

NUMBER 36 1967

AUCKLAND CITY
ART GALLERY

QUARTERLY



COVER

Detail of *Floret silva*, see page 4.

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36

1967: EDITORIAL

The *Auckland City Art Gallery Quarterly* is published by the Art Gallery, Parks and Library Division, Auckland City Council; and is concerned primarily with presenting information about works of art acquired by the Auckland City Art Gallery.

Editor: Gordon H. Brown.

Subscription: 10/- a year: single copies 2/6: free to members of the Auckland Gallery Associates.

Printed by the Pelorus Press Limited, 38 Airedale Street, Auckland.

Layout and typography by G. H. B.

The text, slightly revised, of a lecture given by Charles Brasch to the Auckland Gallery Associates during November 1965, under the title *Present company: reflections on the arts*, has recently been published for the Associates by Blackwood and Janet Paul Limited, Auckland 1966 (price, seven and six). In style Dr Brasch is closer to the essayist rather than the lecturer, and those who heard him in person will not lose by reconsidering the printed text. Dr Brasch's view on artistic creation implies a brand of predetermination where every work of art 'awaits its time to be brought to birth'. From this his concern centres on the relationship between tradition, memory, contemplation and discovery as allied to the work of art and the material world that surrounds us. Very much to the point is Dr Brasch's plea bearing upon New Zealand society and our almost boastful ignorance touching education in the arts.

The major portion of this issue of the *Quarterly* deals with the work of a single artist, HAP Grieshaber. An exhibition, organised last year by the Auckland City Art Gallery and later shown at Wellington, Palmerston North, Dunedin and Christchurch, consisted of an extensive selection of the artist's graphic work, including several large 'mural' prints. Amongst the works displayed in this exhibition, and now owned by the Gallery, were the woodcuts illustrating Carl Orff's *Carmina Burana*. The other woodcut, reproduced on page 10, was added to the Gallery's collection in 1962. As insufficient time has prevented us from contacting any authority on Grieshaber's prints, the correct title for this particular print has unfortunately not yet been established.

The editor also wishes to thank Mr David Shead for contributing an essay on Carl Orff's musical composition *Carmina Burana*.



Carmina Burana suite

BY HAPGRIESHABER

one other woodcut

'Prints are often thought of in terms of quantity as if everybody's needs could be met by an inexpensive original. In my experience it is quite another region to which the graphic arts belong, somewhere between sculpture and painting.'



1 *Carmina Burana: Cover plate 1965*
Woodcut, 2 blocks, ochre and orange
Sheets 26j X 20j ins, image 22^ X 14^ ins

GRIESHABER AND THE PRINT

Born in the South German village of Rot an der Rot in 1909, Helmut Grieshaber is a singular figure in modern printmaking: at least as far as the West is concerned for his closest equivalent is the modern Japanese master, Shiko Munakata. Like Munakata, Grieshaber has reasserted the traditional nature of the woodcut; not only in his insistence on the most immediate and direct treatment of the technique but also in what he conceives to be the traditional function of the print.

The woodcut made its appearance in Europe at about the end of the 14th century. By the middle of the following

century the happy association of the woodcut with printing from movable type produced a flowering of the art. The technique is basically simple; from the plank of wood the areas not required to be printed are cut away, leaving the image in relief. The woodcutter, being obliged to conceive his design in reverse must work within the limits of simple and direct images. This suited the original function of the print very well for the art was basically concerned with the dissemination of popular images; playing cards, saints and edifying illustrations from the life of Christ or the Old Testament. Like the Japanese scenes from the 'floating world', the 15th century European print was aimed at a wide and vulgar market. Even the sophisticated productions of Albrecht Diirer were sold at village fairs and festivals. Although the beginning of the 16th century marks the highest point in the development of the woodcut, it was also the



2 *Carmina Burana: Floret Siha* 1965
Woodcut, 3 blocks, ochre, green and black
Sheet 26 X 20 ins, image 22 X 15 ins



3 *Carmina Burana: Chum geselle min* 1965
Woodcut, 3 blocks, carmine, ochre and br
Sheet 26 X 20 ins, image 16 X 10 ins

beginning of its decline and by the end of the century it had almost entirely been supplanted by the technique of line engraving. Although it experienced a number of minor revivals it was not until the end of the 19th century that Paul Gauguin, influenced no doubt by this experience of the Japanese print, as well as his own aesthetic inclinations, returned to the first principles of the woodcut and began its modern development. Edvard Munch followed Gauguin's innovations and further extended the technique, developing forms directly related to the cutting of wood rather than transporting images from painting or drawing. It is in his woodcuts that Munch's influence on German Expressionism can most clearly be seen.

