.  
Distributed in U.S. by Wittenborn & Co.,  
1018 Madison Ave., New York, N. Y.  
198 pp., illus. \$9.50.

This biography and analysis—in English—of the work of the practicing Dutch Architect Rietveld is in many respects interesting, independent of its evaluation of this architecture of yesterday. In its time, this type of work obviously represented a necessary step toward the manifold developments set off by 19th Century eclecticism. Rietveld, first a draftsman of jewelry, studied architectural drawing, later became a carpenter, and not until 1918, as a man of thirty, really began to work in the field of architecture. There he met such members of the *Stijl* movement as Van Doesburg and Oud. He himself joined this group one year later.

This *Stijl* movement, granted all its historical merits, seems to us today as outdated as *l'art nouveau* and *Jugendstil*. We are aware of its importance, though primarily negative, in helping to kill off the mish-mash imitations of eclecticism, but its own creations appear to us today extremely dogmatic, crude, and without feeling for those values which are common to both the architecture of earlier centuries and what we justly call "creative" modern architecture. One must look only at Rietveld's Schroeder House, 1924, Utrecht, widely illustrated and analyzed in this monograph, to be terrified by the primitivism of the relations of geometric elements and by the blind awe for straight lines and rectangular planes, materialized in the form of slabs, posts, and beams. Quite rightly, the author believes that using cardboard and match sticks for the architectural model, instead of clay, has influenced the final design. There is no

German Readings II. A Brief Survey of Art from the Middle Ages to the Twentieth Century, selected and compiled by Alice Muchman. Wittenborn & Company, New York, 1959. Pp. 91. \$3.50

Feb. 1960  
Am. German  
Review

Some Examples of Irish Country Houses of the Georgian Period. By John Jay Ide. New York: Wittenborn & Company (1018, Madison Avenue). \$1.00.

CONNOISSEUR MARCH 1960

Eric Langenskiöld, Pierre Bulle, *The Royal Architect* (Stockholm: Almqvist and Wiksell, 1959). 170 pp., 141 figs. \$5.75. Kungl. Vitterhets Historie Och Antikvitets, Akademien Handläggning, Antikvariska Serien 8. Distributed in America by Wittenborn and Co.

Relazioni del Centro Internazionale di Studi d'Architettura Andrea Palladio, Vicenza, vol. 1, 1959. \$2.75. American distributor is Wittenborn and Co.

### Progressive Architecture 10/59

piece. Some pieces of furniture, like the "zig-zag chair" of 1934, look like movie props intended to ridicule the modern movement.

The proclamations of *De Stijl*, formulated in 1924 by Van Doesburg, cannot help us very much. . . . the unity of time and space gives the architectonic appearance a new and completely plastic

(Continued on page 222)

buildings are certainly not original and do not betray any individual hand. They are no longer "Rietveld" but just good modern architecture as it has been done during the last two decades everywhere and by many different architects.

The reviewer regrets indeed that he differs so basically from the author's evaluation of Rietveld's work. Nevertheless, he appreciates this new publication, excellently printed and laid out, from a different viewpoint. It seems to him to be in no way a stimulation for contemporary creative architects on the contrary—but a very worthwhile contribution to the history of architecture, describing highly interesting and probably necessary phases in the development of modern architecture.

PAUL FUCHS  
New York, N. Y.

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### salvation—or end?

Wendepunkt im Bauen. Konrad Wachsmann. Krausskopf Verlag, Wiesbaden, West Germany, 1959. (Distributed in U.S. by Wittenborn & Company, 1018 Madison Ave., New York 21, N.Y.). 260 pp., illus. \$11.50

One of the more acute problems relating to the field of building concerns the interrelationship of architecture and technology. Especially critical is the effect that prefabrication and the use of standardized components may have on the highly individual expression to which architecture gives recognition. Some see prefabrication as spelling out the end of architecture as we know it. We are confronted by the possibility of buildings which will be nothing but erector-set components joined together so as to yield a structure of the desired size. Others see in technology and prefabrication the salvation of architecture and of mankind. It is looked upon as the means by which today's mass market can be satisfied both quantitatively and artistically. The crux of the matter, as the author points out, is not whether one ought to accept

tion, he had to solve the tasks of producing and selling standardized prefabricated building elements. The reader who had hoped for an impartial resolution of the problems of architecture vs. technology, will be disappointed as Wachsmann throws his weight very much to the side of technology.

Wendepunkt im Bauen is a brilliant analysis and discussion of technological processes and the advantages to be derived from them. Wachsmann highlights the problems that will arise from their employment. He shows the need for a rethinking of our attitude toward building and for the greater need of coordination among the building teams. We are warned of the challenges that will have to be met when technology develops new structural and mechanical processes. Wachsmann says very little as to the problems of art, beauty, and esthetics and his interest is more with the means than with the end result. As far as the end result of what is meant by Baukunst (the art of building) or as to how to achieve it, the reader is left far up in the air. The author's answer is that this problem will answer itself once man is capable of fully recognizing and of fully identifying himself with his environment.

The rejection of a preoccupation with the esthetic or the outstanding in the field of architecture is also apparent in the illustrations of this book. Wachsmann

(Continued on page 224)

imply that the author's message, of one's reaction to the author's message, OR FREDERICK MURMAN, Boston, MA

PROGRESSIVE ARCH. 2/60

### THE TIMES LITERARY SUPPLEMENT FRIDAY MARCH 18 1960

#### DRAWINGS IN BUDAPEST AND NEW YORK

Modern art. Collection of the Budapest Museum of Fine Arts. Selected and Introduced by Dénes Kurtyós. 27pp. 94 plates. Budapest: Corvina. London Agents: Zwemmer.

agree with this statement. How, 94pp. 81 plates. New York: Wittenborn, \$4.50.

to the "interesting planes" approach, 24pp. 81 plates. New York: Wittenborn, \$4.50.

discussed in 1957, its broad outline taking shape in the summer of 1958, when—however it remained for a time still a "castle in the air" (or what is further described as a "wish dream"), that was "translated into reality" when "serious work" began on it in the autumn of 1958. This is not the language to recommend what was no more than a selection of eighty-six excellent drawings from the Royal Collection at Windsor and from various private and public collections in the United States. All these drawings could easily have been replaced, for such an eclectic purpose, by another eighty-six excellent drawings drawn from different sources.

DAVID LENT

Department of Art, University of Saskatchewan, Saskatoon, 1959. \$2.75. Distributed by Wittenborn, New York.

#### LANDSCAPE - FALL '59.

COLUMBIA UNIVERSITY  
Dept. of Fine Arts and Architecture  
Great master drawings of seven centuries, a benefit exhibition of Columbia University  
Ship Fund of the Department of Fine Arts and Architecture, 14 East 77th Street, New York City, 10021  
to 1 November 1959. (Catalogue) New York, distributed by Wittenborn (1959) 94 pp., plates, 25cm. \$9.50. Pp. 45.  
Y. Drawings—Faintness. I. Knoedler (M) and Company, New York City.  
There are 14 drawings in black and white, and 14 in color. The exhibition is in the

Great Master Drawings of Seven Centuries is a paper-backed volume containing more than eighty excellent reproductions, but in ordinary half-tone and on a smaller scale. It is in fact a record in the form of a fully illustrated catalogue of the exhibition of drawings held in October and November last year at the galleries of Messrs. Knoedler at the University of the Department of Fine Arts and Archaeology at Columbia University. The range of the exhibition was from Benozzo Gozzoli to Picasso, attempted in eighty-six masterpieces (to use an old-fashioned word). Although most of the drawings have some, if disconnected, subject interest, and all of them have technical interest, it would be easy to exaggerate the importance of an exhibition like this, which is the kind of thing an enterprising art historian with ten years' experience of drawings, a couple of assistants and a few expert consultants might well arrange, and catalogue, in less than six months. From the preface it appears that the Knoedler exhibition was first

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III.F

## STRUCTURE, 1958, annual on the new art

Edited by Joost Baljeu and Eli Bornstein



The thesis of this annual magazine is that we formerly had a firm foundation on which to build in painting, sculpture, music and architecture, with the introduction of cubism, constructivism and neo-plasticism as

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The direct translation of this title is "Lamps and Chandeliers".

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In this well-organized book plastics are first defined for the reader unfamiliar with these materials, their properties, and their types and variations. Fully synthetic materials, means by which variations may be obtained by additives and modifiers are simply explained. There is enough, but uncomplicated, recourse to molecular structure to make clear why these wide variations in basic materials and their different manifestations are possible.

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Arch. Forum - 2/60

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There is more feeling for an honest progression in the arts in the text than there is in the accompanying illustrations. The latter appear to be included, usually, without any reference to the text. The majority are rarely referred to and the reader is left to infer that they serve to point up ideas, pro or con.

All of the contributing writers have the singular ability of obscuring their theories in a seemingly endless flow of words.

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Department of Art, University of Saskatchewan, Saskatoon, 1959. \$2.75. Distributed by Wittenborn, New York.

LANDSCAPE - FALL '59.

COLUMBIA University ART 741.94  
Dept. of Fine Arts and Archaeology  
*Great master drawings of seven centuries*, a benefit exhibition of Columbia University for the scholarship fund of the Department of Fine Arts and Archaeology, held at M. Knoedler and Company, 14 East 57th Street, New York City, 13 October to 7 November, 1959. [Catalogue] New York. Distributed by Wittenborn [c.1959] xv, 94p. plates. 25cm. \$9.15561. pap. 4.50

1. Drawings—Exhibitions. I. Knoedler (M.) and Company, Inc. II. Title.  
There are 81 figures in black and white drawings ranging from Giotto to Picasso.

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When the exhibition was at last held a year later and the catalogue was ready, it was not as if the whole affair bore the stamp of one mind or one set of prejudices. On the contrary, a large executive committee, a selection committee consisting of Professor Julius S. Held, (the catalogue editor) and four others and an organizing committee of two academic persons were necessary to bring it about; while the labour of writing the catalogue *raisonnée* was splintered into numerous little jobs for more than thirty graduates and some of the faculty members of Columbia University Department of Fine Arts.

The results of that ponderous teamwork do not amount to anything unique, except for the standard of scholarship reached by the student contributors. This is impressive, and as a group gesture the exhibition was obviously worth while. The English reader may doubt whether such a standard of competence in the history of art and connoisseurship would be reached by thirty students in an English university.

Perhaps here is the place to say that the description of the drawing by Stefano della Bella reproduced as the frontispiece of the book is erroneous. This was pointed out in a review of Sir Anthony Blunt's catalogue of Stefano della Bella's drawings at Windsor published in this *Literary Supplement* in 1954. The drawing is a design for a ballet costume intended to suggest not "a suit of armour created by spheres and . . . crinkled material" but the equipment of a game played with bladders that burst (and the aim no doubt was to avoid their bursting) on the prickly arm-pieces and leg-pieces of the players.



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The thesis of this annual magazine is that we formerly had a firm foundation on which to build in painting, sculpture, music and architecture, with the introduction of cubism, constructivism and neo plasticism as represented by Mondrian, Theo Van Doesburg and the early works of Mies van der Rohe. But, the editors maintain, the artists did not continue to build on this foundation. "The painters destroy painting in a monotonous, violent sheet of dripping, running streaks of paint; the sculptors hang strands of decomposed organic matter upon their armatures"... "Functionalism... has made the architect some sort of a technical specialist" with a "general lack of creative force."

"Modern architecture seems to be in a crisis." After seeing much of the architecture being built today I would be inclined to agree with this statement. However, a return to something akin to the "intersecting planes" approach, in which spaces are differentiated by a series of rectangular planes with color used to give added definition to the position of these planes in space, does not seem to me to be the answer. While much is said of nature and its structure as the only valid starting point for art and architecture, one is given the idea that architecture is merely a piece of sculpture in space rather than an integral part of its surroundings.

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THE TIMES

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Mr. K. H. Dietz

Engineering, M.I.T.

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New York, N. Y.

## salvation—or end?

**Wendepunkt im Bauen.** Konrad Wachsmann. Krausskopf Verlag, Wiesbaden, West Germany, 1959. (Distributed in U.S. by Wittenborn & Company, 1018 Madison Ave., New York 21, N.Y.). 260 pp., illus. \$11.50

One of the more acute problems relating to the field of building concerns the inter-relationship of architecture and technology. Especially critical is the effect that prefabrication and the use of standardized components may have on the highly individual expression to which architecture gives recognition. Some see prefabrication as spelling out the end of architecture as we know it. We are confronted by the possibility of buildings which will be nothing but erector-set components joined together so as to yield a structure of the desired size. Others see in technology and prefabrication the salvation of architecture and of mankind. It is looked upon as the means by which today's mass market can be satisfied both quantitatively and artistically. The crux of the matter, as the author points out, is not whether one ought to accept

tion, he had to solve the tasks of producing and selling standardized prefabricated building elements. The reader who had hoped for an impartial resolution of the problems of architecture vs. technology, will be disappointed as Wachsmann throws his weight very much to the side of technology.

*Wendepunkt im Bauen* is a brilliant analysis and discussion of technological processes and the advantages to be derived from them. Wachsmann highlights the problems that will arise from their employment. He shows the need for a rethinking of our attitude toward building and for the greater need of co-ordination among the building teams. We are warned of the challenges that will have to be met when technology develops new structural and mechanical processes. Wachsmann says very little as to the problems of art, beauty, and esthetics and his interest is more with the means than with the end result. As far as the end result of what is meant by *Baukunst* (the art of building) or as to how to achieve it, the reader is left far up in the air. The author's answer is that this problem will answer itself once man is capable of fully recognizing and of fully identifying himself with his environment.

The rejection of a preoccupation with the esthetic or the outstanding in the field of architecture is also apparent in the illustrations of this book. Wachsmann

(Continued on page 224)

enjoy and the author's message.  
of one's reaction to the author's message.  
DR. FREDERICK HEIMAN  
Norfolk, Va.

PROGRESSIVE ARCH. 2/19/60

Feb-Mar  
1960  
Am. German  
Review

**German Readings II. A Brief Survey of Art from the Middle Ages to the Twentieth Century, selected and compiled by Alice Muehsam.** Wittenborn & Company, New York, 1959. Pp. 91. \$3.50

POSTERS from many countries. Prices range from \$4.50 up. Wittenborn & Company, Books on the Arts, 1018 Madison, New York 21 (70th-71st Street)

**Some Examples of Irish Country Houses of the Georgian Period:** By John Jay Ide. New York: Wittenborn & Company (1018, Madison Avenue). \$5.00.

CONNOISSEUR MARCH 1960

Eric Langenskiöld, *Pierre Bullet, The Royal Architect* (Stockholm: Almqvist and Wiksell, 1959), 170 pp., 141 figs. \$5.75. Kungl. Vitterhets Historie Och Antikvitets, Academiens Handlingar, Antikvariska Serien 8. Distributed in America by Wittenborn and Co.

*Bollettino del Centro Internazionale di Studi d'Architettura Andrea Palladio*, Vicenza, vol. I, 1959. \$2.75. American distributor is Wittenborn and Co.

Journal of the International Association of Architects Dec 1960

WITTENBORN DISTRIBUTION



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PROGRESSIVE ARCHITECTURE, February 1959, page: 170, 191, 192

## serene spatial balance

**Die Architektonische Grossform: Gebautes und Gedachtes.** Otto Ernst Schweizer. Introduction by Prof. Justus Bier. Verlag G. Braun, Karlsruhe, West Germany, 1957. Distributed by Wittenborn & Co., 1018 Madison Ave., New York, N. Y. 198 pp., illus., German text. \$7.50

German postwar building has become known in this country through periodicals and individual publications, of which Hubert Hoffmann's *New German Architecture* is the most recent and most instructive. We have seen that each structural type, from youth hostel to church, from office building to theater, has been newly developed, partially in sharp contrast to earlier concepts. The names of such leading German architects as Otto Bartning, Hans Scharoun, Hugo Haering, Egon Giermann, Wilhelm Riphahn, and Fried-

rich Wilhelm Krämer—to mention only a few—have taken definite profiles. The influence of the Northern countries on German architecture, probably the strongest of foreign stimulations, is recognizable and admitted; also, during the last years, that of the United States, especially the buildings of Skidmore, Owings & Merrill. We, then, should it seem worthwhile to discuss one individual German archi-

tect here? Why are his works and philosophy of special interest and importance to American architects of this generation?

There are two specific reasons. First, Otto Ernst Schweizer is the only older German architect who, after a forced leisure during the Hitler regime, has been able to develop further his own style. There are others of his generation, like Haering and Riphahn, who also had the good fortune to continue after the war, but in their work the influence of newer international trends is more evident and not always fully integrated. In contrast to them, Schweizer has been able to pick up from where he had been before the Nazi regime. For in his early big structures (before 1933)—not less "modern" even though he did not fall for specific, then fashionable, architectural elements—he had been so logical and functional that any change of approach after the war would have been completely superfluous for him (e.g., the Nuremberg Stadium; the Miltlhof plant, Nuremberg; and Vierzehn's Stadium, larger than the Colosseum in Rome).

It would be meaningless to enumerate all of Schweizer's projects, before and after the war, discussed and illustrated in this new publication. In contrast to the works of other leading German architects, Schweizer's architecture is best characterized as always being in serene spatial balance, without overemphasizing special functional considerations, and without overplaying individualistic expression. This outspoken subjectivism may be psychologically understandable in view of the excitement derived from the unique opportunity to erect, in bombed-out cities, structures conceived from completely new viewpoints. However, many of these buildings, at present very striking, will certainly age and become outmoded as quickly as those of the *Jugendstil* and *Art nouveau*, half a century earlier.

A second reason for a discussion of Schweizer's work here is his unique position among the living German architects as the "philosopher" of architecture, who like Fritz Schumacher, Hamburg's *Stadtbaumeister* of one generation ago, has developed his own clearly defined architectural philosophy. Being a professor at the Institute of Technology in Karlsruhe, Schweizer has the rare gift of formulating his ideas with utmost precision, again in contrast to so many German manifestos in this field which indulge in metaphysical generalities. Any condensation of his ideas must necessarily be an oversimplification; may it suffice to say that he, more than any other of his countrymen, thinks in terms of space. Though every architect today does that, it is characteristic of Schweizer's approach that with him it is always the *over-all space concept*

which dictates the individual forms of built-up volumes, never allowing a specific architectural form to predominate. Architecture is for him *gestalteter Lebensraum* (shaped living space), never the solution of an isolated task. Dimensions and proportions are organized in reference to human scale and to the possibilities of human movement in contrast to the unlimited expansion of merely technical structures.

The same holds true also for Schweizer's city-planning projects in which each region, whether business center, settlement, or civic center, is subordinated to the external man-space relation, in full awareness of the difference between the density of the historic nuclei of European towns and the possibilities of growing expansion.

Schweizer's executed work and his theoretical thinking represent an inseparable unity, which this new publication ably conveys.

PAUL ZUCKER  
Architectural Historian, Professor  
New York, N. Y.

VERBAND Schweizerischer Grafiker. ART 796.9484  
X-Schweizer Grafiker. Handbuch. (Traduction française: Roger Geyer, Dist. New York, Wittenborn, 1961, c.1960) 271p. illus., ports. 26cm. Added title page in French. Text in German and French. 61-2490 bds., 13.50  
1. Graphic arts—Switzerland. 2. Artists, Swiss. Examples of the work of contemporary Swiss graphic artists, arranged alphabetically by artist. Includes brief biographical information.

BUFANO, WORKS OF AN AMERICAN SCULPTOR, by Beniamino Bufano (George Wittenborn, Inc. distributor, \$17.50)

Henry Miller, in one of the introductions says of Bufano: "Each day Bufano becomes more like his own statues, that is to say more lucid, more economical, more harmonious, more spiritual, more dynamic, more enduring. He imparted grace, subtly, emotion to stone and the stone has yielded back to him its strength, beauty and austerity. Bufano's greatness is in his marvelous simplicity, the mass reduced to detail and impeded and explored to its final harmonious state. His portraits are especially successful, his bird and animal shapes delicate."

His work to 1940. A 40 to 1958.

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Indeed, looking at the book's illustrations alone it would be hard to guess that there

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terms of a general, logical approach, this book will remain a useful hint to those looking for practical hints rather than up-to-date design.

**ELEMENTARY SCHOOL BUILDINGS. . . Design for Learning.** Published by The Department of three Elementary School Principals, National Education Assn., 1201 16th St., N.W., Washington, D.C. 198 pp., 7 1/2" x 10 1/4", illus. \$4.

In a foreword to this new NEA publication, Robert E. Willis, president of the National School Boards Assn., aptly points out the advantages of making school planning a community-wide enterprise in terms of the school building which results. Politely, he does not pound the point that if planning, these days, is not community-wide, no school may ever be voiced, or built. Architects have now found that citizen participation in school building, while being helpful in small details, is essential to the enlightening of the electorate. For participation is persuasive too, not just helpful.

But community participation calls for an informed civic leadership, and it is this idea to which these pages are dedicated. They blend into a sound, interesting—if not steadily redemptive—volume, with expert contributions from Architects H. H. Waechter, William M. Peña (of Caudill, Rowlett, Scott & Associates), and Lawrence B. Perkins (of Perkins & Will).

Peña's two-page definition of that bland educational word *programming* has punch, for once. Also, at least one of Waechter's paragraphs bear repeating, and perhaps pinning up on the drafting-

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## Review: PRINTING IMPRESSIONS

### New Magazine for the Printer

SWITZERLAND — From Switzerland comes a new magazine devoted to typography and related subjects. Called "New Graphic Design," it is the editors' intention that it be considered an international platform for the discussion of contemporary typographic trends.

It is admitted that there are no hard and fast rules for the creation of this new typography and the magazine does not commend modernity for its own sake. THE REVIEW is printed in three languages, French, English and German, to be published quarterly.

Beginning with a 9 1/4 by 11 inch trim, the seventy-six page magazine lives up to its title of new. The type is set in four 12 pica columns with no paragraph indentation and unconventional narrow margins on all sides. The informative text has been il-

lustrated with over two hundred thousands of material which in some cases goes back to early experiments in the field.

THE INFLUENCE of modern art on contemporary graphic design is discussed from various viewpoints and in many instances the influencing piece of art is illustrated along with the derivative.

Some examples of experimental photography are printed in full color and outstanding Swiss posters of the past twenty-five years are illustrated and discussed.

SHOWN HERE is the flush left cover and an advertising page of a Swiss photoengraver. The magazine is available in the United States from Museum Books, New York 17, N. Y., and Wittenborn & Company, New York 21, N. Y. Yearly subscriptions cost \$15.00, single copies, \$4.00.

—Robert Foster

## Neue Grafik New Graphic Design Graphisme actuel

1

Hustetter, Rudolf. *Technical Terms of the Printing Industry*. 1959. \$3.00. George Wittenborn & Co., New York, N. Y. 21. This is the third revised edition of this standard reference which contains far more than its title would indicate. Handily condensed in a pocket size vol. are complete explanations of printing types, processes, printing equipment in 3 languages (English, German, French, Italian, Dutch), with English as the key tongue. Extremely valuable for translating printing names and processes into British and Continental equivalents.

Cite AR May 25, 1959

Antiquarian Bookman, May '59

88-2012



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PROGRESSIVE ARCHITECTURE, February 1959, page: 170, 191, 192

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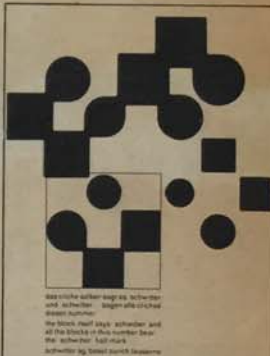
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ANTIQUARIAN BOOKMAN - MAY 59

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## reviews

(Continued from page 132)

Cook explains, "The plan was devised to meet the needs of Christian observances of the present century, and the style is conceived in terms of contemporary architecture, the character of which is largely dictated by modern materials and methods of construction."

FRANK A. WHENSCH  
New York, N. Y.

## research evidence

**Bramante.** Otto H. Förster. Verlag Anton Schroll & Co., Wien-München, West Germany, 1956. Distributed by Wittenborn & Co., 1018 Madison Ave., New York, N. Y. 302 pp., illus., German text, \$20.

Prof. Otto H. Förster's work on Bramante represents without any doubt one of the most important books in the field of architectural history to be published during this generation. It is revolutionary, insofar as it destroys fundamental beliefs in which the last and preceding generations have been educated since about 1880. Fully aware that, generally, practicing architects are only moderately interested in the history of architecture, this reviewer thinks this new publication deserves being reviewed here. It will shatter basic ideas about St. Peter's as the most typical great architecture of the Renaissance and especially as the most splendid specimen of the revival of architectural forms of antiquity. Although the text is written in German, the study of the exhaustive illustrative material, photos, and drawings, carefully selected and in part newly discovered, will be sufficient to explain the gist of the book for the American reader. The sequence of the successive stages of the project by Bramante, Giuliano da Sangallo, Fra Giocondo, Raphael, and Antonio da Sangallo, until the time when Michelangelo took over (1547), 83 years after Bramante's death, prove the author's thesis. The figure of Bramante as an architect becomes still greater now than in the well known earlier concepts of

him as the "classical" architect, the father of all subsequent classicist developments.

This is not the place to follow step by step the development of Förster's research. Although Förster's study deals with the totality of Bramante's life and work, it may suffice to bring out here only the essence of this study as far as it concerns St. Peter's. Bramante's project for St.

Peter's was not conceived as a central-domed building; he planned it as a Latin cross with a long nave, exactly as Raphael did some years later when he had to take over. The myth of Bramante as the reviver of classical architecture and as the originator of the Greek cross as the scheme of High Renaissance architecture was based especially on

Serlio's book (1537), and on his woodcut of the alleged, but actually altered, plan of Bramante, and on Vasari's writings. It was the monumental work of Heinrich von Geymüller (1880) on which all modern research has been based.

Bramante's decisive feat was not the realization of a second Pantheon in the architectural language of his time. It was rather the discovery of the static possibilities of the four colossal pillars which were to later on carry Michelangelo's cupola over the crossing. But even Michelangelo developed his centralized plan believing (erroneously) that he had followed Bramante's plan. The individual phases of Bramante's projects, the fluctuations of his ideas, his continuous struggles with Pope Julius II and with Giuliano da Sangallo, cannot be referred to here, nor can the fate of the earlier Rossellino apsis, the problem of the lateral smaller cupolas, the internal semi-circular rows of smaller columns, etc. At any rate, Bramante allowed himself a central-domed architecture only as part of a more comprehensive architectural organization or, as the author formulates, as "a blossom growing from a bush" ("eine Blüte, die an einem Strauch wachsen muss"). And he finally succeeded in winning the Pope over to his ideas.

Whether one should go so far as to say (as does the jacket synopsis) that Bramante's concept was connected more closely with the creations of the medieval builders of Northern cathedrals than with the ideals of the later High Renaissance and Classicist architects who always referred to him, seems doubtful to this reviewer. However, this slightly exaggerated statement seems understandable after the author has so successfully proved that Bramante's allegedly basic idea was actually a myth.

PAUL ZUCKER  
Architectural Historian, Professor  
New York, N. Y.HERBERT LEUPIN POSTERS. Manuel Gasser.  
Wittenborn. \$12.50.

Swiss printed portfolio of reproductions, condensed, of Leupin posters, tipped in on 15" by 11 1/4" sheets. Manuel Gasser's introduction, in German and English, includes comments on the poster as an advertising medium yesterday and today, and Leupin's contributions. In addition to the tipped-in colored examples, there is a thumbnail b/w illustrated listing of the pieces plus, in German and English, notes on the posters, and why they were done as they were. Book includes one actual poster.

RAUM WERKSTOFF FARBE, By H. M. Witzmann, published in Germany by Deutscher Verlag Stuttgart, distributed in America by Wittenborn and Co., 1018 Madison Ave., New York 36—\$10.50.

This beautifully printed and compact volume on German interiors, carries numerous illustrations and floor plans—a great many in color. It shows a search for design and color expression. The designs have merit, the color is strident and unharmonious, showing a lack of knowledge and/or self discipline and skill. It is a visual record only for us, as the text is entirely in German. In general, however, it shows imaginative force and freshness. *American Journal of Decorative Art* Aug. 53

SPACE—MATERIALS—COLOR (Raum—Werkstoff—Farbe). By H. M. Witzmann. Deutscher Verlag, Stuttgart & Wittenborn & Co., New York, N. Y. 124 pp. 8 1/2" x 9". illus. \$10.50.

This handsome little book (in German) deals with a subject not often adequately covered in architectural literature: the manner in which color and texture affect the nature of architectural space. On reason this subject has been neglected is architectural literature is that it costs too much to print color photographs and to reproduce accurately the textures and patterns of wood, fabrics, masonry, etc. Professor Witzmann, who teaches architecture at the University of Stuttgart, has now produced a series of exquisite drawings (mostly one-point perspectives) overprinted with brilliant colors and exact replicas of natural textures, and the result is a first-rate introduction to the nature of modern space. The drawings are supplemented with full-page, black-and-white photographs of various materials and surfaces available in architecture, and with striking color photographs of various interiors designed according to the principles outlined by Professor Witzmann.

There is nothing radically new about these principles, but no one has ever made them clearer. The only missing element is a discussion of the color systems developed by modern painters over the past 40 years or so. Such a discussion was published in the Swiss magazine, *Werk*, several years ago and showed that there are definite "family affinities" between certain colors, textures, and forms which were first brought out by abstract painters, and are now part of modern architecture.

continued on page 136

## BOOKS RECEIVED

(Mention of a book here does not preclude its subsequent review.)  
François Bucher, *Notre-Dame de Bonmont* (New York: Wittenborn & Co., American distributor, 1957), \$6.85.

THE NEW YORK TIMES, WEDNESDAY, JANUARY 28, 1958.

## GLASS MURAL SET FOR AIR TERMINAL

317-Foot Long Window of Abstract Design Will Be Put Up at Idlewild

One window, made of some 9,000 pieces of stained glass and longer than a football field, will color the front of American Airlines' new terminal at New York International Airport, at Idlewild, Queens.

Three hundred and seventeen feet long and twenty-two and a half feet high, the glass mural will be the largest stained-glass window anywhere, according to Robert Sowers, the designer.

Mr. Sowers is a former instructor in design and drawing at the Central School of Arts and Crafts in London and the author of a book called "The Lost Art" a survey of 1,000 years of stained glass. In 1955 the Architectural League awarded him a silver medal for his stained glass window in St. George's Church, Durham, N. H.

The abstract design of the window is calculated by the artist to suggest "the ever-shifting sensations of space and movement through space."



STAINED GLASS WINDOW, 317 feet long and twenty-two and one-half feet high, will decorate front of American Airlines' new Idlewild terminal, shown in model form. Robert Sowers designed window. Architects for the \$12,000,000 structure are Kahn & Jacobs.

of light; flashed or skimmed glass that reflects about 10 per cent of light; and anti-light transparent glass traditionally used in church windows. This modern adaptation of medieval craft resulted from the conviction of the building architect, Robert A. Jacobs of Kahn & Jacobs, that "too much contemporary architecture is essentially cold and colorless."

A concern specializing in church interiors, the Rumbach Decorating Company, is now executing the 7,152 1/2 square-foot window.

block containing the window. Fieldstone wings will flank the center structure and carry out the concave shape of the entire front wall.

The installation of the window is scheduled for late this fall and completion of the building by the end of the year.



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## reviews

(Continued from page 232)

Cook explains, "the plan was devised to meet the needs of Christian observances of the present century, and the style is conceived in terms of contemporary architecture, the character of which is largely dictated by modern materials and methods of construction."

FRANK A. WRENSCH  
New York, N. Y.

