

of courage and worth-while living together with wholesome pleasures to the farmer and his wife and their boys and girls. Missionaries of this sort need not wait for a prosperous agriculture to begin their work.

Here is one striking bit of evidence that the Wisconsin idea is not a counsel of perfection: The Episcopal Church, which for many years has been almost completely urban-minded, sent thirty-five out of the eighty-five delegates at the National conference and is preparing to draw upon its large resources for the service of rural life.

To sum up the whole question, suppose the French soldiers at Verdun in their great peril cried out for help from certain destruction. Suppose politicians in hasty search of votes and soft-hearted loose-thinkers responded with this coun-

sel of despair: "There is no longer any use depending upon your own strength and courage. You are helpless to save yourselves. But in the great emergency we have adopted desperate measures and found the way out. We called in Edison, and he has perfected a device now at hand which will destroy the Germans during their next charge upon you."

Compare that counsel with this:

"There is no way for the present of holding off the Germans and saving yourselves and your country except through your own efforts. The Americans are not yet prepared. But you are citizens of the fairest of all countries. You have inherited the stoutest hearts, the bravest souls mankind has ever known. Call upon all the courage you have in you, and we will send you all the help we can. The nation's most self-sacrificing priests,

most capable nurses, ablest musicians, most talented actors, most lovable actresses, and most gifted singers are now on the way to you to bring you a message of love, sympathy, and hope, and also to share your lot."

Out of which counsel would spring that cry that saved civilization: "They shall not pass"?

Our farmers now are at Verdun. Shall we lie to them about our measure of relief? Shall we raise false hopes in their hearts? Shall we make cowards of them? Shall we throw them a few pennies out of the National treasury to pauperize them? Or shall we tell them the truth and mobilize all our socializing and heartening forces to come to their aid and comfort, while at the same time laying deep and strong the foundation of a permanently satisfying agriculture?

The Art of Malvina Hoffman

By MARION COUTHOUY SMITH

An estimate of one woman's contribution to heroic beauty in the development of modern sculpture

ONE of the most remarkable developments of our time in the realm of art is the rise of sculpture from the decadent condition into which the other arts appear to have fallen. Out of the welter of distortion and grotesquerie which has threatened to destroy all standards in painting, poetry, and music sculpture rises free, on mighty wings, as if newly created—returning to the Greek ideals which seemed to have passed beyond our sight. Even where we have vehement action—perhaps a perilous thing in sculpture—we are returning to harmony and grace. The lost lyrical quality, the melody and simplicity, which are too often matters of ridicule with the *intelligentsia*, are reviving in marble and bronze and again asserting their immortal spell. The approach is rather to the Greek than to the mediæval.

Another remarkable feature of this revival is that so much of it is the work of women. The art of all others most dependent upon large conception and accurate physical effort owes much of its development to the hand of woman. And among the outstanding figures in this great achievement we find Malvina Hoffman, because her work has not only the surety of touch and delicate expressiveness which we might naturally claim for women, but that rounded quality of combined strength and grace which I will call heroic beauty. In dealing with the



Malvina Hoffman

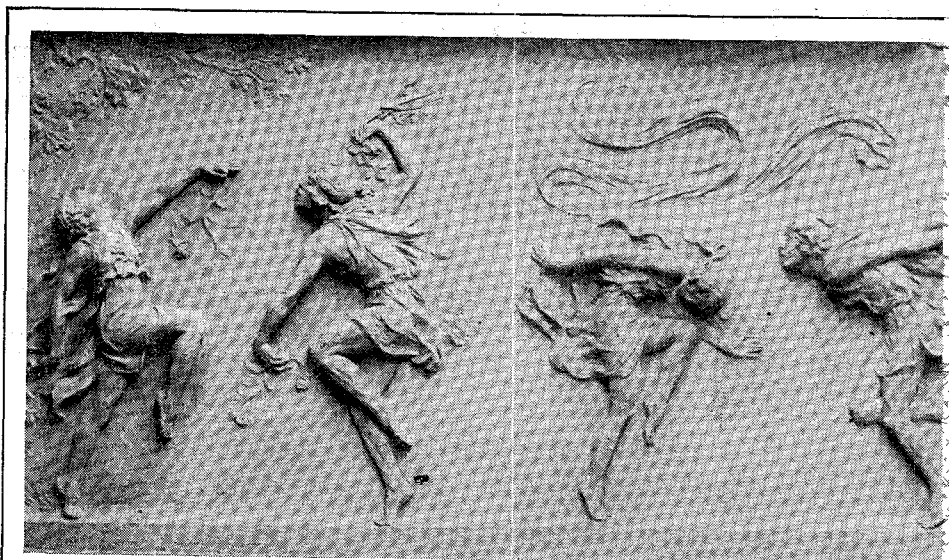
human form and face her work, however vivid and original, never departs from the recognized standards of beauty. In form it never descends to the grotesque, except when the grotesque is a necessary attribute of the subject, as in a faun or satyr; and, even so, this quality is tempered by the underlying harmonies of beauty, yet the impression of form is never obscured.

