

Une exposition d'art tibétain

14 Janvier 33

On inaugure ce soir, à 17 heures, au musée d'ethnographie du Trocadéro, une exposition d'art appliqué tibétain, uniquement composée d'objets rapportés du cœur de l'Asie, au cours de quatre séjours successifs au Tibet, en 1907, en 1909, en 1916 et en 1932, par M. Jacques Bacot, professeur de tibétain à l'Ecole pratique des hautes études, en Sorbonne.

On croirait volontiers que, sur ces hauts plateaux entourés d'une ceinture de montagnes dont les croupes s'élèvent jusqu'à des hauteurs de 4.000 à 5.000 mètres, et habités par des populations ignorantes soumises à la règle sévère du lamaïsme bouddhique, il n'y a point place pour l'art. On se tromperait. Dans le pays du Dalai-Lama, le Potala, de Lhassa, où s'enferme l'incarnation vivante de Bouddha, et les monastères opulents qui en sont en quelque sorte les filiales, n'ont pas le privilège exclusif de toutes les formes d'art. Si les effigies sculptées de Bouddha, des Boddhisatvas et des saints bouddhiques y pullulent, si les murailles de leurs temples sont revêtues de peintures où les épisodes de la vie de Bouddha et de ses disciples sont retracés, si les objets rituels en matières précieuses y abondent, un sens de l'art très fin se manifeste également dans le peuple et s'affirme dans les objets usuels les plus variés. Même les tribus les plus sauvages des régions frontières et des gorges de l'Himalaya sont sensibles à l'art, et les étriers en fer argenté ou doré, les ornements des croupières et des selles que M. Bacot a rapportés de ses voyages sont ciselés avec une déconcertante habileté.

A plus forte raison, les demeures des citadins de Lhassa ou de Ghyantsé, ou même de modestes villageois, sont-elles meublées d'objets d'art véritables, depuis les théières en bois dont le bec est fait d'une gueule de dragon, dont la panse est convertie de motifs de fruits et de feuillage du goût le plus délicat et de l'exécution la plus large, le tout en argent ou en cuivre. A la théière s'associent des coupes en porcelaine de Chine supportées par des pieds en cuivre repoussé dont l'ornementation est aussi délicate, quand elle s'inspire de motifs sassanides, que puissante, quand elle relève de l'influence hindoue. A la théière en bois, ou en fer incrusté d'argent s'opposent le pot à bière, dont l'énorme goulot est orné d'une frise minutieusement ouvragée, et charmante; les petites lampes à beurre, en bronze, non moins fines de forme que la lampe grecque, et dont l'anse plate se relève d'une ornementation très soignée; les reliquaires carrés, en bois sur lesquels s'applique un décor linéaire ou floral en argent; les plats couverts, en cuivre, dont les godrons s'accompagnent de rosaces, et qui valent, par la noblesse de l'aspect, les arfèvreries d'argent de Meissonier; les guitares décorées, à la mode persane, de fleurs peintes; les trompes en bambou, rehaussées d'une fine décoration en argent, par lesquelles on se communique de loin les nouvelles. On en voit une qui ne doit pas mesurer moins de trois mètres et dont le son, paraît-il, s'entend dans la montagne à quarante kilomètres de distance.

Les visiteuses s'étonneront devant les pendants d'oreilles en rosaces de métal précieusement travaillé ou en longues et lourdes pendeloques en poire, de sept à huit centimètres de long, qui servent aux hommes comme aux femmes, et dont l'origine remonte à l'antiquité la plus haute. On n'est plus surpris, quand on les a vues, que le lobe de l'oreille, dans les effigies de Bouddha, soit si furieusement distendu.

Il n'est rien, dans cet ensemble qui ne comporte pas moins de trois cents pièces, qui ne soit d'un goût raffiné. Mais la merveille des merveilles est un étui à plume, — la plume est le calame en roseau des Egyptiens et des Grecs — étui de vingt-cinq à trente centimètres de long, en fer percé et repercé, filigrané en quelque sorte, et doré. Un motif ornemental s'y déroule qui est un chef-d'œuvre de grâce. Dans une série de rinceaux feuillagés et fleuris s'ébattent des oiseaux et des biches. C'est du persan tout pur. Et quelle préciosité exquise dans le travail !

Il faut savoir un gré infini à M. Jacques Bacot de nous avoir révélé cet art inconnu qui n'est pas absolument indigène, mais où le chinois, l'hindou et le persan se combinent avec le fond tibétain dans le plus savoureux des mélanges.

Charbonnages irréguliers. Alors que Vicoigne reprend légèrement de 651 à 654, Lens et Courrières sont respectivement ramenés de 491 à 486 et de 383 à 378.

La proximité de la liquidation provoque des dégagements spéculatifs sur Péchiney (1,131 contre 1,154) et sur l'Air Liquide (838 contre 845).

Il en est de même pour Citroën qui fléchit de 587 à 579.

Quant aux valeurs d'arbitrage elles sont à peine résistantes. Les mieux tenues sont encore la Central Mining et la Geduld qui parviennent à défendre de justesse leurs cours précédents. Au contraire le Rio (1,540 contre 1,563) et la Royal Dutch (1,616 contre 1,633) accentuent leur recul d'hier.

En général, les cours cotés sur les valeurs négociées à la crie sont sensiblement les mêmes qu'hier. Pourtant il y a quelques exceptions. C'est ainsi que Saint-Gobain, dont le marché a d'ailleurs été très animé, est passé de 1,390 à 1,410 et que les Compteurs à gaz sont portés de 1,620 à 1,649. En revanche, les Charbonnages du Tonkin fléchissent de 3,365 à 3,305 et Bor revient de 1,740 à 1,715.

Dans les autres groupes du comptant les changements, d'une séance à l'autre, sont peu appréciables. Les demandes ont été réduites sur les Eaux de la Banlieue (387 contre 362) et sur Porcher (107 contre 100). Sur la part Gafsa ce sont au contraire, les offres qui n'ont pu être absorbées en totalité (588 contre 617).

DEUXIEME SEANCE. — Marché résistant, caractérisé par la fermeté de l'obligation Young et une petite reprise de la Canadian Pacific en extrême clôture.

Voici les derniers cours cotés : Métropolitain, 1,304, Canadian Pacific 365, Central Mining 1,087, Rio-Tinto 1,538, Royal Dutch 1,623, Geduld 440, Emprunt Young 700.

MARCHÉ EN BANQUE (15 heures)

La lourdeur a prédominé à nouveau et s'est même accentuée en séance. Toutefois, vers 15 heures, une légère amélioration a permis de relever quelque peu le niveau des cours; les écarts en baisse étant cependant assez sensibles dans certains groupes.

Sud-africaines alourdies dans l'ensemble mais avec de l'irrégularité : Randfontein (195 et 197) résiste mieux que l'East Rand (92 contre 95). De même parmi les trusts la Goldfields se maintient tandis que le Rand Mines est nettement plus faible.

Recul de l'action De Beers à 431 50 contre 439. L'action de préférence recule également, mais en manifestant un peu plus de résistance.

Des dégagements suivis sur l'Union minière et la Tharsis, par suite du recul du métal et de la tenue peu satisfaisante du compartiment à Wall Street jeudi.

La Pena Copper a eu, à nouveau, un marché agité qui a ratifié les cours pratiqués hier hors cote : on débute à 68 et ensuite les cours s'infléchissent encore jusqu'à 65.

Dans le compartiment des pétroles la Shell se tient bien à 214 alors que la Mexican Eagle recule de 0,75.

Le recul de la matière provoque des dégagements sur la Financière des Caoutchoucs et sur la Padang.

Les charbonnages sont irréguliers : Albi est inchangée, Bruay et Liévin plus lourds.

Dans le groupe des industrielles, la Lorraine se distingue par sa fermeté à 108 contre 102, d'autant plus remarquée que les autres valeurs du compartiment sont en régression marquée, notamment Moteurs Gnome et Hotchkiss.

Tubize faible à 188 contre 193. Nationale de la Viscose en recul de 10 points.

Au comptant, les reculs l'emportent et atteignent indifféremment tous les compartiments : on peut relever le recul de la part Ehrlich, de Monaco, de certaines valeurs de culture. A noter, par contre, un nouveau rebondissement de la part Land Bank of Egypt à 5,700 contre 5,100, et la fermeté d'Harpener à 2,500 contre 2,420.

15 HEURES 30. — L'allure un peu plus résistante observée en clôture au parquet a permis à la coulisse de ne pas terminer au plus bas, les derniers cours faisant ressortir cependant un recul assez marqué sur certaines industrielles françaises (Michelin, et Gnome). Recul de la Vieille-Montagne et tassement de l'Union Minière du Haut-Katanga.

A R T

"Colossal Atrocities"

In 1930 Philadelphia's Board of Education wanted something fancy yet dignified in the way of sculpture to go over the doors and windows of its new \$3,000,000 building at 21st Street and the Parkway. Its Superintendent of Buildings Irwin Thornton Catharine straightway declared an open competition for sketches and full-sized models. An architect himself, he chose the sketches and models of able French Sculptor Jules André Meliodon, awarded him the \$45,000 contract.

Meliodon's models represented "Education Through the Ages," in 24 figures and groups. Competently done, they closely resembled the classical imitations on most of the world's public buildings. A variation showed men in classical robes holding such modern devices as a submarine, a ship, an electric light bulb. Prominent among them was a figure modeled after Superintendent Catharine, wearing an academic gown instead of a robe, his trouser bottoms showing underneath. He wore glasses and held a telephone.

But when Sculptor Meliodon set about translating his clay models into stone he met trouble. His contract gave Superintendent Catharine power to hire all help. For chief stonecutter Catharine hired one Harry Liva whose pay (\$20,000 for labor, \$11,000 for stone) came out of M. Meliodon's pocket. Sculptor Meliodon protested that Liva had picked stone whose size and quality would force the masons to enlarge the figures, crowd them in the compositions. The stone stayed. M. Meliodon watched while the masons produced squat, bulb-headed figures that had a strange air of paralysis. One of the masons was a competent man but he squinted in a way that got on Superintendent Catharine's nerves. He was discharged. Sculptor Meliodon got so rattled that he resigned his instructorship in modeling at the University of Pennsylvania to give all his time to the contract.

Meanwhile Superintendent Catharine began to brood about that model of himself. He objected to the glasses and the trousers under the robe. But what bothered Mr. Catharine most was the telephone. It seemed to imply that all he did was telephone. Finally he gave the stonemasons his own orders. When they had finished the model had no glasses, no telephone. Instead it held an hour glass and a magnifying glass, devices whose symbolism nobody understood.

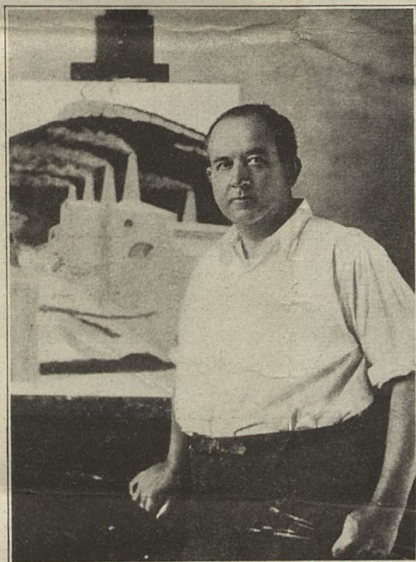
When all 24 groups were finished, Manhattan Architect John Russell Pope who had liked the original sketches, called the carvings "abominable." Sculptor Meliodon's University of Pennsylvania friends told him he had been disgraced. He entered sketches of sculpture for Philadelphia's new Post Office and Customs House, won neither. Last week he announced he would sue the Board of Education for \$500,000 damages to his reputation, caused by the "colossal atrocities" the stonemasons had made of his designs. He picked as No. 1 Atrocity not the Catharine figure but a figure in the group "Education Before the Christian Era."

Only Meliodon work unspoiled by ma-

sons were the massive front doors which had been cast directly into bronze from the clay models. Last week Superintendent Catharine agreed with Sculptor Meliodon that his own portrait was "the worst thing I ever saw."

Silver Specialist

Secretary of State Cordell Hull put aside the woes and worries of the London Economic Conference long enough last fortnight to march to Leicester Square and open an art exhibition at swank Leicester Galleries. It was no ordinary exhibit that broke busy Secretary Hull's busy routine, for on display were the latest paintings of his good friend Edward Bruce. But not



EDWARD BRUCE

London woke up.

until Secretary Hull, surrounded by canvases depicting Power, Industry, the Klamath River, the Cascade Mountains and the like, had said a few pleasant nothings did London and the rest of the world wake up to the fact that Artist Bruce was a regular assistant to the U. S. Delegation at the London Conference.

Most famed and applauded of "Businessmen Painters," Artist Bruce retired from active business in 1922 to devote his entire time to his flat decorative landscapes and formal figures. As a painter he is as methodical as he was a lawyer. He works eight hours a day. During the three years they spent together in Anticoli, Italy he drove his artistic mentor, temperamental Maurice Sterne, to the verge of exhaustion by forcing him to keep the same rigorous hours. Best known Bruce canvas, *Panorama of San Francisco*, hangs in the San Francisco Stock Exchange. The Luxembourg has another of his landscapes.

But it is not as a landscape painter that Edward Bruce was taken to London with the U. S. Delegation. Onetime associate of the great Manhattan law firm of Cravath, de Gersdorff, Swaine & Wood, he set up an independent practice in the Philippines, bought and operated the *Manila Times*, was retained by many a U. S. firm, did much business in China. His special knowledge of silver and the monetary problems of the Orient accounted for his official if not his artistic presence in London.

M E D I C I N E

Opium Limited

Into effect last week went the League of Nations Treaty to limit the manufacture of narcotics throughout the world. Thirty-six nations have agreed to tell a central office in Geneva how much opium they need each year for legitimate medical and scientific work. (The U. S. needs about 150,000 lb. yearly.)

Six of the eight largest narcotic manufacturing nations have agreed to limit production to match the requisitions filed in Geneva. The six: U. S., Great Britain, Turkey, Germany, Switzerland, France. The others: The Netherlands and Japan.

The President Eats Less

President Roosevelt likes scrambled eggs, codfish balls, fried liver, seafoods. He does not care for sweets, seldom eats desserts. But he is not finicky about his food. He eats some of whatever may be on the table. For breakfast he regularly has two eggs, three rashers of bacon, two slices of toast, orange juice. On his sedentary boating vacation, he ate quantities of baked beans, gained 7 lb. (174 lb. to 181 lb.). When he returned to Washington, looking fit as a bull fiddle, he declared last week he was going to lose that excess weight at once—"by eating less."

"Less" at his first White House breakfast meant one strip of bacon instead of three. The rest of his usual breakfast dishes he ate with relish and apparent forgetfulness of his reducing regime.

This his Negro valet, Irvin McDuffy, who brings the breakfast tray to the President's bedside each morning, could not long stand. The third morning Valet McDuffy took it upon himself to serve only one egg, one rasher, one slice of toast. The President ate, made no comment.

Ponderous Heywood Broun promptly wrote a colyum about his own reducing. He takes exercise on a three-hole golf course where empty coffee cans serve as holes and his Airedale's backside as an ambulatory bunker.

Other reducers: Bandman Paul Whiteman shrivelled from 293 lb. to 189 lb. in one year. He started with a diet of grapefruit juice and green vegetables, and no liquor. For breakfast he had black coffee and grapefruit juice; for lunch some greens, but no dressing; for dinner lean meat and a green vegetable. One day a week his menu was composed entirely of starches and sweets.

Artist Diego Rivera, lost 125 lb. (from 310 lb.) in eight months by substituting thyroid extract for exercise. He also avoided fat-building foods.

