A cosmic-ray researcher disagreed: "The mathematics is as complex as anything you'd want to find," he said, pointing to the big Blizzard. "It would be extremely difficult to determine where any part is going to be ten seconds or ten minutes from now. It could be worked out, but I shouldn't want to try."

Pleased but Befuddled. One of the most frequent visitors to the exhibition was a social science professor who maintains that Calder "represents our culture—the lack of capacity of the universe to be modified by human beings." A little boy, crawling round & round beneath a spinning mobile entitled Little Blue Under Red, had a simpler explanation for his enthusiasm: "I like it because it goes round!"

The last explanation is about the only one that "Sandy" Calder himself can accept wholeheartedly. "All I know," he says, "is that they give pleasure to me." Last week, in his 150-year-old Roxbury, Conn., farmhouse, Calder was recovering from an auto accident (he had slammed his car into an immobile traffic island). A burly 52, he radiates good-natured befuddlement, looks rather like a bearded Santa Claus, with a full, ruddy face, frosty eyebrows, tousled white hair and a red flannel shirt to keep out the drafts that whip through his old house and set its mobiles whirling.

There is nothing "modern" about his house, at least in the stiff, sterile, museum sense. It looks like the home of a traveling tinker, cluttered with gadgets, junk and such craft objects as an old cradle scythe, an Algerian blanket, a tom-tom, a coffee table made from a square sheet of aluminum, calabash rattles and rattles made of beer cans filled with pebbles. Somehow, Calder's wife Louisa keeps the

**ART**

A cloud of white discs from what looked like black coat hangers. The stables, so called because they stand still, were sprawling things made of wire, wood and interlocking cast-iron sheets. One of them looked like a snow plow, bore the proud title Big Ear.

**Trivial but Difficult.** Some M.I.T. students disapproved of the show. "I think everything should be useful or instructive," a physics major said impatiently. "This is neither. In mathematical terms, the stuff is trivial. Given certain conditions, theta as a function of T is completely determined. It can all be boiled down to elliptical integrals."

**Connecticut Yankee**

Alexander Calder is a sculptor who puzzles people more than he pleases them, and he pleases a lot of them a lot. The point was proved anew last week by a big show of Calder "mobiles" and "stables" at Massachusetts Institute of Technology. His mobiles were painted tin and wire contraptions that jiggled and joggled. Some reared nervously from the floor; others hung jittering from the ceiling. One, near the door, featured a padded drumstick that bonged a brass gong in the occasional breeze. Another, The Blizzard of 1950,

[Image: Philadelphia Museum of Art]

Rubens' "Prometheus Bound"

"Original, by my hand."
Miracle Motor
 STEPS UP MACHINE OUTPUT

U.S. VARDIVDRIVE MOTOR
 INCREASES PRODUCTION
10%—20%—30% OR MORE

Vardivdrive will give your powered equipment any and every speed needed right up or down to a split rpm. No external gearing. Simply turn the control handle for instant speed selection. Speed can be regulated to compensate for variation in operator's ability—or to obtain correct rhythm of movement. Vardivdrive speeds compensate for changes in viscosity, temperature, line-flow or size of work handled. You get maximum output and better quality.

2 TO 10,000 RPM
"As slow as a snail or fast as a flash" or any intermediate speed, enables you to get miracle performance out of your machines with Vardivdrive. Select speed range up to 10:1 variation. Sizes... ½ to 50 hp.

GET BULLETIN
Interesting Bulletin full of facts proving big savings you can make with Vardivdrive.

REQUEST FOR VARDIVDRIVE BULLETIN

U. S. Electrical Motors, Inc.
20 E. Slauson Ave., Los Angeles 54, Calif. or Milford, Conn.

Send Vardivdrive Bulletin

Name
Company
Address
City Zone State

---

Blume's Prizewinner
With precision, obscurity.

Blume's Prizewinner

Courtesy: Edward Kaufman, Jr.

Blume, the American sculptor, has his own brand of obscurity. He is a master of the sculptural piece, with a style all his own. His work is characterized by a sense of place and the use of found objects. His pieces are often abstract and complex, with a focus on texture and surface. He is known for his use of found objects in his work, and his pieces are often large and imposing. His work has been exhibited in many galleries and museums around the world.

Blume's Prizewinner

Blume's Prizewinner

---

Rock Candy
Art tastes do change. When Peter Blume's big, weird, neatly painted South of Scranton won the coveted Carnegie International prize 16 years ago, critics cackled and the public pooh-poohed. This year the Carnegie jury went overboard for a yet stranger painting by Paris Abstractionist Jacques Villon (TIME, Oct. 30). The Pittsburgh public, meanwhile, has caught up with Connecticut's Blume. When the ballots were counted, the popular prize went to his entry, Rock Candy.

The symbolism of Blume's picture—a huge, broken rock with scaffolding to the left of it and ruins to the right—is as obscure as his brushwork is precise. Blume, who at 44 looks rather like a dead-earnest Danny Kaye, believes the rock symbol is bound to be enigmatic. (TIME, Jan. 17, 1949). His painting's popularity, Blume confessed last week, had him "very baffled and certainly very pleased."

The Carnegie's retiring director, Homer Saint-Gaudens, recalls that the public "used to spit at 50 yards at a modern painting. Now they say, 'I don't know anything about it—it may be all right.' Painter Blume had spent three long years candy-coating his enigmatic Rock with slick, Technicolored gloss, and the public seemed to like the taste.