

Cubistes," affirms that "this new esthetic was first elaborated in the mind of André Derain," after which mention is indeed made of Picasso as "also to be considered a founder" of the school. Artists themselves are more interested in quality of work than in title to a given development but a historian cannot share such unconcern, especially when the question is of a movement like cubism, which so keen a thinker as Diego Rivera has declared to be the most important step taken by art since the Renaissance.

One is further disquieted to see that after bringing the illustrations of Matisse down to 1946 those of Derain go only to 1914, while the text leaves the painter's later work—far and away his greatest, many of us think—under a heavy cloud of uncertainty, consisting of the author's doubt as to conflicting elements in the mind of Derain.

Of the artists outside of France we are told that Ferdinand Hodler "received the enthusiastic recognition of all Germany. Yet it was a Pyrrhic victory resting on the confusion of a formulated literary outlook and an artistically formed intuition." Again, as to Emil Nolde the book says that "the stress he lays in his mask pictures on the grotesquer aspects of the human visage shows in the last analysis that Nolde confused the primitive with the barbarian mind." In short, Arnold Rüdinger is here telling again what Goethe said over a century ago, that Germany, deprived for so long of the nourishment which Greco-Roman sources alone can furnish, must still wait for a full fruition of its art. The same applies to a painter more remarkable than the two just observed, Edvard Munch, the Norwegian.

Surely it was mentalities like these that made Renoir use the word "exotic" to describe Van Gogh, another artist to be classed finally as non-French. But as Matisse, Derain, and others of the Latin tradition drew heavily on their study of Van Gogh's grandiose color, so it is of prime importance (and especially for Americans) to know the attainments of Northern art; it is admirably represented in this book.

Iconography

RELIGIOUS ART FROM THE TWELFTH TO THE EIGHTEENTH CENTURY. By Emile Mâle. New York: Pantheon Books. 208 pp. \$4.50.

By HERBERT WEISBERGER

FOR SEVERAL decades now the works of Emile Mâle, a member of the Institut de France and formerly director of the Ecole Française in Rome, have maintained a place of eminence in art historical literature through his painstaking investigation of iconography as evolved by Christian art. His major achievement is summed up in four large volumes, three covering religious art in France from the twelfth century to the end of the Middle Ages and one dealing with religious art after the Council of Trent. From these the author has chosen for the present book those passages which he thought most significant and interrelated them with new connecting texts.

Since the four original volumes are not always obtainable and since only the one concerned with religious art in the thirteenth century has been translated into English, this publication should be welcomed by students of art. The forty-eight full-page illustrations, selected with excellent judgment though uneven in quality of reproduction, do not seem, however, always to be adequate in their number to meet the requirements of the text. Minor errors, such as giving the number of the Elders of the Apocalypse as eighty-four instead of twenty-four, though not too disturbing, could have been avoided by more careful proofreading.

The student who is familiar with the four mother volumes will necessarily miss material not contained in the new publication, which has been reduced from almost 2,000 pages of the original work. Although he may deplore omissions—and in so doing he would but attest to M. Mâle's great accomplishments—he might still like to add the new volume to his shelves. But to the reader unacquainted with the original volumes the new one is

bound to produce that excitement which comes with knowledge either suddenly acquired or shedding new light on things supposedly already known. For M. Mâle's merit does not consist merely in hunting up facts for their own sake but in assembling them within a model framework of logical order and subordinating the whole to the exposition of cardinal ideas. In the best tradition of his country he easily succeeds in submerging particles of analysis within the totality of synthesis. This he does in a captivating style, partly terse, partly evocative.

In his writings on the religious art of the Middle Ages the author had to and did avail himself frequently of the findings of other scholars. His work on religious art after the Council of Trent—the age historically known as that of the Counter Reformation and in art historically as that of the baroque—is entirely novel both as to scope and concept. Adducing known though practically overlooked literary sources, relating them to contemporaneous religious art, and projecting both against the background of either secular history or temporal visions, M. Mâle has succeeded in establishing a clearer understanding of the plastic expressions so rich and dramatic as those of this period.

Art Notes

BAROQUE AND ROMANTIC STAGE DESIGN, edited by Janos Scholz. H. Bittner, New York. \$10. Books on stage design during its most florid period have never been plentiful, albeit always expensive, which makes this volume doubly welcome. Janos Scholz, an eminent collector himself, has selected 122 representative drawings from the leading baroque stage architects and artists and they are beautifully reproduced. Using the then new science of mathematical perspective, these designers created panoramic phantasies so intricate and elaborate that, although not architecturally insoluble, their counterparts in real life would have been beyond the purses of even the wealthiest princes. Nothing could have been more romantic. In an introduction, A. Hyatt Mayor, curator of prints at the Metropolitan Museum, provides historical and technical background. The catalogue of plates by Mr. Scholz constitutes a highly informative set of notes on the artists and architects represented.

GAUGUIN, by John Rewald. Hyperion-Macmillan. \$6. Between book covers and on celluloid Somerset Maugham's "The Moon and Sixpence" has



made at least the rough outlines of Gauguin's extraordinary career familiar to most Americans. Those who seek to know more about the protagonist as an artist and a man will welcome this new edition of John Rewald's critical monograph and album, first published in 1938. As a specialist in the period of French painting in which Gauguin was a chief ornament, Mr. Rewald writes with knowledge and discrimination. Appended to the main text are notes on painting which Gauguin wrote into the sketchbook of a friend and a handy bibliography. Of the 130 plates, printed on large pages, sixteen are in color.