To this development Grieshaber belongs. Not only has he carried the movement forward along traditional lines but he has also substantially added to the resources of the wood-

cut. His vast 'mural' prints have given the woodcut an existence outside the limitation of book or portfolio, adding to it something of the same aesthetic autonomy as painting and sculpture. His achievement is all the more remarkable when it is considered that the special qualities of the print have survived intact into this new dimension.

Grieshaber has not restored to the woodcut image its original force and power merely to indicate that 'truth to materials' is as good an aesthetic trick as 'Art for Arts sake', but as Margot Fuerst put it: 'Thereby the oldest means of reproduction regains its original function by carrying art into the realm of the people who have reached maturity in our industrial society'. He has returned to the source of the printed image as a means of meeting, and rising above, the challenge of the present. Each block making up his prints is a unit in an extensive repertoire of images; they appear in



- 4** *Carmina Burana: O Fortuna* 1965
Woodcut, 4 blocks, ochre, green, dark grey and grey silver
Sheet 26 x 20 ins, image 18 X 13ins



- 5** *Carmina Burana: Prime vere* 1965
Woodcut, 3 blocks, ochre, orange and green
Sheet 26 X 20 ins, image 22 X 14 ins

combination, superimposed or stand with sufficient strength and meaning as a single image.

As an artist Grieshaber is directed by his sense of social justice and his deeply felt faith in humanity. The art serves for the artist as a means to project some order into the world. He has said: 'If I found in wood a creative resistance which regained for me a world of balance and measure, this was a natural reaction to the social disorder into which I was born...'

The songs of life, love and death that make up the fabric of *Carmina Burana* find a natural vehicle in Grieshaber's woodcut series. The prints, however, transcend mere illustration and become, in a very real way, visual equivalents to their inspiration. As in the songs themselves the means employed in the prints is the simplest, yet they are nonetheless profound.

H.K.

CARL ORFF'S CARMINA BURANA

The first part of Carl Orff's triptych *Trifoni*, entitled *Carmina Burana* was composed during 1935-36 and first performed at Frankfurt in 1937. It is interesting to note that, although Orff was born in 1895, he considers this the first work of his maturity, and has withdrawn the majority of his earlier compositions. The second and third parts of the triptych are *Catulli Carmina* (composed 1943) and *Trionfo di Aphrodite* (1950-51). All three deal with sensual and erotic themes.

In 1847 the poet Johann Andreas Schmeller discovered, in the monastery of Benediktbeuern in the Bavarian Alps,



Carmina Burana: Uf dem anger I 1965
Woodcut, 4 blocks, earth green, orange, ochre and black
Sheet 26 X 20 ins, image 20 X 13j ins



Carmina Burana: Uf dem anger II 1965
Woodcut, 3 blocks, orange, ochre and green
Sheet 26 x 20 ins, image 17 X 14 ins

a thirteenth century manuscript of some two hundred songs in Latin, old French and old German. It was from these that Orff selected twenty-four numbers to serve as a text for *Carmina Burana*. The title means 'Songs from Beuron', and in the subtitle Orff designates the work as 'Profane songs for singers and vocal chorus with instruments and magical pictures'. Although described as a cantata with mimed action, being in essence a work for the theatre, frequent concert performances are given.

Musically, Orff is more concerned with the elements of theatricality than with thematic argument. Colour and effect are given pride of place, counterpoint is banished, harmony is limited, rhythm is insistent, straightforward and repetitive, and the orchestra is large with lavish percussion and two pianos. As a result of these features Orff's scores have a somewhat weird appearance, and one is frequently surprised

by the accuracy and individuality of the effects achieved. In later works Orff has still further limited his melodic lines and harmonic variety.