The thyroid route to slimness was all right for Diego Rivera who had a doctor watching him like a mother hen. But it is a risky business, just as unsupervised dieting is risky. Obesity is not a simple condition always due to gluttony or laziness. Endocrine glands may be out of order. A poor thyroid may not keep metabolism spurred. Poor sexual apparatus causes a peculiar pudginess and a warped pituitary gland an odd flabbiness. Dieting and/or exercise unaided by doctoring cannot put those glands back in kilter.

TIME says this must be labeled an advertisement but we still insist it's news.

STARS

All-American Newspaper

If one New York editor could lasso the 17 most famed and brilliant stars from his rival newspapers, the result would be such a scintillating sheet as Manhattan has never seen. And the payroll would probably wreck the publisher. (Yet *The Register and Tribune* of Des Moines, Iowa, quietly annexed all seventeen.)

Such a ruthless editor would kidnap from the *Herald-Tribune*: Lippmann, Webster, Mark Sullivan. *World-Telegram*: Heywood Broun, Raymond Clapper, Robert Edgren. *American*: Ripley, "Bugs" Baer, Damon Runyon, Brisbane, Odd McIntyre. *Sun*: Grantland Rice, Walter Trumbull, Emily Post, Fontaine Fox. *Mirror*: Walter Winchell. *Times*: Will Rogers.



WILL ROGERS
... and 16 others lassoed

Backbone? These are strange bedfellows, yet all 17 of them write or have written regularly for *The Des Moines Register and Tribune*. They continue to write for this newspaper so long as Iowans are interested in them; then they are dropped. Yet these 17 are not the backbone of *The Register and Tribune* staff. They merely supplement a local staff that covers all Iowa as effectively as any newspaper staff covers New York City.

Lippmann and Winchell represent opposite extremes in American journalism. Rare is the newspaper that prints them both. *The Des Moines Register and Tribune* finds an active demand for both, and for many another writer not necessarily in accord with its own policies, exists among its 230,000 alert subscribers. Iowans shop for their favorite journalists in the reading columns of *The Register and Tribune*, and in its advertising columns for the goods they buy with an exceptional purchasing power.

After Curtis

(See front cover)

Last week U. S. recognition of Soviet Russia looked nearer than at any time since diplomatic relations ceased in 1917. For the first time in 16 years a U. S. President formally admitted the existence of a nation of 160,000,000 inhabitants when last May Franklin Roosevelt included U. S. S. R. in his world-circling appeal for peace. For the first time in 16 years a Soviet Commissar of Foreign Affairs did business as an equal with U. S. statesmen when last month Maxim Maximovich Litvinov met Assistant Secretary of State Moley at the London Economic Conference. For the first time in 16 years U. S. trade with Russia was officially promoted when last fortnight Reconstruction Finance Corp. made some \$4,000,000 available for exporting cotton to U. S. S. R. And for the first time in 16 years a U. S. Minister had definite instructions from the White House to keep his eye peeled to the possibilities of resuming U. S.-Soviet relations when last week Laurence Adolf Steinhardt sailed out of New York to assume his new looking & listening post at Stockholm.

Though the die-hard clamor against Russian recognition has largely died down since March 4, the public mind is still foggy with uncertainties as to just what that step would mean for the U. S. economically and politically. A new market for U. S. goods would open—but how & why and when and where? In an effort to answer such questions for the puzzled businessman there came into being in Philadelphia last week a new investigating agency sponsored by the American Foundation. It was called the Committee on Russian-American Relations and its membership included such potent figures as Morgan-Partner Thomas W. Lamont, whose son Corliss is a near-Communist; Harvard Economist Frank W. Taussig; Lawyer Paul D. Cravath, a Russian recognitionist; President James D. Mooney of General Motors Export Co., whose trading field is the world at large; Dean Roscoe Pound of Harvard Law School, a liberal of the first water; Engineer Hugh L. Cooper who built the Dneprostroy Dam for U. S. S. R. Modestly buried away in the middle of the committee list was the name of its chairman and sponsor—Curtis Bok.

To all literate U. S. citizens that combination of names could suggest only one thing—the great Philadelphia publishing family long headed by Cyrus H. K. Curtis and well served by his son-in-law, Edward William Bok. Mr. Bok died in 1930, Mr. Curtis last month. To Curtis Bok, able grandson of an able grandfather, able son of an able father, passed the prestige and tradition and responsibility, if not the immediate wealth of the Curtis-Bok family. But when for the first time since his succession Curtis Bok stepped into the limelight to perform an important act of public service, it was not as the scion of the rulers of a huge publishing empire but as a stubbornly independent individual doing what he considered his independent duty.

Empire. Not until it turned into the 20th Century did the U. S. magazine business start swelling to mammoth proportions. At the root of that amazing growth was Cyrus Curtis who developed advertising as a sort of huge hydro-electric system to drive the wheels of the publishing business. What Henry Ford did for automobiles, Cyrus Curtis did for magazines—and they both waxed very, very rich. Today the House of Curtis towers so high above all others that there is no room for comparison.

In 1929 Curtis collected \$73,000,000 from advertisers. Even in 1930 after the slump, Mr. Curtis's \$67,000,000 was more



Wide World

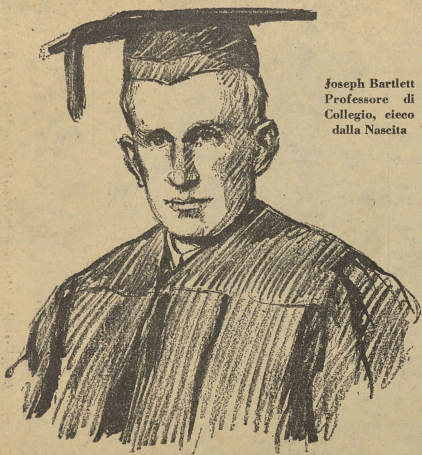
BROTHER CARY BOK

He worked for the family.

than double the revenue of any other group. The *Saturday Evening Post*, for which Editor George Horace Lorimer gathered the world's largest circulation (today: 2,900,000), alone accounted for \$47,000,000 while Mr. Curtis's *Ladies' Home Journal* stood second with \$15,000,000. The nearest any other magazine came was *Good Housekeeping's* \$12,000,000. By last year Curtis Publishing Co.'s net profits were down to \$5,500,000. But in 1929 they were four times that much.

Mr. Curtis had already made his monumental success in magazines when he decided to try newspapers. He failed to repeat. The Curtis-Martin newspapers, *Philadelphia Public Ledger*, *Evening Ledger*, *Inquirer*, and the *New York Evening Post* comprise a weak point in the Curtis frontiers. Nevertheless they strengthened Publisher Curtis's position as head of the first family of Philadelphia. When Son-in-law Edward William Bok resigned the editorship of Mr. Curtis's *Ladies' Home Journal*, the family turned from money-making to social service, music, peace. Cultural Mr. Bok founded and conducted his American Foundation, gave yearly prizes for outstanding service to the city. In Philadelphia Mrs. Bok founded and still heads the Curtis Institute of Music. She is chairman of the opera, director of the

Quali Prodigj non Compiono i Ciechi, Adunando Tutta la Loro Sensibilità nelle Mani? Chi Direbbe che i Lavori di Scultura e di Arte Decorativa che Illustrano il Nostro Articolo, Siano Stati Compiuti da Esseri che non Videro mai la Luce e la Natura?



Joseph Bartlett
Professore di
Collegio, cieco
dalla Nascita

di O. B. S.

"Quando ho parlato delle mie idee" ha detto Montana "le obiezioni non sono mancate e molti obiettarono che è impossibile sentire l'arte se non si vede. Ma questo non è vero, perché il cieco tocca per vedere e se tocca una statua, come una locomotiva, comprende forme e proporzioni, comprende il bello come l'orrido.

Se si piglia un cieco e gli si fa toccare la parte di una facciata di un palazzo, il cieco non saprà certamente come tutta la facciata è formata, di quale stile è e quale è la forma generale. Ma se si mostra allo stesso cieco un modello ridotto, tanto della locomotiva, quanto del palazzo o della statua, in proporzioni da essere completamente abbracciate dalle mani allora si è risolto il problema".

L'altro dubbio che si affaccia è se un cieco possa a mezzo dell'arte veramente procacciarsi da vivere.

Forse sì, in alcuni casi, e forse no in altri. Ma non tutto quello che noi facciamo nella vita è per ottenere un guadagno materiale e nel caso dei ciechi l'arte innanzi tutto deve significare elevazione ed essere apportatrice di felicità al cieco.

Un primo esperimento.

In una riunione al Monster Institute, organizzata dal direttore Mr. Listman, vi erano, oltre a molte persone interessate al problema, una cieca, Miss Leontine Hirsch. Lo scultore Montana fece toccare a Miss Hirsch un bassorilievo in bronzo, senza dirle che cosa fosse. Dopo averlo bene toccato, Hirsch disse: Questa è una testa umana. Chiestole se fosse di uomo o di donna, dopo averla di nuovo toccata non soltanto è stata precisa nella risposta, ma ha descritto minutamente tutti i dettagli della testa.

Messo fra le mani di Miss Hirsch un altro bassorilievo, essa, dopo averlo toccato, esclamò: che testa strana! Ha le corna un naso grosso... la coda. E' un animale che non conosco, che cosa è? Era un bove. E il bove le è stato descritto minutamente, facendole toccare ogni parte dell'animale man mano che la si descriveva. E Miss Hirsch disse poi: Non vi deve meravigliare se non conosco quell'animale perché fino a qualche tempo fa non sapevo se una gallina avesse due piedi o quattro, perché non ne avevo mai toccata una in vita mia."

Questo è il punto più importante: si trascura sempre nei ciechi di insegnare loro come sia il regno animale (domestico e selvaggio),

Innanzi tutto per gli adulti attualmente molto si sente la necessità di illustrare il metodo per imparare la scultura, servendosi di un volume scritto in caratteri Braille. Per i ragazzi, invece, vi è un mezzo educativo e dilettevole nel tempo stesso.

I Mezzi.

Le Mani, Occhi dei Ciechi

Soccorrere i Ciechi Ponendoli in Condizioni di Poter Lavorare, Significa Dar Loro un pò di quella Luce che Hanno Perduto

"Mani che Preghano": gesso di Albrecht Durer



Una testina classica dello scultore cieco Robert Marks



La cieca veggente d'America Maria Kelley

che cosa siano le forme architettoniche e quali le espressioni dell'arte.

Un tentativo pratico.

Un giorno — dice Montana — la segretaria della scuola mi presentò una cieca, Miss Birkett per assoggettarla ad un esperimento pra-

tico. Le diedi una tavoletta e le indicai dove fosse la creta e come prepararla.

La cieca fece molta attenzione e le diedi una foglia ornamentale da copiare, dicendole di mettere uno strato di creta nella tavolozza, della stessa grandezza della foglia, cosa che fu fatta sollecitamente, quando arrivò al momento di disegnare i contorni, allora soltanto mi ricordai che avevo davanti a me una cieca, perché per la prontezza con la quale aveva risposto sino allora, me ne ero del tutto dimenticato. Così le dissi di prendere delle misure sull'originale e di indicarle nello strato di creta con degli stecchini spezzati in due. Così incominciò a mettere delle indicazioni su ogni punta della foglia per averne la sagoma perfetta e più per modellarla perfettamente.

Tale lavoro fu una rivelazione, anche per il modo come la cieca usava le dita per stabilire le misure e per il sistema immediato che seguiva nell'applicare le istruzioni ricevute.

Un'altra cieca, Miss Cohen, al quale Montana non diede una fo-

glia ad eseguire, ma bensì diede a copiare l'occhio del Davide di Michelangelo, che non è simmetrico. Anche in tal caso il risultato fu immediato ed ottimo. Dall'occhio si passò poi alla mano, dalla mano all'intero volto e l'esito è stato felicissimo. Più tardi, avuto per studente il Dottor Merks, cieco da trent'anni, questi è riuscito ottimamente e diceva: "Non ho mai conosciuto l'anatomia alla perfezione come adesso, che debbo creare ogni muscolo e saperne l'importanza. Quando studiavo per medico ho preparato il corpo umano, ma soltanto adesso sento di fare della vera anatomia".

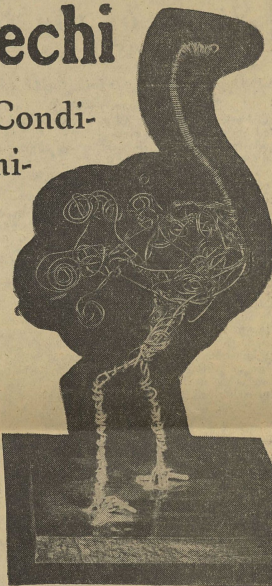
I risultati.

Alla fine di pochi mesi questi tre studenti hanno prodotto lavori superiori a quelli dei loro colleghi non ciechi. Anche in Italia, un cieco di guerra, che prima della guerra era semplice scalpello ed aiutava il padre, si è dedicato alla scultura (cosa che fu uno dei suoi sogni non di cieco), ha compiuto in marmo due meravigliosi busti del Re e del Duca, oltre ad un fregio allegorico di guerra, di fattura splendida, modellato a basso rilievo.

A Vienna Berthold Ordner, dopo diventato cieco si è dedicato alla scultura ed ha detto: "Devo confessare che la scultura mi ha dato più di quanto m'aspettavo. Ciò può sembrare paradossale, ma l'unico modo per bilanciare nella mia mente l'infirmità che mi ha colpito è stato quello di creare delle forme plastiche".

Lavori da lui fatti sono in parecchi musei e gallerie ed i critici sono entusiasti ed ammiratori di essi.

Un pescatore di Ordner ottenuto con mezzi semplicissimi



Un piccolo capolavoro di arte applicata, creato dal cieco Berthold Ordner



Un gesso di Katherine Cohen

L'Istituto dei ciechi di Milano già da parecchi anni educa i bambini nella plastica e nel disegno e con risultati veramente eccellenti. Anche a Vienna è stato seguito l'esempio di Milano ed è commovente, dice Paula Arnold, vedere questi fanciulli intenti a creare degli animali, un vapore, delle casette e tanti altri oggetti che mai hanno visto e che mai vedranno, e che non vogliono abbandonare il lavoro nemmeno quando giunge l'ora della merenda. E si nascondono il pane in tasca per poter più presto tornare a quel lavoro che tanto amano e che dà loro una felicità da noi non compresa, da noi che abbiamo il dono infinito della vista.

Come la mano di Dio modella l'universo per il nostro bene, così noi possiamo modellare il mondo per la felicità ed il bene dei ciechi.

U. OF P. WILL EXPAND 'CULTURAL OLYMPICS'

Program to Include Pennsylvania, New Jersey, Delaware and Maryland

Special to THE NEW YORK TIMES.

PHILADELPHIA, Oct. 2.—Encouraged by the participation of 30,000 persons last Spring in the Cultural Olympics started by the University of Pennsylvania, Dr. Frederick C. Gruber, director of the project, announced plans today for its extension during the present academic year.

The Olympics, designed to promote the cultural interests of individuals and whole communities, were limited during the first year to eight counties in Pennsylvania, New Jersey and Delaware. Dr. Gruber said the territory this year would include all sections of these three States as well as Maryland.

The program, moreover, will be conducted over an eight-month period, the field of cultural activities embraced by the program will be broadened and the participating groups will be divided into five classes instead of three.

Conceived by Samuel S. Fleisher, founder of the Graphic Sketch Club, the project was begun with the financial support of George H. Johnson, president of Lit Brothers, who has increased his support this year. Dr. Gruber pointed out that 25,000 persons attended the final music and dramatic festivals and art exhibits on the university campus last Spring and that nearly 50,000 were present at district and regional festivals and exhibits.