One group in bronze, entitled "Bacchanale Russe," two running, dancing figures which have the joyous woodland atmosphere, have also that tender, elusive quality of beauty which some modern artists have affected to despise. In Miss Hoffman's work the expression of beauty appears to be instinctive. Given the soul of the subject, the beauty grows out of it spontaneously. In her studio there is a head of John Keats, whose beauty, stronger and less obvious than Shelley's, has not escaped the artist's keen interpretation. She also shows a portrait head in bronze of a Serbian warrior, which has very distinctively this quality of heroic beauty. Some artists would have made of this man merely a soldier; she has made him a hero, with precisely the right touch of the romantic element to add power and dignity to the effect, and she has used the familiar knitted helmet to frame the strong face, like a cap of steel.

Miss Hoffman has finished three portraits of Ignaz Paderewski. These are the result of ten years of study and observation, and represent the great musician as man, artist, and statesman. They have recently been exhibited at the Grand Central Galleries and at Knoedler's. Mrs. Henry Fairfield Osborn has just purchased "The Artist," and presented it to the American Academy in Rome. These works were also exhibited at the City

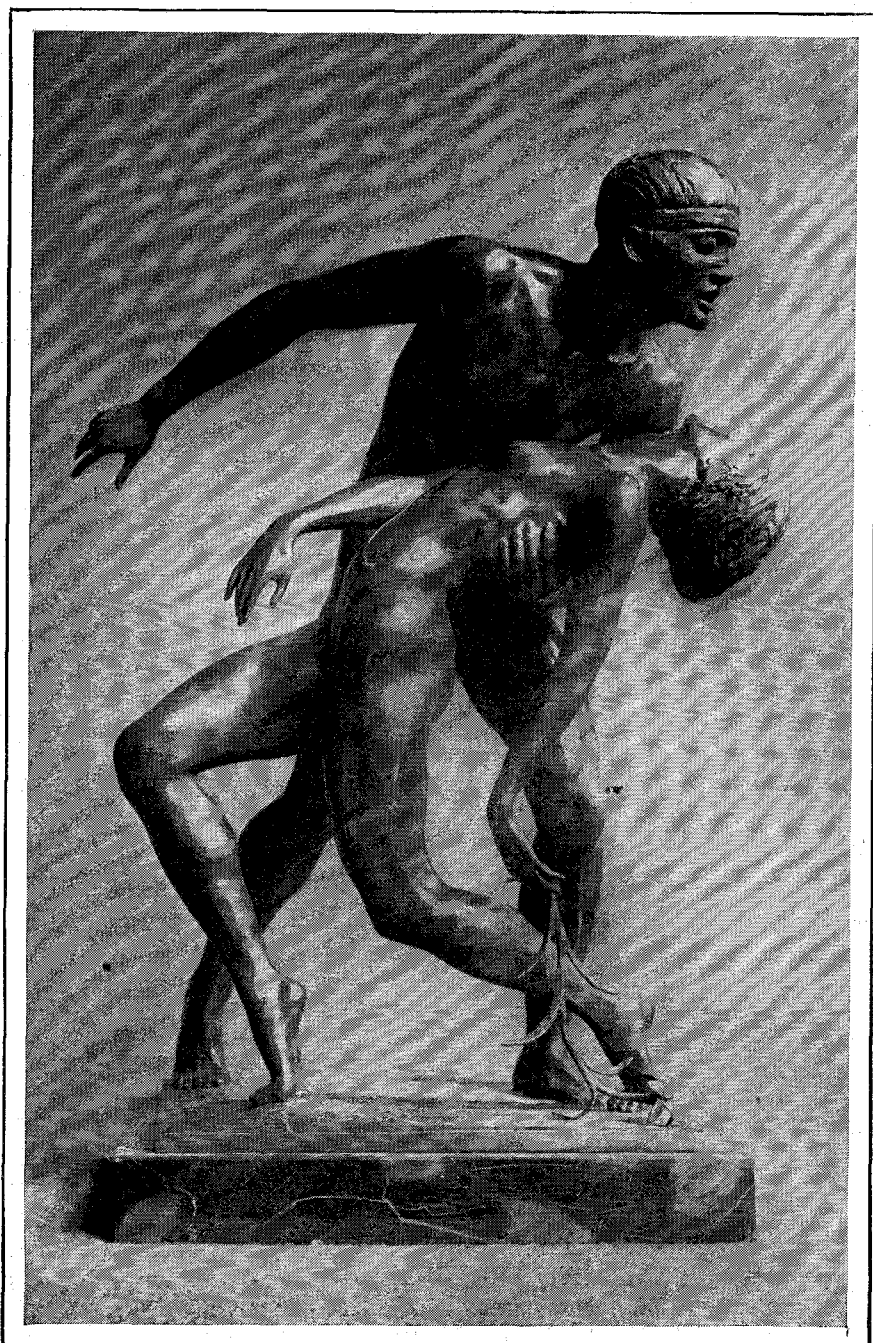
Art Museum, St. Louis, and at the Buffalo Fine Arts Academy. "The Statesman" is the most impressive; it has an effect of brooding mystery which recalls the Egyptian; and "The Artist" is the embodiment of a soul of dreams.