Technical analysis of the musical procedures in the work are as absurd as they are unnecessary for there is nothing in the way of 'difficult listening', even at a first hearing, and for this reason any performance serves excellently for anyone of limited concert-going experience who wishes to find a good introduction to the music of our own century. For the more experienced listener it is entertaining to hear the various influences, for Orff's style is seldom consistent. Folk-song idioms of many lands, early Stravinsky, Puccini and many others make their influence felt.

That *Carmina Burana* achieves its intention is without doubt. This intention is to entertain and not to provide intellectual satisfaction by musical means. Here, then, is a



8 *Carmina Burana: Ego sum abbas* 1965
Woodcut, 4 blocks, ochre, orange, green and cobalt blue
Sheet 26 X 20 ins, image 22J X 14 ins



9 *Carmina Buiraua: In taberna 1* 1965
Woodcut, 4 blocks, ochre, carmine, dark green and black
Sheet 26 X 20 ins, image 22 X 24 ins

composer of our time who has trodden his own path and fully realized his aims, at the same time communicating them to his public.

D.s.

CARMINA BURANA: THE MANUSCRIPT

While there is still a certain amount of disagreement amongst scholars as to the exact dating and origin of the poems composing the *Carmina Burana*, there is little doubt as to the importance of this thirteenth century anthology. Found in the Hof-Bibliothek at Munich in the beginning of the nineteenth century, the manuscript originally came from the monastery at Benedikteuern in Upper Bavaria,

hence the title given to the collection. It arrived in Munich amongst the debris left over after the Benedictine monastery's dissolution. Unlike most other similar collections, the *Carmina Burana* does not result from the occasional indiscriminate recording of songs and poems that have captured the compilers' fancy, but possesses an order proper to an anthology. The contents, grouped with some regard for subject matter, have been written-out by three distinct persons from various lost originals, but not always copied as intelligently as could be wished. Included in the original sources appears to have been a scholar's songbook, for amongst the love songs, the drinking songs and those dedicated to the ways of the wandering scholars, are forty-three lyrics complete with musical notation for singing. However, irrespective of whether or not the manuscript can be regarded in terms of a goliard's songbook, it should be



10 *Carmina Burana: In taberna II* 1965
Woodcut, 4 blocks, ochre, orange, green and dark grey
Sheet 26 X 20 ins, image 22 X 14 ins



11 *Carmina Burana: Cours d'amour* 11965
Woodcut, 5 blocks, ochre, orange, green cobalt blue and dark brown
Sheet 26 x 20 ins, image 22 x 15 ins

remembered that at the time these poems were composed, the lyric was still essentially a song to be sung, and not literature to be read. In common with manuscripts from this period, the *Carmina Burana* includes some delightful illuminations. The motif on the cover is interesting as it is the key to the theme behind the collection: the Wheel of Fortune, inscribed with the motto 'Fortune rota volvitur: descendo minoralus, alter in ahum tollitur, nimis exaltatus'.

Although the bulk of the poems are written in Latin, scattered amongst them are some fifty German lyrics, which, to quote Helen Waddeil, 'have the freshness of young beech leaves: the Latin lyrics belong to the scholars' commonwealth, of Paris and Orleans and Oxford, Bologna and Salerno and Pavia'. Whereas German, in common with other indigenous European languages, was fast becoming a language in its own right, the Latin tongue was nearing its

decline, and although it was to survive several more centuries, the *Carmina* must be counted as its last real swansong. Literature, at the time the *Carmina Burana* was compiled, had undergone a transformation, and although it was still the prerogative of a privileged class, it was an audience which preferred a love song or a drinking song to one extolling an upright life. Many of these songs are written in a crude everyday Latin, and where they lack style and finish they make up for it in vigour and directness.

The *Carmina Burana* poems are mainly the work of anonymous poets from amongst the goliards — the wandering scholars, run-away clerks and rejects from the monasteries — but also there are poems by known authors such as Gautier de Chatillon, Walther von der Vogelweide, Hugh of Orleans and the Archpoet. The *Confessio*, which begins part two 'In the Tavern' of Orff's *Carmina Burana*,



12 *Carmina Burana: Cours d'amours II* 1965
Woodcut, 3 blocks, ochre, orange and brown
Sheet 26 x 20 ins, image 16 X 10j



13 *Carmina Burana: Blanziflor et Helena* 1965
Woodcut, 5 blocks, ochre, vermilion, green, cobalt and black
Sheet 26 X 20 ins, image 22 X 14 ins

while included in the Benedikteuern manuscript is found elsewhere. Its author, known simply as the Archpoet, was a man of dubious reputation who died around the year 1165. This poem, his most famous, is amongst the first and greatest drinking song to survive from the Mediaeval period. Not only did it establish a form much used in later drinking songs, where the urge to amuse is often tinged with pathos or satire, but also it is amongst the very first articulated protests against a society which upheld the denial of the body as a cardinal proof of virtue and ascetic idealism.