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C&M March 26, 1935 p.14

KULU JUBILEE PROGRAMME

Collections for Their Majesties' Silver Jubilee Fund and arrangements for local celebrations are proceeding apace at Kulu. Mr. S. M. Burke, I.C.S., Assistant Commissioner, presided over a meeting in the Government High School Hall when a provisional programme was drawn up as follows:

May 6.—Thanksgiving prayers at all places of worship; free 'langars' for feeding the poor at all important towns in the Sub-Division; including Kyelang in Lahoul and Keuling in Spiti.

May 7.—A peoples 'mela' at Kulu, Banjar, Kyelang, and Keuling; an athletic sports tournament for the villagers, and another for school children; illuminations at important places and fireworks at night, and a chain of bonfires on hilltops.

The mela, attended as it will be by important hill Devtas—numbering several scores—in full regalia and their bands of musicians, will be a picturesque gathering.

Extract from
New York Times
NEW YORK U.S.A.

8 JUN 1938

ART AND THE FESTIVAL

Museums and Galleries Help Make Our Town the Nation's Cultural Playground

By EDWARD ALDEN JEWELL

RUMOR has long insisted that New York is one of the country's outstanding and most enticing Summer resorts. Some of us may have inclined to skepticism, with a July of August sun blazing down on the pavements. But at length Mayor La Guardia's Municipal Art Committee has issued an illustrated pamphlet setting forth in extenso the program for a First Annual Summer Festival, booked to continue from Wednesday last to Aug. 1. And although the illustrations advertise nothing cooler than the City Hall, little doubt can remain in our minds that New York City is to be the nation's Cultural Playground through the month of July at least.

The Municipal Art Committee at present appears to be focusing its energy upon music and the drama and the dance. Activities in these realms are listed week by week, and the supply of projected entertainment is lavish. However, the pamphlet contains also a calendar of art exhibitions, which, if far from complete, concerns itself with local museums, art associations and clubs. For further details, as they say on the radio, read your newspaper.

Further details, in this case, relate to nearly all of the New York galleries and to excellent Summer bathing facilities such as those offered by the fountain in the middle of Washington Square.

ON previous Sundays these columns have had quite a bit to say about the local Summer scene. Attention has been directed to most of the current attractions in museum and gallery, while in certain instances critical reports have augmented the bare indication. It remains today glancingly to recapitulate and also to provide comment on a few of the Summer shows in New York that are doing all they can to further the success of the Mayor's festival.

After an hour of yachting in Central Park, what more appropriate than a visit to the Metropolitan Museum? This vast repository deserves to be ransacked from cellar to attic; and that, if you be thoroughly in the festival mood, will perhaps take a week, with evenings free for symphonies and dancing on the Mall.

The Metropolitan (including the Cloisters) has so much to show, so much of a permanent nature, that it really doesn't have to hold transient exhibitions in order to keep us furnished with experiences such as a great museum alone can provide. But of special displays there are several: the Oriental rugs and textiles in D6; the Hogarth prints in K37-40 and Egyptian acquisitions for 1933-34 in the third Egyptian room. Visitors are also urged not to miss the picture gallery (permanent) in which are hung contemporary American paintings acquired within the last few years. And in line with its vigorously conducted "extension" program, the Metropolitan has installed an arms and armor show in the new Bronx County Building and, at Teachers College, 525 West 120th Street, a collection of Far Eastern art, consisting of costumes and prints.

The Brooklyn Museum, in its delightful Gallery for Living Artists, offers work by a group of Hungarian painters, about which comment will be found elsewhere on this page today; also modern sculpture, recent print accessions and an invitingly arranged display of Persian miniatures and ceramics. The work in various mediums done under the Art Teaching Project of the Works Division, E.R.B. will continue to be shown only through the present week.

THE Summer show at the Museum of Modern Art, in which is featured a part of the collection given by Mrs. John D. Rockefeller, has already been discussed here at some length. Nor does that nearly exhaust the list, for there are, besides, the Hispanic Museum, the Museum of the City of New York, the American Museum of Natural History (posters by pupils in the art schools of the United States, "designed to interest and instruct the public in animal protection and conservation"), the fascinating Museum of Folk Art at Riverdale, the Roerich, the little informal Gallery of Living Art at New York University—these and others, not

forgetting that we now have even a Museum of Safety, and not forgetting, too, the art that may be seen at the New York Public Library, the City Hall and in the various historic houses.

For further details read your Municipal Art Committee prospectus.

WHEN we turn to the art galleries in which visitors are free to acquire anything they like or can afford (festival prices frequently in evidence), there is no dearth of festival entertainment, even with a good many of the galleries closed for the Summer months.

By and large, the fare provided covers a considerable range. It is preponderantly American, but not exclusively. For example, at the DuRand-Ruel Galleries we find nineteenth and twentieth century French paintings, which were placed on view last Monday. The roster contains a score of names and frequently the painters are very well represented. Degas, as usual (if not always shown at his best) proves a commanding figure. The strong snow landscape by Courbet, the exquisitely painted Boudin marines and the Friesz harbor merit particular notice.

Matisse's girl in a white turban hat exemplifies adventurings in color and form that were once considered very revolutionary indeed and are now accepted as quite a matter of course. One of the two canvases by Fernand Léger is uncharacteristically vague and, it would seem, desultory, without any of the expected clear, hard, uncompromising terseness of statement.

The early Van Gogh that has from time to time been visible at this gallery is once more on the walls, eloquent in its revelation of the dark Dutch palette that, after Vincent had gone to Paris and become enamored of Impressionism, was so startlingly keyed up—or rather abandoned.

July 6, 1935

THE PEIPING

CH

Unknowns Display Paintings

Connoisseurs Hail Works as
Masterpieces

Havas

PARIS, July 1.—An exhibition of sixty paintings, which are hailed as masterpieces by connoisseurs, but which bear the signatures of unknown people, has been organized in Paris under the auspices of M. George Huisman and it is generally acclaimed as the most remarkable of the thirty art shows held during the Paris art season.

The exhibition of obscure masters brought to memory of old art critics here a number of stories told about the blunders committed regarding the appreciation of a picture, even by the most enlightened collectors.

"Thirty years ago," says one of them, "I had the idea of submitting to the jury of an exposition a small landscape of the Roman campagna in light yellow and blue tones, as well as a pen drawing representing a peasant wearing a felt hat. These two contributions were rejected and yet the landscape was a Corot and the drawing nothing less than a Rembrandt."

Judgement on Merits Urged

"On the other hand," the critic adds, "paintings whose authors are not known have been acquired on several occasions by art museums. In the recent exposition of the ancient Italian art held in Paris, was the famous 'Rural Concert' previously catalogued by prominent critics as a Titian and is now regarded as a masterpiece of Giorgione.

"These anecdotes," the narrator concludes, "lend full value to the famous dictum of Toulouse-Lautrec: 'Painting can be felt.' In other words, a picture should be judged by its own merits and not by the signature it bears. "What does it matter," the French master added, "whether this portrait of an Evangelist is or is not a Velasquez, so long as it is worthy of being one?"

Discovery

L'ART RUSSE A LONDRES

II

Les architectes russes ont été de bons élèves, et depuis Catherine certains se sont mis au premier rang : Starov — 1748-1808 — construisit le palais de Tauride pour Potemkine, dans un magnifique style classique ; Kazakov — 1733-1812 — sut embellir Moscou ; Voronishkine construisit la cathédrale de Kazan — 1760-1811 ; — Bagenov bâtit Tsaritsine, le château de l'Archange Michel, résidence de Paul I^{er}, etc.

D'autre part, les artistes russes qui ont excellé dans la Littérature, la Musique, l'art composite du Ballet, l'Architecture, ont été assez médiocres dans le domaine de la Peinture. En trois siècles, la Russie n'a produit que quelques grands peintres : à la fin du XVIII^e siècle, Borivikovsky et surtout Levitzky, dont il y a de bonnes toiles à l'exposition de Londres : « Les Princesses Kourakine » et deux portraits de l'impératrice Catherine. Au XIX^e siècle il y a eu, certes, des peintres honorables comme le paysagiste Alekseev, et les réalistes de l'école de Fédotov, Venessianov, Perov, sans compter Serof et Repine. On peut dire cependant que seuls comptent Verestchaguine qui périt lors du désastre de Tshousima, le grand peintre de batailles, qui immortalisa les scènes de Plevna et que l'on a pu comparer au Goya des Horreurs de la guerre — non sans exagération — et cet autre, d'un mysticisme si profondément asiatique, Nicholas Roehrich, qui finit en ce moment ses jours dans un séminaire bouddhiste de l'Himalaya, après d'étonnants voyages aux lamaserias tibétaines.

Les décorateurs des Ballets russes, A. Benois, Diaghilev, Gontcharova, Bilibine, Bakst, sont représentés à Londres où on leur a consacré une salle spéciale. Nous retrouvons là les personnages prestigieux du Prince Igor, de Boris Godounov, de Sheherazade, du Coq d'Or, de Sadko, de La Princesse de Caresme, de Petroushka.

Il y a mille autres trésors : les monstrances, les calices, les croix émaillées du couvent de Saint-Alexandre, l'admirable collection de porcelaines du colonel Popoff qui sortent de la fabrique établie à Tver sur l'ordre de Catherine par l'Anglais Gardner, et les Français ne peuvent qu'être sensibles à la vue d'un anneau orné d'une camée représentant l'impératrice et qu'elle donna en cadeau à Diderot. Trois vitrines entières sont pleines des petits chefs-d'œuvre de notre compatriote Fabergé, le plus grand joaillier du XIX^e siècle : œufs de Pâques émaillés d'or, de diamants, d'obsidienne, de cristal, de jade. Ailleurs, nous découvrirons trois admirables couvre-calices en velours bleu pâle brodés de perles fines, qui viennent (après quelles aventures !) du monastère des Miracles au Kremlin.

Les vitrines consacrées aux bijoux

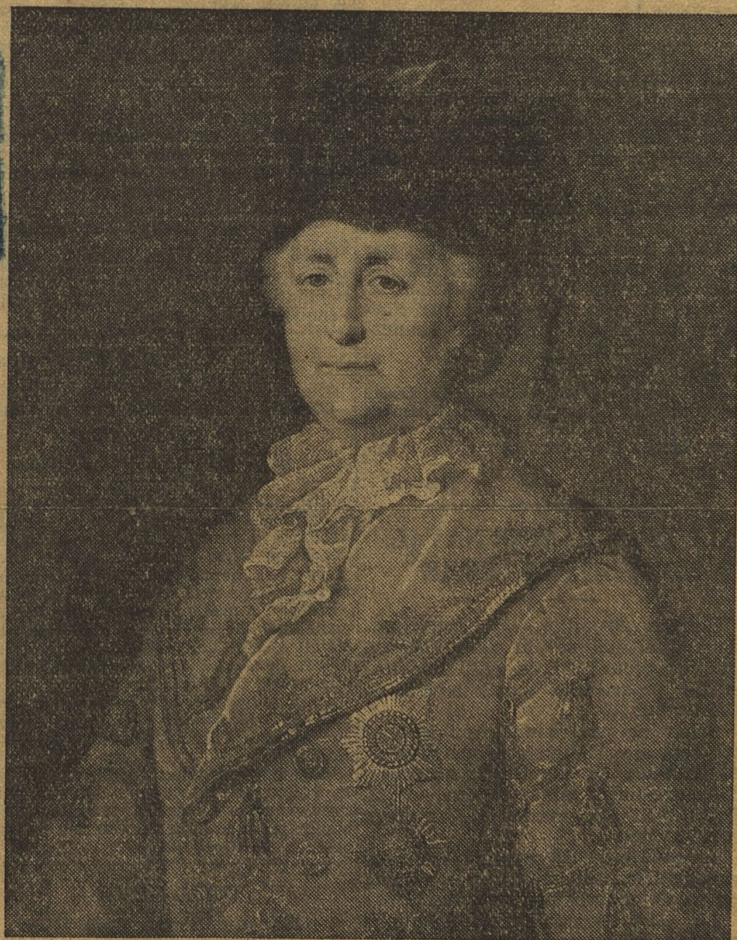
contiennent des chefs-d'œuvre d'une splendeur inconcevable : une tiare de sapuhirs et de diamants prêtée par la reine Marie de Roumanie, et les fameux bijoux des Youssouppoff : le collier de perles où resplendit l'Azra, la perle noire que Catherine donna à Potemkine pour le récompenser de la conquête de la Crimée et qu'il remit à sa nièce Tatiana Ycoussoupoff ; et cet autre joyau, le plus émouvant peut-être puisque sa légende le rattache à l'un des grands drames de l'histoire du monde : la perle Pellegrina qui est, dit-on, la sœur de celle que Cléopâtre écrasa dans le vinaigre pour en faire un philtre destiné à Marc Antoine. Cette perle, d'un orient rosé, appartient à Philippe II d'Espagne, puis à Louis XIV.

Il y a bien d'autres choses encore : des tissus brodés, des cristaux, des objets d'argenterie et d'orfèvrerie précieuse où l'inspiration persane apparaît si nettement. Deux types d'objets particuliers à l'art et à la vie russe retiennent l'attention : la Bratina ou coupe de Fraternité, de forme globulaire, qui servait à porter les toasts au tsar, au patriarche ou à l'hôte. La

ressemblance avec les bronzes et les argenteries sassanides est indéniable. Et le Kosh, sorte de louche ou de vaisseau en métal élongué avec une poignée courbée à angle droit. Cet objet, qui prend plus tard un sens symbolique, est parfois taillé dans les matières les plus précieuses : il en est de rubis, de jade, d'or et de cristal... On peut admirer le Bratina de Boris Godounoff. Parmi les dernières reliques de Belgrave Square se trouve le plus ancien Evangéliste slavons que la reine Anne apporta de Kiev à son époux le roi Henri de France, et que Pierre le Grand retrouva à Reims, des lettres de Catherine, de Tolstoï, l'Ode à la Liberté de Pouschkine, etc., etc.

Voilà donc les derniers restes d'une civilisation dont le grand tort a été de ne pas savoir atteindre l'âme populaire. Aujourd'hui, sur ses décombres se dressent dans les Ténèbres d'un nouveau moyen âge, les audacieuses constructions pharaoniques de l'art futuriste prolétarien, négateur de tout individualisme et qui prétend caporaliser les talents et les imaginations...

RAYMOND LACOSTE.



LEVITZKY : La Grande Catherine (peinture). (Photo Cooper and Sons.)

Echo de Paris July 29th 1935

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International Press-Cutting Bureau,
110, Fleet Street, London, E.C.4.

Extract from

Post

Washington

14 JUL 1935

Portrait Heads by Bessemer Will Go on Exhibit at Library

By Vylla Poe Wilson.

876

A series of portrait heads by Auriel Bessemer, Washington artist, will be placed on exhibition in the Public Library on Tuesday.

They are done, the artist explains, in accordance with the law of dynamic symmetry, which "bears much the same relation to the arts of space as does the science of harmony to musical composition." It may be visualized as a warp on which the architect or the artist may weave any design whatever. In America this system has such eminent exponents as Claude Bragdon, architect and author of "The Frozen Fountain," Howard Giles, dean of faculty at Roerich Museum, New York, and Denman Ross, former professor of fine arts at Harvard University.

Mr. Bessemer was a pupil of Howard Giles. He has portrait heads in his exhibition in gouache and pencil and taken as models

persons he has seen on Washington streets or in art classes or exhibitions. Whether carefully measured and developed under the system of dynamic symmetry, or done "free hand," Mr. Bessemer claims all the heads conform to the ancient artistic law because it has become a matter of habit to him to create his pictures in that way.

The dozen portrait heads in the exhibition bear a marked resemblance in method, yet are noteworthy because of their differences in mode and period. For instance, a lady, seemingly of Egyptian type, with black hair, is placed next to a woman with silver hair and wearing a 1935 model hat. At first glance, the portrait heads appear to present more angular lines than usual in such works. But, glancing again at them, attention is held by the contrasts and harmonies in color they portray.