MATISSE, introduction by Maurice Raynal. Transbook, New York. \$3. This portfolio of reproductions is the first in a series of Masterpieces of French Painting which Albert Skira, the French publisher, and the New York firm of Transbook propose to issue jointly soon. Portfolios in preparation include such moderns as Dufy, Picasso, and Utrillo, with the recent past represented by Manet, Cézanne, Van Gogh, et al. The present folder contains nine excellent color plates averaging about 8 x 10 inches in size. Such old favorites as "The Orange" and "The Artist and His Model" are here; but the rest are by no means the old chestnuts usually found in popular albums. Three are from the 1940's and include the "Annalies," so much admired at the 1948 Matisse retrospective exhibition in Philadelphia. Introduction, biography, and notes on the plates are each allotted a printed page.

FRENCH MASTER DRAWINGS OF THE NINETEENTH CENTURY, edited by Klaus Berger. Harper. \$2.50. Valuable for students and a delight for the professional artist, this latest addition to Harper's Master Drawing Series maintains in every respect the high standard set by its three predecessor volumes dealing with the drawings of Dürer, Dutch seventeenth-, and French eighteenth-century masters. During the nineteenth century French art displayed a variety of talents as never before and this volume faithfully mirrors that diversity: from Prud'hon and David to Gauguin and Lautrec, each outstanding artist of the century is represented in the fifty-seven reproductions. Such seldom-heard-of draughtsmen as Lami, Raffet, and Descamps are given their due. As is customary in this series, there is an instructive note for each drawing, supplemented by a general discussion of style of the period, furnished in this case by Klaus Berger, professor of art at the University of Kansas City. —L. R. SANDER.

The New Recordings

COMPOSITION, PERFORMER,
ALBUM NUMBER,
NUMBER OF RECORDS

Recording Technique, Surface
ENGINEERING

PERFORMANCE
AND CONTENT

MORE MUSIC FOR MANY VOICES

MORMON TABERNACLE CHOIR, Vol. 2. S. Spencer Cornwall, dir., A. Schreiner, organ. Columbia LP: ML 2098 (10")*

These volumes are as fine choral recording as has yet been done, in spite of tabernacle's echo — which sometimes is in time with music! Fine presence, nice clarity of diction, good balance.

This huge choir, given to unabashed muscle and/or syrup, is nonetheless highly musical, sings circles around some plusher, less spontaneous groups. Vol. 2 adds standard Mozart, Haydn, Mendelssohn items to usual hymn-anthem fare.

BACH: CANTATA #11; CANTATA #67; "JESU, JOY OF MAN'S DESIRING" (Cantata #147). Cantata Singers, Jacques Orch.; Mitchell, Ferrier, Herbert, Parsons. London LP: LPS 160 (10"), LPS 161 (10")

Excellent British choral recording; brilliant yet soft highs, nice liveness. Some soloists sound boxed-in; otherwise balance, perspective are good. The Ferrier voice comes through beautifully in both cantatas.

Two complete cantatas plus a familiar excerpt done in traditional British Bach style (in English). Well-bred, beautiful singing and playing, but there are some signs of rehearsal lack, here and there. Small forces are approximately correct.

BAROQUE CHORAL MUSIC (Bach, Schein, Palestrina, Gallus, Purcell). Dessoff Choirs, P. Boepple. Concert Hall LP: CHC 44 (Unlimited ed.)

Recorded (by this reviewer) in Armor Hall, Met. Museum of Art, N. Y., on tape, single mike. Huge resonance, ideal for older music; blurs Bach and Purcell some. Dual mikes might have given more body, sharper diction; this is a bit thin, but highly listenable.

An intelligent large amateur chorus plus conductor who lives with this music—fine combination, in spite of minor performance flaws. Large group is good for older music, heavy for double-chorus Bach (Motet, "Der Geist hilt"). Palestrina ("Assumpta est") is stunning.

MOZART: "CORONATION" MASS IN C, K. 317. Salzburg Festival Chorus and Orch., Soloists, Messner. Festival LP: FLP 100

Two more new LP companies, both making tapes in Europe (due to high musician's pay in U.S.). Mozart is done in cathedral—strange balance, with solos quite close, chorus out in "space." Helps reduce tremendous liveness. The Kodály tape (Ranger-tone) was made at recording session, has more natural balance, excellent audible sorting-out of many complex sounds. Soloists almost too far away, mixed with chorus. Orchestra excellent—fine brass. Both are wide-range recordings.

The famed Salzburg Festival takes audible form. I'd say this was conscientious, musical, a bit heavy performance; tempi (necessarily) rather slow in cathedral. Soloists intermediate. (See Haydn Soc. LP, same music. I haven't.)

KODALY: "TE DEUM" (1936); "THEATRE OVERTURE" ("Háry János," 1927). Vienna Symphony, Wiener Chor, soloists of Vienna State Opera, Swoboda. Westminster LP: WL 50-1

Big, modern-romantic choral work, dramatic, highly singable, mostly non-disonant, done here with power and understanding—chorus really knows its music. "Theatre Overture" suggests much film music—but it came first.

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HAYDN

HAYDN: SYMPHONY #53 ("Imperial"). Leopold Stokowski & His Orch. RCA Victor 45: WDM 1352 (2)*

Big, shiny sound, typical of the new Stokowski recordings (usually done with fancy multi-mike setups).

A little known symphony—and one of the finest I've heard, from that strange "romantic" middle period (Cf. #45) which H. later put behind him. A very fine job by Stokowski—who can do it when he wishes.

HAYDN: SYMPHONY #103 ("Drum"). London Philharmonic, Solti. London LP: LPS 124 (10")

This sound—big orchestra plus big liveness—is perhaps too Wagnerian for Haydn, but most listeners will like it. Top clarity, excellent highs.

For contrast here is the typical late-Haydn, humorous, hiding enormous subtlety under surface fripperies. A strong, masculine performance, sometimes a bit rough in strings.

Choice of speeds

—EDWARD TATNALL CANBY.