### research evidence

**Bramante.** Otto H. Förster. Verlag Anton Schroll & Co., Wien-München, West Germany, 1956. Distributed by Wittenborn & Co., 1018 Madison Ave., New York, N. Y. 302 pp., illus., German text. \$20

Prof. Otto H. Förster's work on Bramante represents without any doubt one of the most important books in the field of architectural history to be published during this generation. It is revolutionary, insofar as it destroys fundamental beliefs in which the last and preceding generations have been educated since about 1580. Fully aware that, generally, practicing architects are only moderately interested in the history of architecture, this reviewer thinks this new publication deserves being reviewed here. It will shatter basic ideas about St. Peter's as the most typical great architecture of the Renaissance and especially as the most splendid specimen of the revival of architectural forms of antiquity. Although the text is written in German, the study of the exhaustive illustrative material, photos, and drawings, carefully selected and in part newly discovered, will be sufficient to explain the gist of the book for the American reader. The sequence of the successive stages of the project by Bramante, Giuliano da Sangallo, Fra Giocondo, Raphael, and Antonio da Sangallo, until the time when Michelangelo took over (1547), 33 years after Bramante's death, prove the author's thesis. The figure of Bramante as an architect becomes still greater now than in the well known earlier concepts of

him as the "classical" architect, the father of all subsequent classicist developments.

This is not the place to follow step by step the development of Förster's research. Although Förster's study deals with the totality of Bramante's life and work, it may suffice to bring out here only the essence of this study as far as it concerns St. Peter's. Bramante's project for St.

Peter's was *not* conceived as a central-domed building; he planned it as a Latin cross with a long nave, exactly as Raphael did some years later when he had to take over. The myth of Bramante as the reviver of classical architecture and as the originator of the Greek cross as the scheme of High Renaissance architecture was based especially on

Serlio's book (1537), and on his woodcut of the alleged, but actually altered, plan of Bramante, and on Vasari's writings. It was the monumental work of Heinrich von Geymüller (1880) on which all modern research has been based.

Bramante's decisive feat was not the realization of a second Pantheon in the architectural language of his time. It was rather the discovery of the static possibilities of the four colossal pillars which were to later on carry Michelangelo's cupola over the crossing. But even Michelangelo developed his centralized plan believing (erroneously) that he had followed Bramante's plan. The individual phases of Bramante's projects, the fluctuations of his ideas, his continuous struggles with Pope Julius II and with Giuliano da Sangallo, cannot be referred to here, nor can the fate of the earlier Rossellino apsis, the problem of the lateral smaller cupolas, the internal semi-circular rows of smaller columns, etc. At any rate, Bramante allowed himself a central-domed architecture only as part of a more comprehensive architectural organization or, as the author formulates, as "a blossom growing from a bush" ("eine Blüte, die an einem Strauch wachsen muss"). And he finally succeeded in winning the Pope over to his ideas.

Whether one should go so far as to say (as does the jacket synopsis) that Bramante's concept was connected more closely with the creations of the medieval builders of Northern cathedrals than with the ideals of the later High Renaissance and Classicist architects who always referred to him, seems doubtful to this reviewer. However, this slightly exaggerated statement seems understandable after the author has so successfully proved that Bramante's allegedly basic idea was actually a myth.

PAUL ZUCKER  
Architectural Historian, Professor  
New York, N. Y.

*Sept 1958*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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HERBERT LEUPIN POSTERS. Manuel Gasser. Wittenborn. \$12.50.

Swiss printed portfolio of reproductions, condensed, of Leupin posters, tipped in on 15" by 11 1/4" sheets. Manuel Gasser's introduction, in German and English, includes comments on the poster as an advertising medium yesterday and today, and Leupin's contributions. In addition to the tipped-in colored examples, there is a thumbnail b/w illustrated listing of the pieces plus, in German and English, notes on the posters, and why they were done as they were. Book includes one actual poster.

RAUM WERKSTOFF FARBE, By H. M. Weitzmann, published in Germany by Deva-Fachverlag Stuttgart. Distributed in America by Wittenborn and Co., 1018 Madison Ave., New York 36—\$10.50.

This beautifully printed and compact volume on German interiors carries numerous illustrations and floor plans—a great many in color.

It shows a search for design and color expression. The designs have merit, the color is strident and unharmonious, showing a lack of knowledge and/or self-discipline and skill.

It is a visual record only for us, as the text is entirely in German. In general, however, it shows imaginative force and freshness.

American Inst. of Decorators Aug. 58

SPACE—MATERIALS—COLOR (Raum—Werkstoff—Farbe). By H. M. Witzemann. Deva-Fachverlag, Stuttgart & Wittenborn & Co., New York, N. Y. 136 pp. 8 1/2" x 9". illus. \$10.50

This handsome little book (in German) deals with a subject not often adequately covered in architectural literature: the manner in which color and texture affect the nature of architectural space. One reason this subject has been neglected in architectural literature is that it costs too much to print color photographs and to reproduce accurately the textures and patterns of wood, fabrics, masonry, etc. Professor Witzemann, who teaches architecture at the University of Stuttgart, has now produced a series of exquisite drawings (mostly one-point perspectives) overprinted with brilliant colors and exact replicas of natural textures, and the result is a first-rate introduction to the nature of modern space. The drawings are supplemented with full-page, black-and-white photographs of various materials and surfaces available in architecture, and with striking color photographs of various interiors designed according to the principles outlined by Professor Witzemann.

There is nothing radically new about those principles, but no one has ever made them clearer. The only missing element is a discussion of the color-systems developed by modern painters over the past 40 years or so. Such a discussion was published in the Swiss magazine, *Werk*, several years ago and showed that there are definite "family-affinities" between certain colors, textures, and forms which were first brought out by abstract painters, and are now part modern architecture.

continued on page 146

J. of Soc. Architectural Historians

#### BOOKS RECEIVED

(Mention of a book here does not preclude its subsequent review.)

François Bucher, *Notre-Dame de Bonmont* (New York: Wittenborn & Co., American distributor, 1957). \$6.85.

THE NEW YORK TIMES, WEDNESDAY, JANUARY 28, 1959.

## GLASS MURAL SET FOR AIR TERMINAL

317-Foot Long Window of Abstract Design Will Be Put Up at Idlewild

One window, made of some 9,000 pieces of stained glass and longer than a football field, will color the front of American Airlines' new terminal at New York International Airport, at Idlewild, Queens. Three hundred and seventeen feet long and twenty-two and a half feet high, the glass mural will be the largest stained-glass window anywhere, according to Robert Sowers, the designer.

Mr. Sowers is a former instructor in design and drawing at the Central School of Arts and Crafts in London and the author of a book called "The Lost Art," a survey of 1,000 years of stained-glass. In 1955 the Architectural League awarded him a silver medal for his chancel window in St. George's Church, Durham, N. H. The abstract design of the window is calculated by the artist to suggest "the ever-shifting sensations of space and movement through space."

As a result of extensive use of "two-way" coated glass, the whole mural will be readable from both sides. In fact, as the light on it changes between day and night, as it is seen from inside or from outside the building, there will be four distinct views of the window. Angular shapes of blue, red, brown and white will consist of three types of stained-glass. These are solid opal or translucent, mostly imported from Germany that reflect sunlight strongly and let through only a small amount



STAINED-GLASS WINDOW, 317 feet long and twenty-two and one-half feet high, will decorate front of American Airlines' new Idlewild terminal, shown in model form. Robert Sowers design. Architects for the \$12,000,000 structure are Kahn & Jacobs.

of light; flashed opal or milky light. A stained-glass wall seemed "a very practical solution, costing no more than a canopy or grill that might otherwise have been used to cut the strong glare." The installation of the window is scheduled for late this fall and completion of the building by the end of the year.

Roadways will circle in front of the \$12,000,000 terminal on two levels under the projecting block containing the window. Fieldstone wings will flank the center structure and carry out the concave shape of the entire front wall.

The installation of the window is scheduled for late this fall and completion of the building by the end of the year.

American Airlines' architect, Richard J. Winn, describes the stained-glass window as "an ingenious architectural solution, only accidentally a work of art." The terminal's curtain-wall design left its interior open to an overwhelming southern

FORUM, New York, July 58

WITTENBORN

DISTRIBUTION



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*Handwritten: 1898*  
**Decorative Arts**

This large encyclopedia of decoration quite thoroughly covers the field of basic design motifs which for many centuries have been used by craftsmen. Well over a thousand beautifully reproduced examples cover a wide range and included are various combinations of geometric elements, the numerous meanders & spirals, flower & leaf designs, snowflakes, sea shells, conventionalized bird and animal motifs, national folk art motifs, runes, Japanese heraldry and designs in cut paper. Numerous examples are shown of textiles whose design has obviously been based on these influences. The interrelation between basketry and weaving is demonstrated as is the greater visual impact of a conventionalized heraldic design as compared with natural delineation. Printed in Germany with German text.

Ornament, Dekor und Zeichen  
By Wolfgang Henze. 9 1/2 by 13, 80 pages text, 184 page plates + 40 line drawings. \$15.00. Available at Wittenborn Art Books, New York 21.

*Handwritten: 1898*  
**Design**

Although primarily keyed to graphic design, this book should be most helpful to designers desiring a fresh approach to their design. Man's environment, visualization, imagination and sense of intuition urges him "to create form" while mastery of the design frequently is "in the economy of means employed." A simple, lucid design does not even demand a literate audience. Over 700 well drawn symbolic designs have been grouped as to subject matter and illustrated, along with the numerous styles of letter forms. The combination of these design elements in order to achieve a pleasing and restful pattern is discussed and illustrated with hundreds of examples, many in two colors. Text in German, French & English.

Signs, Scripts & Ornaments by Eugen Nerdinger. George Wittenborn, New York 21. 9 by 12, 304 pages, illustrated. \$18.50.

**PINE ARTS****Saraswati, Sarasi Kumar.**

Glimpses of Mughal architecture; introd. with historical analysis by Sir Jadunath Sarkar; text by S. K. Saraswati. Edited, compiled and surveyed by A. Goswami. Published in co-operation with the Govt. of India, and the Govt. of West Bengal. Calcutta 1 (1958).

xi, 50 p. illus., 34 col. plates. 56 cm.

Bibliographical footnotes.

1. Architecture, Mughal. 2. Decoration and ornament, Mughal. 3. Decoration and ornament, Architectural. 4. Title. 5. Goswami, A., ed.

N7302.S8

728.04

58-17556

Library of Congress

**Publications of Interest**

KIRCHENFENSTER, by Oskar Beyer. (Friedrich Lometsch Verlag, Kassel). 66 pp. 7 plates in full color and 18 plates in black and white, together with 7 pages of text, biographical and historical data, etc. (\$2.00). Distributed in America by Wittenborn and Company, 1018 Madison Avenue, New York 21, N. Y.

This little book, beautifully printed, contains a selection of work in stained glass by the contemporary craftsman Hans Gottfried von Stockhausen. Most of the work illustrated is concerned with new windows for the Cathedral of Ulm in Württemberg. Herr von Stockhausen is one of Germany's outstanding contemporary glassmen, and his work as illustrated and described in this little book is a joy to behold—even in reproduction on the printed page. Most of the windows and details of windows are examples of the tremendous "walls of stained glass" that are being placed in so many European churches today. It would seem that stained glass in Europe is no longer the "handmaiden of architecture"—it has become the very architecture itself!

We would recommend this little work for a glassman's library. Although it is printed throughout in German, one does not need a translation to appreciate the genius and scope of the work. We have not seen much of Von Stockhausen's work in color reproduction, but this work shows enough of it to earn a craftsman's "Well done".

76

*Handwritten: 1898*  
**Publ. shers' Weekly**

LOHSE and others, eds.  
New English design 2. 61 p. ill. Q. 971 N.Y. Wittenborn pub. 4.00

*Handwritten: 1898*  
**texture and color**

Raum Werkstoff Farbe. Herta-Maria Wittenborn. Devo-Fachverlag, Stuttgart, West Germany, 1957. Distributed by Wittenborn and Company, 1018 Madison Ave., New York, N. Y. 136 pp., illus., German text. \$10.50

"Without the orderly interrelation of texture and color," writes the author in a foreword to her book, "a room cannot become a dynamic interior space, and remains a mere utilitarian solution." In this book, Herta-Maria Wittenborn draws on her extensive architectural practice and teaching experience as professor at the Akademie der Bildenden Kuenste in Stuttgart, Germany, to illustrate the important effect which modern materials—particularly their colors and textures—have on the shaping of interior space. Color is abundantly and brilliantly offered in four-color reproductions of interior perspectives as well as color photos of completed installations. Textures of such materials as masonry, fabric, wood, ceramic are brought to life through numerous full-page, full-scale black and white reproductions. In the accompanying captions the author summarizes the original requirements and the desired effects of each example. This handsome volume fulfills an important need in the field of interior design and should be of interest to the layman as well as the professional. To the student of interior design and architecture the book will serve as primer in the elements of design.

1 M 8

**ARCHITECTURAL FORUM**

9/69

**HOTELBAUTEN—HOTELS, MOTELS, AND HOLIDAY HOUSES.** By Alexander Koch. Published by Alexander Koch GMBH, Stuttgart; distributed by Wittenborn & Co., 1018 Madison Ave., New York 21, N.Y. 238 pp. 9 1/2 x 12". illus. \$17. (With English text.)

This is a neat, glossy picture-and-plan book of 46 modern hostels around the world, which range from the 1,001-room Dallas Stades-Hilton to a handful of disarming vacation bungalows (built by a Swedish contractor for his employees) on an island in the Skagerrak. Some examples may by now be familiar to U.S. readers: SOM's Istanbul Hilton, Stone's El Panama, Neutra's Malibu Beach and San Pedro motels, the AIA-honored Lake Wilderness Hotel outside Seattle, New Orleans' air-borne Motel de Ville, Lesser-known inns from Germany, Italy, Switzerland, and Scandinavia, however, supply ample fresh ideas in imaginative planning and in restraint. For mountaineers in particular there is Herbert Bayer's Aspen Meadows Health Center and Ralph Erskine's Lapland hideaway with a ski run off its roof.

*Handwritten: 1898*  
**Gestalt und Gestaltung.** by G. F. Hartlaub and Felix Weissenfeld. Aik. Krefeld, 1958. Pp. 143, d. At George Wittenborn, N. Y. \$7.50

This book attempts to point out connections between physical development and mental or spiritual qualities as expressed by artists. The first essay, by Felix Weissenfeld, is titled "Körperbau und Wesenart der bildenden Künstler in ihrer Auswirkung auf die künstlerische Gestaltungsweise;" and the second, by G. F. Hartlaub, is

AUGUST-SEPTEMBER, 1959

**THE AMERICAN GERMAN REVIEW**

and, a discussion of the artist's unconscious expression of himself in his work.

Psychology, anthropology, biology and other sciences have been drawn upon to analyze artists and works of art, to show how individual physical characteristics are expressed through the techniques and idiom of a particular time.

**IRISH COUNTRY HOMES OF THE GEORGIAN PERIOD**

BY JOHN JAY IDE

The only book on the subject in print.  
"A great volume in the history of Georgian architecture."—The Architectural Record

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1018 MADISON AVENUE  
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New Yorker Magazine  
Winter 1961



The only book in print describing the superb 18th century country homes in Ireland.

\$5.00

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**IRISH COUNTRY HOMES OF THE GEORGIAN PERIOD** by John Jay Ide. Published by George Wittenborn & Co., 1018 Madison Ave., New York 21, N.Y. 238 pp. 9 1/2 x 12". illus. \$17. (With English text.)

—Liane Zambler, ALD

p. 120

**IRISH GEORGIAN HOMES**

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Mr. Ide does more than what the appetite for a more intimate architectural knowledge of the great houses concerned. He meticulously fills an existing bibliographical gap in that his book is the only one on the subject now in print; the early Sadler and Dickson publications having been privately printed in 1911 and 1913 for the Georgian Society in Dublin. It is distributed by Messrs. Wittenborn & Co., 1018 Madison Avenue, New York 21 (dollar). pp. 238, 120

"Naked City," rather than in its effect, an internationalist and the artificialities of the literature.

In these and in the third, Three books of photographs "Quarantain" (Paris) Verlag by the late Werner Bischof, reader of the 1958, a kind of recently published, second, and third, memorial volume (last, now available here from Wittenborn & Co., 1018 Madison Avenue, show the range of this is remembered as one who extraordinarily, gifted from shaded classification. As the artist-photographer's craftsmanship, seldom demanded, his vivid work imagination and humanity. Two as photojournalist, illustration, are "Welt des Menschen" and "Körperbau und Wesenart der bildenden Künstler in ihrer Auswirkung auf die künstlerische Gestaltungsweise." Moreover, he is a great writer in the history of Georgian architecture.

The first is a representative collection of his impressions of environments in various parts of the world. The second is a group of close-ups of children.

N.Y. Times Sunday  
Oct 29, 1961



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*Handweaver & Craftsman*  
**Decoration**

This large encyclopedia of decoration quite thoroughly covers the field of basic design motifs which for many centuries have been used by craftsmen. Well over a thousand beautifully reproduced examples cover a wide range and included are various combinations of geometric elements, the numerous meanders & spirals, flower & leaf designs, snowflakes, sea shells, conventionalized bird and animal motifs, national folk art motifs, runes, Japanese heraldry and designs in cut paper. Numerous examples are shown of textiles whose design has obviously been based on these influences. The interrelation between basketry and weaving is demonstrated as is the greater visual impact of a conventionalized heraldic design as compared with natural delineation. Printed in Germany with German text.

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xi, 56 p. illus., 14 col. plates. 36 cm.

Bibliographical footnotes.

1. Architecture, Mogul. 2. Decoration and ornament, Mogul. 3. Decoration and ornament, Architectural. i. Goswami, A., ed.  
ii. Title.

N7302.S8

723.34

58-17556

Library of Congress

(8)

*Stained Glass, 2*  
*Summer 1958*  
**Publications of Interest**

KIRCHENFENSTER, by Oskar Beyer. (Friedrich Lometsch Verlag, Kassel). 66 pp. 7 plates in full color and 18 plates in black and white, together with 7 pages of text, biographical and historical data, etc. (\$2.00). Distributed in America by Wittenborn and Company, 1018 Madison Avenue, New York 21, N. Y.

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76

*3/6/58*  
*Publishers' Weekly**11/16/59*

LOHSE and others, eds.  
New graphic design 2. 61p. ill. Q 594 N.Y. Wittenborn pap., 4.00

ART



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## Propaganda Architecture

### texture and color

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L.M.R.

## ARCHITECTURAL FORUM

8/59

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AUGUST-SEPTEMBER, 1959

## THE AMERICAN GERMAN REVIEW

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Psychology, anthropology, biology and other sciences have been drawn upon to analyze artists and works of art, to show how individual physical characteristics are expressed through the techniques and idiom of a particular time.

This is an encyclopedia about glass in all its phases, from manufacture to use. Short paragraphs in alphabetical order give information about its history, technical aspects and use in science, industry, as well as the arts and crafts. One short paragraph only is devoted to glass textiles. We find a remark attesting to the fact that Streuborn glass is the purest product ever manufactured!

—Liame Zimber, A.I.D.

page 120

## THE DENNOISSEUR 1960

### Irish Georgian Houses

MR. JOHN JAY IDE, a leading member of the Society of Architectural Historians, New York, has done a great service to scholars of Georgian architecture, and of Irish country houses in particular. His privately printed *Some Examples of Irish Country Houses of the Georgian Period* (Clarke & Way, Inc. at the Thistle Press, New York) is an admirable, and indeed unique, little monograph of 66 pages produced as a result of having visited some of them with Mrs. Ide in 1958. It deals with thirteen houses (including Powerscourt, Russborough, Carton and Castle-town) in Ireland and with three (Caledon, Castlecoole and Florence Court) in the Province of Ulster. There is also a short, though informative chapter on the country house architects of Georgian Ireland.

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N.Y. Times  
12/20/59

## IRISH COUNTRY HOMES of the GEORGIAN PERIOD by JOHN JAY IDE



The only book in print describing the superb 18th century country homes in Ireland.

\$5.00

WITTENBORN & CO.  
1018 MADISON AVENUE  
NEW YORK 21, N.Y.  
BUtterfield 8-1558

## IRISH COUNTRY HOUSES OF THE GEORGIAN PERIOD BY JOHN JAY IDE

The only book on the subject in print.

"A great service to scholars of Georgian architecture"—*The Dennoisseur*.

\$5.00

WITTENBORN & CO.  
1018 MADISON AVENUE  
NEW YORK  
BUtterfield 8-1558

New Yorker Magazine  
Winter 1961

"Naked City," rather than in effect, an international album.

In these and in the third, "Querschnitt" (Zürich: Verlag der Arche, \$2.50), a kind of brief memorial volume that includes a tribute by John G. Morris, the Swiss photographer is remembered as one who included classification. As the situation demanded, he could work as photojournalist, illustrator, pictorialist, portraitist or documentarian. Moreover, he excelled in all.

N.Y. Times Sunday  
Oct 29, 1961

WITTENBORN



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*Miss. 11/15/59*  
The *Missale Nidarosense*—A facsimile edition of the first Norwegian printed book. Appendix by Prof. Didrik Arup Seip of Oslo University. The original, of which fewer than a dozen copies are extant, was printed in 1519 by Master Paul Reff in Copenhagen for use throughout the Kingdom of Norway in accordance with the rules of the Roman Catholic Archbishop of Nidaros. Considered the finest missal in Scandinavia, it contains texts for celebration of High Mass on all Sundays and Holy Days, as well as psalms and responses. Replicas show all 608 of the original two-color folio pages, bound in calf and printed on specially made paper. Limited edition. For subscription, to close July 1, 1959, and descriptive circular, write to: Wittenborn & Co., 1018 Madison Ave., New York 21, N. Y. (Price \$80.40).

REFF, Paul  
Folio Missal, 1519. (1st ed.) 332 pp., N.Y.  
Wittenborn & Co., 1018 Madison Ave., New York 21, N.Y.  
A facsimile edition of the first Norwegian printed book. Appendix by Prof. Didrik Arup Seip of Oslo University. The original, of which fewer than a dozen copies are extant, was printed in 1519 by Master Paul Reff in Copenhagen for use throughout the Kingdom of Norway in accordance with the rules of the Roman Catholic Archbishop of Nidaros. Considered the finest missal in Scandinavia, it contains texts for celebration of High Mass on all Sundays and Holy Days, as well as psalms and responses. Replicas show all 608 of the original two-color folio pages, bound in calf and printed on specially made paper. Limited edition. For subscription, to close July 1, 1959, and descriptive circular, write to: Wittenborn & Co., 1018 Madison Ave., New York 21, N. Y. (Price \$80.40).

ALVARD, Julien  
LUPASCO, Stéphane  
Beurath, par Julien Alvard et Stéphane Lupasco. New York, G. Wittenborn, 1939.  
34 p. plates (in col.). 22 cm. (Collection Artistes de notre temps, 9)

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34 p. plates (in col.). 22 cm. (Collection Artistes de notre temps, 9)

1. Beurath, Frédéric. 1. Lupasco, Stéphane.

ND558.B516A76

Library of Congress

modern German furniture  
Zweckgerechte Arbeitsmodelle für Büro und Wohnraum, Hebert Noth, Georg D.F. Collier, Munich, W. Germany, 1953. (Distributed in U.S. by Wittenborn & Co., 1018 Madison Ave., New York, N. Y.) 200 pp., illus. \$12.50

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showing the construction of the furniture. The book is a valuable reference for an office and an interior design for a bank. A modern office—the conference room, directors' and managers' rooms—need not necessarily be done in luxury materials; the importance of neat-

*PROGRESSIVE ARCH. 12/59*  
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RICHARD J. NEUTRA  
Los Angeles, Calif.

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Til skandinaviske forlæggere  
Vort firma har specialiseret sig i salg af litteratur om det 20. århundredes moderne kunst, nutidig arkitektur, teater og lignende emner. Vi beder forlæggere i Danmark, Norge og Sverige betale os med det samme, når vi modtager deres ordrer, og vi kan oplyse tilhørende priser og kataloger.  
Wittenborn and Company  
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New York 21, N.Y., USA

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# Book Design

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Buchgestaltung, Kunstschule, Hamburg. 9 by 9 1/2, 42 pages illustrated. \$4.50. Available at Wittenborn & Company, New York 21.

*American Printers*

ERNE, Hans  
Original color lithograph to Honoré Da Vinci. 80p. il. (col.) F 57 N.Y., Wittenborn, 1958. 200.00, hard.

*Publisher's Weekly*, January 6, 1958

I.C.A. (London) Announcements Feb 1958

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The first monograph on the American artist

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GEORGE WITTENBORN Inc. 1018 Madison Ave., New York 21, N.Y.

Germinal  
Gravures de Terry Haass, poème de Michel Ferrand. 6 pages, 6 original colour sketches, edition of 75 numbered copies, signed by the artist. Bvo. 1957. \$25.00

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\* Art books of American origin not reviewed in BOOKS FROM THE U.S.A. 4/58

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Engravings by Terry Haass, poem by Michel Ferrand. 6 p., 6 original color sketches, edition of 75 numbered copies signed by the artist. Bvo., 1957. \$25.00

Interpretation of a dream of a stone monument

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George Wittenborn, Inc.

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Publishers Weekly April 14, 1958

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BY DAVID M. GLIXON

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THE LIST OF 50 BOOKS  
Of the 44 publishers of the Sunday Book Show, 4 were published by Wittenborn & Co., Inc. 2 by George Wittenborn.

DAS ANTIQUARIAT, 1018 MADISON AVE., NEW YORK 21, N.Y.

GAMBILLO, Maria Diodi and FIGLI, Teresa, eds.  
Archivi del Rinascimento, v.1 (in Italian). 616p., 127p. (coll.) il. O. (F&D N.Y., Wittenborn 12/58) 12.00  
A voluminous, monumental work of Italian Renaissance art. This painting by Italian artists, a chronology of important events, and a comprehensive bibliography. Volume two to be published later, will be a volume of plates.

*Publisher's Weekly*, July 28, 1958

*Paperback Review Oct 60*  
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*NEWS OF NIDAROS 5/19/59*  
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## DET DANSKE BOGMARKE

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Wittenborn and Company  
 Books on the Fine Arts  
 1018 Madison Avenue  
 New York 21, N.Y., USA

RETY, Louis  
*Fely Moutet*, no p. il. (col.) O [58] N.Y., Wittenborn pap., 2.50  
 A brief biography of Fely Moutet, a French abstract artist. A catalog of his works is included, followed by a section of plates illustrating his paintings.

ALVARD, Julien and LUPASCU, Stéphane  
*Benrath*, no p. il. (pt. col.) O (Collection artistes de notre temps) [59] N.Y., Wittenborn pap., 2.50  
 Essays on the artist Frédéric Benrath, with illustrations of his work. French text.

Alvard, Julien.

Benrath, par Julien Alvard et Stéphane Lupasco. New York, G. Wittenborn (1959)

34 p. plates (1 col.) 22 cm. (Collection Artistes de notre temps, 3)

1. Benrath, Frédéric. 1. Lupasco, Stéphane.

ND553.B516A75

59-4835

Library of Congress

(2)

## modern German furniture

**Zweckgerechte Arbeitsmöbel Für Büro Und Wohnraum.** Herbert Noth. Georg D.W. Callwey, Munich, W. Germany, 1958. (Distributed in U. S. by Wittenborn & Co., 1018 Madison Ave., New York, N. Y.). 200 pp., illus. \$12.50

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"American Printers"

ERNI, Hans

Original color lithographs to Holzer's *Odyssey*, v. 1. 80p. il. (col.) F '57 N.Y., Wittenborn pap., 200.00, bxd.

Printers' Weekly - January 6, 1958



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GAMBILLO, Maria Drudi and FIORI, Teresa, eds. *Archivi del futurismo*: v.1 (in Italian). 618p. (\$7p. bibl.). Il. Q. 1581. N.Y.: Wittenborn 12.00. bxd. A systematic documentation of Italian futurist art. This volume includes a section of correspondence, a list of paintings by Italian artists, a chronology of important events, and a comprehensive bibliography. Volume two, to be published later, will be a volume of plates.

Publisher's Weekly, July 28, 1958

"DAS ANTIQUARIAT" DER KUNST- UND BIBLIOTHEK A. K. G. G. G.

Unter den 50 schönsten amerikanischen Büchern des Jahres 1957 befanden sich zwei Werke des Verlages George Wittenborn in New York. Und zwar wurde das Buch „Memory and her nine daughters the Muses“ des in Wien geborenen Malers und Schriftkünstlers Victor Hammer preisgekrönt und ein Gedichtband von Michel Ferrand „Germinal“, der mit sechs farbigen Radierungen von Terry Haass illustriert ist.

Paperback Review 'Oct 60

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## Visual Arts Books To Guide and Remind

By J. J. Sweeney

TO BE sure, no writing about the visual arts can take the place of an immediate experience of them; nor can it provide a short cut to their appreciation. A painting or sculpture can only be known through direct visual encounter; the meeting of the observer with the actual work of art. No reproduction nor verbal analysis or description can take its place. The work of art can only be known in its own terms, through a sensuous experience. And the fulness or immediacy of this is in inverse ratio to the views regarding the work of art which the observer brings to the occasion. But once the direct encounter has been made, a consideration of what in the work of art has led to the experience or provoked it adds enrichment to it and provides the ground for a renewal of the direct experience on a plane of fuller and wider enjoyment.

This consideration of the direct, sensuous experience may take a philosophical direction—why the work in question should have affected one as it

did; it may take a historical line—a glance at how this particular painting or sculpture came to have the character it displays; or, a critical one, in the sense of an appreciation of its relationship to other works in the same idiom or in different fields of artistic expression. It is in this second stage of enjoying a work of art that writings on art or around art can contribute to an enrichment of our response to a painting or a sculpture and can foster an increased eagerness to return to a further, direct experience of the work in question. Provided our initial encounter was direct and sensuous, this exercise of consideration of the experience may modify our response, but will not completely alter it. The initial immediate experience is something personal to the observer, and this modification through a subsequent consideration can only provide an enrichment.

And it is in this stage of the appreciation of the visual arts that the current offering of paperbacks can play an invaluable role. Since we should not

look to reproductions as substitutes for actual examples of painting or sculpture, one need not regret the inferior level of representation of works of art the economic exigencies of low-cost production entail. A reproduction of a work of art is only justified as a reminder, or as a hint of where something may be found for direct encounter. But if one is looking for a text by which to exercise one's thinking about a work of art after one has experienced it directly and sensuously—a consideration of the experience—the field of paperbacks today is extremely rich. The student or the amateur may lay up a shelf of volumes that will be the foundation for an approach to art in general—its philosophical bases—or to the ideas underlying the expressions of the great periods of painting and sculpture throughout the modern world, or again studies of particular artists or specific technological aspects of the arts.

For example, if we limit ourselves to an approximate ten-dollar budget we find in a half-dozen volumes titles which should have their place in the library of everyone who has any interest in the visual arts, but which provide at once a sound basis for a general view of art and suggest the ideas of European art through the Middle Ages, the Renaissance,

the Baroque period and the opening of the twentieth century.