ART MUSEUM ASKS A \$398,757 BUDGET

Metropolitan Wants \$36,194
Increase, Citing Need for
Additional Employees.

The Metropolitan Museum of Art asked yesterday for an increase of \$36,194 in its 1936 budget to enlarge its staff, with the explanation that it now has only one watchman to guard valuable paintings and art works in three galleries.

Dr. Herbert Winlock, director of the museum, and Frank Dunn, its auditor, appeared before Budget Director R. E. McGahen and Leo J. McDermott, his assistant, to support the request. The increase sought is entirely for personnel and is included in a total request for \$398,757.

The museum wants four additional watchmen at \$1,620, ten additional attendants at \$1,440, two electricians, two stationary engineers, four firemen and two laborers. Dr. Winlock explained that the city had cut the museum's appropriation 20 per cent two years ago and 10 per cent last year. Endowments and revenues are decreasing, he said, but the attendance rose by 10 per cent last year. With an expected attendance of at least 1,300,000 next year, he stressed the need for protection of the museum's treasures.

The city pays one-quarter of the maintenance cost of the museum, which is upon city land. In 1933 cuts in the city's appropriation forced the museum to place fifty-three employees on its own payroll entirely.

Dr. John A. Merrill, director of the New York Botanical Garden, asked an increase of \$45,853 in his total request of \$254,968. Greenhouse repairs estimated at \$32,200 could be dropped from the budget by having the work done by the Federal Public Works Administration, Mr. McDermott said. Dr. Merrill, who is leaving the New York Botanical Garden to assume charge of the Harvard Botanical Garden, agreed that \$31,000 could be saved by that step.

Dr. Roy Chapman Andrews, director of the American Museum of Natural History, sought an increase of \$85,356 in a total request for \$484,501.

The New York Zoological Society appealed for \$5,816 additional next year for the Aquarium and \$8,554 more for the Zoological Garden. The total request for the Aquarium was \$73,068 and for the Zoological Garden \$270,037.92.

Philip N. Youtz, director of the Brooklyn Institute of Arts and Sciences, asked \$269,723 for the central museum, an increase of \$54,962, and \$52,017.50 for the children's museum, or \$18,003.50 more than this year's allotment.

Extract from

Madras Mail

23 DEC. 1935

Theosophy in Art

Dean Inge Quoted

(From a Correspondent)

MADRAS, Dec. 21.

Addressing the delegates to the Diamond Jubilee Convention of the Theosophical Society on "Theosophy in Poetry," Kulapati James H. Cousins, Principal of the Theosophical College, Madanapalle, said that the surveys that had been made of various aspects of the Theosophical movement during the sixty years since its foundation had not yet covered the field of art.

In many ways ideas closely related, if not identical with, those of Theosophy had been expressed by eminent creative artists. Musicians like Alexander Scriabine, painters like Nicholas de Roerich, architects like Claude Bragdon, sculptors like George Gray Barnard, and others along each line, had embodied Theosophical ideas, both intuitively and consciously, in their works. Scriabine's immortal "Poem of extasy" was a deliberate effort to express in music the composer's response to "The Secret Doctrine."

Expressions of Theosophy in poetry were not, Dr. Cousins continued, merely intellectually interesting examples of cultural cross-references. They had important bearings on the reality that lay behind both scientific, speculative, religious and occult reactions to the life of the universe. They gave weighty ratification to the latter by means of the poetical dogma of the imagination, which, because it was disinterested dogma, set the mind free from the bondage of preconception and intellectual or emotional vested interests. So very important a service to religion had been recognised by so eminent a churchman as Dean Inge ("More Lay Thoughts of a Dean") in the plain statement: "Poetry, for those who can appreciate it, can interpret spiritual reality better than creed or dogma; its forms are less rigid and more transparent;" and Dean Inge quoted the late Principal Shairp as saying: "Some form of song or musical language is the best possible adumbration of spiritual realities."

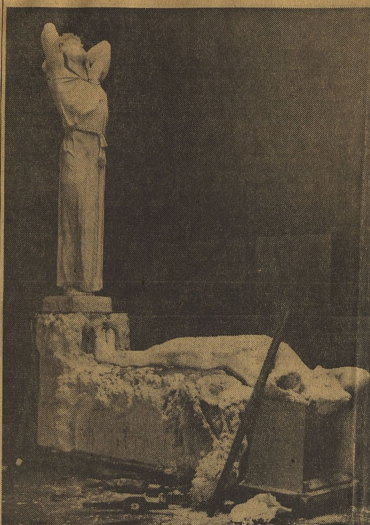
SCIENCE IN POETRY

Even science, Dr. Cousins remarked, had recently taken to poetry in the person of Professor Julian Huxley, but there was the same distinction between scientific poetry and science in poetry as between Theosophical poetry and Theosophy in poetry. It was with the latter, with the verbal artist's creative necessity expressed in terms that were Theosophical either specifically or by implication, that they had to deal.

Dr. Cousins then proceeded to demonstrate the expression of Theosophical ideas in poetry by reading a series of poems, or extracts from long poems. He began with the cardinal Theosophical principle of the Unity of Life, which was the basis of the first object and only doctrine of the Theosophical Society, as found in the poetry of Pope, Wordsworth, Coleridge and Emerson. The principle of Reincarnation was illustrated from Shelley, "AE," Masefield and Nathalia Crane. Other ideas, such as Life and Form, Archetypes, the World Mother, the common inspiration of the religions, the Masters and their influence, the yogas, and life after death, were illustrated from Tagore, Robert Browning, James Stephens, Rupert Brooke and Sarojini Nayudu.

Dr. Cousins concluded with a group of his own poems which had "arisen spontaneously out of his own experience and contemplation of life."

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Times Wide World Photo.

BARNARD'S SCULPTURE DAMAGED BY VANDALS

The statue "Dead Soldier," reclining at the foot of the statue of Christ, with an arm broken off and otherwise marred.

NEW FUND SPEEDS FREE TRADE ZONE

Sinking Fund Commission Votes
Sale of \$875,000 in Stock
for Staten Island Plan.

AIR FIELD LEASE APPROVED

Marines to Use Floyd Bennett
Hangar—New Quarters for
Five City Departments.

New York City's plans for a free trade zone on Staten Island moved forward yesterday when the Sinking Fund Commission authorized an issue of \$875,000 in corporate stock to finance pier improvements within the zone.

The free trade zone at Tompkinsville was begun several months ago after Mayor La Guardia had obtained Federal approval of the project. The zone will permit vessels to transship cargoes without the payment of duty.

The estimated cost of constructing a barrier and other necessary improvements has been placed at \$5,500,000. Part of that amount will be returned to the city by the Federal Government. Preliminary work, such as dredging and the beginning of the barrier, has been financed with an earlier issue of city tax notes amounting to \$225,000.

The Sinking Fund Commission was scheduled to meet at City Hall yesterday morning. Because of the absence of Mayor La Guardia, who was attending the funeral of General Sessions Judge Otto A. Rosalsky, the meeting was postponed until 2 P. M.

The commission approved a United States Government lease for Hangar No. 5 at Floyd Bennett Field in Brooklyn. The hangar will be used by the United States Marine Corps at a rental of \$1 a year. The lease carries the same terms as one recently granted for the use of the field by the Coast Guard.

Controller Frank J. Taylor received the commission's approval for his recommendation that five city departments be moved to the old Health Department building at 139 Center Street. The departments involved are Licenses, Correction, the Parole Commission, the Teachers Retirement Board and the Department of Public Markets, Weights and Measures.

The commission also approved a lease of the fifth floor of 443 Twelfth Street, Brooklyn, for the storage of voting machines by the Board of Elections.

AUTO ILLS DIAGNOSED BY NEW RADIO DEVICE

Accurately Measures Behavior
of Engine Parts, Institute
Is Told at Cleveland.

CLEVELAND, May 13 (AP).—A new radio device with which the village blacksmith can diagnose trouble in an automobile engine as accurately as only scientists could do it heretofore was described here today by H. J. Schrader of the Radio Corporation of America.

Addressing the conference of the Institute of Radio Engineers, he reported that the simple machine could measure accurately the internal behavior of an engine in operation.

When fastened to an automobile engine or other mechanical device it measured the vibrations of any part, the compression inside a cylinder at any given point, or the torsional twist of a crankshaft while it was moving, Mr. Schrader declared.

The heart of the apparatus makes use of the sensitivity of different crystals. Quartz crystals are used to measure pressure, while ordinary Rochelle salts measure vibration, and neither is affected by sound.

Extremely light electric currents set up by the vibrating crystals when they act as a "pick-up" or microphone part of the radio set are multiplied many times through an amplifier and transformed into a beam of electrons, or electrified particles of matter shot off from atoms.

These electrons in turn are focused on a fluorescent screen where they become visible and by reading the electron image the operator can tell whether a particular part of the engine is performing as it should.

ZOO CHIEF GETS A PET, A CONGO PORCUPINE

New Arrival Spends Most of Day
Rolled Up on Desk Like
Huge Chestnut Burr.

Captain Ronald Cheyne-Stout, director of park zoos, displayed proudly to visitors at his office yesterday an object that at first sight appeared to be some sort of mammoth chestnut burr. Unlike a burr, however, it started violently when prodded.

"Come, Peter, show yourself to the gentleman," urged the captain persuasively. Reluctantly the pin cushion, which was about the size of a grapefruit, uncurred and a small rodent face, four tiny feet and a diminutive tail appeared.

Captain Cheyne-Stout said it was an African bush-tailed porcupine, the only one of its kind in this country. It was given to him a few days ago by Benjamin Lepow, a dealer in skins, who had picked it up in the Belgian Congo. It is seven inches long and weighs about a pound.

The Central Park Zoo has no facilities for displaying so small an animal, so Captain Cheyne-Stout plans to keep him in his office as a pet, for the present at least. The porcupine spends most of the day sleeping on the captain's desk and roams about at night in search of insects. It also is being fed milk, eggs and meal worms.

Parks Gets Emergency Truck

The Park Department announced yesterday that it had placed in service a truck to respond in such emergencies as fallen trees, rock slides, broken water pipes and other park accidents.

ART WORK OF AGED WILL BE EXHIBITED

**Welfare Department Wants to
Show How Much Persons, Over
70 Still Give to World.**

An exhibition of the creative work and treasured possessions of persons 70 years old and older, designed to demonstrate the extent to which they contribute to the esthetic life of the community, will be held at the University Settlement, 184 Eldridge Street, for one week, beginning next Thursday.

Heirlooms, paintings, photographs, cartoons, sculpture, woodcarving, metal work, laces, embroideries, quilts, shawls, ship models, china, glassware, antique furniture and miniatures will be included in the display, which is being arranged by the Department of Public Welfare.

"The general purpose of the exhibition," Commissioner William Hodson announced yesterday, "is to focus the attention of the community upon our aged citizens, to dramatize not only the past achievements of our old people but also to establish the fact that many of them are still contributing to the beauty of life."

"It is inspiring to know that in a hectic world of shifting values and uncertain philosophies our aging people hold fast to the good, the true and the beautiful."

At the request of Mayor La Guardia the following have agreed to be sponsors for the exhibit: Mrs. Franklin D. Roosevelt, Grosvenor Atterbury, George Grey Barnard, Mrs. Henry Breckinridge, Elmer A. Carter, Abraham Epstein, John Glenn, Paul Kellogg, Albert Kennedy, Jonas Lie, William H. Matthews, Vernon C. Porter, Mrs. Ogden Reid, Nicholas Roerich, Mrs. Mary K. Simkhovitch, Alfred E. Smith, Arthur Hays Sulzberger, Mrs. Gerard Swope, Augustus Vincent Tack, Ida M. Tarbell, Harry B. Wehle and Mrs. Philip N. Youtz.

40 ARTISTS ARE INVITED

**Asked to Represent City and State
at National Exhibition.**

A committee appointed by Governor Lehman and Mayor La Guardia has invited forty artists to represent New York City and State in the First National Exhibition of American Art, to be opened on May 18 on the mezzanine floor of the International Building, Rockefeller Center. The exhibition is being arranged by the City of New York and the Municipal Art Committee.

Works from forty-four States and from Hawaii, Puerto Rico, the Panama Canal and the Virgin Islands already have arrived for the show. The number of paintings and sculptures chosen to represent each State was determined by population. New York City, having a population of 7,000,000, was allowed a number of paintings equal to that of States of the same population.

The artists chosen to represent the city and State are:

Alexander Archipenko, Gifford Beal, Arnold Blanch, Lucille Blanch, Anne Brockman, Charles Burchfield, C. K. Chatterton, Jon Corbino, John Costigan, Arthur G. Dove, Guy Fene Du Bois, Louis Eilshemius, John Flannagan, Donald Forbes, Emil Ganso, William Glackens, Harry Gottlieb, Edward Hopper, Mary Hutchinson, Carl P. Jennewein, Mrs. Georgina Klitgaard, Walt Kuhn, Sidney Laufman, Ernest Lawson, Jonas Lie, Luigi Lucioni, Henry Mattson, Henry L. McFee, Hobart Nichols, Georgia O'Keefe, Henry V. Poor, Ellen Emmet Rand, Charles Rosen, John Sloan, Eugene Speicher, Maurice Sterne, Bradley Walker Tomlin, Carl Walters and Heinz Warneke.

THE NEW YORK TIMES, FRIDAY, APRIL 24, 1936.

DISPLAY OF U.S. ART IN VENICE BLOCKED

Grand Central Galleries Says
Painters Demand Rental and
Others Oppose Fascism.

FEES HELD UNAVAILABLE

Spokesman for Artists Tells of
Previous Display Trouble and
Holds Policy Will Stand.

The United States will not participate in the international art exhibition in Venice, Italy, this Summer as had been planned, it was learned yesterday.

The Grand Central Art Galleries, owner of the American exhibition building in Venice, canceled its plans to send abroad 150 paintings after the American Society of Painters, Sculptors and Gravers had refused to permit its members to submit paintings for the show because no rental fee was to be paid, and after the American Artists Congress, which is opposed to war and fascism, had notified its members not to exhibit in a Fascist country.

Artists' Stand Decried

Erwin S. Barrie, director of the Grand Central Art Galleries, issued this statement yesterday:

"The Grand Central Art Galleries is today cabling Venice that it is withdrawing the American exhibition from the twentieth Venice International Exposition of Art.

"It was the intention of this organization in erecting an American pavilion in Venice and in organizing this year's exhibition to be of help to American art and American artists. It was the plan to contribute the use of the building as well as pay all the expenses of packing, cartage, insurance, &c., so that there would be no burden upon the artists.

"Inasmuch as a number of the painters have asked that they be paid a rental for their pictures and because we have no funds for this purpose, it seems to us that there is no reason for going ahead with the exhibition, as the artists were the only ones to be benefited by this international gesture.

"We wish to thank all of the leading museums of the country who have so handsomely cooperated with us, as well as the many artists who have accepted our invitation, and we sincerely regret that the demand for rental on their pictures by part of the artists makes it financially impossible to carry out our original plans."

Painters' Policy Explained

Ernest Fiene, temporary chairman of the rental committee of the American Society of Painters, Sculptors and Gravers, said that the members of the organization had stood by its rental policy consistently and would continue to do so.

The policy was adopted, he explained, because paintings by members of the organization had been borrowed for long periods for traveling shows and museums and that sales were rarely made during these traveling shows, thus depriving the artists of opportunities to show and sell their work.

John Marin and George O'Keefe did not refuse to exhibit in the Venice show because of the rental or Fascist questions, as reported in THE NEW YORK TIMES yesterday, but because they are not interested in large exhibitions assembled without a standard, according to Alfred Steiglitz, at whose gallery they exhibit.