A portrait of "Gervais Elwes" will go to Queen's Hall, London; and another exceptionally great work, not to be pictured because still incomplete, will also go to London, to be beautifully set in a large temple-like building. The masterpiece which has placed Miss Hoffman at the zenith of her power while still a young woman is, of course, the memorial group entitled "The Sacrifice," presented to Harvard University by Mrs.



(c) Malvina Hoffman

First panel of the "Bacchanale Dance"



(c) Malvina Hoffman

"La Peri"

Robert Bacon, of New York, at present housed at the Cathedral of St. John the Divine, in the first chapel on the 113th Street side. No photograph, and certainly no description, can give an adequate idea of the beauty and power and spiritual force of this work. The present writer, appealed to for detailed information, has more than once been an impromptu lecturer at this shrine before a circle of eager and reverent faces.

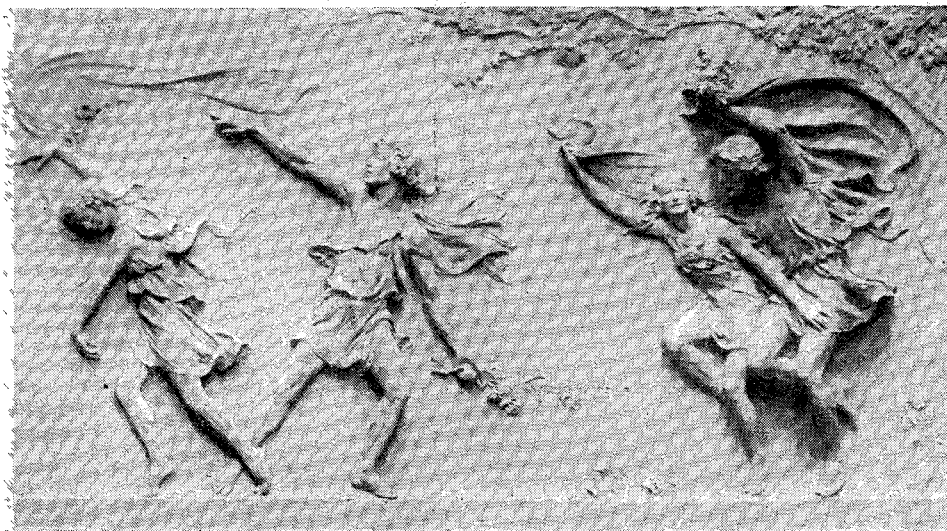
Miss Hoffman was born in New York on June 15, 1887, and is the daughter of Richard Hoffman, a pianist of renown. She studied painting with John Alexander, and sculpture with Gutzon Borglum in New York and Auguste Rodin in Paris. She has won the following awards:

