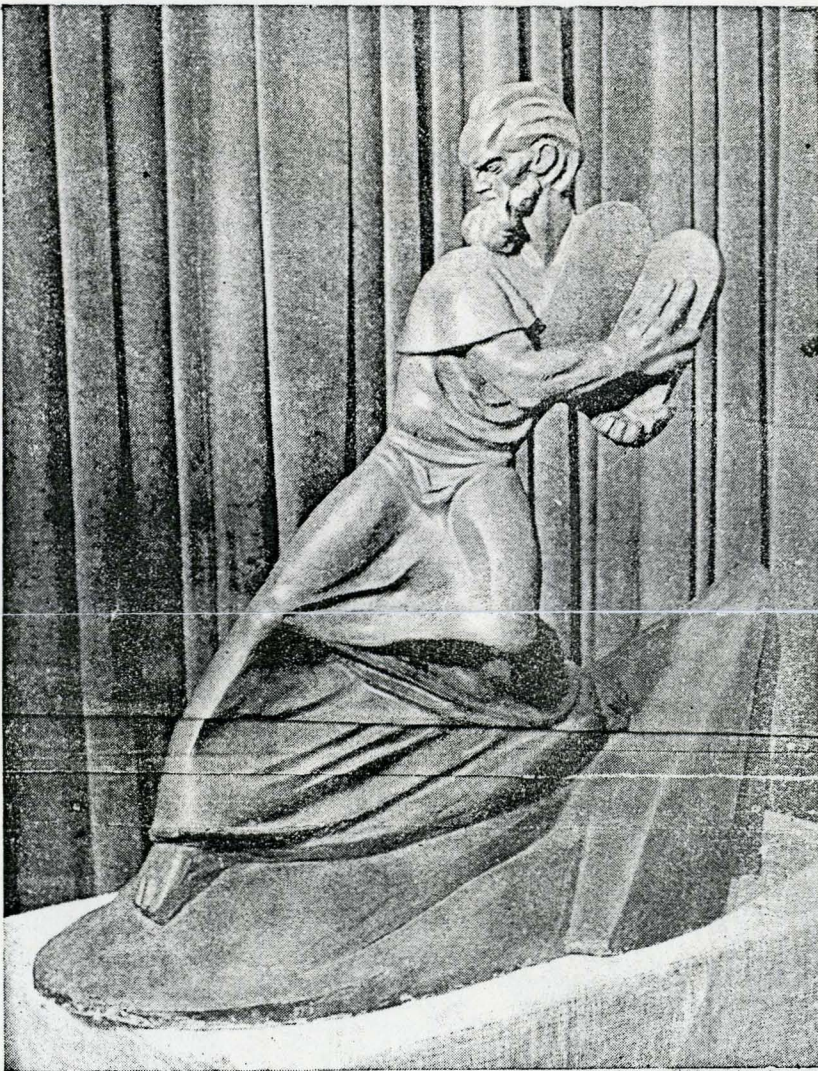


# The Sculpture of Herman Wald



**H**ERMAN WALD is a South African sculptor, still in his early thirties, who has returned to the Union and to civilian life after more than four years in the Union Defence Forces. Such a break, which tens of thousands of young South Africans have experienced, is perhaps especially serious for an artist. His work is conditioned not merely by his brains, like a professional man, nor the skill of his hands, like a tradesman, but by brains and hands and by certain spiritual imponderables which are particularly vulnerable to the impact of war.

Happily enough, a study of Herman Wald's work before and after his military service shows no diminution in his skill as a craftsman, but a deepening of spiritual and social awareness. Many of the works shown at his exhibition held in Johannesburg in the second half of last month testified to this development — especially the wood carvings and panels which depicted in various allegorical forms the struggle of Man to free himself from the curses of war and poverty and fear.

The illustrations on this page show three different facets of the artist's convictions. The head of the young girl has no allegorical significance: it is a study of youth and beauty, in firm, bold gracefulness, superbly executed in bronze.

In contrast, the portrayal of Moses on the Mount is charged with all the vigour, the strength and burning ardour of the Old Testament. Other works of his, not illustrated here, are in this mood, some developed to a high degree of symbolism — for example, his Hagar (the Universal Mother) and De Profundis. Midway between is his Christ, a great head that, far removed from conventional sleekness and piety, is deep, charged with passion and frustration.

The third illustration, The Unknown Warrior, has a special and sombre significance for to-day. Here is nothing of the cheap sentimentalism