International Press-Cutting Bureau,
110, Fleet Street, London, E.C.4.

Extract from a
American Art News
New York U.S.A.

25 APR 1936

Seen Here and There In the Galleries ⁸⁷⁶

The Contemporary Arts Gallery has a first one man show of the paintings of Kozlov, a young painter whose work has already been included in group exhibitions at the Pennsylvania Academy, the National Academy and the Roerich Museum. He sees landscape in a quiet,

well tempered mood. His color remains uniformly gentle and seems to be applied without effort or eccentricity. He is not an adventurer in new subject and new method, nor is his palette surprising. His gentle handling of nature produces canvases of soft tone. He draws through paint, never using black to define form. If at times his canvases tend to become slightly fuzzy, and subdued to the point of being muted, he is nevertheless still young enough to develop into a number of things, or to persevere in this style until it reaches a more definitive statement.

The Stream is a pleasing little landscape. Larger and of more elaboration are *The Pond*, full of the reflections of trees on the far shore; *Connecticut River*, in which blue water flows under a bridge; *The Grindstone*, a large still-

life and *View of Oyster Bay*, patterned with many rooftops. Other still-lives include *Flowers*; *Fruit, Flowers and Book* and *September Flowers*.

Abstractions by Walter Houmère, an artist of Armenian and Swiss-French descent, who in earlier years was an engineer, are current at J. B. Neumann's New Art Circle. Houmère's work has not been seen before in a large presentation. In all his composition it is evident that he has a fine color sense, as well as a poignant realization of movement as expressed in intensely felt line. Beyond these two qualities the enjoyment of his abstract arrangements depends upon how sympathetic one is to this art tradition and the devoutly intellectual method of expression which abstraction necessitates. Even without concern for esoteric themes, his canvases may be appreciated for their color harmonies and their mysterious calligraphy. If one believes that young painters such as Houmère are wise in attaching themselves to the principles of abstraction, then such work becomes highly significant. If however one thinks that this art form is past its period of greatest vitality, Houmère's gift must be looked upon as having chosen the wrong vehicle for its expression. Meanwhile, no one can fail to find subtle and pleasing color in *Abstraction 33*, or nervous intensity in *Latino*.

The exotic vividness of Mallorca brightens the Fifteen Gallery where the paintings of Harley Perkins are on view. Having lived for some time in that intensely colored spot, he comes back with oils and watercolors almost as highly keyed as the landscape they portray. Throughout the work one sees a

determined effort to eliminate all that is not fundamental to the composition, and the result is at best such delightful canvases as *Spring in Mallorca* and *San Gualceran*. In both cases simplification is wise and in no sense overstylized.

Village at Galilea is a decorative performance. *Moorish Tower*, *Miramar*, with its vivid reds and greens is another notable piece. *Among the Olives* is laid in with great freedom. In *Almond Blossom Time* the naive statement of simple masses of color is successful, even in the unusually handled clouds, no easy problem to solve in such a method as this.

Pollensa and *Valldemosa* are a bright pair of landscapes. The group, as a whole, deals directly and yet discreetly with the difficult matter of intense color in an exotic background.

Musical instruments as subjects for painting provide a variety of compositions for Taubes, whose work is present at the Dudensing Galleries. He uses tempera on a white rubbed base oftener than oil. The result is a quiet and pleasing tonality. To students of modern painting it will be of interest to notice how easily a literal rendering of these instruments may become abstract in substance, as in *The Old Instruments*. Their forms hold rich possibilities for the artist, as an examination of Picasso, Braque and Gris will prove.

He attempts nudes with less success. However, there is a composition of a girl playing the flute, *Concerto*, which is more suited to Taubes' talents. A study, *Hands*, and *Violin*, is pleasing, also *Violin Fragments*. A larger picture in oil shows that no matter which medium Taubes employs, he stays well within a quiet palette in which browns are prominent.

Devotees of hunting and shooting will find much pleasure in the works of the sporting painter, J. M. Tracy, now shown at the Ehrlich-Newhouse Galleries. Born in 1843, he was a student and friend of Sargent, and worked with Inness. Through his active life and until his death in 1893 he concerned himself with the portrayal of horses and dogs. His paintings prove his knowledge of animal form, as well as distinctions in breed and type, and a first hand experience in the sports.

The largest piece exhibited is *Candidates for the Horse Show*, a horizontal canvas in which a lusty group of animals, focussed by a white horse in the center, move across a springtime meadow. Another notable piece is *Champion "Barnum" Retrieving Wild Goose*, a dog study of great exactitude. *Quail Shooting on the St. James River, Va.* is another group arrangement showing a quiet moment in this lively sport. But of finer paint quality are such pictures as *Firenzi*, a horse portrait of remarkable freshness and veracity, and the large *"Jill"* and *Close Work—"Maxim"* and *"Meteor"*.

Conservative painting by an English artist, Mrs. Dod Procter, A. R. A., is on view at the Carl Fischer Gallery. She is one of the four women chosen to be an Associate of the Royal Academy since the days of Sir Joshua Reynolds. Popular abroad, her work is in the Tate Gallery and other British museums. This, however, is her first one man show in America.

Her canvases point to the fact that since her early work which is tight, sharply defined and of the kind liked particularly in England, she has developed into a gentler manner of using paint, achieving a looser and more luminous effect in the painting of flesh. This may be better realized by a comparison of such pictures as *Flowers* or *Baby in Long Clothes*, both done some years ago, with *Sixty-five Apples*, a very recent still life, and the easy head, *Gwendoline*. *Girl in a Chair*, a large nude and also a later piece, further emphasizes the progress. Mrs. Procter has made in this effort to get her color into a freer and more atmospheric condition. This artist is noted for her many paintings and portraits of children and babies, a subject in which she finds endless possibilities.



EXHIBITED AT THE FIFTEEN GALLERY
A MALLORCAN SCENE INTERPRETED IN WATERCOLOR BY HARLEY PERKINS: "POLLENZA"

INVITATION TO NEGUS

DAHLAS (Texas State), May 11.

The Centennial Exhibition authorities have cabled to the Negus offering him 25,000 dollars to come to Texas for 6 weeks in connection with the Exhibition.—Reuter.

C&M May 12 1936

AMERICANS' NEW LANGUAGE

Born from "Swing Music"

NEW YORK (By Mail.)

A new language has sprung up in America. It is a "Swing Music" vocabulary.

This "Swing Music" (ultra jazz) is taken so seriously by many Jazz Musicians that they decline to play it for dancing at all. They prefer to give regular concerts of "swing stuff" as it is called, at which its devotees sit and listen entranced. The music consists of improvisations so marked that the original tune is hardly discernible.

New York night clubs have followed suit by giving "swing concerts" in the afternoon and on Sundays. These are attended by smart audiences.

The extraordinary slang which has emerged from this new cult appears to be partly Yiddish and partly negroid in derivation. Thus it carries on the tradition that American Jazz sprang from a co-operation of Jewish composers and Negro musicians.

A good example of the new language is the following announcement of a forthcoming concert drawn up by Mr. Paul Whiteman:—

"We're going to pitch a commiption at the Imperial on the 24th with a Jamboree that will positively send the cats. The swingsters will go to town for the Musicians Emergency Relief Fund. You can open book that there will be plenty new ones cut out for the lizards, because no long hairs will be socialisin' there.

"Tommy Dorsey's Seven will beat out some high-style gut-bucket stompin'. Denny Goodman, who blows a mean long stick, will present his Jazz trio with Krupa on traps and Stacey on box. Red Norvo will kick out on the Woodpile with some high falutin' riffin', and you know he's a positive sender!

"Carl Kress and Dick McDonough, a pair of terrific plink-plunkers on the gitter, will be there, Arthur Bernstein will do the slappin' on the dog house and Joe Venuti will break his squeek-boxes—It is going to be a house affair with no schmaltzy Lanndry shimmeesha-wabbles!"

C&M June 30, 1936.

*Daily Herald
Lahore
11/1/37*

UNIVERSITY FOR TRAVANCORE

Maharaja's Birthday Proclamation

Trivandrum, Oct. 31.—On the eve of his 26th birthday which falls on 2nd November His Highness the Maharaja of Travancore has issued a proclamation establishing and incorporating a university in Travancore.

The preamble to the proclamation states that it has been decided to effect reorganisation of educational system of the State with a view to gradual development of technical and technological education.

It is desirable to make greater and more systematic provision for furtherance of original research in 12 various branches of applied science.

It is also desirable in the interests of cultural and educational advancement of all classes of subjects to provide for the conservation and promotion of Kerala art and culture and it is deemed necessary for the realisation of the aforesaid aims and purposes and for the further advancement of learning to establish and incorporate a University in Travancore.

company together.

Troubles at the plant started with a short sitdown strike in April. The following day the plant was ordered closed. The company and CIO maintained it was a lock-out. said it was a seasonal shutdown out.

BRAGDON TALK RELIVES PAST

Rich living over a period of 70 years in the service of beauty was recalled last night by Claude Bragdon, distinguished American architect, in an autobiographical evening in Memorial Art Gallery.

His stories ranged from early recollections of Watertown in what he described as essentially the "cast iron age" to that piece about Rochester which he wrote for Collier's 30 years ago. This article, he said, had made him Public Enemy Number 1, and although a demonstration of how funny he could be, had caused him genuine regret ever since.

The old elevator in the Powers Building, frequented by the curious as one of the first contraptions of the kind in this part of the state is remembered by Mr. Bragdon. He remembers, too, the picture that hung inside the door of the old Powers Art Gallery, depicting the expulsion from Eden in a period when nudity supposedly existed "only in the bathtub and in art."

Rochesterians of three or four decades ago with their mutton whiskers, mud guards and Balthasars displayed more salience of character than residents at the old Cook's Opera House and Corinthian Hall, light opera in Fall's Field and the old Casino providing entertainment not unlike the discredited Minsky's figured in his stories, as did the account of his first meeting with Walter Hampton when the actor had a stock company here. That early and quick growing friendship has continued through the years and resulted in Bragdon's designing the sets for all the Hampton productions.

The speaker retold his theories in designing of New York Central Station in this city in musical proportions, in line and material functional as the Pennsylvania Station in New York is not, he said. The latter he characterized as a "temple of fatigue and a monument to a railroad."

His talk closed on a serious note, expressive of a man who has passed a 70th birthday anniversary and recently come close to death, and expressive also of his interest in the occult and the Oriental, more than a little like a long prayer.

Many of his readings were taken from his unpublished autobiography.

YWCA LISTS EVENTS

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INTERNATIONAL PRESS-CUTTING BUREAU,
110, Fleet Street, London, E.C.4.

Extract from
The Hindu,
Madras.

19 JAN 1938

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MADANAPALLE

(FROM OUR CORRESPONDENT.)

DR. COUSINS' TALK ON ART

Madanapalle, Jan. 17.

Dr. Cousins who has come down to Madanapalle on a short visit from Trivandrum gave an interesting talk on art and culture near the Chittaralayam Art gallery on the 15th instant.

Mr. P. Ramakrishnan, M.A., I.C.S., Sub-Collector and Mr. V. S. Krishnaswamy, M.A., I.F.S., were among those present.

Dr. Cousins who had brought with him an excellent painting of Mount Kailas by Nicholas Roerich, which has been executed on the type of fresco paintings at Ajanta explained at length the beauty of lines and the harmony of colour effect. He spoke of his work at Trivandrum and expressed great appreciation of that Government ever ready to help him to put into effect his schemes which he hoped would fructify at an early date. He was also glad that some of the suggestions he had offered to Gandhiji years ago at Sabarmathi were incorporated in the Wardha Educational Scheme.

After the talk was over, Sri. Kamala Bai Rapole sang a beautiful song in Hindi.

LECTURE ON ISA UPANISHAD

Under the auspices of the Harihara Baktha Samaj, Mr. G. Ramaswamy Aiyar delivered a lecture on Isa Upanishad yesterday at 6 p.m.

The lecturer said that of all the Upanishads none was more peculiar than the Isa which was full of apparent contradictions and paradoxes. Different schools of thought had also contributed to make the matter worse. He said that the study of this Upanishad should receive more attention.

ROBERT B. HARSHE, J. W. DA

AUTHORITY ON ART

Head of Chicago Institute Is Pushed
Dead—Arranged Show for Dis
Exposition in 1933 D

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Taught at Universities and Report
Wrote Books—Helped in Vice
Texas Centennial to F

CHICAGO, Jan. 11 (P).—Robert B. Harshe, art authority and director of the Chicago Art Institute, died today. He was 58 years old. He is survived by his son, William Read Harshe of Chicago.

Arranged \$75,000,000 Show
Robert Bartholow Harshe, who was one of the first important authorities to recognize the esthetic qualities of Walt Disney, was probably most famous for the \$75,000,000 exhibition which he arranged for the Century of Progress Exposition in Chicago in 1933. This show, with the exception of Whistler's portrait of his mother borrowed from the Louvre, was made up exclusively of works owned in the United States and was one of the most important exhibitions ever assembled here.

Dr. Harshe also arranged the exhibition for the Chicago exposition of 1934 and the Texas Centennial Exposition of 1936. Earlier in his career he served as superintendent of fine, applied and manual arts for the San Francisco exposition of 1915.

Dr. Harshe was born May 26, 1879, the son of William and Emily Robinson Harshe. He was graduated from the University of Missouri in 1899 with the degree of Bachelor of Letters. He then began an extensive art education which took him to the Art Institute of Chicago, the Art Students League of New York, the Colorossi Academy of Paris and the Central School of Arts and Crafts in London. He was an etcher and painter.

Between 1902 and 1915 he served as supervisor of manual arts in Columbus, Ga.; instructor of fine arts at the University of Missouri and Assistant Professor of Graphic Art at Stanford University. During this time he published two books, "Reader's Guide to Modern Art" and "Prints and Their Makers."

His career as a museum director began in 1915 with his appointment to the post of director of the Oakland Public Museum in California. After a year there he became assistant director of the department of fine arts of the Carnegie Institute.

DALE J. W. Dallas marked dog's a brief

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Came to Chicago in 1920

He was named associate director of the Art Institute in Chicago in 1920 and the next year full director. He also served as curator of painting and sculpture. During his regime American art was encouraged and a number of notable pictures were acquired, including Titian's "Education of Cupid."

Dr. Harshe refused to hang a painting called the "Song of the Lark," by Jules Breton, which was voted one of the most popular pictures during the Century of Progress Exposition.

"It's not good enough," explained Dr. Harshe. "In a weak moment during the World's Fair we showed it because it was voted the 'most popular picture.' That shows the low taste of America."

In December, 1933, Walt Disney had an exhibition in the Art Institute. At that time Dr. Harshe praised Mr. Disney's drawings for their "high degree of poetic fantasy" and their "excellent draftsmanship." "They constitute art in nearly every sense," he said.

Dr. Harshe received honorary degrees from Northwestern University, the University of Nebraska and Yale. He was former president and secretary-treasurer of the Association of Art Museum Directors and a member of the International Association of Museum Officials.

As an artist Dr. Harshe is represented by etchings in the Luxembourg Museum in Paris and by paintings in the Los Angeles and Brooklyn Museums.

He was a member of Sigma Nu, the California, Brooklyn and Chicago Societies of Etchers and the American Hungarian Academy of Art. He was a chevalier of the French Legion of Honor and a knight of the Royal Order of North Star. He was a member of the American committee to the International Congress of Art Education in Paris, and in 1927 he was a member of the advisory council of the artistic relations section of the League of Nations Institute of Intellectual Cooperation.

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FAIR ART EXHIBIT URGED

Space to Display Contemporary Works Asked at Meeting

A resolution asserting that "it is inconceivable that World's Fair should be held without adequate facilities for housing contemporary art by living American artists" and requesting the New York World's Fair to "provide land for that purpose" was adopted yesterday afternoon at a meeting of artists and persons interested in art in the studio of Miss Gladys A. Mock, 24 Washington Square North.

