

peting for first consideration. Thus a dispute involving evidence obtained by Federal policemen in an illegal manner may also involve a dispute as to the relation of the Federal Government to the states and the relation of the Executive to its employees. Is it "liberal" to allow the states to experiment as to methods of conducting criminal trials or is it liberal to prohibit the use of such evidence if the prohibition interferes in the regulation of the conduct of Federal employees by the Executive? Protection of the laborer against the economic losses due to industrial accidents may involve a question of whether one state should be able to impose its solution of the economic problem on industry and employees connected with another state or whether the solution of Congress is exclusive. Is it liberal to decide for the workingman or liberal to allocate exclusive responsibility to one of the two states so that it may experiment with solutions of the problem or liberal to decide for national power? There may even be a conflict between two liberties—freedom to express oneself in a sound truck and undisturbed freedom to worship in a place with open windows. A decision for one form of free expression necessarily curtails the others. Which is the liberal position?

The current Supreme Court is almost as sharply divided on many matters as the Court was during the era of Brandeis and Holmes; yet the Court is in substantial accord on the two matters often thought of as the legacy of Holmes and Brandeis. The division comes in areas where there are sharply competing judicial values and in areas of controversy which were not the major legal battlefields in the time of Brandeis and Holmes.

What this all adds up to is that no person can understand, let alone criticize, the conduct of the Supreme Court until he has a full picture of the competing values in the many different types of dispute before the Supreme Court. The Supreme Court adjudges matters in which the basic dispute is individual against state government, individual against federal government, federal government against state government, and state government against state government. There is no universally accepted hierarchy of values common to each type of dispute. Judges must choose and sometimes they choose differently. Even Lincoln at one time made preservation of the Federal system a higher value than abolition of slavery.

A full picture of the work of Holmes and Brandeis on the Supreme Court

(Continued on page 33)

## THE ARTS

# Era of Anguish and Creativity

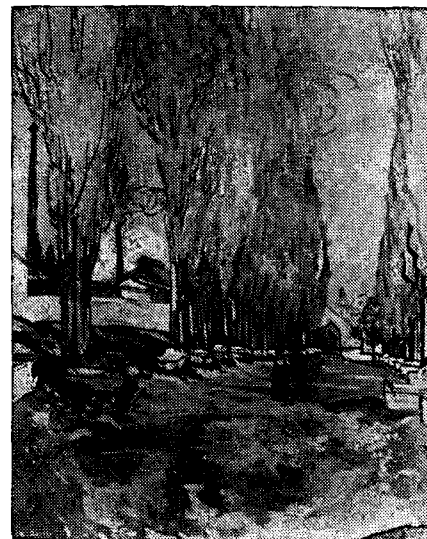
**"Post-Impressionism,"** by John Rewald (Museum of Modern Art-Simon & Schuster. 611 pp. 47 illus. \$15), is a discussion of the work of some of the leading painters, critics, and writers of the Paris art world of 1886-1893. José López-Rey, author of *"Goya's Caprichos,"* is our reviewer.

By José López-Rey

JOHN REWALD'S "Post-Impressionism: From Van Gogh to Gauguin" is a sequel to his widely read "History of Impressionism" published a decade ago. The new volume deals with personalities and events of the world of art, whose center was in Paris, during the years 1886-1893. Although the emphasis is on Van Gogh, Seurat, and Gauguin, much is told about other painters, including Bernard, Signac, Pissarro, and Odilon Redon, as well as art critics and writers, Felix Fénéon and Huysmans among them. Other outstanding painters, without whose full comprehension of the period under discussion could not be achieved, are mentioned only in passing. Most of these, however, will be the subject of a subsequent volume which Mr. Rewald is planning to devote to Toulouse-Lautrec, the late years of Cézanne, the Nabis, and Gauguin's second and last stay in Tahiti, as well as to the Fauves and the young Picasso.

One is, of course, tempted to dispute the adequacy of the title "Post-Impressionism" to cover "the period from about 1886, when the Impressionists held their last and complete exhibition, at which the Neo-Impressionists appeared for the first time, until some twenty years later, when Cubism was born." But there is little need to elaborate the point since the author explains that the term chosen is not quite precise.

As Mr. Rewald makes clear, his main concern has been to present the vast body of documents and testimonials which he has gathered rather than to express his views on the events to which they refer. He is excellently equipped for the task. Indeed, long years of research have made him familiar with the published and unpublished sources pertaining to his chosen subject. In the present in-



"The Alyscamps" by Vincent Van Gogh.

stance he has once more succeeded in turning a profusion of information into a readable narrative, where the quotations from artist's letters and other sources, at times lengthy, are never dull. Of course, he has had to make choices, thus unavoidably and legitimately disclosing his sentiments on the matter at hand. Yet, one must regret that he makes no attempt to draw conclusions which might have made his story truly cogent. Nor, one must gratefully add, has he brought his discussion down to a purely anecdotal level.

IN most respects Mr. Rewald's new book is readable and well documented, one that often and quite interestingly tells about the relationship between towering and minor personalities, all of whom were active in the world of art during a period of anguish and creativity. A considerable number of the documents that it cites have never been published before, and others are now given for the first time in an English translation. The usefulness of the book is increased by a well-devised index and a well-planned bibliography.

The large, squarish format makes the volume somewhat cumbersome, though not really unmanageable. The white-and-black reproductions are, on the whole, excellent, and the color plates are of the good quality which we have come to expect of the Museum of Modern Art's publications.

# Heritage of a Lonely Man

**"The Idea of Louis Sullivan,"** by John Szarkowski (University of Minnesota Press. Unpaged. \$10), is a collection of photographs of the surviving work of one of the great forces in American architecture. It is reviewed by A. K. Placzek of Avery Architectural Library, Columbia University.

