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Cover: A photograph by Gerald Ratto of the small red-wood exhibition pavilion, for the American Institute of Architects, at the recent San Francisco Art Festival.

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MUSIC

PETER YATES

A COLLAGE OF AMERICAN COMPOSERS—Part II

In the first of these articles I discussed six string quartets by American composers, including the South American Guarnieri.* I pointed out that although these composers are essentially academic, they are eclectic rather than derivative. Their closely worked means, their rhetoric, has been learned, but the usage is their own. Patiently modifying the rules, combining precedents each once thought shattering, they are backing forwards into a new organization, a new sub-species, which enables us to anticipate an American music independent of the European. I put with this a rejection of the big Quartet by Elliott Carter, which I should now qualify by noting that among our composers the presence of Carter offsets the easier triumphs of, at the best, Samuel Barber, at the least Paul Creston and Norman Dello Joio, whose music lies the safe side of the time-lag in contemporary audience acceptance, where Griffes, Carpenter, and Deems Taylor were cynosures a generation ago.

Carter's music does not hesitate to be forceful, though I have heard nothing of his by which strength is transmitted as outgoing argument. He is still enmeshed in experiment, as quite a few good composers get tangled up in it and some never find release. Radical experiment may imply an inward search for content. The troubles of Carter's style seem to be the consequence of a genuine esthetic in-

*Composers Recordings, Inc.: String Quartet No. 6 by Ross Lee Finney; String Quartet No. 8 by Quincy Porter/ Contemporary Records: String Quartet by William O. Smith; Quartets Nos. 2 and 3 by Andrew Imbrie/ Angel: String Quartet No. 2 by Camargo Guarnieri.

Composers Recordings, Inc.: Eight Etudes and a Fantasy for Woodwind Quartet by Elliott Carter/ Contemporary Records: Capriccio for Violin and Piano, Suite for Violin and Clarinet by William O. Smith; also his Concerto for Clarinet and Combo, using the name Bill Smith; Sophisticated Rabbit by Shelley Manne/ Columbia Masterworks: Toccata by Henry Cowell.

Composers Recordings, Inc.: Persian Set by Henry Cowell; Suite for Violin, Piano, and Small Orchestra by Lou Harrison/ Columbia Masterworks: Lilacs, Portals, Evocations by Carl Ruggles.

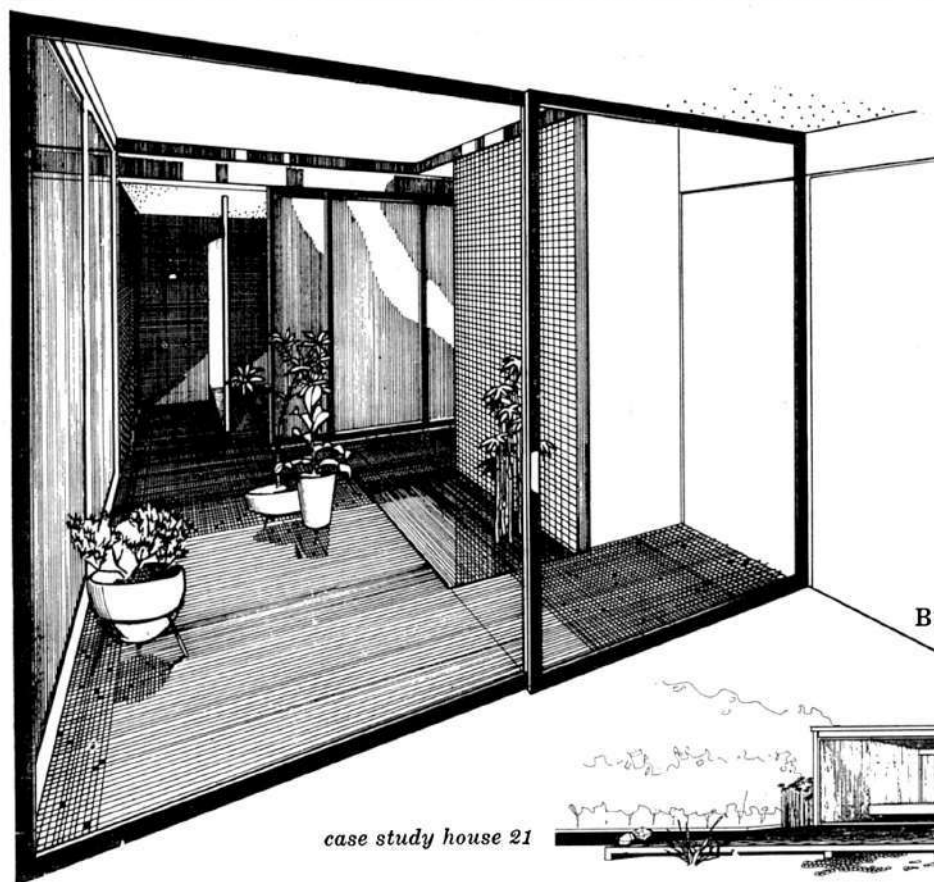
volvement. The majority of composers are troubled by a little skill, too much erudite training, and ill-aimed ambition. They attain at best facility but no style. Carter is the right side of the fault-line. But he is trying to beat style into content, the reverse of the process. Oh yes, there are the many fugal studies by Bach. Do you believe Bach's music would still have its hold on us, if it had not proceeded from his intense theological experience and returned to exemplify itself in that experience? Many do so believe, on the theory of a so-called *absolute music*, as independent of the composer as a son's mind of his father's—or by another interpretation, form with no meaning at all.

Carter's Eight Etudes and a Fantasy for Woodwind Quartet can be best appreciated as studies towards the enlargement of a strong contrapuntal style able to be used for purposes more serious than anything he has yet written. The Etudes are rich in contrapuntal devices, all of which sound. He deploys the four instruments as if they were an orchestra. There are tricky pieces, for example the Etude on a single note (precedents from Purcell and Schoenberg), the color-design transposed by entries in varying registers. Here trickiness dissimulates true craftsmanship. The entire series is articulated to the bold, firm, ending Fantasia. Like the majority of our composers, Carter writes more individually for winds than for strings. The performance by members of the New York Woodwind Quintet pleases me more at each repetition.

Finally I wrote with high praise of Henry Cowell. This evaluation also should be modified. Cowell lets his art go where it will, and it ranges widely, but he has never commanded, formidably, that it should go where he wills. An apostle of Charles Ives, he has revived the fugu-tune of the New England churches as Ives reawakened the atmosphere of camp-meeting with its hymns. Ives, who studied under Horatio Parker at Yale, rebelling against nearly everything he learned, welcomed whatever was indigenous in tune or ragtime, rejecting the exotic. Cowell, a rebel academicized though not converted, welcomes the exotic but has not used jazz. More than any other one man, Cowell has made possible the future achievements of American music. Because of him, American music, in all its multifarious prepotent varieties, is growing strongly at the threshold of our lives in our own soil. The best of it is growing more quickly than



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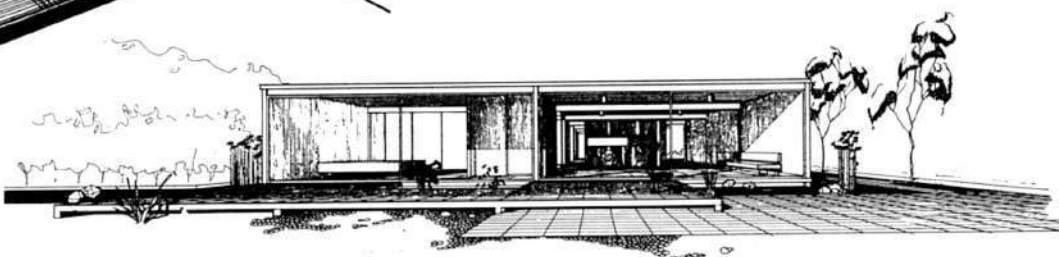
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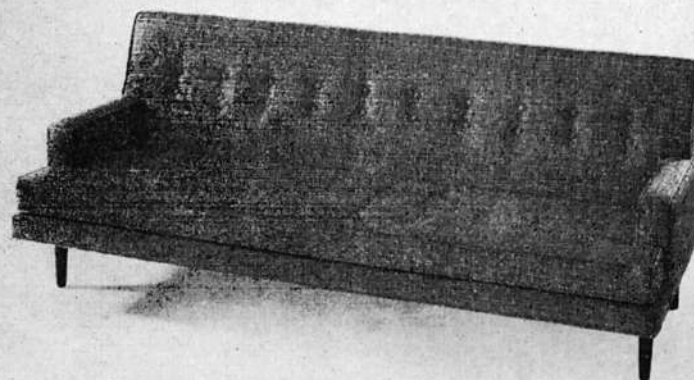
scant acquaintance enables us to appreciate. Unlike our poets and our program-makers, our composers do not look abroad for living guidance; nor are their chief figures strangers to or fugitives from our culture.

Among the six quartets I set apart that by William O. Smith, though it is not less academic than the others. Young Bill Smith is a clarinetist, one of the best I have heard. His compositions partake perhaps too much of the fluidity of that delectable but unassertive instrument. His art is woven rather than built. In jazz he would be thought cool. Nat Hentoff on the record jacket of Smith's Concerto for Clarinet and Combo describes very well the "exactly balanced airiness, a kind of writing that leaves space for jazz mobiles to move with gentle spontaneity. There is an ordered pleasure in making form alive (as well as a graceful lyricism in the second movement) that pervades the Concerto. . . . Oh, ghost of King Oliver! The two adjectives, "gentle" and "graceful," do not add up to a full compliment. The same reservation in praising (probably not so intended by the critic) applies as well to Smith's Capriccio for Violin and Piano and Suite for Violin and Clarinet (dedicated to Benny Goodman, who has done much to encourage the writing of clarinet music by American composers). To quote Alfred Frankenstein from another record cover: "Smith knows all about keeping things alive with rhythm, and all about striking harmonic effects; he also knows how to write a tune, and he is not afraid of a good, devastating consonance. One of the most remarkable aspects of his music is its abundance of original coloristic ideas, like the high harmonics of the violin running with the low, hollow pianissimo of the clarinet in the *Burlesque* of the suite. His coloristic effects are, however, an essential part of the silvery openness which is so characteristic of everything Smith composes." Fine praising, but again language descriptive of a too fluent lyricism.

What is missing? Why should not this music be lyrical, easy, elegant with knowledge of its instruments, extravagantly colored by every register of Smith's marvelously persuasive clarinet? The grace, the melodious counterpoint, the almost Oriental fluidity, the very fluency of the composer in this art, which no one can reject, are too easy, too lyric. He has not faced the possibilities that distinguish his quartet; instead he has put them aside to allow his natural talent a free outlet. Would I have him more German? No. Nor would I prefer that he go back so far as to Howard Hanson or even the short distance to the best of Aaron Copland. (This does not imply that the best of Smith's work is equal to the best of these composers. I mean that during these small intervals in time the musical idiom has already changed.) I would prefer that Smith's jazz bite more sharply, that his grace and his dissonances add to something more than grateful sound. I would prefer that his intelligence, his comprehension of instrumental order, the hint of his polyphony, should replace his instrument as guide; that he should discipline himself away from the acceptable towards the unacceptable; that he should demand of himself to compete with the masters of his own time and dare at least to be unconventional, if not difficult. Of not many composers in a generation can one ask that, according to their own promise, they should be more than they are.

The cool, almost Oriental virtuosity of the best California jazz, led by such composer-players as Jimmy Giuffre and Shelley Manne, lies very close to and may have influenced the more serious workmanship of Smith. To turn from Smith's Concerto for Clarinet and Combo, admirably performed by Shelley Manne and His Men, to Manne's own *Sophisticated Rabbit* on the other side of the record requires no lowering of taste or judgment. *Sophisticated Rabbit* is a virtuoso composition for the cool percussion instruments of California jazz, excellent in taste, superbly performed, and like most recent jazz disembodied of content. The instrumental accompaniment is related as nearly to chamber music as to the past history of jazz. My own tastes look backwards to the primitive brassy of earlier jazz days, when the player believed in the voice of his instrument and blew his heart out with meaning. The sophisticated, technically inventive, more than competent music by Giuffre and Manne has veered away from the real vitality of jazz, following the lead given twenty years ago by Benny Goodman, when he licked up his sextet to a smooth chamber music virtuosity. It may be that academicism is swallowing up the illiterate deep voice of our true primitives. It may be that this cool jazz is heading towards a future marriage with academic style at the edge of that new art I have hinted at in writing of the six quartets. Bill Smith may be going in the right direction. American music may be taking on a more pervasive Orientalism. Form in the harmonically delimited European sense may be a thing of the past. But the effect is at present too casual,

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too easy, more than a little polite, and lazy.

The jazz compositions by Allyn Ferguson seem to me more meaningful, the counterpoint commanding rather than following the lead of the instruments. I do not say that Ferguson is a composer of the reach of Smith. He has raised jazz to a level of textural involvement that should hold the interest of serious listeners. I fear, in so doing, he may have gone beyond the capacity of his popular audience. His counterpoint is less graceful, keeping some of the release and bite of the early jazz; the concentration of line and rhythm with drastic dissonance appeals more directly to the listening intelligence. Ferguson, who has taught music at Stanford University, writes jazz seriously, intending that it should be received on the same plane as any music that is not jazz. His aim may be too soon defeated by the indifference of the supermarket. But the ambition induces difficulty and weights the design and sound so that one comes back to it with quicker recognition than to any of the six quartets. He has chosen a steep road. His music requires intensive rehearsal and a thorough continuity of knowledge in the players. To obtain adequate performers he must keep up the steady income won by popularity. Of the composers I have mentioned, except Cowell, he is far and away the most original.

All of us have been brought up in the post-century of Beethoven. For the century after his death Beethoven was shaping all serious composers in the German tradition. At the end of that century his music became popular, just about when the composers were abandoning him. Not much of this change, you understand, being done consciously by anybody. So now anybody who is everybody in music, popularly speaking, knows all about Beethoven, about absolute music, which is harmonic drama, which depends on modulating from the home key to the remote key and back again. Tovey's commentaries were published and very nearly closed the subject, because all Tovey was writing was about the dead. The distinction is embodied in the double career of Artur Schnabel, who performed music of the century of Beethoven, but wrote his own mature music in the idiom of the century of Schoenberg. Bach's monothematic *Art of Fugue*, which, except the setting of three of the fugues for string quartet by Mozart, had been paper-music for 200 years, was performed for the first time just after the centenary of Beethoven's death. This coincided with the incubation of the monothematic tone-row. Now composers, steering by Schoenberg, turned from the developmental themes of drama in music to manipulating the multifaceted single theme or row of serial counterpoint. Either very impersonal or very expressionist: it just depends on which way you prefer to treat the line. And it is not surprising that the polyphonic counterpoint of late Beethoven, as well as the never formerly appreciated counterpoint of Mozart, entered into this new combination.

The old jazz was conformable to Beethoven—Bernard Shaw was perhaps the first to say it—an emotional music syncopated on a strong beat. The new jazz prefers to be expressionist or impersonal: the beat often subdued to a soft string bass or solo whist. The old jazz tied up with a hoopla manufactured product out of tin-pan-alley and went downhill fast. The new jazz keeps trying to hitch its kite to the new serious music. Any such brief summary treads upon truths of detail.

Among the new jazz composers the leaders are not illiterates but intellectuals, as Benny Goodman is, more knowledgeable and searching than many serious musicians. They do not have the captive public which thinks it a great thing for Van Cliburn to play the Tchaikovsky Concerto and the Third Rachmaninoff (program-managers and critics discourage the public from comprehending music on any other terms); these composers are constantly working to create a public, playing down to it of course but aware that what they are doing is a part of living music. While our literature has been degrading itself around the sexual pottie, our music has been drawing away from the raw effort to arouse heat by aberrant means. The new jazz does not beat like the old; it is more educated, more lyric, and one must grant somewhat pale by comparison. Its lack of firm bass suggests Liszt in comparison with Chopin.

The paleness is the fault. An iridescent surface reflects color without retaining heat; it is usually a pale surface. This paleness has academic justification in a score able to be studied (as a poem designed for the *New Poetry* is a poem able to be taken apart), as if the pied page were itself the work of art. Content and style are not one, but in music content, if it is not to remain extraneous, must become style. When content drives towards style, borrowed or academic manners will not for long suffice. All of us take the evolutionary process for granted because we are vaguely aware that it

has already happened in (and indeed nowadays defines) what we call classic and romantic music. We cannot actively share the joy of GBS watching the rise of Beethoven and Wagner over Spohr and Mendelssohn, the emergence of Elgar after Stanford and MacFarren.* We do note, as if it were a fact of natural evolution, the decline of Ravel (but not Debussy), Prokofiev, Shostakovich (but not Sibelius). The insignificance of merely well-worked objects soon becomes too evident. Numerous academicians are more dextrous: Sibelius speaks with a symphonic voice. More consistently symphonic than that of Vaughan-Williams, a more capacious master who sometimes faltered. Even the Sibelius Quartet speaks symphonically like the late quartets by Haydn. When Sibelius tried to compose instead of speak with his own voice, he floundered. I mean by content an achieved consistency of decision, however directed or externally related.

We are struggling from the awareness of a spiritual life that has been lost—thrown away, put out—towards the realization of another yet to be expressed that will satisfy us. I refer to spiritual need, not theological definition. That is the real significance of sexuality in our literature, the simple urgency of the primitive jazz. We do not know whether what we have lost was better or whether it has been outgrown. In *Moses and Aron* Schoenberg brought this dilemma to dramatic focus. We wish not merely to perceive the drama but, since it concerns us intimately, to hear voices speaking an acceptable resolution. That is what is being felt through the coarse American religiosity, the superstitious cultivating of good omens behind the now all too vague terminology of consolation and faith. Even in Rock-and-Roll the crude words of an inarticulate religion give dimension to the musical trash.

The crude words arise out of the barren plenitude of our success. An article about "Personality" Testing from a 1954 issue of *Fortune*, the magazine for executives, warns against the danger of the *standard profile*.** "At Sears, Roebuck there are charts that diagram the optimum balance of qualities required (for) executive values": the chart shows that for good performance a Sears executive should possess, on a scale of 100, percentile values between 55-65 in "Theoretical, Social, and Political" traits; his sense of economic values should be high; approaching 80; but his esthetic sensitivity had better be low, around the 10th percentile. Potential executives who score above the 10th percentile, Sears notes, "accept artistic beauty and taste as a fundamental standard in life. This is not a factor which makes for executive success. . . . Generally, cultural considerations are not important to Sears executives, and there is evidence that such interests are detrimental to success." Look around any Sears store at the ugly, pragmatic mess that is the consequence. The Sears home is put together of unassimilable objects. Oh yes, but it sells! That is why laws have to be enforced against mislabeled medicines, narcotics, food adulterates.

While art protests such negative existences it remains satirical and bitter; seeking escape it stumbles into vanity and sentiment; equating itself with negation it grows foul. In art that has ceased to heed them false values disappear. The work of the artist is not to correct evil but transcend it: not urge the spirit to rise but create what it may rise to. In this way Charles Ives, an insurance executive who became in spare hours the greatest of American composers, reconceived the purpose of insurance salesmanship, formulating the revolutionary principle that insurance should fit the real needs of the insured.