Focillon sounds the keynote to the appreciation of all the visual arts in the introductory chapter of "The Life of Forms in Art" (Wittenborn, \$2.59). In quoting an affirmation of Balzac in one of his political tracts, "everything is form, and life itself in form." Or as Wylie Sypher quotes Ernst Cassirer in another

essential stages of (Anchor) joyment of things forms." Anchor through extreme sense (Gallaxy) Male's of France (Com)

### A TEN-DOLLAR SHELF

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Chosen by JAMES JOHNSON-SWEENEY  
Art Critic and Writer

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By R. G. COLLINGWOOD (Doubleday) ..... \$1.95
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By H. FOCILLON (Wittenborn) ..... 2.50
- GOTHIC IMAGE: Religious Art in France of the Thirteenth Century  
By EMILE MALE (Illus.) (Torchbooks) ..... 1.95
- ITALIAN PAINTERS OF THE RENAISSANCE  
By BERNARD BERENSON (Illus.) (Meridian) 1.45
- ARCHITECTURE OF HUMANISM  
By GEOFFREY SCOTT (Anchor) ..... .95
- RISE OF CUBISM  
By D. H. KAHNWEILER (Wittenborn) ..... 2.00

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European arts through its most enduring monuments in "The Architecture of Humanism" (Anchor, 95c), and Daniel Henry Kahnweiler, the sympathetic fosterer of Cubism in its early years of limited recognition, explains from his point of vantage close to the movement's leaders the ideas which underlay this most important, classical, pictorial expression of the twentieth century in "The Rise of Cubism" (Wittenborn, \$2.00).

Such a group gives one a broad base on which to approach the visual arts both of our day and of the past, but this is only a dip into the most recent offerings of the publisher.

once Rinyon's sensitive study of "Painting in the Far East" (Dover, \$2) will serve as an introduction to the pictorial art of China and Japan.

Two volumes by American authors give a useful and stimulating glance at the visual arts in our country: James Thomas Flexner's "The Pocket History of American Painting" (Pocket Books, 50c) and Lewis Mumford's "Brown Decades" (Dover, \$1.50).

When we turn to criticism, Charles Raoul's "Mirror of Art" (Anchor, \$1.45) immediately starts itself—the work of a critic without whose writings

THE STRANGE STORY OF THE WOODEN TUM, Hans Hoffman, 2nd edition of non-technical exposition of quantum theory, 276p. \$1.45

STORY OF X-RAYS FROM ROENTGEN TO ISOTOPES, Dr. A. Brack, New non-technical theory, \$1.35

THE 4TH DIMENSION SIMPLY EXPLAINED, ed. by H. Manning, 82 pp., 212 pp., 212 pp., \$1.25

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continued from page 1

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did; it may take an historical line—a glance at how this particular painting or sculpture came to have the character it displays; or, a critical one, in the sense of an appreciation of its relationship to other works in the same idiom or in different fields of artistic expression. It is in this second stage of enjoying a work of art that writings on art or around art can contribute to an enrichment of our response to a painting or a sculpture and can foster an increased eagerness to return to a further, direct experience of the work in question. Provided our initial encounter was direct and sensuous, this exercise of consideration of the experience may modify our response, but will not completely alter it. The initial immediate experience is something personal to the observer, and this modification through a subsequent consideration can only provide an enrichment.

And it is in this stage of the appreciation of the visual arts that the current offering of paperbacks can play an invaluable role. Since we should not

look to reproductions as substitutes for actual examples of painting or sculpture, one need not regret the inferior level of representation of works of art the economic exigencies of low-cost production entail. A reproduction of a work of art is only justified as a reminder, or as a hint of where something may be found for direct encounter. But if one is looking for a text by which to exercise one's thinking about a work of art after one has experienced it directly and sensuously—a consideration of the experience—the field of paperbacks today is extremely rich. The student or the amateur may lay up a shelf of volumes that will be the foundation for an approach to art in general—its philosophical bases—or to the ideas underlying the expressions of the great periods of painting and sculpture throughout the modern world, or again studies of particular artists or specific technological aspects of the arts.

For example, if we limit ourselves to an approximate ten-dollar budget we find in a half-dozen volumes titles which should have their place in the library of everyone who has any interest in the visual arts, but which provide at once a sound basis for a general view of art and suggest the ideas of European art through the Middle Ages, the Renaissance,

the Baroque period and the opening of the twentieth century.

Focillon sounds the keynote to the appreciation of all the visual arts in the introductory chapter of "The Life of Forms in Art" (Wittenborn, \$2.59), in quoting an affirmation of Balzac in one of his political tracts, "everything is form, and life itself is form." Or as Wylie Sypher quotes Ernst Cassirer in another

essential Stages of (Anchor, joyment it of things, forms." A on through extremely sense (Galaxy) Male's cl France o (Cont

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Such a group gives one a broad base on which to approach the visual arts both of our day and of the past. But this is only a dip into the current offerings of the paperback in fields related to the visual arts. To limit ourselves to such a modest selection would be to deprive ourselves of opportunities that beg to be taken. Another six volumes at approximately the same cost would permit us to expand the examination of underlying ideas to wider fields and to different viewpoints. Charles Selman's "Approach to Greek Art" (Everyman, \$1.65) would provide the classical anticipation of the art of Western Europe in modern times; Emile Male's "Religious Art" (Noon-day, \$1.75) would carry on this writer's survey from the twelfth century to the eighteenth century. Heinrich Wölfflin's "Principles of Art History" (Dover, \$2) contrasts Renais-

sonian arts through its most enduring monuments in "The Architecture of Humanism" (Anchor, 95c), and Daniel Henry Kahnweiler, the sympathetic fosterer of Cubism in its early years of limited recognition, explains from his point of vantage close to the movement's leaders the ideas which underlay this most important, classical, pictorial expression of the twentieth century in "The Rise of Cubism" (Wittenborn, \$3).

Two volumes by American authors give a useful and stimulating glance at the visual arts in our country: James Thomas Flexner's "The Pocket History of American Painting" (Pocket Books, 50c) and Lewis Mumford's "Brown Decades" (Dover, \$1.65).

When we turn to criticism, Charles Baudelaire's "Mirror of Art" (Anchor, \$1.45) immediately asserts itself—the work of a critic without whose writings no art library is alive; and with a glance aside from the immediate field of the visual arts, we are struck by another masterpiece of critical writing—in this case a contemporary one—I. A. Richards' "Coleridge on Imagination" (Indiana, \$1.75), an essay which illuminates the concept of imagination in a way which fertilizes all thinking about art in no matter what field.

These are a few selections from a rich offering, chosen purposely to stress a consideration of that underlying realization of form which is the one necessity in the visual arts as in all the arts rather than to invite the distractions of statistics, of information, or of gossip about the arts.

- THE STRANGE STORY OF THE QUANTUM, Banesh Hoffmann, 2nd edition of non-technical exposition of quantum theory, 275pp. \$1.45
- STORY OF X-RAYS FROM ROENTGEN TO ISOTOPIES, Dr. A. Bleich, New, non-technical, 196pp. \$1.35
- THE 4TH DIMENSION SIMPLY EXPLAINED, ed. by H. Manning, 82 figures, 251pp. \$1.35
- PIONEERS OF SCIENCE & DEVELOPMENT OF THEIR SCIENTIFIC THEORIES, Sir Oliver Lodge, The best non-technical exposition, 419pp. \$1.50
- LANGUAGE, TRUTH & LOGIC, A. Ayer, 160pp. \$1.25
- STICKS & STONES, Lewis Mumford, 2nd ed. 21 illus, 280pp. \$1.80
- THE SENSE OF BEAUTY, G. Santayana, 285pp. \$1.00

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continued Chas Reynolds

Abstraction, at left, is one of ten  
in bound book of originals,  
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*José Gomez-Sicre:*

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## José Luis Cuevas:

● THE WORLDS OF KAFKA AND CUEVAS, a book measuring 22 x 17 inches, has recently been edited and designed by Louis R. Glessmann and Eugene Feldman, finely printed and published by The Falcon Press, Philadelphia, in a limited edition; it shows the work of at twenty-seven year-old Mexican artist of extraordinary talent. Our selection includes four pages offset by the original printer on the same paper as used for the book; pages 313 and 316 show details in original size. The book is distributed by George Wittenborn Inc, New York. *Editor*

*\$25.00*

● DIE WELTEN KAFKAS UND CUEVAS, ist der Titel eines kürzlich in einer beschränkten Auflage im Verlag der Falcon Press, Philadelphia erschienenen, von Louis R. Glessmann und Eugene Feldman herausgegebenen und gestalteten Werkes. Format: 56 x 43 cm. Der Vertrieb wird durch George Wittenborn Inc., New York besorgt. Es enthält die Illustrationen des 27jährigen ausserordentlich begabten mexikanischen Künstlers José Luis Cuevas. Unser Beitrag umfasst eine vierseitige Offsetbeilage, die vom gleichen Drucker, unter Verwendung des gleichen Papiers wie das Buch selbst, stammt. Seiten 313 und 316 zeigen Details der Abbildungen in Originalgrösse. *Redaktion*

● LES MONDES DE KAFKA ET DE CUEVAS, tel est le titre de l'ouvrage récemment publié par la Falcon Press, Philadelphie. Format: 56 x 43 cm. Le livre rassemble des illustrations dues à José Luis Cuevas, artiste mexicain de vingt-sept ans et doué du plus remarquable talent. Le présent article comporte un supplément de quatre pages en offset réalisé sur le même papier et selon les mêmes procédés utilisés pour l'ouvrage, par l'imprimeur même du livre. Les pages 313 et 316 montrent, en grandeur original, certains détails des reproductions. *Redaction*

When Eugene Feldman, the American printer and publisher, told me of his desire to bring out a book illustrated by José Luis Cuevas, and asked my opinion as to a suitable subject, I at once replied 'Kafka'. I did not have to consult the artist, who was then in his native Mexico, for I knew him to be deeply interested in providing a graphic interpretation of the tortured, chaotic message of the Czech visionary.

It requires a double effort to avoid the merely anecdotic, the incidentally descriptive, when one is following a narrative of searing intensity. Only by so doing, however, does one achieve the restrained emotion of drawings such as these, which are not so much illustrations as deeply felt graphic renderings of the anguish characterizing Kafka's work. In this effort on Cuevas' part, the relation between him and the writer has become a closer one, and a certain similarity of purpose has been established between the two.





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# Kafka

[Deutscher Text: Seite 317]  
[Texte français: page 409]

Both artists employ analogous symbols; both satirize and give vent to scorn; both suffer from inadaptability to society; both feel crushed by the burden of a humanity which to them is repulsive. The figures of Cuevas' drawings, which, though almost always based on tangible reality, never seek to present individual characterizations, were already the equivalent of mankind as depicted in Kafka's novels—gross, brutal and subhuman. Kafka's characters are human beings reduced to the level of animals, or, more frightful still, as Kafka's biographer Max Brod observes, animals that have taken on human form.

In that primitive state in which instinct reigns over the intellect, Kafka singles out one quality—the strange energy that drives moles to dig interminable tunnels and that can impel a prisoner to scratch at the earth with his nails all night, till he falls exhausted, only to find as his reward upon awakening not freedom and light but a rat in his teeth.

Kafka's characters push anxiously from room to room down one corridor after another, opening door after door only to find that it leads nowhere. Theirs is the endless wandering of a man in search of himself, of God, of a meaning to existence. For the tortured sensibilities of Kafka and Cuevas, the encounter with the mystery of the absolute is not a high spiritual adventure, but an experience of base brutality. This is no mere literary device; it represents, rather, the crystallization of a new theory of being in which the human kind returns to its most elemental forms.

Cuevas' work is marked by the creation of beings conceived in despair, and yet with humor. One can distinguish, as it were, families, and among those families a hierarchy closely approaching the order set forth in Kafka's vision of the universe. The viewer will find in Cuevas' drawings the repulsive in all its gradations, even as the reader of Kafka meets with anguish and horror.





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JOSÉ LUIS CUEVAS: KAFKA



THE WORLDS OF KAFKA AND CUEVAS is the third of a series of experimental books printed by Eugene Feldman and published by his Falcon Press, using photo-offset lithography as an art medium. In the production of these publications, the camera, negatives, plates and presses were used by the artists as technical tools to obtain results not ordinarily achieved by the art work or photographic media alone.

IN THE WORLDS OF KAFKA AND CUEVAS photo-offset lithography was used for the reproduction of continuous tone drawings without the usual half-tone screen. The negatives for this book were made on Kodalith Ortho (paper base) and developed in Dektol. For each drawing the same continuous tone negative was exposed on two grained aluminium offset plates, a long exposure for the grey, and a shorter exposure for the black, resulting in a black plate that prints the dark end of the scale only, and a grey one that prints the middle tones as well as the dark.

DIE WELTEN KAFKAS UND CUEVAS (*The Worlds of Kafka and Cuevas*) ist das dritte in einer Reihe experimenteller Werke, die von Eugen Feldman in seiner Offizin »Falcon Press« gedruckt und herausgegeben wurden. Das Photo-litho-Offsetverfahren wird dabei als künstlerisches Ausdrucksmittel eingesetzt. Für diese Publikationen wurden Kamera, Negative, Druckplatten und Offsetmaschinen als technische Hilfsmittel im Dienste des Künstlers verwendet, der auf diese Weise Resultate erreicht, die den üblichen Kunstdruck oder die photographischen Mittel noch übersteigen. Die Wiedergabe der Halbton-Zeichnungen erfolgte in Offset-Photolithographie ohne Verwendung des üblichen Rasters. Die Negative wurden auf Kodalith Ortho P.B. erstellt und in Dektol entwickelt. Für jede Zeichnung wurde das gleiche Halbton-Negativ auf zwei gekörnte Aluminiumplatten kopiert; für das Grau mit langer, für das Schwarz mit kurzer Belichtungszeit. So erhielt man eine Schwarzplatte, die nur die Tiefen der Skala wiedergibt und eine Tonplatte, die die Mittelöne und die Tiefen enthält.

LES MONDES DE KAFKA ET DE CUEVAS (*The Worlds of Kafka and Cuevas*) est le troisième d'une série d'ouvrages expérimentaux publiés par Eugen Feldman en son imprimerie de la »Falcon Press«. Le procédé adopté est celui de la photo-litho en offset. Ainsi, caméra, négatifs, plaques d'impression et machines offset furent-ils autant de moyens techniques auxiliaires mis au service de l'artiste, qui put ainsi obtenir des résultats dépassant de beaucoup la reproduction habituelle et les réalisations photographiques courantes.

La reproduction des dessins en demi-ton a été obtenue par photo-lithographie en offset, sans qu'il y ait besoin de recourir à une trame. Les négatifs furent établis sur Kodalith Ortho P.B. et développés au dektol. On a, de chaque dessin, reporté le même négatif demi-ton sur deux plaques d'aluminium grainé, avec, pour le gris, longue exposition et, pour le noir, exposition plus courte. On obtint ainsi une plaque du noir qui imprime les profondeurs et une plaque de ton qui imprime les demi-tons et les profondeurs.

The following four pages have been printed from the original films. Folgende 4 Seiten wurden unter Verwendung der Originalfilme gedruckt. Les quatre pages ci-après ont été imprimées d'après les films originaux.



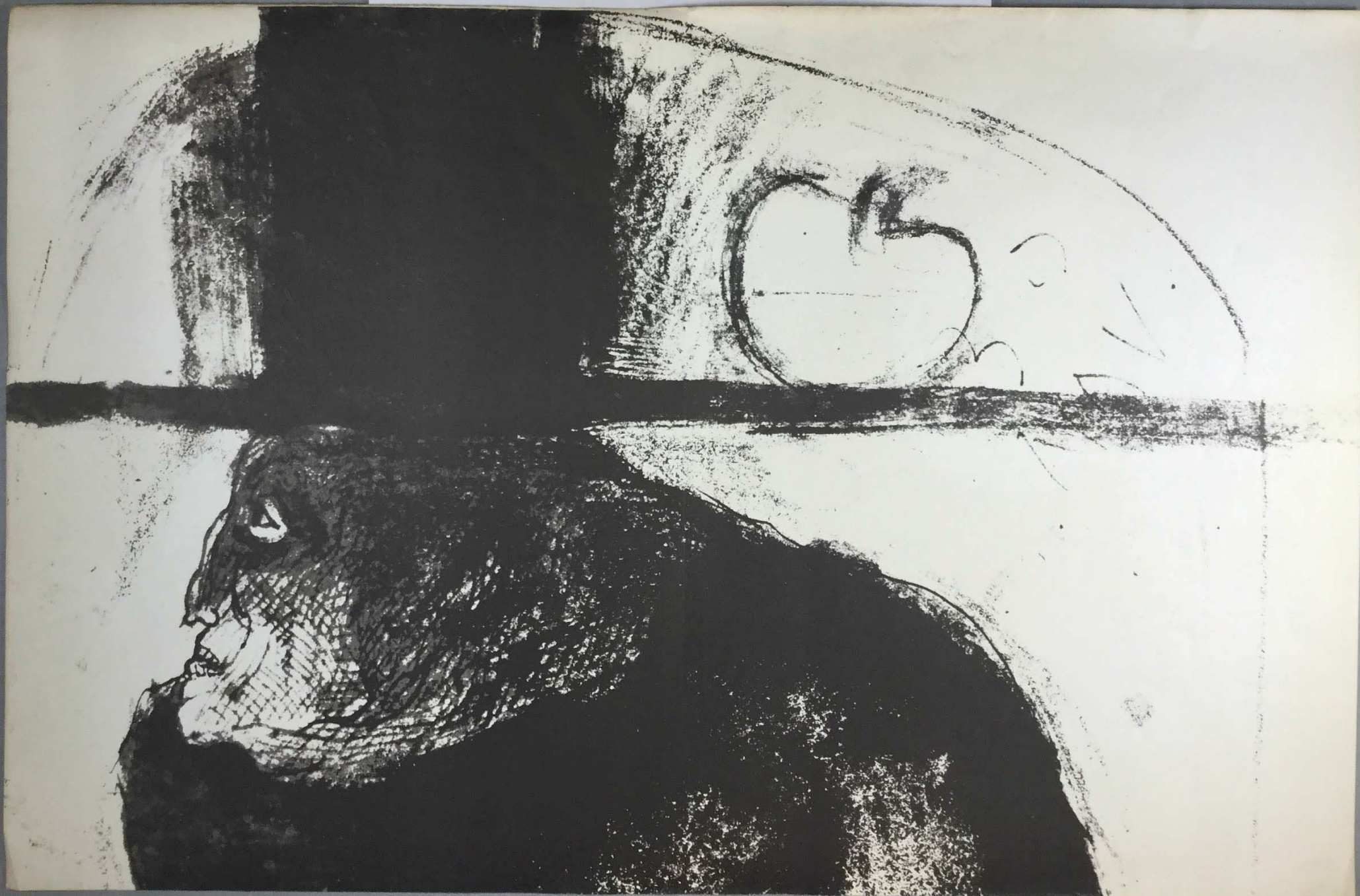
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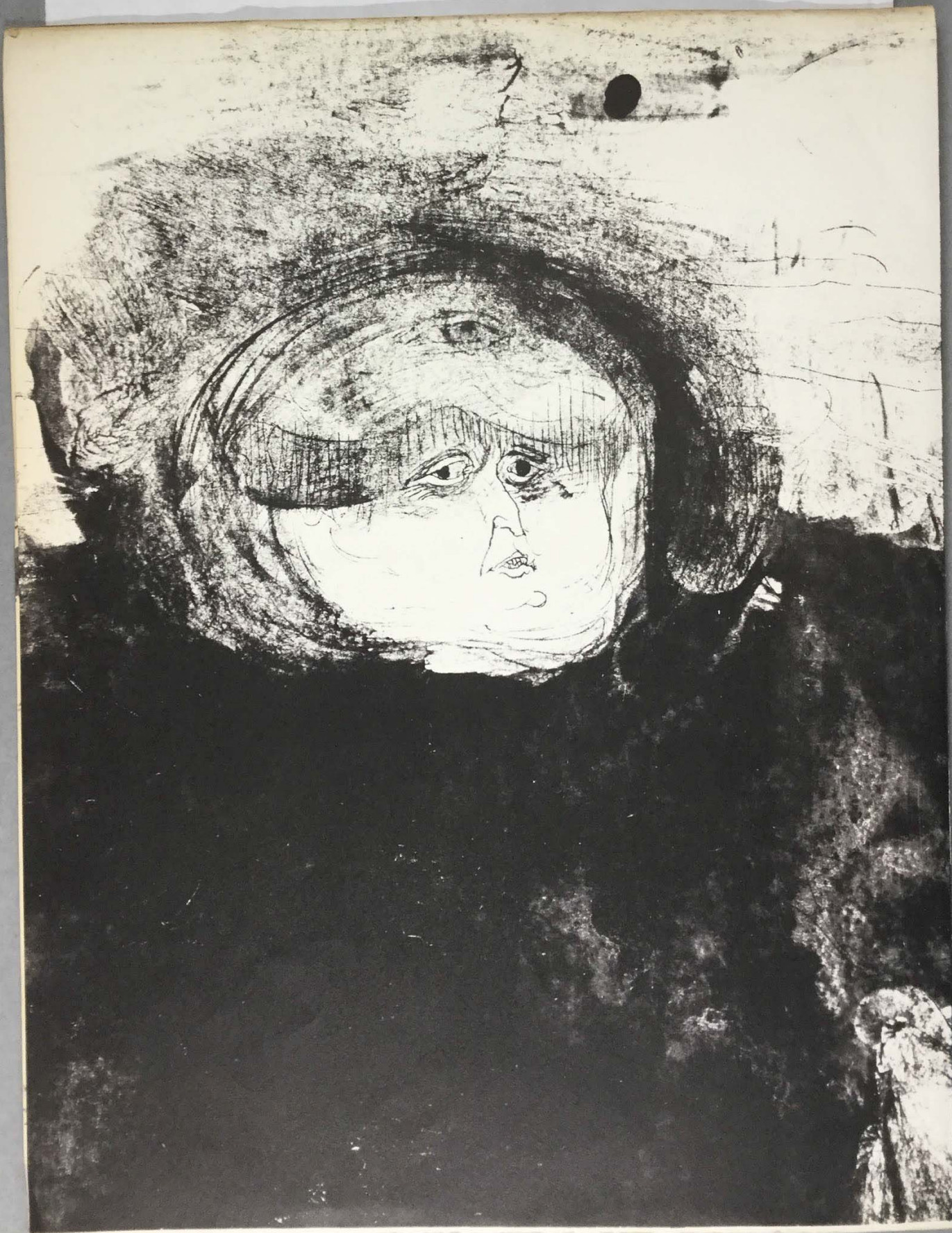
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JOSÉ LUIS CUEVAS: KAFKA

Als der amerikanische Drucker und Verleger Eugen Feldman mir gegenüber die Absicht äusserte, ein von José Luis Cuevas illustriertes Buch herauszugeben und mich um meine Meinung über einen geeigneten Autor befragte, lautete meine Antwort sogleich: Kafka. Es war nicht nötig, zuerst den Künstler zu befragen, denn ich wusste, wie sehr es ihm daran lag, den qualvollen, chaotischen Visionen des tschechischen Dichters graphischen Ausdruck zu verleihen.

Dabei galt es, bei der Illustrierung von Erzählungen von solch ätzender Intensität das bloss Anekdotische und beiläufig Beschreibende zu vermeiden. Nur so ist es möglich, Zeichnungen hervorzubringen, die weniger Illustrationen sind, als vielmehr tiefempfundene graphische Umsetzungen der Seelenpein, die Kafkas Dichtung charakterisiert.

Beide Künstler verwenden ähnliche Symbole, beide arbeiten mit den Mitteln der Satire und geben der Verachtung freien Lauf; beide fühlen sich unfähig, sich der Gesellschaft anzupassen; beide drückt die Last einer Menschheit, die sie zurückstösst. Cuevas Figuren, obgleich sie fast immer auf einer greifbaren Realität beruhen, versuchen doch nie, Einzelgestalten darzustellen; sie sind vielmehr die zeichnerische Entsprechung jener Menschheit, die Kafka schildert: roh, brutal, untermenschlich. Kafkas Charaktere sind menschliche Wesen auf der Stufe des Tieres oder, noch schrecklicher, Tiere, die sich eine menschliche Gestalt zugelegt haben, wie Max Brod, der Biograph Kafkas, einmal äusserte.

In diesem primitiven Zustand, in dem der Trieb über den Geist herrscht, sondert Kafka eine Eigenschaft aus: die verbissene Energie,

die den Maulwurf zum Bau endloser Tunnel treibt und die einen Gefangenen dazu bringt, Nacht für Nacht mit seinen Nägeln die Erde aufzukratzen, bis ihn die Erschöpfung überfällt und er nach dem Erwachen entdecken muss, dass seine Anstrengung ihm nicht Licht und Freiheit brachte, sondern eine Ratte zwischen die Zähne. Kafkas Figuren rennen in endlosen Korridoren angstvoll von Zimmer zu Zimmer, öffnen Tür um Tür, um schliesslich festzustellen, dass sie nirgends hinführen. Sie gleichen dem Mann, der ruhelos auf der Wandschaft nach sich selbst, nach Gott, nach einem Daseinszweck ist. Für die peinvolle Empfindsamkeit von Kafka und Cuevas ist der Zusammenstoss mit dem Mysterium des Absoluten kein rein geistiges Abenteuer, sondern eine Erfahrung von gemeiner Brutalität. Es ist keine bloss literarische Erfindung, sondern eher die Kristallisation einer neuen Daseinstheorie, bei der der Mensch auf seine elementarste Form zurückgeführt wird. Dabei verliert er jeglichen individuellen Wert, er ist Teil einer Masse von Prototypen von rein negativer Bedeutung.

Cuevas schafft Figuren, gezeugt aus Verzweiflung und doch nicht ganz ohne Humor. Der Betrachter findet in Cuevas Zeichnungen das Widerliche in all seinen Schattierungen, so wie es dem Leser von Kafka begegnet und ihn mit Schrecken und Abscheu erfüllt.

Kafkas Dichtung hat schon in der Vergangenheit berufene Illustratoren gefunden und wird wohl auch in Zukunft gute Interpreten finden. Ich zweifle jedoch, ob nach Cuevas je wieder ein Illustrator eine graphische Ausdrucksform findet, die das Werk so tief und innerlich erfasst.



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ALBERT GREEN-FIELD

1403 MONTANA AVENUE  
EL PASO, TEXAS

OCT 1 1959

September 27, 1959

My dear Mrs. Wittenborn:

First let me thank you for having sent the material I requested.

I used as much of it as space allowed as you will see from the enclosed clipping of the article which appeared in this morning's El Paso Times.

This was the second article - the third to be published next Sunday.

You will note that I included your address which I thought would be beneficial to you.

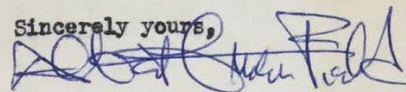
I would like to receive a complete catalog of all your art books - particularly covering contemporary art.

In the future I would like to receive press releases and all other material pertaining to new art books. It is likely that I will be able to make good use of such material.

It was a great pleasure to have met you in person and I hope that it won't be too long before I can make another trip east.

With all good wishes, I am

Sincerely yours,

  
Albert Green-Field

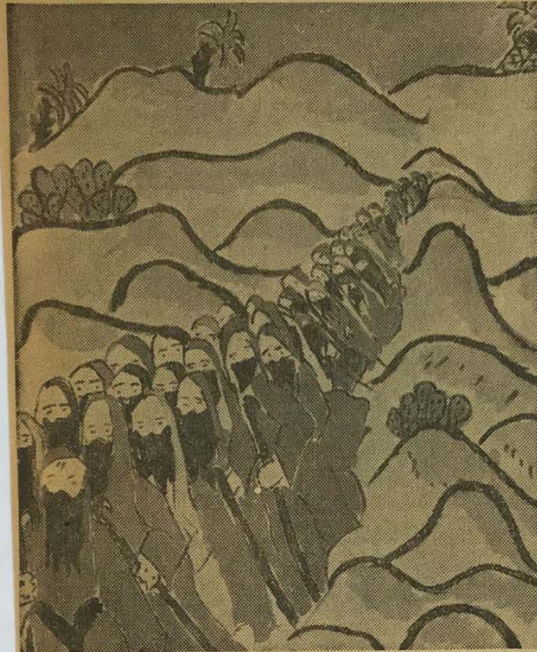


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## Art Of Israeli Teenagers Exhibited In Collection



**EXODUS FROM EGYPT** — One of the "Paintings by Young People of Israeli" at the Metropolitan Museum of Art in New York is the work, above, of Chana, 12-year-old orphan girl who was taken to Israel as a two-year-old aboard "Operation Magic Carpet," an airlift operation that made the voyage from the Middle Ages into 20th Century Israel in six hours.

(Editor's Note: Albert Green-Field, El Paso artist-photographer, has just returned from a tour of Eastern art centers and reports his impressions of new developments and people in the field.)

By ALBERT GREEN-FIELD

Next stop was the Metropolitan Museum of Art which has the most extensive collection of art in the entire Western Hemisphere.

Besides the many galleries and exhibit rooms, there is a reference library, print study room, costume institute, art and book shop, restaurant, snack bar, and junior museum with many facilities and activities for children.

There wasn't time to see everything so first I viewed "Paintings by Young Israeli People," an exhibition sponsored by the American Jewish Congress.

The show consists of about 30 paintings and represents the work of teenagers who come from all areas of Israel to study at the Center in Jerusalem, an institution built and maintained by the Women's Committee of the American Jewish Congress.

In attendance at the Center are Arab and Christians boys and girls as well as Jewish young people.

The paintings, gay and colorful, range from naturalistic expression to abstraction. It is noted that many of these young artists as well as their parents went through harrowing wartime experiences before settling in Israel, yet the paintings show a wonderful wholeness and healthiness of vision.

### PHOTOGRAPHY EXHIBIT

Another exhibition enjoyed at the Metropolitan was "Photography in the Fine Arts," presenting 95 photographs, both black and white and color that were selected from 438 nominations submitted to a jury of authoritative sources in the field of photography.

The subjects covered portraits, subject pictures, emotional images, story-telling pictures, textures with abstract patterns—just about everything.

This exhibit gave me the opportunity to observe different trends in contemporary picture-making, and various approaches to the creation of outstanding pictures. I noticed many new techniques and successful attempts to obtain depth or a third-dimensional quality, the wide angle versus the telephoto view, and sharp focus versus out-of-focus effects.

There was so much to see at the Metropolitan that I knew I would have to go back for another visit. The one exhibition that I did not want to miss was titled, "How to Look at Paintings."

This exhibit installed in the Junior Museum was designed for children in the seven to 12 age group and included many intriguing au-



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#### ART INTRODUCTION

The materials and techniques of the painter were displayed and demonstrated. "How to Look at Paintings" was not a history of art but an introduction to enjoying and understanding paintings.

The Junior Museum at the Metropolitan Museum of Art is the Center for children's activities. It has its own exhibition-area, art reference library, auditorium, and a snack bar. Talks, tours, and film showings for children and their parents are offered week ends. An annual party is held outdoors in the spring, and each year a different theme is carried out with pageantry and parades.

Perhaps something along these lines is being planned for our new Museum of Fine Arts.

And I kept on looking for blue-points on the halfshell. I tried many of New York's popular seafood houses—Sea Fare, Fishermen's Net, and the Nauticals where seafood is treated with all the respect and dignity it deserves.

Another "must" on my "do" list was the Wittenborn Co., where Joyce and George Wittenborn have a rather unusual kind of a book shop dealing only in art books.

The art books, art publications, the many shelves, and the walls covered with paintings, almost seem to engulf the amiable Wittenborns and their many-tongued employees.

#### PUBLISHES BULLETINS

Wittenborn Co. publishes about 10 bulletins a year, listing new and forthcoming publications. They also publish many books on contemporary art, notably the two series, "Documents of Modern Art" and "Problems of Contemporary Art." Next best to a visit is to receive their bulletins and listings of art books. Their address is 1018 Madison Ave.

In the same building with the Wittenborn Co., is the Grand Central Moderns, and art Gallery reflecting the leading trends in modern art and representing a number of prominent artists and sculptors in the New York area.