In advocating the exhibition, Mrs. J. David Stern, wife of the publisher of The New York Post, said:

"In the original plans for the New York World's Fair, no provision was made for an exhibition of contemporary American art. When asked about this omission, officials of the fair said that since there were in Manhattan and Brooklyn such outstanding art museums, the visitors to the fair naturally would want to visit these, and the exhibition of contemporary American art might be left to these institutions. The collections of American art in these museums, however, are relatively small."

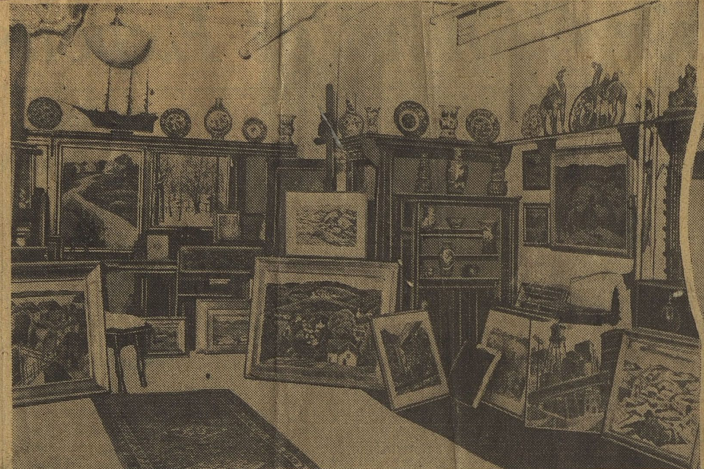
Mrs. Juliana R. Force, director of the Whitney Museum of American Art, stressed the importance of enlisting in the movement organizations of both conservative and liberal artists so that a truly national art opinion might be represented.

A large committee representing artists, museums, art patrons, art dealers, WPA Federal Art Project officials, and others was chosen to present the proposal to officials of the World's Fair.

The hope of the Artists Coordination Committee, which is sponsoring the movement, is to obtain 80,000 square feet of space at the fair for an exhibition of 5,000 paintings, with sculpture and prints from all parts of the United States.

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STUDENT UNION WINS



"It is a room that makes the newcomer gasp... shelves of Chinese blue velvet... a cello... and watercolors of factories, trees, pounding surf..."

Portrait of an Artist

Theophile Schneider Paints Because He Wants to and Works to Make a Living... Here's a Man Who Has Carved Out Two Successful Careers, One in Business, the Other in Art... His Studio, a Museum in Itself, Is Atop the Fulton St. Store of Which He Is President... But There Is Nothing Unusual in That," He Insists. Ah, But There Is!

THEOPHILE SCHNEIDER, who is known to some persons as the president of a Fulton St. store, Balch-Price & Co., lifted his pencil from the sketch he was making and asked the question that had been hanging in the air for a half hour.

"Why," asked Mr. Schneider, who is known to a great many persons as Theophile Schneider (1872-), painter, musician and collector, "why should there be anything remarkable in what I am doing? I paint because I want to and I work to make a liv-

ing. There is nothing unusual in that."

Newcomer Gasp

He was sitting in his studio, which is reached upon invitation—by going past the selling floors, the executive office floor and the storeroom in the building at 380 Fulton St. It is a room that makes a newcomer gasp, as much with pleasure at its beauty as surprise at finding anything like it in an ordinary, gleaming up-to-date store.

There are old Oriental rugs on the floors and carved, ivory-inlaid Chinese armchairs. There are book-cases filled with faded, tooled leather bound books, volumes of Balzac, Zola and Conrad, histories of art and music and a sly novel by Colette. There are shelves of Chinese blue vases, 400-year-old bronze buddhas, pendulous gods of plenty, a grinning Japanese wood monkey over a door, a wall hanging of an express from Korea, javelins and swords wielded centuries ago in Tibet, a cello with a broken string and paintings, oils and water colors, of factories and farm-houses, of trees and pounding surf.

Portrait of an Artist

Mr. Schneider seems to belong in that room. With a smock and a



"A 400-year-old bronze Buddha... and Mr. Schneider belongs in that room..."

beret, he could model for a "Portrait of an Artist," with his soft gray mustache and Van Dyke beard.

Only he wouldn't pose for any such picture. He does his painting out of doors, where he can steal away—and he wears what he happens to have on. He paints what there is to paint, where he is; and best of all he loves to paint water and rocks. There is no pretense or artifice. His paintings of the surf and cliffs of Monnegan Island off Maine—"the place I'd rather be than any other place in the world"—are uncompromising and simple, good to look at.

Had to Make a Living

A quiet, reticent man, there is a moving story unsaid in the few facts he would give about his life. He was born in Freiburg, Baden, in 1872. He came to the United States when he was 10. At 16 his father died.

"What did I do then? I went into the fur business. I had to make a living."

He was married at 20 and has one daughter, Ethel, who is a painter, too. She is now exhibiting at the

Grant Studios in Manhattan. The two will give a father and daughter exhibition at the Roerich Museum at the end of the month, an almost unprecedented occurrence in art history.

Very Satisfying

How does Mr. Schneider feel about this?

"It is very satisfying," he said. "Very."

Satisfying, too, he said, was his success in business; but he said it in a way that made one feel that catching the mood he wanted to express in a water color was somehow more important.

His first painting was exhibited in 1900, when the Boston Art Club accepted a canvas. He never had any formal training, but evolved his own style, devoting each spare moment to painting. Each moment that was not given to music. He still takes violin lessons, "because I love to play." His collection of old musical instruments includes a Stradivarius.

The Practical Side

Though business was a necessity



Mr. Schneider putting the finishing touches on a canvas he chose to call "Early Snow..."

Top center: the artist-business man, a success at both... "With a smock and beret, he could model for a 'Portrait of an Artist.'"

—Eagle Staff Photos

a profitable craft, Mr. Schneider said, pointing to photography, designing, stagecraft as examples.

"I sometimes think there is more genuine worth in a well-designed magazine layout than in some of the 'arty' paintings in our galleries," he said.

Mr. Schneider belongs to the Salmagundi Club, the Boston Art Club, of which he is vice president; two businessmen's art clubs here and in Boston, of which he was president, and the American Water Color Society. He had a one-man show at the Roerich Museum three years ago and has exhibited with the Cincinnati Museum, the Philadelphia Academy of Fine Arts, the American Water Color Society, the New York Water Color Club, the Worcester Museum and the Brooklyn Museum, in whose permanent collection, the Gallery of American Water Colors, hangs his water color "Old Red Barn," which was presented to the museum by Edward C. Blum.

And Never Satisfied

He gave that listing somewhat hesitantly, as though it might be supposed that he took exceptional pride in his achievement as a painter.

"I am still trying, still changing in my work, you understand," he added. "No one who is sincere is ever satisfied."

But a little later he said: "Say that I am going what I want to do most in the world; that I am doing something else that makes it possible. That's all there is to it."

There is "nothing unusual in that."

Tulsa World.
Mar. 9th 1938

Association Reception Assistants Are Chosen

Plan Party to Celebrate Birthday Anniversary of
Margaret Wise Saturday Afternoon

PLANS HAVE BEEN COMPLETED for the reception to be given by the Tulsa Art association in the gallery in the basement of the Orpheum building Friday night at 8 o'clock to honor the artist members of the association.

Mrs. Thomas B. Scott, jr., is chairman of the entertainment committee, and serving with her during the evening will be Mrs. Harry C. Tyrrell, Mrs. B. F. Fehlman, Mrs. Elmer W. Pollock, Mrs. Hiram Norcross, jr., Mrs. A. L. Farmer, Mrs. Mary Shecutt Sease, Mrs. Mae Allen Shupbach, Mrs. C. Reid Murray, Mrs. Frank Vonder Lancken, Mrs. E. M. Carrothers and Mrs. Lee Clinton.

Mrs. F. L. Townsend will give a brief resume of past exhibits held by the art association of the work of local artists. Mrs. James Lyon Gartner will give a gallery talk on the works of Nicholas Roerich, now hanging.

John Frederick Anderson, pianist with the Herman Waldman orchestra, will play Beethoven's "Sonate Pathetique."

Members of the Painters and Printmakers guild and of the Tulsa Camera club will be special guests.

The sixth birthday anniversary of Margaret Wise, daughter of Dr. and Mrs. Eugene W. Wise, will be celebrated Saturday at a party from 3 to 5 o'clock at the Wise home, 3139 South Utica. Mrs. Wise is planning to issue invitations to a group of children.

Mrs. John Duncan Forsyth entertained informally at tea Tuesday

Kunst ja Kirjandus

Nr. 23

PÜHAPÄEVAL, 19. JUUNIL 1938. A.

VII AASTASKAIK

Pilte K.K.S.V.'e kevadnäituselt

A. JOHANI — „AUTOPTREE“
(Paremäl)

E. HAAMER — „KALURID“
(Vasakul)



Kirjandus eliidile?

Mitte ainult rahvalähedus sisu mõttes, vaid ka rahvapärasust ja rahvalikkust vormi mõttes loetakse tänapäeval kirjandusliku teose kõrgete vooruste hulka. See on ilmselt näha auhindajate ja arvustajate enamiku mõttekäikudest.

Kõnekäänd kirjanduse (ja üldse vaimu) suunamisest pole tänapäeval paljas kõnekäänd. Ka suunamise senised avaldused näitavad rahvakirjanduse ja rahvaliku kirjanduse eelistamist.

Autonoomseid kunstilisi sihte taotlevat kirjandust sallitakse ainult kuidagi teises järjekorras. Kuna rahvaliku (lisapredikaadiga — positiivse) kirjanduse tähtsust tuletatakse isegi kõrgetest rahvustervikluse ideaalidest, siis ähvardab iga kirjanduslikku teost, mis rahvapärasuse ja rahvalikkuse nõudeid küllaldaselt määral ei rahulda, peagu etiketeerimine ühiskonnakahjulikkuse hüüdnäimega.

Praegumainitud tõsiasjadel on see tagajärg, et meie kirjanduse jooksev toodang võtab ikka enam ja enam min-

gi rakenduskirjanduse ilme. Pole põhjust küll ütelda, et ka täiesti häid teoseid meil sugugi enam ei ilmuks. See oleks liialdus. Aga otsivat vaimu, mõlemat, nii tõeotsimise, kui iluteenimise, rinnetel on vähem kui varem! Ainult luule, värsid, näikse veel vabad olevat ja sammuvat omaenda autonoomseid teid.

„Eluvõõras esteet ja peenutseja,“ nii võidakse sind kvalifitseerida, kui sa leiad, et eelpoolestatud tõsiasju ilma pikemata heaks kiita ei tuleks. „Elu varjukülgede maalijaid meie ei vaja,“ öeldakse sulle, kui pead teistest väärtuslikumaks raamatut, mis on ausa tööotsimise teenistuses. Niihästi lüü kui Tõe krediit on langenud madalale.

Veel raskemini käib niisuguste kirjandusteoste käsi, mis ei pretendeeri üldarusaadavusele, mis käsitlevad keerulisemaid probleeme kui need, mis on probleemiks igale teisele vastutuliijale. Niisuguse kirjanduse kohta ollakse var-

mas ütleva: see on meile täiesti üleaarne! Ülearuseks ja ajast läinuks kuulatamist on pidanud tunda saama ka noor-eestlaste populaarne lipukiri eurooplasteks saamisest ja eestlasteks jäämisest. Loosungist „kunst kunsti pärast“ ei maksa rääkida.

Lubatagu mulle nüüd üks küsimusarendus.

Moodsa mõistega rahvustervik on lahutamatu seotud kujutlus rahvast ja juhtkonnast.

Rahvas koosneb inimestest, kes pärast (kuueaastase) algkooli lõpetamist „astuvad ellu“ või siirduvad kutsekoolidesse.

Juhtkonda kuulumise tarvilikuks tingimuseks (kas ka piisavaks, see on ise küsimus) on haridusekäik, mis algkoolist viib keskkooli, keskkoolist gümnaasiumi ja nõnda edasi, kuni on lõpetatud üks meie kahest ülikoolist.

Kas see on kõik?

Küsimus ei ole mitte üleaarne. Isegi sel juhtumil, kui ei oldagi diplomite suhtes eriline skeptik, isegi sel juhtumil kui mõnda, et meie koolid mitte mida-

di enam soovida ei jätta, peame ometi pidama silmanähtavaks tööks, et haritlaseks-olemiseks ei piisa sellest, mida vaja nominaalseks haritlaseks-saamiseks, s. o. tetavate koolide absolbeerimisest ja diplomite saavutamisest.

Ärgu arvatagu, et ma tahaks siinkohal rääkida elu fassaadist, sellest, et haritlane vajab kõrgemat elustandardit kui rahva keskmine, paremat korterit ja kallimat rõivast. Selle heaks pole vaja propagandat, see liigub teatavates piirides automaatselt. Ma mõtlen sellest, et haritlane peab suutma oma vaimseid võimeid nõtketena, elastsetena hoida kogu eluaia jooksul. Viimase suhtes on karta paraku puudujääke, nagu kogemused näitavad.

Ärgu olguigi vaja moraliseerida, et hoidku haritlane end selle eest, et ta ei saaks ainult argipäevastes kutsemuredesse sukelunud spetsialistiks. Eeldagem, et meie praegusel, veel enam aga meie praegused head koolid läbi käinud-teinud tuleviku haritlasele ei puudu närv pingsaks kultuuriliseks eluks ka avaramas mõttes. Siis kuulub tema elutarvete, üsna paratamatute „esimese järgu tarbeainete“ hulka kõige muu kõrval ka teatav kvantum kirjandust. Ning mitte ainult põlist, klassilist, vaid ka tänapäevast, aktuaalset. Missugustest varasalvestest-varamutest see kujuteldav ideaalne haritlane peaks võima neid tarbeid siis rahuldada.

On enam kui endastmõistetav, et ei saa küsimussegi tulla kõigi tarvete katmine ainult oma, algupärase kirjandustoodanguga. See jäitaks nälga või vähemalt alatoitluse kätte. Ärgu loetagu eelnevast välja oma-kirjanduse põhimõttelist halvustamist: ka suurrahvaste juures ei ole lugu palju teissugusem, kui tahetakse piirduda ainult omaga. Teatav import on paratamatu. Tehniliselt polegi viimasega erilisi raskusi. Meie paremad poolvõõrkeelsed gümnaasiumid annavad eliidile küllalt niisugust keelteoskust, mis võraste kultuurvarade impordil lasevad toimuda priivaat-konsumi ulatuses ühegi takistusega; lasevad jälgida suurrahvaste jooksu- ja vaimuolu avaldusi ka selles osas, mis ei kuulu rahva jaoks tõlgetena sissetoodava hulka.

Kui nüüd eesti algupärane kirjandus ära suunata eranditult rahva-lugemise- ja tootmisele, siis omamoodi „majandusliku mõtteviisi“ põhjal see võiks olla õige arusaadavgi. Rahuldagu relatiivselt väikesearvuline haritlaskond oma spetsiaalsed tarbed rahulikult võõrastelt väljadelte korjatud lõikusega, seda enam, et oma põllupind niikuinii kõike tarvilikku anda ei suuda. Üks viga peitub selles päris rahustavana näivas põhjenduses ometi.

