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J.B. Neumann Papers

III.A.1

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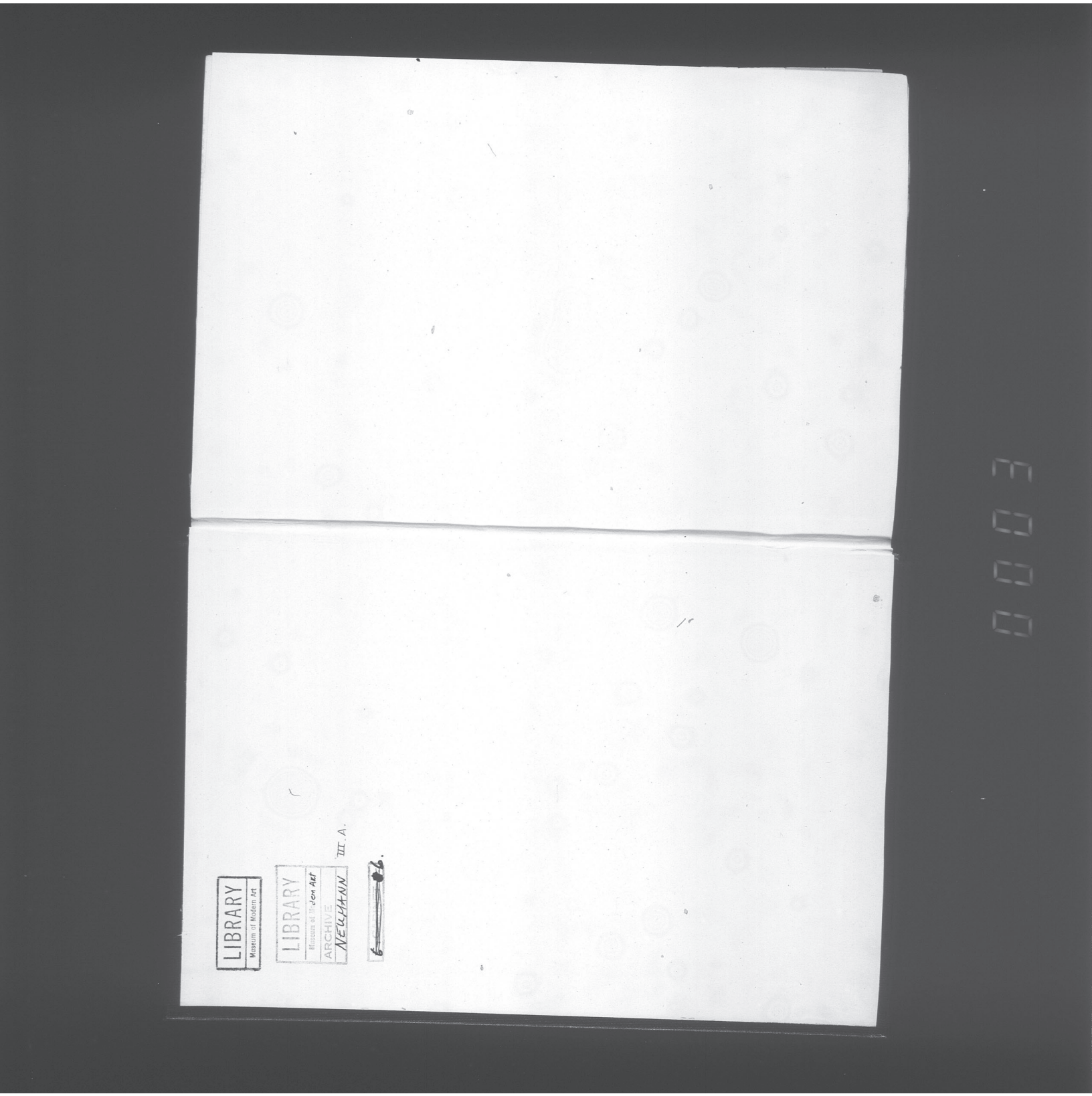
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Lily Harmon

151 Central Park West, New York, N.Y. 10023

June 7, 1985

Ms. Janis Ekdahl
Museum of Modern Art
11 West 53 Street
New York, NY 10019

Dear Ms. Ekdahl,

It was such a pleasure to meet with you last Wednesday, and I am most appreciative of the help and time you gave me.

For your information, and possibly for Rona Roob's, I found in the Archives of American Art an undated letter on microfilm -- roll NJBN1 -- frame No. 94 -- from Alfred Barr to J.B. after the German Show in which he thanks J.B. for the Bilderhefte Bound Volume and says "You shouldn't have parted with it" but accepts it with thanks. This must be the copy you have which I found so valuable.

I do hope that next fall when I get back from The Cape you will allow me the pleasure and privilege of going through the uncatalogued material you still have and being of possible assistance to you.

With many thanks,

Lily Harmon

handwritten

J.B.N. "BILDERHEFTE"
[VOL. I], 1920-1922
BERLIN
LATER VOL. II, III AS THE
"ARTLOVER"
"All Bilderhefte graphics published by J.B.N.
" " " reproduced once in " Collection "
J.B.N. "/35

B

IN MEMORIAM
of the opening of the
VAN GOGH
exhibition
NOVEMBER FOURTH
1935

J. B. Neumann Archive

2 catalogs entitled:
"J. B. Neumann's
Bilderhefte"
Bilderheft I [1920]
Bilderheft II
Verlag Graphisches Kabinett
Berlin W 50

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KONRAD WESTERMAYR

1883—1917

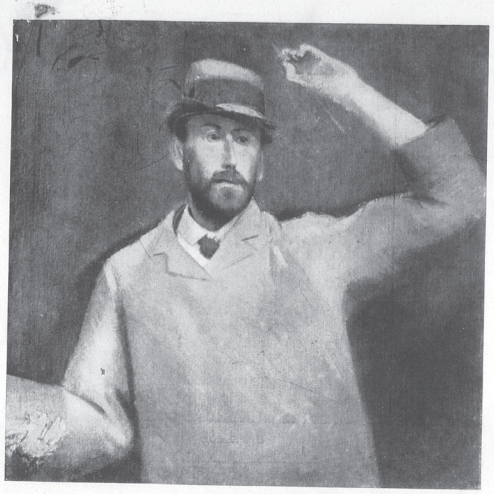
VERLAG / J. B. NEUMANN / BERLIN

1920-1922

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Nr. 17 *GEMÄLDE* *1913*

KONRAD WESTERMAYR

Westermayr zählt zu den im Krieg gebliebenen, deren Fehlen die Grausamkeit der Zeit als Selbstverständlichkeit hinnimmt.

Nur Lebende rechnen. Nur aus dem Umfang des Vorhandenen überschaut man den Verlust und Gewinn des Morgen. Aber wer in Sichtbarkeiten, seien es Vers, Staat, Bild oder die Seele eines Lebenden, den Bruchteil seines Wesens hat einströmen lassen, lebt noch eine Weile weiter: zuerst als Name und formbewirkend, dann nur noch als Zelle im Stoff zu weiteren Gebäuden.

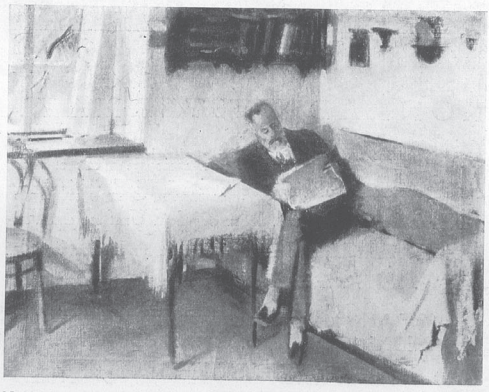
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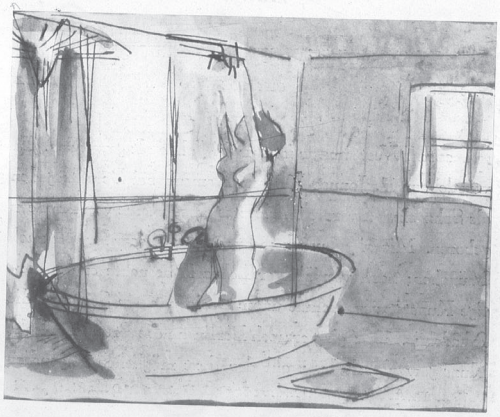
Nr. 8 GEMÄLDE 1911



Nr. 22 GEMÄLDE 1913



AQUARELL



AQUARELL

0007

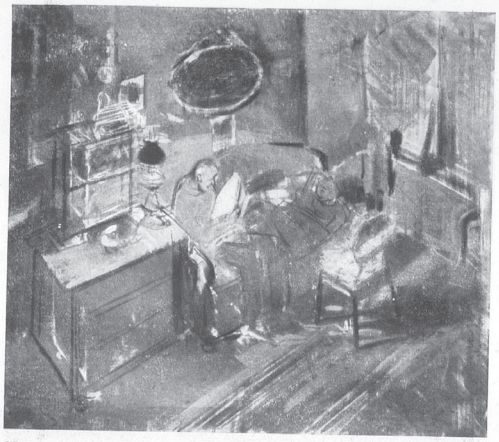
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Nr. 46 *GEMÄLDE* *1916*

Konrad Westermayr ist nur 34 Jahre alt geworden. Er wurde am 11. Januar 1883 in Ramsau bei Berchtesgaden als Sohn eines Lehrers und letztes einer Reihe von Kindern geboren. Mit 14 Jahren kam er zu dem Glasmaler Ule nach München; nach vierjähriger Lehrzeit besuchte er die dortige Kunstgewerbeschule unter Dasio und ein Semester die Akademie. 1907 ging er nach Berlin an die Bruno Paulsche Kunstgewerbeschule, wohl der dort möglichen Stipendien halber. Er wurde Schüler von E. R. Weiß. 1910 verließ er die Kunstgewerbeschule und lebte von da an recht kümmerlich,



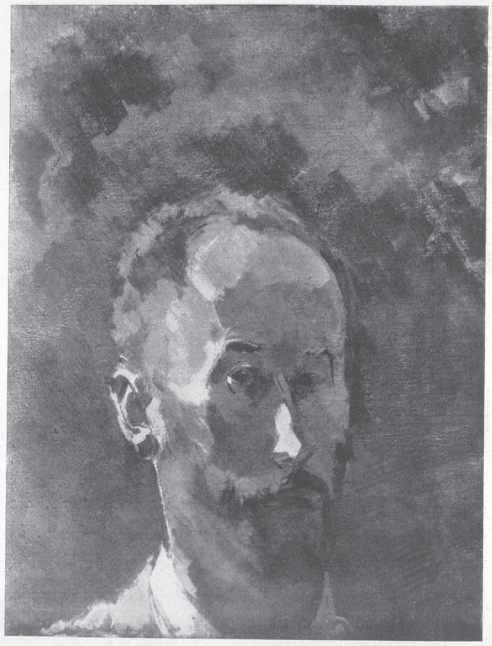
Nr. 47 *GEMÄLDE* *1916*

aber seinen Neigungen und der Absicht nachgehend, die Grundlage zu einem persönlichen Stil zu gewinnen, in Berlin und Ramsau. Die Maler Martin Bloch, Freytag, Jonas, Kerschbaumer und W. Lange waren seine Freunde. Januar 1914 zeigte J. B. Neumann zum ersten Male Bilder von ihm, die sowohl in „Kunst und Künstler" durch Scheffler, wie durch Osborn in einer Tagesbesprechung Anerkennung fanden. Unmittelbar vor Kriegsausbruch verheiratete er sich in München. Er malte, was ihm am nächsten lag: sich selbst, Vater und Schwester, seine Frau und deren Familie, die Räume, in denen sie lebten, und seine Heimat Ramsau. Im Februar 1915 wurde er einge-

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Nr. 42 *GEMÄLDE* *1915*

zogen, zwei Jahre im Garnisondienst verwendet und im Frühjahr 1917 ins Feld geschickt. Am 2. August fiel er in Flandern.

Der „fruchtbare Augenblick" in den Arbeiten Westermayrs, der Augenblick, der ihn über eine Bewegung des



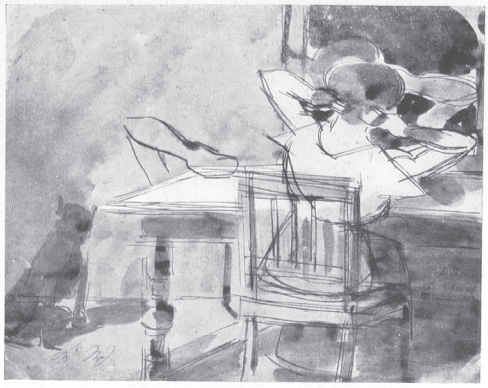
Nr. 35 *GEMÄLDE* *1915*

Lichtes oder des Gefühls entzückt, ihn den Gedanken zu seinem Bilde fassen läßt, liegt nicht in der Richtung einer Erhebung oder Steigerung oder auch nur eines augenhaft leidenschaftlicheren Einsatzes seines Wesens, sondern in entgegengesetzter Richtung: in der Linie der Ernüchterung, des Verzichtes und der verborgenen Ironie. Aber in dieser Nüchternheit, in dieser Skepsis, in dieser Bewußtheit,

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ZEICHNUNG (TUSCHE)



ZEICHNUNG (BLEISTIFT)



AQUARELL



AQUARELL

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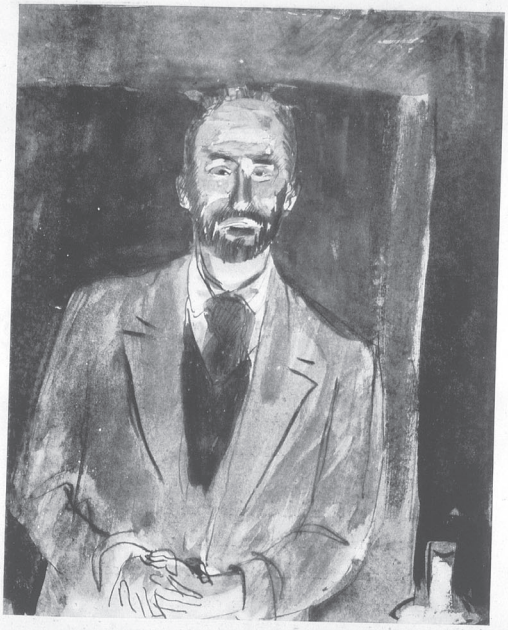
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AQUARELL

Klarheit, Reinlichkeit und Unerschrockenheit beruhen gerade die hervorstechendsten Werte seiner Kunst.