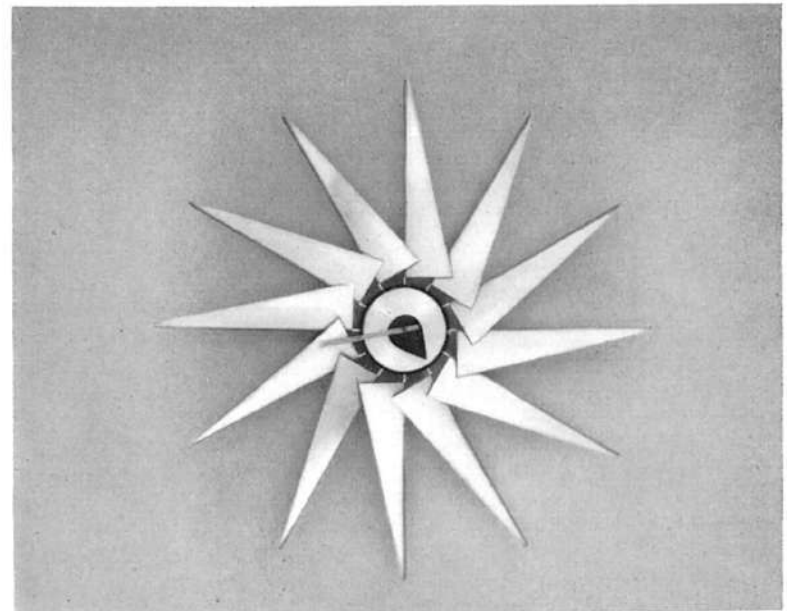
I have on my walls two addresses, one cut from an envelope, the other a large cover-sheet for a package of manuscript sent by Carl Ruggles to an exhibit of his work last year at the New York Public Library. The unsigned lettering speaks for the man as clearly as a signature or a portrait. The larger address has the force of a design, the print firmly blocked and three of the blocks on yellow paper rectangles pasted to the sheet. Certainly this is eccentric: these perfunctory jobs have been felt.

I find Ruggles's music available only on one side of a record, which includes three compositions: *Lilacs* and *Portals* for string

(Continued on Page 31)

*MacFarren: "For nearly half a century he was enormously successful as a composer, at first of operas and then of oratorios and festival cantatas, as also of orchestral and other instrumental music: practically none of this music is now ever performed . . ." (Scholtes). Stanford is remembered by specialists as a great theorist, reformer, and reviver of sacred music, and as a teacher. His compositions are dead as Tovey's.

**The Fallacies of "Personality" Testing by William H. Whyte, Jr.; reprinted for U. S. Dept. of Labor's Bureau of Employment Security from the September 1954 issue of *FORTUNE* Magazine by special permission of the Editors; Copyright 1954 Time Inc.



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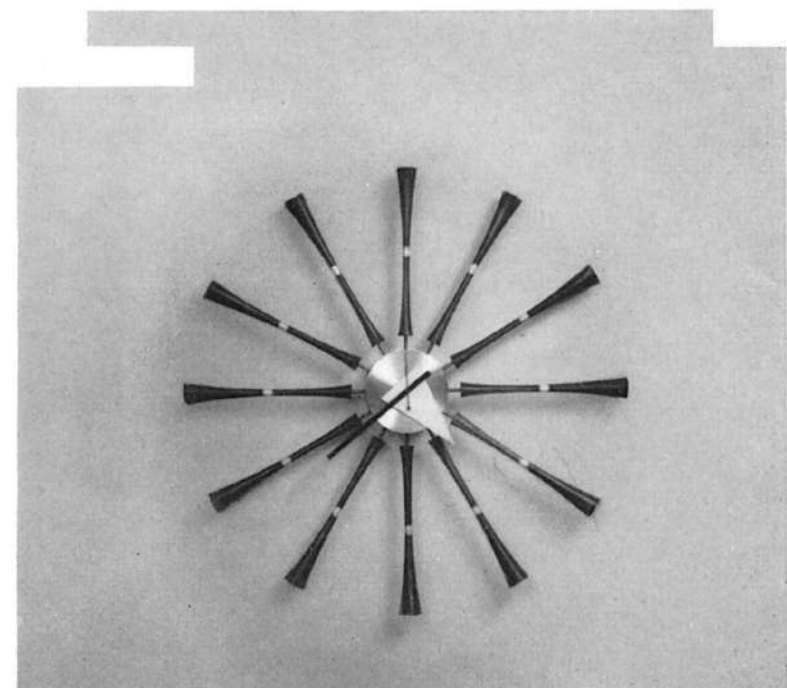
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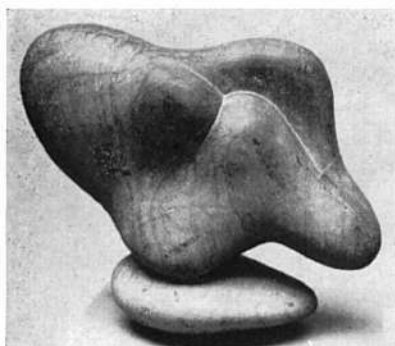
ART

DORE ASHTON

"There is a poignancy in all things clear,
In the stare of a deer, in the ring of a hammer in the morning.
Seeing a bucket of perfectly lucid water
We fall to imagining prodigious honesties."

This first stanza of Richard Wilbur's poem "Clearness" suggests the basis for Hans Arp's primary appeal. For Arp's oeuvre, as it emerges in the Museum of Modern Art's retrospective exhibition, represents a long, sustained search for clearness, for purity. At a primary level, Arp's work prods the imagination to build visions of "prodigious honesties."

But the promise of sublime purity and momentary visions of prodigious honesties is not completely fulfilled in Arp upon close study. The fact is that Arp, for all his experiments with "the laws of chance" and for all his open-spirited wandering in the realm of abstraction, has found a severely limited range of expression. He has never



Jean Arp

Stone Formed by Human Hand
1937-38

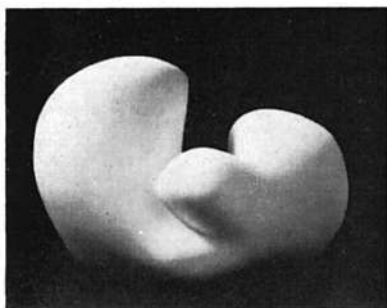
Photograph by Dietrich Widmer

Courtesy Kunstmuseum, Basel

reached the apogee of purity that Brancusi did, for instance, in his later work.

At that moment, just after the First World War, when Arp began to carve his wood reliefs, he discovered the undeniable esthetic pleasures of creating simple pure forms; of discarding what he knew in order to enjoy what he could discover. He then became interested in "the role of everyday objects" (as had the Cubists before him) which he stylized and placed in his contrapuntal reliefs and collages. Knife, fork, navel, necktie—they all were submitted to neat curvilinear redesigning. These favored objects were to appear again and again for the rest of Arp's career.

The irony is that these everyday objects, instead of carrying with them the vigor they were supposed to convey, became stock forms looking very much alike from picture to picture. (Except during a brief engagement with Surrealism around 1926 when Arp's forms assumed the burden of expressing yearning and a sense of the infinite.) Arp's suavely finished relief compositions became essays in the disposition of forms and the controlling of shadows. As such, they



Jean Arp

Human Concretion 1935

Photograph by Soichi Sunami

Courtesy Museum of Modern Art, New York

remain significant documents of a period in which great attention was given to the expressive potential of pure form.

Arp likes to talk about the moment when he "welcomed transience" into his work. He refers mainly to those Dada experiments with collage in which torn papers were floated to the floor, and the "law of chance" permitted to determine their composition. But by temperament, the Swiss artist is more nearly classical in his respect for order and method. His very allegiance to the abstract school can be attributed partly to his recoil from the excesses of German expressionists, his horror at their willful exacerbations of "Fat" paint.

Because Arp consciously struggled against his native propensity for neatness and order, he succeeded in finding a rich, sensuous vein in his personality which he has joyously mined ever since. This, his

personal liberation, he has equated to recent developments in the United States, seeing himself, with some justice, as a precursor to what he calls our "liberated" painting.

Arp's own liberation—helped along by a rollicking, authentic sense of both the comic and the ironic—is best seen in his sculptures. There, the hand which has known the soft weight of a lover's breast, the slope of a thigh, the roundness of oranges, the caverns and concavities of nature, has moved freely, carving out what it has known and abbreviating the circuit from senses to mind.

In sculpture, Arp's intellectual preoccupation with "biomorphic form" becomes quite simply an interest in the human body. And when Arp is not acutely carving a human torso but a plant or fruit abstraction, his hand is still informed by a sensuous knowledge of the human body. Here, because there is plainly no end to variations in human anatomy, and because a specific tenderness and lust motivates creation, Arp often lives up to the extravagant claims of his critics that he is "endlessly inventive." In the best of his sculpture, Arp is masterly.

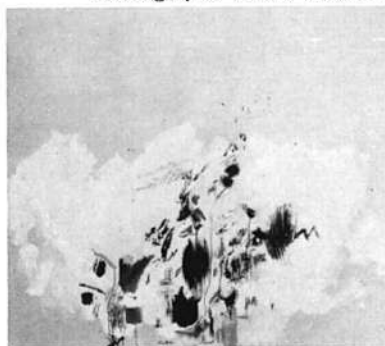
One of his outstanding sculptures is fortunately owned by the Museum of Modern Art. The "Human Concretion" of 1935 epitomizes Arp's style. It is composed of two uneven, basic mountainous round masses which, as one moves around them, slip into secondary smaller forms. These in turn flow again into the main masses. Sharp lines in the major profile create the tensions which hold back the voluptuous curves and keep the piece from being merely an ingratiating arabesque. In more recent sculptures, such as the "Tree of Bowls" Arp has worked with abrupt breaks, and strong rectilinear accents to counteract his luxuriously spherical forms.

In this and all of Arp's curving sculptures, the weight of the stone is appreciated. These spheres of marble flesh move like a full-bodied woman, slowly and provocatively, with all the weight of a sensual nature poised for inevitable surrender.

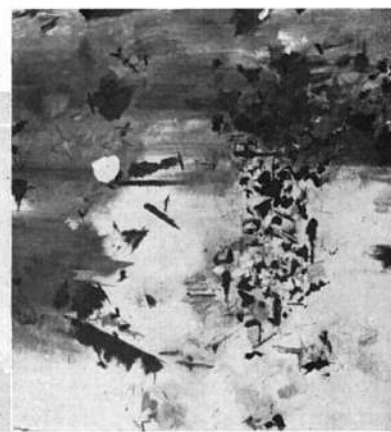
Perhaps the reason why Arp's sculpture is often more engaging than his work in other media is precisely because he has been less concerned with the abstract idea of purity. The baroque involutions of several pieces are far distant from the carefully controlled shadow-box constructions.

Genichiro Inokuma

Courtesy: Willard Gallery
Photographs Soichi Sunami



Sky Promenade



Space Promenade

Is it despite or because of the elaborate machinery set up for the International Guggenheim Award selection that the whole affair is such a fiasco? When Harry Guggenheim announced the prize in 1956, he described the complicated system of master jury, sub-juries, chairmen, co-ordinators—all the bureaucratic machinery, in fact, typical of modern committee enterprises. A series of national committees were to be responsible for selection of the \$1,000 section awards and a super-jury was to select one picture meriting the \$10,000 award. All this was intended to "stimulate public interest in contemporary art and in this way encourage the work of artists throughout the world."

Yet, for all the precautions and planning, the results can hardly be considered encouraging. Artists seeing the selection of national award winners at the Guggenheim Museum would probably, on the contrary, feel rather shaken. For, as one critic muttered unhappily as he passed through the display, "if this is the best of contemporary art in the world . . ."

Certainly one glaring error in the whole procedure is the strict instruction to nominating juries to make each award for "a specific picture and not on the basis of the artist's general achievement."

(Continued on Page 29)

Frustration explains the force behind prejudice. But it does not explain why certain minority groups are chosen as scapegoats. To explain this, psychologists help us out with another theory—the “symbolic” theory. This theory is based on the important fact that one thing can stand for something else in the unconscious mind. People often find themselves liking something, certain foods or some scenery, for example, without knowing why. If such feelings could be traced back to their origin, it would be found that these new foods or new scenery “remind” people of some pleasant experience in their past. There need not be any real connexion at all. The unconscious mind is always making connexions so that one thing will substitute for another.

There can also be substitutes, or “symbols” as the psychologists call them, for things disliked. Probably everyone has had the experience of disliking something at first sight, without any reason for doing so. The unconscious mind made a symbolic connexion there, too.

Now, the question is: why are certain minority groups disliked by so many people? Obviously, they must be symbolically connected with something very important to many people. Such things would include an interesting life with new opportunities, money, a belief in being kind and just to others, family life and sexual satisfaction, good health, and so on. Toward all these things most people have mixed attitudes; we like them, but we also dislike them. We may be a little afraid of some of these things, or we may wish to rebel against them. But we cannot say so: it is not proper to dislike these important things. So the dislike becomes unconscious, and can be expressed only through a substitute. Minority groups become substitute for important things in the culture with which they have deep psychological and historical connexions.

Let us take an example of how this works for one type of case. All of us have had the experience once in a while of disliking a thing that is good for us. Most of us have kicked up our heels at our parents, at our church, at practices that are said to be healthy and so on. That seems to be a natural human way of behaving, if it happens only once in a while. But some people will not admit that they would like to rebel, and these are usually the ones who would most like to do so. They pretend that they adore their parents at all times, that they always have “pure” feelings about sex and religion and so on. Since this is not really the case, they have to give vent to their rebel feelings in some way. And they do so by having prejudices against minority groups.

It is not only a matter of disliking the objects of prejudice; it is also a matter of fear. When people hate something strongly, they are usually also afraid of it. It is of course sensible to hate and fear certain things, but when the danger is imaginary there is something wrong with the person who hates and fears. That is the situation when there is prejudice against minority groups. Most of the fears connected with prejudice are imaginary, even though they seem real enough to those who have them.

Take, for example, the fear of large numbers. Many people who are prejudiced against Negroes, or any other minority group, say that there are so many Negroes. They are afraid they are going to be “overwhelmed” or “dominated” by Negroes. If these people are asked: “What percentage of the people in this town are Negroes?” they usually give a falsely high number. The real facts are available to them if they wished to know them. But prejudiced people seem to wish to hold on to fears about the large numbers of Negroes.

Another fear is that minority groups have too much power. Prejudiced people say that Jews own the big banks and run the government. Even a little investigation will indicate that this is not so. As a matter of fact, in some countries Jews are kept out of the banking business and out of many government posts because of prejudice. There are no Jews in many of the biggest and most powerful industries.

There is the fear that members of the minority may be spying for foreign governments. For years before the World War II many Americans were afraid of Japanese spies. When the war came, hundreds of Japanese-Americans were arrested because they were suspected of spying. There were many rumours of various kinds of secret work for the Japanese Government. But when it was all investigated, not a single Japanese-American was discovered to have been helping the enemy. The Japanese Government knew about Americans’ prejudice and hired only white Americans as spies.

It is wise to be afraid of some things. But the fear that goes with prejudice is always harmful, because it is a fear of something imaginary.

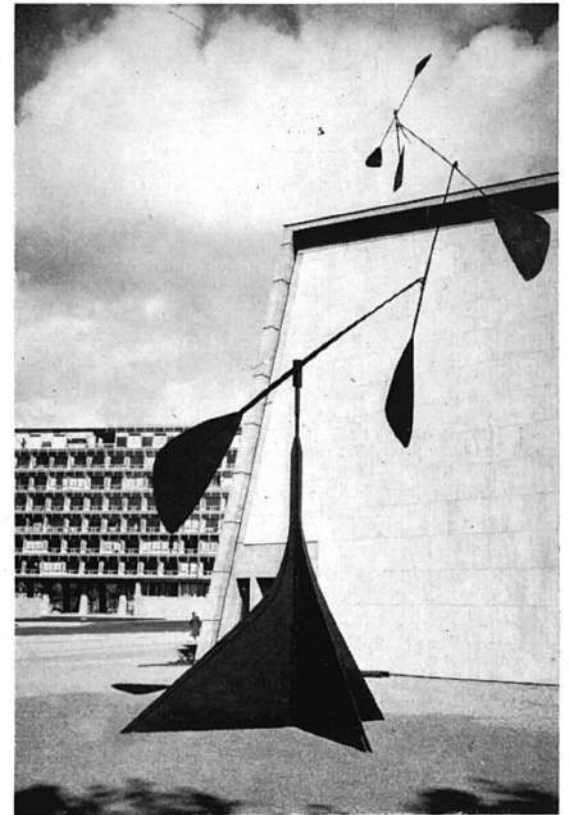
We can now bring together the ideas dealt with in this section: Why do people learn prejudice and hold it so strongly that they do not wish to give it up?

It is not because people naturally dislike any person who looks different, behaves differently, or speaks in a different manner from themselves. In fact, people pay attention to differences only

(Continued on Page 28)



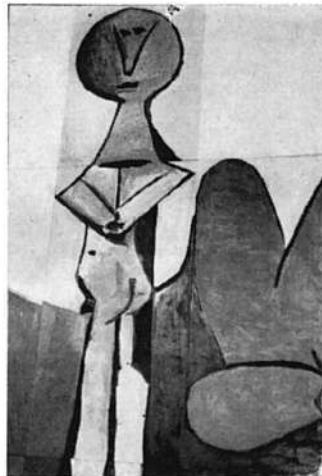
PICASSO'S PAINTING FOR UNESCO BEING MOUNTED IN VALLAURIS, FRANCE. IN THE TRADITION OF THE ANTIQUE MYTHS, THE PAINTING EVOKES THE VICTORY OF THE FORCES OF LIGHT AND PEACE AGAINST THOSE OF EVIL AND DEATH. BELOW: DETAIL OF PAINTING.