The Gallery's director is the charming Colette Roberts, who is a lecturer in art at the New York University, an art historian, and a recognized critic.

One of the courses she teaches is "Meet the Artists," a studio visiting course which includes visits to the studios of artists who enjoy national and international reputations. This method also provides an unusual opportunity for the students to view the work of the artists and to address questions to the artists themselves.

(Next Sunday: Albert Greenfield will conclude his tour of art centers and his search for blue point oysters.)



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## REVIEWS OF RECENT BOOKS

THE MOSAICS OF MONREALE, by ERNST KITZINGER. xv, 132 pages, 57 figures, 102 plates, 5 plans. S. F. Flaccovio, Palermo (American distributor: Wittenborn and Company, 1018 Madison Avenue, New York 21, New York) 1960 \$65.00

In contrast to many publications with sumptuous color plates, to which a text is composed *ad hoc*, this book on the mosaics of Monreale, following the rather recent but differently treated study on the same subject by Otto Demus (1949), is written by a scholar who is engaged in a publication of the Sicilian mosaics which will go far beyond the volume under consideration. Thus, he is particularly qualified to speak authoritatively.

After a concise chapter on the layout of the mosaics, the second, on the chronology, immediately involves a discussion about the length of time required to execute the mosaics which cover the enormous expanses of wall space. Kitzinger, for reasons of a very high degree of homogeneity among the mosaics, argues convincingly in favor of a rather short period, i.e., essentially the eighties of the twelfth century, and he contrasts the situation with that in San Marco in Venice on the one side, where the work was drawn out over many decades, and the Cappella Palatina in Palermo on the other, which lacks homogeneity because the differences of style of various models assert themselves more strongly.

Chapter 3 deals with the iconographic prototypes. Kitzinger centers essentially on the iconography of the scenes from the lives of Peter and Paul and the book of Genesis. With regard to the former he poses the problem whether the source was the mosaic cycle of the Cappella Palatina or another kind of model such as, e.g., an illustrated manuscript. He puts forward force-

ful arguments to prove that the exclusive source was the mosaic cycle of the Cappella Palatina, explaining all accretions in Monreale as either inventions or borrowings from new, chiefly Western sources. We agree thoroughly that the Monreale artists exploited the Cappella Palatina to the utmost, but must the question as to the sources necessarily be formulated as an alternative? Is it not possible that in some instances the Monreale artists might have drawn from a second source at the same time? It has not escaped Kitzinger that some of the scenes in Monreale make better sense compositionally and iconographically than the corresponding scenes in the Cappella Palatina, and in such cases, he believes, the Monreale artists were quite capable of making improving corrections. However, if, e.g., in the scene of the Conversion, Paul, struck by the light, is depicted tumbling forward in the Cappella Palatina and prostrate in Monreale—a pose which corresponds with that of Paul in the Vatican and Sinai Cosmas manuscripts—one wonders why the mosaicists of Monreale could not have harked back to a second model related to the miniature recension.

Kitzinger thinks of iconographic guide books, which were part of a workshop inventory, as models. There is actually some evidence of the existence of such guide books. However, this immediately raises the question: on what were the guide books based? Did they invent a new iconography or is it not more likely that, as far as narrative illustration is concerned, they were based on miniature painting? This would easily explain the iconographic relationship which does exist between Greek miniatures and the mosaics of Palermo and Monreale. The guide book would, then, have to be considered as an intermediary and not the source.

For the scenes of Genesis Kitzinger admits other sources, since here the Cappella Palatina, though the primary source, could obviously not have been the only one. For some changes in Monreale he justifiably assumes observation of nature as, e.g., for the scene of the tower of Babel with its scaffold, etc. Yet, very distinctive features of this scene, such as the workman mixing mortar, the one carrying a trough through the open gate and the workman lifting up a stone, are types which, absent in the Cappella Palatina mosaic, occur in the Babel scene in San Marco. The latter, as generally accepted, is based on the Cotton Genesis, and thus Monreale shows details we know from an established miniature tradition. Kitzinger, to be sure, has been aware of the Cotton Genesis recension as one of the iconographic sources, but future research on the Genesis scenes may well show that this source played a greater role than is presently realized.

The proximity of Palermo and Monreale in time and space offers a unique possibility for studying the copying process, and Kitzinger's penetrating observations have led us a good deal closer to the solution of this problem than any previous study. Thus his book will have to serve as a basis for any other study of mediaeval wall decoration, Eastern or Western, mosaic or fresco, wherever the problem of the relationship of monumental painting to its models is involved.

The chapter on style and its sources is well balanced between keen observation of details and critical comparisons with related monuments. The stylistic comparison with the Cappella Palatina mosaics leads to the conclusion that the changes in Monreale cannot be explained by an evolutionary process, but only by the sudden impact of a new outside influence from the



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site, the graves discovered have been carefully recorded. However, a series of tombs containing fine Luristan bronzes has been recovered by the expedition at another nearby site. We have, therefore, what may be the first Luristan tombs excavated by an accredited expedition. We look forward to Dr. Meldegaard's report.

The British Institute of Persian Studies directed by Mr. David Stronach will continue its excavations at Pasargadae in the autumn of 1963. As the name of the Institute implies, however, its interest is far wider than that of archaeology alone. It encourages studies in ancient and modern Persian language, history, religion and other related subjects. The Institute publishes a new journal called *Iran*, which merits the attention of all who are interested in Persian studies.

#### BoscCoreale Frescoes Reinstalled at Metropolitan Museum

In November 1963 The Metropolitan Museum of Art in New York opened its new installation of the Cubiculum from BoscCoreale, whose wall frescoes (acquired by the Museum in 1903) rank among the masterpieces of ancient art. The Cubiculum, or bedroom, is the only room to have survived intact from a villa of the late Republican period, 40-30 B.C., which was excavated in 1900 on the slopes of Vesuvius near BoscCoreale, about a mile from Pompeii. Excellently preserved, its wall frescoes are of inestimable value in any study of the history of ancient painting.

The new site for the Cubiculum is on the main floor of the Museum, adjacent to the first Roman Gallery, where other frescoes from BoscCoreale are displayed. Improved light-

ing and a recessed railing permit better viewing of the paintings.

The installation incorporates a number of changes which help restore the room as closely as possible to its ancient scheme. A barrel vault now covers only the alcove; over the rest of the Cubiculum the ceiling remains flat. New molding against the rear wall of the barrel vault reproduces the ancient stucco molding that is visible in old photographs showing the frescoes still *in situ*. The modern baseboard and wooden boards that covered the joints between adjacent sections of the wall have been removed. The joints have been plastered and painted in, following the ancient design of a smooth, unbroken wall surface. An ancient mosaic floor has been installed; it is not from BoscCoreale but was found in the Via Flaminia near Prima Porta.



The newly reinstalled Cubiculum from BoscCoreale as it now appears. The Metropolitan Museum of Art, Rogers Fund, 1903. A Roman couch and footstool of the first century A.D. displayed in the room are a gift of J. Pierpont Morgan, 1917.



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East. Originating in Constantinople, as Kitzinger believes, in our opinion correctly, the new style of the late Comnenian period radiated in many directions, and close parallels between frescoes in Yugoslavia (Kurbino), Greece (Kastoria), Russia (Nereditsa), Cyprus (Lagoudhera) and the mosaics of Monreale demonstrate clearly that the latter must be understood as partakers in the latest, up-to-date style of Constantinople. At the same time, Kitzinger is very much aware also of Western contributions to Monreale and of some very essential differences which separate the Sicilian mosaics from genuine Byzantine works of art, notwithstanding the fact that the leading mosaicists were in all probability Greeks.

KURT WEITZMANN  
*Princeton University*

L'ARTE ROMANA, by GIOVANNI BECATTI. 144 pages, 148 illustrations. Garzanti, Milan 1962 700 lire (paper), 1000 lire (bound)

This compact and inexpensive volume is a highly successful out-

come of the efforts of contemporary publishing houses to apply the methods of mass production to meeting the desires of a wide public for reliable, up-to-date and not too technical information on various areas of their cultural heritage. Professor Becatti's distinguished career as an interpreter of Roman art fully qualified him for the undertaking; with his guidance the individual works assume their place in a broad historical context, while his years of association with the excavations at Ostia have enabled him to draw freely upon the rich artistic material from that site. The numerous enlarged photographs of coins form a helpful element, even though some readers may still feel that in a few instances the process results in emphasizing the limitations rather than the achievements of the die-cutters. Colleagues will be grateful for the author's considered and clearly expressed judgments as to such complicated problems as are presented by the "classicistic" tendencies of the age of Hadrian and the incipient "realism" of the succeeding generation, as well as the art of the provinces

—matters which appear at present to be emerging more clearly than only a few years ago.

A. W. VAN BUREN  
*American Academy in Rome*

PALESTINE BEFORE THE HEBREWS: A History, from the Earliest Arrival of Man to the Conquest of Canaan, by EM-MANUEL ANATI. xx, 453, xvii pages, 110 figures, 133 photographs, 5 maps. Alfred A. Knopf, New York 1963 \$8.95

Palestine has been called the land of "archaeological sin." The reasons are obvious: a preoccupation with the biblical period, a disinterest in other periods of history and a tendency to regard religious enthusiasm and literary training as a substitute for sound archaeological technique. Like many other generalizations, this accusation has been largely without justification. There is little to indicate that archaeological methods in Palestine were, on the whole, less rigorous than in other countries of the Near East—to say the least—and archaeology in all parts of the world has had its full share of dilettanti and crack-

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pots. In any case, if the canard ever contained a grain of truth, the situation has changed radically. From the point of view of technique, breadth of interest, objectivity and scientific results, Palestinian archaeology today can hold its head proudly.

As if to disabuse the scholarly world of any idea that the new state of Israel, with its urgent interest in the establishment of a direct connection with historic Israel through the channel of archaeology, would return to the old preoccupation, a young Israeli scholar has written a book which specifically eliminates the biblical period from its purview. Emmanuel Anati, trained in Israel, the United States and France, with field experience in the Near East and western Europe, is uniquely qualified to deal with a period stretching from the earliest appearance of man in the Near East to about 1200 B.C.

The flood of new evidence now available for the reconstruction of the history of Palestine and the Near East from the Lower Palaeolithic to the end of the Chalcolithic is made evident by the fact that 250 pages are devoted to it. Anati's contribution to the interpretation of this period is two-fold: he has achieved a synthesis of all that is known (and that is a great deal); and perhaps more important is the fact that he has imbued the dry, cold artifacts of stone, bone and shell with the understanding which results from solid scholarship and the warmth of imagination. The story is a fascinating one, not only for Near Eastern archaeologists but for all those interested in the beginnings of the human race. The facts demonstrate that Palestine is

now as important as is western Europe for any student or amateur interested in this period.

One chapter, "The Artists of the Desert," is worthy of special note. It is devoted to the description, analysis, interpretation and dating of the many rock pictures to be found in the marginal areas of the desert surrounding Palestine. Here the author's art training joins his sound anthropological method to achieve results in a field which up to now has been hardly touched.

These studies, once more, find their proper place in a study devoted, perforce, to the more utilitarian achievements of early man and illuminate those aesthetic, spiritual, intellectual and emotional drives which have characterized the *genus homo* from the very beginning of his long ascent to civilization.

Anati's brilliant book unfortunately contains more than a few typographical errors which should be corrected in a later edition, but these cannot detract from the excellence of this pioneer but already masterful synthesis.

A. D. TUSHINGHAM

Royal Ontario Museum  
Toronto

THE EGYPTIANS, by CYRIL ALDRED. 268 pages, 52 figures, 82 plates, 8 tables. Frederick A. Praeger, New York 1961 (Ancient People and Places, 18) \$6.50

It is no mean task to dispose of the history and civilization of ancient Egypt in fifty or sixty thousand words. Mr. Aldred has accomplished it in a readable book which should prove useful to the student

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buildings in the architect's own special language of criticism and description, and then places the master in the pocket of an ingenious historical framework. Kahn is for Vincent Scully a latter-day American architect cut from the same cloth that Wright had been sixty years before, nurtured by many of the same historical and stylistic forces which had vanished shortly after 1900, to remain in abeyance for some two generations, and which reappeared with the crisis in post-World War II architecture around the middle of the 1950s. In particular his interpretation is based upon the creative furor that arises from the conflict between the Academic and the Picturesque, between the linear Classic and the textural Romantic polarities that have reappeared time and again at dramatic moments in the last two hundred years of Western Art. Needless to say, in its unadulterated form, this pattern is a trite and inhuman historiographic device, but used as is done here, with intelligence, it illuminates much of contemporary design that reaches far beyond even the encompassing manner of Louis Kahn, to take in the work of Mies, Johnson, Bunshaft, indeed, of Eero Saarinen himself!

I can take exception to only a very few of Scully's statements or allegations. For one thing, he suggests that Kahn's tetrahedron floor-ceiling structure in the Yale Art Gallery building was in part influenced by a dome that Buckminster Fuller constructed on top of Wier Hall tower in New Haven in 1952 (p. 21). The facts are otherwise: the test section of Kahn's floor-ceiling structure was poured on the site in the summer of 1952, and demolished to make way for the actual structure before Fuller's gilded cardboard dome was constructed during the Fall Semester of 1952 (while I was not keeping a journal, I made some notes of these events at the time, little realizing that they would be prime historical documents a decade later). Hence, if Fuller influenced Kahn, it must have been through other and earlier contacts. The relationship that is claimed to exist between Kahn's Adler and DeVore house projects of 1954 (inconsistently dated 1955 in the captions to the illustrations, pp. 42-44) and Johnson's Boissonnas House is perhaps not as certain as is claimed on page 23. In any event, Johnson is today inclined to pooh-pooh the matter, and such similarity as does exist (the pier systems are similar, but not the ordering thereof) could as well be accidental. At the end of the book two pieces by Kahn are reproduced: the knotty, perplexing statement on Order Design and Form taken from *Perspecta* 3 (1955); and the longer, more developed Voice of American lecture of 1960, in which he comments upon the designs of the Rochester Unitarian Church and of the Richards Medical Research Laboratories. In addition there are lengthy bibliographies and chronologies, making this the basic work on Kahn today, in spite of certain minor inconsistencies.

I have reserved comment upon the Richard Wurman-Eugene Feldman volume, *The Notebooks and Drawings of Louis I. Kahn* until last. With the exception of a few pithy statements extracted from the master's own writings ('I do not like ducts; I do not like pipes. I hate them really thoroughly, but because I hate them so thoroughly, I feel they have to be given their place. If I just hated them and took no care, I think they would invade the building and completely destroy it. I want to correct any notion you may have that I am in love with that kind of thing'), this large folio-sized volume contains seventy-five examples of his sturdy calligraphy. That the effect is overwhelming is in part due to the size and the skill of the presentation; but, of course, it is mostly attributable to the bold, unfantastic dreams of an architect whose imagination is comparable only with Leonardo and Le Corbusier. Easy to dismiss as utopian (this, as ever, remains the habit today with the 1925 Voisin Plan of Paris by Le Corbusier), Kahn's schemes like the 1956 study for center city Philadelphia (still laden with memories of Wright and of Mesopotamia), or the 1962 Graham Foundation studies for implementing these visions, are really appreciable only in the large scale reproductions that were denied to Scully by the smaller format of his book. Words simply are not adequate to indicate the scope of the architecture

summarily draughted onto these sheets of paper, architecture probably—almost certainly—never to be built, not because it is fantastic and unreal, but because our world is not yet ready for so poignant a reality. For this reason alone this volume is indispensable in the library of anyone too poor to collect real works of architecture, yet too perceptive not to recognize a genuinely inspired idea when confronted with a clear, economical notation of its substance. Also included are some projects of 'real' buildings (however, the coverage is not exhaustive), together with a few revealing studies of European buildings made in 1951 and 1959. Among the latter are some sketches of the fourteenth-century cathedral at Albi (a building which was drastically restored in the nineteenth century by the indefatigable César Daly, to the point of adding the crucial cornice at the top) that provide a notable commentary on the effect of creation upon perception, and vice-versa. The drawings of these cylindrical towers intervene chronologically between the design of the Richards Medical Research Laboratory (1957) and the design of the Salk Institute, San Diego (1959-1962). In the latter, stubby cylindrical configurations replace the earlier, less paunchy-seeming square forms of Richards. Without doubt the design experience of the Richards building made Kahn's basic, elemental perception of Albi possible, and it, in turn, provided the creative spark for the Salk complex. It is here that Scully's analogies with Wright must be supplemented by the mention of that American architect who was the peer of one and all: Henry Hobson Richardson, an architect who, a century before, had grasped the essence of the Romanesque of the Midi in much the same way that Kahn only yesterday found the basic elements of Albigenian Gothic. Richardson demonstrated this rare comprehension in his own original design notations, drawings whose homely virtues offer the only direct stylistic resemblance that I know of to those of Louis I. Kahn.

JOHN JACOBUS  
Indiana University

Helen M. Fox, *André Le Nôtre, Garden Architect to Kings* (New York: Crown Publishers, 1962), 176 pp., 58 pls. \$7.50.

Ernest de Ganay, *André Le Nôtre, 1613-1700* (Paris, Vincent, Fréal et C<sup>ie</sup>, 1962), 149 pp., 158 illus. NF 66.00.

It is a curious coincidence that two monographs on the much neglected figure of France's great seventeenth-century landscape architect, André Le Nôtre, should appear almost simultaneously. Not since the revised edition of Lucien Corpechot's *Parcs et Jardins de France, les jardins de l'intelligence*, in 1937, has there been a study devoted specifically to this subject. In addition to this well-written but meagerly annotated work, only one other book of merit has been published concerning Le Nôtre, this being the 1912 study by Jules Guiffrey, *André Le Nôtre*.

The current efforts are by two authors long interested and well-versed in the fields of gardening and landscape design. Mrs. Fox tells us in her introduction that the study she presents is the result of fifteen years of preparation. Over this long period, the author's enthusiasm obviously never wavered, for the book is written with a refreshing vigor, bringing to life a subject sometimes difficult to describe in stimulating terms. We might wish, however, that during her extended period of research, Mrs. Fox had devoted more time to accuracy. Often, in an apparent attempt to fire the reader's imagination, she resorts to colorful anecdotes which can only be considered by-products of fanciful conjecture. At least this is what the reader is forced to conclude after such a passage as, 'One day, when André was in the Tuileries, supervising the drawing of patterns on the



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ground to outline a *parterre de broderie*, a feminine shadow fell across the bed. Looking up, he saw the smiling face of blond, blue-eyed Françoise Langlois with whom he had played in the Tuileries gardens when both were children.' This and other romantic details sprinkled with perhaps an overzealous hand throughout the text, tend to shake one's confidence in the accuracy of the entire presentation.

There are, in addition, a number of trifling, but nevertheless annoying, errors such as the mislabeling of certain plates, erroneous datings and mistaken attributions of authorship; for example, Louis Mansart for François as the architect of the Château de Maisons.

The bibliography at the end of the book should prove helpful and so too perhaps the list of gardens upon which Le Nostre may have worked. Mrs. Fox has listed some eighty-nine garden sites and has, in fact, cited certain projects as by Le Nostre which if not highly improbable, cannot be easily accepted. With so complete a list—and of such questionable authenticity—it is odd that the author has omitted Marly and Le Nostre's possible role in its design, thereby sidestepping what remains a highly conjectural subject, as yet neither satisfactorily affirmed or refuted.

If Mrs. Fox could support her many attributions with documentation, and especially those concerning Le Nostre's supposed early works, she would be making a major contribution. But she did not, I suspect, because she could not. Instead, her undocumented hypotheses which she would like the reader to accept as fact merely tend to make more confusing a period in the landscape architect's development which is already frustratingly mysterious.

Mrs. Fox's primary strength lies in her depth of understanding regarding the intellectual principles governing the creation of Le Nostre's landscape designs. These principles are often described in an exciting manner as the writer comes to grips with the 'essences' constituting the French 'classic' garden; this alone makes the book worthy of perusal.

The Comte de Ganay's handsomely published *André Le Nostre* has been awaited for some years with considerable anticipation as it was hoped that with its publication a well-documented, scholarly study would at long last appear. This hope seemed well founded in the introduction which included an explanation for the proper spelling of the landscape architect's name, '... ce n'est point par un souci exagéré d'archaïsme que nous avons écrit Le Nostre—au lieu de l'orthographe habituelle—c'est à dire Le Nôtre, mais bien parce que, jusqu'au XIX<sup>e</sup> siècle, Le Nostre a toujours été ainsi libellé...'. It is regretted that this same attention to accuracy is only intermittently encountered in the 149 pages which follow.

De Ganay's book is a curious mixture of first-rate scholarship on the one hand, and of superficial irrelevance on the other. It is as if the author himself could not make up his mind if he were writing for the serious reader or merely for popular consumption. The balance ultimately weighs decidedly on the side of the latter.

De Ganay presents the reader with a number of unsubstantiated 'facts' and these, at times, so convincingly stated that one is not immediately aware that there is often not a shred of documentation to support them. In trying to establish Le Nostre's role at Marly, De Ganay leans on the questionable authority of others. In chapters XII through XIV, he goes into considerable detail in describing several garden sites where, by tradition alone, Le Nostre worked. If the author cannot find concrete evidence for acknowledging the landscape gardener's participation in the arrangement of certain key compositions, he falls back on the old ploy. 'Seule évidemment, la tradition attribue les jardins de Montjeu à Le Nostre. Mais ici, sans conteste, elle ne peut avoir que raison. Car c'est un tableau de maître. On n'a pas besoin de signature pour qu'on l'identifie. Le génie c'y affirme et la «manière» de Le Nostre c'y montre clairement.'

De Ganay might have profitably spent more time on the authenticated work of the seventeenth-century gardener, for when discussing the great gardens of Vaux-le-Vicomte, Versailles, Chantilly, St.

Cloud, Sceaux and others, he tends merely to describe in detail their surface appearance without attempting to analyze the underlying principles of seventeenth-century French formal design which they so clearly reflect. Only rarely does the author suggest that he is aware of some of the subtleties of the French 'classic' garden or that his readers might be even remotely interested in knowing of the intricacies of design residing behind the obvious visual facts. And unfortunately, even these occasional essays at analysis are of a rather superficial character; for example, 'Il [Le Nostre] équilibre le dessin des jardins en usant, beaucoup plus de la symétrie, qui jusqu'ici avait cours presque seule des «équivalences» c'est à dire des volumes de même importance, mais de dessin différent.'

In addition to this major weakness of direction in the book, there are a number of disturbing aspects in the actual presentation. The author has commendably assembled a quantity of hitherto unpublished pictures—plans, engravings, etc.—which will prove of inestimable value for future studies in this field, but they are not specifically correlated with the text; and, indeed, there are no specific plate designations within the body of the text itself. The footnotes at the end of the book are divided from one another by asterisks which one might reasonably expect to find within the text. Since they are not in fact present, it sometimes takes considerable acumen and much patience on the part of the reader to determine the passages to which these asterisks refer. Much of the material in the book more properly belongs in the footnotes. Such, for example, is the list of wages paid to Le Nostre for his work in the Tuileries Gardens; its inclusion is merely disconcerting and tends to break up the textual continuity.

In addition, there are certain misspellings in the book, particularly of proper names; for example, Runar Strandberg becomes Ragnar and Alfred Marie is designated in several instances as the 'historien d'art réputé, André Marie'. Finally, the book is without a bibliography. One wonders the reason for this sin of omission, especially of De Ganay who some years ago deposited in the Bibliothèque des Arts Décoratifs a very complete bibliography which he compiled on garden literature throughout the ages.

Ultimately, Monsieur de Ganay's effort is disappointingly little more than a reassemblage of the discoveries and ideas of Jules Guifrey and Pierre de Nolhac. His most important contribution lies in his analysis of André Le Nostre's role in England. With his important discovery in the Bibliothèque de L'Institut of the landscape architect's original plan for the gardens of Queen's House, Greenwich, De Ganay establishes the fact that Le Nostre did indeed work for the English monarchy, though probably only by correspondence. If the remainder of the text had been of the same calibre as this part of the study, Ernest De Ganay's book would have fulfilled the need for a definitive work in the field of seventeenth-century-French garden design. At present, such a work has yet to appear.

F. HAMILTON HAZLEHURST  
Vanderbilt University

Robert Branner, *Burgundian Gothic Architecture* (London: A. Zwemmer, 1960), 206 pp., 45 pls., 98 figs. \$10.80. U. S. distributor, Wittenborn, N. Y. *Studies in Architecture*, vol. III.

In his conclusions Branner characterizes Burgundian Gothic architecture as having an 'inner coherence and outward diversity' similar to the Plantagenet architecture of western France in the second half of the twelfth century. This brief statement summarizes the result of a frustrating and difficult attempt to circumscribe a style whose vitality and immense richness of form defies easy categorization in terms of geographical limits.

Branner's book is really two books in one: a discussion of the



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Burgundian Gothic style and an important catalogue of 120 monuments. Burgundy was politically disunited and relatively unimportant until new cultivation and working methods allowed for export of cloth, wine and salt which were channeled through the growing cities of Dijon, Sens and Auxerre. The renewed increase in building activity after 1150 reached its saturation point in the middle of the fourteenth century.

In a series of descriptions, some of which are masterpieces of perception, Branner painstakingly analyzes the origin of recurring elements and confirms Bony's theory of an axis connecting Canterbury, Caen, Reims, Geneva and even Basle, which had been politically tied to the Arelate. The three major early structures Auxerre, Clamecy and Notre-Dame in Dijon introduce a tall triforium, deep interior passages and thin supports. Auxerre was begun ca. 1215. A highly significant and little-known contemporary document describes the collapse of two earlier towers during the construction of the apse in 1217 in spite of the violent protests of the incredulous architect. After further vicissitudes Auxerre finally grew into a 'masterpiece of Gothic illusion', its slender piers forming 'interior buttresses which seem to defy the weight placed upon them'. Notre-Dame in Dijon, begun ca. 1220 and consecrated in 1334, again shows the interest in a hollowed-out wall which broadens the monumental space. Clamecy's rectangular ambulatory on the other hand reflects the impact of the Cistercian plan.

The elaboration of the Burgundian style treated in chapter four must have confronted Branner with the almost impossible problem of isolating the fast moving and international Rayonnant forms from a genuinely Burgundian substructure. The typical interior passage now may become part of the clerestory as in Notre-Dame in Semur (1220 and later). As time went on Burgundian church architecture became increasingly eclectic, four separate designs were incorporated into Lyon Cathedral in seventy years. Lyon and Geneva are somewhat controversial examples since they basically follow a style established in the former Arelate, following the Rhone valley from Avignon to St. Ursanne and Bale. (See Jean Valléry-Radot, 'La limite méridionale de l'école romane de Bourgogne', *Bull. Mon.* 95, Paris 1936, 273 ff.)

In the fourteenth century there is an exceptional variety of ground-plans, including a late re-creation of the St. Denis scheme in St. Julien du Sault. Rayonnant *décor* and proportions finally took over in the remodeling of Auxerre after 1309. The characteristics which even then set Burgundian Gothic apart from the rest of Europe are a tenacious interest in the interior passage and a sobriety which enhances the monumental scale of the structures.

From all this typically Gothic variety Branner distills the elements common to Burgundy: (1) Concealment of the carrying structural parts; (2) A tall triforium and passageway with a short clerestory, later occasionally a very tall clerestory with a passageway; (3) Wide and spacious naves in which the axis is stressed.

It might have been necessary to emphasize a fourth persistent element which appears in over twenty-five per cent of the monuments listed in the extremely helpful catalogue which forms the backbone of the book: the rectilinear apse. With the exception of England the rectilinear apse is almost exclusively reserved for small monuments but rare in larger churches. In Burgundy it abounds. It must reflect a surprising tenacity of the Cistercian ground plan. One begins to ask if the sobriety, spaciousness, pronounced axiality and hidden structure of the Burgundian churches is not also a Bernardine heritage, for these are the 'inventions' which Burgundy gave to Europe in countless abbeys as Fossanova (Italy), Himmerod (Germany), Poblet (Spain), Apatfalfa (Hungary) and many others. To go even further, one might ask if the tenacious pattern established in these at first ribless structures—namely, the 1:2 nave elevation, the clear light pattern, the almost total absence of structural design—are not a very basic reflection of the Burgundian temperament and are thus to some extent already present in Burgundian Romanesque. This

could explain the 'inner coherence' of the style which only superficially accepted the importation of elements which were foreign to an already established, but in no way rigid, earlier concept. Don't we all know, though we cannot prove it, that Beauvais or Amiens would be misfits in Burgundy?

The magnificently clear and useful photographs, many of which were taken by the author, reveal once more the mixture of virtuosity and simplicity of Burgundian Gothic. At the same time they make us aware that the geographically limited variants on the Gothic theme cannot be very much further explored without imposing upon the style a rigidity which it never really embraced. Thus we owe Branner thanks for his caution.

FRANÇOIS BUCHER  
Princeton University

Reyner Banham, *Theory and Design in the First Machine Age* (New York: Praeger, 1960), 338 pp., 137 illus. \$12.50.

Under a different title, and properly produced, this book might well inspire some enthusiasm in a reviewer. The pretensions of the title, however, betray the limited viewpoint of the author, and the design of the book is inexcusable considering the subject. Presumably addressed to those with some sensitivity to design, it is a mean piece of bookmaking. An undistinguished, economy binding, pages with minimal borders, painfully crowded text and poor illustrations make the book unpleasant to look at and difficult to read. An inadequate index, and the complete lack of text references to the illustrations are additional annoyances. The niggardly production does not seem adequately reflected in the price.

The most serious objection to the title arises from the fact that the author takes it seriously. Identification of the first three decades of the twentieth century as the 'First Machine Age' is at best debatable; the assumption that the topics covered in this study constitute an examination of 'Theory and Design' during that period is deplorable. Even if one agrees with the questionable proposition that the evolution of the International Stripped Style was the most significant development of this period, it does not follow that conflicting theories and divergent trends in design were either insignificant or unrelated to the complexities of a technological culture. There is no comparison of relative merits here. Most of twentieth-century 'Theory and Design' is ignored, treated as though it never existed.

The chief merit of this study is in its examination of both verbal and visual documents. Few students would have the library resources or linguistic skills to consult many of the sources quoted. The discussion of theory is based on probing research and backed by a wealth of revealing quotations. The analysis of projects and buildings is full of useful insights. The book does contribute to an understanding of some important trends in the evolution of twentieth-century architecture. Unfortunately, the uncritical bias, betrayed by the title, stands as a constant reminder that the author may see and report only what fits his thesis neatly.

HARRY H. HILBERRY  
Herron Museum of Art

Joseph Armstrong Baird, Jr., *Time's Wondrous Changes, San Francisco Architecture 1776-1915*, foreword by Susanna Bryant Dakin (San Francisco: California Historical Society, 1962), 68 pp., 44 pls., 2 maps, drawings. \$5.00.

The annual meeting of the National Trust for Historic Preservation held in San Francisco in October 1962 became the occasion for the publication of this handsome volume on that city's architectural



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heritage. All architectural historians must be grateful to the California Historical Society for their decision to commemorate this meeting in such a distinguished manner and to draw upon the scholarly resources and the aesthetic discernment of Dr. Joseph A. Baird, the Society's Curator, in its preparation. For many years the author has studied the architecture of California and participated in the activities of various local historical and preservation societies. It was due to his vast knowledge of the field that the book not only could be published in the time available but that it is an outstanding addition to the regional studies of American building.