Kas on vähe räägitud „haritlase kontaktist oma rahva ja maaga“? Ärgu arvatagu, et küsimusesolev „kontakt“ saaks olla ühepoolne. Mitte ainult haritlase kohus pole teenida oma rahvast ja maad, vaid see rahvas ja maa peab ka oma haritlasele midagi andma. nb! mitte ainult keskmisest kõrgemat materiaalselt elustandardit, mille üle viima-

„Kakskümmend aastat eesti iseseisvusaegset teatrit“

Säärast alapealkirja kannab ajakirja „Teatri“ mai-juuni number, mis ilmus Võidupühaks Eesti riikliku iseseisvuse kahekümneaastase kestvuse pühitsemiseks. See peab olema ülevaade selle kohta, missugust vilja on annud kahekümneaastane iseseisvus teatririndel. Saatesõnas öeldakse: „See tagasivaade ei saa ega tohi olla ainult saavutuste ülistamine ja väikeste saavutuste ülehindamine. See tagasivaade peaks olema aruanne tehtud tööst, külm hinnang, vahest karm arvustuski. Kerge on pidada tippsaavutuseks iga vähematki õnnestumist; tarvis on oma saavutusi mitte üle hinnata. Ei ole sellane tagasivaade „kunst kunsti pärast“. See on filter loomingulisele jõule, mis ühel ja teisel alal enese maksma paneb. Seda loomingulist jõudu tuleb filtreerida, kuid voolamast tuleb takistada kõike seda, mis ei kuulu olemuselt sellesse voolu. See tagasivaade saagu ühtlasi edasivaateks, ergutajaks, õhutajaks. Veel enm olgu ergutajaks ja õhutajaks kahekümne aasta saavutused ise, veel enam aga saavutuste puudujääk.“

Avaartiklis „Teatri müsteerium“ Kangur vaatleb teatri olemust, ta kolme komponendi — kirjaniku, näitleja ja pealtvaataja — omavahelisi vahekordi kaasaegsete psühholoogiliste teooriate alustel. „Kirjanik, näitleja, pealtvaataja — need moodustavad nagu Isa, Poeg ja Püha Vaim suure Kolmaina Jumala, mille nimi on Näitekunst. Ja teater on templiks, milles toimuvad müsteeriumid selle jumala auks.“ Kir-

jutuses „Eesti teatri saamis-aegadest ja tänapäevast“ E. Reining annab pikema ülevaate teatri tekkimisest Eestis, üksikasjaliste andmetega iga üksiku, kutselise teatri kohta, selle ajaloo ja tänapäeva seisundist ning kokkuvõttega üldistest saavutustest teatrielu alal iseseisvuse ajal. Selle artikli juure kuulub hulk tabeleid, mis märgivad hooegade viisi (teatrite kaupa ja üldkokkuvõttes) eesti kutseliste teatrite töötulemusi 1918.—1938. a. Neis tabelis on esitletud lavastused, etenduste liigid, publiku arv, teatrite omatulu, riiklik toetus jne. Sellele järgnevad ülevaated lavakunsti üksikute erialade ja kunstilisest tasemest, ning sisulisest arengust: V. Mettuselt — sõnalavastus, E. Uulilt — ooper, A. Üksipilt operett, H. Kompuselt — lavatants, A. Murakinilt — lavapilt, A. Särevilt — maateater, F. Moorilt — raadioteater. N. Andreseni artikkel „Kakskümmend aastat eesti näitekirjanduse arengut“ analüüsib eesti näitekirjanduse otsinguid ja saavutusi iseseisvuse ajal. V. Mettus oma artiklis „Näitejuhu osa iseseisvusaegses teatris“ vaatleb lähemalt suuri ülesandeid ja vastutavat osa, mida näitejuhil on tulnud täita eesti teatri ajaloo lähemas minevikus. Rasmus Kangro-Pooli pikem artikkel „Ajavaimu kajastusi eesti teatrielu kujunemises“ heidab pilgu sellele, missuguses vahekorras teater on olnud meie ühiskondliku eluga, ühis-

sel ajal erilist vaidlemist ei olegi. Oodata tuleb, et rahvas ja maa oleksid valmis kandma ka niisuguseid vaimse kultuuri avaldusi, mida rahvale endale otsest nagu ei näiks vaja olevatki. Ka niisugune kirjandus näiteks, mis ei tegele ei meie põllumehe ega töölise, ei kaupmehe ega käsitöölise elu-olu kirjeldamisega, mis otsestelt ei ole ei rahva elu kujutamise ega rahvusliku äratamise teenistuses, vaid kasvab probleemidel, mis on olemas õieti ainult haritlaste jaoks, võib-olla vägagi vajaline. Seesuguse absoluutne puudumine tähendaks rasket prestiižikaotust.

Hea noorsooraamatu tunnuseks on, et teda huviga võib lugeda ka täiskasvanu. Hea rahvaraamatu tunnuseks on, et teda võib naudinguga lugeda ka haritlane. Kirjanduselt oleks aga nõutud vähe, kui lepiksime ainult lastekirjandusega ja rahvaraamatutega.

Kui eesti haritlane oma vaimseid tarbeid kirjanduse osas peaks tulevikus eranditult väliskirjanduse kaudu rahuldama, siis lugu oleks halb. Halb oleks, kui nõudlikul eestlasel tekiks äratundmine, et eesti oma asi on midagi teisest, pole mitte võrdne sellega, mida võime leida võõraste juures. Püüded kirjandusele piire ette joonistada rah-

valikkuse nõudega toovad kaasa selle hädaohu.

Võib ju küll püstitada nõude: eesti haritlane olgu selline ennastalgav kangeline, et ta jääb heaks eestlaseks igal tingimusel. Aga seesuguse teoreetilise nõudmisega, samuti kui üldse igasuguste käskude ja keeldudega on võimalik saavutada ainult välist kaasaminekut; pole kindel sugugi, et seesmine kontakt oma rahvaga ei lõtvu.

Autonoomseid kunstilisi sihte taotleva kirjanduse jaoks meil sotsiaalselt tellimust ei ole. Mis sel alal sünnib, on suunatud voolule vastupidi uimise saadus. Liiürikas kohtab seda enam kui mujal, praegu veel. Aga liiurikagi eluvõõruse üle on juba etteheiteid tehtud. Kunsti mõõdupuudega mõõtes aga teatavasti on liiurika esinduslikem eesti kirjanduslik.

Sotsiaalset tellimust kontrolliv ja juhtiv kirjandusmäärteenus teeb õieti, kui ta loobub ühekülgsest rahvaliku kirjanduse eelistamisest ega rahvapärast kirjandust teose nii tähtsaks vooru- seks, mis kõiki teisi asendada võiks. Ka eesti haritlane, nii praegune kui tulevane, vajab mingisugustki oma kirjandust.

Paul Viiding.

kondlike tungidega, sotsiaalsete olukorradega, mitmesuguste vaimueluliste nähtustega, poliitiliste suunatlemistega, avaliku arvamisega ja üsna tavalise aja-viitemaitsega. A. Peeli artikkel „Teater ja kino Eestiiseseisvuse ajal“ käsitleb teatri ja kino vahetõrki ning nende vastastikkuseid mõjutusi. Lõpuks on pikem prantsuskeelne artikkel eesti teatri ajaloost ja tänapäevast V. Mettusest.

Lisaks eelloetletud 14 artiklile on selles numbris 31 kahevärvitrüki pilt kriitpaberil (tähtsamaid lavastusi iseseisvuse ajal), 3 mitmevärvitrüki dekoratsiooni kavandit kriitpaberil ja üle 60 teatrijuhtide ja näitlejate pildi tekstis. Võib liialdamata kinnitada, et nii ulatuslikku ja rikkalikult illustreeritud teost ei ole meil teatri alal seni ilmunud. Erakordselt suurte kulude tõttu on „Teatri“ mai-juuni numbrit trükitud piiratud arvul ja üksikmüügil on numbrit hind Kr. 1.50.

Samadest materjalidest on koostatud eriti heal paberil luksusaljaanne (500 nummerdatud eksemplari) teatri- ja raamatuseisvusele hinnaga 3 krooni. Luksusaljaanne on kujundatud iseseisva raamatuna.

H. G. Wellsi „Maailma aju“

Inglise kirjanik H. G. Wells on alati üllatanud maailma algupäraste ideedega. Oma uues teoses „World Brain“, ta esitab omapärase mõtte. Tema projekt, mida ta pakub väljatöötamiseks teadusmeestele, õpetlastele ja eriteadlastele, näeb ette „maailma entsüklopeedia“ koostamise, mis oleks laialdaseks kokkuvõtteks kõigist maailma teadmisest ja mida saaks kasutada juhtiva vahetajana igalaadi praktiliste küsimuste lahendamisel. Seeläbi, väidab ta, oleks võimalus luua sünteesi, mis seaks jalule tänapäeval nii kahetsusväärset puudust vaime üksemeele. See oleks rohkem kui raamat, „see oleks üli-ülikool, kogu maailma aju“ ütleb H. G. Wells ise. Maailma-entsüklopeedia oleks mõjutajaks ja virgutajaks kõikidele inimestele ja tähendaks lõpupe lõpuks aja ja energia tulusamat investeerimist haritud naistele ja meestele, kui kõik tuntud revolutsioonilised liikumised, nagu kommunism, fašism, imperialism, patsifism või mõni teine tänapäeva -ismidest, millele nii heldelt pühendame endid ja oma jõude.

Kui säärase entsüklopeedia saaks töösiasjaks, mida Wells loodab, oleks maailma jaoks palju ära tehtud. Sellisel tööil oleks suur mõju kõigile, kes juhivad valitsusi, teevad sõdu, kes hullutavad masside meeli, nälgutavad ja tapavad inimesi.

Inglise arvustus avaldab raamatu üle rahulolematust ja soovib Wells'ile rohkem teaduslikku tõsidust nii laialdaste probleemide käsitlemisel, nagu see sünnib eelnimetatud raamatus. Kui Wells'ile miski ei meeldi, ütleb ta lihtsalt, et see ei ole nii, ilma et ta seda

EESTI

In the Summer Sun.

Selle soneti saatis „Päevalehele“, meie lugejale juba tuntud inglise luuletaja ja Eesti sõber hra E. Howard Harris.

*In the sun's warm embrace, oh Eestimaa!
And in the white nights' iridescent glow,
Across the land and seeking thee to know
By wood and water I have wandered far,*

*Where tower and spire rise to the evening star
In old-world Tallinn, and I come to know
Embattled Narva and the floods below,
And leafy Tartu where the scholars are.*

*Then to the coast, (the playground still beguiles)
Beneath the Glint and on the Western Isles,
Where joyous folk and children sporting free,*

*Frisk like the squirrels on the woodland tree
Earth is fulfilling with exulting tongue,
The faith and hope by exile Lydia sung.*

Kuressaares 8. 6. 38.

Eesti — suvepäikese paistel.

(E. Harris Howardi luuletuse vaba proosatõlge.)

Päikese soojas kaisutuses, oo Eesti-maa, ja valgete ööde veiklevas hõõguses olen ma, püüdes sind tundma õppida, palju rännanud mööda metsi ja vett — sinna, kus vanas Tallinnas tornid ja kiiverkatused tõusevad ehatähepoole; tutvusin ka Narvaga, mille pä-

rast on löödud lahinguid, vetega sellest allpool, ja lehestikurikka Tartuga, kus elavad õpetlased. Siis siirdusin rannikule, Glindist allapoole, ja saarile, kus rõõmus rahvas ja lapsed vabalt mängivad, olles üleannetud nagu oravad metsapuul. Maa täidab juubeldades usku ja lootust, milledest laulis Lydia oma maapaos.

Hommik

ALEKSIS RANNIT

Karin Lutsule

*Näed — halli mere hallil siidil
on kajakate kitsad laigud,
ja leegisinisel graniidil
taas istub põhjamine vaikus.*

*Siin ehult sulatet kõik ühte,
ja sulle sugulane lähe
on kivi, sammal, mände rüht eel
ja lained, kajakad ja tähed.*

*Siin Gallen-Kallela ja Roerich
ürrütmilisis värves ristund,
ja sina — visalt hoidev nõõri —
ning purukslöödud laineist kistu.*

*Su purjed sirutamas tiibu
on kalurküla hallilt onnilt, —
ja vastu vanu purji liibuv
sind ootab uue püüli hommik.*

*... On leegisinise graniidi
su silme põhjamine vaikus.
Ning halli mere hallil siidil
taas kajakate kitsad laigud.*

ümberlõkkamist kuidagi põhjendaks. Ta naerab välja president Wilsoni ja ütleb, et „ta oli ajalooõpetaja, seega mees, kes on harjunud mõtlema ebatõenäoliselt.“ Mõte, et „suurte riikide kasvamisest üldine jumal asendab kohalikud jumalad,“ vajab parandust. Juudi rahval näiteks oli üldine jumal ilma suurriigita; ja ta on päris kindel, et Briti impeeriumis leidub tänapäevani ruumi ühe paljudele kohalikele jumalale. Enne kui Wells „lakkas olemast kristlane“, ta püsis arvamusel, et Palestiina on olnud „esmajärgulise tähtsusega nää inimkonna arengu ajaloos“. Kõrvuab teda Greekaga, kui „inimsoo mõnase ja intellektuaalse arengu tähtsainalt allikat“. Kuid oma hilisemais hinarangis leiab ta, et see on kõik tühi öba. Samuti olevat lugu piibli suurejärse proosaga. Ta tunnustab mõningaid hilgavaid kohti, kuid kogu inglise piibel üldiselt ei vääriat seda valimatindu, mis temale on pühendatud. „Jeesus võis saada risti löödud ka mõnes teises paigas, ristiusk võis saada alguse ka mujal, ristilöömisest või ilma ristilöömiseta.“ „Ma ei usu, et Palestiina oli juutluse või kristluse häll.“ Säaraad vaated iseloomustavad Wellsi väärtust ajaloolasena. Arvustaja ütleb igatahes, et inglasi jätab külmaks ka „maailma-entsüklopeedia“ idee.

Poola kirjandusauhindad

Auhinnavõistlus, mille poola kirjanduslik ajakiri „Pion“ kuulutas välja parima poola novelli peale, on nüüd lõpetatud. Kolm esimest auhinda, igaüks 50 zlotti, said Michael Choromanski novelliga „Vanadusnõrkus“, Galina Lenczewska novelliga „Must küla“ ja Tadeusz Lopotewski novelliga „Püha Stehani laenupank“.

Ingari rahvalaulud jäädvustatakse heliplaadile

Juba aastakümnete eest jõudsid ungari heliloojad ja folkloristid äratundnisele, et rahvalaulu, seda vana traditsiooni ja rahvaliku omapära kandjat tuleb päästa kadumise eest, jäädvustada tulevastele põlvetele. Meilgi tuntud dr. Béla Vikar, helilooja Bártok ja Kodály tegid algust rahvalaulude ülevõtmisega fonograafilistele. Nad kogusid sealjuures mitte ainult ungari rahvalaule vaid ka teiste Ungaris elavate rahvaste laule. Mõne aja eest oli võimalus ungari raadioühingu tugeval inimesel toetusel seda tööd jätkata ja nüüd jäädvustatakse laulud juba otsestelt heliplaadidele.

Esimene osa tööst lõpetati hiljuti. Valmis on ligi sada kahekiitjelist heliplaati, mis jäädvustavad ungarlaste vanimaid ja rahvapärasmad laule, lastemänge ja rahvamarssse. Kavas on veel järgmise kolmesaja heliplaadi täitmine. Töö on asjatundlikes käes: proosama-

„Loomingu“ maikuu number

Niipalju kui mul on juttu olnud kirjanduslike ajakirjade toimetajatega, olen neid alati kuulnud väitvat, et kevade olevat luule kõrghooaeg. Siis tulevat värse toimetustesse kokku virnade viisi. Iseküsimus muidugi, kas kvantiteediga kaasas käib ka kvaliteet.