Portrait of S. B. Grimson, honorable mention, Paris, 1911; "Russian Dancers," first prize, Paris, 1911; honorable mention, Panama Pacific International Exposition, 1915; Shaw Memorial prize, National Academy, New York, 1917; the George D. Widener Memorial Gold Medal, Pennsylvania Academy, 1920; the Helen Foster Barnett prize, National Academy, New York, 1921.

In the following places other works are now on view:

American Museum of Natural History, New York; Metropolitan Museum of Art, New York; Art Institute of Chicago; Detroit Museum; Cleveland Museum; and the Luxembourg Musée, Paris.

Miss Hoffman is a member of the Art Alliance of America, the National Institute of Social Sciences, the National Association of Women Painters and Sculptors, the National Sculpture Society, the Painters' and Sculptors' Gallery Association, and an honorary member of the Three Arts Club. Her decorations are "Palme Académique," France, 1920.



series of poses of Pavlowa and her partner

and "Royal Order of Saint Sava III," Yugoslavia, 1921.

During the war Miss Hoffman was Director of Domestic and Foreign Information at the New York County Chapter of the American Red Cross.

She was one of the founders and the American representative of the *Appui aux Artistes*, a French war charity, which gave meals, clothing, and medical care to the artists and their families who were destitute in France. This society furnished over 500,000 meals in its canteens in Paris.

In 1918 Miss Hoffman organized the American Yugoslav Relief. This society collected funds and clothing which were distributed through the American Relief Administration to the debilitated children of Yugoslavia. In 1919 she made a tour of the Balkans for the American Relief Administration, where she gathered information as to the immediate needs of the country and visited the child-feeding stations. These vital human experiences seem rather to have served her art than hindered it.

All the works described so far have been figures of classic perfection, without movement; but her delineations of vehement action, an essentially modern feature, have no suggestion of distortion. A recent work is a frieze showing a series of poses of Pavlova and her partner in the "Bacchanale Dance," in which the succession takes away the effect of arrested action. There is also a single pose of Pavlova and Novikoff, in bronze, called "La Peri," and one of Pavlova alone. Her latest small bronze, "Bill," the "mascot of the studios," in the act of polishing the floor, has a touch of freakish humor.

Miss Hoffman has little sympathy with the modern attempt to express an idea

with a sweep of symbolic formation. She believes that everything about a figure should aid in expressing the leading idea of the work; and she carries out this theory consistently with a breadth of design that relieves the careful attention to detail. The work still unfinished bids fair to continue her fine tradition of heroic beauty.

Since this article was planned and chiefly written Miss Hoffman has been married to Mr. Samuel Bonarios Grimson, an Englishman, a musician, scientist, and inventor. The ceremony took place on June 6, 1924, at the Cathedral of St. John the Divine, in St. Ansgarius Chapel, where Miss Hoffman's group, "The Sacrifice," is at present on view.



(c) Malvina Hoffman

Paderewski—"The Statesman"

After the Matteotti Murder

An Account of the Ordeal that Mussolini is Undergoing

From a Special Correspondent in Rome

AMONG the many questions which the horrors and scandals of the past month must have aroused in the minds of a student of Italian affairs, there has doubtless been one which has been pre-eminent: "Will Mussolini fall?" That question can already be answered in the negative. No other issue was ever probable after the first few days. The anger of the Roman people is quick to flare up and quick to die away. The same crowd that howled for Crispi's blood after the news of Adowa re-elected Crispi a few months later. And in this instance, after the first wave of rage and suspicion had passed, most people were struck by the consideration that calm was the only way to avoid something very like civil war, and that the person most likely to exact punishment and prevent disorder was the man whom the criminals had acknowledged as their political chief and whom the forces calculated to create disorder professed their readiness to obey. Therefore Mussolini endures; therefore the country has accepted his version of the responsibility for the crime; and therefore the Senate and Roman people—a curious but accurate revival of a famous term, for the critical vote of confidence took place in the Senate, and the attitude of the people has tacitly approved the Senate's action—have consented to give him another chance, though only on conditions.