The text is deceptively brief. Within its compass one finds not only a very pertinent essay on the buildings of San Francisco but also a knowledgeable analysis of the relation of architectural fashions in California with those in the eastern part of the country. For the purpose of this study, the period covered is divided into four parts: from the founding to the end of the Mexican regime, from the gold-rush days to the centennial of 1876, from the centennial to the Mid-winter Fair of 1894, and from that fair to the Panama Pacific Exposition in 1915. After a brief introductory statement, these periods are surveyed successively in respect to their history and the character of their buildings. Because of the scarcity of examples, the early period, though covering half of the time, is treated in considerably less detail than the later ones. Within each of the later divisions, the author considers the principal stylistic categories following a plan of discussion first of the nature of the style in general and then of its application in San Francisco. For example, he discusses the Classical Revival in the East and then the Classical Revival in San Francisco. In the period from 1846-1876 the styles included are Classical Revival, Victorian Gothic and Italianate. From 1876-1894 the Second Empire or Mansard, the Stick Style or Bracketed, the Shingle Style, Queen Anne and Colonial Revival and the Richardson Romanesque are the phases selected as representative. Not every critic would agree with the selection of these particular stylistic terms, but the author makes quite clear what he has in mind in each case so that there is no difficulty in following his view even if one differs with him. It is of interest that for the last period, 1894-1915, there are no subdivisions; all examples are included under the general heading of Traditions Triumphant. This is perhaps the least well-rounded section since the examples tend to emphasize the Beaux Arts aspect of these decades to the exclusion of the important vernacular architecture of what the author acknowledges is at least a 'proto-Bay Area' style (p. 43).

The illustrations which are a very important part of the volume are well selected and on the whole well reproduced, though a few are perhaps rather pale in tone. Since building in San Francisco has suffered from more than ordinary destruction, it is both welcome and natural that the illustrations should be derived largely from prints and old photographs and that many of them are of structures no longer in existence. They are chiefly reproduced from examples in the collection of the California Historical Society and serve to indicate the great pictorial riches of that collection. The list of plates not only includes complete identification of the subject and the source from which it is made, but has a paragraph of important critical comment by the author. Anyone who has worked in the field of American architecture will appreciate the amount of labor as well as knowledge that has made this possible.

Though the text and plates are the main part of this book, there are several additional features which deserve mention. At the beginning, the author has placed a useful chronology of 'styles' in American architecture with a table of comparative dating of their acceptance in the east and in San Francisco. Another feature is a list of characteristic buildings of the period 1776-1915 which are still standing in the city. These are presented with complete factual identification and accompanied by a diagrammatic map which will enable the visitor to locate them readily. Of use to the general reader in particular is an architectural glossary accompanied by an at-

tractively drawn plate by Ruth Chatfield showing many of the terms in the context of building.

The bibliography deserves a special mention. Though it is titled 'selective', it is by no means summary; indeed it is hard to suppose that the architectural scholar will find it necessary to add much to it. Dr. Baird discusses the principal sources and their respective merits and then lists the publications under the headings of both general works and of architecture. Each entry is provided with a short critical comment. For further specialized study this provides an admirable foundation.

Both the general reader and the architectural historian will find this study welcome and useful. It should be in the hands of any visitor to San Francisco who wishes to become acquainted with its architectural history. It is essential for all libraries concerned with American architecture. Having had the occasion previously to lament both the paucity of regional architectural studies for the western United States and the generally inadequate character of the few works that have been published, this reviewer would like particularly to commend the appearance of this thoughtful and beautiful book on San Francisco's architecture.

M. D. ROSS  
University of Oregon

Bates Lowry, *Renaissance Architecture* (New York: G. Braziller, 1962), 127 pp., 129 figs. \$4.95. The Great Ages of World Architecture.

Henry A. Millon, *Baroque and Rococo Architecture* (New York: G. Braziller, 1961), 127 pp., 100 figs. \$4.95. The Great Ages of World Architecture.

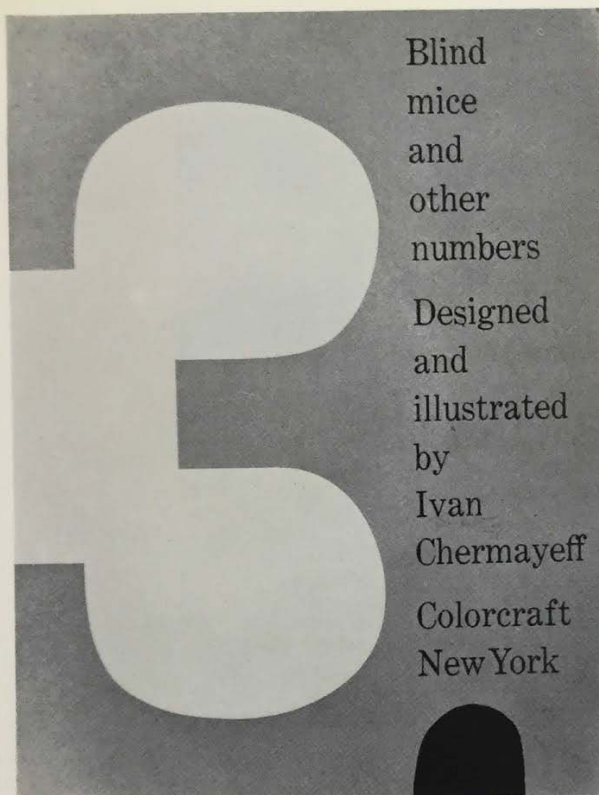
The scope of these two additions to Braziller's series differs considerably: Bates Lowry deals with Renaissance architecture in Italy alone, while Henry Millon's essay must concern itself with both the Baroque and Rococo, and do so over a far wider geographical area—Italy, France, Austria and Germany. All scholars will immediately recognize what tough, and frustrating, assignments these authors had: to convey coherently the outlines of such a highly complicated development in so few pages.

Lowry divides his essay on *Renaissance Architecture* into four chapters: the first and second are devoted respectively to the two founders, Brunelleschi and Alberti; the third deals with the latter third of the fifteenth century down to the death of Bramante in 1514; the last chapter concerns post-Bramante architecture, ending with the position of Palladio as a kind of pause between the Renaissance and the Baroque periods.

Especially praiseworthy in such restricted space is the author's presentation of the architecture within the idea context of its time. We are introduced to the first building of the Renaissance, Brunelleschi's Foundling Hospital of 1419, through Filarete's enthusiasm in mid-century for the 'good' architecture which, although revived from the ancients decades before, had yet to win over his patron, the Sforza Duke of Milan. Contrasting the clarity and simplicity of Brunelleschi's building with the Gothic ornateness of Or San Michele, the author emphasizes not only the difference in vocabulary which distinguishes the architecture of the fifteenth century from that of the preceding age, but the altogether new 'architectonic rigor' of Brunelleschi's design. Mr. Lowry's analogy between the experience of the architectural world of the French Gothic cathedral, possessing a geometric rationale which is beyond the spectator's capacity for immediate comprehension, and the Foundling Hospital, the experience of which he compares to a person's grasp of a particular geo-



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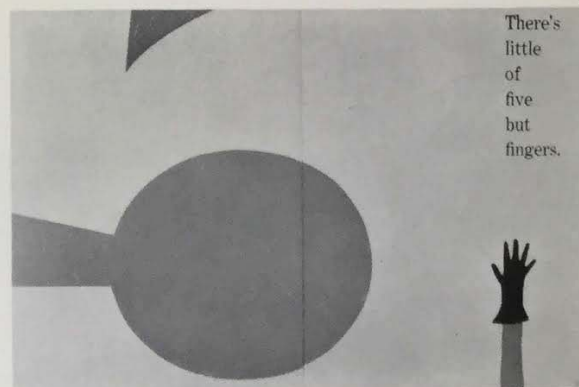
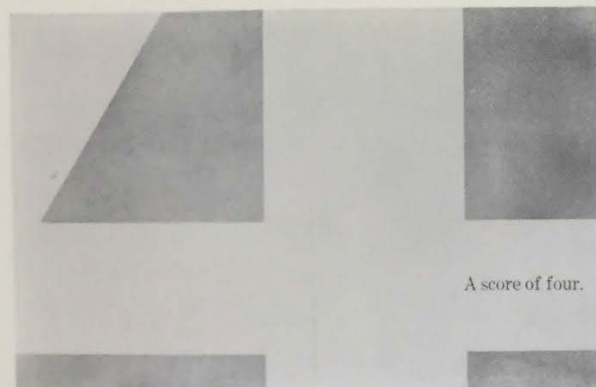
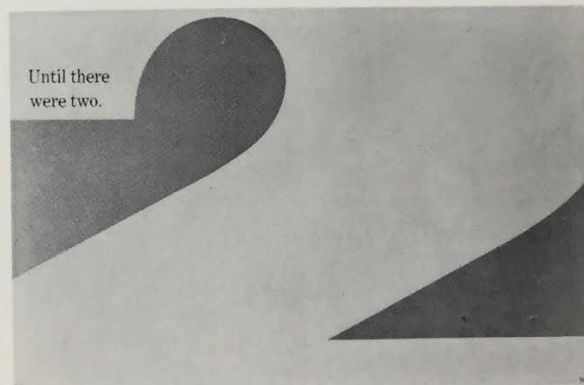
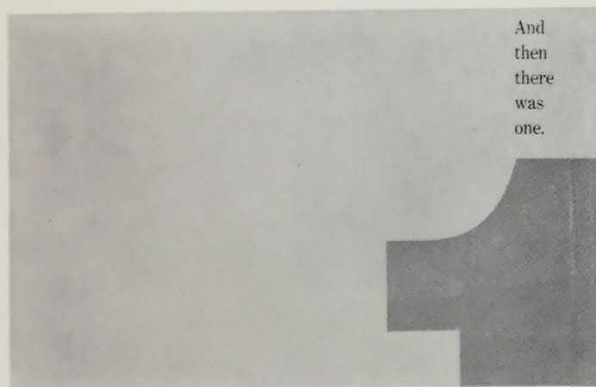
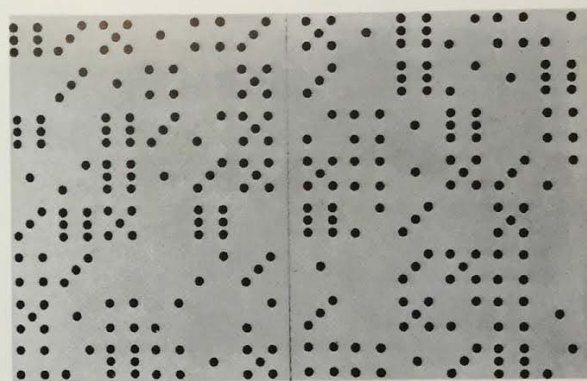


“3匹のめくらねずみ——数字の本” アイ  
ヴァン・チャーマイエフ作

- 1 表紙
- 2 裏表紙見返し
- 3—9 見開き頁

"Blind Mice and Other Numbers" by  
Ivan Chermayeff

- 1 Cover
- 2 Inside spread of the back cover
- 3—9 Spread pages





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Wenn die Igel keine Milch von freundlichen Menschen bekommen,  
müssen sie auch für ihr Frühstück selbst sorgen.  
Sie lauern den Mäusen auf, schnappen nach Heuschrecken und Schnecken.  
Auch kleine Schlangen fressen sie gern.

Aber Milch ist ihre Lieblingspeise; wenn sie erst wissen, wie Milch schmeckt,  
Milch, weiß wie Sternblumen, kühl wie Tau  
und weich wie Pusteblumen, die am Gartenzaun stehen.

5



Und der Himmel, der am Tage so unerreichbar weit ist,  
liegt vor ihnen, ein weicher, dunkler Teppich,  
über den sie bippeln mit goldenen Füßchen.  
Immer weiter, immer höher.  
Von überallher kommen andere goldene Igelkinder,  
die genauso schillern wie sie.

Die Menschen aber wissen nicht, daß es die Igel sind und sagen:  
seht nur, die vielen Sterne!

Sie laufen und laufen und kommen an einen großen Fluß,  
voll schäumender Milch, die strömt über den Himmel hin.

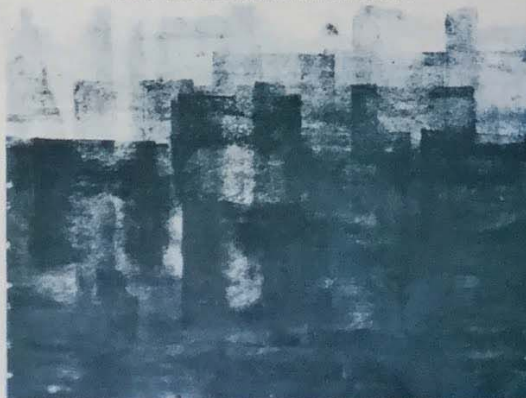
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Und sie kommen an eine große Kugel.  
Das ist die Sonne.  
Aber weil sie schläft, kann niemand auf Erden sie sehen;  
nur die Igelkinder, die Steine geworden sind.

Und sie sagen zur Sonne: wir sind da! Aber die Sonne hört nichts.

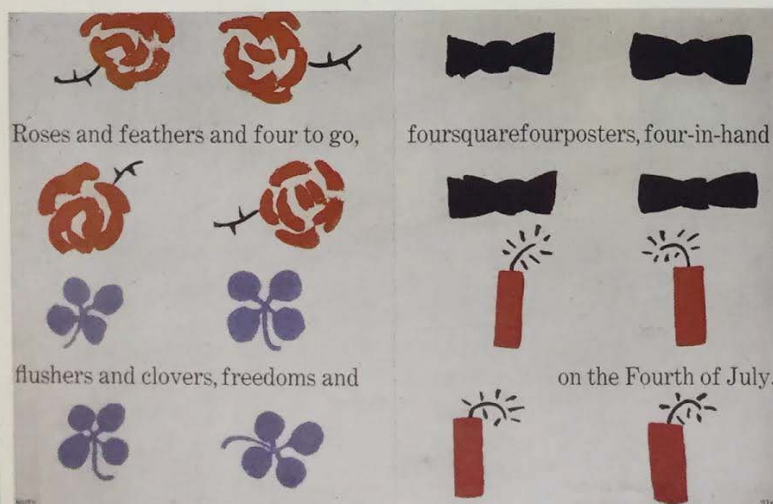
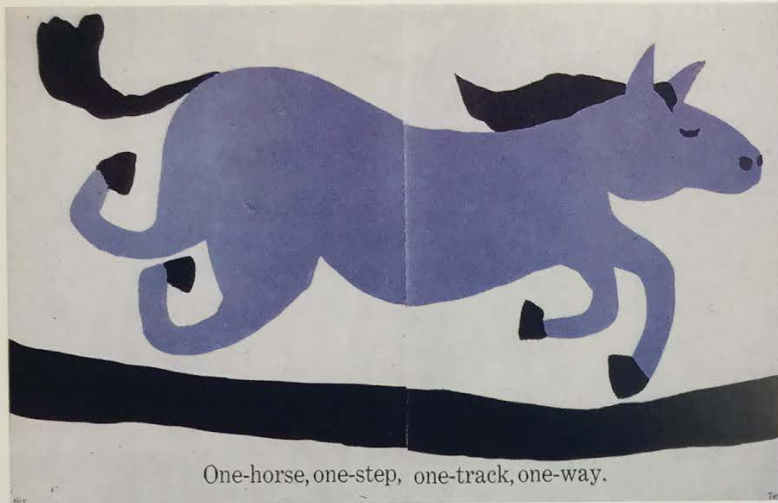
Und sie kommen an einen großen Berg: das ist die Nacht.  
Die sagt zu den Igelsteinen: bald kommt ein weißer Frühling.  
Was ist ein weißer Frühling? fragen die Steine.  
Und die Nacht antwortet: Seht ihn euch doch an!



7

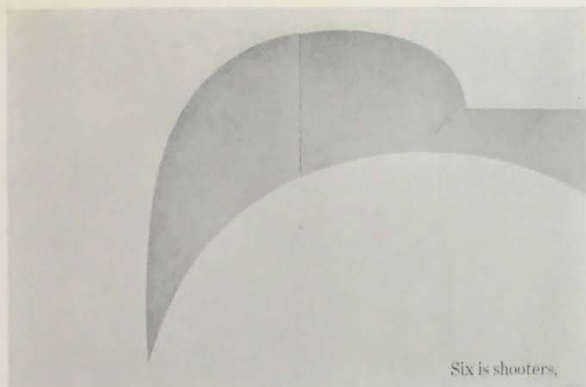


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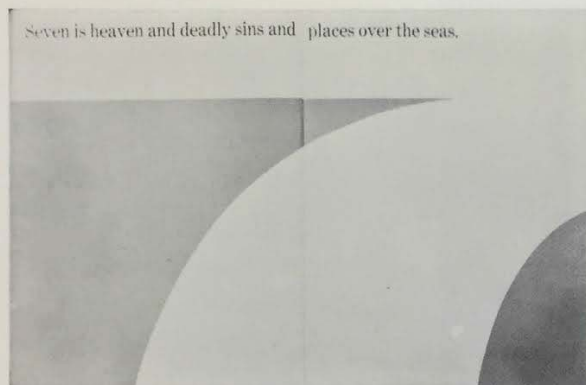
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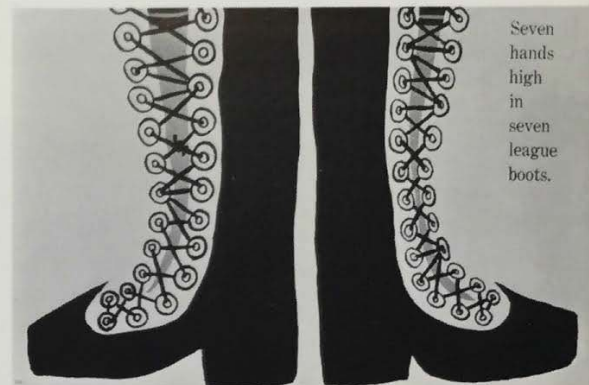
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14



15

"3 匹のめくらねずみ——数字の本" アイヴァン・チャーマイエフ作,  
ニューヨーク ジョージ・ウィッテンボーン出版社, 1961

この本は数字と、その数に関連したイラストレーションを、ごく単純にしかも彼のロマンチックなタッチで表現している。

一貫した抒情的偶話的な様式化はこの本の特徴をつくっている。

この絵本の主軸になっている数字の表現は、ゲシュタルトの視覚の法則でのべられている残跡形、すなわち、数字が背景に残す形を主題として表現におもしろさをそえている。各々の数字に関して短い詩文がイラストレーションと関連をもち、頁から頁へと興味を移してゆくしくみで、それは、物語としてのストーリーをもつものではない。

色もあわく、強いコントラストをさけ、柔かい類似調和を主とするスキームが、一層彼の計画的な抒情性に効果をそえている。

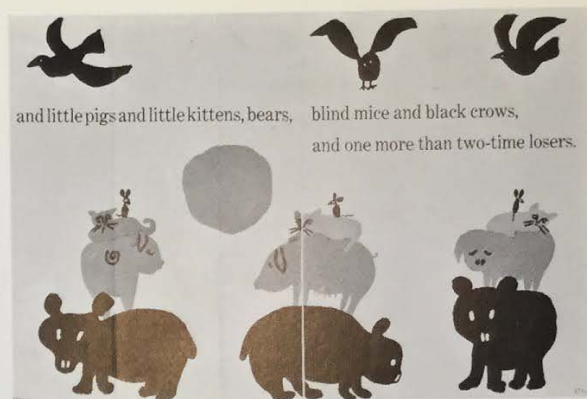
10—20 見開き頁



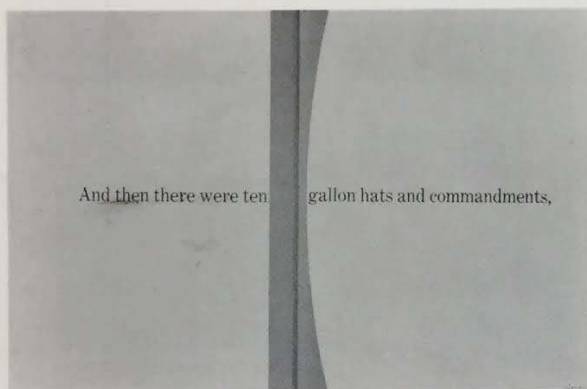
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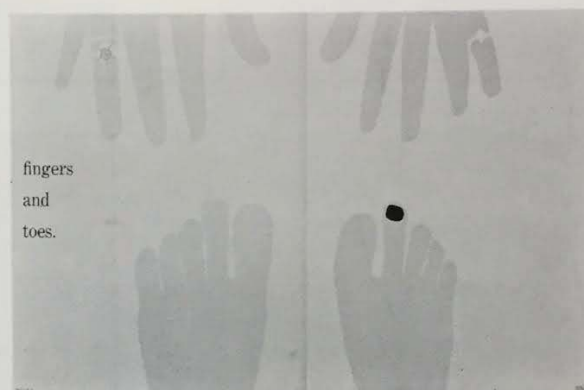
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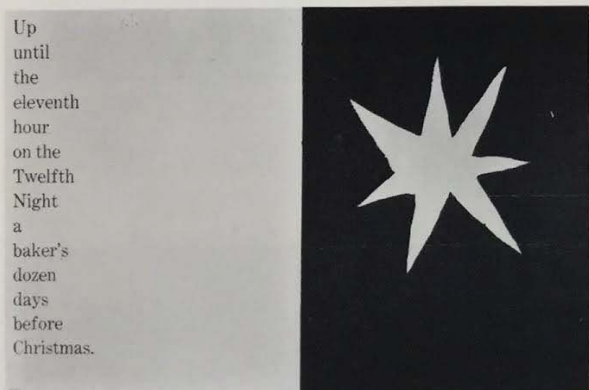
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18



19



20

"Blind Mice and Other Numbers" by Ivan Chermayeff,  
George Wittenborn and Company, New York, 1961

This book deals with figures and their relevant illustrations which are expressed in his simple, but romantic touch.

The consistently lyrical and fable-like style forms the feature of this book.

The mode of figures, which compose the main stream of this book is interesting, too, because of the theme that the rest space shapes left by figures as are described as the visual law of gestalt.

A short poem related with each figure is inserted, so that the reader's interest is advanced from page to page. Each one does not constitute a part of story. The scheme that uses mild colors to evade strong contrast and aim at soft harmony of similarity, serves more effectively to emphasize the deliberate lyrical character.

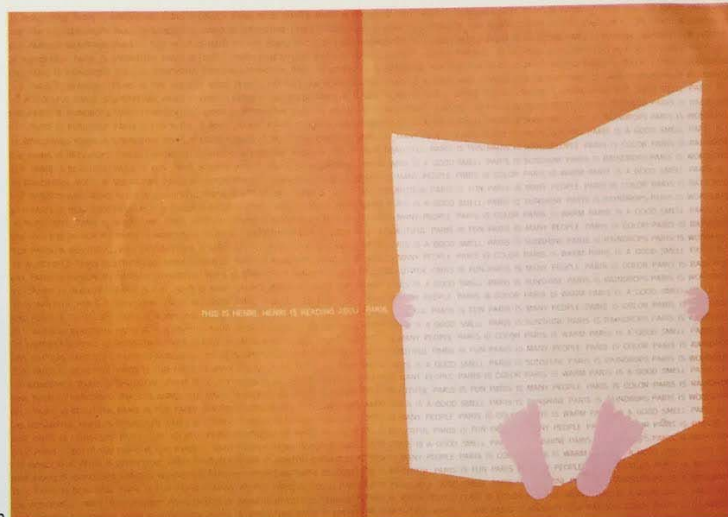
10-20 Spread pages



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1



2

“アンリの見たパリ” レオノーア・クレイン文、  
ソウル・バス絵、ニューヨークウイリアム・R. スコット出版  
社、1962 これはソウル・バスの初めての絵本です。

アンリはパリを見に行きたい。パリはアンリの住むルブールの何千倍も大きな市だそうです。そこである日アンリはパリに行こうと歩きはじめました。途中でおべんとうを食べたアンリは眠くなりました。アンリはパリへ行く道を間違えないように、鉛筆のしんをパリの方へ向けて置き、眠ってしまいました。目をさましたアンリはまたパリの方へ歩いて行きました。アンリが着いたパリはルブールと同じように小さな、けれども懐しい町でした。アンリが眠っている間に小鳥が鉛筆の向きを変えてしまったのです。

1 表紙

2-7 見開き頁

- 2 アンリはパリのことを読みます
- 3 アンリの家の窓には花が、なべにはスープが
- 4 アンリはルブールの、小さな白い家に住んでいます
- 5 ルブールには教会が1つ、パリにはたくさんあるそうです
- 6 パリには何千本もの木があります
- 7 小鳥は鉛筆を裏に使おうとしましたが、大きすぎるので、もとに戻しました

“Henri's Walk to Paris” written by  
Leonore Klein, illustrated by Saul Bass, William R.  
Scott, Inc., New York, 1962

This is Saul Bass' first picture book for children.

Henri wants to see Paris. They say Paris is a big city thousands times as much as Reboul, where he lives. So, one day, he began to walk for Paris. He took lunch on his way, and then became sleepy. Henri fell into sleep with the tip of a pencil pointing toward Paris, not to mistake his way. After he woke up, he began his way to Paris. Paris, where Henri reached was a little, but very longing city like Reboul. You see, while he was asleep, a little bird changed the direction of the tip of the pencil.

1 Cover

2-7 Spread pages



3



4



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IDEA, Tokyo, Japan, Spring 1964 (?)  
ダイレクト

メソッドによる

モザイク

“ジャーヌ・レイナルの  
モザイク”

Mosaics by Direct Method

The Mosaics of Jeanne Reynal

Text by D. Ashton, L. Campbell,

P. Tyler, E. de Kooning,

B. Pfriem, J. Reynal, 1964

George Wittenborn Inc., New York

このアーチクルはモザイクの歴史と技法にふれながら、とくに現代有数のモザイク作者の一人と目されている、ジャーヌ・レイナル女史の芸術を解説した本の紹介である。

レイナルは1903年ニューヨークに生れ、家庭教師について英仏文学、美術、音楽を学んだ。1922年にイタリア、フランスに旅行して、はじめてモザイク芸術に興味をもった。1930年より1938年にかけて、ロシアのモザイク作者、ボリス・アンレップのバリのアトリエで修業し、かたがたピカソ、ブラック、ミロ、レジェらの作品に接した。1945年ニューメキシコのナバホ・インディアンが、掌と指の間から色のついた砂を少しづつ落して、地面の上に描く絵を見たことが、彼女のモザイク作品を、ルネサンス以来の下絵の束縛から、解きはなす機縁となった。

モザイクは光の芸術である

モザイクの本質は、写実的な絵画のように、自然を見たままに写すのではなく、光を反映し、光の変化を生み出すような面の創造にある、といわれているが、彼女自身もこの点について、次のように述べている。

“モザイクという媒体は、石を用いた絵画や彫刻であるというより、面と輝きを本質とする芸術なのである。ガラスの切断面はわずかな光がありさえすれば、その色と光を反映させるものである。” “モザイク芸術の第一の意味と真の詩性は光である。”

そして彼女は現代モザイクと現代建築の間の問題の一つの解決法として、その作品を移動可能な画面の形で発表している。この作品は特殊な光の環境をつくり出し、間仕切りとして自由に用いることができるものである。

ビザンチン時代までのモザイクはダイレクト・メソッドであった。

モザイクは遠く古代シュメールにはじまり、ハギア・ソフィア寺院をその頂点とし

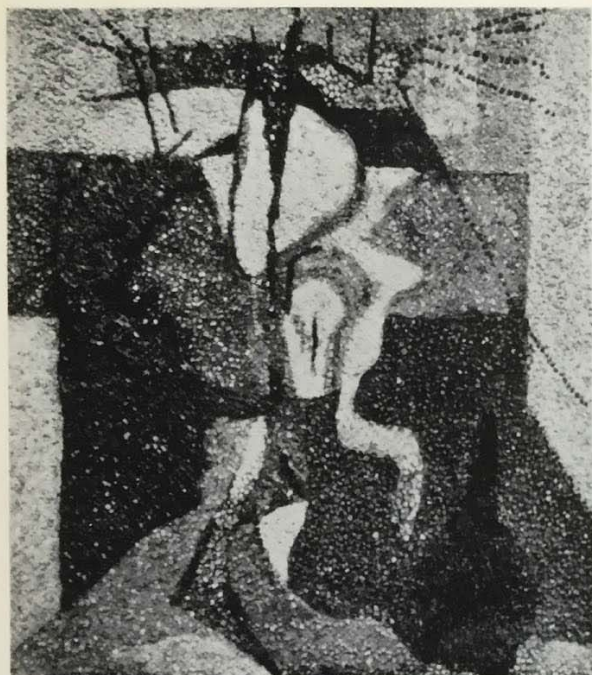


て、ビザンチン時代までのモザイク（直接技法）レイナルがそのいる、ビザンチンれんが壁の上に砂を厚く塗り、そのト・石灰の混合物面のままにしてお

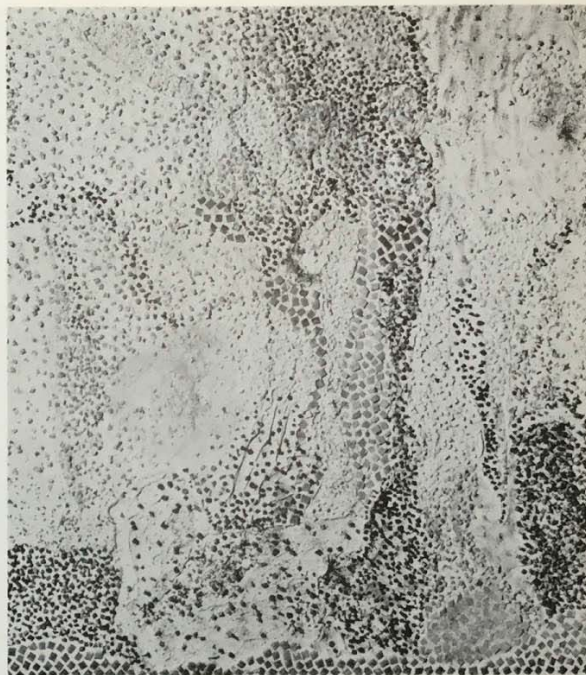


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# Mosaics by Direct Method



3



4



5



6

て、ビザンチン芸術の中に開花した。この時代までのモザイクは、ダイレクト・メソッド（直接技法）である。

レイナルがその作品制作技法の範としている、ビザンチン時代を例にとれば、まず、れんが壁の上に砂とセメントを混ぜたものを厚く塗り、その上にさらに、砂・セメント・石灰の混合物をかけるのだが、面は粗面のままにしておく。これが“スクラッチ

・コート”である。このスクラッチ・コートの上にモザイクのラフ・スケッチが描かれて、‘バター・コート’を少しずつ塗りながら、モザイク片を直接象眼してゆくのである。バター・コート”はセメントに混ぜる石灰の割合によって、非常に軟らかい粘着性のもので、また乾燥の遅いものとなっている。

当時のモザイク片はスマルト・ガラス、

ジャーヌ・レイナル

- 1 “英雄の涙”（部分）、1959、デンバー美術館
- 2 “よき太陽神”、1950、ニューヨーク近代美術館
- 3 “哀婦”、1951
- 4 “樹”（部分）、1956
- 5 “ヘルメス”、1955
- 6 “ユバ”、リバーズ・メソッド、1944、サンフランシスコ近代美術館

Jeanne Reynal

- 1 “Tears of the Hero” (detail), 1959, The Denver Art Museum.
- 2 “Good Circular God”, 1950, Museum of Modern Art, New York.
- 3 “The Widow”, 1951.
- 4 “The Tree”, (detail), 1956.
- 5 “Hermes Thrice”, 1953.
- 6 “Yuba”, 1944, reverse method, San Francisco Museum of Modern Art.