MOBILE BY CALDER IN FRONT OF THE CONFERENCE BUILDING

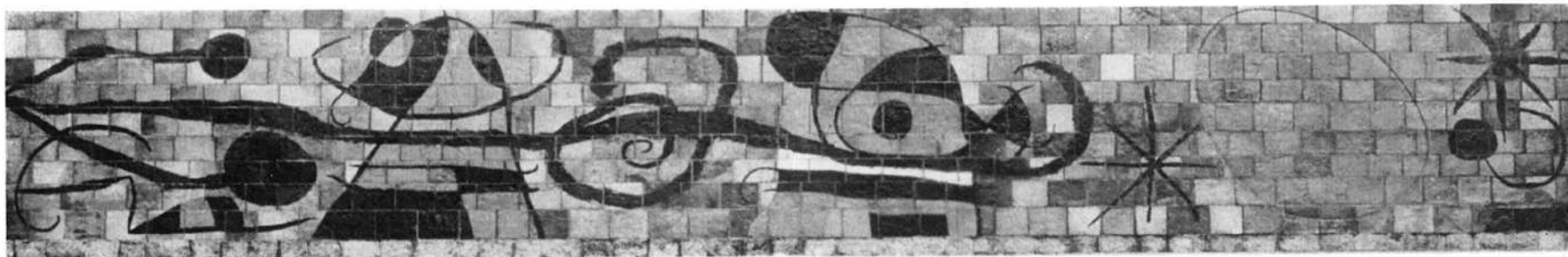


TAMAYO WORKING AT HIS FRESCO IN THE HALL OF THE CONFERENCE BUILDING



AFRO IN FRONT OF HIS PAINTING, "THE GARDEN OF HOPE" 9'X21', FOR UNESCO

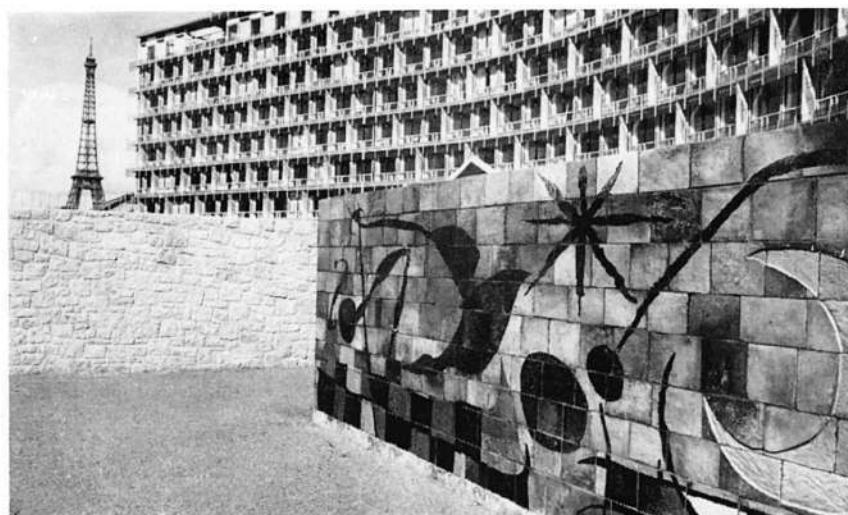
ART AT UNESCO



"DAY," CERAMIC MURAL BY JOAN MIRO IN COLLABORATION WITH JOSEPH ARTIGAS: 9'8"X49'3"
BELOW: "THE WALL OF THE MOON," CERAMIC BY JOAN MIRO AND JOSEPH ARTIGAS



"THE SYMBOL OF PEACE," A SCULPTURE BY ISAMU NOGUCHI IN THE JAPANESE GARDEN:
WATER WILL RUN FROM THE SCULPTURE TO FILL A SMALL STREAM

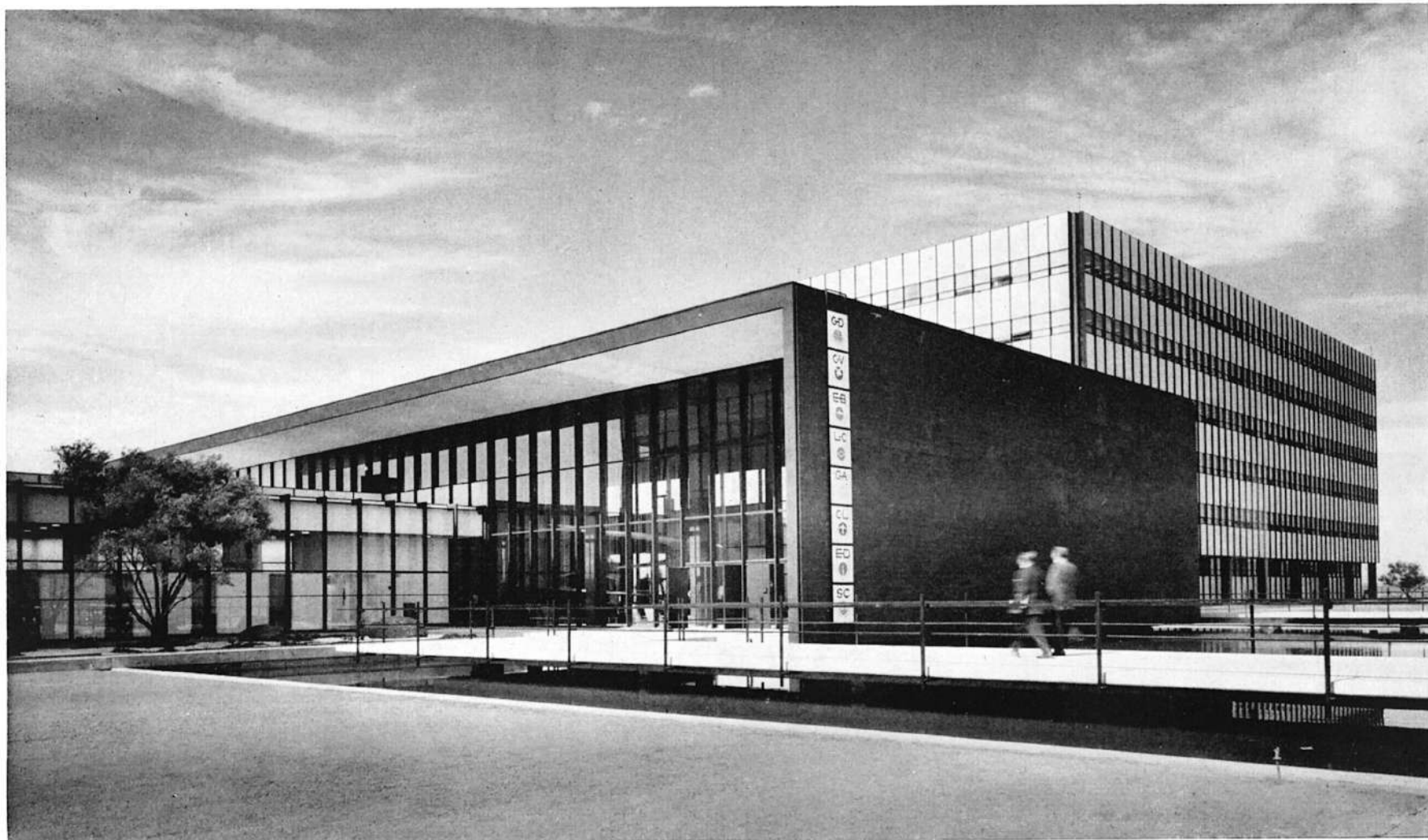


KAREL APPEL IN FRONT OF HIS WORK FOR UNESCO

The installation of the major works of art created for the new Unesco headquarters in Paris is now under way. We show here the activities preliminary to the final placing of some of the works, and, in a later issue, will attempt to cover the completed art program with the addition of those projects that have not yet arrived on the site.

Governments were asked to offer works of art for the decoration of the headquarters. An international committee of art advisers counseled the Director General of Unesco on the selection of the works of art that were to adorn the headquarters. By recommendation of the advisory committee, paintings by S. Afro, Karel Appel, and Roberto Matta were commissioned for the seventh floor where there is also to be a photo-montage by Brassai. Pablo Picasso and Rufino Tamayo created murals, the former a painting on wood that dominates the delegates' hall, the latter a fresco in the large commission room, in the conference building. A statue by Henry Moore, and a mobile by Alexander Calder adorn the grounds; sculptured motifs in haut relief by Jean Arp decorate the end wall of the library; ceramics by Miro and Artigas cover two walls, at right angles to each other, between the conference and secretariat's buildings, and at the foot of the delegations' building extends a garden designed by Isamu Noguchi and executed under his direction.

These artists were chosen not as representatives of any particular school of painting or national form of art, but as internationally recognized figures in contemporary art.



THE 2-STORY RECEPTION BUILDING IS PLACED BETWEEN THE TWO SIX-STORY ADMINISTRATION AND ENGINEERING OFFICE BUILDINGS. ENTRANCE TO RECEPTION BUILDING IS VIA A BRIDGE ACROSS A 400,000-GALLON REFLECTION POOL WHICH IS THE PLANT'S RESERVE WATER SUPPLY FOR FIRE-FIGHTING PURPOSES.



FRONT VIEW OF THE SIX-STORY BUILDINGS WITH THE RECEPTION CENTER IN BETWEEN.

ASTRONAUTICS COMPLEX

BY PEREIRA AND LUCKMAN.

ARCHITECTS AND ENGINEERS

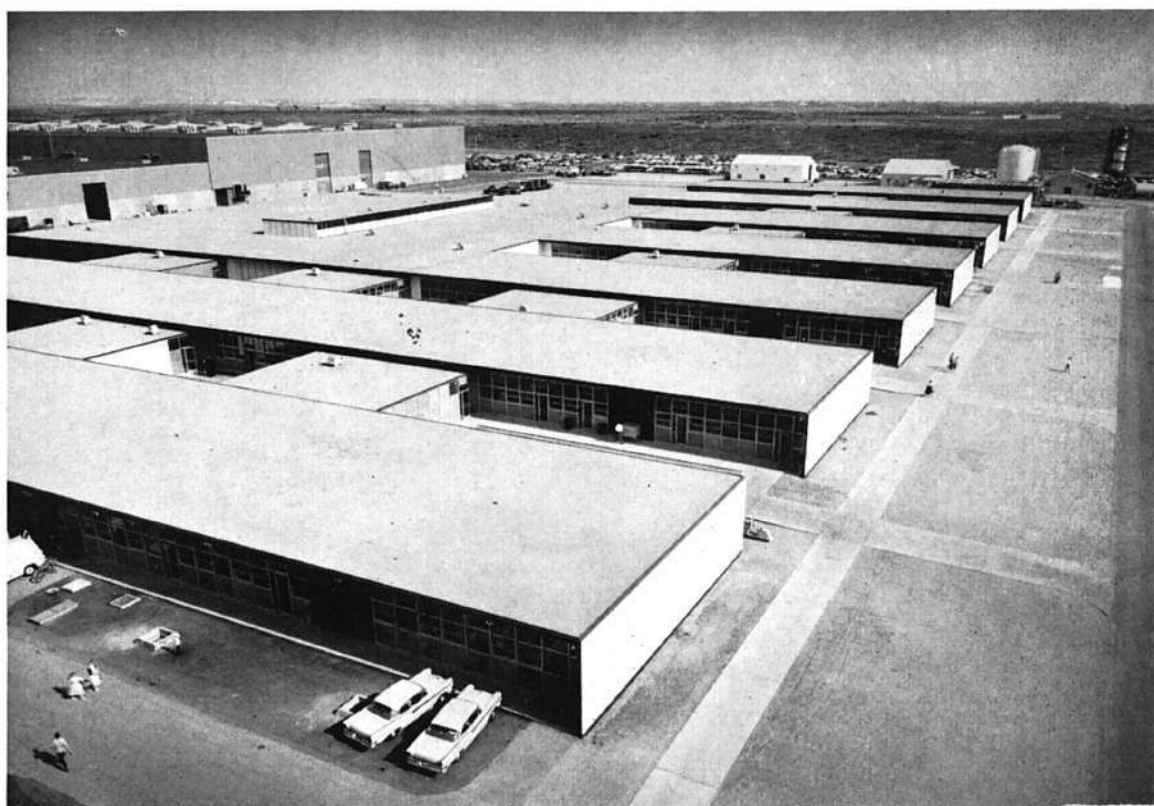
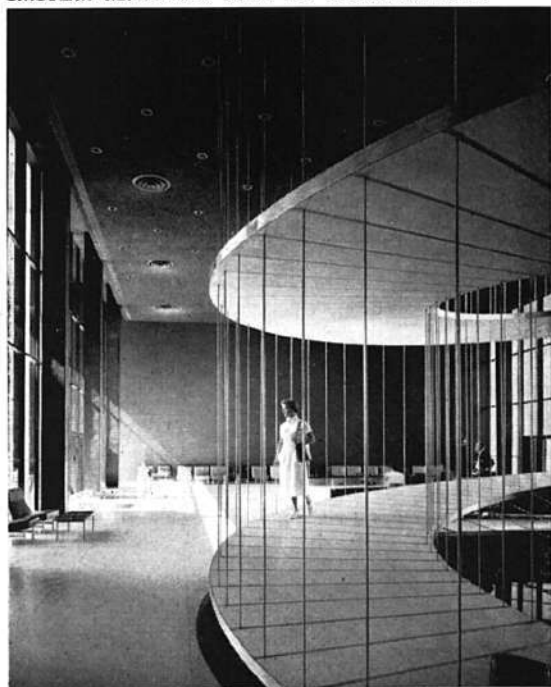
The new Convair Astronautics plant is the largest and most modern facility for integrated research, development and production of long-range missiles and space vehicles. On the site, carved out of brush land less than two years ago, this twenty-building complex is being constructed as a project designed to house 7,500 employees with adequate space for future expansion.

The design makes possible the substitution of outside walks for internal hallways. The overall plan consists of six major buildings and fourteen smaller structures. The major facilities include two six-story structures for administration and engineering offices; a two-story reception center; a manufacturing building; an engineering laboratory building, and a cafeteria. The engineering laboratory has been laid out in "waffle" pattern in order to provide maximum privacy, air and light for each office. The first floors of both the administration and the engineering buildings are occupied by functions having maximum contact with the public: employment, industrial relations and purchasing. A unique feature of the reception center lobby is a 245-foot vinyl-tiled spiral ramp suspended from the ceiling by aluminum rods, which leads to the second floor conference room and gives access to the administration and engineering buildings.

The overall design stresses the relationship of administration to scientific research, and engineering to production, providing three types of space within which to work: multi-story, one-story, and an industrial area for culmination of research and engineering of the product.

The manufacturing building is constructed of heavy steel trusses with concrete and metal walls, and the engineering laboratory is light steel with concrete and glass walls.

WITHIN THE TWO-STORY RECEPTION CENTER IS THIS SPIRAL RAMP WHICH IS SUSPENDED FROM THE CEILING—ABOVE A CIRCULAR REFLECTION POOL—BY ALUMINUM RODS.

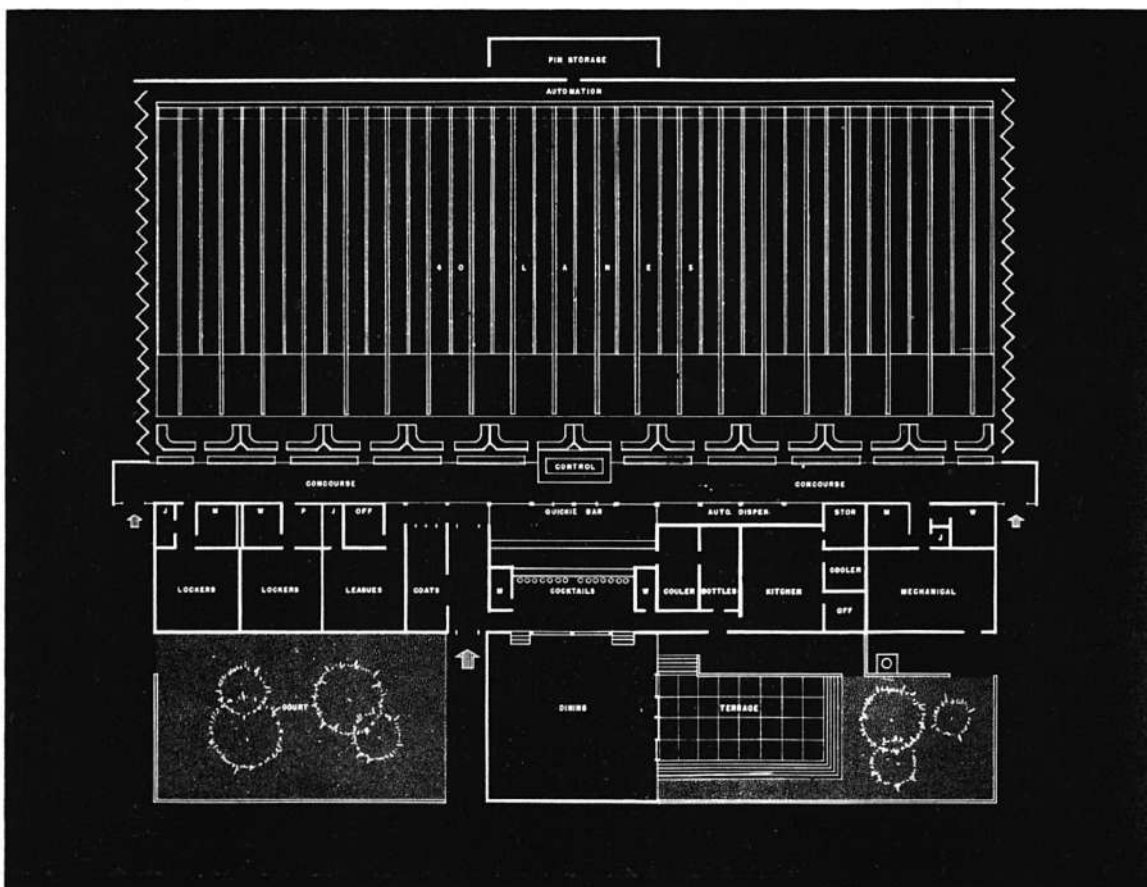
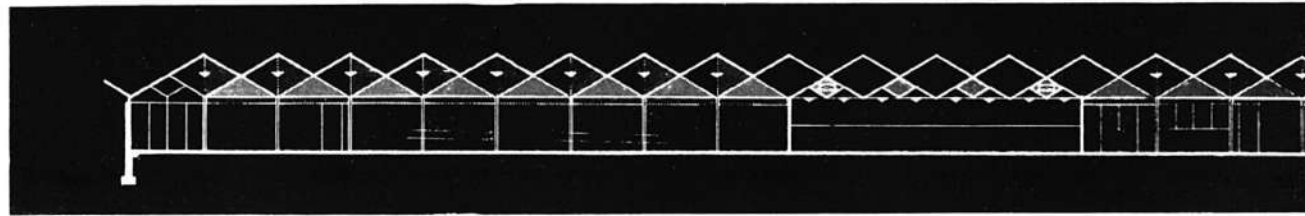
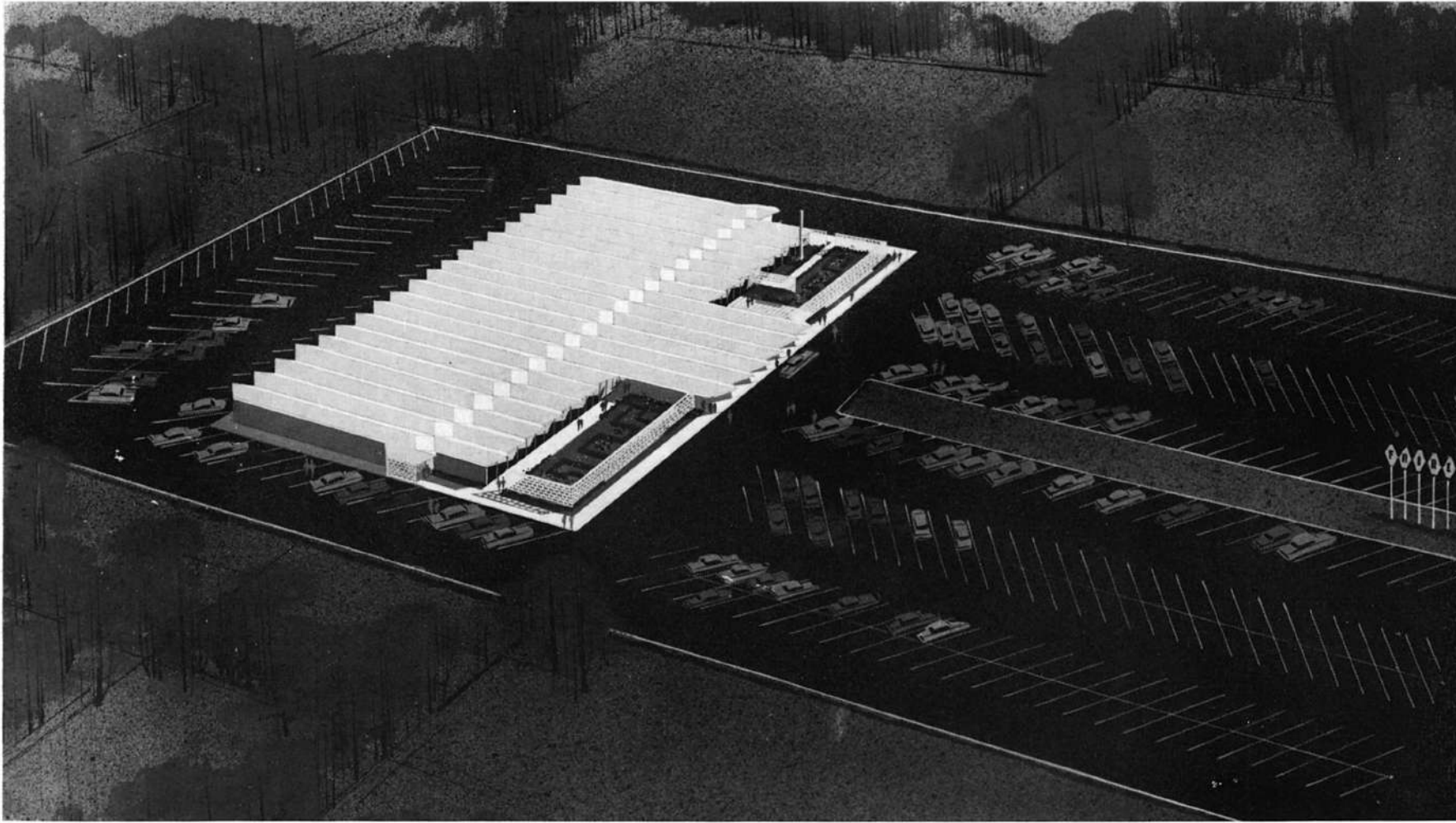


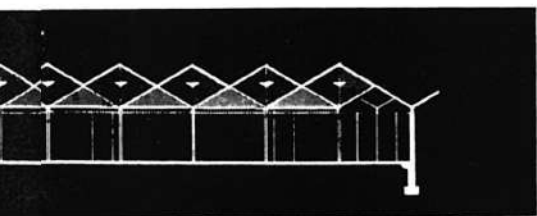
THE ENGINEERING LABORATORY IS LAID OUT IN A "WAFFLE" PATTERN. OUTSIDE WALKS ARE USED FOR INTERNAL HALLWAYS.