Nicht wie bei einem Teil unserer deutschen Impressionisten ist bei ihm die Nüchternheit und Wärmelosigkeit selbst wieder zu einem Pathos erhoben, sondern sie bleibt,



ZEICHNUNG (TINTE)

was sie sein sollte: vornehme Kühle, Distanz, Zartheit und versteckter Witz, und sie gewinnt schließlich durch ihre Innerlichkeit — nicht durch die Wärme der Farbe — ein silbernes Leuchten, ein vergeistigendes Licht. Seine in einer ursprünglichen Anlage vorhandene Schwere und Hart-

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Nr. 30 *AQUARELL* *1914*

näckigkeit biegt plötzlich in eine Innigkeit, oft in das Geständnis von Glück und Herzlichkeit um.

So fern es zu liegen scheint: man wird vor seinen Bildern oft an Spitzweg gemahnt, nur daß eben eine Generation Leibl dazwischen liegt; allerdings das Format ist geändert: Der kleinbürgerlich-romantische Spießer, der Spitzweg zum „Halb-lachen-halb-weinen" bringt, ist in den groß-europäischen, englisch-vornehm gewordenen verwandelt. Wie bei allen ironischen Realisten läßt sich oft nicht entscheiden, ob der Scherz eines Lichtes oder der in eine Ergriffenheit gehüllte Sarkasmus der Keim seines Bildes wurde. Licht, Gegenstände, Landschaften nehmen bei ihm die beseelte und



ZEICHNUNG (TINTE)

erlebnisgetränkte Dichtigkeit einer menschlichen Physiognomie an. Umgekehrt werden Physiognomien in seiner Hand wieder verborgen, die Erregung ihrer Gedanken in eine Dumpfheit gehüllt, so daß sie rätselhaft wie Landschaften, befremdlich wie licht- und schattenbespiegelte tote Dinge oder unergründlich wie Tiere erscheinen. Oft stellt er sich selbst dar: lustig, in sich vergnügt, oft in wartender Spannung oder tieftraurig wie ein Tier hinter Giftern, ein Vogel in seinem Bauer. Seine Offenheit ist die Offenheit hinter Stangen; der Geist seiner Bilder ist der des Körpers, nicht der des Geistes. Oft klingt aus seinen Landschaften,

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Nr. 29 *GEMÄLDE* *1914*



ZEICHNUNG (TINTE)



ZEICHNUNG (TINTE)

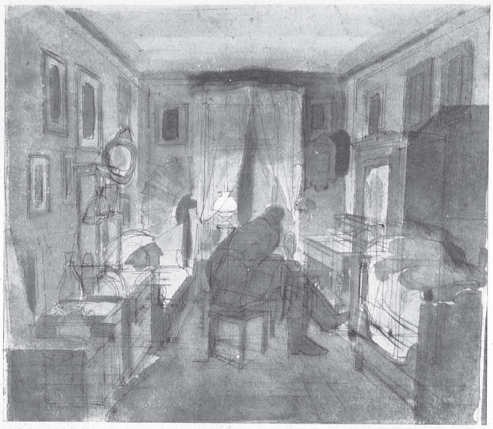


ZEICHNUNG (TINTE)

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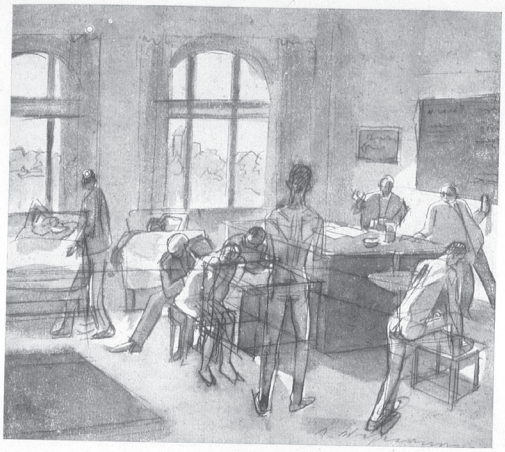


ZEICHNUNG (TINTE)

den Bildnissen Lesender oder den Szenen nächtlicher Räume neben dem unterdrückten Ton eines grausamen Humors ein ergreifender Ernst oder der Hauch einer sekundenlangen Befreitheit.

Westermayr ist kein Temperament der Farbe: immer ein Zeichen von Sinnenstärke und Leidenschaftsfähigkeit, sondern ein Meister der Zeichnung: das Zeugnis geistiger Klarheit und Beherrschtheit. Er kommt von der Vielheit der Farbe zur Einfarbigkeit, von der Zeichnung wieder zur Sparsamkeit eines eindringlichen Kolorits.

Das Thema seiner Bilder ist der Mensch im Raum. Der Raum hängt sich wie ein erweitertes Kleid, wie ein neues



ZEICHNUNG (TINTE)

Organ um seine Menschen; und oft rückt alle Geistigkeit der nur als Schaften gegebenen Personen in den Schirm oder das Metall einer Lampe, den Vorhang eines Fensters oder die Gestänge eines Kronleuchters.

Seine Werke zeigen von der kleinen, zauberhaft hingewischten Skizze bis zu den mit allen malerischen Erschwerungen und formalen Absichten behängten Versuchen im Großen alle Stufen der Übergänge. In seinen Zeichnungen hat er sich wohl am freiesten und vollkommensten ausgedrückt.

Westermayr kam spät, nicht wie andere — Frühreife, die bereits mit dem 17. oder 20. Jahre ihren eigenen Stil gefunden, aber sich ebenso schnell ausgegeben haben — zu

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ZEICHNUNG (TINTE)



ZEICHNUNG (TINTE)



Nr. 10 GEMÄLDE 1912

seiner Form. Über das 28. Jahr hinaus währt das Ringen um den Anfang einer eigenen Sprache und die Erhärtung seines Wesens. Um so bedauerlicher ist, daß sein hinterlassenes Werk nur Ansatz, Stückwerk, Verheißung bleiben mußte, soviel künstlerisch gewichtige Werte in ihm eingegründet liegen mögen.

L. T.

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VERZEICHNIS DER WERKE KONRAD WESTERMAYRS

GEMÄLDE :: AQUARELLE

1. Aufsicht auf Gärten	57:44	1909	Ramsau
2. Bäume	53:49	1909	Ramsau
3. Strickendes Mädchen	78:61	1910	Bln.-Südende
4. Zwei Sessel um einen Tisch	76:51	1911	Bln.-Wilhelmsaue
5. Zwei Sessel um einen Tisch mit Büchern	75:55	1911	Bln.-Wilhelmsaue
6. Weg durch Anlagen	76:67	1911	Bln.-Wilhelmsaue
7. Ramsau, zwei Frauen mit Sonnenschirm	87:72	1911	Ramsau
8. Ramsau	92:79	1911	Ramsau
9. Vater und Schwester bei Lampenlicht	87:57	1911	Ramsau
10. Selbstbildnis, ganze Figur	65:53	1912	Bln.-Wilhelmsaue
11. Reiter	Oval	1912	Bln.-Wilhelmsaue
12. Selbstbildnis, Seitensicht	36:33,5	1912	Ramsau
13. Ein Haus in Ramsau	58:55	1912	Ramsau
14. Lesendes Mädchen	95:72	1913	Bln.-Wilhelmsaue
15. Schreibendes Mädchen	72:70	1913	Bln.-Wilhelmsaue
16. Schreibendes Mädchen	65:54	1913	Bln.-Wilhelmsaue
17. Selbstbildnis mit erhobenem Pinsel	92:89	1913	Bln.-Wilhelmsaue
18. Landschaft mit Hochkalter	72:60	1913	Ramsau
19. Hochkalter	115:95	1913	Ramsau
20. Wohnzimmer, Aquarell	75:50	1913	Ramsau
21. Vater auf dem Sofa	55:38	1913	Ramsau
22. Vater, lesend	72:56	1913	Ramsau
23. Schreibpult	43:40	1913	Ramsau
24. Lesende am Abend I	38:27	1913	Ramsau
25. Lesende am Abend II	64:48	1913	Ramsau
26. Stube in Ramsau	72:47,5	1913	Ramsau
27. Alter Mann und Frau im Freien	65:56	1913	Ramsau
28. Schachspieler im Freien	88:62	1913	Ramsau
29. Musik-Zimmer	80:62	1914	München
30. Tischrunde I, Aquarell	73:64	1914	Ramsau
31. Tischrunde II	115:95	1914/15	München
32. Tischgesellschaft, unvollendet	114:94	1914/15	München
33. Straßenszene, Aquarell	80,5:65,5	1915	München
34. Frau im Bett	62:58	1915	München
35. Frau des Künstlers	72:63	1915	München
36. Schwiegervater, Kopf	47:43	1915	München
37. Abendeinladung	78:56	1915	München
38. Der Raucher	66:62	1915	München
39. Speisezimmer	116:67	1915	München
40. Frau und Schwiegervater	76:68	1915	München
41. Unterhaltung, blaue Untermalung	88:71	1915	München
42. Selbstbildnis, rückwärts beleuchtet	57:47	1915	München
43. Selbstbildnis, Hand am Mund	60:45	1916	München
44. Selbstbildnis mit Helm	69:55	1916	München
45. Selbstbildnis mit Feldmütze	49:39	1916	München
46. Morgentoilette	40:40	1916	München
47. Zimmer Abends I	74:65	1916	München
48. Zimmer Abends II	58:42	1916	München
49. Frierender Soldat	66:54	1916	München
50. Stube mit Mondlicht	49:39	1916	Baierbrumm
51. Abendspaziergang	45:38	1916	Baierbrumm
52. Blaues Waschgeschirr	56:46	1917	Batzenhofen
53. Zimmerwand	68:47	1917	Batzenhofen
54. Batzenhofen im Winter	56:46	1917	Batzenhofen
55. Soldat im Schnee	66:21	1917	Batzenhofen

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Im Privatbesitz befinden sich, soweit ausfindig gemacht werden konnte, folgende Werke:

Selbstbildnis, Hand am Mund, Kat. Nr. 43 Lesende am Abend, klein Straßenszene, Aquarell, Kat. Nr. 33 Einige Zeichnungen	Frl. F. Fleischmann, Berlin-Wilmersdorf
Lesende am Abend	Fr. M. L. Freytag, Berlin-Charlottenburg
Brücke in Südende Laubenkolonie	Herr P. Glaser, Breslau
Strickendes Mädchen Der Hintersee Kinderbildnis, D. P. Zimmer mit Dr. G. Aus dem Auguste-Viktoria-Krankenhaus in Friedenau	Herr Dr. F. Glaser, Berlin-Schöneberg
Tischrunde, Kat. Nr. 30 Abendeinladung, Kat. Nr. 37 Wohnzimmer, Aquarell, Kat. Nr. 20 Selbstbildnis Einige Zeichnungen: Baumstudien	Herr A. Kerschbaumer, Berlin-Schöneberg
Landschaft am Morgen	Frl. Koenigs, Eddelsen a. Rh.
Gebirgslandschaft	Herr E. Meurer, Köln
Selbstbildnis mit erhobenem Pinsel, Kat. Nr. 17 Vater lesend, Kat. Nr. 22 Dreißig Aquarelle, Zeichnungen	J. B. Neumann, Berlin W
Selbstbildnis, von vorne Mädchenkopf Kinderbildnis, Dada P.	Herr H. Perls, Berlin W

Die übrigen Bilder nebst einigen im Katalog nicht aufgeführten und über 200 Zeichnungen sind im Besitze der Frau des Künstlers.

BEHRENS & LEFSON, G.M.B.H., BERLIN SW. 68



MAX BECKMANN. „DER VERLORENE SOHN" I (5 AQUARELLE AUF PERGAMENT)

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MAX BECKMANN, „DER VERLORENE SOHN" II



MAX BECKMANN, „DER VERLORENE SOHN" III

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MAX BECKMANN, „DER VERLORENE SOHN" IV

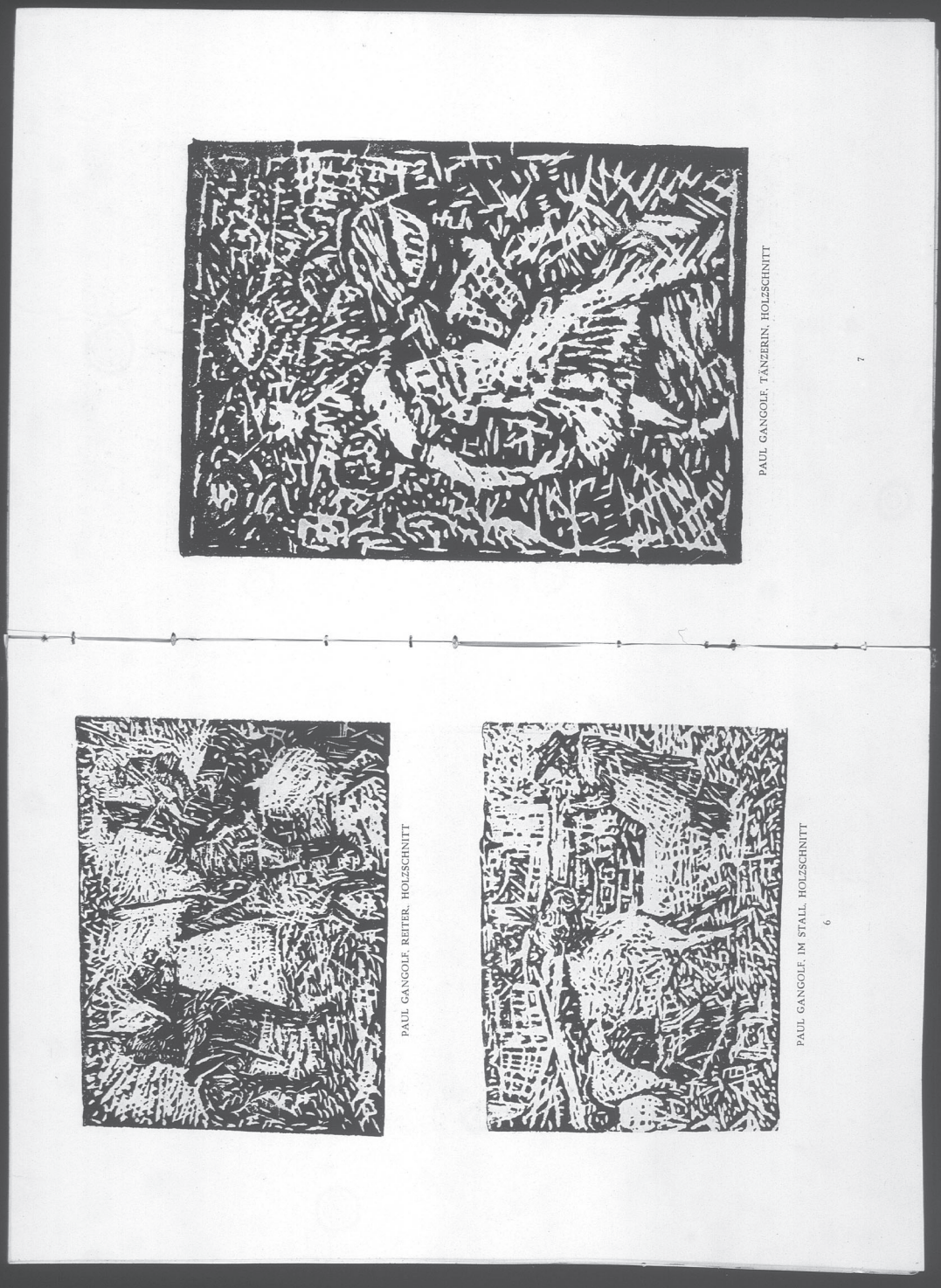


MAX BECKMANN, „DER VERLORENE SOHN" V

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PAUL GANGOLF. TÄNZERIN. HOLZSCHNITT

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PAUL GANGOLF. REITER. HOLZSCHNITT

PAUL GANGOLF. IM STALL. HOLZSCHNITT

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ERICH HECKEL. BILDNIS. HOLZSCHNITT

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ERICH HECKEL. DAS KRANKE MÄDCHEN. HOLZSCHNITT

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ERICH HECKEL. MÄDCHENKOPF. RADIERUNG

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ERICH HECKEL. SELBSTBILDNIS. HOLZSCHNITT

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WALTER JAKOB. MÄDCHEN MIT ZÖPFEN. LITHO.