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ジャース・レイナルのモザイク

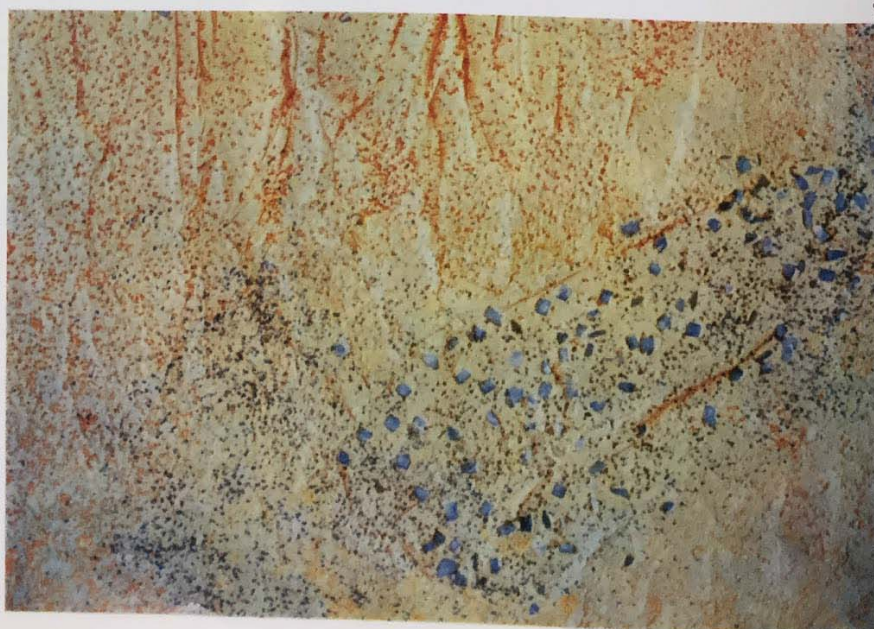


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The Mosaics of Jeanne Reynal

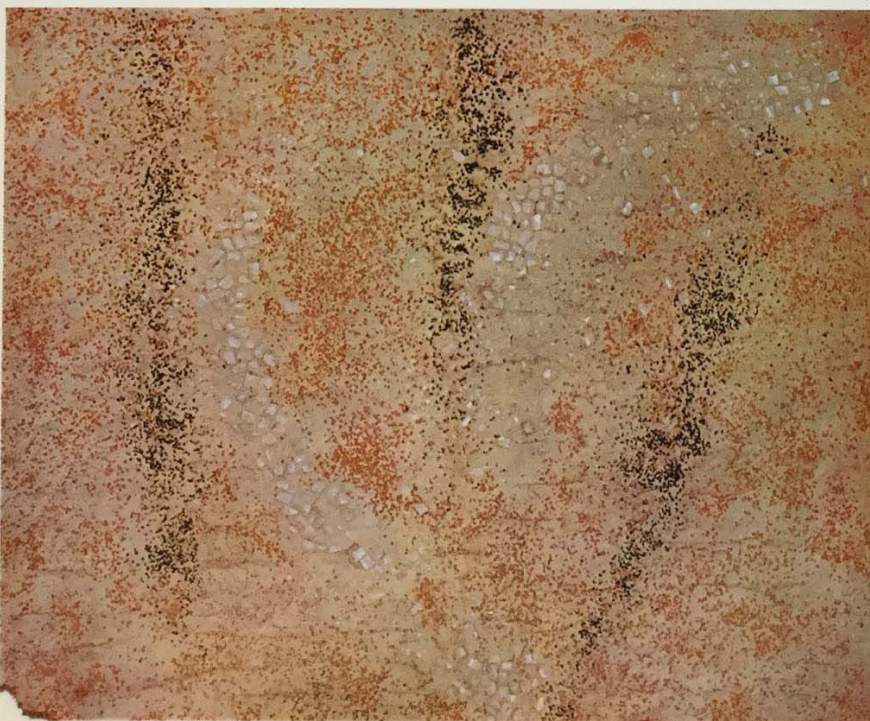
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- 7 "パステル・ソナタ" 1956-57, 1.52×1.22 m (スマルト・ガラス, 大理石小片をマグネサイトの上に)
- 8 "メリザンド" 1961, 1.52×0.76 m (スマルト・ガラスをポर्टランド・セメントの上に)
- 9 "アマリジョ (黄色)" 1960, 1.83×1.52 m (スマルト・ガラス, 染色した日本の貝殻を色づけしたポर्टランド・セメントの上に)
- 10 "生れ愛りの子守唄" (6枚パネルの1枚) 1961, 1.35×1.35 m
- 11 "白鳥の道" 1961, 〈部分〉, (スマルト・ガラス, 軽石, 日本の貝殻を色づけしたセメントの上に)
- 12 "赦免" 1962, 1.98×0.69 m (スマルト・ガラス, 大理石小片)

- 7 PASTEL SONATA, 1956-57, 60×48 in.  
Smalti and marble tesserae on Magnesite.
- 8 MELISANDE, 1960, 60×30 in.  
Smalti on colored Portland cement.
- 9 AMARILLO, 1960, 72×60 in.  
Smalti and dyed Japanese shell on colored cement.
- 10 REINCARNATION (LULABIES (one of six panels) 4 ft. 5 in×4 ft. 5 in 1961
- 11 SWAN WAYS, 1961.  
Smalti, pumice, and Japanese shell on colored cement.
- 12 REMISSION, 1962, 78×27 in.  
Smalti and marble tesserae.



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碧玉、くじゃく石などの半宝石、貝殻、大理石、金箔などで、その色数も多くはなかったが、その形は大小さまざまな未整形のものであり、したがって象眼も不規則に、面も不揃いであった。このため画面への光線は乱反射して、神秘的な世界を現出するのである。

#### リバース・メソッドは複製手段である

ルネサンスはこの光の芸術を絵画の複製手段にしてしまった。人々は“モザイクは永遠の絵画である”というギルランダイオの言葉そのままに、大家たちの絵をモザイクに写した。パチカンはスマルト・ガラスの製造所を拡充して、30万に及ぶ色調をいたずらに誇った。こうしてリバース・メソッド(反転技法)が生れた。

画家のスケッチは弟子たちの手で忠実に拡大され、色調を絵具で指定した下絵がつ

くられる。この大きな紙は適当な大きさに分割され職人たちの手にわたる。職人はそれが画面ではたす役割も知らず、裏から指定通りのモザイク片を貼りつけるわけである。でき上った紙を平にならされたバター・コートの上にあて、よくつくように軽くたたき、充分固まったところで紙をぬらしてはげば、モザイクの面があらわれるわけである。

そして、このリバース・メソッドの故にモザイクは今世紀初頭まで低調をきわめたのである。レイナルは、はじめリバース・メソッドを学んだが、作者のイマジネーションをただちに表現し得るダイレクト・メソッドに移り、制作を続けている。彼女の作品は、この古めかしい芸術に現代の息吹きを与えたものである。

(ジョージ・ウィッテンボーン書店発行)

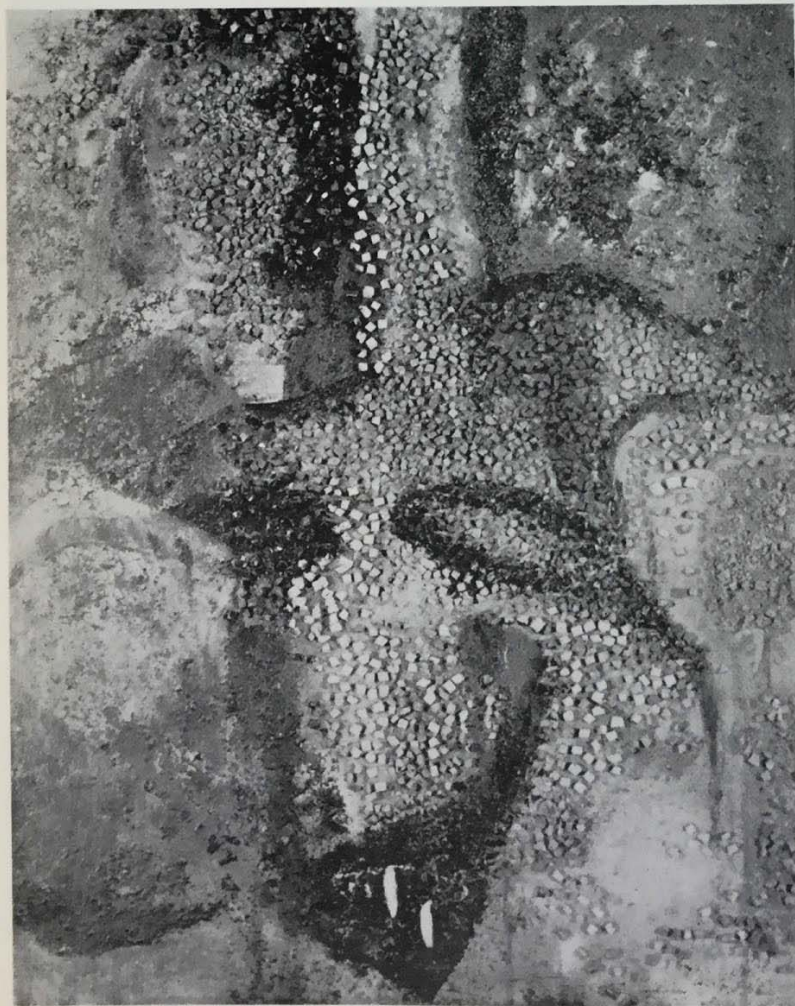
#### Mosaics by Direct Method

—Jeanne Reynal—

This book treats with the history and technique of mosaics, and, in particular, introduces the art of Jeanne Reynal, one of the greatest modern mosaicists. She was born in New York, 1903, and learned English and French literatures, art, and music under private tuition. In 1922, she made a trip to Italy and France, and first became interested in the mosaic art. From 1930 to 1938, she learned as an apprentice at the atelier of Boris Anrep, Russian mosaicist, in Paris, and during this period, saw the work of Picasso, Braque, Miro and Léger.

In 1945, she had an occasion to watch the Navahoes create their images by dribbling colored sands through their palms and closed fingers. This determined her to liberate mosaic art from the tight, preordained cartoons of the Renaissance.

The essential purpose of mosaic was not the imitation of natural-seeing form properly belonging to the domain of oil painting, but the creation of a special kind of light-reflecting and light-modulating surface. She refers to this point as follows: "The medium of mosaic, rather than being painting with stones, or sculpture, is an art whose essential quality is texture and luminosity. ....the facets of glass reflect their color and light when a minimum of light exists." "The primary meaning and real poetry in the art of mosaic is light." So she defines, and as a solution of the problem between modern mosaic and modern architecture, has created her products in a form of portable surfaces. The portable, textured surfaces create a special and luminous environment and can be used as free-standing space dividers.





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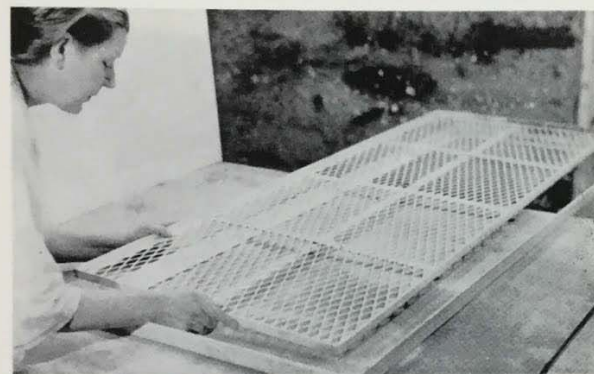
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Mosaics by Direct Method



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ジャーヌ・レイナル

13 "メキシコの朝", 1953

モザイクの技法

ダイレクト・メソッド

14-15 アルミでフレームをつくる

16 スマルト・ガラスを切る

17-18 半乾きのスクラッチ・コートの上に  
バター・コートをはかる

19 モザイク片を掌から少しづつ落とす

Jeanne Reynal

13 "Mornings in Mexico", 1953

Techniques of mosaic

Direct method

14-15 Making mosaic frame.

16 Cutting smalti.

17-18 Spreading butter coat on semi-dry  
scratch coat.

19 Placing tesserae by dribbling method.



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# モザイクの技法

## ダイレクト・メソッド(つづき)

- 20 色調を強めるため、特定の場所にモザイク片を象眼する
- 21 モザイク片をセメントに叩き込む



20



21

# モザイクの技法

## リバーズ・メソッド

- 22 モザイク片を指定されたアウトラインに合わせて、紙にはりつける
- 23-26 着色したバター・コートをその上に塗り、平にならす
- 27-29 紙にはり、バター・コートを塗ったモザイク片を所定の場所におき、圧着する
- 30-31 紙を剥して、はぎとる
- 32-33 モザイク片を修正し、脱落したものを補う



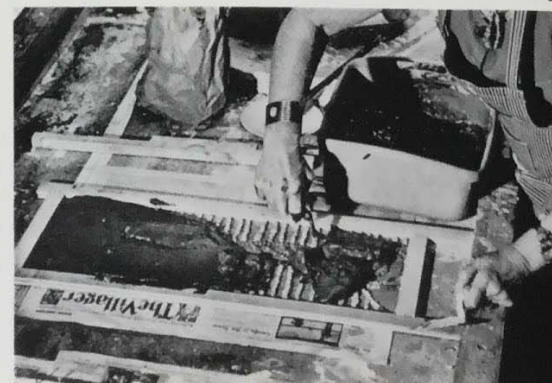
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# Mosaics by Direct Method



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33

Jeanne Reynal

Techniques of mosaic

Direct method (continued)

- 20 Inserting individual tesserae to intensify color in specific areas.
- 21 Tapping tesserae into cement.

Reverse method

- 22 Gluing tesserae to paper, following indicated outlines.
- 23-26 Applying and leveling colored butter coat.
- 27-29 Placing and pressing butter coated paper.
- 30-31 Moistening and peeling paper.
- 32-33 Adjusting and replacing tesserae.



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## co-ordinated design styles

### コ=オーディネイテッド・デザイン・スタイル

### トレード・マークは企業の顔である

大 智 浩

コ=オーディネイテッド・デザイン・スタイルのもつ言葉の意味は、企業全体が秩序をもって効果的かつ適切な直接的視覚表現をもつということ、デザイン・ポリシー上の政策の一貫性及び秩序をもっていることを意味する。コ=オーディネイテッド・デザイン・スタイルは企業経営のために必要とする種々の政策の一つであり、生産から販売までのすべてのデザインに対する、一貫した政策による視覚活動を意味している。それは、視覚的な様式の積極的な積み重ねに対する視覚秩序であり、プロダクト及びアドバタイジングに関連するあらゆるデザインの視覚行政であるといえる。その意味ではここ数年来提唱されてきたデザイン・ポリシーということと同じ意味、同じ目的をもっている。

デザイン・ポリシーが企業の顔づくりであり、法人人格をつくる手段の一面であるとすれば、コ=オーディネイテッド・デザイン・スタイルは最も有効なメイキアップの方法であり、その顔を最も印象的に、美しく特徴づける手法だといえる。

ヨーロッパでいわれているハウス・スタイルという言葉も、アメリカで使われているアイデンティティという言葉も、また、最近きかれるようになってきたイメージングという言葉も、すべて視覚的な面で企業の顔をつくるデザイン上の独自性に関して使われる言葉であって、幅に多少の相違こそあれ同意語である。

どんな商品をつくるか、そのデザインをどうするか、こういう場合に他の競争企業から完全に区別できるような、視覚的な根拠を確立することが肝要な条件である。

この段階がデザイン・ポリシーのスタートラインで、視覚的なイメージ、すなわち形と色の条件がとりあげられ、企業としての象徴が視覚手段によって生みだされる。

現在のように競争商品の競争が激甚であり、しかも流通機構の革命的变化に対応するには、企業が製品に対する自信、信頼など内面的な確信を外部に訴及することとこれにつながるセールスを成功させるための宣伝活動には、一貫した視覚手段が講じられ、良好なイメージの積みたてがなされなければならない。こうした積極的な視覚手段による統一が、企業体に特殊な性格を

与え、視覚効果は堆積されてスタイルを確立するのである。

スタイルがもつべき条件は区別性、注目性及び興味、印象、記憶など、個性をつくりうる視覚表現をつくることである。これらの個性は、生産者であり同時に配給者である企業体の役割を、成功に導くことに援助し、また消費者の生活に対し新しいアイデアを与え、恵まれた環境をつくることに貢献し、消費をたのしむことを可能にする。

コ=オーディネイテッド・デザイン・スタイルは企業体の顔、目鼻だちをきめるもので、会社の製品のデザインに始まり、企業体の建造物、販売上のショールーム、オフィス、販売店の構造、看板、ネオンサイン、広告塔、POP、広告物、パッケージ、ディスプレイの方式、搬送車、配達用の車輛、販売促進教材、新聞雑誌広告、ポスター、ダイレクトメール、TV などのような、広告のあらゆる媒体を通じての広告活動、更に書簡箋類、営業用書類伝票、タグ、社員のバッジ、ユニフォームなどに及び、更に企業と地域社会との関係を良好にする P・R 活動にまで、一貫した視覚秩序が必要である。

こうしたイメージングは一定の規格化された表現の発展ということだけでは十分でなく、それぞれ異なった条件にしたがって特殊な適応が試みられながら、しかも、そこににじみでくる相互関係的な個性が、企業を代表するイメージをつくりあげてゆくという性質のものでなくてはならない。

競争商品のなかでの区別性という点に関しては、商品自身の色と形をあわせてデザインイメージ自体が、独自の性格をもつものであることが必要であるが、同時に企業を象徴する企業のシンボル、すなわち、トレードマークが優れており、トレードマークの巧みな活用が大きな鍵となるのである。つまり、コ=オーディネイテッド・デザイン・スタイルとしての重要さは、一つ一つの商品が、競争商品から容易にかつ明確に区別できる独自性をイメージの上にもつことと同時に、その企業が生産している多くの姉妹商品が、いずれも共通な視覚イメージをもって、企業体としての権威や信頼をつたえるものであることが必要である。

コ=オーディネイテッド・デザイン・スタイルを成功させるためには、経営者とデザイナーとの間に、完全な理解と相互の信頼がなければならない。両者が完全な共同体となって、諸条件の解決処理にあたることによって、初めて成功が期待できるものなのである。コ=オーディネイテッド・デザイン・スタイルの核心になるトレードマークには、現代という時限のなかでどんな条件が必要であろうか。この条件を自社のトレードマークは十分に具備しているかどうか、トレードマークの解決処理にあたること、トレードマークの役割の重要性が大きければ大きいほど、トレードマークそれ自体の検討が優先する問題である。

トレードマークは、デザインの面からも、また商業上の役割からも重要で、この重要性は企業家のみならず消費者にも認められ大きな関心が寄せられている。

トレードマークは多角的な伝達条件を、巧みに図形として要約し総括した単純で明確なものであることが必須の条件で、現在及び将来に対する視覚条件を考慮してデザインされねばならない。なお、トレードマークはいったん決定されたなら、そのイメージは永久の生命をもつことが期待されるが、この希望にはそのイメージが老化することを防ぐための適切な補正が、時代に順応して施さされることが必要である。

現在の企業を代表するトレードマークはいずれもその企業の歴史が古く永ければ、それだけ視覚的には時代ものとしての老化がつきまとうわけである。

とくにこの十年間の社会的な変化は、商品そのものも新材料や新しい技術、更に新しい生活の要求に応じ一変してきたし、流通機構の変化も激しく、自給市場の発展は流通の革命ともいえる変化をもたらした。マークは商品販売のよりどころとして新しい役割を演じている。したがって、古くから親しまれてきたマークのリ・デザインは新しい市場に対する課題である。

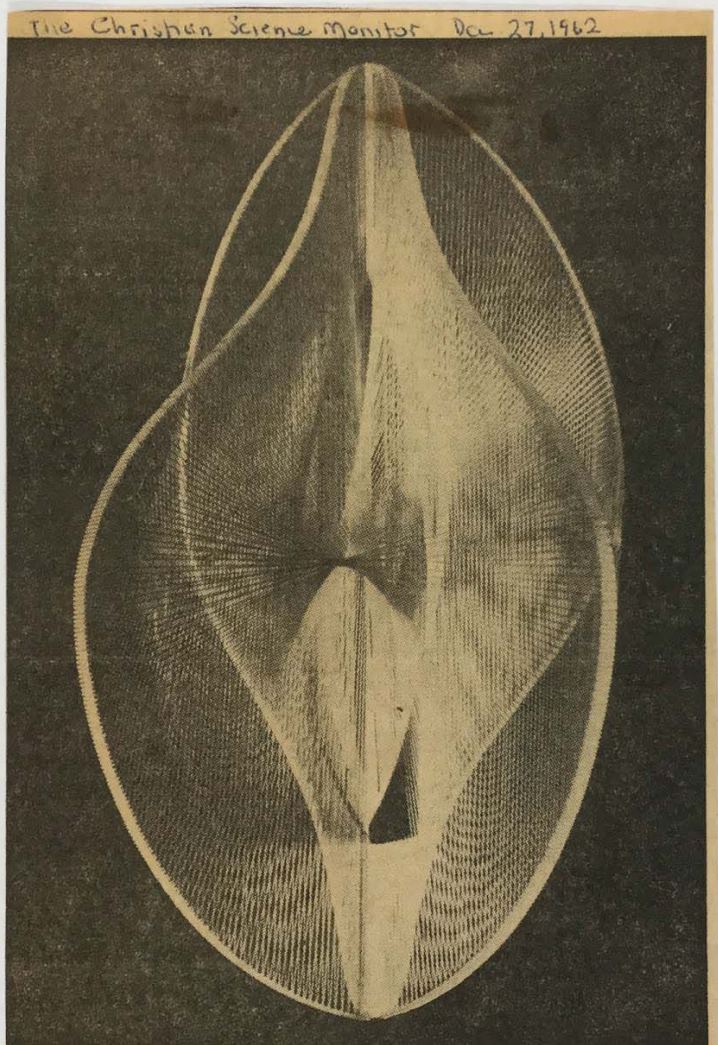
ハウス・スタイルをきざぎざあげる要点としてのトレードマークは、①その美度について②象徴性について③独自性について④記憶度の高さ⑤多種類の媒体に対する適応性⑥製図規律⑦色彩⑧登録などの諸条件に留意する必要がある。

(カットはウェスティンダハウスのトレードマークの移り変り)



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LINEAR CONSTRUCTION: By Naum Gabo

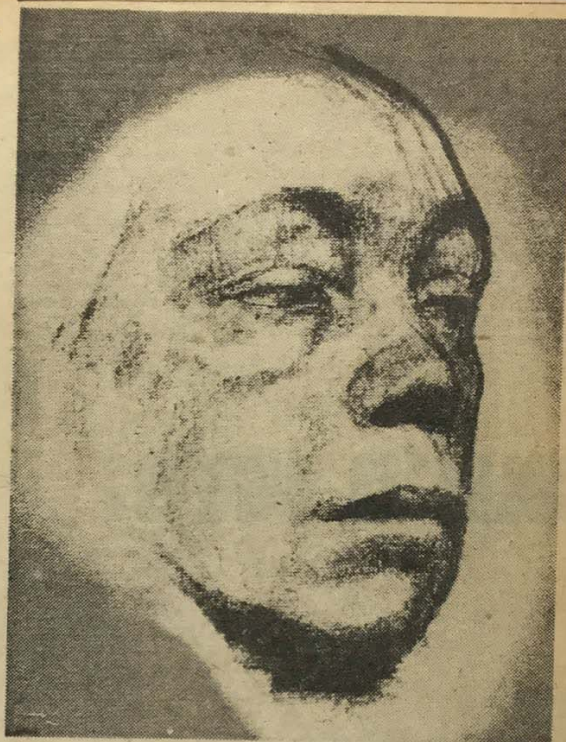
This picture is reproduced from a book entitled *Contemporary Sculpture: An Evolution in Volume and Space*, by Carola Giedion-Welcker (George Wittenborn Inc., New York).



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*The News pp. 8  
Mexico, D.F. Dec. 6 '59.*



Self-Portrait from Kaethe Kollwitz Drawings.  
John Golding, Wittenborn, N.Y. \$11.50.

**KAETHE KOLLWITZ DRAWINGS** by Herbert Bittner. Yoseloff, N. Y., \$10.00

The suppression of the avant-garde painters in Germany under Hitler's Nazis, imposed on later generations a false picture of European art between the wars which is not yet in true perspective, although many art histories (notably John Canday's MAINSTREAMS OF MODERN ART recently reviewed here) go far towards setting things to rights.

Towards the end of her life the graphic artist Kaethe Kollwitz was threatened with banishment to a concentration camp and the resulting shock to an artist of her delicate sensitivity and compassionate nature put full stop to a life work dedicated to the study of man on earth, his needs, his tragedy, his triumph.

Mr. Herbert Bittner's new book on Kaethe Kollwitz brings together plates from her great print cycles "Peasant War", "The Weavers", as well as the woodcut cycles: "The Sacrifice", "The Mothers", and "The People" and many drawings, sketches and projects which give a very fine cross-section of her total graphic oeuvre (for she never painted and only finished very few pieces of sculpture). Perhaps no artist has been able to achieve the paradoxical heights of Kaethe Kollwitz's lithographs, etchings and cuts, in which, while dramatizing the negative aspects to the full, she is yet able through compassion, strength and self-control to transcend misery and present sublimity and her tender compassion is unfailingly conveyed by the intense pulse beat of life which surges behind the poverty-broken, stoic-faced human facades of her drawings. One lithograph, "Battlefield", a dark solitary female figure with a lantern, searching among the night-shrouded dead; with its feeling of subdued and glowing luminosity, its powerful balance of tone makes us wish Miss Kollwitz had ventured into painting.

Compared to the graphic work of Munch with its psychological probings and barely hidden hysteria, Miss Kollwitz's work appears remarkably sane and connected with the earth. Compared to the biting, bleeding satire of her compatriot George Grosz she appears loving and gentle. No wonder all those near her revered, honored and respected her, so that to her husband and children she appeared some kind of saint.

In KAETHE KOLLWITZ DRAWINGS Mr. Bittner has done a great service to art, reminding us that graphic work is a powerful and moving instrument, reinforcing that often forgotten idea, for the artist to turn outwards to look at life in respect to his fellow men and then using his craft, to transcend human suffering into positive emotion.

Toby Joysmith



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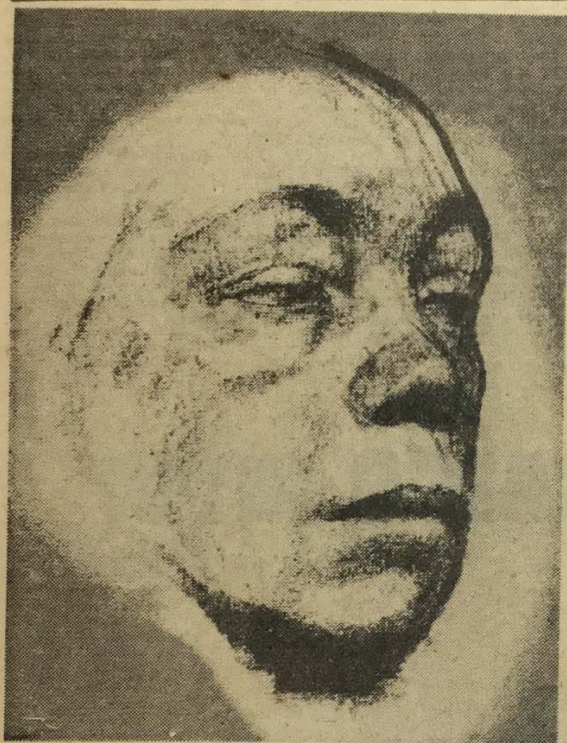
THE NEWS

Mexico, D. F., Sunday, December 6, 1959

First Section

# Books in The News

Compiled by the Centro Mexicano de Escritores



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Toby JoySmith

Wittenborn N.Y.



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# CUBISM:

A HISTORY AND AN ANALYSIS

1907-1914

by

JOHN GOLDING

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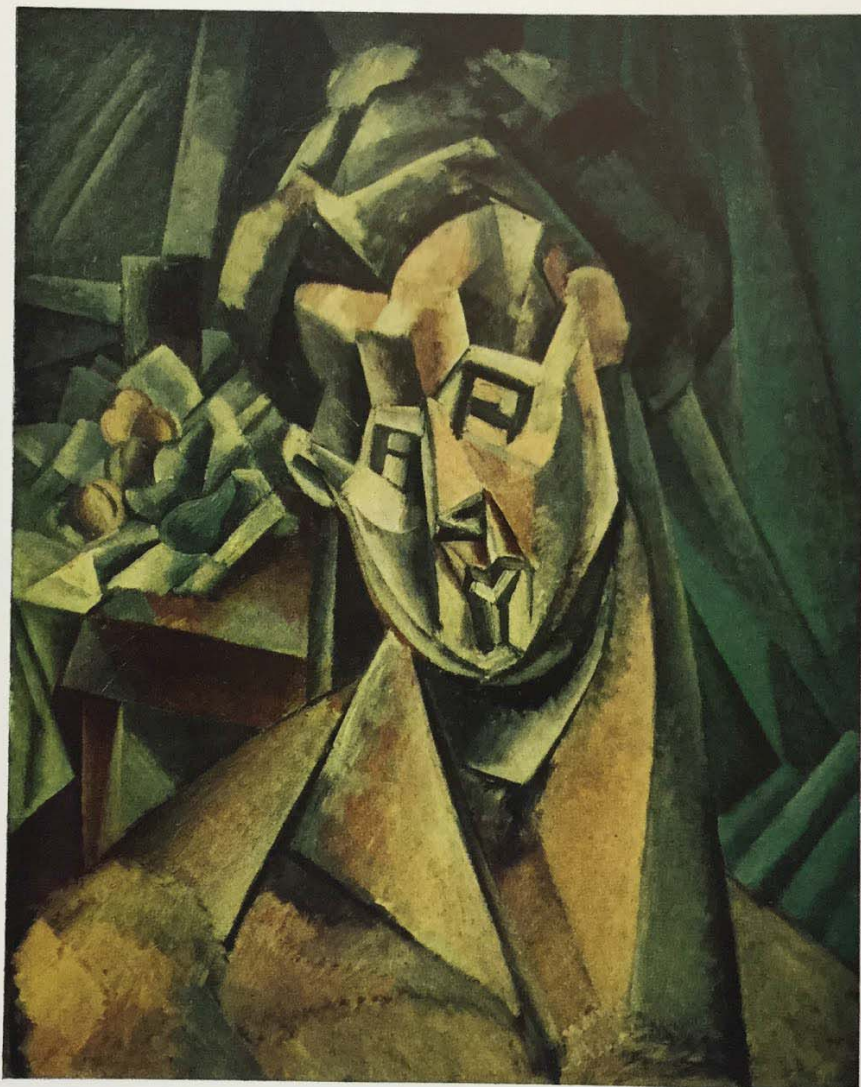
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PICASSO

A. La Femme aux Poires, 1909. Oil, 36 $\frac{1}{2}$ "  $\times$  24 $\frac{1}{4}$ ".  
Collection Mr. and Mrs. Samuel A. Marx, Chicago



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(Continued from Preceding Page) not difficult to understand, which means to enjoy. But he will never mean anything much to anybody who cannot accept the premise that the prankish surface of his art, like the surface of great clowning, may be scratched to reveal meanings that are serious to one degree or another. The situation is complicated by the hazard that the scratch may widen into a chasm from whose bottom the smoke of brimstone rises, illuminated by glow of hellfire.