LONG VIEW OF SIX-STORY ADMINISTRATION BUILDING. TWO-STORY BUILDING AT LEFT IS RECEPTION CENTER.



PHOTOGRAPHS BY JULIUS SHULMAN



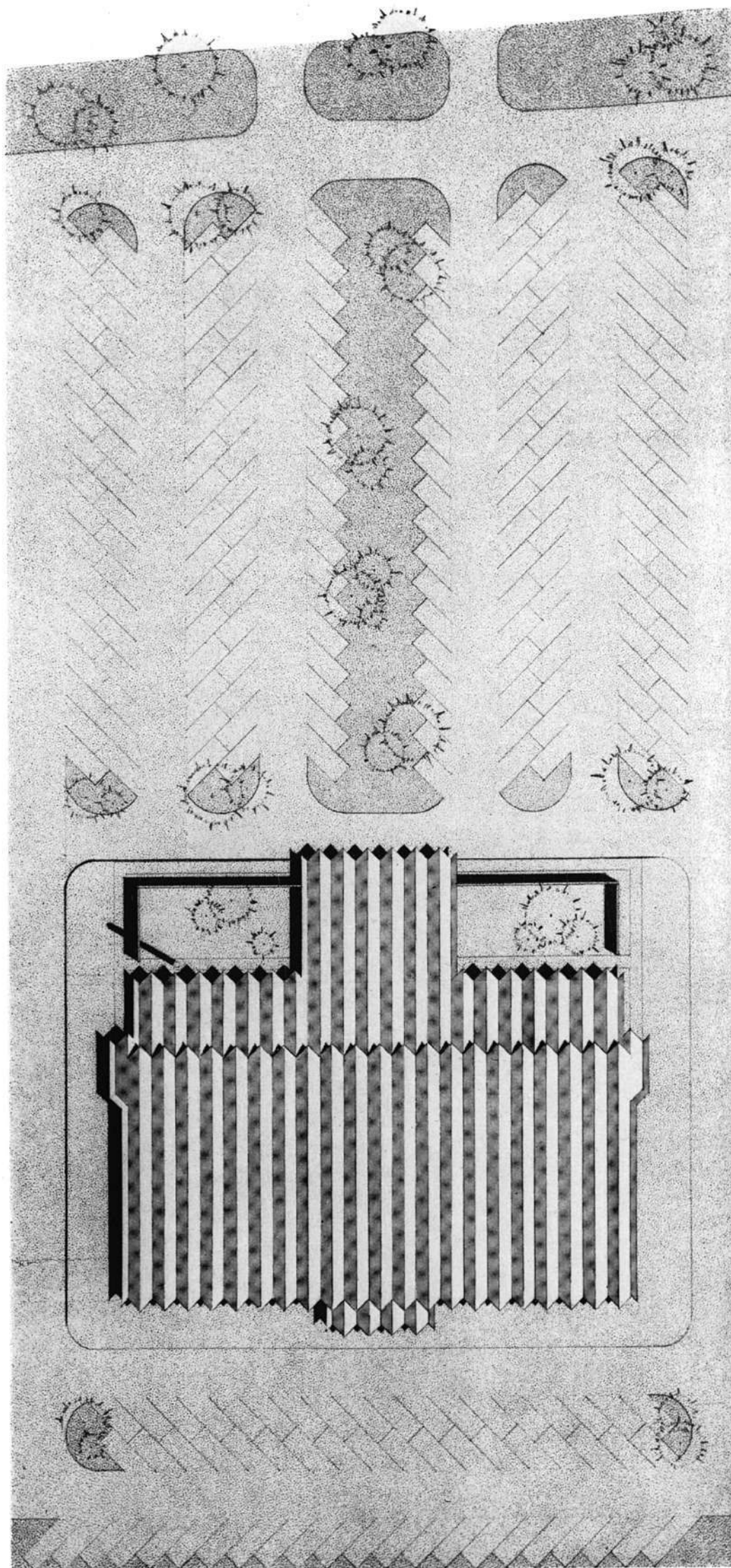


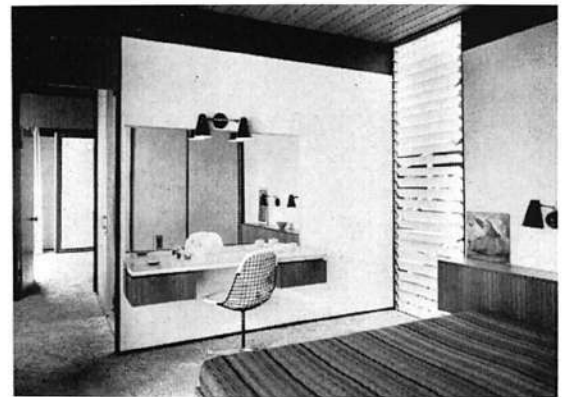
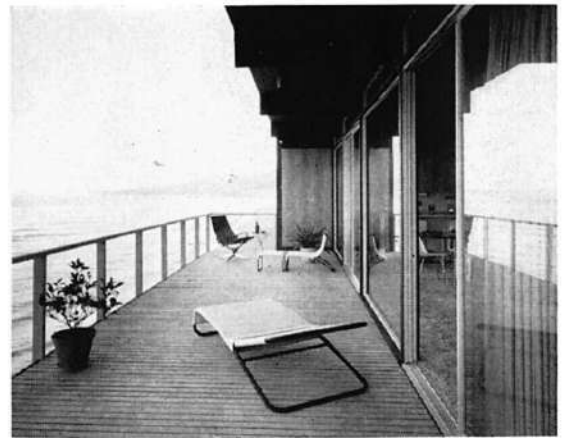
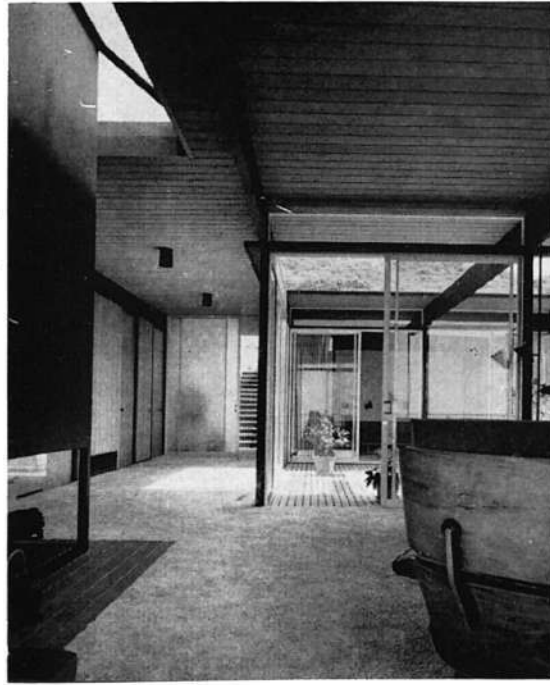
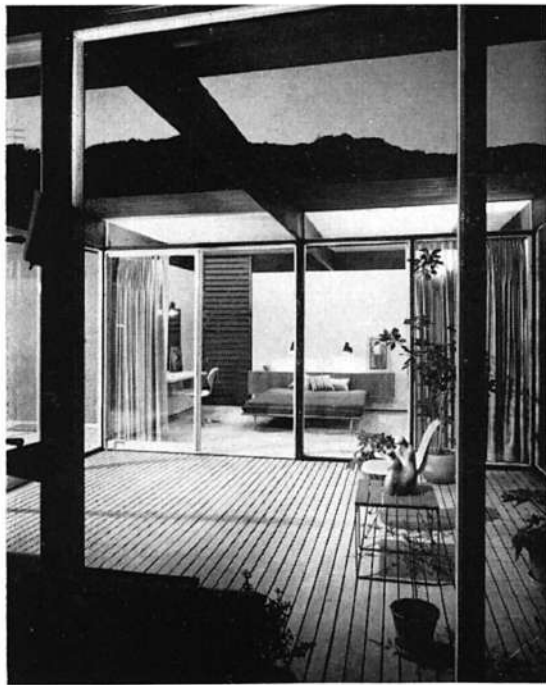
RECREATION CENTER

BY HAWTHORNE AND SCHMIEDEKE, ARCHITECTS

The purpose of the project was to design facilities to house forty bowling lanes with two locker rooms, storage, a cocktail lounge, dining room, kitchen and parking space to accommodate at least 240 cars.

A two-inch-thick undulating roof system clear spans 110 feet over automation, alleys, spectators and concourse to rest on the ridges of the same construction over the services spaces. 1"x7" steel plates form the ridges and valleys of the folds and are laced together with 2"x2" steel T's. Two-inch thick triangular wood fiber panels infill and laterally brace the lacing webs of the system. Walls and screens are of modular masonry panels that terminate at a height of 6'-8' with wood fiber panel and glass partitions extending to the valleys of the roof system above. The undulating side walls are of thin insulated cement asbestos panels that permit easy future expansion. The building together with landscaped courts and encircling walks will be positioned on a raised podium five feet above the parking lot to prevent inundation from spring flash floods and prevent its low silhouette from being hidden behind a field of automobiles from the raised super-highway on the west.







The standard solution for this type of beach lot is to build separate piling and cap beam structures for house and garage then construct conventional buildings, spanning the floor joists between cap beams in the same manner joists are conventionally spanned girder to girder.

In the development of this house, an attempt was made to lighten the understructure and to better relate it to the overall design. Cap beams on driven piling were to be placed slightly above sand level and light wooden trusses were to span cap beams to floor levels. Engineering calculations and design proved the structural and economic merits of this procedure, but building department officials arbitrarily disapproved any solution that did not conform to standard methods. Understructure is thus typical: 12" diameter piling power-driven to 15-foot depth with 12" x 14" cap beams spanning 17 feet on 17-foot centers. Lateral diagonal "V" bracing members are 4" x 6".

In the desire to express a form other than the typical streetside garage solution, automobile storage was split into two units with the entry ramp placed between. These two garages are oversized to provide extra storage space. An aluminum-framed sliding translucent glass panel on plane with garage facades gives privacy to the entrance and a completeness to the streetside architectural form.

The house plan is an "H" with living, dining and kitchen areas in the ocean leg, two bedrooms and entry deck in the other leg. These "legs" are tied together with entry and two baths.

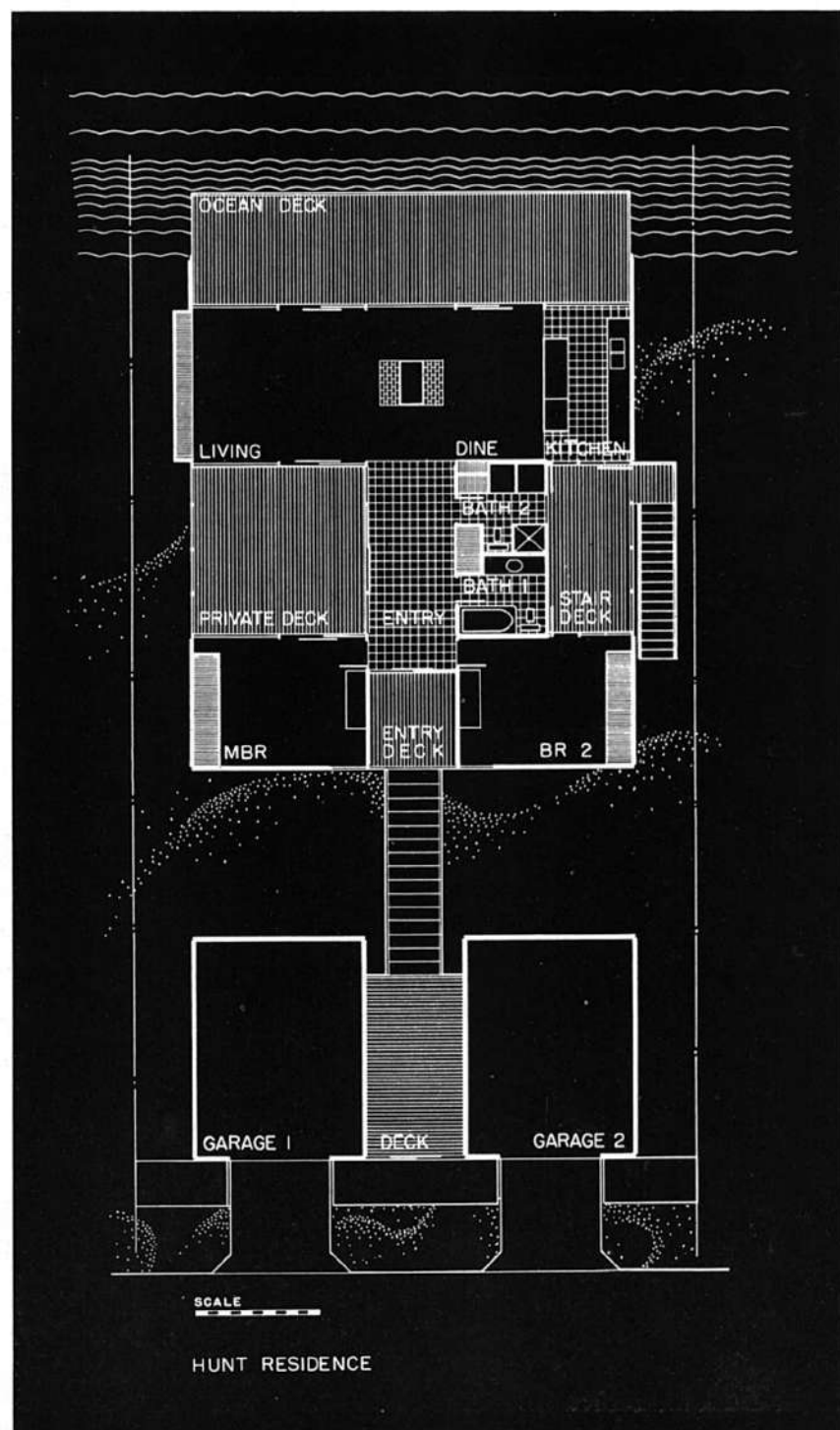
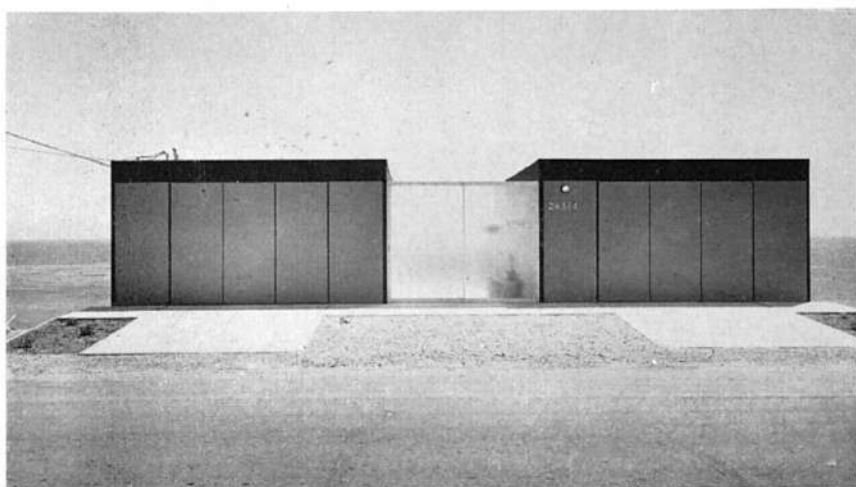
Since onshore winds often make the use of the ocean deck impractical, an interior deck is provided. The placement of this deck provides a visual extension of space to the rooms bordering it and allows an ocean view for the master bedroom through the glass walls of the living area. A smaller deck is provided between bedroom #2 and kitchen and from here there is easy

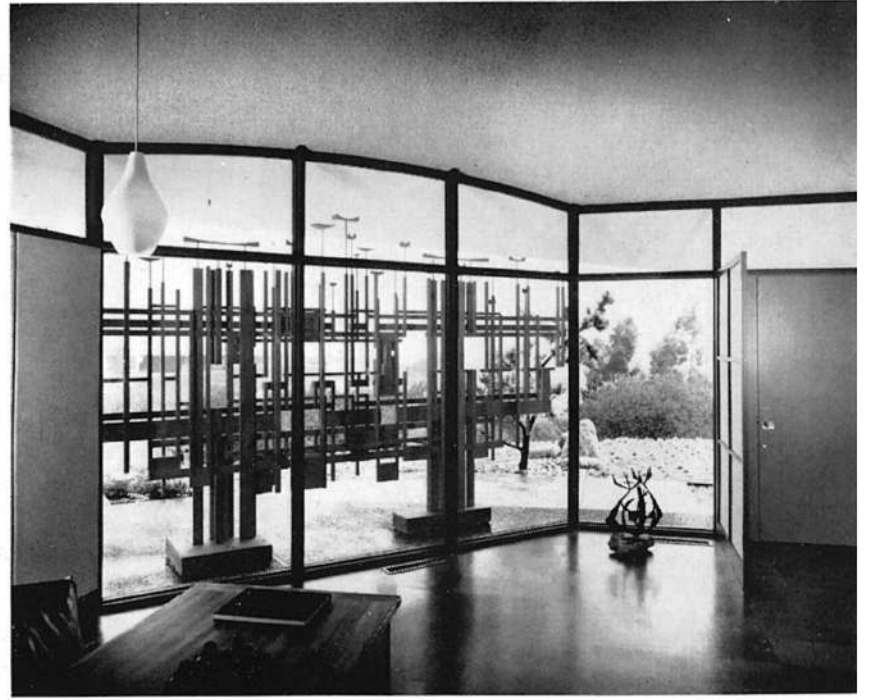
(Continued on Page 30)