Värsket numbrit värsside poolest vaa-deldes paistakski nagu silma mingi väsimus. Välja arvatud Betti Alveri poeem „Pähklikoor“, ei paista ühegi esineva autori jooksvas toodangus esinevat suuremaid uusi võite. Igaüks pakub seda, mida olene harjunud temalt ootama; igaühel uued värssired rivistuvad senisesse toodangusse tagasihoidlikult ega rabele ei uuduse ega endatuletamisega silma paistma. Esineb ülekaalukalt noorem generatsioon, parnassile astumise järjekorras: H. Adamson, E. Hiir, Betti Alver, B. Kangro, A. Sang, Kersti Merilaas.

Luukirjandusliku proosa alal lõpeb selles numbris A. Jakobsoni pikem novell „Viimne kutse“. Jakobson, nagu juba muide varemgi on tähele pandud, töötab oma novellide teemad läbi süstemaatilisel. Tema senised novellidekogudki moodustavad ju enamasti tsükliid kindlatele teemadele. Meenutatagu „Reameest Mattiast“ või „Resijaid lõppjaamas“. Käesolev „Viimne kutse“ pole tal ka enam esimene novell, mille teemaks on haigestuva abielumehe ja tema naise-laste vahekorral analüüs. Ma ei mäleta praegu pealkirja, aga üks lugu pimedaksjäävast ilmus tal mitte väga ammu, igatahes pärast tema viimase novellikogu ilmumist. „Viimset kutset“ võis siis vaadelda kui eelmise korelaati. Jutustusviis muidugi tuttav: raske, põhjalik, teemat lõpuni arendav ja tõsine — kergemat lektüüri igatseja lugeja seisukohalt võiks ütelda ka, et liiga tõsine.

Teise proosapalana leiame numbris Peet Vallaku lühema novelli „Leib ja armastus“, mis paistab silma paari hea tüübijoonistusega, ülesehituselt on aga õige visandlik.

Artiklite osas võtab J. Semper kõne alla 1937. aasta luuletoodangu. Artikli tagasihoidlik ja positiivne heatahtlikkus on ilmne, mõnesugused huumoriväljatused õiendavad mõnusal viisil ära vastukarva silitamist nõudvad nähtused muusluse eesti luulefirmanendil.

terjali kogub tuntud etnograaf dr. Ortutay Ungari etnograafilise muuseumi jaoks, kuma rahvalaule töötavad ümber heliloojad Béla Bártok ja Zoltan Kodály. Valminud heliplaadid tunnistavad, et on tehtud eeskujulikkude tööd. Lihtsate mees- ja naislaulike, karjaste ja laste poolt ette kantud lauludest õhkub vana traditsiooni, võltsimatut algupära: vahelduvad terve huumor, valdav tõsidus, kaasakiskuv traagika — ja kuulajale avaneb senitundmatu maailm. Ka muinasjutud on algupäraselt ettekan-

Tähelepanuväärt (ja „keskmisegi haritlase“ jaoks küllalt arusaadav) on A. Koorti artikkel „Tahtevabadusest“, milles metafüüsistilist determinismi ja indeterminismi probleemi valgustatakse moodsate filosoofide aga ka eksaktteadlaste uemate uurimustulemuste varal. Hea on, et ses artiklis refereeritakse mitmeid vaateid tahtevabaduse probleemile, mitte ainult mõnda üht seisukohta.

Pessimismile, mis nüüdisaja Euroopas ja ehk terves maailmaski kipub haarama vaimuinimesi, võiks mõneregust vastukaalu filosoofide aga ka eksaktteadlaste uemate uurimustulemuste varal. Hea on, et ses artiklis refereeritakse mitmeid vaateid tahtevabaduse probleemile, mitte ainult mõnda üht seisukohta.

Münchenis viibiv Valmar Adams kirjutab lühikese meeleoluka essee luuletajast Hans Ringelnatz'ist ja jutustab õo muljeid Müncheni teatrielusest.

O. Urgart kirjutab artikli „Kirjanduse osatähtsusest eesti vanemais ajalehis“, milles ta kergitab unustusehõlmast üles tõsiasja, et varemadel aegadel eesti ajalehed pühendasid õige palju ruumi kirjandusele, niihästi tõkkelisele kui algupärasele. Ka tema mõnab muidugi, et praegusel ajal pole ajalehel enam need ülesanded, mis aastat kolmkümmend tagasi. Kogu elu on ju muutunud palju enam differentseerituks, ülesanded jaotatuks.

Arvustuse osas on kõne alla võetud Heiti Talviku „Kohtupäev“ ja Erni Hiire „Raudvärssid“. Kummalegi jagab oma jao kiitust Harald Paukson. E. Raudsepp kirjutab G. Suitsu hollandi lüürikavalimikust ja B. Linde Masaryki memuaaridest ja biograafiast.

Numbris on referaat „Vanemuise“ teatri kevadpoolhooajast. Välismaalt on huvitav ülevaade P. Valéry poetikaloengutest.

„Loomingu“ käesoleva aasta märtsinumbri ilmus Ed. Reiningi sulest ülevaade 1937. aasta draamakirjanduse kohta. Käesolevas numbris Eesti Näitekirjanikkude Ühingu juhatus polemiseerib selle artikliga. N. Ü. juhatus kirjale järgneb kohe Ed. Reiningi järele-märkus, milles ta omakorda ümber lükab õienduses esitatud kallalekippumisi.

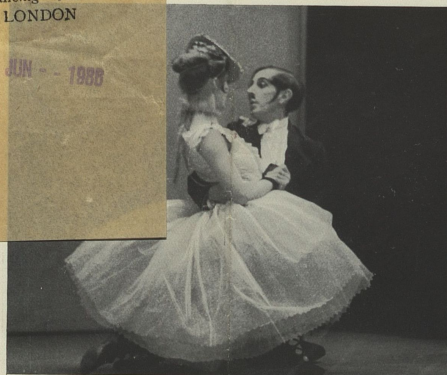
P. V.

des — paljud neist on võetud heliplaadidele vana kaheksakümneseitsme aastase jutustaja sõnade järele, — on väga värvi- ja kõlarikkad.

Kui valmivad ka veel järgmised heliplaadid, võib Ungari end nimetada peagu ainulaadse folkloristliku kogumani-kuks. Ka välismaa asjatundjate ringkonnas tuntakse kogu vastu elavat huvi. Omamaa publik aga võttis vaimustatult vastu teate, et ungari riiklik raadio-ringhääling hakkab levitama rahvalaule heliplaadidelt.

International Press-Cutting Bureau,
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Extract from
Dancing Times
LONDON



Frederick Ashton and Elizabeth Schooling
in Ashton's ballet *Façade*, one of the many ballets in which they
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Theatre, Birmingham, opening on June 8th for two weeks.

NOTES ON DECOR BALLET DE MONTE CARLO

*L'Epreuve d'Amour. Scenery and Costumes by
André Derain.*

Although members of the more advanced schools of painting may deny the assertion, there are good grounds for claiming that M. Derain is probably the finest painter working in Paris to-day. There are, however, no grounds whatever for doubting that he is the best *décorist* working in the theatre either in Europe or America. As proof of this one has only to examine his three most recent contributions, namely, *Concurrence*, designed for the de Basil Ballet, *Salade* produced at the Paris Opera and as yet unseen in this country, but reproduced a few months ago in THE DANCING TIMES, and now the finest of all, his setting and costumes for *L'Epreuve d'Amour* at present to be seen at the Alhambra.

The secret of M. Derain's success as a *décorist* is his clarity. This is achieved by his avoidance of over-decoration and his piquant use of colour in the emphasis of design. Most of his *décor*s are happy and harmonious combinations of pleasing landscapes, generally ones of a far-reaching distance, with simplified architectural forms. *Salade* was of this type, with the

distant scene subservient to the architecture, but, as in his preliminary curtain for *Concurrence*, with *L'Epreuve d'Amour* the landscape is the main feature. By means of ingeniously designed wings, this landscape is fused with the stage so that the backcloth is brought into a fixed relation with the ballet, and does not merely serve as a background. These wings deserve close study. They are not, as is usually the case, aids to a false perspective, but rather vague (although well calculated in their vagueness) forms, cut out and set one behind the other with a definite relationship between their shapes and their patternings. The whole setting is masked in a darkly-draped false proscenium on which some occasional masses of planned colour are projected.

Just as there is very little that is Chinese about the Mozart music used for this ballet, so the designer has confined his references to place to a few architectural motifs that act as symbols, converting the non-committal landscape of clouds, hills, and river to somewhere which, for the conventional purpose of the theatre, is unmistakably China. These motifs, as used by Derain, are at times, as was particularly

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evident in the setting for *Concurrence*, slightly distorted, a distortion dictated by the specific and incontrovertible needs of *décor*, and which, unlike much of the distortion common to modernistic works of art, does not destroy clarity nor introduce disturbing complexity.

The costumes of this ballet are among the loveliest the theatre has ever seen. They are in the same superb class as those designed by Picasso for *Le Tricorne*, and like them are examples of the triumph of knowledgeable simplicity. They are particularly interesting by their exploitation of varying *matières* in textiles, a problem and a source of much

delight that has been strangely neglected by painters, and, incidentally, by the cameramen of the cinema. Most of the costumes in this ballet incline to a matt texture, even the velvets of the eighteenth century "Strangers" have a subdued gloss. The sheen of silk is reserved for Chung-Yang and the Lover. This may seem a childish differentiation, but it is theatrically effective and theatrical effectiveness is the keynote of M. Derain's contribution to the composite art of the ballet. For too long has the idea of tinsel and sparkle been indicative of the glamour of the stage—penny plain and twopence coloured—has much to answer for—there is an amazing range of charm, and what is more, of unexplored dramatic import, in the use of the variable surfaces that modern textiles have made familiar in our daily lives. Mr. Oliver Messel, in his famous and much-copied bedroom scene of "Helen," made us aware of the enormous possibilities of transparent and diaphanous materials, which, instead of exploiting a gamut of colour, spread themselves through the more subtle range of tone values. There is a whole world of potentiality in this matter. The cinema, now breathless and headlong in its chase for colour, has missed it, and the prize is for the theatre, especially the ballet, in which the eye has chance for appreciation of the gentleness in quiet variation.

If M. René Blum has nothing more to offer us as a novelty of his Alhambra season we shall have no cause to complain after seeing *L'Epreuve d'Amour*, for the *décor* is of the best that our present age can produce, and is worthy to stand beside the best products of the golden age—the Diaghileff period.

*Le Spectre de la Rose. Scenery and Costumes by
Léon Bakst.*

This lovely setting is almost sufficient to restore one's fading faith in the genius of Bakst. Like the thrust of a sharp rapier it pierces one with a breathless admiration for the amazing versatility of the man. But in this very versatility, by its utter completeness, lies the germ of one's doubts, for it is hard to believe in the artistic integrity of a painter who can so completely submerge or disguise his own personality to order. All questions of aesthetic aside, however, this *décor* is in itself a thing of rare loveliness. Not a false note disturbs the smooth, quiet chastity of its silvery whiteness,

its summer moonlit garden, its atmosphere of romantic "l'ombre de jeunes filles en fleurs." Even the mauve fleshings of the Rose have the right *dix-neuvième siècle* flavour and tone. Thankfully, one can assert that this is the real Bakst setting. It has not been tampered with, nor "improved" in any way.

*Prince Igor. Scenery by
Constant Korovine*

Those who are familiar with the well-known Nicholas Roerich *décor* for these dances, either through happy memories or from the original sketch, now part of the permanent collection of the Victoria and Albert Museum, may find this Korovine setting rather less dramatic. As a picture it is more spacious, more fitted for a frame, but as soon as the dancing gets under way the details of the picture matter little, and this scene is equally fitted to the wild

rioting that harmonise so closely with the vivid colours of the Polovtsov tents. If any criticism is called for, it is in connexion with the unexpected brilliant cleanliness of the costumes. Perhaps a little more colour and a little less strength in the lighting would have given one less cause to marvel at the pristine uniforms of twelfth-century campaigners!

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June Brae, the young dancer who appeared for the first time with the Rambert Ballet at the recent British Ballet performance at the Cambridge Theatre, is again appearing next month with that Company in Birmingham, by permission of Miss Lilian Baylis.



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BURLESQUING THE "BALLET RusSE"

BALANCHINE'S BRILLIANT CHOREGRAPHIC SATIRE

OUR NEW YORK LETTER

By RUSSELL RHODES

BY far the most entertaining dancing show that has hit New York in several seasons, in fact since the days of the Astaires, is *On Your Toes*, which will stand 'em up at the Imperial Theatre all the summer and which burlesques the "Ballet Russe" in impious but good-natured raillery. This is Dwight Deere Wiman's production which I announced in these columns last January and which represents Georges Balanchine, *maître de ballet* of the American Ballet, at his best as choreographer for musical comedy.

An amusing coincidence placed the New York *première* of *On Your Toes* the night before the return debut of Colonel W. de Basil's "Ballet Russe" at the Metropolitan Opera House. Broadway and Park Avenue could not possibly have been made more "ballet-conscious," providing genuine amusement in exaggerated comparisons for the real balletomanes and confusion for the uninitiate. Members of the *On Your Toes* company were invited guests for the "Ballet Russe" *première* at the Metropolitan.

Tamara Geva (who, as Gevergeva, danced for Diaghileff when Balanchine was known as Balanchivadze) is cast as Vera Barnova, a temperamental Russian *ballerina* in what is ostensibly the remains of Diaghileff's "Ballet Russe" about to appear at the Cosmopolitan (the Metropolitan, of course) Opera House. With Demetrios Vilan (a modernist dancer without ballet training, formerly a member of Gluck-Sandor's Dance Center Company, and now appearing for the first time as an actor) Geva dances in *Princesse Zenobia*, a burlesque contrived by Balanchine as a nightmare hodge-podge of *Scheherazade*, *Tamar* and all other Franco-Oriental ballets of the old Imperial repertory. The *adagio pas de deux* with grotesque *arabesques* and purposely off-balance *pirouettes*, not to mention the *jeté-plié* that is a confusion of gauchely-behaved knees, legs and feet, are all evidence that Miss Geva is extremely adept at satire. But, even in the midst of the general hilarity, she cannot completely disguise the fact that she is essentially an excellent classic *ballerina*.

To add to the merrymaking, a chorus of "Negro" slaves is introduced in a

bacchanale. Each slave wears a long cloak which is thrown off as he prostrates himself before the Princess Zenobia (Geva). All is well until the appearance of Ray Bolger as the last slave in the group. He, it seems, had made up in a hurry and is revealed in the ludicrous combination of black face, black legs and a white, skinny torso.

The *Princesse Zenobia* number begins its burlesque too soon, I feel, rather than working up to it gradually. Balanchine, long a revolutionist against the classical ballet routine, is reported as saying that the *Zenobia* number "is presented precisely as the foremost European *corps* used to present it only a few years ago, especially companies with but one or two stars, who would allow nothing but incompetence and mediocrity around them." All these out-moded classic ballets are full of humour for the director and dancer who want to make use of it. They are mostly what you call "howlers," and it takes very little pointing up to make them the broadest sort of farce comedy.

Far more ingenious than his burlesque is the *On Your Toes* number in which Balanchine, to some lively music by Richard Rodgers, enlivens the stage by the unusual spectacle of fast-stepping Tap dancers alternating with a group doing classical ballet routine. The tempo never changes. One group follows another and at times both are on the stage simultaneously, the one hopping and "shagging" in syncopation, while a whirl of pirouettes, toe dancing and elevations represent the other. The effect is exciting, a fine show of grace, rhythmic movement that is kaleidoscopic with the change of lights on costumes, and amazing variety in choregraphic pattern.

Ray Bolger is the foremost American eccentric dancer. His Tap is second only to that of Fred Astaire. In the modern ballet, *Slaughter on Tenth Avenue*, he is the Hooper and Tamara Geva the Strip Tease Girl. Bolger, in an exhausting routine, is required to Tap dance around the body of a fallen gangster in a night club, continually extending his number and embellishing his steps until the arrival of the police, who arrest two gunmen