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WALTER JAKOB. DER MENSCH AUF DEM LANDE. FARBIGER HOLZSCHNITT

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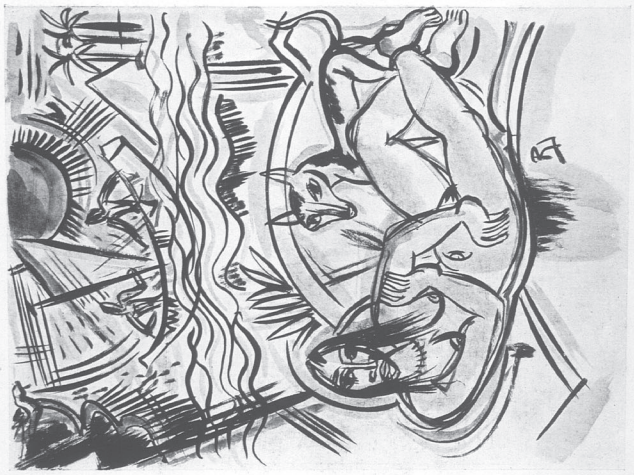
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RICHARD JANTHUR, EXOTISCHES BLATT II, AQUARELL

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RICHARD JANTHUR, EXOTISCHES BLATT I
ENTWÜRFE FÜR FARBIGE LITHOGRAPHIEN

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RICHARD JANTHUR. EXOTISCHES BLATT IV. AQUARELL

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RICHARD JANTHUR. EXOTISCHES BLATT III. AQUARELL

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E. L. KIRCHNER. MÄDCHEN MIT VERSCHRÄNKTEN BEINEN. HOLZSCHNITT

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E. L. KIRCHNER. BILDNIS. RADIERUNG

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OSKAR KOKOSCHKA. BILDNIS KARL KRAUS. NACH EINER ZEICHNUNG

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OSKAR KOKOSCHKA. 1. LITHOGRAPHIE



OSKAR KOKOSCHKA. 2. LITHOGRAPHIE

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LUDWIG MEIDNER. BILDNIS B.. RADIERUNG

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LUDWIG MEIDNER. SELBSTBILDNIS. RADIERUNG

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LUDWIG MEIDNER. J. B. N.. NACH EINER ZEICHNUNG

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LUDWIG MEIDNER. FRAU L. RADIERUNG

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LUDWIG MEIDNER. DER PROPHET. LITHO.

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LUDWIG MEIDNER. MÄDCHENBILDNIS. LITHO.

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MAX PECHSTEIN. EIN VERWUNDETER. HOLZSCHNITT

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MAX PECHSTEIN. EIN DORF III. HOLZSCHNITT



MAX PECHSTEIN. EIN DORF IV. HOLZSCHNITT

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CHRISTIAN ROHLFS. DER VERLORENE SOHN. HOLZSCHNITT

31

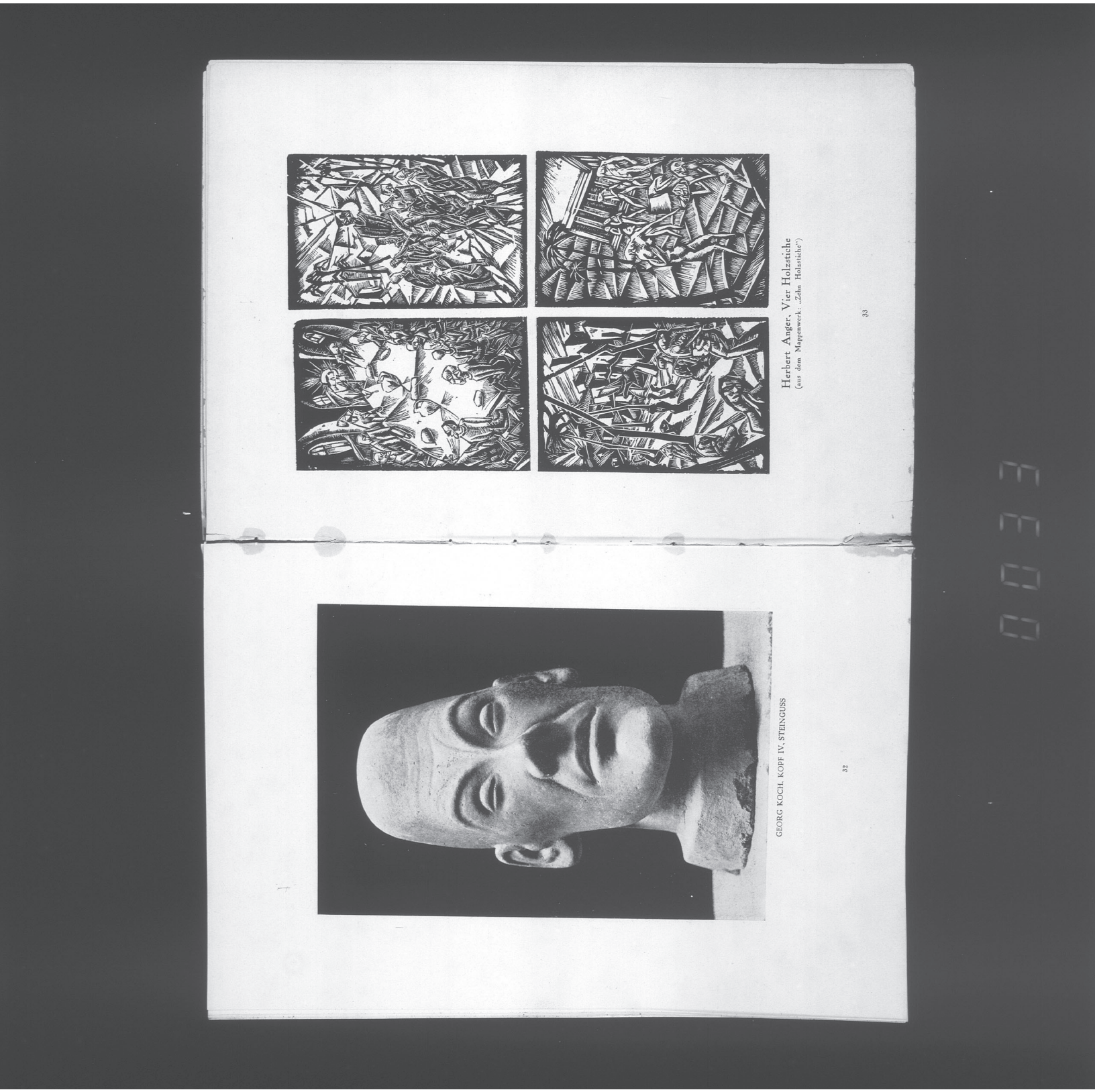


CHRISTIAN ROHLFS. DER GEFANGENE. HOLZSCHNITT

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Herbert Anger, Vier Holzstiche
(aus dem Mappenwerk: „Zehn Holzstiche")

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GEORG KOCH. KOPF IV. STEINGUSS

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Herbert Anger, Kirchgang, Holzschnitt
(aus der Mappe: „Kirche und Häuser")

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Herbert Anger, Prozession, Holzschnitt
(aus der Mappe: „Kirche und Häuser")

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Friedrich Feigl, Plauderei. Radierung



Friedrich Feigl, Tartarische Tänzerin
Radierung (aus der Mappe: „Orient")
37



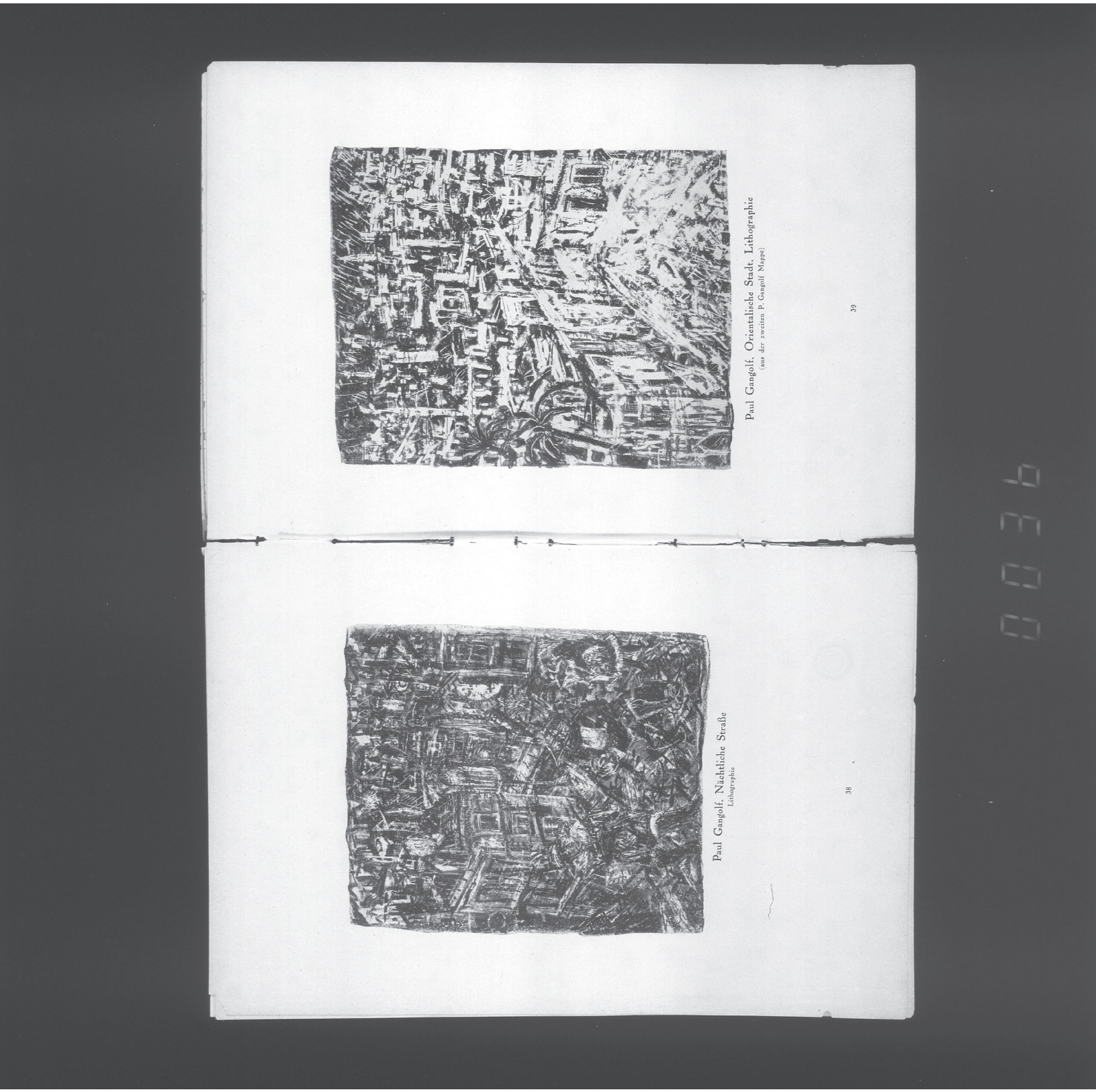
Friedrich Feigl, Zug durch die Wüste. Radierung



Friedrich Feigl, Mädchen mit Papagei.
(Radierung aus der Mappe: „Orient")
36

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Paul Gangolf. Orientalische Stadt. Lithographie
(aus der zweiten P. Gangolf Mappe)