BEACH HOUSE DESIGNED BY CRAIG ELLWOOD

ERROL E. LOMAX, ASSOCIATE

ROY NORVELL, GENERAL CONTRACTOR





STUDIO OFFICE

DESIGNED AND ENGINEERED BY ARTHUR LAVAGNINO, ARCHITECT AND WILLIAM C. TAYLOR, ENGINEER



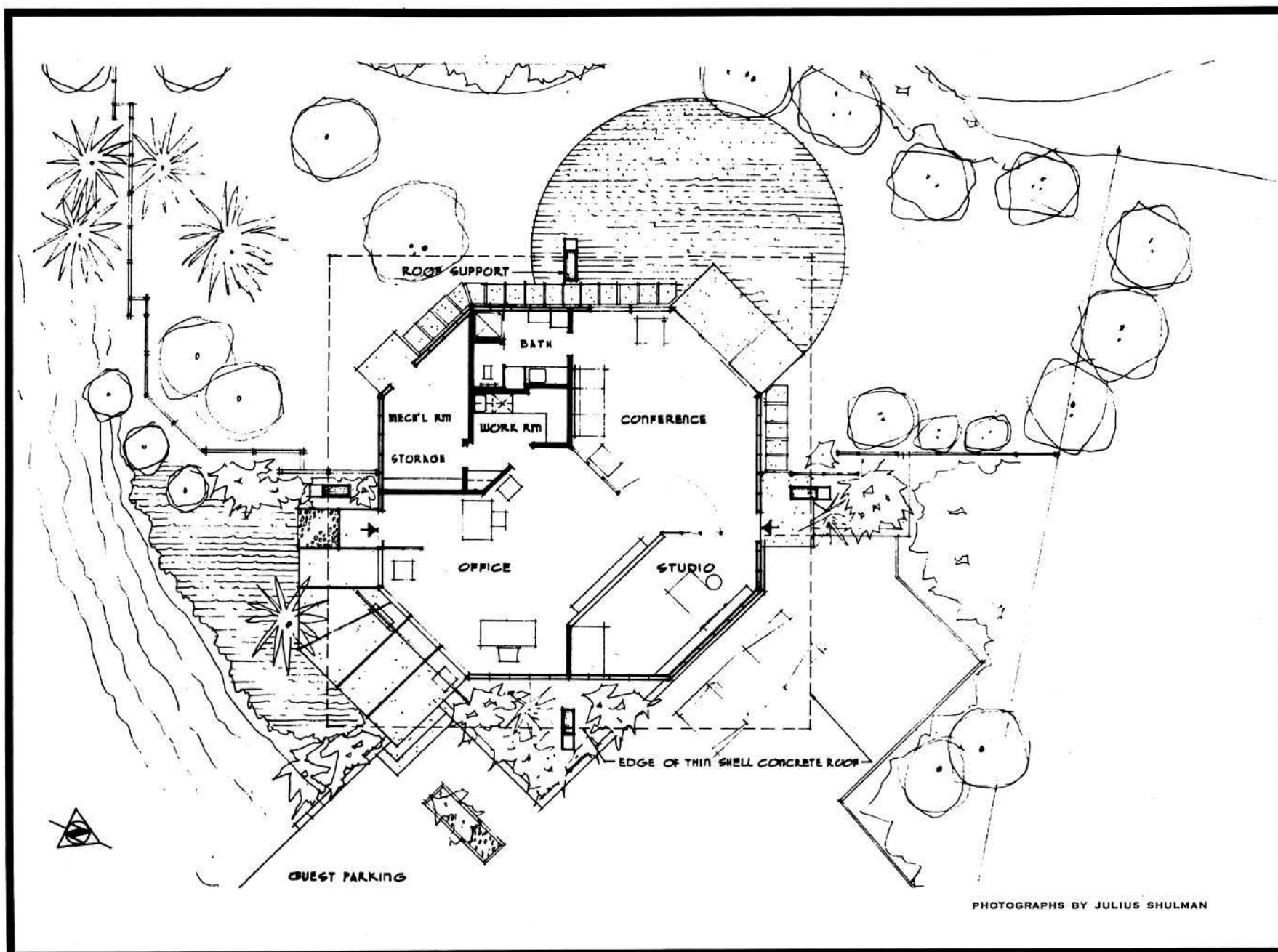
Located on three acres of brush and tree-covered land, this small studio-office lies in the shadow of the huge rock formation after which the community of Eagle Rock was named. The construction of this small project was undertaken by the Pacific Bridge Company, builder of enormous projects, as a prototype and cost-study structure to demonstrate that big construction techniques could make competitive the construction of the most complex forms such as this hyperbolic paraboloid shape.

Because there were few of the usual interior noise or privacy problems, the open 38-foot interior span of the soaring shape was ideal. It is divided into three functions: an office space, a conference area to accommodate up to fifteen people, and a design area. The remaining space, about one-fourth of the floor area, is an enclosed service section with a bath-dressing room, a bar-kitchen, and a utility room to accommodate air conditioning equipment and storage.

The shell itself is two inches thick, except for beam and edge areas. It covers 2,500 square feet and rests on four exterior columns. The exterior walls are Switzer panels, and the area between the top of the panels and the roof has been enclosed with glass. The roof was formed and poured in one week by one superintendent and four men, demonstrating that fluid shapes in concrete can be readily achieved at prices comparable to conventional post and beam construction.



THE JAN DE SWART WOODEN SCREEN IS COUNTERPOINT TO THE CURVES OF THE TENT-LIKE SHELL.

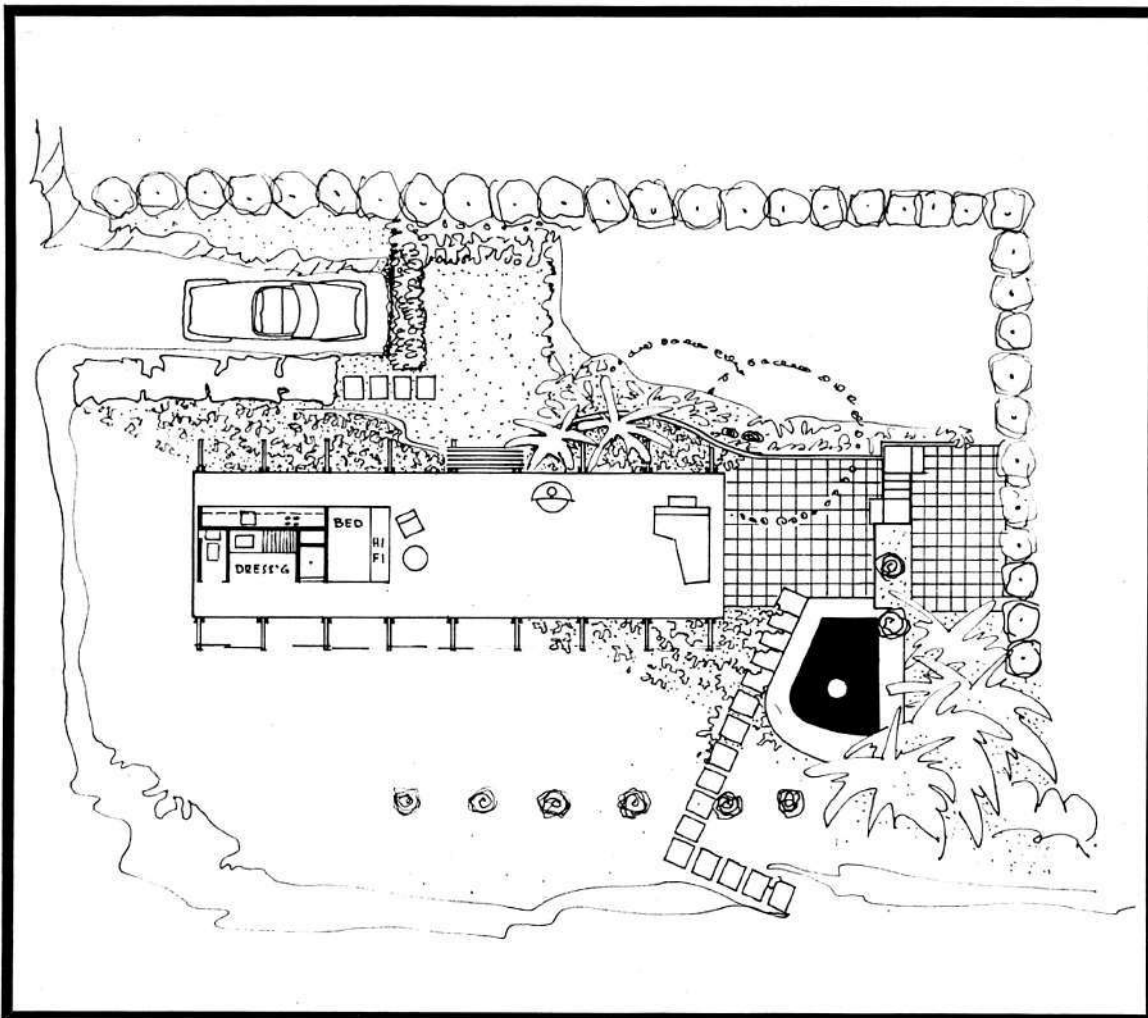


PHOTOGRAPHS BY JULIUS SHULMAN

AS A PROJECT OF EAGLE ROCK PROPERTIES, INC., THE REMAINING THREE ACRES OF THE DRAMATIC SITE ARE TO BE DEVELOPED AS A LOW-DENSITY, LANDSCAPED GROUP OF BUILDINGS FOR RESEARCH LABORATORIES, OR CORPORATION HEADQUARTERS.



HILLSIDE HOUSE



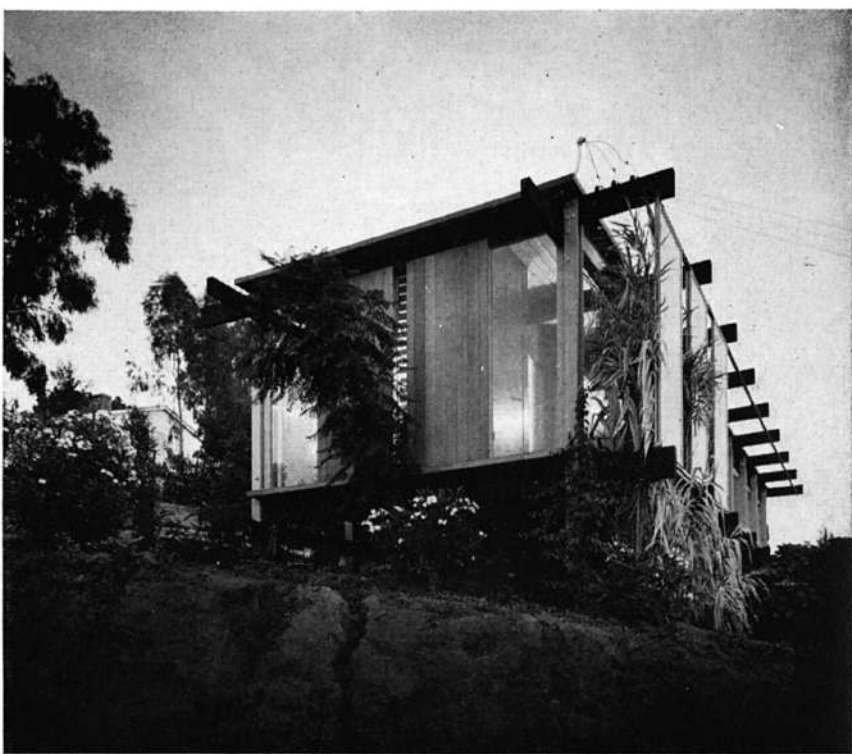
INTERIOR DESIGN: STAN YOUNG FOR FRANK BROTHERS

The site is the garden of an old estate with a view of the coastline. The owner, a pianist-composer, required a secluded environment for practice and composition. The building had to occupy an existing very narrow ledge. The construction is nine rigid bents, rigid in both directions, which made it possible to have glass on all sides. Through using prefabricated units, the building was designed and erected on a thirty-day schedule.

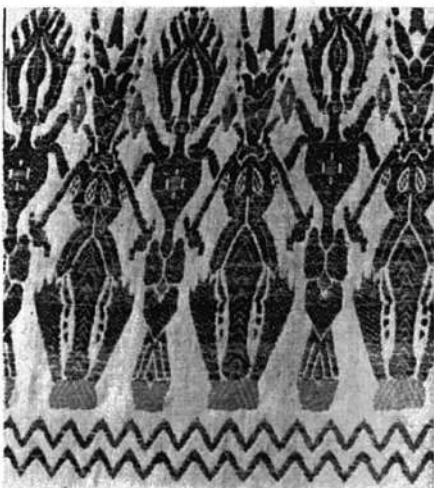
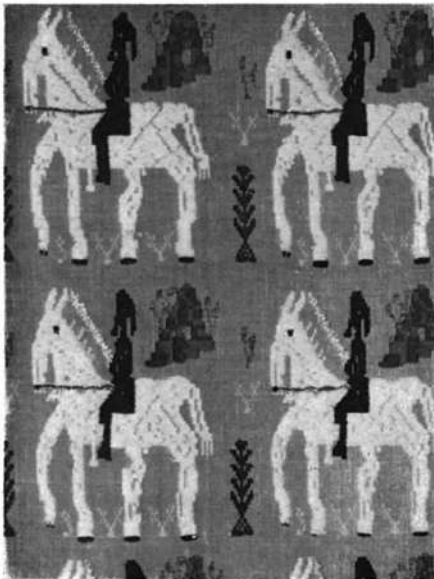
The ceiling is two-inch channel joint decking, the flooring is three-inch T. & G. Sun protection is provided by GlideAll sliding panels, three feet outside the glass line. Hollyview sliding doors were used throughout. The framing and decking is Douglas fir.



BY KILLINGSWORTH, BRADY AND SMITH



PHOTOGRAPHS BY MARVIN RAND



DESIGN FOR NEW WEAVINGS ARE BASED ON STYLIZED FIGURES OF DANCERS IN OLD TAPESTRY. COLORS ARE BLUE, GRAY AND GREEN.

WEAVINGS AT THE SASSARI EXHIBITION, SPONSORED BY ISOLA, RESEMBLE EMBROIDERY, TYPICAL OF SARDINIAN WORK.

TOP RIGHT: WARRIOR WITH FOUR EYES AND FOUR ARMS, A SMALL BRONZE OF THE NURAGHIC PERIOD.

NURAGHE IN SILANUS, THE STATE OF NUORO.



The finest of Sardinia's stubbornly insular and wholly original crafts are selected each May for exhibition at the new Sassari Museum, designed for that purpose by Ubaldo Badas. The show is arranged by ISOLA (Institute of Sardinian Crafts) directed by Dr. Francesco Deriu.

The Sardinian weavings, many of them masterpieces, make one wonder about their evolution and why they have become widely known only recently. The answer to the first lies in Sardinia's history. The culture is one of the most ancient in the world, witnesses to which are the pre-historic cone-shaped fortresses (nuraghes) to be seen everywhere on the island. There are 7000 of them, built around 1000 to 500 B.C., and they indicate a highly developed sense of architectural and community planning, and an intuitive knowledge of engineering. They are built of boulders about three feet long, laid without mortar, in a gradually diminishing diameter, rising often to over 50 feet in height. The strong and sensitive small bronze sculptures of the nuraghic period, of which 400 have been uncovered in the vicinity of the fortresses, are further testimony to an early advanced culture.

The proto-Sards found the curved line congenial, but when the Greeks invaded the seaport town of Olbia in the 6th Century B.C., they brought the rectilinear form, easier for them to handle, and the square gradually began to impose itself upon the circle. Sardinia was invaded or raided then by the Punics, the Romans, Saracens, Byzantines, Pisans, Genoese, Spanish and others, and the history of these invasions has been written on the loom. Even the double eagle of the Austrians, who were hungry for the unmined metal, was worked into the tapestries. But Sardinia had a defense against them stronger than the fortresses: a malaria belt.

This brings us to the changes which have taken place in Sardinia in the last ten years. After the war the Rockefeller Foundation went in and sprayed every structure on the 150-mile-long island; the Sardinians drained the swamps, built two dams, rerouted a river, then initiated an agricultural program which is now turning the arid regions green.

At the same time ISOLA took the island crafts under its wing, and three years ago it opened the first of the annual exhibitions in Sassari. This is why we are now privileged to see large collections of Sardinia's past and present tapestries.

Weaving is a popular craft, but long ago it placed itself under the disciplines of art, and today it is a blend of well-organized compositions, eloquent statements in color and superb technical skill. The tapestries, rich with the symbols of many conquerors, have the clarity of a fable told by a master of style. The hard kernel of truth is always there. It is worth a trip to Sardinia just to see the profound and poetic tapestries that come from the village of Nule.

One excellent section of the exhibition was the collection of photographs of indigenous building from the neolithic time to the present. The show was arranged by the Sardinian architect Vico Mossa, author of "Domestic Architecture in Sardinia." The plans and sections shown of cave dwellings, nuraghic fortresses and village houses are of great value in an understanding of the island's culture.

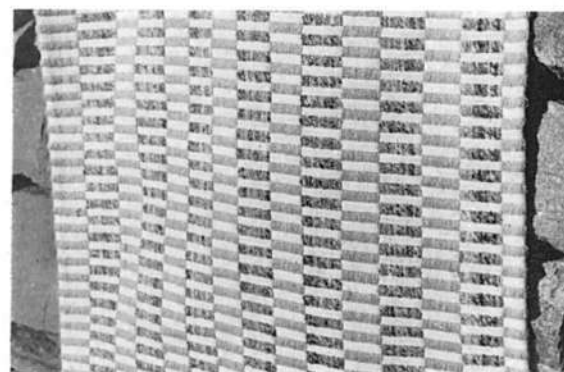
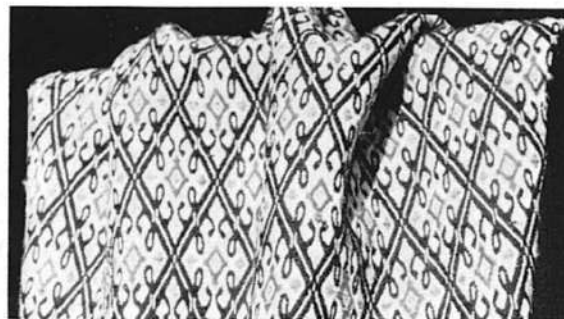
Through the efforts of Ramy Alexander, consultant on handicrafts for the European Productivity Committee, which is now concentrating on Sardinia, modern weavings for draperies and upholstery material are now being exported to the United States.

EPA, an organization of European countries devoted to assisting each other in economic and agricultural redevelopment, staked out a 170,000 hectares triangle in the west central part of the island for research and economic development. The handicrafts program, under Alexander, is one of seven of its activities, and is mostly

(Continued on page 32)

"The weavers work with full liberty of expression, as a painter does, their compositions following their fancy and inspiration. Their tapestries are a love chant sung to the rhythm of the loom. Where Nature is sweeter, where life is more serene, weavings are richer, especially in the exuberance of their fancy, and the limitless number of examples of difficult techniques. Where the mountains impose solitude the weaving is compact, coarse, simplified, of one line, of one color."