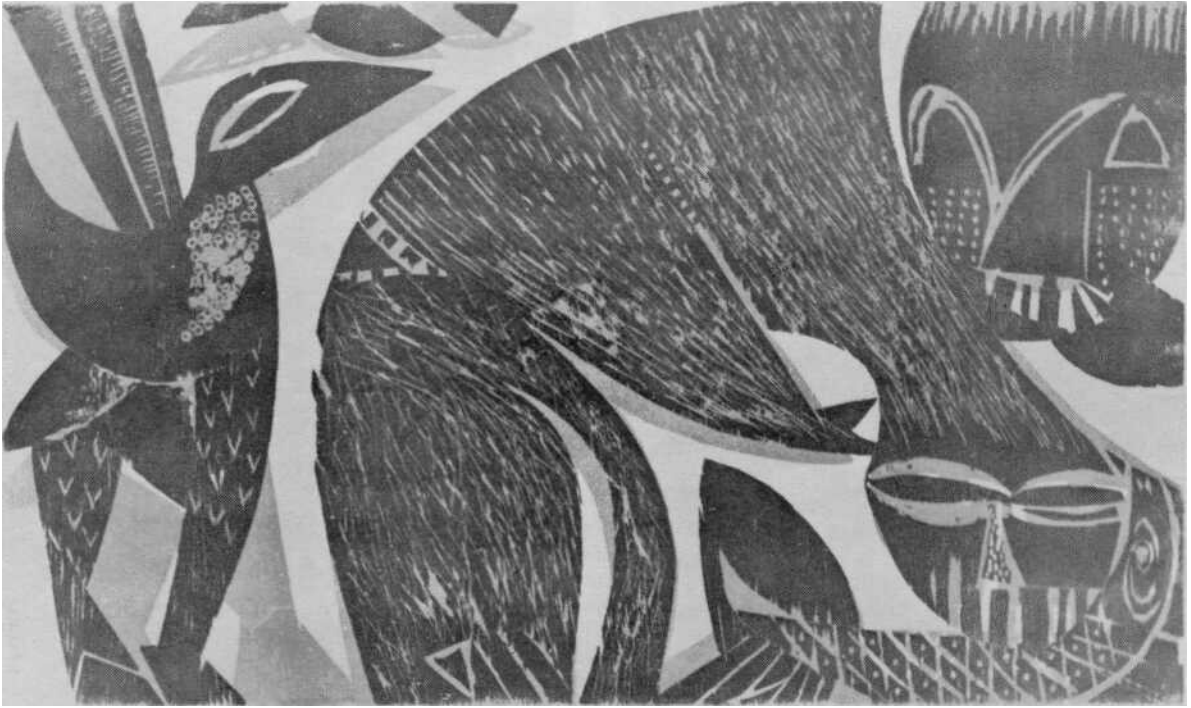
Seething inwardly
with violent anger,
in bitterness
I declare to myself:
I am made of matter,
that insubstantial element
which like a leaf
is played with by the wind.

It is surely fitting
that the wise
should settle upon a foundation
as firm as a rock,
equally apparent, I a fool,
am like a flowing river,
never beneath the same sky
but always on the move.

This, the first two stanzas of the confession, states the general position of the goliards, who, with the Archpoet could enlarge upon this, with:

The way I walk along is broad
as wanton youth will do,
I am entangled in my vice
and of virtue, not a thought.

If they revelled in songs about excessive drinking, gluttony and the physical pleasures of lovemaking, songs that



Helmut A. P. Grieshaber, *Composition C3* 1961. Woodcut, 2 blocks, chrome yellow and magenta. Sheet 26 X 30ins, image 13 X 22 ins

are ribald enough, though rarely indecent, they were also capable of composing songs displaying tenderness coupled with a simple directness:

A young woman stood
in her scarlet tunic;
if it were touched
the tunic rustled.
Oh!