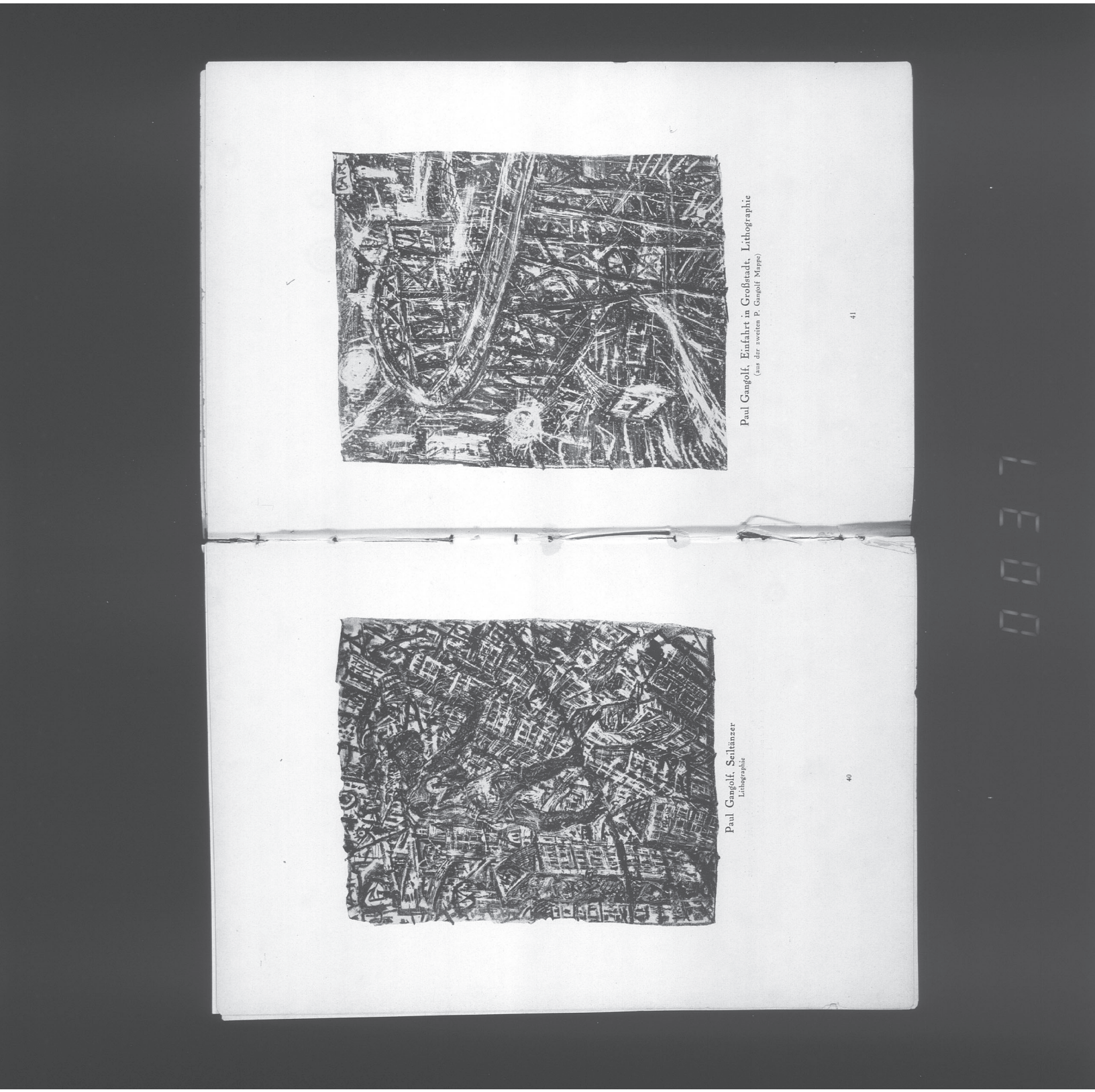
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Paul Gangolf. Nächtliche Straße
Lithographie

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Paul Gangolf, Einfahrt in Großstadt, Lithographie
(aus der zweiten P. Gangolf Mappe)

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Paul Gangolf, Seiltänzer
Lithographie

40

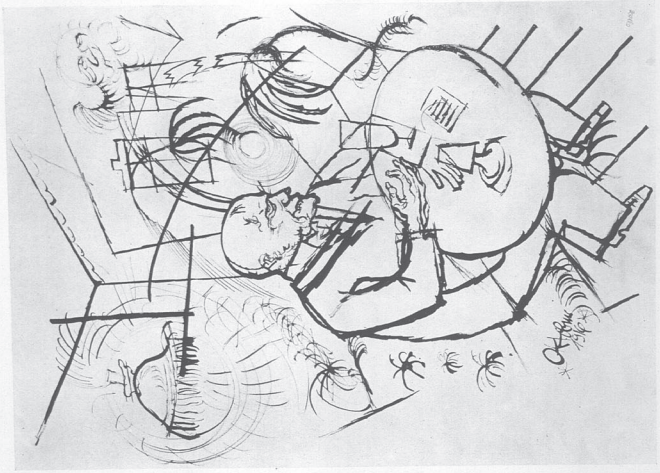
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George Grosz, Der Abenteurer
nach einer Zeichnung

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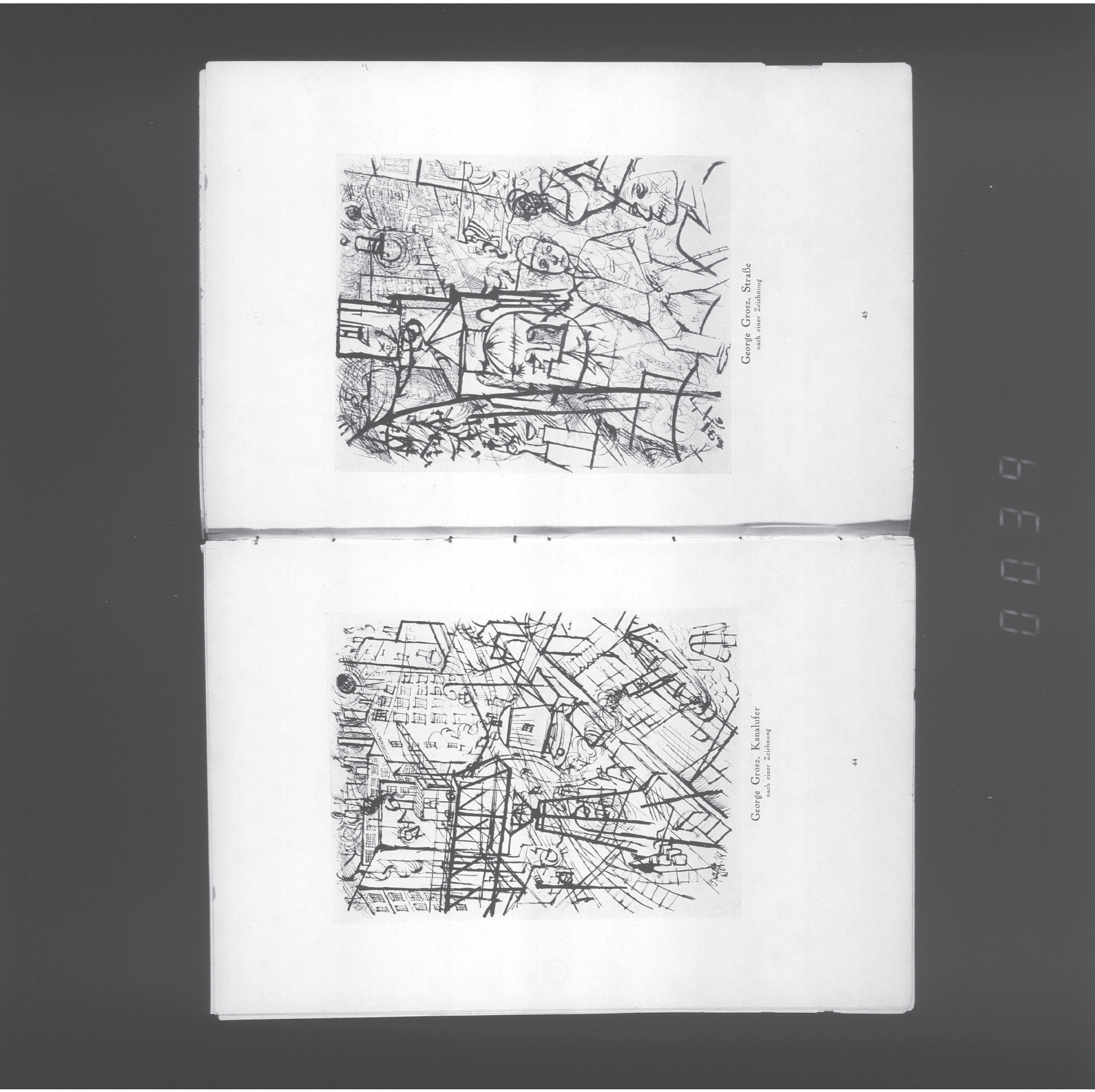


George Grosz, Café
nach einer Zeichnung

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George Grosz, Straße
nach einer Zeichnung

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George Grosz, Kanalufer
nach einer Zeichnung

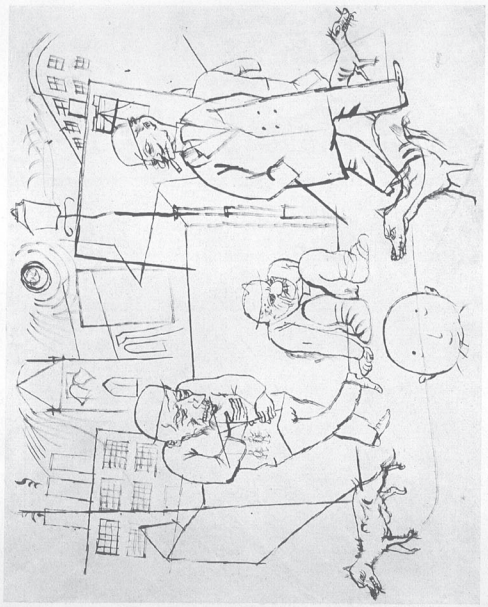
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George Grosz, Im Catehaus
nach einer Zeichnung



George Grosz, Straßenverkäufer
nach einer Zeichnung

0040

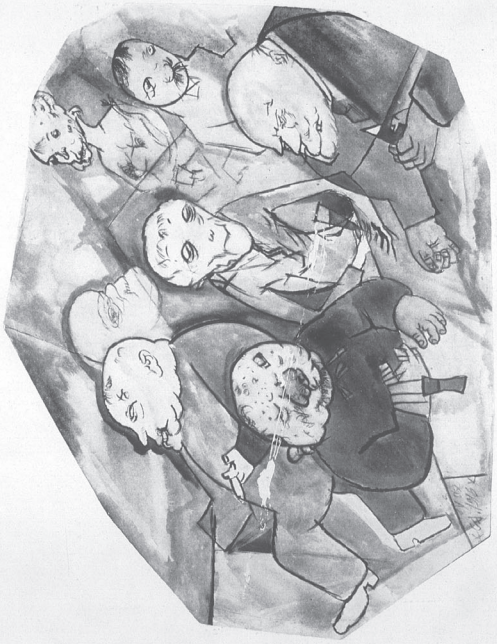
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George Grosz, Straßencafé
nach einer Zeichnung

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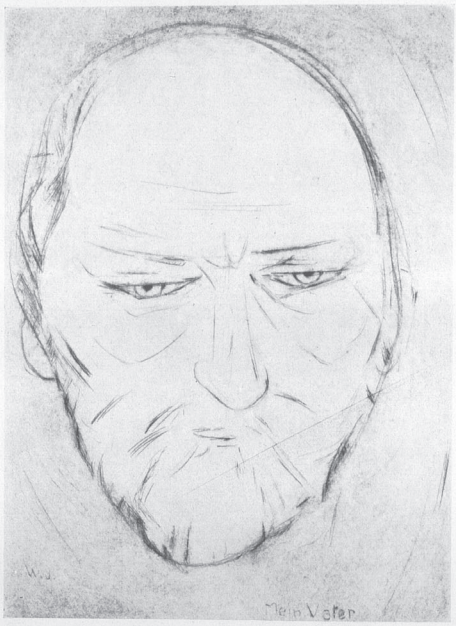
George Grosz, Gesellschaft
nach dem Aquarell

49

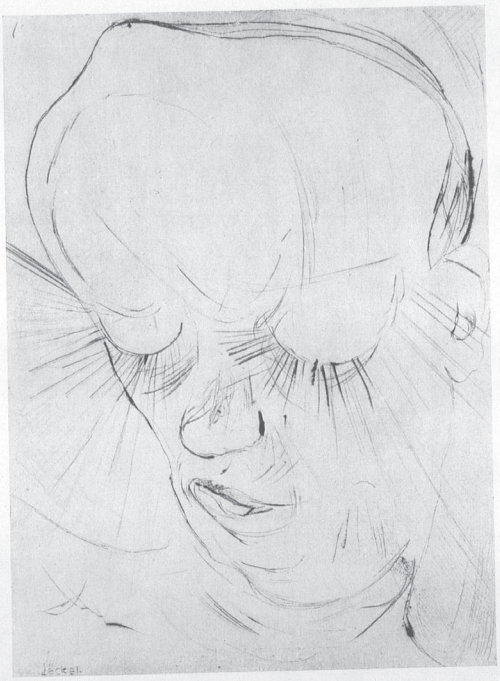
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Willi Jaeckel, Vater
Radierung

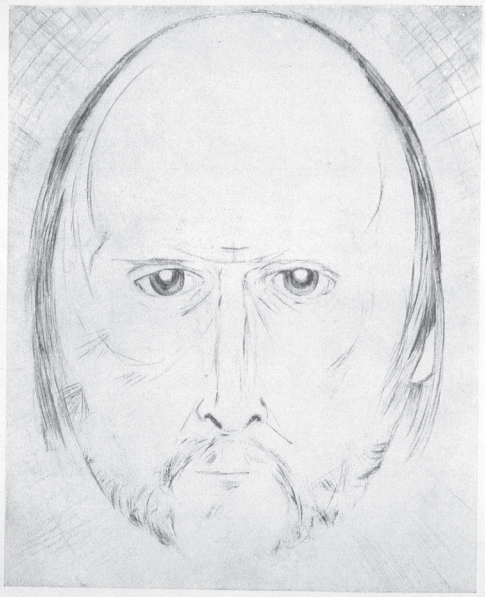


Willi Jaeckel, Inneres Schauen
Radierung

0042

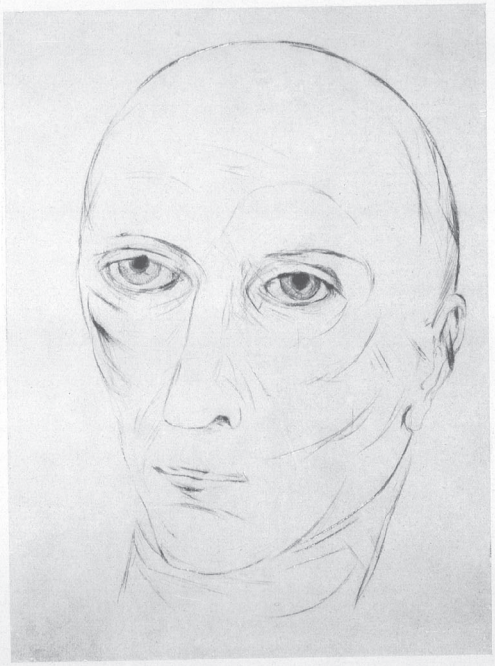
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Willi Jaeckel, Christus
Radierung

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Willi Jaeckel, Selbstbildnis
Radierung

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Alfred Kubin, Zorn, Lithographie
(aus dem Mappenwerk: „Die sieben Todsünden")



Alfred Kubin, Geiz, Lithographie
(aus dem Mappenwerk: „Die sieben Todsünden")

0044

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Alfred Kubin, Das Zauberbuch
nach einer Zeichnung

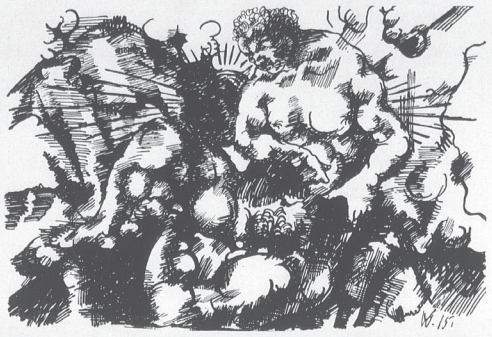


Alfred Kubin, Linker Schächer
nach einer Zeichnung

0045

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Wilhelm Morgner † Aus einem Skizzenbuch