For Mussolini's position and attitude have alike been sensibly changed. He is no longer Jupiter thundering forth his commands; he is a man struggling to retrieve a damaged prestige. There are just three possible explanations of the fact that the coterie of extremists continued so long to terrorize Italy with impunity:

(1) Mussolini was in complete ignorance of their identity and activities.

(2) He knew perfectly well who they were and what they did and approved of their methods in the same way as Henry II of England knew and approved of the activities of the knights who rid him of that "turbulent fellow" Thomas à Becket; and his present rôle may be compared to that played by the English monarch when he allowed himself to be scourged by the monks of Canterbury in penance.

(3) He had this knowledge, but he disapproved of the action of the extrem-

ists, and had determined to break them. The fact that he had allowed them to continue for eighteen months is explained by his fear of breaking the solidarity of the party.

The first theory is certainly untrue, for it presupposes that Mussolini is a blind fool. During the whole of these eighteen months he has been in daily contact with all the principals who are now in prison awaiting trial or in their homes under grave suspicion of misdemeanor. It is therefore impossible that he could have been ignorant of their character and aims. When it is remembered that the accused held prominent positions in the bureaucracy and the organization of the Fascista Party, both of which Mussolini boasted to have under his personal and direct control, the futility of a plea of ignorance becomes even more obvious.

The second theory is that of the Opposition, and the third that of Mussolini himself. The truth probably lies somewhere between the two. Mussolini always knew the extremists and their methods, for he created both the one and the other during the revolution which carried him to power. Since his assumption of power, as an intelligent man, he has perceived the necessity for a change of method, and one of his first actions was to distinguish between the "first and second phases of Fascismo." He himself before the Senate has given the list of the steps he took to change the purely revolutionary character of the movement. I was told, long before the Matteotti murder, by the "dissident" Fascisti of Florence, who had tried to organize the moderate section of the party, that Mussolini himself had assured them that he secretly favored their views, and would give effect to them if they kept quiet. He had certainly decided three days before the crime to take a moderate line, for in his speech to the new Chamber he openly declared for conciliation and pacification. On the other hand, at intervals since the march on Rome no one has used more inflammatory language, no one has shown a more profound hatred of the opponents of Fascismo, and no one has given utterance to more brutal and cynical theories of government than Signor Mussolini. There are those who pretend to discern that his every effort at con-

ciliation has been frustrated by some sinister force which has occasioned an outburst of violence against those with whom he was on the point of coming to terms. This is wisdom after the event and a theory far too ingenuous.

Like many strong men, Mussolini has traits of violence in his character all his own, and the agents of violence have had some reason to think that they were not always acting contrary to the wishes of "il Duce." Therefore, although he is not acting when he declares the murder of Matteotti to have been "worse than a crime—a blunder;" though his professions of moderation are undoubtedly sincere; yet the system which produced the crime is his, and the crime itself was committed by those whose fault was that they had not his wisdom to see that the period of violence was over. It should be added that this limited moral responsibility for the crime does not extend to any kind of responsibility for the proceedings of those who used their position as Fascista leaders to fill their pockets; nor, of course, to any direct responsibility for the murder itself; for Mussolini is above bribery and murder.

No doubt the reader of liberal tendencies, accustomed to the strictest application of the doctrine of the collective responsibility of a government, will have felt some astonishment that this equivocal past has not prevented Italy, through the medium of the Senate, renewing its allegiance to the head of Fascismo. Indeed, the Italian Opposition shares to the full the complete distrust of his change of heart and method which a foreigner, in face of the evidence, might well evince. But the majority are convinced that he is more sinned against than sinning, and that he welcomes the blow to the extremists as accelerating a process to which he had already set his hand. The conviction is strengthened by a contemplation of the possible alternative Governments before the country. The Fascisti are still immensely strong, and they are armed. They at least would never tolerate any other political Government; and how could any such Government keep in order the masses of the Fascist militia, ready, as their spokesmen tell us, "to kill and to die for Fascismo"? The only immediate alternative, therefore, was a military Govern-