**M**IRÓ'S basic assumption is that wit and nightmare not only may coexist in a picture but may be indistinguishable from one another. He is the wittiest artist painting today, but as often as not he uses his wit as a kind of flashlight to investigate the darkest areas of a subterranean, a primeval, a tormented and sinister world, a modern Hades where the shade of Freud occupies the throne formerly held by Pluto, and the disturbed subconscious has replaced what we used to call, in days innocent almost beyond memory, the soul.

The joy of Miró—for he is a delightful painter—is that he shows us that morbidity may involve humor, that the macabre may draw sustenance from the comical, that night-

mare and hallucination may be compatible with high style. Wordsworth's idea that poetry is emotion recollected in tranquillity might be applied to Miró as a poetic painter, which he is: in Miró, the recollection of the insane agony of night, recalled the morning after, is downright fun.

His painted shapes float and dance, leer and sleep, rise and sink, swell, stiffen, or relax, join and divide, repeat, echo or contradict one another, on large canvases which may be enjoyed at one level in the nursery, and at another in the psychiatric ward with the help of a witch's dreambook or a Freudian manual. Nevertheless, these canvases find their proper and important place in the history of art as the end result—so far—of the tradition of fantasy that can be followed from the caves on into ancient Greece with its centaurs and Cyclopes and other monsters, into the Middle Ages with their gargoyles and hellscapes, and then into our own time with Miró, after centuries during which the tradition was running thin.

**H**UMOR is usually a part of fantasy, but laughter is especially a part of Miró's art. It is not always happy laughter. People have been known to laugh from shock, and they often laugh because,



Collection Mr. and Mrs. Samuel A. Marx, Chicago.  
"E. C. RICART"—This 1917 Miró playfully juxtaposes realism (in the copy of the print) with cubist broken forms (in the figure).

Collection Edward A. Bragaline, New York.  
Left—  
"SELF PORTRAIT"—Miró as he saw himself at 24 in 1917.

finding themselves suddenly in some threatening and inexplicable circumstance, they don't know what else to do. Many a painting by Miró can be well enough defined as a threatening and inexplicable circumstance, and may stimulate laughter of a kind uncon-

nected with anything having to do with, for instance, the drogeries of Bob Hope or Jerry Lewis.

Such a point is made of Miró's wit—here and elsewhere whenever he is written about—that in spite of premonitions of defeat this might

be the place to attempt an explanation for any reader who does not find wit in Miró's pictures but has been dogged enough to follow this article thus far in hope of illumination. With a firm grasp on our bootstraps,

(Continued on Page 30)

Wm. Goodell

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would scare the bearskin off a neolithic man if he should return to his cave to find them scratched on his wall, or would reassure him when he turned in for the night if he had scratched them there himself as his guardians against evil spirits.

Children take this kind of picture in their stride, accepting Miró's hieroglyphic fantasies as easily as they accept the illustrations of gnomes and dwarfs in their story books, but their parents, occupying a middle ground between innocence and phil-



Collection Museum of Modern Art, New York. Gift of Mr. and Mrs. Walter Bareiss.  
**WOODCUTS** — Two illustrations by Miró for a book by Paul Eluard.

osophical speculation, are left puzzled or infuriated.

If they turn to books on Miró for help, they are likely to be left glassy-eyed by a writer who states that "the main impact of the image comes from an autonomous caricatural energy and from a precise balance of biomorphic forms." This is a remarkably succinct summary and it makes sense as a capsule analysis applicable to dozens of Mirós, but it is not for everybody.

**ALSO**, Miró's own statement that he wants the ideas in his pictures to "give the spectator an immediate blow between the eyes before a second thought can interpose" is likely to make people draw back a little. Even if they get the blow, they don't always get the idea. Except as an investment by hindsight, not many members of the general public would buy a Miró even if it could still be picked up for loose change.

This is too bad, for Miró is  
(Continued on Following Page)

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FROM REALISM TO FANTASY—"The Farm" (1921-22) occupied Miró for nine months as a bridge between the everyday world and the world of magic that was to be his ruling interest later. Bought by Hemingway for \$200, it is now worth an estimated \$100,000.

Collection Ernest Hemingway, Havana.



HUMOR AND DREAMS—Purposely naive and gaily irrational, Miró's famous "Dog Barking at the Moon."



Collection Museum of Modern Art, New York.  
Mrs. John D. Rockefeller Jr. Fund.

PORTRAIT—Miró and His Daughter Dolores," painted by Balbus in 1937-38.

## Miró 'Barks' Merrily at His Critics

By JOHN CANADAY

**J**OAN MIRO, an artist to whom the uninitiated sometimes refer as "she," to their subsequent embarrassment, is a male Spaniard who was born in Catalonia in 1893, and his first name is nothing more esoteric than the Catalan version of Juan. Far from obscure in any case, he will receive the ultimate in contemporary recognition this Thursday when some 120 of his paintings, ceramics (his chief interest in recent years), sculptures, prints, illustrated books and objects difficult to classify will be gathered together at the Museum of Modern Art in a retrospective exhibition that will run until May 10.

Miró lives and works nowadays almost exclusively in Majorca, near his married daughter and his two grandchildren, although he makes an occasional foray back to Paris, where as a young painter he began the classical gamut from near-starvation to participation in esthetic revolts to gradual recognition,

JOHN CANADAY, chief of the Philadelphia Museum of Art's education division, wrote the forthcoming "Mainstreams of Modern Art."

and then to fame and fortune. But people who remember him from his early days recall that he was always something of an outlander among his contemporaries—neat, precise and detached on the sidelines of gatherings that tended toward Bohemian display and general ruckus.

Today, in his sixties, Miró is a short, sturdy, quiet man with a round head and a square face which, with its large, poetic dark eyes, its potato nose and its sad mouth, somehow suggests that of a clown out of make-up. The colors of his pictures—pure reds, yellows and blues, bright greens, oranges and violets, set off by snowy whites and sooty black lines and patches—are circus colors. Their gaiety is the gaiety of the clown's painted mouth and the forms they describe are rollicking, humorous ones. But, as everyone knows, the clown is an informal philosopher beneath the paint. So is Miró.

Being a modern artist not only by the definition of "modern" to be found in the dictionary, but also by the one to be found on the lips of the vulgar as an artist who paints "that crazy stuff my 6-year-old kid could do better

than," Miró has naturally found passionate attackers and passionate defenders. Nowadays his prices, also, are passionate, and he is in the happy position of being able to ignore both attackers and defenders and to paint as he pleases.

But this, in truth, he has always done ("Painting is made as we make love, a total embrace, prudence thrown to the wind, nothing held back"), even when he was too obscure to be either attacked or defended, and so poor that hallucinations produced by hunger supplied him with subjects for some of his most eerie canvases. We have his own word as to this source of inspiration. His description of those times as "pretty hard" is substantiated by the diet they enforced: one lunch a week, with dried figs and chewing gum the other six days.

**D**URING those years, the early Nineteen Twenties, you could have bought a modest Miró for a few hundred francs, and an important one for a few hundred dollars at the most. Today, his "Dog Barking at the Moon," showing a piebald pup, a moon affected



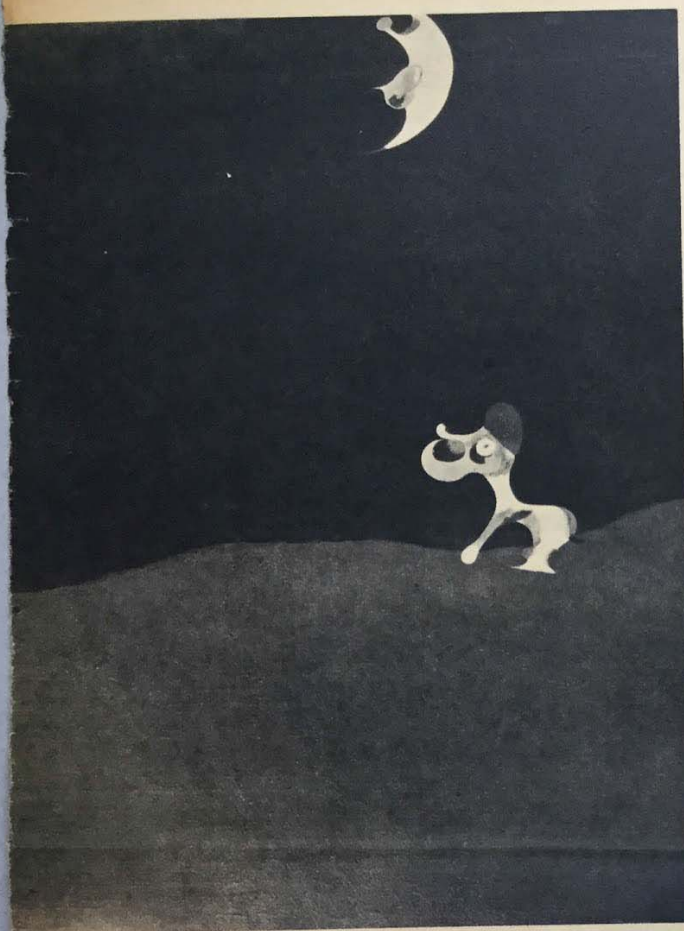
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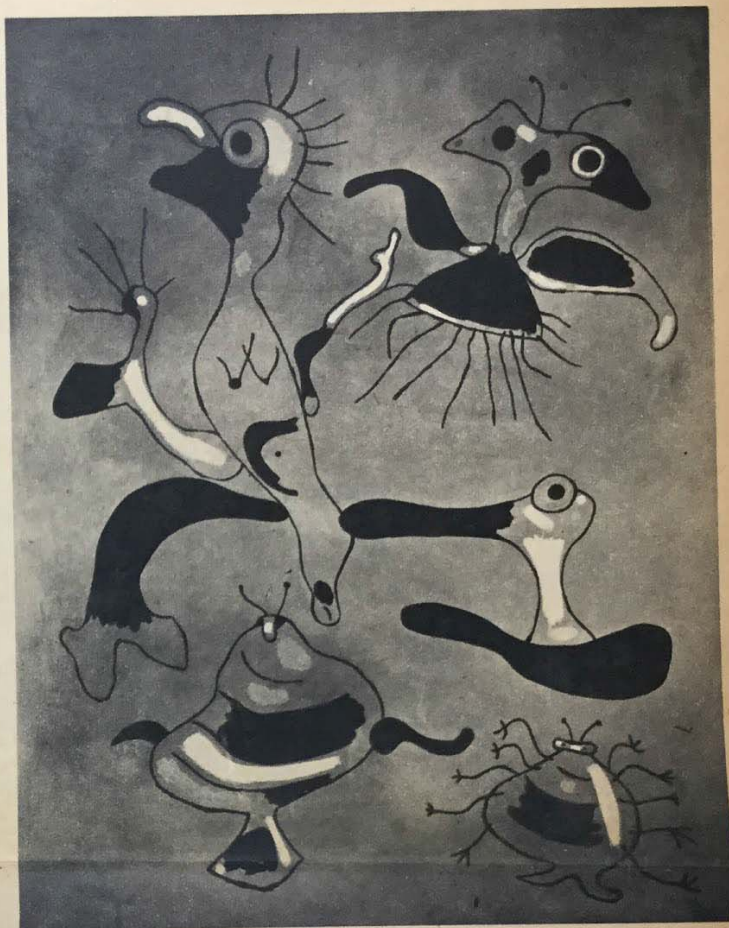
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Philadelphia Museum of Art.

at the Moon" (1926) is his own interpretation of the surrealist ideal. His colors are circuslike, but "beneath the paint the circus clown is often an informal philosopher."



Philadelphia Museum of Art.

WIT AND NIGHTMARE—"Birds and Insects" (circa 1935) are ideographs or hieroglyphics of the special world, at once witty and terrifying, that Miró has been mapping for thirty years.

### An intensely personal artist, he paints as he pleases and makes his deceptively simple pictures pay off in prestige and money.

by some kind of tumorous disorder, a wavering horizon, and a ladder inexplicably balanced at an angle and yearning toward the zenith like an up-ended railroad track, would cost you \$25,000 if it were for sale at its insured value—which it is not—and it would probably bring a multiple of that figure if it were put up at auction before our best-heeled collectors.

**I**N the early Twenties Ernest Hemingway, an impoverished but hopeful journalist, shot dice with a friend for the privilege of buying Miró's "The Farm" for 5,000 francs (about \$200), paying for it on the instalment plan, since \$30 had been his ceiling offer for pictures up until then. ("When I first knew Miró he had very little money and very little to eat and he worked all day every day for nine months painting a very large and wonderful picture called 'The Farm'.") Today "The Farm" is worth, unofficially, about \$100,000. A little simple arithmetic indicates that this is a 49,900 per cent increase.

Confronted with this most generally respected yardstick of merit, creating an identification between Miró and

I.B.M. stock, the average person's first question is a stunned, sincere, puzzled "Why?" There are several reasons, four of which are listed here in ascending order of validity:

(1) Snob value. This affects prices, but otherwise may be dismissed as impertinent, or at best a matter to be discussed by sociologists.

(2) Skillful handling by dealers expert in the care and feeding of reputations. This, too, we may shelve as being true for successful bad painters as well as for successful good painters, of honest dealers and of charlatans equally.

Tied for most important place:

(3) The existence of numbers of people with that kind of money to spend, who get that much pleasure out of owning a Miró and having it on hand to look at.

(4) The fact that, over the decades, especially during the eighteen years since Miró's 1941 retrospective, also at the Museum of Modern Art, critics who should know have come more and more to regard him as the most important post-cubist artist. If they are right, this means that the three great names

in the revolution that has transformed art in our half-century are Matisse (Fauvism), Picasso (cubism) and Miró. Thus, "Dog Barking at the Moon" and "The Farm," as key pictures in Miró's development, are possessed of that combination of historical and esthetic significance that leads collectors and museum directors to fracture the Tenth Commandment, which has to do with not coveting. Add to this the fact that since both pictures are of types that Miró no longer produces, they already have the kind of rarity value that jumps the prices of an important artist's work after his death.

**P**RICES aside, why is Miró so important? This is difficult to explain without summarizing the development of contemporary painting, but in a crowded nutshell it would go something like this: Miró, in working through the successive stages of his own development, has had the experience of conventional academic training, has absorbed the revolutionary color theory of Fauvism (too complicated to discuss here), has experimented with the structural fissions and re- (Continued on Page 25)



Collection Mr. and Mrs. Robert Osborn, Salisbury, Conn.

CERAMIC—Miró's "Head" (1956) was done in collaboration with Spanish potter Artigas.



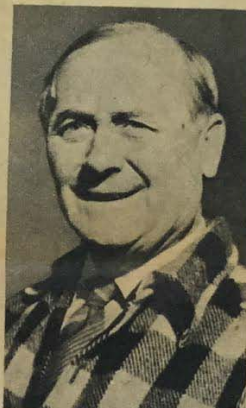
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## Miro 'Barks' At His Critics

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unions of cubism (even more complicated), and has been a leader in that wild mixture of nonsense, showmanship, compulsive insolence, and serious experiment which was first "Dada" and then surrealism, the cult of the rational-irrational.

From all of these he has kept what has suited him as an intensely personal artist. In a world more and more given over to practical and scientific values, he has affirmed the legitimacy of the magical, the poetic, the lyrical. He has kept open for us the door to a world we have almost forgotten, the world of myth and the supernatural, a world sometimes joyous, sometimes monstrous, grotesque,



Joan Miro.

ludicrous, sometimes lovely, sometimes terrifying, but always fascinating because it is rooted in the earliest consciousness of man.

**T**HAT is a large statement, but it can be defended:

The standard criticism leveled against "modern" painters, including Miró, is that they have sacrificed centuries of tradition in order to create their little sensations. But Miró is the contemporary master of a tradition that goes back, say, some 30,000 years—a tradition in which the distinction between philosophy and voodoo may become a matter of semantics, but one that begins with the first works of art created by primitive man—magical symbols scratched in rock to exorcize demons or to placate the forces of nature.

A picture by Miró may be as simple (or may appear to be) and as disturbing as these. The monstrous little creatures he concocts in pictures like "Birds and Insects" are the kind of sorcerer's images that

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## ART NEWS AND REVIEW

## kalte kunst - a manifesto?

ANTHONY HILL

For me and for many others the cardinal quality of 20th century plastic art is its autonomy. While this could mean many things, by autonomy I mean the factor by which we recognize that plastic art is now concerned with invention and organization, these are the creative processes with which the artist operates, they rule supreme.

Those that work solely within this domain are as yet few, yet ironically enough as a criteria this autonomy is constantly being invoked in the appraisals of post-cubist 'image art'. However we have had new images; out of the subliminal slime (or ecstatic porridge?) due to abstract expressionism has emerged the monster, the big mutation freak of contemporary art. In fairness to those responsible I think they have done all they can to dissociate themselves from exactly this autonomy idea preferring psychic automatism and automation.

Alongside the subliminal uprush school of abstract art there has always been its counterpart, less popular, less surrounded by publicity though in no sense free from extremism.

Attempts to formulate a useful umbrella term that satisfactorily covers these other counter-tendencies have failed to come up with anything, meanwhile, so long as we only regard it as a loose term 'mathematical abstract art' is not a pure misnomer.

However with the publication\* "Kalte Kunst? Zum Standort der Neutigen Malerei", Kalte Kunst—literally 'cold art' became a possible term with which to refer to all manifestations of 'calculated' art, all forms of structurally coherent plastic art. "Cold Art? From the Standpoint of the Modern Painter," a literal translation of the book's title, would I suppose find an English equivalent in: "Is Mathematical Art de-Humanized?," or something on those lines.

Present day tendencies that go to make up this broad category of Kalte Kunst would include beside the mathematical concrete art of Max Bill and his associates such things as the Spazio-Dynamism and subsequent 'isms' due to Nicholas Schoffer in Paris and the Structurism (originally Constructivism) of Charles Biederman of the U.S.A., to mention two contrasting outlooks. (Perhaps the 'Structuralism' of Mr. Hillier Hiler will gain currency and add to the confusion).

These outlooks may be said—with others—to represent one type of response to the impact of mathematics, science and technology on modern art particularly in the post-war epoch; they are often found to link their theoretical standpoint to a historicist one toward the problem of the destiny of plastic art.

If I choose to single out the ideas behind the publication "Kalte Kunst?" it is not because I think that it is a particularly important one but because it offers an opportunity to draw attention to one of the 'objective tendencies' and to the manner in which it is presented in a publication of this sort.

A theorising outlook is bound to find a platform in the printed word, while the best spokesman for an idea in art is the work that arises from it. The communication of ideas usually accompanies the production of the work, sometimes preceding it, sometimes emerging to the general public after the artist's death as in the case of Cézanne.

A manifesto may be public or personal, collective or isolated and this is true of collaborative efforts in the work itself. It is true today that manifestos 'are not what they used to be' and

that those responsible for the really important ones naturally left the joint effort and spoke more for themselves even though by writing at all they were still addressing the world of art at large.

The "Kalte Kunst?" publication does with a group of eleven artists and an historical section illustrating the work of fourteen others, what Max Bill achieved in his own publication "Fifteen Variations on a Single Theme" of 1938.

When in 1924 Georges Vantongerloo issued his "L'Art et son Avenir" he was putting forward his personal approach which was to become one of the earliest examples of a personal explanation by an artist of importance who was a pioneer of the mathematical outlook in abstract painting and sculpture.

What Bill achieved in his "Variations" publication has hardly been bettered or radically developed by those artists chosen to make up the document "Kalte Kunst?", in fact the inclusion of the historical-theoretical background material only weakens the case in as much as the six younger artists—amongst whom is the author of the book, Karl Gerstner—in their sections entitled "Outlook for the Future" fail to give evidence of an exciting future for "Kalte Kunst". If the work of living artists had been limited to the hard core of the group—Bill, Graesser and Lohse with the guest-appearance of Joseph Albers—one would be less likely to find fault with the whole venture.

What is the message of "Kalte Kunst?" and how effective is the book in communicating it.

In a word, the approach of Bill and Lohse here would seem to be concerned with supplying a mathematical thematic with which to perpetuate the Neo Plasticists dividing of the canvas and so replace the seemingly arbitrary and intuitive planning of Mondrian. This one can see demonstrated in a diagram.

The works of Bill, Lohse, Albers, Graesser and Lowensberg—the senior contributors—and of two of the younger artists shown as illustrations are all affirmations or re-affirmations of orthogonal (horizontal-vertical) planning.

This restricted attitude has been more com-

prehensively put forward in English by Lohse in an article for Transformation, the last issue (1952) "A revised thematic for Progressive Art".

Neither the Lohse article nor the text of "Kalte Kunst?" dwell on any aspect of plastic art except painting—the threshold of two dimensions.

It is very difficult to discuss the context of mathematical art without mentioning that it is of course one of both painting and sculpture.

The French painter Jean Dewasne in an article entitled "Espaces Mathématiques et Art Abstrait" that appeared in an issue of XXème Siècle in 1952 also used illustrations of painting only; his own work and that of Herbin, Tavelser, Arp, Magnelli, Delaunay, Kandinsky, Vasarely and Pillet. He contrasted this selection of really not very mathematical art with the usual intriguing comparative material—examples of plane and space curves.

The 'mathematical model' which has its origins in 18th and 19th century mathematics was to exert a strong fascination for certain 20th century sculptors, in particular the Russian constructivists.

Villon, Duchamp, Gleizes and Severini all at some time attempted to harness some aspects of geometry and mathematics to abstract painting—but with no important results; in fact all of them were to become identified with directions that did not encourage the application of rigid mathematical planning or for that matter consistently abstract art. It is not in Paris that one finds the mathematical approach to abstract art. Paris is, however, where the Belgian born Vantongerloo lives, unquestionably the pioneer in the application of mathematics in abstract art.

Vantongerloo was an early collaborator in the 'De Stijl' movement working first as a sculptor he kept to the right angle scheme in his most significant sculptures and in his paintings; finally in about 1927 he broke away and started using plane curves in his paintings and space curves in his three dimensional works.

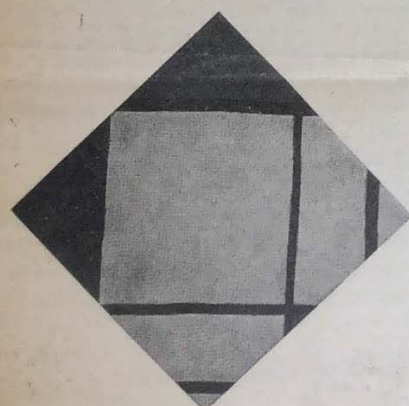
Two of the younger artists in "Kalte Kunst?" also work with plane curves and of Max Bill the influence of Vantongerloo has been fundamental in much of his work.

A consideration of these facts leads one to question the existence of a homogeneous attitude adhered to by the artists in "Kalte Kunst?", so what is the special character of the book and its illustrations.

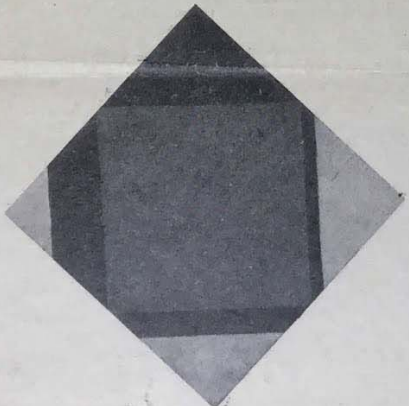
As found in Bill's "Fifteen Variations" the technique of illustration is a colour lithographic process printed on white matt paper. The younger generation have had to make the best with a primrose-yellow semi-matt paper permitting black, grey and brown inking while the senior members have a range of pastel and primary colours. It must be confessed that the overall effect is that of a tasteful sample book.

The illustrations are not so much reproductions as processed pictures. The scheme would seem to necessitate making a 'plate' and having to accept the limitations that this imposes. Un-

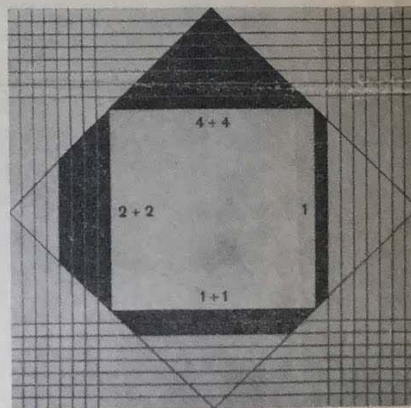
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PIET MONDRIAN: *Composition in a Square*, 1925



MAX BILL: *Red Square*, 1908



Scheme for composition of Max Bill's *Red Square*



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### Kalte Kunst—a Manifesto?

*continued from page 5*

fortunately the folding over of long pages and the smallness do not permit a favourable comparison with a set of lithographs which the book otherwise in some ways resembles.

The whole venture is also an essay in typography. The works in the historical section print black half-tone on grey paper. Only the letterpress layout and line diagrams are really integrated and pleasing. It is no surprise to find many of the artists are active typographers and industrial graphic artists themselves.

It is my personal verdict that while this small book is tasteful, elegant and immediately attractive, what it has to say and show is finally boys' to put the estate of Mondrian into more systematic packaging while we are not lectured on the omnipotence of Divine proportion or any cabala of number lore the flavour that abounds is one of Froebel like pedagogy.

The typography of the Bauhaus books may not have been quite so elegant but at least the Kandinsky and Klee works made a distinction between typography and diagrams of pictorial composition dynamics, type form manipulation and mere poster-like patterns.

In "Kalte Kunst?" we are treated to nothing more cerebrally taxing than 1, 2, 3, 4, although Lohse shows how this 1, 2, 3, 4, can become as intricate as counterpoint and one has to read the picture with the help of the diagram.

The question of mathematical abstract art is a fundamental one to a number of us and it is a virtue of "Kalte Kunst?" that it is elemental and elementary instead of being pretentious, but there are big questions at stake which I think "Kalte Kunst?" overlooks and it is principally this offering of too glib and simple an outlook which makes it an ineffectual contribution.

For some of us today the grammar and syntax of all possible pure forms and relationships is to be located locked in various branches of mathematics.

The vocabulary of basic forms and relationships—the very basis of the formal content of the plastic domain consists of entities culled from a class of objects which when spoken of in the most precise terms are clearly the property of mathematics.

It remains a fact that the vocabulary of the abstract artist is still small and elemental (though not therefore elementary in every sense) and to enlarge it is often interpreted as becoming 'mathematical' as opposed to merely being 'geometric'—a rather unreasonable attitude.

To discriminate precisely between concepts to analyse and synthesize on this basis even our most basic notions will appear to be 'mathematizing'.

To enlarge the compass would seem like embarking on a 'gradus ad Parnassum' and yet this idea is an unfortunate one if it suggests only an impulse to move towards more complex relationships and form situations.

The complex and the simple can be deceiving, they can exist side by side in a manner that clearly differentiates the constructed plastic work from a model, a technical mechanism or a problem solving tool.

Creativity in the plastic domain cannot be merely the posing and solving of 'formal problems' for it is concerned—and consequently more easily justified—with a more elaborate and



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# Introducing "Structure"

Anthony Hill

Mondrian during his lifetime was at work upon three things: making works of art, refining his outlook concerning the destiny of painting and, of course, inadvertently creating a legend for us today to use as a footnote to understanding his achievements.

While Mondrian's 'influences' on architecture and various forms of design will remain an orthodox thesis subject for a few years to come, Mondrian the painter has recently undergone a new popular slight of hand devaluation in the columns of the lush journals: *Architectural Review* (Banham), *L'Oeil* (Mathieu).

The thesis that Mondrian is the last great painter can only be held by a minority of artists—and by no art critics, art lovers, culture officials—until of course the idea gains ascendancy in the same manner as the financial value of his work.

During his last years it is clear that Mondrian did not remain concerned with the problem of 'the end of the old and the commencement of the new' and so the hatchet was as it were smothered for one reason or another.

Today, extremist 'Lyrical Abstraction' (Mathieu), Neo-figuration (Dubuffet) and U.S. 'AE' are the objects of the current apologetics for the continuation of painting and by implication sculpture too. (Heaven help the 'Modern Mainstream' if painting and sculpture were rejected as mediums by the *avant garde* as being old fashioned.)

*Structure*, Annual of the New Art,\* is, as far as I know, the only group effort since 1923 to advocate the end of painting and postulate a new art which emerges as neither painting or sculpture but something new: the construction.

Behind *Structure* lies one man: Charles Biederman, and no description of the outlook behind *Structure* would be complete without some knowledge of this artist.

"How much need I know 'just for the record' about this 'Structurism'?" This sort of question is natural enough. The out and out advocates of 'Lyrical Abstraction', etc., need not bother their heads about this piece of artistic Americanism for them it will be just a brand of kill-joy crankism they will swiftly dispatch with one swipe of the paint brush.

However for some there is a 'third way', Victor Pasmore believes that 'Lyrical Abstraction' (action painting, etc.) and construction are just the two faces of the *avant garde* coin—for him the only thing that is out is the image, old or new.

If then there is to be a professional interest in construction it would seem important to locate the extreme position, advocating the construction in place of painting and sculpture.

Through Lawrence Alloway ('Nine Abstract Artists') and 'Pasmore constructs a relief' (*U.S. Art News*, March 1956) the fact of Biederman's influence on Pasmore has been made known, with subsequent documentation (*Dimensions*, catalogue and other writings of Alloway) and my own 'The Constructive Idea and Architecture' (*Ark* 18, 1957) his name has been brought forward and, due perhaps to this, turns up in Michel Seuphor's artistic Almanac de Gotha, *Dictionnaire de la Peinture Abstraite*.

*Structure* has come about because some artists are prepared to stand by some of the contentions of the Biederman credo and because some accept it entirely (Bornstein) and have the energy and faith to do something as well as make constructions.

The only country in Europe where artists are prepared to back this to some degree is Holland; Joost Baljeu a co-editor of *Structure*, who is also the author of *Mondrian or Mirò* (De Beuk, Amsterdam, 1958) and a forthcoming historical analysis of cubist to structurist development, is not the only constructionist artist in Holland. (By constructionist I simply mean non-painter and

non-sculptor—in the traditional sense.)

The biographical notes tell us that Biederman was a constructionist after 1937, but became a structurist in 1952; Bornstein makes use of neither of these terms, tells us that since 1957 he has been "working in the direction of the New Art."

Baljeu mentions that he has works in the collections of the Stedelijk at Amsterdam and the Gemeente at the Hague but says nothing categorical about his work and its direction.

Carel Visser does not commit himself either, only by the inclusion of a reproduction of a work (in welded metal titled *Counter-movement*) does one conclude that this artist is somehow a willing collaborator.

In the case of Jean Gorin, an early work of his dated 1935 appears in a double spread—Kandinsky, Mondrian, (both paintings), Gorin, a very low relief, Biederman a construction (in fact a relief) of 1951, this appears in the Bornstein article and is there to furnish evidence rather than as an example of this artist's characteristic work. However, he has a biographical note on the strength of his inclusion and since he is a living artist but his connections with Biederman (see *Art as the Evolution of Visual Knowledge*) and/or his present mode of work are not mentioned.

All this leaves one to draw one's own conclusion as to 'the New Art' and 'Structurism', to decide on the evidence of *Structure* what 'the New Art' is and if 'Structurism'—if there is such an 'ism'—is one and the same as 'the New Art'?

Or in other words what is it that is common to all the contributors (Biederman, Bornstein and Baljeu, Visser and Gorin).

On the evidence of the photographs and because they contribute to the literature, Biederman, Bornstein and Baljeu must be taken as exemplifying structurism—the 'New Art' as they see it to be. 'Art and Science as Creation' by Biederman is a forceful article by the innovator author of *Art as the Evolution of Visual Knowledge* published a decade ago. 'Transition Toward the New Art' by Bornstein boldly attempts to formulate a way

whereby these ideas might be made the basis of a new approach to teaching—Bornstein could have added some description of what in fact he does teach since he is an associate professor of art at the University of Saskatchewan in Canada.