Wilhelm Morgner † Aus einem Skizzenbuch

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Wilhelm Morgner † Aus einem Skizzenbuch

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Wilhelm Morgner † Aus einem Skizzenbuch

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Wilhelm Morgner † Aus einem Skizzenbuch





Wilhelm Morgner † Aus einem Skizzenbuch

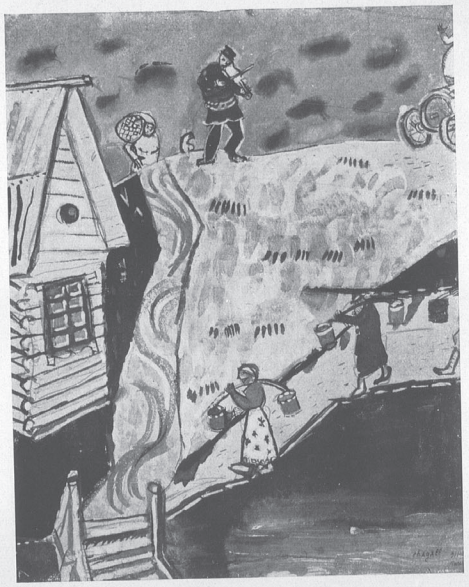
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Emil Mälzel. Am Fluß
Holzschnitt

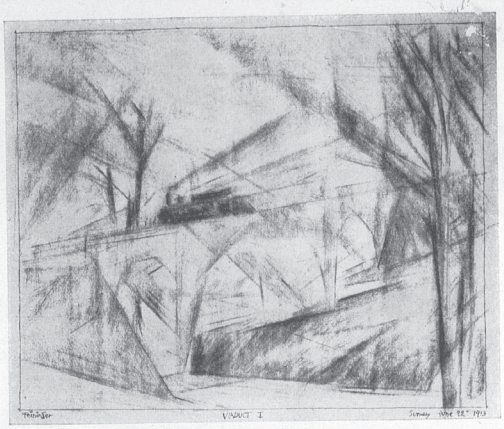


Marc Chagall. Dorfgeiger
nach einem Aquarell

0049

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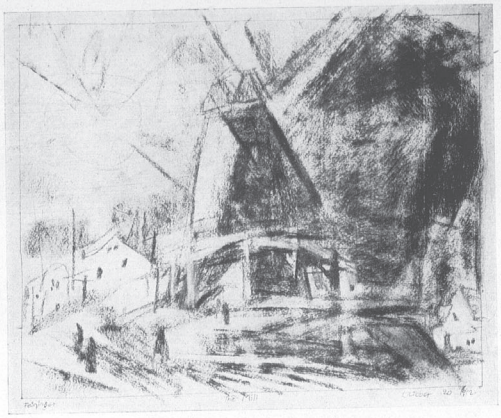
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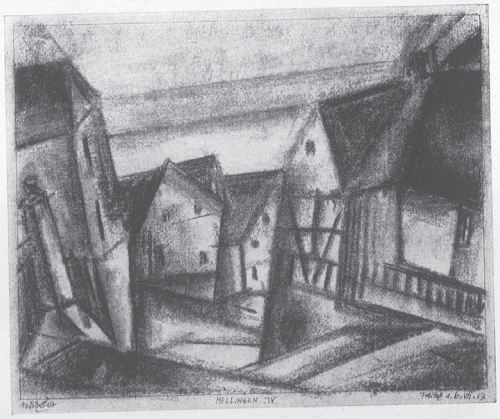
Lyonel Feininger, Viaduct I (1913)
nach einer Kohlezeichnung



Lyonel Feininger, Benz II (1912)
nach einer Kohlezeichnung



Lyonel Feininger, Die Mühle (1912)
nach einer Kohlezeichnung

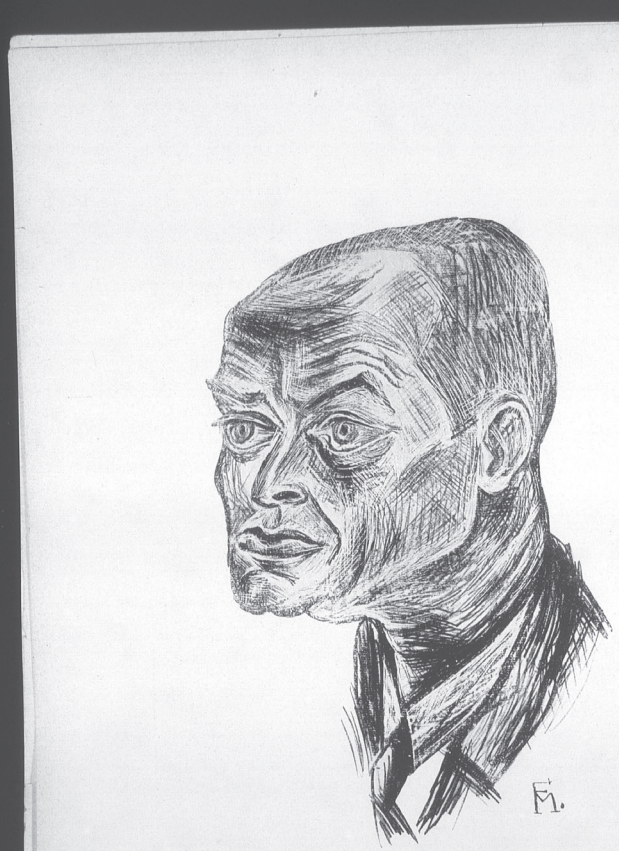


Lyonel Feininger, Mellingen IV (1912)
nach einer Kohlezeichnung

0050

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Felixmüller, Bildnis Rühle
Lithographie



Felixmüller, Menschen über der Welt
Lithographie

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Felixmüller, Mädchen beim Kämmen
Radierung

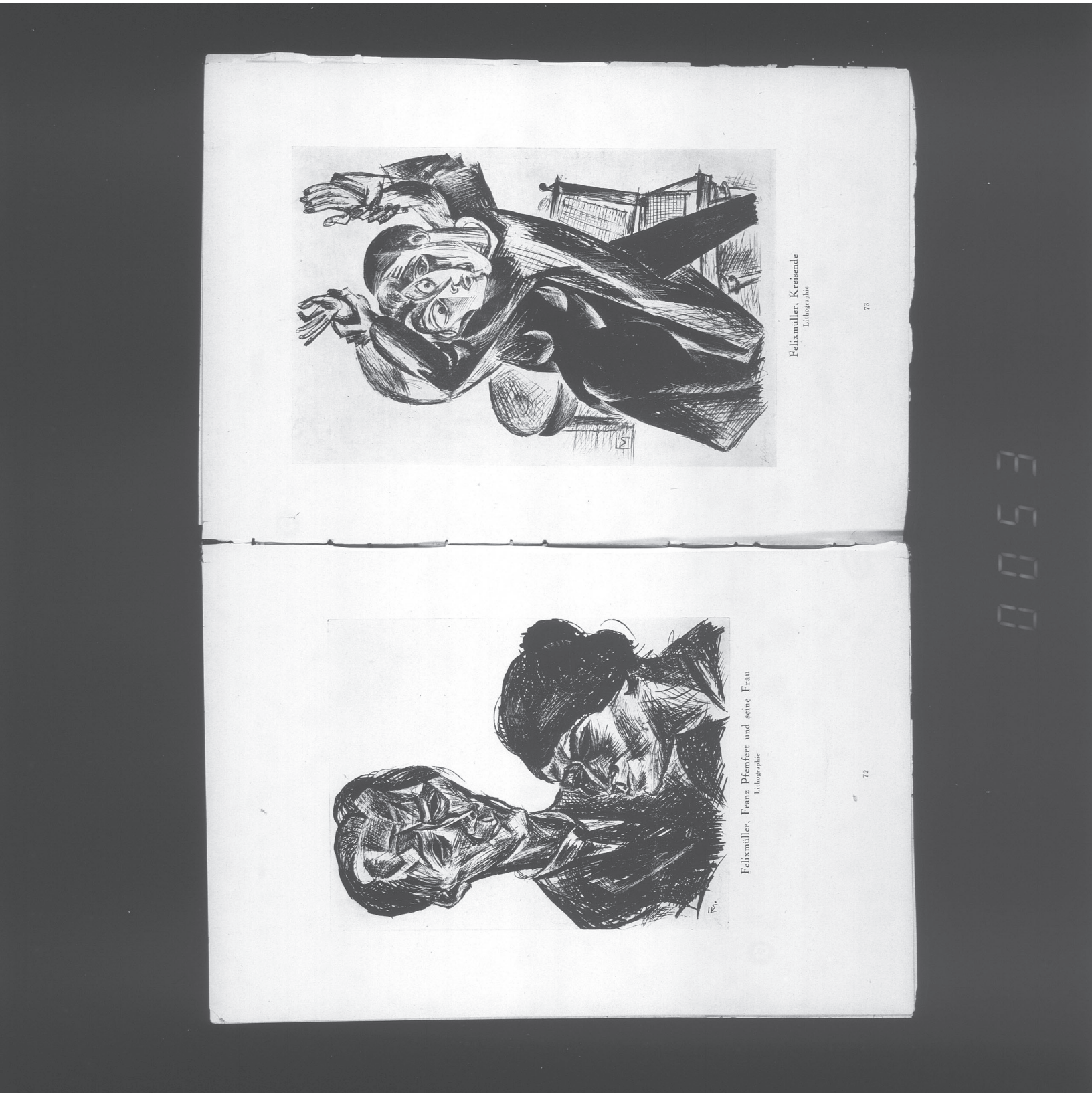
Felixmüller, Arbeiter
Radierung

Felixmüller, Mondnacht
Radierung

Felixmüller, Gelichte Frau
Radierung

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Felixmiller, Kreisende
Lithographie

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Felixmiller, Franz Pfemfert und seine Frau
Lithographie

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Franz M. Jansen, Großstadt-Zyklus
Holzschnitt III

Franz M. Jansen. Großstadt-Zyklus
Holzschnitt IV

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Franz M. Jansen. Großstadt-Zyklus
Holzschnitt I

Franz M. Jansen. Großstadt-Zyklus
Holzschnitt II

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Franz M. Jansen. Großstadt-Zyklus
Holzschnitt VII

Franz M. Jansen. Großstadt-Zyklus
Holzschnitt VIII

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Franz M. Jansen. Großstadt-Zyklus
Holzschnitt V

Franz M. Jansen. Großstadt-Zyklus
Holzschnitt VI

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Franz M. Jansen, Großstadt-Zyklus
Holzschnitt X

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Franz M. Jansen, Großstadt-Zyklus
Holzschnitt IX

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Wilhelm Lehmbruck † Mann und Weib sitzend
Radierung

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Wilhelm Lehmbruck † Weib, sich zusammenziehend
Radierung

Wilhelm Lehmbruck † Ermeneh
Radierung

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Wilhelm Lehmbruck † Schlichtenes Mädchen
Radierung

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Wilhelm Lehmbruck † Macbeth II. Fassung
Radierung

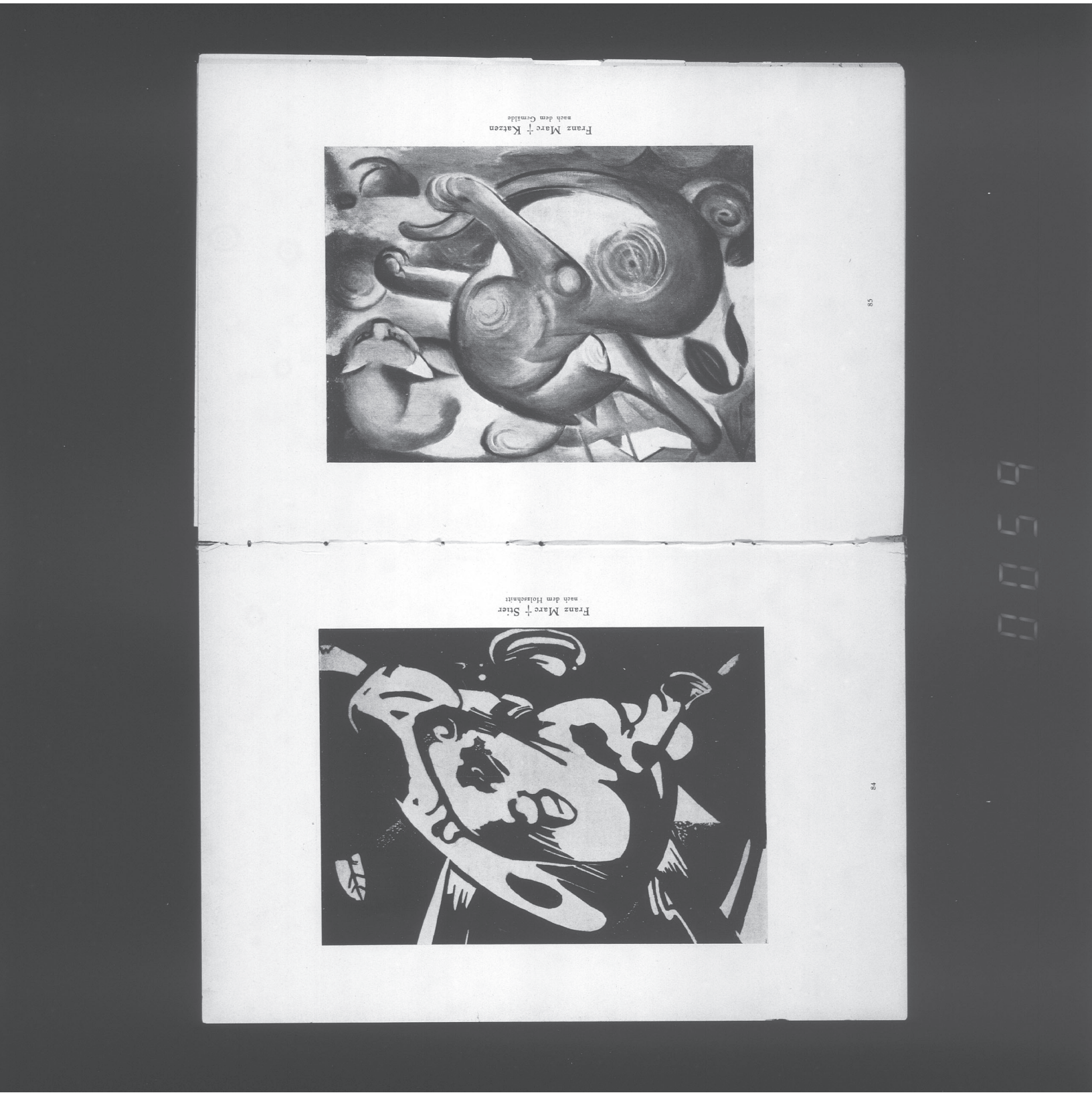
83

Wilhelm Lehmbruck † Macbeth I. Fassung
Radierung

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Franz Marc † Katzen
nach dem Gemälde