A young woman stood
comparable to a rose;
her face was radiant
and her mouth a flower.
Oh!

Nowhere more clearly is the reverse side of this life lead by the goliards better depicted than in an Indulgence given, in the year 1209, by Surianus, Arch-Primate of the wandering scholars throughout Austria, Styria, Bavaria and Moravia. '... Since, moved by crude simplicity and the inertia of folly, it does not yet repent us of our vow, and moreover, since the same mind is in us to account it the supreme good to live upon other men, swift and unstable as the swallows

seeking their food through the air, hither, thither, wheresoever the levity of our inconstant fickle and singular mind may drive us ... needy, poverty stricken, suffering, broke in reputation, consumed with hunger and thirst, shivering with cold, stiff with frost, swollen with wind, beggarly in habit, a linen clout on our bare backs, one foot forever unshod, driven out from the houses of the laity, turned away from the doors of the clergy, bats that can find no place either with beast or bird, forever driven, like those that are born in the days of Rogations, to beg a stranger's bread: fitting is it, therefore, that we should graciously receive the just desires of our petitioners..." By 1231 the patience of the Church was wearing thin, and at various Councils it was declared that any cleric found vagrant was to undergo degradation; he would be shaven so that no visible sign of the order he had disgraced would be apparent, he would be driven from the monastery's door, and, possibly hardest of all, subject to the secular law.

If the goliard's tongue had been that of an ass, many amongst their ranks now developed the tongue of the adder, bringing down ridicule, not all undeserved, upon the

Church. But even at his wickedest, he could still sing:

The season is for pleasure,
Oh virgins, virgins,
gather joy for yourselves
before it is too late.

*Oh, oh, oh, in fullest bloom,
for love of a maiden
I am on fire,
my new, new love
for which I die.*

But soon such words as these (written in Latin) were to be penned no more. Latin was to become a pedantic language looking into the face of death.

ACQUISITIONS

The recent additions to the Auckland City Art Gallery Collection given below continues on from the previous list published in the last issue of the *Quarterly*.

- Unknown. Spanish, late 12th century
66/39 *Christ in Majesty*
Polychromed wood, 50 ins high
Purchased with the aid of funds from the Queen Elizabeth H Arts Council and the Watson Bequest
- Unknown. Spanish, late 16th century
66/40 *Nativity*
Ivory, 5 X 3 ins
Gift of Lady Alport Barker, widow of the late A. R. D. Watson
- Albin Martin, 1813-1888
66/41 *The artist's farm at Tamaki*
Oil on canvas, 23 X 31 ins
Purchased
- Patrick Hanly, 1932-
66/42 *New order 29, part II* 1963
Oil on canvas mounted on hardboard, 53i X 41J ins
Purchased
- Philip Truttum, 1940-
66/43 *The white dress* ca 1966
Polyvinyl acetate and oil on board, 93\$ X 4?i ins
Purchased
- Helmut A. P. Grieshaber, 1909-
66/44 *Carmina Burana: Floret silva* 1965
Coloured woodcut, 26J X 20J ins
Purchased
- Helmut A. P. Grieshaber, 1909-
66/45 *Carmina Burana: Chumgeselle min* 1965
Coloured woodcut, 26J X 2oJ ins
Purchased
- Helmut A. P. Grieshaber, 1909-
66/46 *Carmina Burana: O Fortuna* 1965
Coloured woodcut, 26Jx 20J ins
Purchased
- Helmut A. P. Grieshaber, 1909-
66/47 *Carmina Burana: Ufдем anger I* 1965
Coloured woodcut, 26 X 20 ins
Purchased
- Helmut A. P. Grieshaber, 1909-
66/48 *Carmina Burana: Ufдем anger II* 1965
Coloured woodcut, 26 X 20 ins
Purchased
- Helmut A. P. Grieshaber, 1909-
66/49 *Carmina Burana: Ego sum abbas* 1965
Coloured woodcut, 26 x 20 ins
Purchased
- Helmut A. P. Grieshaber, 1909-
66/50 *Carmina Burana: In taberna* 11965
Coloured woodcut, 26 X 20 ins
Purchased
- Helmut A. P. Grieshaber, 1909-
66/51 *Carmina Burana: In taberna II* 1965
Coloured woodcut, 26 X 20 ins
Purchased
- Helmut A. P. Grieshaber, 1909-
66/52 *Carmina Burana: Cours d'amours* 11965
Coloured woodcut, 26 X 20 ins
Purchased
- Helmut A. P. Grieshaber, 1909-
66/53 *Carmina Burana :Cours d'amour II* 1965
Coloured woodcut, 26 x 20 ins
Purchased
- Helmut A. P. Grieshaber, 1909-
66/54 *Carmina Burana: Blanziflor et Helena* 1965
Coloured woodcut, 26 X 20 ins
Purchased
- Helmut A. P. Grieshaber, 1909-
66/55 *Carmina Burana: Primo vere* 1965
Coloured woodcut, 26 X 20 ins
Purchased
- Helmut A. P. Grieshaber, 1909-
66/56 *Carmina Burana: Coverplate* 1965
Coloured woodcut, 26 X 20 ins
Purchased
- Marco d'Oggiono, 1475-1519
66/57 *Madonna and Child*
M478/A Oil on panel, 25 x 20 ins
Purchased: Mackelvie Trust with assistance from the National Art Collections Fund
- The Girard Master. Spanish, mid 15th century
66/58 *Saint Anne, mother of the Virgin Mary* ca 1470
Tempera and gesso on panel, 51Jx 24 ins
Presented by the Gallery Associates
- Mountford Tosswill Woollaston, 1910-
66/59 *Erua: drawing no. 6*
Brush, pen and indian ink drawing, 10 X 14 ins
Purchased
- George O'Brien. 1821-1881
66/60 *Dunedin :from the road to the northern cemetry*
Watercolour, 11 X 9 ins
Purchased