Prof. Filippo Figari, Director, State Art Schools of Sardinia

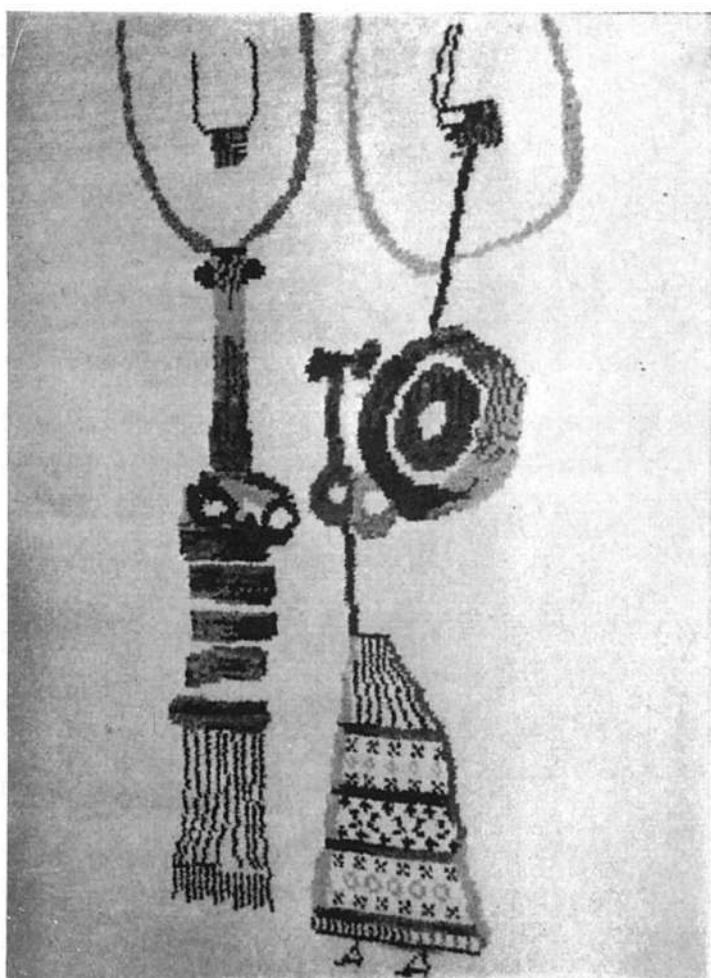
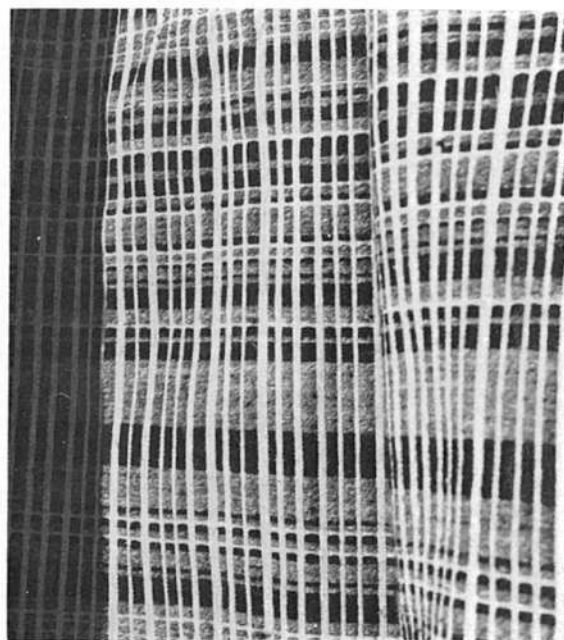
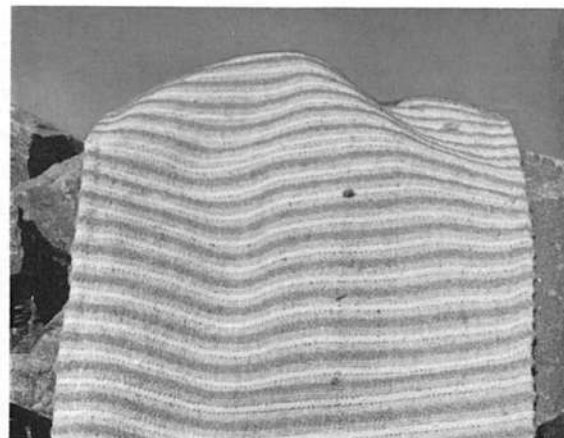


ABOVE: DESIGN IN BLACK, RED AND WHITE IS COPIED FROM THE BORDER OF AN EARLY WEAVING.

RECTANGLES IN WHITE, GRAYS AND CITRUS, WOOL AND COTTON.

BELOW: STRIPES OF GRAYS AND NATURAL WHITE, IN A WEAVE USED TRADITIONALLY FOR SADDLE BAGS ON THE ISLAND.

"FACADE," COTTON AND WOOL DRAPERY MATERIAL IN BLACK, WHITE AND GRAY.

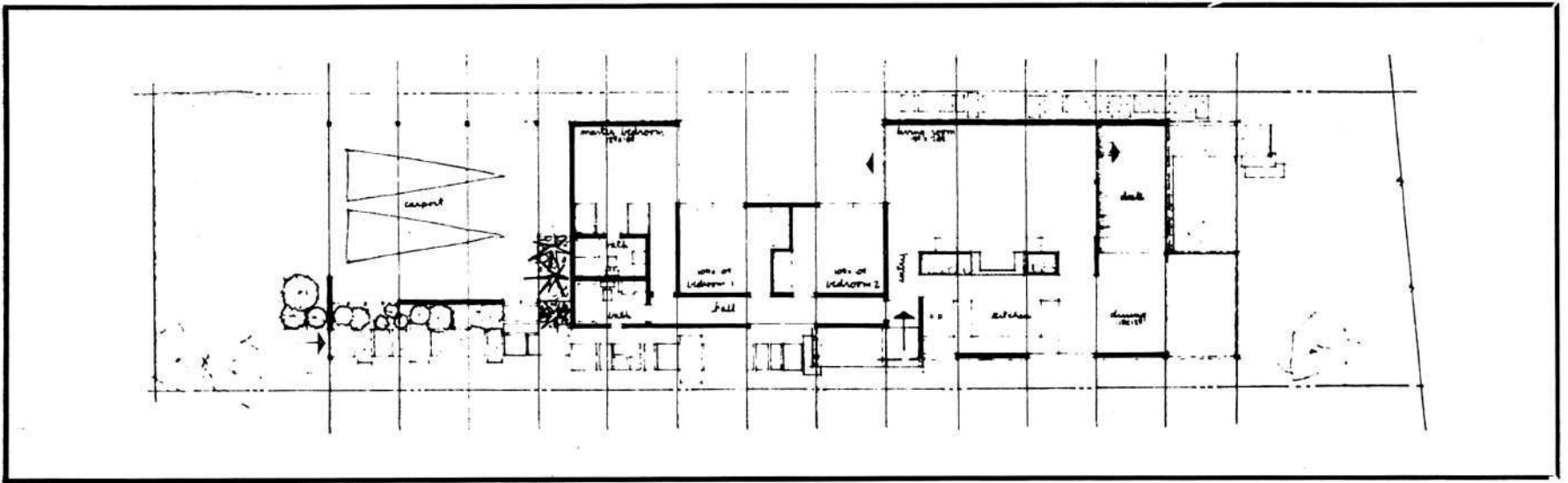


ABOVE: ANTONIANGELA CONGIU, PRESIDENT OF THE WEAVERS' COOPERATIVE AT SANTULUSSURGIU AND RITA CARBONI-BOY OF CAGLIARI, ATTORNEY FOR THE COOPERATIVE.

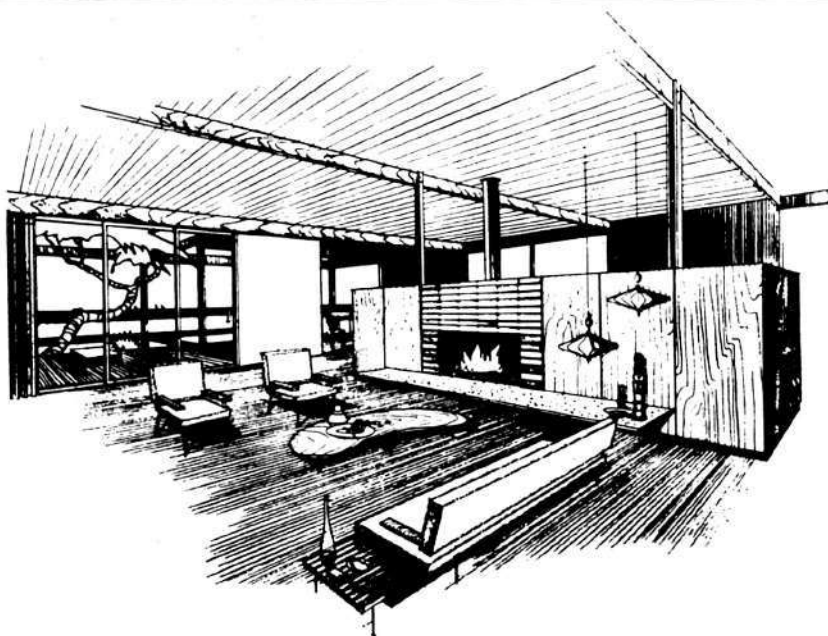
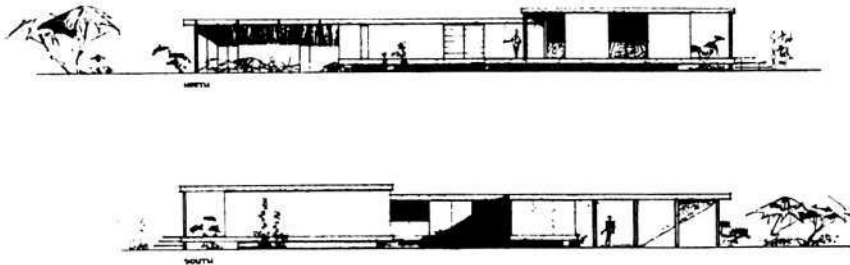
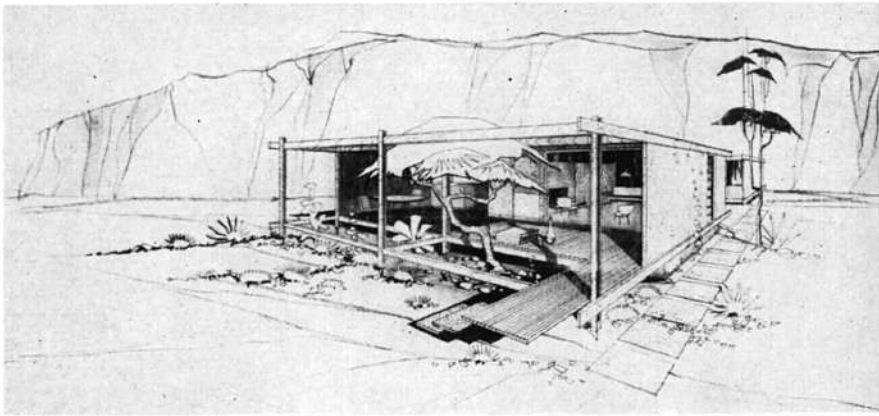
BELOW: DETAIL FROM A RUG BY MAURA MANCA, A DIRECTOR OF ISOLA.

BY ESTHER MCCOY

ITALIAN EXHIBITION



SMALL HOUSE BY SCHWAGER, FERNALD AND BALLEW



This three-bedroom, two-bath house of fourteen hundred square feet was designed within a minimum budget to afford a family of four maximum privacy and enjoyment of a narrow but level beach lot.

An eight-foot modular post-beam-plank construction with simplified window and exterior details was chosen because it would allow an open arrangement of interior areas and an economy of structure. To increase the feeling of depth of view of the ocean and provide greater privacy, the floor was elevated and an additional structural frame was added beyond the deck and dining area and the ceiling over the living areas was elevated to nine and a half feet (seven and a half feet were used in the bedroom areas).

Building areas on the thirty-six-foot-wide lot were organized to allow privacy from the neighbors and the entrance garden by opening principally toward the ocean and the private sheltered patio with only minimum openings toward the sides of the property all of which are to be translucent. The elongated entrance garden, typical of this type of property, is divided into smaller gardens along its length by means of screens and benches.

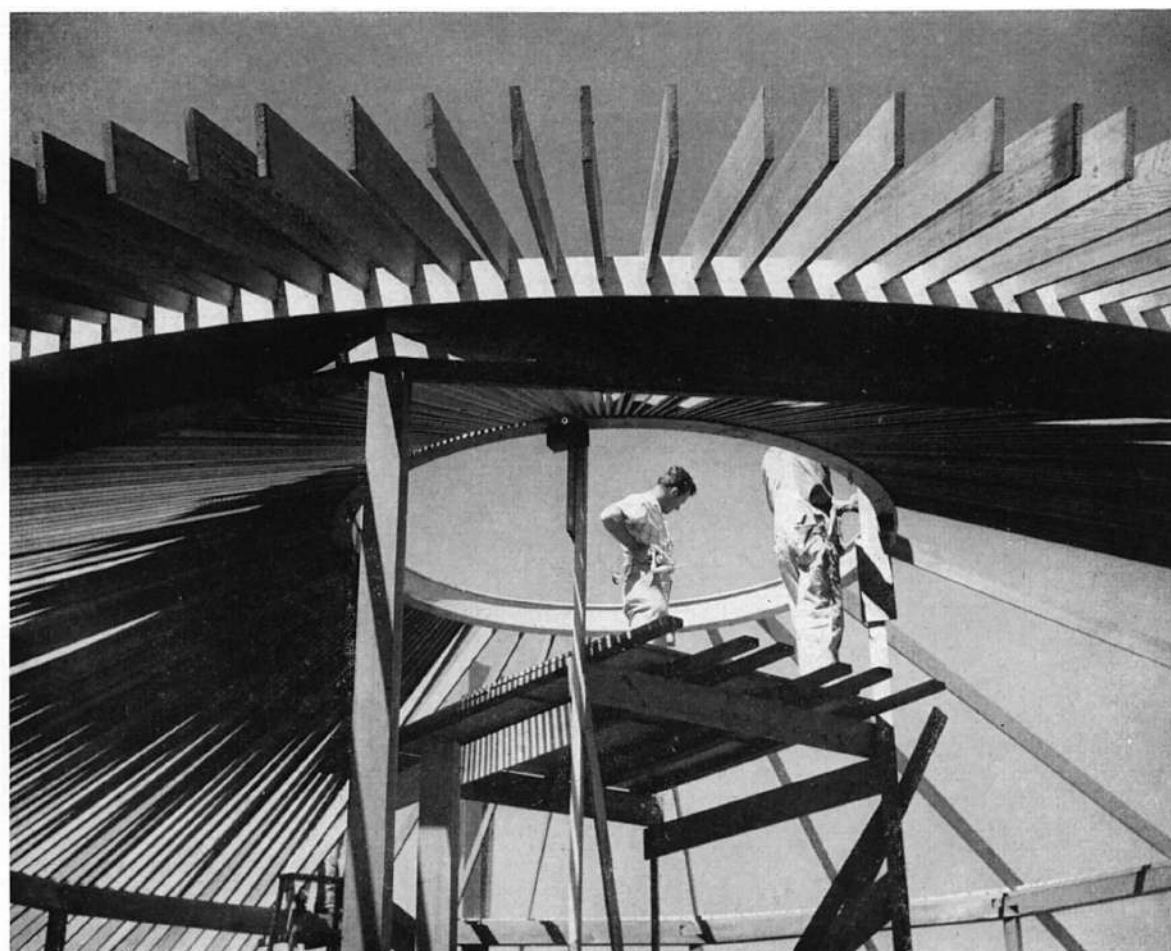
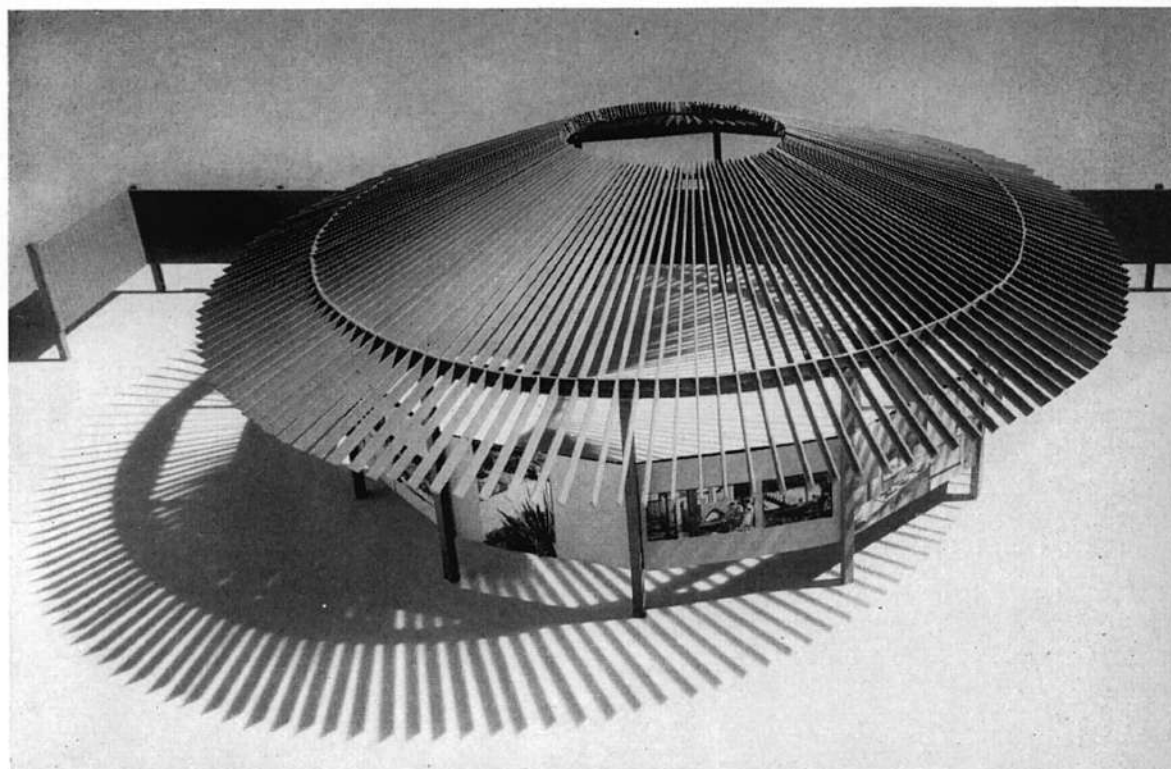
Finish materials are stained Douglas fir structure, stucco, vertical grain fir cabinets and paneling, Norman brick fireplace with black iron flue, stained Douglas fir decks, and cork tile floors.

This small exhibition pavilion was designed to house architectural exhibits at the San Francisco Art Festival. The redwood structure is 40 feet in diameter and 14 feet high with an 80-foot fence extension along one side to be used for display. The roof is made of 252 1 x 6 redwood boards on edge, cantilevered from an outer ring to a center compression ring leaving the center as a free open space.

This light and charming project solved the problem with simple clarity and an imaginative use of materials.