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Franz Marc † Stier
nach dem Holzschnitt

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Otto Mueller, Mädchenkopf
Lithographie

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Otto Mueller, Zigeunerpaar
Lithographie

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Otto Mueller, Paar mit Maske
Lithographie

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Otto Mueller, Badende
Lithographie

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Emil Nolde, Frau N.
Radierung

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Emil Nolde, Akt von vorn
Radierung

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Emil Nolde, Salomon und seine Frauen
Radierung

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Emil Nolde, Saul und David
Radierung

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Emil Nolde, Sklaven
Radierung

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Emil Nolde, Junger Fürst und Tänzerinnen
Radierung

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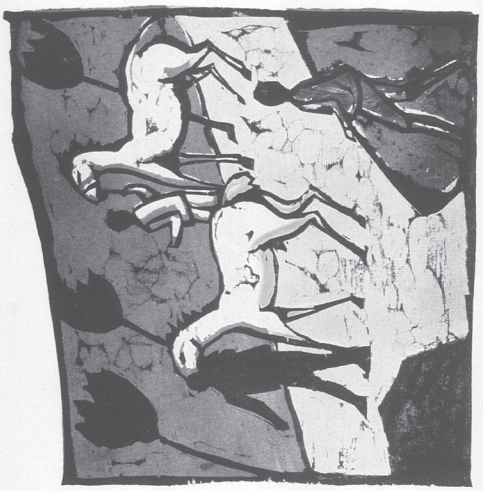


Vincent van Gogh. Dr. Gachet. Originalradierung
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Farb. Holzschnitt Schwemme, 1912 *31×30 cm*

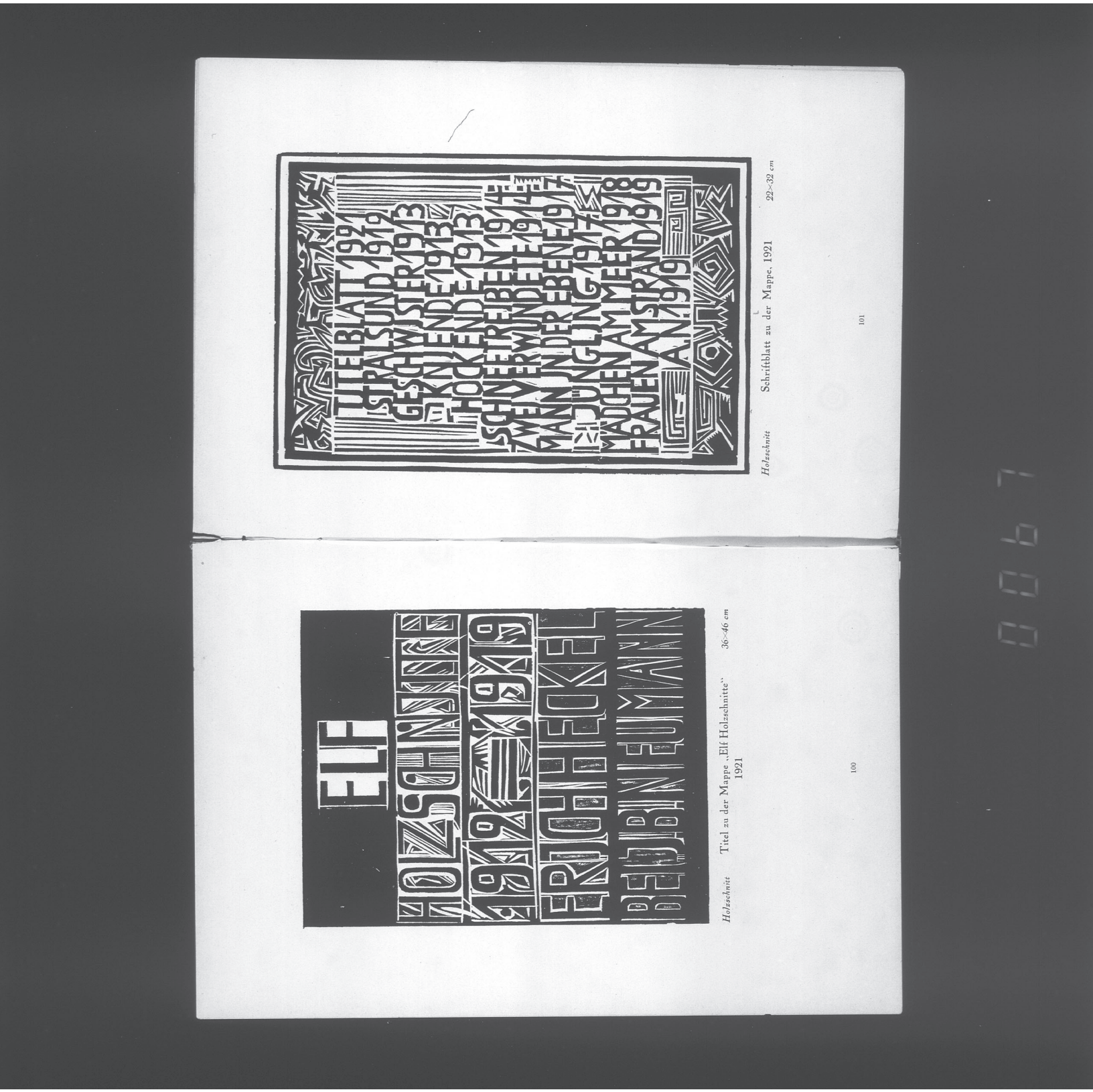


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Holzschnitt Stralsund, 1912 *36.5×30 cm*

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Holzschnitt Schriftblatt zu der Mappe, 1921 22×32 cm

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Holzschnitt Titel zu der Mappe „Elf Holzschnitte" 1921 36×46 cm

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Holzschnitt Kniende am Stein. 1913 *32×50 cm*

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Holzschnitt Geschwister. 1913 *30×40 cm*

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Holzschnitt Wartende Verwundete, 1914 28×42 cm

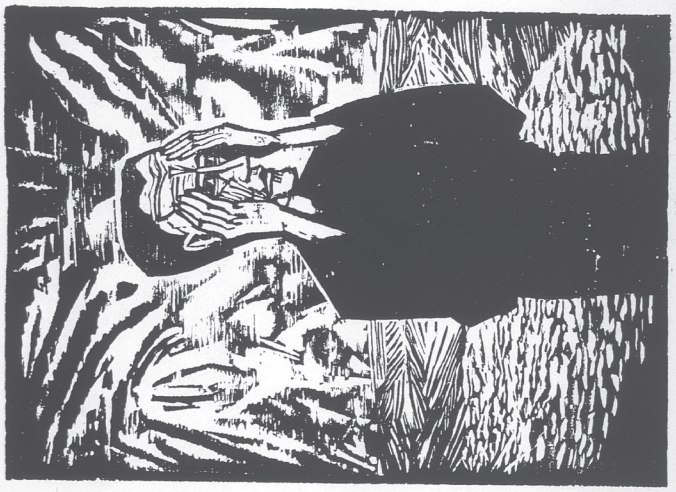
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Holzschnitt Hockende, 1913 32×42 cm

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Holzschnitt Mann in der Ebene, 1917 *27×38 cm*

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Holzschnitt Schneetreiben, 1914 *30×44 cm*

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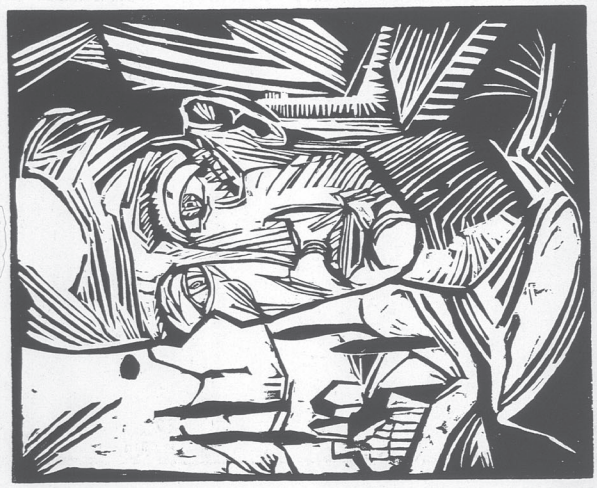
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Holzschnitt Mädchen am Meer, 1918 *32×46 cm*

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Holzschnitt Jünglingskopf, 1917 *30×36 cm*

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Holzschnitt Frauen am Strand, 1919 *33×46 cm*

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Holzschnitt Frau A. N., 1919 *30×46 cm*

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MAX BECKMANN:

Litho Selbstbildnis 1911 *26 : 21 cm*

Radierung Parksee. 1914 *19,5 : 24,5 cm*

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Sterbender 1911 — 11–14 cm

Radierung



Abendgesellschaft 1911 — 14–18,5 cm

Radierung

3



Nachtscene — 12–17,5 cm

Radierung



Die Vergnügten — 12–18 cm

Radierung

2

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Christus und die Sünderin 1911 27 : 24,5 cm
Liko
5

Bergpredigt 1911 30 : 25 cm
Liko
4

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Litho Christus in der Wüste 1911 *29 - 24 cm*

7



Litho Die Würfler unter dem Kreuz 1911 *29 - 25 cm*

6

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Radierung Klara 1917 17,5×11,5 cm

Radierung Bildnis W. C. 1916 20×15,5 cm

Radierung Weinende Frau 1914 24×19 cm

Radierung Selbstbildnis 1914 23×17,5 cm

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Kaffee 1916
Radierung
17.5–23 cm

Straße II 1916
Radierung
19–29,5 cm

11

Gesellschaft 1915
Radierung
25–31 cm

Kriegserklärung 1914
Radierung
20–24,5 cm

10

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Radierung Adam und Eva 1917 23×17 cm

Radierung Männlicher Akt 23×17,5 cm

13

Radierung Bildnis Dr. S. 17×12,5 cm

Radierung Bildnis K. E. 17×12,5 cm

12

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Litho Die Ideologen 1919 (aus der „Hölle") *ca. 86×62 cm*

15



Litho Der Nachhauseweg 1919 (aus der „Hölle") *ca. 86×62 cm*

14

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Der Hunger
(aus der „Hölle")
ca. 86 · 62 cm
Liko

17



Straße 1919
(aus der „Hölle")
86 · 62 cm
Liko

16

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Radierung Selbstbildnis 1919 23×19 cm

19

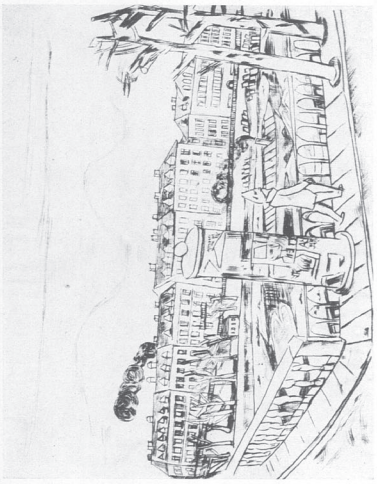


Radierung Weiblicher Kopf 23×17 cm

18

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Stadtbild 24×31 cm
Radierung



Kaffee II 1919 17,5×23,5 cm
Radierung

21



Bildnis J. B. N. 1920 21×17,5 cm
Radierung

20

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Radierung Frau mit Kapotthut 29,5 : 19,5 *cm*

(Verlag Zinglers Kabinett)



Radierung Königinbar 31 : 24,5 *cm*

(Verlag Zinglers Kabinett)

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Radierung Selbstbildnis mit Hut 1921 *31×24,5 cm*

25

(Verlag Zinglers Kabinett)

Radierung Frau auf dem Sopha *24,5×31,5 cm*



24

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Gemälde Selbstbildnis mit Sektglas 1919 65 : 55 *cm*

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Gemälde Frau B. 1920 *106,5×48,5 cm*

29



Gemälde Frauenbad 1919 *96,5×64,5 cm*

8

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Gemälde Die Nacht 1918 133×153 cm

31

Gemälde Synagoge 1919 90×140 cm

30

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Gemälde Der Traum 1920 *90×180 cm*

33



Gemälde Fastnacht 1920 *182×91 cm*

32

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Lrkho Café 1911 36×31 cm

35

Lrkho Café 1912 32×28 cm

34

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Taufe 1912 — Litho — 22×24 cm

37



Susanna 1911 — Litho — 26×34 cm

36

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Litho Im Kahn 1911 21×16 cm

39

Litho Modell 1911 27×35 cm

38

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Litho Das Abendmahl 1912 30×26 cm

41

Litho Badeszene 1911 35×33 cm

40

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Malepartus
aus dem Mappenwerk „Die Hölle" 1919
44×70 cm
Licho

43



Die Letzten
aus dem Mappenwerk „Die Hölle" 1919
46×68 cm
Licho

42

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Die Familie
aus dem Mappenwerk „Die Hölle" 1919
Litho 48×75 *cm*

45



Das patriotische Lied
aus dem Mappenwerk „Die Hölle" 1919
Litho 55×80 *cm*

44

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Litho Bildnis eines Arztes 1921 *42×56 cm*

47



Litho Bildnis einer Tänzerin 1921 *42×59 cm*

46

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Radierung Hier ist Geist 1922 *25×34 cm*

49



Litho Bildnis Frau B. 1921 *30×34 cm*

48

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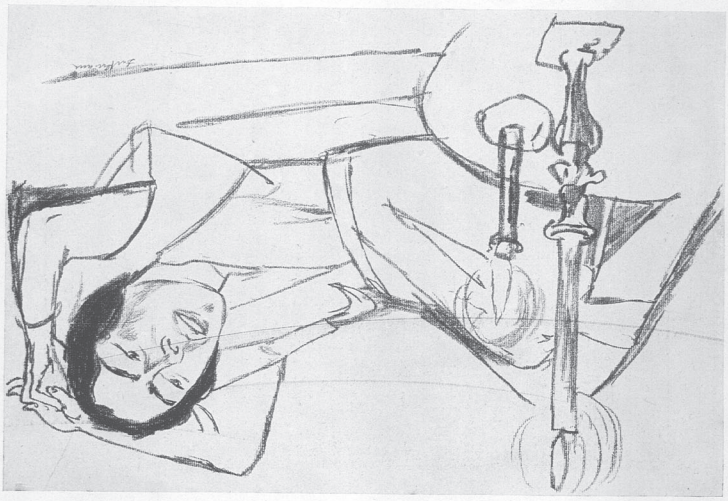
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Radierung 13×18 cm

