

إذا حيت باشعتها جميع زهور

الموسيقى كالصباح تطرد

فتظهر اعماقه والالمان في قف

او خيالات الشعائر الحية .

فجاء حوادث الوجود وفواعل

الاشباح وصور تلك الخيا

النفس زهرة لينه في مهم

الصباح تهزها وقطرات الند

عصفور تنبه الانسان من

معه الحكمة مبدعة نغمة ال



The Arab American Society
of Houston
and
The University of Houston Libraries
Present

The Works of Kahlil Gibran

M. D. Anderson Library
Lobby and Special Collections, 8th floor
May 1 - June 1, 1970



Kahlil Gibran is best known in the West for his mystical poetry in English, particularly *The Prophet*. This month he is being honored for his significant contributions to the development of modern Arabic poetry during the Gibran International Festival at the American University of Beirut, Lebanon. It is with pleasure that the University of Houston Libraries in conjunction with the American Arab Society of Houston present this exhibit of the paintings of Kahlil Gibran.

Gibran has been described by Auguste Rodin as the William Blake of America. Mrs. Annie Salem Otto in her book *The Parables of Kahlil Gibran* states that "His art like his writings portrays his inner feelings concerning man . . ." The descriptions of the paintings in this brochure have been taken from *The Parables of Kahlil Gibran* and *The Art of Kahlil Gibran*. The titles were given to many of the paintings by Mrs. Otto, whose latest book is *The Letters of Kahlil Gibran and Mary Haskell*. She has used quotations from the diaries of Mary Haskell and her own understanding of his art in discussing each painting.

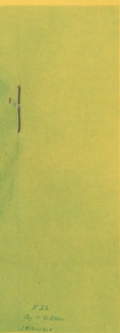
The exhibition was organized by the Telfair Academy of Arts and Sciences, Inc., Savannah, Georgia. These paintings are part of the collection given to the Academy by Gibran's friend and benefactress Mary Haskell.



Artist's Mother



The Gift



Jesus—Son of Man

Case 1 "Self Portrait" Oil 18 x 15

"It's poor of him. . . . But an *idea* he has expressed. His face is eager, wide-eyed as in vision: mine is in vision too, but with closed eyes." from Mary Haskell's Diary, Thursday, September 28, 1911.

Case 2 "The Gift" Drawing 13 1/2 x 10

This portrait shows a woman with extended hand offering her very soul. The same shy, entreating exposition of the inner nature of woman can be seen in the illustration "On giving" from THE PROPHET.

Case 3 "Portrait of the Artist's Sister, Mary Gibran"
Oil 18 x 15

"Mary was at home and Kahlil has just made a small rapid portrait of her which I call much his best portrait yet." from Mary Haskell's Dairy, Thursday, September 28, 1911.

Case 4 "The Blessed Mountain" Watercolor 11 x 8 1/2

The great shadowy form of the dove represents the Blessed Mountain. Small dove-like Spirits swing freely in flight. They have reached the summit of the Blessed Mountain, and having partaken of its blessedness, sweep down to the valley below. This picture from SAND AND FOAM represents blessed knowledge that is sought, achieved, and returned to earth below.

"The Summit" Watercolor 11 x 8 1/2

Also from SAND AND FOAM, here we see man and woman joined together intellectually, that is, of one mind. In this state of oneness, they rise above the separateness of past constrictions of the mind. And in this unity of Spirit and Mind attain a state of ecstasy which reaches up above on the summit of the holy mountain.

Case 5 "Orpheus" Oil 22 x 14 1/2

"'Since I couldn't get a man,' Gibran said, 'I decided to make a woman—and it's going to be entirely different. . . . It will be full of color . . .'" from Mary Haskell's Diary, March 17, 1911.

Case 6 "Life" Watercolor 11 x 8 1/2

The tall figure of woman represents the ever-prevailing open giveness of the Life Spirit. For Life is as a Mother that gives birth to man. And man is welcome to partake of this Life Spirit freely through loving action.

"The Outstretched Hand" Watercolor 11 x 8 1/2

It seems as if the man in the picture were saying, "Take from me as you would take from earth. Are we not the same?" Notice the similarity in the color of the body of the man and of the mountain. Both of these paintings are from THE GARDEN OF THE PROPHET.

Case 7 "Nude with Blue Drapery" Drawing-crayon
17 x 24 3/4

Few lines are used in this subtle airy figure of this nude. It is a pastel study in soft relaxation and unadornment.

Case 8 "Mother Earth" Watercolor 11 x 8 1/2

"Men and women cluster around the great figure of Mother Earth. They are as roots receiving their nourishment from majestic earth. They grow and develop rising up as flowers in one open sky" This drawing is found in THE EARTH GODS.

"Mother and Child" Drawing 8 x 17

Gibran sketched this picture during one of his visits with Mary Haskell. Notice the depth of seriousness in the face of the Mother and the light pleasant inquiry in the face of the child.

Case 9 "Crossed Open Embrace" Watercolor 13 3/4 x 11

In the open darkness of Life, man cradles woman, providing the focus of creation.

MAIN LOBBY BY THE ENTRANCE

Case 1 "Fresh Flowers Daily" Watercolor 11 x 8 1/2

Here one can see Gibran's conception of the Tree of Knowledge of Life. Life grows continually with new growth, new birds and fresh flowers daily. The artist shows that man and animal and the fowls of the air all participate in growth. And growth, that is represented in the upward thrust of angelic wings, is the invisible Spirit that moves Life. This watercolor is from JESUS THE SON OF MAN. Other paintings from this book are displayed in the case by the Library Auditorium.