Exhibition Calendar: *Nineteenth Century New Zealand and Pacific Prints*
February and March
Christchurch City Council Town Hall Competition
1-19 February
Twentieth Century New Zealand Prints
April and May

AUCKLAND CITY ART GALLERY: WELLESLEY STREET EAST: AUCKLAND

Location: The Gallery is located at the corner of Kitchener Street and Wellesley Street East, next to the Public Library. The entrance is in Kitchener Street.

Telephone: 21-796

Hours: Monday 12 noon to 4.30 pm, Tuesday to Saturday 10 am to 4.30 pm: Friday remains open until 8.30 pm. Sunday 2 pm to 4.30 pm.

Coffee Room 11 am to 4 pm Monday to Friday.

Gifts and Bequests: Gifts to the Art Gallery in the form of *cash from income* upward to £25 are allowable for purposes of income tax deductions. Gifts in the form of paintings, or other property do not qualify for such deductions. Gifts to the Art Gallery of money or property would not attract gift duty, and the value of such gifts made during the donor's lifetime would not form part of his dutiable estate. An exception to this is where an intending donor declares a gift to the Art Gallery, but reserves to himself, during his life, an interest in the property so that the full beneficial interest does not attract duty, but the property remains part of the donor's estate and qualifies for purposes of estate duty.

Auckland Gallery Associates: The aims of the Associates are to stimulate and sustain public interest in the Art Gallery; to extend the Gallery's influence throughout the community; and to acquire funds through gifts, subscriptions and bequests, for the purpose of adding to the Art Gallery's collection of New Zealand painting, drawings and sculpture.

Any member of the public is eligible for membership. Members are invited to previews of exhibitions arranged by the Art Gallery, to lectures, discussions, film evenings, and social functions arranged by the Associates. Regular newsletters are sent out, and Members also receive the Art Gallery's *Quarterly*. Further information can be obtained from the Hon. Secretary, c/o Auckland City Art Gallery.

Publications: The latest publications from the Auckland City Art Gallery are listed below, and are available from the Reception Desk at the Gallery. Postal orders should be addressed to the Gallery and should include postage.

New Zealand painting 1966

16 pages, 8 illustrations. 29 X 14 cm.

The catalogue is divided into four sections: Dunedin, Christchurch, Wellington and Auckland each with a short comment by the regional selectors. Introduction by G. Docking. Brief biographical notes on each artist.

Price: Three shillings.

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