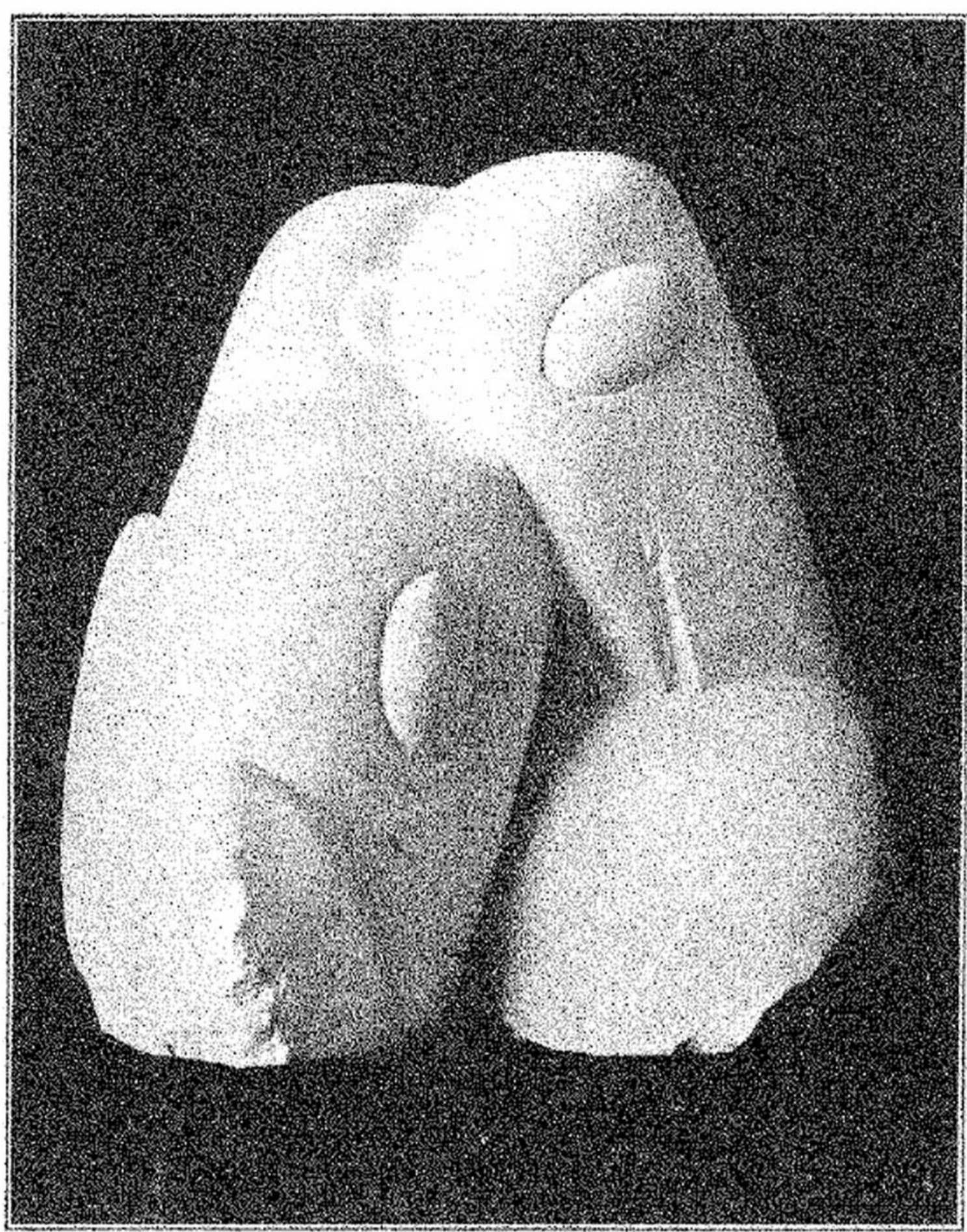


V A N I T Y
F A I R

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A New Work by the Man Who Refused
to Carry on the Rodin Tradition



"THE DOVES"

By the Rumanian sculptor, Constantine Brancusi

AND here, now, is the newest sculpture of all. The sculpture of mass, of beautifully balanced weights, centers, bulks. Everything must be simple, everything massive, everything naive. The group, called "The Doves," at the Modern Gallery, is an admirable example of this new tendency toward massing in marble. It is the most interesting work of the Rumanian sculptor, Constantine Brancusi, to be shown here since that artist made a stir at the Armory Exhibition with his "Sleeping Muse" and his "Mlle. Pogany."

Brancusi, who has passed many years in France, was regarded by Rodin as his ablest and most gifted pupil and as the man who would ultimately carry on his (Rodin's) tradition. But one day the young sculptor disappeared, to reappear long after, to the deep regret of the master with a radically new manner, a manner which made the work of the once unconventional Rodin look old-fashioned, even academic.

Constantine Brancusi

It is hard for some to believe, on looking at one of Brancusi's heads, in which there is an absolute departure from literalness, that the man who made it, can reproduce sculptural beauty, as it is commonly regarded, with classical exactitude, if he has a mind to. But only in the delicacy of his surfaces is he faithful to his old self. In his handling of mass, in his search after bold contrasts or curve and line, he is as individual as was Cézanne in painting. You always feel in Brancusi's case that his medium is not a thing to be conquered, but something to be delighted in.

A short time ago, a friend lured Brancusi back to Rodin's house near Paris, in the hope of bringing about a reconciliation between the two. The master was delighted to see him, and after luncheon, showed his old pupil some of his later work. On the way back to Paris the friend said to Brancusi, "Well, how did you enjoy it?" "Well," answered Brancusi, "I thought that the wine was excellent."

If it may be said without sacrilege, the Greeks are regarded by the moderns as not having had an entirely good influence on the world. In Hellenic sculpture a convention of beauty was carried to such a high point of perfection that it seemed to many that there was nothing further to be said. So a new vision had to represent a departure from realism—a departure which has been stimulated by acquaintance with the sculpture of China and a completely changed attitude toward the sculpture of Egypt.