The article by Baljeu 'Architecture and Art' will probably be of interest since it contains a translation of Van Doesburg's 'Seventeen Points', originally in French as a lecture in Madrid in 1930. They are a slightly revised edition of the ones published in the *De Stijl* in 1924, No. 6/7. At the close of the article follow "a few differences" between the edition of 1924 and the version of 1930. The article contains reproductions of the Rietveld House of 1924 which is well worth a pilgrimage and Van Doesburg projects. Two illustrations with captions but unmentioned in the text from present times are included as evidence; the first has the caption 'A Mondrian façade, an example of painting with building materials' and one can recognise the seed factory by Chamberlin, Powell and Bon.

The second reads 'A reasonable example of form-synthesis in architecture and art work' and is credited: it is a factory-at Hanko, Finland by V. Rewell who is presumably responsible for the art work—a *De Stijl* like fountain in a rectangular pool.

Finally to mention two other features, a music and a photography contribution.

The *De Stijl* magazines as everybody knows were consecrated originally to the purpose of "international unity in life, art, culture, either intellectually or materially" but in fact became the organ of Neo Plastic art and architecture; it is not unfair or entirely misleading to make the comparison between *Structure* and *De Stijl*—to be just one would have to tell a long story and in fact I only want to make one such point. The *De Stijl* did not succeed in its original ideal but certainly in what it set about doing—publishing and publicising the ideas of Mondrian and Van Doesburg; contributions on music, literature, the film, etc., were not notable and in the case of music almost their only catch was George Antheil.

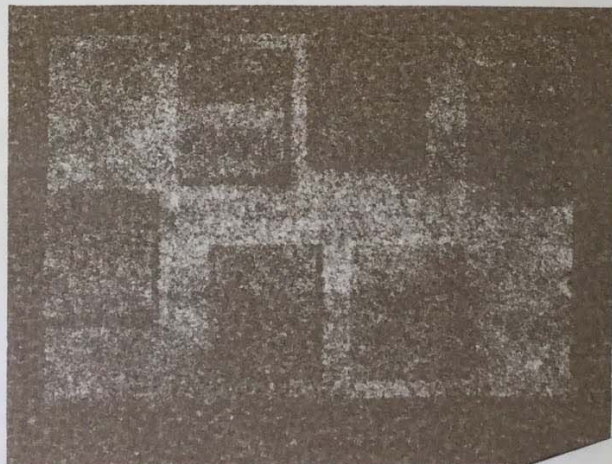
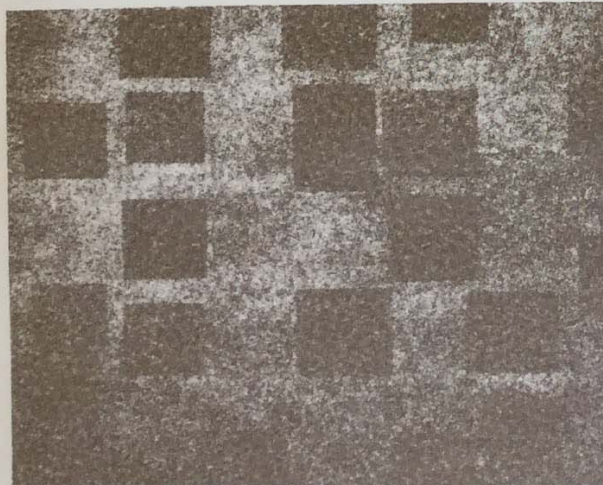
Not so *Structure*, the article *Music in Progress* is by Karlheinz Stockhausen, a leading West German composer, experimenter and editor of *Die Reihe*.

The article has two sections, one titled 1952 which discusses Varese (the works of 1924), the American, John Cage, Muzique Concrète, Boulez and the Meyer-Eppler experiments. Section 2 titled 1953 discusses Webern (Karel Goeyvaerts and Messiaen), this section concludes: "It is in this sense that in Köln at the Westdeutscher Rundfunk the experiment begins, the research for sounds, the object of which is Electronic Music."

This article with its surrounding context of 'structurist art' makes an interesting comparison with that of Varese in the music section of *Possibilities No. 1* (Wittenborn Schultz 47/48 with its context of Pollock and Motherwell, the survey dealt also with writing and architecture. (*Possibilities* never re-appeared but was followed by *Transformation* (W.S.) which had offerings from the forefront of all the *avant garde* in plastic art, music, science, etc.)

*Structure* boldly tackles the problem of photography with a showing of photographs by a young American, Leonard Freed (there is no comment from him) and an article by Baljeu 'The

continued on page 10



above ELI BORNSTEIN: Relief no. 3 1957

left PIET MONDRIAN: Composition 1917, Museum B.



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## ART NEWS AND

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and FLEMISH MASTERS

**Introducing 'Structure'**

continued from page 2

Camera Art of Leonard Freed' which breaks down into an appreciation and "some general statements on the problems of camera art and on the relation of this art to plastic art".

The attitude put forward here owes to Biederman (see A.E.V.K.) and is in marked contrast to the more often published views on the subject.

The third Quarterly Bulletin of the ULM School is devoted to photography and contains a policy statement by Christian Staub which could be mentioned as being worth studying—photography being something we either take for granted or speak about with little or no clear convictions in the overall context of the visual domain.

AN ARCHITECTURE FOR THE EYE AND THE MIND. With this phrase I am prepared to sum up the position of the 'constructivist type' artist, both the slogan and the term 'constructivist type' artist to which it refers need careful generic exposition. 'Architecture' and 'Construction' are sometimes rejected as misleading by just this type of artist. The prevalent idea is that it is all 'platonic, utopian, a closed circuit academicism', etc. More important is the idea that there is a *real new* and that its very existence and effective capturing of the position of 'most advanced' leaves no doubts as to any possibility that the 'old New' has had its day and is 'Dead as a Dodo', 'Square', 'old hat', and so on.

What is the view of the constructionists toward the opposition? This is a very interesting question.

Kalte Kunst and Structurism are probably as far apart from each other in fact as they are from Schoeffer's 'isms' and as far as his outlook is sympathetic or non-hostile to that of Mathieu.

If it is a question of Romantic (and/or 'classical') versus Realist (and/or classical) in a new guise, that of the so called Rational v. the so called irrational we can be prepared immediately to find elements of each's 'reasoning' in each other's *raison d'être*.

The view held concerning the nature and role of the *end product* would seem to be a more decisive issue and distinguishing feature of each's outlook than any other aspects.

'An architecture for the eye and the mind' will presumably not fit at all the intentions of the producers of action paintings and Brutalist sculptures. What does? Components of the 'New Outlook' are its literaryness, its poeticism, picturesqueness, psychologicalness and overall fetishistic character. In a word, its Neo-Religious cultism, its sophisticate cabalism.

Action painting offers a recipe for a 'Modern Picture'—a new way of perpetuating the old thing and harnessing it to 'new notions' but it does not suggest any radical or lucid justification for this and is unembarrassed by the fact that the explanation that fits us best is a distinctly Veblenesque one.

The question of the role of the work of art and the influence of contentions answering this upon the production and character of the work—a feedback situation—seems to me a most important question which the art critic for obvious reason is probably happier not to go into.

\* *Structure*, Annual of the New Art, Vol. I, 1958. Edited by Joost Baljeu and Eli Bornstein. Printed in Holland. Available from Alec Tiranti, 19/6d.

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These Sales are held regular  
every Thursday

**ANDREW VICARI**

Alan May

Chu Chin Cho

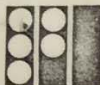
Andrew Vicari is that rare bird, a young painter who has moved towards realism. The exhibition at Chu Chin Cho (7 Carlton Hill, N.W.8) shows how far travelled at the age of 27. On the whole, a sad story. There is always hope that painters might find a way past the mania and clichés that deaden so much modern art. But Vicari has gone in an exactly opposite direction. Most of his work has tended towards even deader style of mannered artiness, society portraits at the Royal Academy.

A few of his early paintings were interesting. They were faintly reminiscent of Manet, turned paint into light-filled space with scores of painters might envy. But his use of visual data became more mechanical. He rose to a burst of passion when painting a young woman bleeding from trees by Hungary and in *Odalique* he redeemed a pedestrian trait by a lyrical sense of subtly changing. But increasingly he has tended to treat delineation of a subject—flowers, fruit, a dark-eyed people—as an end in itself. Many of his portraits the gentle poet's early work has changed to saccharine sentiment.

But this review must end with a question. One of his latest works is a double portrait and perhaps deliberately vulgar *Eve*—Parisian-looking wench chewing an apple, a disquieting picture because it seems to show the painter's faults and yet present the grand scale, as though they were virtues if the painter had deliberately chosen to depict a decadent, insensitive picture. I cannot mirror the peculiar kind of integrity with which he produced it. But nor can I help dislike the picture itself. Only the future can decide if it marks the final corruption of Vicari's art, the beginning of a new and original development.



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Educational Futures, Inc.

2118 Spruce Street Philadelphia, Pennsylvania 19103

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May 16, 1978

Dear Sir or Madam,

Enclosed is a copy of the Resource section of The BEEC Report #3 (April 1978), in which your book has been reviewed.

Please let us know about any new publications related to built environment education which you think might be of interest to our readers.

Sincerely,

*Valerie Smith*

Valerie Smith  
Editor, The BEEC Report

#### Castle

David Macaulay  
Houghton Mifflin Co.,  
Boston, 1977  
\$8.95

*Castle* tells the story of a 13th century lord who lays claim to a remote corner of Wales, not by force but rather by building a castle and creating a town. Woven into a description of the siting, design and construction of the town and castle of Aberwyvern are fascinating explanations of the purpose and intent of each architectural detail. Through these descriptions, the reader learns about the people and the times. Macaulay's vibrant illustrations bring each phase of the construction process to life.

The building of a castle is a classic statement about man the architect. But Macaulay's story takes the reader another step in understanding the built environment. He illustrates how, through building, man makes a claim on the environment and how, simultaneously, the changed environment creates new patterns and demands, thus making its claim on man.

As with Macaulay's other fine books — *Underground*, *Cathedral*, *City* and *Pyramid* — *Castle* is a story which can be appreciated by all ages on many levels.

cludes the development of resource material, or various other types of activities that involve young people in understanding man's history, values, and culture.

In addition to the implementation grants, NEH Youth Projects will provide support for the planning of projects. A competition for NEH Youth Projects Planning Awards has been designed to support the development of humanities programming for youth among organizations and institutions. A number of \$2,500 awards will be made; these funds may support consultants, materials, travel, and other expenses incurred in developing a humanities program. The application deadline for the planning awards is June 1, 1978.

For additional information about NEH Youth Projects, write to: Office of Youth Programs, Mail Stop 103, National Endowment for the Humanities, 806 15th Street, NW, Washington, DC 20506

**Note:** Have we heard about your preservation education program? The National Trust for Historic Preservation encourages public participation in protecting America's historic and cultural heritage. The Trust wishes to learn of programs for children in grades K-12 that deal with the built environment, local history, architectural history, archeology, and ethnic history. With this information, we can better assist teachers, curriculum specialists, and non-profit organizations to develop preservation-related programs. Please direct correspondence to Antoinette Lee, Education Services Division, National Trust for Historic Preservation, 740-748 Jackson Place, NW, Washington, DC 20006.

address for ordering *al/ma-knack*, ed in issue #1, is: Houston Urban Vichita, Houston, TX 77004.

ts Agencies are currently accepting m architects and other spatial de- sted in the residencies in the nvironmental Arts Component of schools program. This year there sts in 26 states participating in a ols. In the 1978-79 school year, the d year, it will expand to include tes.

residences vary, depending on the te. Many of the architects currently program are committed full-time, ke part in split residencies where architects share time and respon-

s Agencies and the National Coor- e also welcome inquiries from ar- ant to support or become involved n, even though they may not be re official architecture residency.

information, contact the individual ncies, or the National Coordinator's 18 Spruce Street, Philadelphia, PA

**Note:** A seminar entitled "New Rituals and Ceremonies in the Environment," sponsored by the Taos Art Association and directed by dancer/choreographer Marilyn Wood, will be held from June 11-27 in Taos, New Mexico. The seminar is designed for architects, planners, dancers, musicians, crafts-people, poets, playwrights, sculptors, painters, film makers, scientists, psychologists and others who will work together in an intensive daily agenda of movement, sound, arts and environmental scoring activities. The emphasis throughout will be on the process whereby new means of expression can be communally created through an interdisciplinary and participatory work structure, and on the application of these experiences to the participants' communities. Tuition, which includes food, shelter, materials and local transportation, is \$500. For detailed information and application form contact Taos Art Association, PO Box 198, Taos, NM 87571, (505) 758-2052.



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## Network

### The Small Town as an Art Object

James F. Barker, Michael W. Fazio and Hank Hildebrandt, Mississippi State University School of Architecture  
1976

Distributed by Willenborn, Inc.  
1018 Madison Ave.  
New York, NY 10012  
\$9.50

A quote from the introductory narrative section of *The Small Town as an Art Object* is perhaps the best method of describing the message of this fascinating book: "Of course towns have origins; they bear the imprints of past attempts by local inhabitants to bring order to their lives by building stages on which everyday activities could be acted out. This is a very serious business for everyone, building this backdrop for life. And if art is defined as the way by which man attempts to express inward feelings through outward appearances, then people try to make their towns (and this is not too presumptuous a statement to make) art objects."

Based on a study of three small towns in Mississippi, this book can serve as an invaluable model for exploring, analyzing and understanding the evolution of the design of any town. The scoring method of analyzing the built environment is applied to existing elements in each town, and then changes are developed through a proposed score.

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**Note:** NEH Youth Projects, an experimental program of the National Endowment for the Humanities' Office of Youth Programs, is designed to encourage organizations and institutions to offer participatory learning experiences in the humanities for young people outside the formal classroom setting. NEH Youth Projects will support programs for large numbers of children and adolescents which take place during after-school, weekend, and summer-time hours, at a low cost per participant. The programs should develop the young people's knowledge and skills in the humanities, as well as an understanding of the roles the humanities have in our society.

Proposals for NEH Youth Projects must be submitted by non-profit organizations and institutions that operate on a national, regional, state, or local level, including youth and civic groups, labor organizations, theaters, libraries, media centers, museums, historical and research societies, and universities and colleges.

Interested groups may apply to NEH Youth Projects either for a grant to implement a proposed project, or for funds to plan a project that would meet the goals of the new program.

Organizations needing support for the implementation of a program are eligible if the proposed activities are consistent with NEH Youth Projects objectives. The implementation of programs includes the development of resource material, or various other types of activities that involve young people in understanding man's history, values, and culture.

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**Note:** State Arts Agencies are currently accepting applications from architects and other spatial designers interested in the residencies in the Architecture/Environmental Arts Component of the Artists-in-Schools program. This year there are 48 architects in 26 states participating in a total of 66 schools. In the 1978-79 school year, the program's third year, it will expand to include many more states.

The types of residences vary, depending on the state and the site. Many of the architects currently working in the program are committed full-time, while others take part in split residencies where two or more architects share time and responsibilities.

The State Arts Agencies and the National Coordinator's Office also welcome inquiries from architects who want to support or become involved in the program, even though they may not be interested in the official architecture residency.

For additional information, contact the individual State Arts Agencies, or the National Coordinator's Office, EFI, 2118 Spruce Street, Philadelphia, PA 19103.

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\*MOORE, Henry Spencer. Henry Moore: sculpture and drawings. V.4: Sculpture 1964-73, ed. by Alan Bowness. Lund Humphries (dist. by Wittenborn), 1977. 198p ill bibl. 27.50 ISBN 0-85331-392-X

The fourth in a series of the complete works of Henry Moore presenting extensive photographic documentation of his sculpture. Each known work is listed with dimensions, date, material, size of edition, and location. As a whole, the series comprises a well-documented, up-to-date, complete catalogue raisonné of Moore's sculpture. A volume of drawings and prints has been projected as an addition to the present four books which have been divided into the following periods: V.1 *Sculpture and drawings 1921-48*; V.2, *Sculpture and drawings 1949-54*; V.3 *Complete sculpture 1955-64*; and V.4 *Complete sculpture 1964-73*. Vol. 4 provides extensive photographic documentation of 123 works. Each work, usually in preliminary or maquette form, is listed and reproduced in the form of a small photograph; many are also presented in large black-and-white photographs, often showing multiple views of the same piece. The volume contains 358 excellent documentary photographs, bibliography, and list of exhibitions. An introductory essay by Alan Bowness proposes a genuine "late style" in Moore's career. Some of the well-known works from this late period (c. 1958 to the

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MOORE

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present) include Moore's *Reclining Figure* (1963-64) for Lincoln Center in New York and his *Nuclear Energy* (1964-66) for the University of Chicago. These volumes will be an important documentary resource for academic art libraries, museum and gallery archives, and for general readers in the field of modern sculpture.

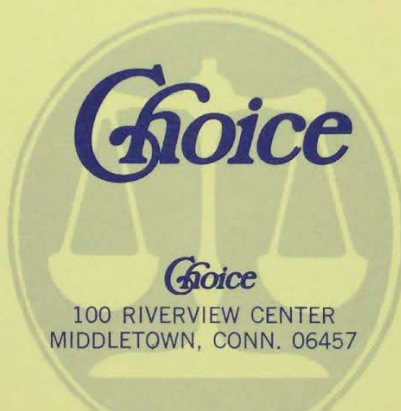


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# What's News

Continued

## Collecting: By Judith Goldman

### Rothschild Treasures

Auction houses don't charter jets. But a whole Sotheby Parke Bernet plane may leave May 17 for the nine-day sale of Mentmore, a sixty-plus-room Victorian, gothic, gilded mansion in Buckinghamshire, England. Built for Meyer de Rothschild by Sir Thomas Paxton (who began it in 1851, took time out to design the Crystal Palace, finished Mentmore in 1859), the mansion and its contents have remained intact.

The last important estate sale—the Madison, New Jersey, property of eccentric, dog-loving Geraldine Rockefeller Dodge—brought one million dollars. Mentmore's sale is likely to make Mrs. Dodge look like a million-dollar baby in the five-and-tens store, for its contents, including forty eighteenth-century French commodes, Rembrandts, a rococo secretaire made for Augustus the Strong in Saxony, and a sixteenth-century Doge's cap, are estimated to bring between three and six million pounds.

Experts found Limoges enamels in Mentmore's bureau drawers; and the royal inventory marks on the French secretaire by Riesener, discovered in the coal bin, are those of Marie Antoinette, who ordered it in 1784 for her new apartment at Versailles.

The seventh Earl of Roseberry, grandson of Hannah Rothschild, regrets selling Mentmore. He offered it to the Department of the Environment, but they cannot afford it either.



For sale: Mentmore, above and below—sixty-plus rooms, gothic and gilded



#### MORE COLLECTING:

**Scholars reference to Rothschild taste:** L'Art et La Manière des Maîtres Ebénistes Français en 18e Siècle lists every French eighteenth-century cabinetmaker. Recently republished at Wittenborn Art Books, New York.

**Fakes, forgeries, frauds:** Discussed by experts, at the Independence National Historical Park's Symposium, April 27-29, in Philadelphia.

**Diamonds aren't forever:** An eighteen-carat, cushion-shaped emerald and other rocks from Cartier, Van Cleef & Arpels in one Magnificent Jewelry Sale at Sotheby Parke Bernet, New York, April 14.

**Nixon gave one to Mao Tse-tung:** Betty Ford held one posing for a Karsh photograph—it's a Republican taste. Fine china birds and dogs, now in book form: The Porcelain Art of Edward Marshall Boehm (Abrams).

## Sports By Kay Gilman

### Racquets, City and Country

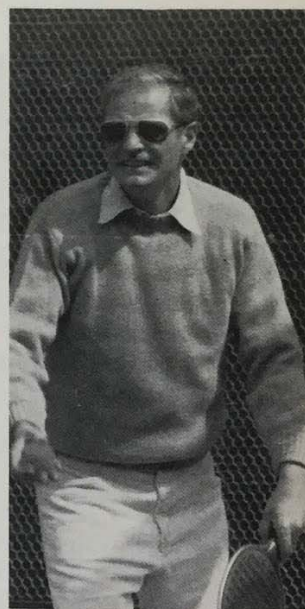
Women who want their exercise undiluted, encapsulated in sixty-minute spurts are surging to squash and platform tennis. In Manhattan, it's squash, one of the fastest games going, with open-to-the-public squash courts at seven New York City locations, and the ivied courts of the Harvard, Princeton, and Yale Clubs recently opened to women members.

Bancroft, tennis and squash racquet manufacturers, have initiated a women's professional squash circuit. Their first tournament, the \$6500 Bancroft Open, held in New York in January, pitted the leading Americans, including U.S. champion Gretchen Spruance and the intense, precise Philadelphian Barbara Maltby, against the world's top women players. Australian whiz Heather McKay, considered the greatest woman ever to play the game, cleaned the courts.

In the outlying districts, it's platform tennis (popularly known as "paddle") that has taken the East Coast by storm and is rapidly seeping westward. Paddle, created forty-nine years ago in Scarsdale, New York, is played with a yellow sponge-rubber ball that caroms over a net and ricochets off mesh sides on a court that looks like a raised chicken coop. The action is such a slashing riot of activity that paddle is ex-

clusively a doubles game, best played in frigid climates or under flood lights at night. Play begins with the participants swaddled in sweaters, jackets, and scarves to the eyeballs; as the movement heats up, the layers peel down—to warm-up suits and sometimes iced hair.

Platform tennis clubs and courts are popping up all over exurbia; most country clubs have several. There is added élan in having a lighted court on one's private acreage. Cost of the aluminum prefabricated model, currently the most practical and popular: about \$7900 and zooming. Paddle has spawned a hotly competitive complex of women's leagues east of the Mississippi. The tangible rewards of an hour of squash or paddle? More than a glow: a gasping, body-drenching sweat.



Men play "paddle," too: above, Governor Brendan T. Byrne of New Jersey. For paddle fans, male and female: The Tribuno Platform Tennis World Championship, April 1-2, Forest Hills, New York

#### MORE SPORTS:

**Colgate-Dinah Shore Winner's Circle LPGA Championship:** The extravaganza of women's golf happens in Palm Springs, California, on April 2-3, complete with celebrity-studded pro-am and the fattest purse ever in women's sports—\$305,000. ABC-TV has the final rounds.

**L'Eggs World Series of Women's Tennis:** The four top women tennis pros tough it out on April 16-17 in Tucson, Arizona. Total prize money: \$100,000. The winner walks with a cool fifty grand. ABC has this one, too.



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## Scandinavian Review

August 22, 1978

Mrs. Ford  
Wittenborn Art Books, Inc.  
9 East 38th St.  
New York, NY 10016

Dear Mrs. Ford:

Enclosed is ASGER JORN by Guy Atkins that Scandinavian Review borrowed for a review in our September issue. Also enclosed is a copy of that review.

Thank you for your cooperation in lending us this wonderful book.

Sincerely,

*Lynne Calman*

Lynne Calman  
Scandinavian Review

Encl.

*ded 29/78  
credit memo to ALC  
\$75.00 - ff*

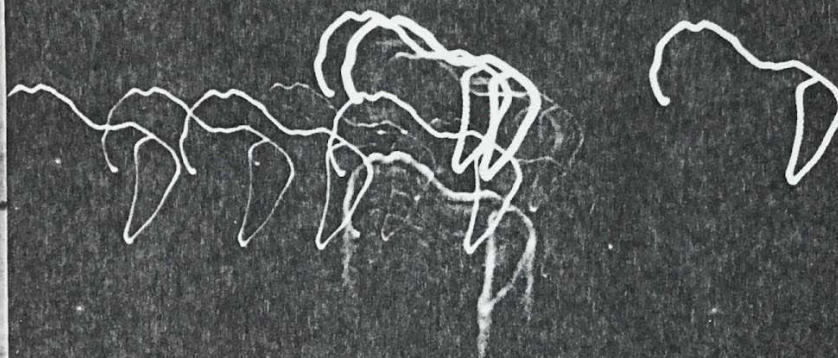


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Number Three 1978

# Scandinavian Review



ENERGY: Dilemma of the Decade



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poem-by-poem commentary and even indicates the particularly relevant lines of each poem.

Thus, *Finnish Folk Poetry-Epic* is an amazing accomplishment on three relevant levels: it is aesthetically satisfying, it is academically sound, and it is accessible to the general public. The illustrations add favorably to the overall impression of the work and the world it opens to the reader.

K. Börje Vähämäki  
University of Minnesota



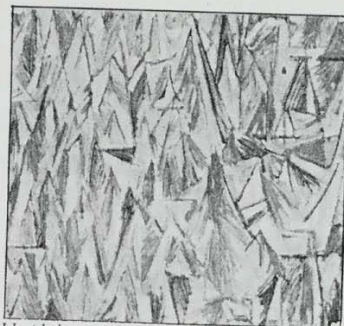
Artworks by Asger Jorn.  
"Pelikan(?)," c. 1943-5, oil

**Asger Jorn. The Crucial Years: 1954-1964.** By Guy Atkins. Wittenborn Art Books, Inc. New York. 1977. 396 pp. \$75.

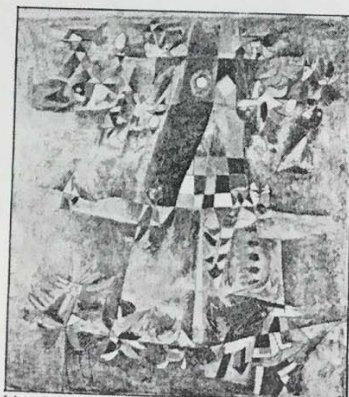
This is a comprehensive catalogue of the work of Danish painter Asger Jorn during the years when he was doing his best work and finally becoming successful.

In the desire to be freed from the known, to find the unknown, artists have tried many things. Abstraction is one such attempt. Behind it are implicit questions. What will emerge from inside, from beyond; will it reveal itself if I move the paint and watch? Can the images that begin to form be carried in pure color, movement? Jorn, working within these possibilities, sought to "discover his face." His drawings and paintings, seen here in more than 50 excellent color reproductions tipped in among hundreds of black-and-whites, dramatically illustrate this search. They are lovely orchestrations of surging lines, sinuous lines, colorful swirls and blobs, interacting, fighting, forming something—but not quite.

Asger Jorn joined and formed international movements, wrote books, made murals, tapestries, ceramics, sculptures, prints, paintings. From the mid-1960s to the end of his life, seeking "Vandalism"—the art of the Vandals—was a pas-



Untitled, c. 1942-4, canvas



Untitled, 1945, canvas



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sion. His paintings carry other influences as well: Northern Expressionism, American Action Painting, European Surrealism, and individualism; there is a sense of search for mystical revelation and the dream of glory. Despite this, they are personal painting events, starring the little characters that almost emerge. These are from the underworld, wise clowns who even sometimes come to laugh in Jorn's "modifications" of old paintings.

Guy Atkins has done a scholarly and dedicated job of gathering, cataloguing, listing and describing in detail the chronology of Jorn's activities. He himself acknowledges that he would have wished guidance and criticism from Jorn,

who died in 1973 before the text was begun. Special chapters on tapestries, graphics, and ceramics describe Jorn's working methods, including the making of the enormous ceramic mural at Aarhus. It is an interesting book combining, in the text, the chronicle of paths and byroads of Jorn's singleminded drive to be an artist and, in the illustrations, the actual production. His works seem to have arrived from the will, to have been happening all the time, no matter where he moved. In them we find the poetry and explication missing in any significant form in the text.

Nadia Hermos

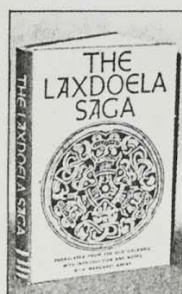
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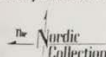


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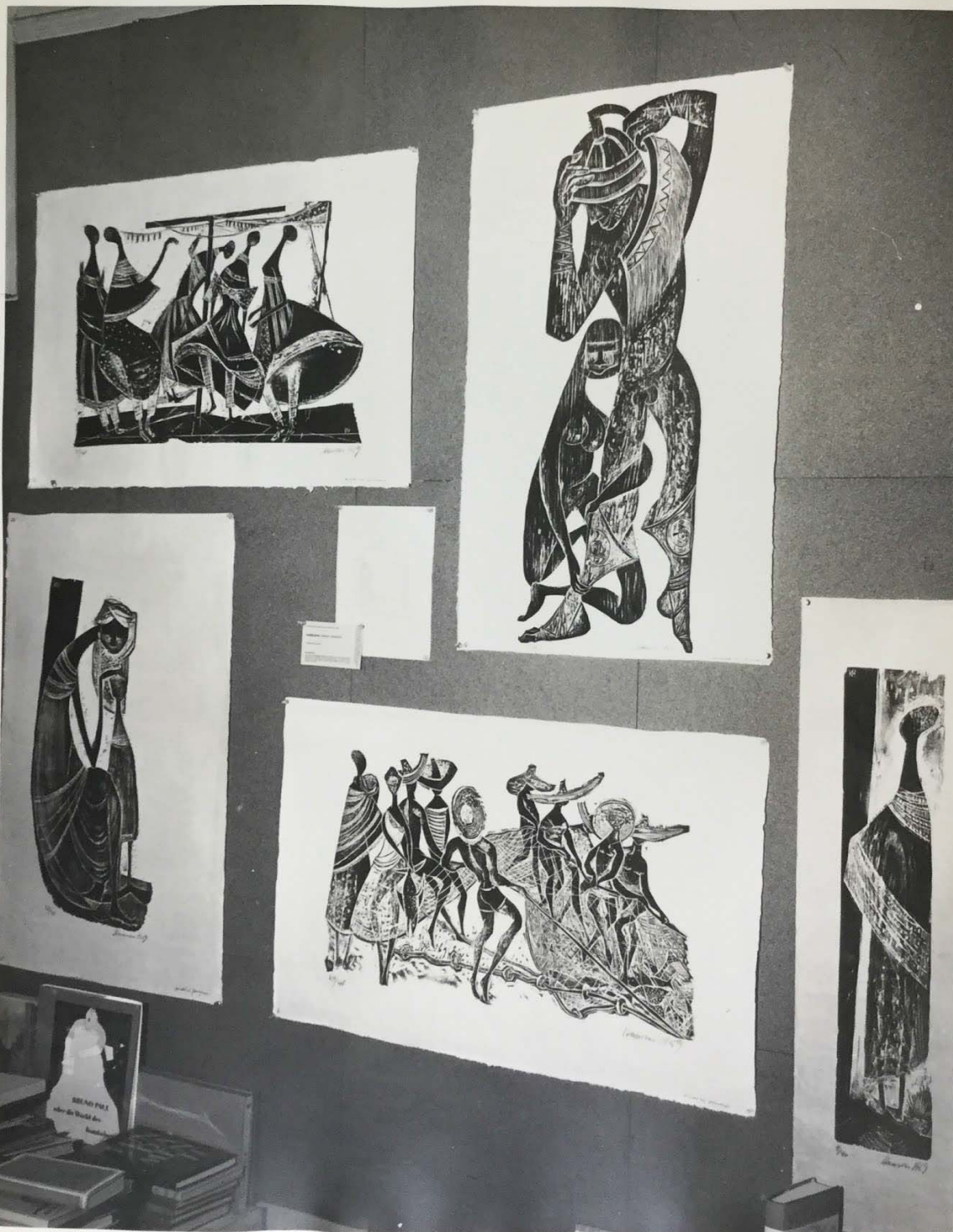
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REMO BRINDISI - *Lithographs*





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