F. Dostojewski
I. Fassung

51

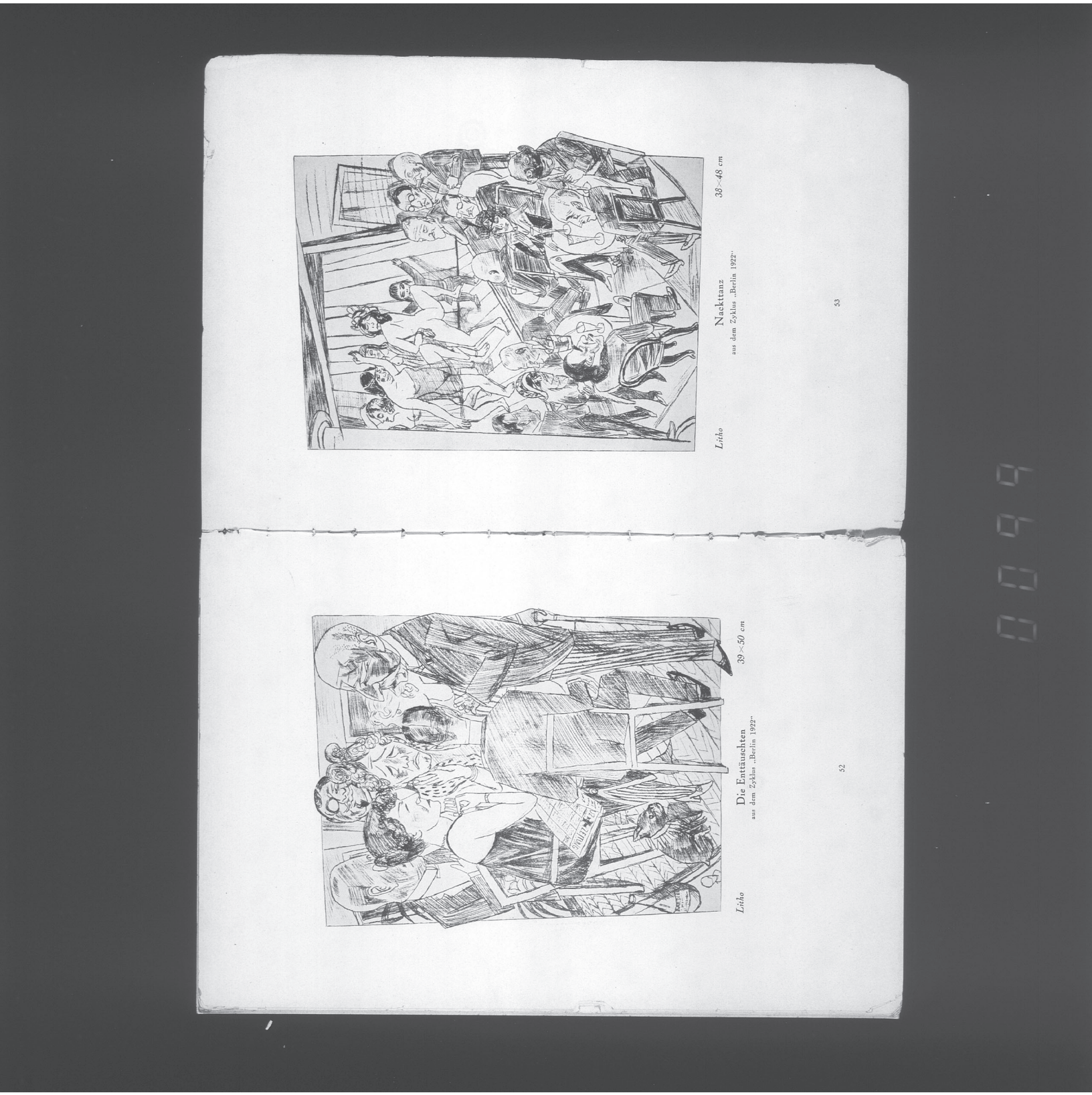


Litho Liegende Frau 1922 47×32 cm

50

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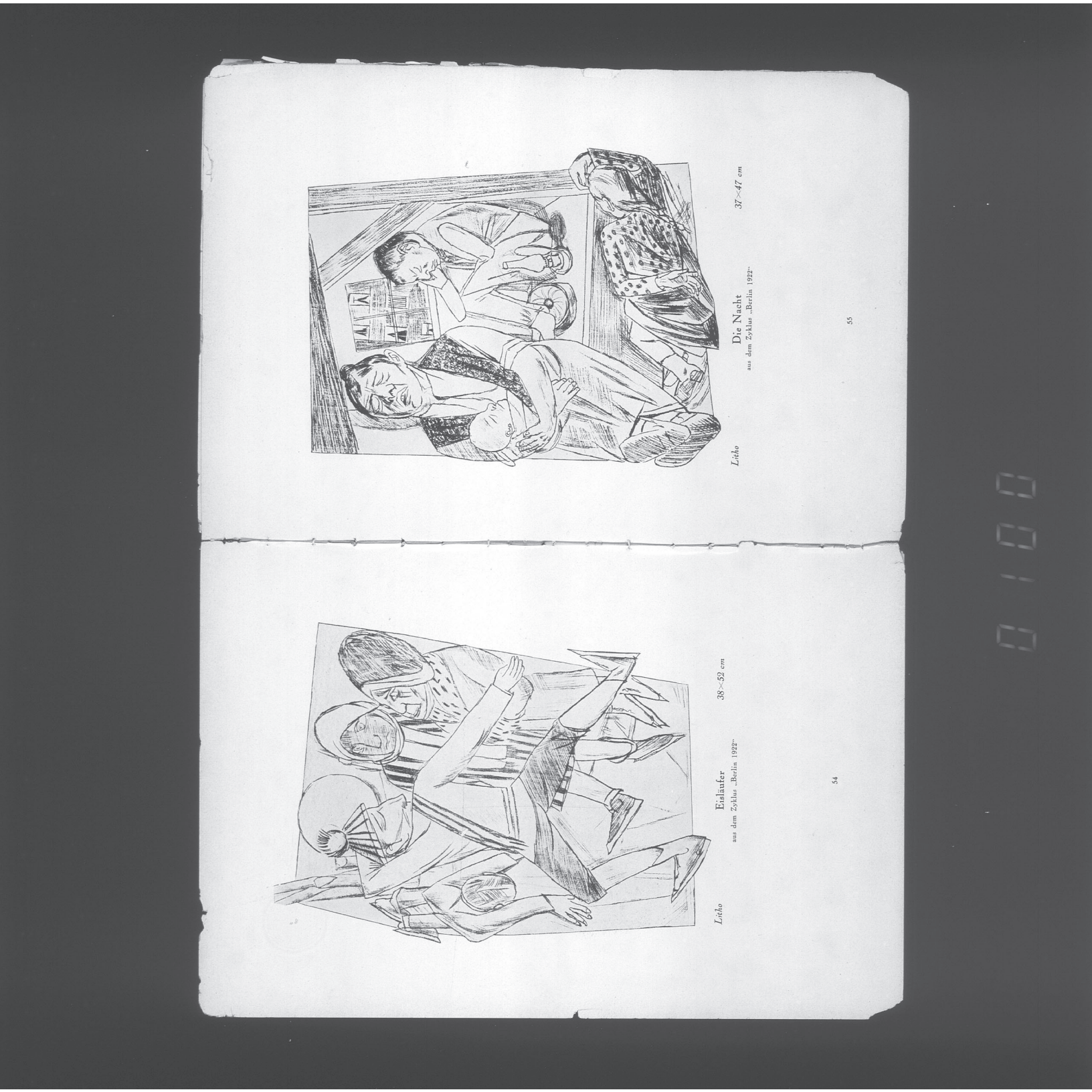


Nacktanz
aus dem Zyklus „Berlin 1922"
38×48 cm
Litho
53

Die Enttäuschten
aus dem Zyklus „Berlin 1922"
39×50 cm
Litho
52

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54

Eisläufer 38×52 cm
aus dem Zyklus „Berlin 1922"
Licho

55

Die Nacht 37×47 cm
aus dem Zyklus „Berlin 1922"
Licho

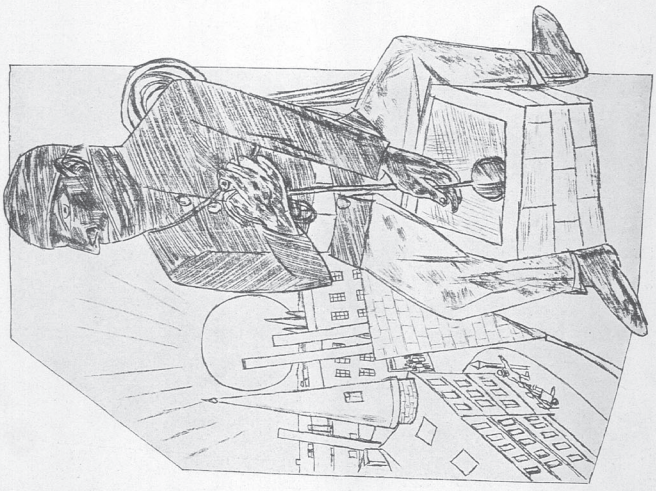
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Selbst im Hotel
aus dem Zyklus „Berlin 1922"
Litho *34×47 cm*

57



Der Schornsteinfeger
aus dem Zyklus „Berlin 1922"
Litho *33×45 cm*

56

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Gemälde Die Familie *100×64,5 cm*

59

Radierung Garderobe *20×30 cm*

aus der Mappe „Jahrmarkt"

(Verlag der Marées-Gesellschaft R. Piper & Co., München)

58

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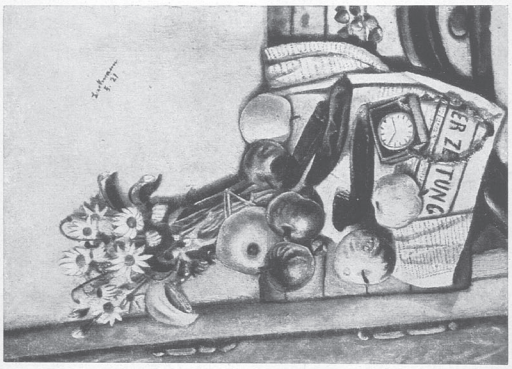
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Gemälde Parklandschaft *65×100 cm*

Besitzer: Städelsches Institut, Frankfurt a. M.

61



Gemälde Stilleben *36×49 cm*

60

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Lithographie Doppelbildnis 1922 50×44 cm

63

Radierung Porträt Herr L. 8,5×11 cm

Lithographie Porträt Dr. H. S. 32×54 cm

62

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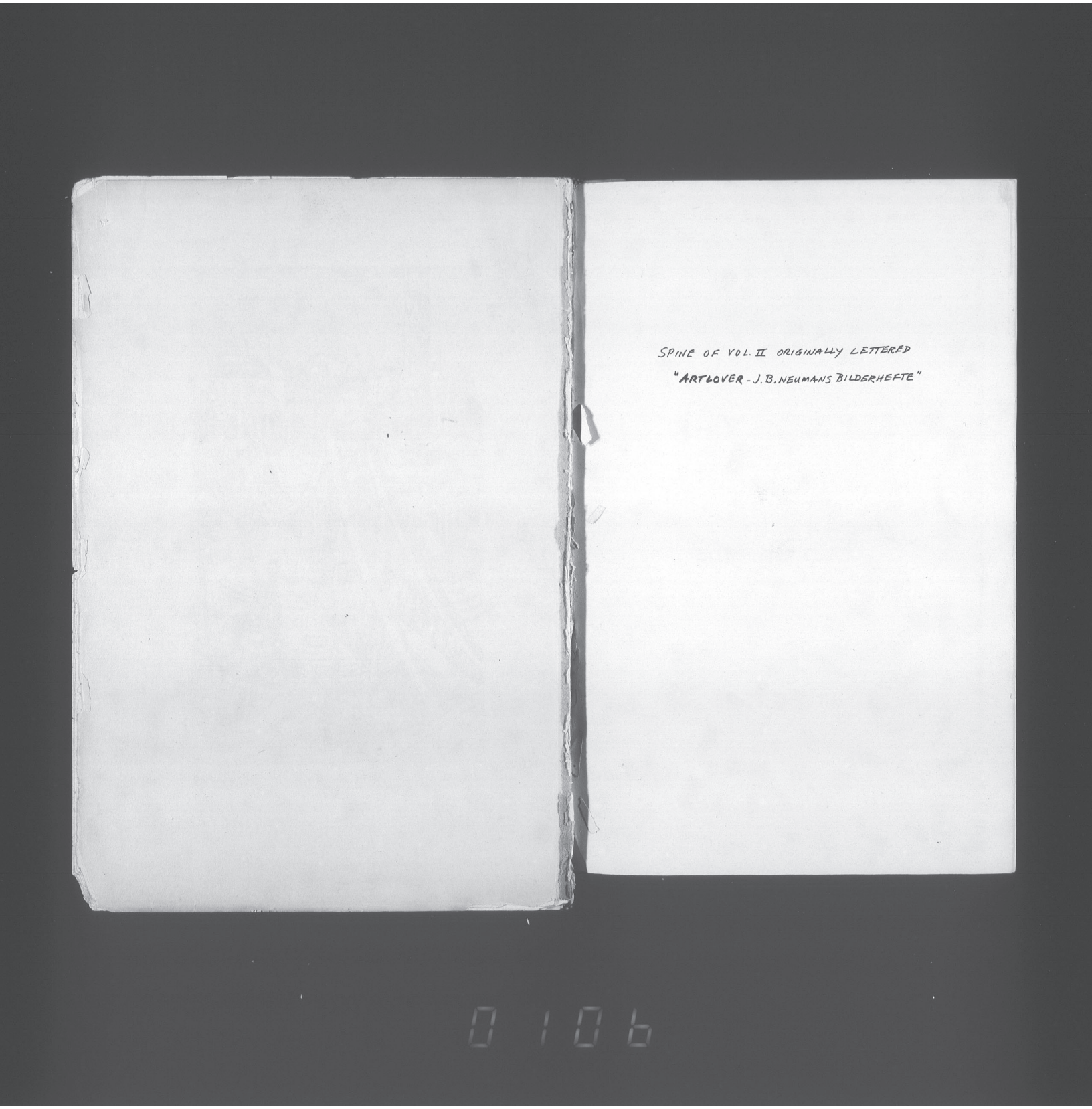