"The Beholder" Oil 14 1/2 x 22 1/2

"There is no detail, no concreteness, no locality; it is hard to say any color predominates. . . . All humanity is in the Man and the Sitter at his knee. It is universal. . . . The Earth Spirit made Servant" from Mary Haskell's Diary, Tuesday, September 26, 1911.

Case 2 "Portrait of the Artist's Mother" Oil 20 x 25 1/2

This picture shows Kamila Gibran shortly before her death. Gentle serenity and noble courage that derive their quality from the deep living power within the human soul can be seen on the countenance and bearing of the Mother. In the background, one can see the figure of the Dying Lioness whose strength and courage is manifested in a different action by her own animal nature.

"The Earth Gods" Watercolor 11 x 8 3/8

Here man is seen and held in the strong firm grasp of the earth gods. It is a turbulent world and man suffers because of it and looks up to the earth gods seeking help. This drawing is the frontispiece of THE EARTH GODS.

MAIN LOBBY FLAT CASES

Case 1

Kahlil Gibran was born in this home in Bsherri, Lebanon, on January 6, 1883. In June 1894, the family moved to Boston where he wrote the first version of THE PROPHET in Arabic at fifteen. After years of study in Lebanon and Paris he returned to the United States and in 1920 moved to a studio on West Tenth Street. The pages are xerox copies of a book Gibran wrote in Arabic.

Of the studies of Kahlil Gibran one of the most scholarly publications in recent years is **KAHLIL GIBRAN: HIS BACKGROUND, CHARACTER AND WORKS** by Kahlil S. Hawi, of the American University of Beirut and one of the members of the organizing committee of the Gibran Festival. This volume is opened to a letter from Gibran.

Case 2

The picture of Kahlil Gibran at fifteen, from Barbara Young's **A STUDY OF KAHLIL GIBRAN: THIS MAN FROM LEBANON**, can be compared with a later photograph of Gibran with an Arabic inscription given to Miss Helene Gastine in New York City. Gibran worked for five years translating **THE PROPHET** into English. It was published in 1923 and sold only twelve hundred copies that year. Since that time many more printings and editions have been sold. In this case is the 1969 edition and a xerox of the holograph manuscript text by Gibran with Mary Haskell's corrections. The original is in the possession of Kahlil Nicholas Gibran, a cousin and namesake in Boston.

Case 3

"The Struggle," from **TWENTY DRAWINGS** published in 1919, pictures woman frantically clinging to the body of man for comfort and support. The man pushes her away with one hand and embraces her head with the other. The struggle and agony involved bespeak the Crucifixion. Two other studies of the Crucifixion are shown from Annie Salem Otto's **THE ART OF KAHLIL GIBRAN. THE PARABLES OF KAHLIL GIBRAN** is an interpretation of the writings and art of the author of **THE PROPHET** by Annie Salem Otto. It is open to "The Blessed Forge" from **THE EARTH GODS**. The photographs are of two of Gibran's friends Miss Helene Gastine and Mary Haskell, from a portrait by William Van Konynenburg in 1926.

MAIN LOBBY BY THE LIBRARY AUDITORIUM

Case 1 "The Three are One" Drawing 22 x 14 3/4

In this drawing, the small figure of man is seen embracing the Spirit figure of his own greater self, and his own greater self is seated in the lap of the greater all-knowing Spirit of Life. The three are one and inseparable. This is the frontispiece of **THE MADMAN**.

Case 2 "The Gentle Comforter" Watercolor 40 1/2 x 26

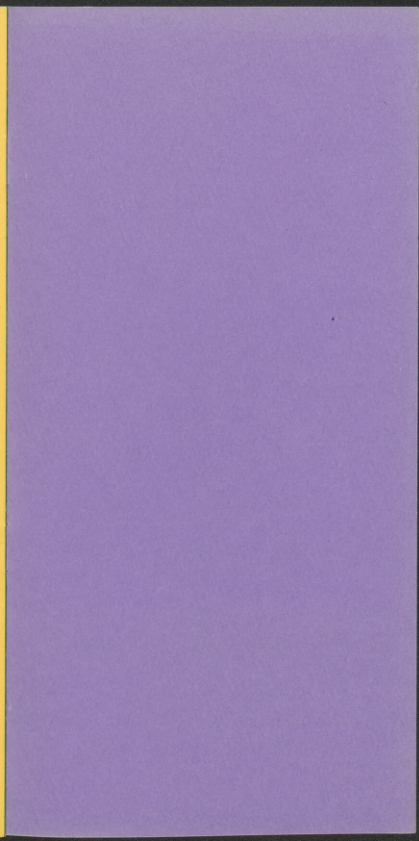
Here we see man in his need kneeling at the foot of woman. The gentle, loving understanding of woman is bestowed on man. The shadowy figure in the background represents the ever-present great Life-Spirit.

Case 3 "Head of Christ" Drawing 8 x 5 3/4

This sketch was an early thought which later developed into the drawing of "Jesus the Son of Man."

"Jesus the Son of Man" Drawing 27 1/2 x 17 1/2

To Gibran, Jesus was the greatest of Poets, the greatest of Fighters, and truly a King above all kings and the Master of Infinite Compassion. This drawing is the frontispiece of **JESUS THE SON OF MAN**.



وراحل .

ظلمة النفس وتبخر القلب
صائي اشباح الذات الحقيقية
والنفس كالمرآة المتصبية
له تنعكس عليها رسوم تلك
الات .

ب ربح التقادير نسيهات
ي تلوي عنقها . كذا تغر يده
فقلته فيصغي ويشعر ويطجد
طائر العذبة وشعوره الرقيق