FESTIVAL PAVILION

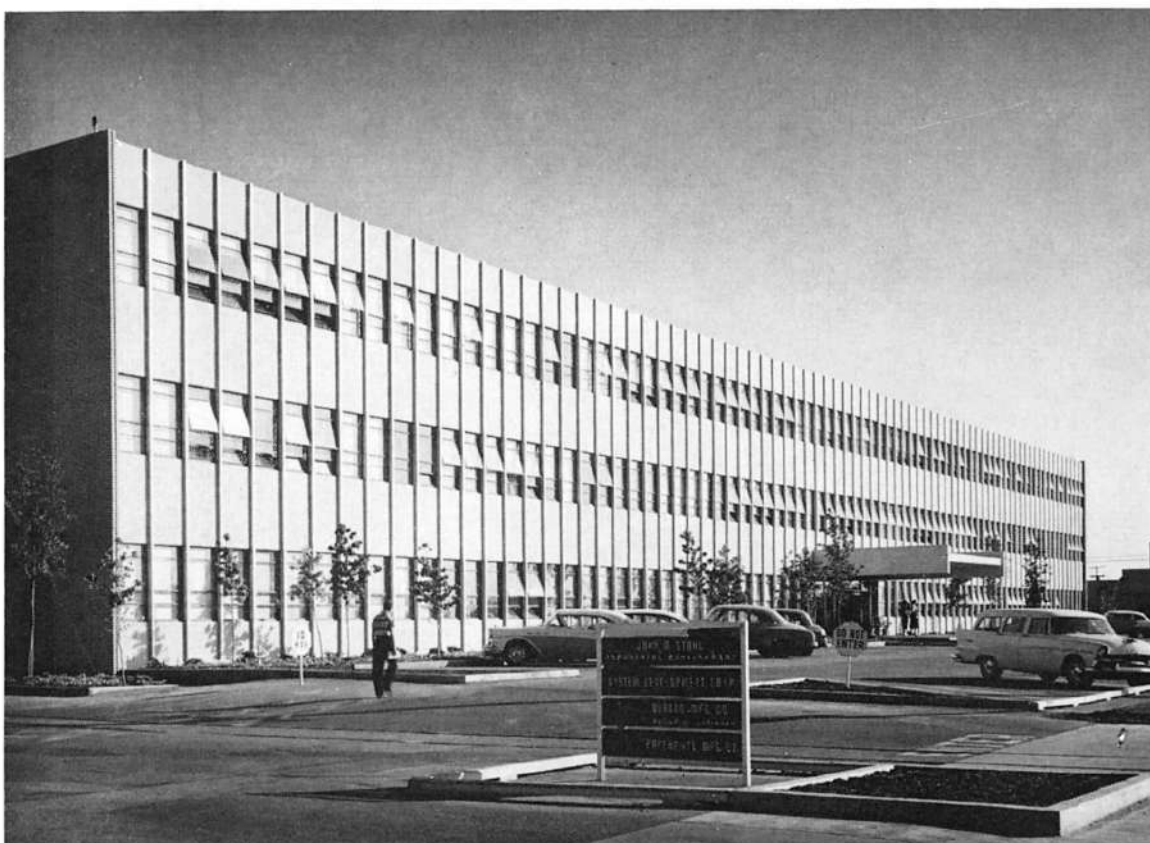
BY MARQUIS AND STOLLER



PHOTOGRAPHS: GERALD RATTO
GEORGE KNIGHT



BUILDING FOR RESEARCH / BY RICHARD L. DORMAN, ARCHITECT, AND ASSOCIATES



Optimum flexibility, along with daylighting of each of its 620 offices, were requirements affecting design and layout of a 136,000 square-foot office building.

The structure is one of four buildings erected on a five-acre site.

The flexibility requirement was necessary because the client, Systems Development, has a program which allots each office to a research project which, when completed, is succeeded by another project. To permit necessary change in physical boundaries of offices, full-height, movable Hauserman panels were provided for the interior. The clear-span construction is tilt-up and steel frame, with supporting columns spaced at points 28 feet by 36 feet.

The daylighting requirement is solved by incorporation of four open courtyards into the plan. These have been landscaped and paved to serve as recreation areas for staff members.

Horizontal strips of windows alternate with concrete spandrel panels to form exterior walls; vertical aluminum fins on window lines give a suggestive contrast to the emphatically horizontal lines of the building. On south and west walls a metal sun shade is pinned out four feet from wall surfaces. The shade consists of "T" bars with Kool-shade metal screening secured between the bars.

In addition to its function, the shade helps keep the south facade of the wide, three-story structure in human scale through visual separation

(Continued on page 30)



DEVELOPER: JOHN M. STAHL



PHOTOGRAPHS BY GORDON SOMMERS



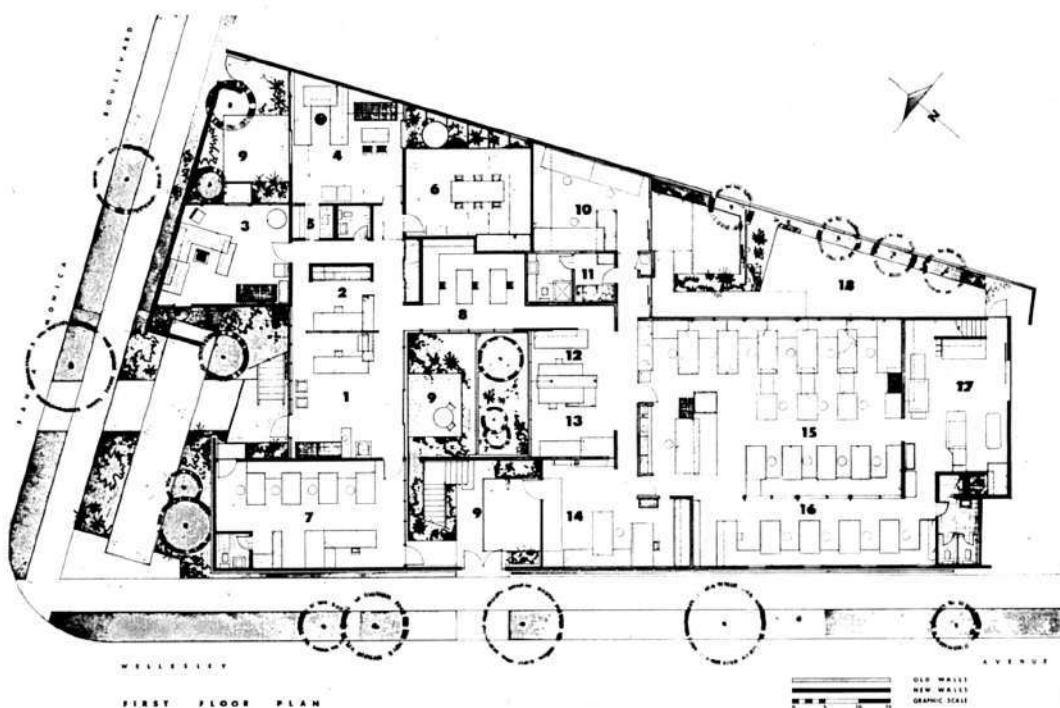
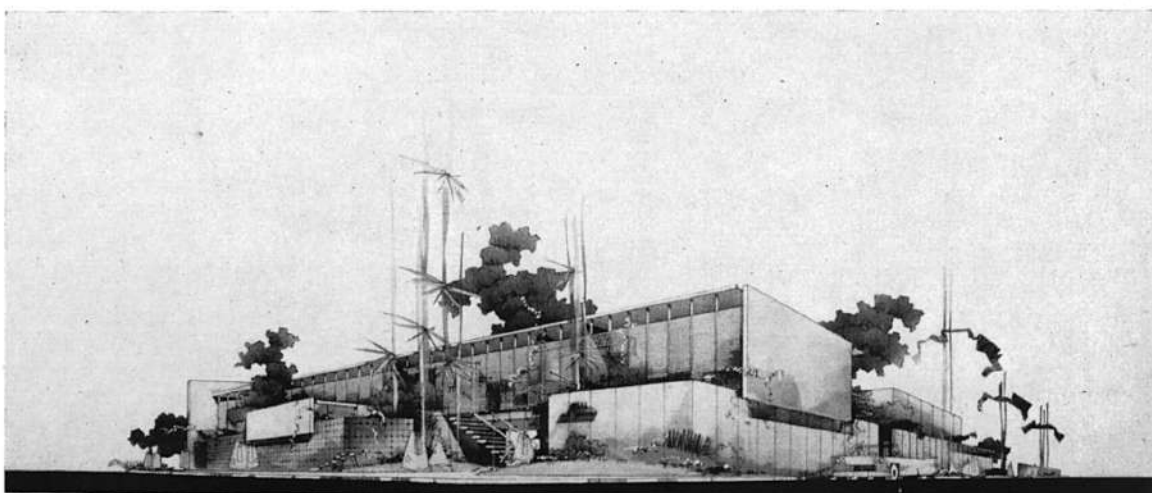
ARCHITECTS' OFFICE BUILDING / BY A. QUINCY JONES AND FREDERICK E. EMMONS. ARCHITECTS AND ASSOCIATES

The initial unit, as shown in the photograph, was completed three years ago. The new addition, as delineated in the plan and shown in the sketch, is now under construction. The original concept anticipated the present addition. Since architecture is such a time-consuming profession, pleasant spaces in which to work, related to gardens, were considered as equally important a requisite of the building as other physical requirements. All ground floor working areas and offices relate to a garden.

Additional conference space, private individual offices for the principals of the firm and separate accounting, clerical and reception areas are included in the new addition. The two new offices for the principals are so designed as to permit smaller meetings, thus leaving the conference room free for use of the associates when necessary. A kitchenette acts as a connecting link between the two principals' offices. This kitchenette will be used to prepare lunches for key staff meetings and possibly for client conferences when they occur at a meal hour. A garden has been provided for the dining of the total staff. Space is provided for binding of brochures and specifications as well as for reproduction of drawings. A photographic department, with dark room, is on the mezzanine at the rear of the 16-foot-high drafting room. This photographic department works in conjunction with the public relations and publicity sections.

The building is radiant heated in five zones. The first floor is slab construction with studs, post and beam as the structural system. Access to gardens from the reception area and offices is through sliding aluminum doors. Provisions have been made to add air conditioning, but during

(Continued on page 30)



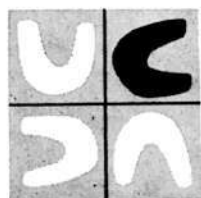


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NOTES IN PASSING

(Continued from Page 9)

when they have prejudices first. Then they hold themselves apart and despise or hate the differences of the other people.

It is not because prejudiced people have had unpleasant experiences with minority groups. Some have, and some have not. Those who have had unpleasant experiences with minority groups have also had unpleasant experiences with other people. They remember some unpleasant experiences because they are *already* prejudiced.

In part, people have prejudice because they are frustrated and unhappy in a general way. Depression, unemployment, and low wages are among the main causes of frustration for a country as a whole, but there are many things which cause fear and anxiety among large numbers of the people. When people do not understand the cause of their frustration, or feel that there is nothing they can do to stop it, they look for a scapegoat. Certain kinds of politicians gain popularity by naming the Negroes, the Jews or some other group as the scapegoat.

People are willing to use these groups as scapegoats because the groups have become symbols of other things they dislike. They cannot openly show their dislike of these other important things, since they would regard that as improper or foolish. Also, they like or admire the other thing at the same time as they dislike it. So they switch all the dislike over to the symbol—the minority group.

Fear of imaginary dangers is an important part of prejudice. One of the reasons why prejudiced people dislike or hate minority groups is that they imagine all kinds of fearful things about them.

A number of students have sought to explain prejudice as a type of mental disease. Some mental disorders can be traced to inadequacies in personality development, and prejudice is regarded under this theory as resulting from a particular kind of mis-development. Prejudice arising from this source is quite non-deliberate and cannot be eliminated by rational appeal or the application of laws. Most studies of this aspect of prejudice take the form of a comparison between groups of prejudiced and unprejudiced persons, based on a number of questions about personality characteristics and personality development. The items where significant differences appear are then integrated into a clinical picture of the "prejudiced personality."

One study, by Frenkel-Brunswik, Sanford, and others, at the University of California, is based on a detailed comparison between the personality traits of known anti-Semites and the personality traits of known non-anti-Semites. By comparison, the typical anti-Semite was found to be a compulsive conformist, exhibiting anxiety at the appearance of any social deviation. He appears to be a person with little insight into himself, who projects his own undesired traits on to other people, so that he blames people against whom he is prejudiced for traits which are characteristic of himself. He has a tendency toward stereotyped thinking and is unimaginative. He tends to have unconscious inferiority feelings centering mainly in a feeling of sexual inadequacy. He expresses strong filial and religious devotion, but unconsciously manifests hatred of parents and indifference to moral values. He exhibits an aversion for emotionality but unconsciously has a feeling of inferiority toward it. He is prone to aggressive fantasies.

Another study was conducted in New York City by Jahoda and Ackerman. They secured detailed reports on 50 patients who had expressed anti-Semitism while undergoing psychoanalytic treatment, and tried to determine what role, if any, anti-Semitism played in their unstable mental make-up. It appeared that anti-Semitism resulted from some distortion in personality structure and fulfilled certain needs. Anxiety and lack of security in group membership are among the principal traits of anti-Semites. Fearing attacks on their integrity as individuals, these persons counter-attack against Jews, the handiest object. The anti-Semitic personality type in this study, too, has an overwhelming desire to conform, to appear "respectable" and to attach itself to dominant organizations, and is characterized by outward submissiveness and inward aggressiveness.

Hartley made a study among college students of the personality traits of the prejudiced person. His summary of the characteristics of the intolerant personality follows: "unwillingness to accept responsibility; acceptance of conventional mores; a rejection of serious groups; rejection of political interests; a desire for groups formed for purely social purposes and absorption with pleasure activities; a conscious conflict between play and work; emotionality rather than rationality; extreme egotism; compulsive interest in physical activity, the body and health. He was likely to dislike agitators, radicals, and pessimists. He was relatively uncreative, apparently unable to deal with anxieties except by fleeing them."

These studies of prejudice as the expression of a warped personality have certain weaknesses when considered by themselves. But when taken in connexion with other factors underlying prejudice, they add much to our understanding. They probably are most useful in explaining extreme case of prejudice.

We have thus seen that prejudice is indeed a complex thing. There are background factors and immediate factors which account for its presence in any individual or group of people. This complexity makes it difficult to eliminate prejudice, as action taken against one root does not necessarily affect the other roots. Perhaps we can best summarize our findings by suggesting what kinds of action will contribute toward a reduction of prejudice. These are not listed in order of importance but simply according to convenience of presentation.

1. One thing would be an intellectual appreciation by prejudiced people of the fact that prejudice harms them, financially and psychologically. Involved in this is a recognition that the gains that seem to come from prejudice are to some extent temporary and illusory. These gains, which can be classified as economic, political, sexual and prestige, sometimes divert the prejudiced person from more satisfactory and more permanent gains. Prejudiced people need to be shown how they are exploited because of their prejudice.

2. A second activity helpful in diminishing prejudice would be the provision of accurate information about the minority groups against which there is prejudice. This should include facts which break stereotypes, and explanations of the causes that give rise to differences between minority and dominant groups. Facts of this type are learned not only through books, newspapers and speeches, but through personal contact on a friendly and equal basis.

3. One of the most important traditions to combat is that of racism. This can be attacked not only when it is applied to minority groups, but also whenever biological explanations are applied to any social phenomenon.

4. Legislation which penalizes discrimination reduces the occasions on which prejudice is made to seem proper and respectable, as well as eliminating some of the worst effects of prejudice. Legislation against discrimination is thus one of the most important means of breaking traditions of prejudice.

5. A tradition on which prejudice is based can be maintained only by being transmitted to children. If the transmission of prejudice through the home and play group can be counteracted by the school and church while the child's mind is still flexible, prejudice cannot long survive. Also, if the public can be led to consider that manifestations of prejudice are shameful, many parents will refrain from displaying their prejudice in front of their children. Where this happens, children are less likely to acquire prejudice.

6. Direct efforts to solve major social problems will not only divert people from prejudice, but will remove some of the frustrations that create a psychological tendency towards prejudice. The most important single step of this type is the provision of economic security.

7. Demonstration that many of the fears about minority groups are imaginary might help to dispel those fears. There is probably a need to inculcate a more thorough understanding of the fact that fear or hatred of a minority group is a mere substitute for fear or hatred of some other object, towards which people are unwilling to express their true attitude. A general programme of mental hygiene needs to be developed to get people to be honest with themselves.

8. Any effort to develop healthier and saner personalities will diminish prejudice. Such efforts usually require the guidance of psychiatrists.

A concerted programme which included all these activities would, in a generation or two, at least greatly reduce prejudice. But many of these activities are difficult to put into practice. Further scientific research is needed to indicate just how important each of these factors is, and how they can be manipulated most easily. Both research and action aimed at diminishing prejudice are under way in several countries. The future is hopeful if even a small group of people in each country is organized to eradicate this most serious blight on all civilization.

ARNOLD M. ROSE—UNESCO

ART

(Continued from Page 8)

No doubt this clause was intended to give the committees an "objective" orientation and to allow for a possible dark horse. But it is almost too obvious to point out that a single picture, no matter how complete, is a poor representative of a man if the viewer is unfamiliar with his general achievement.

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When Mark Rothko withdrew his picture and sent back the check for the National Section award, he explained in a letter that he had never, as a matter of principle, submitted work to juries or competed for prizes. He concluded his letter saying, "I look forward to the time when honors can be bestowed simply for the meaning of a man's life work."

I think that Rothko has located the principal flaw in the Guggenheim scheme. If the intention is to encourage artists, the only way that would be possible would be to make frankly prejudicial awards on the basis, as Rothko puts it so well, of "the meaning of a man's life work." This would be to acknowledge that art is not produce; that a man concerned with articulating the sum of his knowledge and sensibility has acted in a humanistic role and is concerned with a philosophy of art.

Naturally, with such an unwieldy organism at work, there are bound to be many opportunities for things to go wrong. The American section alone went drastically wrong and we can assume that the United States was not alone in this. To begin with, Rothko withdrew from the competition. I don't know whether, since the Guggenheim committee maintains that this is not a competition, the jury considered his painting anyway. It wasn't there on jurying day in any case. (But then, neither was the Miro which took the international prize. Why, then, bring the jury members here to New York?) DeKooning's "Easter Monday" was also absent from the collection on jury day. Presumably the Metropolitan Museum refused to lend it. But then, why didn't Dr. Frankfurter, chairman of the American jury, discover this before and substitute another painting? The Edward Hopper watercolor could not possibly have been the result of long deliberation by the American jury (Frankfurter, Alfred Barr and Leon Kroll). Judging from its uncharacteristic weakness, it must have been a painting procured because it happened to be easily available. The same is true of the Stuart Davis. Of all the American entries, in fact, only Franz Kline's "Corinthian" represents the best of his work.

The show at the Guggenheim Museum was of course mediocre: twenty-two juries from as many countries selected it. It is axiomatic that the more people involved the less likely that excellence will triumph.

There have been few one-man exhibitions as yet this season. Among them was Genichiro Inokuma's second show at the Willard Gallery. Inokuma, who was trained in classical calligraphy and whose knowledge of traditional Japanese painting doesn't, fortunately, embarrass him as it does so many of his eagerly avant-garde countrymen, has moved into new areas. His best paintings are now composed in subtle tonal relationships instead of the blatant black, white and scarlet combinations he used to favor.

In fact, Inokuma has finally found a means to synthesize eastern and western idioms. Calligraphic strokes and small symbols now exist in luminous spaces built of thin layers of either gold or warm gray or tannish tone. By suggesting that the natural rhythms, which Inokuma has always been interested in, occur in a defined atmosphere, a floating, poetic atmosphere, Inokuma has made the bridge from western abstraction to eastern abstraction. And it is a sturdy bridge which will bear much future artistic traffic.