By A. K. Placzek

ON APRIL 14, 1924, there died in a cheap hotel on the South Side of Chicago an unemployed elderly architect named Louis Henry Sullivan, deserted by most of his friends (with the notable exception of his former chief draughtsman, Frank Lloyd Wright), separated from his wife, penniless, and addicted to drink. It was the complete reversal of the American success story. Yet seldom has a lost cause triumphed more completely. The tremendous fact that the twentieth century, unlike the nineteenth, has a generally accepted and coherent architectural style is in no small measure due to the lonely man who died in that cheap hotel.

This year is the hundredth anniversary of Sullivan's birth, now universally celebrated. As the tragic pioneer of the new architecture he has become almost a myth, notwithstanding the destruction or neglect of so many of his buildings. The Art Institute of Chicago is staging a great Centennial exhibition, and besides John Szarkowski's "The Idea of Louis Sullivan" at least one other book is in the offing.

The myth is also an enigma, for Sullivan was a man of many contradictions. His monumental motto "form follows function" has become the most influential dictum in modern architecture. But was he himself a functionalist? He wrote:

Whether it be the sweeping eagle in his flight or the open apple blossom, the toiling workhorse, the blithe swan, the branching oak, the winding stream at its base, the drifting clouds, over all the coursing sun, form ever follows function, and this is the law.

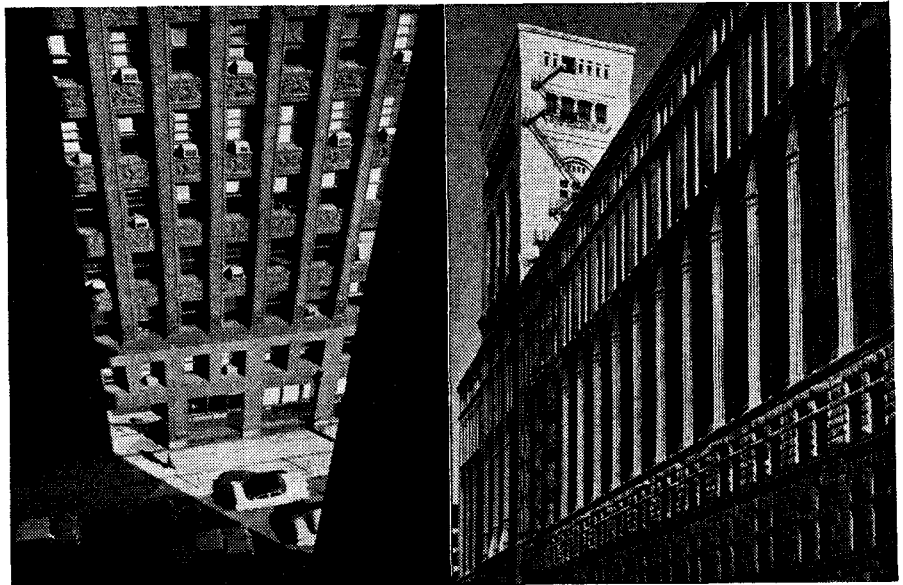
This, as Mr. Szarkowski points out, is not the functional law of the sail-

ing ship and the broad-bit ax, not one derived from human use. These are not the forms visualized by the master-builder who thinks in terms of man-made structures, but those of the mystic in unison with nature. Sullivan was one of the fathers of the skyscraper, but also a spiritual descendant of Thoreau. He insisted on structural clarity, but remained enamored of the lushest kind of ornamentation. He was superbly articulate as a writer, but seldom precise; and he was superbly precise in his buildings, but did not always articulate their interior in the external organization. He rebelled against a materialistic civilization, but his artistically most successful creations are all business buildings.

A final evaluation of this contradictory man must belong to a less contradictory time. Hugh Morrison published his biography—the first book on Sullivan—in 1935; reprinted in 1952, it has remained the chief source of information. Also there is Frank Lloyd Wright's warmhearted and pugnacious tribute to the man he still calls his *Lieber Meister*, "Genius and the Mobocracy." And there are Sullivan's own writings. From one of them, "The Autobiography of an Idea," Mr. Szarkowski derives his title. His book, however, is of a special sort; in a series of magnificent photographs Szarkowski looks at Sullivan's works with the eyes of love.

He attempts neither to evaluate nor to collect new material. An art teacher and noted photographer, he has turned his camera on a few of the outstanding buildings—with stunning results. The pictures are accompanied by somewhat disjointed quotations, mostly but, unhappily, not all from Sullivan himself; some of the pronouncements of the New York society leader Ward McAllister about Chicago seem to this reviewer particularly superfluous. The inclusion of some contemporaneous architectural mediocrities by way of contrast is also superfluous and indeed misleading, and detracts from the esthetic unity of the book.

THE recollections of some surviving business associates were collected by Mr. Szarkowski, and there are some poignant portraits of them in their old age. But the substance of the volume lies in the photographs of Sullivan's architecture. They are quite properly mostly exterior shots, because they are concerned with building in their context of fast-growing cities, the ever-changing sunlight upon them. Some are in a state of extreme disrepair, like the Chicago Auditorium, before it was transformed into Roosevelt College, with the paint peeling off and all the glory and pomp gone out of it. Others, like the Wainwright Building in St. Louis, are caught in all their youthful vigor and timeless modernity. Around them there is traffic and there are people. It is these people who act as a scale to the structural pattern not only in space but also in time. This human time-dimension is more in the tradition of Steichen and Cartier-Bresson (Continued on page 29)



—From "The Idea of Louis Sullivan."

The Wainwright Building in St. Louis and the Chicago Auditorium.