Inokuma's most affecting paintings in this show were a group of small tempera impressions. In these, faint strokes define the presence of forms, but it is the depth of mirrored space that he explores here. In the pewter grays, built with great care and tact, Inokuma offers dim, suggestive rituals. The space is the space of a temple, its interior suffused with dusk.

Another notable show was Richard Hunt's first one-man exhibition at the Alan Gallery. Hunt is twenty-three years old. Although youth is usually no recommendation in art, in Hunt's case it is significant. For this very young sculptor has presented a solid, masterfully handled group of welded and cast sculptures in which vegetable, animal and human forms are intelligently abstracted and made into fresh, often startling images. Hunt's ability to give welded metal a weight and finish rare for the medium marks him as one of our most gifted young artists.

OFFICE BUILDING — JONES & EMMONS

(Continued from Page 27)

the past three years in the present building, it has not been found to be necessary. The location, within two miles of the ocean, is normally very cool and the through ventilation of the building has proven quite

comfortable in the warmest weather. The reception space, including garden, is intended to be used as a constantly changing exhibit space for the firm's work. The plant space in the conference room includes a circular revolving disc on which will be displayed a model of a current project. Intercommunication between departments will be handled through the switchboard in the reception area and by telephone. The second floor space opens to a north exposure with floor-to-ceiling glass and takes advantage of the view to the mountains which border the north side of the city. This second floor space of approximately 2000 sq. ft. is intended for use as lease space until it is possibly needed by the architects.

BUILDING FOR RESEARCH—DORMAN

(Continued from Page 26)

of the ground floor from the two upper stories. This was accomplished by installing the stand-out grille from ground-floor ceiling to roof line, leaving the exposed ground floor to appear slightly recessed. The over-all effect is one of lightness combined with structural strength.

Construction features include open web joists and metal decking floors with poured concrete fill. Ochre yellow glazed brick was used for end walls. Finishing materials in the lobby include walnut paneling. In addition to offices and lobby, the building includes a staff dining area. The architects planned landscaping to surround the building and beautify the courtyards. An adjacent parking area accommodates 250 cars.

HOUSE — ELLWOOD

(Continued from Page 17)

access to the beach and to bath #2 which is used for showering and dressing after beach sunning and swimming.

The use of steel for fireplace construction here allowed the elimination of the piling foundation. This fireplace is supported on a reinforced concrete pad which bears on a cap beam. Three walls of the firebox are clear Pyrex glass and the steel plate chimney is surrounded by a skylight over which floodlights are placed. Thus at night the skylight becomes a huge light fixture—the main source of general illumination for this area. The fireplace chimney is capped with a patented rotary unit which prevents downdrafts, a problem

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common to beach frontage sites.

The living room storage wall opposite the fireplace houses stereo-phonetic hi-fi components. The stereo speakers are located behind the black fabric panels at either end of this wall.

A small room centered below the main structure, on beach level, holds the forced air and water heaters and provides storage area for beach furniture and equipment.

The structure is 3" x 12" beams, 3" x 6" posts, at 8-foot centers, spanned with 2" x 6" Douglas fir sheathing. All paneling and cabinet-work is Philippine mahogany. Mahogany is finished natural—a golden brown, posts and beams are flat black, interior plaster walls are white, exterior plaster is a natural concrete-gray, the ceiling deck is stained warm gray. Carpeting is light beige and furnishing fabrics are black and neutral with accents of strong bright colors.

MUSIC

(Continued from Page 7)

orchestra, and *Evocations* for piano solo. The purpose of the orchestral writing is to sustain a great sound, not to explore its form or working. The form is present, an intricate canonic polyphony many times reworked in testing or elaborating the vertical concordance. The sound needs the full resonance of a hall, the shock of such a sound against human responses. Not a noisy sound, not at all a noisy sound like the noise-compositions by Varese. It is a sound by itself, not a sound evocative, as that word has been reduced; a sound individualized, not needing to develop and able to cease. The symphonies by Vaughan-Williams worked towards such patches of independent sound but did not then cease. The larger works by Villa-Lobos incorporate bright patches of independent sound, unassimilated, like new embroidery for old formal furniture.

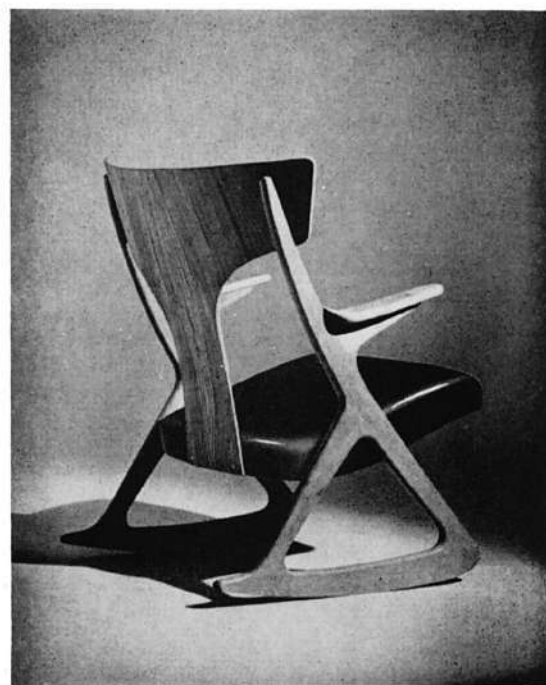
The titles Ruggles uses are not descriptive; like Emily Dickinson's untitled Hummingbird poem they direct experience through a medium. Ruggles proclaims feeling, ours if we will have it. The same detail-eliminating finality as in Marsden Hartley's later paintings, *Mt. Katahdin* or the portrait of Lincoln, the imprint of a man "Weary of the Truth." An art as seeming-simple as that of Leadbelly or a tailgate trombonist. That is to say, not really simple at all, an achieved voice. This rather than jazz or the borrowed rhetoric of Europe, is the primitive awareness American music must uncover to be released.

Ruggles calls his *Evocations* "four chants for piano." Each is dedicated to a companion, the third to Charles Ives. A number of years ago my wife Frances Mullen played the brief versions published by *New Music Quarterly*. They were then too short and cryptic. John Kirkpatrick has recorded them in newer, enlarged versions, playing with a devotion that must have appealed to Ruggles's heart. Here, in a medium he has generally avoided, Ruggles spreads out the concentrate of his great sound. We follow as we would look along the profile of a mountain, aware of resonances thrusting upwards from beneath, a polyphony like Ives's, focused in what appears to be the projection of a single voice. All the technical devices have been subordinated; the listener is aware only of recurrence; there is no working, no development. The line is constantly making itself new. Here is speech, argument, like the opening arguments of Ives's Second Quartet, arguing not against but for something, the interior, spiritual significance, signature, portrait, of four lives. Here we are at the center of American art.

By the standards of academe the art of Ives and Ruggles is fissured with faults. The two composers have been put aside as crude, inexperienced, primitive, to be honored but not admired, not to be studied or emulated. A certain sentimental interest does attach to them, the good old boys; they did the best they could. (In fact Ives ended his creative life at about 40 after a physical breakdown. Unlike Mozart and Schubert he survived another 40 invalid years. Ruggles has spent himself in testing and retesting a small body of compositions, each in a number of closely related, close-knit versions.) If they had heard their music performed, they might have known how to write it better. Did Rachmaninoff, does Copland, did Strauss? I say the false, rationalized, self-deceiving evaluation should be stood on its head. Some warier professionals, though perplexed, are less deceived: We don't know how he does it, and we don't approve of the way he does it, but the music of Ives does bring off what he wishes and it moves us; so far it is right.

Ives thought of his notation as preliminary; he advised the performer to play it as he pleased. For the score he had no reverence. He wished his music to be as open as possible, to defy as successfully as the player could manage the human physical limitations

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which have caused musical composition to assume in general a rounded design, like a carved ivory, occasionally perforated. The same need of wider melodic scope, instead of harmonic drama, which caused Schoenberg to stretch the interval pattern of melody beyond the octave,* Bartok to tighten the melodic joints almost to fracture, the geological processes of genius, working always, fissuring, at the fault line, juggling earthquakes, was forcing Ives and Ruggles to declare a complete independence of acceptable harmony and part-writing. Whether Ruggles possessed the all-round competence of Ives, whether he has not been always somewhat the rugged amateur as in his painting, I cannot say surely; but Ives, as we know from earlier work and by examination of the unfinished, half-worked, half-liberated, exploratory manuscripts, was going not where he knew but where he willed. Another relationship would be to compare the breadth and versatility of Ives with that of Schoenberg, the purity of Ruggles with that of Webern.

Their successor is Lou Harrison. Again and again while I have been writing these articles I have returned to the one composition by Harrison I have here for review, his *Suite for Violin, Piano, and Small Orchestra*. The *Suite* was commissioned by the sisters Maro and Anahid Ajemian, violinist and pianist, who have made a career together as advocates of contemporary music. The antagonism of solo violin and solo piano combined with orchestra raises difficulties of design and texture, not easily solved. Harrison links the two instruments by a bridge of tack-piano (thumbtacks inserted in piano hammers), celesta, tam-tam, and gong, devising for these exotic registrations movements alternating western accented time-rhythms with quantitative melodic rhythms, or rhythmic melodies, learned by study of the Javanese gamelans.

Now if the tack-piano were only a stunt, as I had thought it to be, and the exotic registrations a borrowed courtesy, like the melismata of Cowell's *Persian Set*, I should qualify my admiration. (Compare the two works, they are on opposite sides of the same record.) During my last conversation with Harrison I argued against the worth of tack-piano as an instrument, at best a poor substitute for

*It is likely that he wished also to emphasize the more dissonant relation of the wider interval.

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harpischord, not a sound in and by itself. I have argued with him several times on points like this; I am right in my reasoning but wrong in the outcome. He asked me this time to wait until I could hear what he had done with it. He told me: I know how to make it sound. It is true; he does. An uninformed listener might wonder how the sound is produced; having learned he can only honor its validity. The same may be said of the melodious (quantitative rather than accentual) gamelan rhythms. Harrison does not borrow to imitate Oriental thinking but applies an Oriental means within the context of his design to solve his textural problem.

The result may be called light music, as any Mozart divertimento was formerly thought to be light music; it is not less. Like the seeming *Chinoiseries* of Mahler, Schoenberg, or Stravinsky, the gamelan movements of the suite enlarge the technical capacity of western music.

Lou Harrison is one of the three composers who in my opinion lead all others of their generation, setting aside John Cage and Harry Partch who work outside what Pierre Boulez calls the "continuum." The other two are Boulez himself and the Italian Luigi Dall'Piacola.

(A third section of this article will appear next month.)

ITALIAN EXHIBITION—McCOY

(Continued from page 22)

centered in the small weaving village of Santulussurgiu. The aim is to orient the production toward foreign markets, and with this in mind a collection of samples was prepared and sent to the Sassari show. The success was instantaneous.

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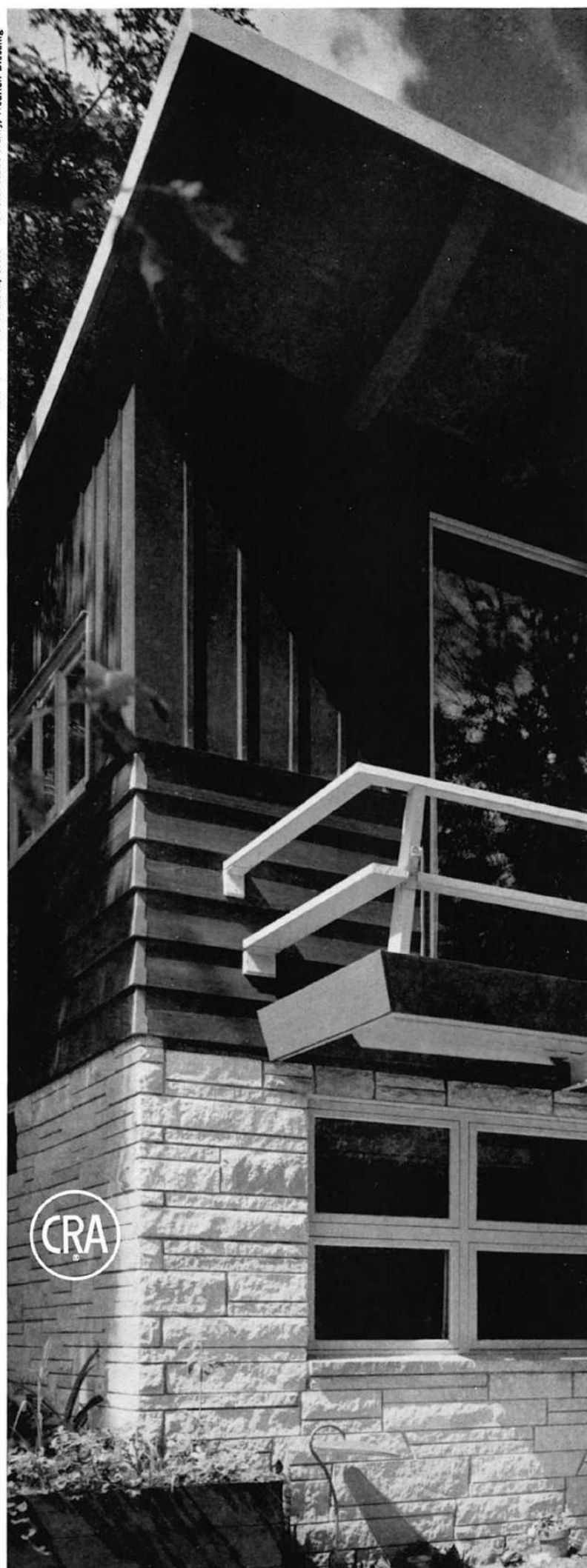
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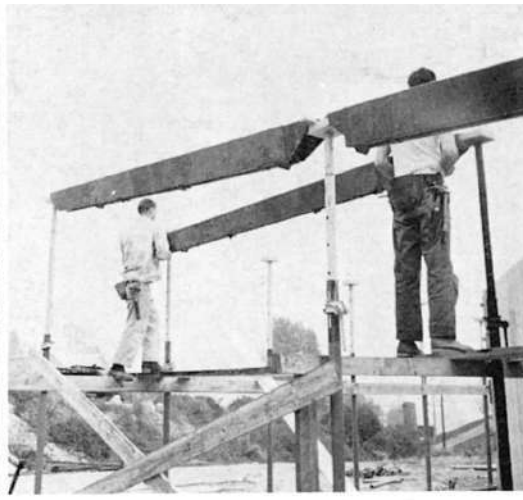
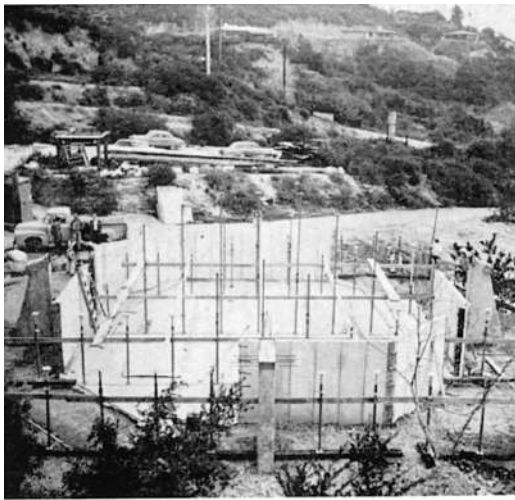


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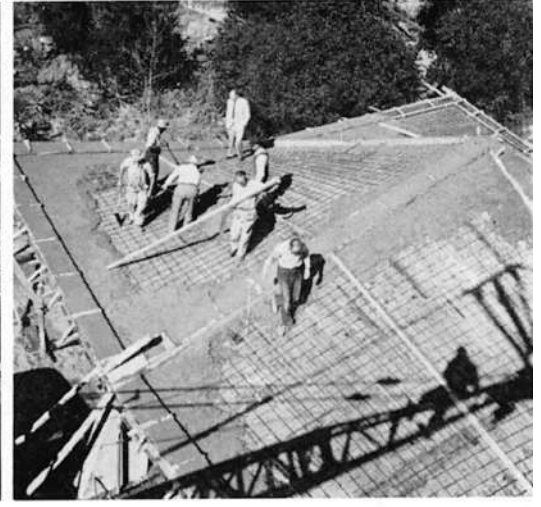
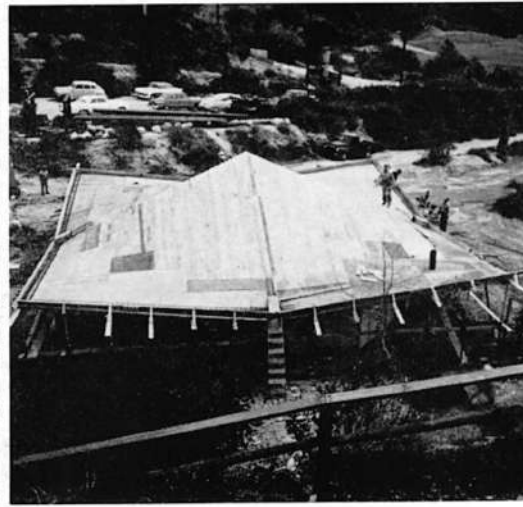
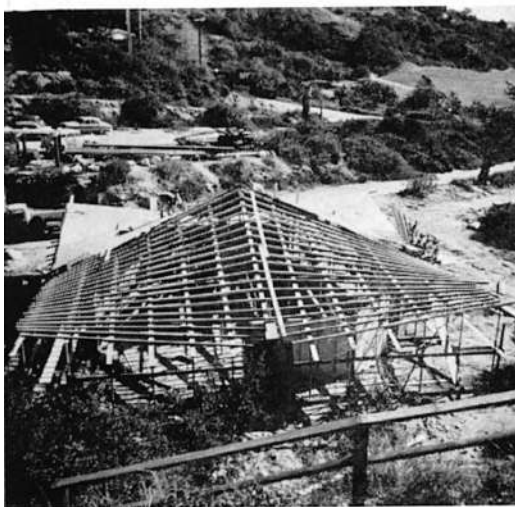
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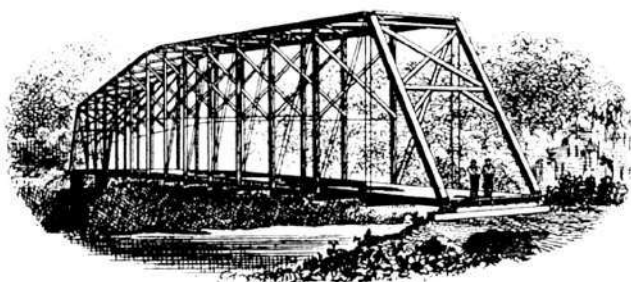
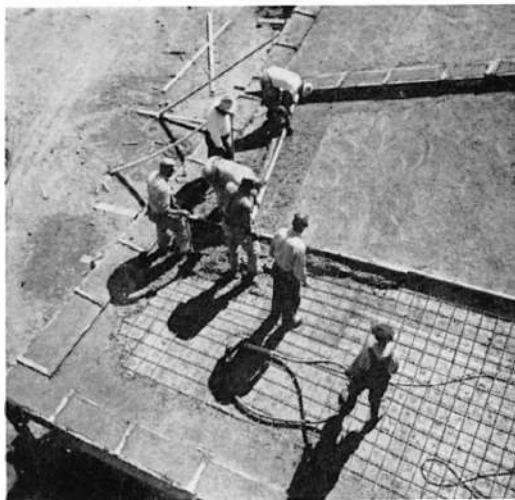




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