Radierung Die Brücke 1922 *26×42 cm*

0105

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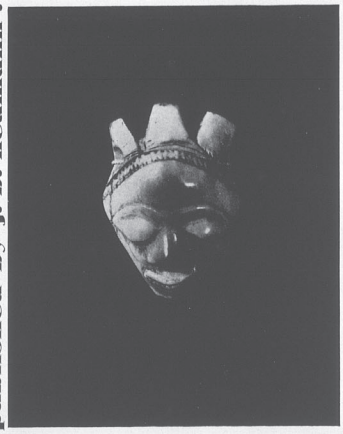
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in bound volumes limited to five hundred copies
March 27th, 1928

This is No. 450

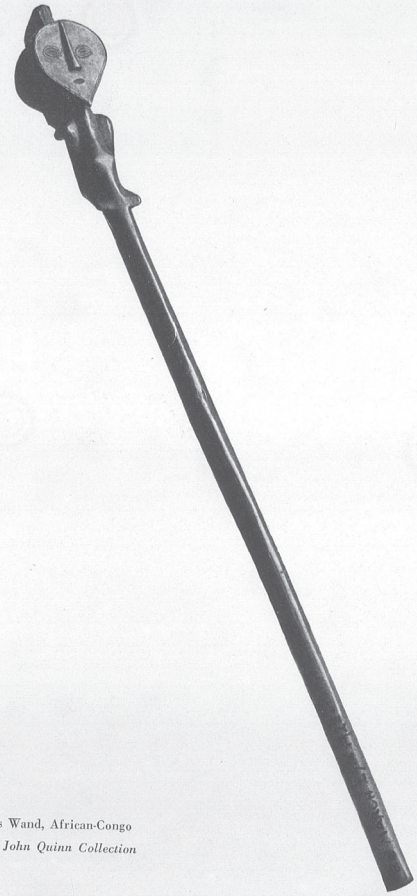
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Magician's Wand, African-Congo
From the John Quinn Collection



Bronze Bell, African
From the John Quinn Collection

"Of all the values conceived by the mind of man throughout the ages, the artistic have proven the most enduring. Primitive people and the most thoroughly civilized have always had, in common, a thirst for beauty and an appreciation of the attempts of the other to recreate the wonders suggested by nature and human experience. The tangible link between the centuries is that of art. It joins distant continents into a mysterious unit, long before the inhabitants are aware of the universality of their impulses."

From the Introduction to the first number of Transition, Paris



Wood Carving, African, Congo
From the Blondiau Theatre Arts Collection

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Marie Laurencin, Etching

THE SECOND VOLUME OF "ARTLOVER"

Contains

NUMBER ONE—

Illustrations by Durer, Altdorfer, Baldung Grien, Rembrandt, Claude Lorraine, Delacroix, Rowlandson, Daumier, Bresdin, Gauguin, Marin, Weber and Stieglitz; also a miniature of the XIII Century, Early XV Century Woodcut, and a Woodcut from the Block Book, Canticum Canticorum.

This Number is the first specimen of a new method of printing, called the Argentographica Process.

The cover shows reproductions of graphic works by Daumier, Blake and Beckmann.

NUMBER TWO—

Title Page "Village" by Corot, painted 1831. Maurice Becker, Max Beckmann, Walt Kuhn, Helene Perdriat, Charles Sheeler and Max Weber.

NUMBER THREE—

Twenty-three Illustrations of Block Books and Early Woodcuts.

NUMBER FOUR—

Fifteen reproductions of etchings by GEORGES ROUAULT.

NUMBER FIVE—

Thirteen reproductions of Recent Works by MAX WEBER, with the poem "Form" from his new book, "Primitives."

NUMBER SIX—

Fifteen reproductions of works by MAX BECKMANN.

NUMBER SEVEN—

Little known German Graphic Arts of the XIX Century. Fourteen illustrations by Buchhorn, Erhard, von Hagedorn, von Hallerstein, Klein, Kolbe, Krueger, Quaglio, Reinhardt, Reuter, Schadow, Steffeck, Voltz and Wagenbauer.

NUMBER EIGHT—

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Forty-three illustrations by Archipenko, Becker, Beckmann, Blumberg, Burkhard, Chagal, Constant, Daumier, Ensor, Grossman, Rudolf Grossmann, Hart, Heckel, Hondius, Howland, Karfiol, Kissling, Kuhn, Levinson, Matisse, Nolde, Rembrandt, Rousseau, Rowlandson, Sheeler, Soyer, Weber, also miniatures, tapestry, and sculpture of the Middle Ages, African wood carvings, and Santos of New Mexico.



From the Block Book "Canticum Canticorum"

0 109

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The Little Boy Lost

Father father where are you going
O do not walk so fast. Speak father speak to your little boy
Or else I shall be lost.

The night was dark no father was there
The child was wet with dew
The mire was deep & the child did weep
And away the vapour flew.

The Little Boy found

The little boy lost in the lonely fen
Led by the wandring light
Began to cry but God ever nigh
Appeard like his father in white

He kissed the child & by the hand led
And to his mother brought
Who in sorrow pale thro the lonely dale
Her little boy weeping sought.

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ARTLOVER

DEVOTED TO THE NEGLECTED, MISPRISED AND LITTLE KNOWN

V 2 no 1

CONTAINING REPRODUCTIONS OF WORK BY
THREE UNKNOWN ARTISTS OF THE MIDDLE AGES
ALBRECHT DURER ✠ ALBRECHT ALTDORFER
HANS BALDUNG GRIEN ✠ REMBRANDT
CLAUDE LORRAINE ✠ EUGÈNE DELACROIX
THOMAS ROWLANDSON ✠ HONORÉ DAUMIER
RODOLPHE BRESDIN ✠ PAUL GAUGUIN
JOHN MARIN ✠ MAX WEBER ✠ ALFRED STIEGLITZ

EDITED AND PUBLISHED EVERY LITTLE WHILE BY
J. B. NEUMANN · NEW YORK · 19 EAST 57TH STREET

Copper Mask by Marek Schwarz

All here illustrated artworks were or still are in our collections
J. B. NEUMANN, 35 West 57th Street, New York

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The intent of this publication is to set forth, every little while, hints and snatches of the masterly in art, especially in graphic art. ❡ The field is vast—beginning centuries ago, when printing was still undiscovered, when manuscripts were patiently rubricated and illuminated in cloister cells, and the graphic in art could hardly be said to exist, down to yesterday when Alfred Stieglitz created out of photography a new order of graphic and practically rendered obsolete the imitation of nature on the part of painters and engravers. ❡ But the final selection is limited—for in these achievements of seven hundred years and among these countless thousands of works, we are concerned solely with singling out the comparatively rare productions of unwithering beauty and significance, the so-called "living art." In making these rare works "live," however faintly, in these pages, we hope to foster a knowledge and love of them that will lead to a closer intimacy with the originals. ❡ Everyone is willing to say that in art only the quality of beauty counts. But few have the independence of vision, mind and taste to believe it. Names, schools, fashions, theories of esthetics, yea-and-nay of critics, and often a side-glance at the price tag take the place of the seeing eye. ❡ Let us learn to look at all art as though it were primitive or prehistoric, the work of the famous Anonymous! ❡ When we come to search out and treasure works of art solely for their quality of enduring beauty, we shall find ourselves often collecting the productions of men now obscure or neglected, but men who to-morrow may be famous and eagerly pursued on all sides. And then our reward is double: we have had the pride of discovery and the joy of appreciation with a dash of worldly gain as well. We have worked for the glory of art and a profitable occupation.

ARS UNA SPECIES MILLE

MINIATURE XIII CENTURY. FRENCH

J. B. Neumann's Printroom
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WOODCUT EARLY XV CENTURY. 5⅜ x 4 in.
French Miniature XIII Century
"The Adoration of the Three Kings."
Hand painted on parchment. Reproduced in original size. Is it necessary to note that works of art centuries old, are a rarity, and have a right to command a high price?
German Woodcut Early XV Century (colored)
"The Sea shall give up its Dead."
Hand colored. 5 × 7⅛ in.
Black Book, Canticum Canticorum.
Netherlands, XV Century.
Original Woodcut 5 × 7⅛ in. struck off in brown. Another question: If there are not more than half-a-dozen genuine block-books known to exist, and if the extant copies of each can be counted on the fingers, how much should each illustration from these books be worth?
Albrecht Durer:
"Christ on the Mount of Olives."
Etching on iron, 8⅛ × 6⅛ in. Barsch 19, 1515.
This print, and the "Angel with the Sudarium," belong to those few works which, judged by the standards of the new art of our time, express the essence of Durer, and which are nevertheless little prized by the gallery.
Albrecht Altdorfer: "Madonna with Child."
Original Etching 6⅜ × 4⅛ in.
The work of this master is the most sensitive and tender of his time; his graphic will one day stand, without doubt, above that of Durer.
Hans Baldung Grien: "St. Sebastian."
Original Woodcut. 1514. 12⅝ × 9¼ in. Contemporary proof.
This artist finds himself in the same predicament as Altdorfer. After 400 years, the first book about him has now appeared. But his graphic work will one day be sought for with the same assiduity as the paintings of El Greco.
Rembrandt: "Man at a Desk weaving Cross and Chain." Etching. B261. 1641.
First state, before alteration in the collar, 6 × 4⅛ in.
One would like to believe that the etchings of Rembrandt, like Durer, have received their full measure of honor. But this is not the case. Only those photographic imitations of nature, the so-called classics, a thousand times reproduced, are passed with applause and big checks from collector to collector; the living revolutionary works, breaking all academic chains, such as "The Lion Hunts," many Bible Illustrations, or "The Beggars" go begging from hand to hand like keepsake mezzotints.
This print, together with 29 other Rembrandt etchings, selected solely for their "living" beauty, are reproduced by J. B. Neumann in exact facsimile of original size, and published in 3 folios, each $10.00.
Claude Lorraine: "Shepherd and Shepherdess talking."
Original Etching.
Blum 37-1691. 7⅛ × 10⅛ in.
First state, before the castle and other buildings were erased, the tree between the buildings and lake shortened, and further changes made. Claude is the only contemporary of Rembrandt who, in his etchings, proves himself an equal.
Eugène Delacroix: "Nude."
Original Etching. Delteil 21. 4⅞ × 6⅛ in.
Second state. This etching and many of the others in our collection were originally in the possession of F. Villot, who for nearly 30 years was an intimate friend of the artist. In the *vente* of the Villot collection, the Delacroixs constituted a sale in itself. These prints are the finest proofs of Delacroix's etchings.

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ORIGINAL WOODCUT, EARLY XV CENTURY, GERMAN [Colored]



FROM BLOCK BOOK, Canticum Canticorum, NETHERLANDS, XV CENTURY

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ORIGINAL ETCHING, ON IRON

ALBRECHT DURER: "CHRIST ON THE MOUNT OF OLIVES"

J. B. Neumann's Printroom



ORIGINAL ETCHING

ALBRECHT ALTDORFER: "MADONNA AND CHILD"

New York, 19 *East* 57

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ORIGINAL WOODCUT

HANS BALDUNG GRIEN: ST. SEBASTIAN

J. B. Neumann's Printroom
New York, 19 East 57



ORIGINAL ETCHING

REMBRANDT: "MAN AT THE DESK WEARING CROSS AND CHAIN"

From the collection of Robert Bernheim, Berlin

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ORIGINAL ETCHING
CLAUDE LORRAINE: "SHEPHERD AND SHEPHERDESS TALKING"



ORIGINAL ETCHING. EUGÈNE DELACROIX: "NUDE"

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ORIGINAL ETCHING, colored. THOMAS ROWLANDSON: from "MORE MISERIES."



ORIGINAL LITHOGRAPH. HONORÉ DAUMIER. "LE BAIN CHAUD."

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ORIGINAL LITHOGRAPH

RODOLPHE BRESDIN: "THE HOLY FAMILY"

J. B. Neumann's Printroom
New York, 19 *East* 57



ORIGINAL WOODCUT from a series of ten

PAUL GAUGUIN: "OH, BEAUTIFUL EARTH"

0117

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ORIGINAL ETCHING. JOHN MARIN: "WOOLWORTH BUILDING"

J. B. Neumann's Printroom
New York, 19 East 57
Exclusive representative for
Marin's etchings



TEMPERA. MAX WEBER: "WOMAN WITH ROSE"

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PHOTOGRAPH from *Camera Work*

ALFRED STIEGLITZ: "THE STEERAGE" [1907]

Complete file and single numbers

of CAMERA WORK,

J. B. Neumann's Printroom
New York, 19 *East* 57

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Paul Gauguin: "Oh, Beautiful Earth."
Original Woodcut, 1890. 14 × 8¼ in.
For lovers of the modern in art, this series of 10 woodcuts is a revelation. In addition to the cuts drawn off by his son Pola, we also possess proofs made by Gauguin himself. Gauguin's work will be the graphic of the future. (This is a phrase, of course —until the future comes, and then!)

John Marin: "Woolworth Building."
Original Etching, 1913. 11 × 8⅛ in.
Marin's etchings are destined, at the least, to take equal rank with Whistler, and to prove the next step in the development of this tradition.

Max Weber: "Woman with Rose."
Painting, in tempera. 44⅛ × 42⅝ in.
"Good goods," Henry McBride reminds us, "do not always come in large packages." . . . "The Max Weber paintings of this type," he goes on to say, "are small, and some are very small; yet all are rich in color and big enough in conception . . . Max Weber is a modern primitive, which is disconcerting to some; but that is still another reason why they should shake off a prejudice that prevents them from seeing genuine beauty that happens to arrive in novel form."

Alfred Stieglitz: "The Steerage."
Photograph, 1907.
This man is, thankfully, so widely written about that no one is so poor not to know his name and worth. We merely wish to suggest that his work is a new order of graphic; not, like that of all his predecessors, a representation of art, but of nature. He has made the artistic imitation of nature a superfluity.

MAX BECKMANN:
Selfportrait 1923.
Original Woodcut 11 x 8 in.

Reckoning by artistic content and quality, Delacroix's work is worth a dozen of many moderns, —such as Zorn—who are, in America at least, does not sell for one-twelfth the price.

Thomas Rowlandson: from "More Miseries"
Original Etching Hand Colored 1807.
Reproduced in original size.
The text is as follows: "Having so flaccid a cheek that the Parish Barber who shaves you is obliged to introduce his thumb into your mouth to give it a proper projection; cutting his thumb in this position with the razor." It is omitted in the present reproduction. Like Grego in his well-known book Rowlandson the Caricaturist," we are accustomed to think of this artist as merely a jester and satirist; and we overlook the Rembrandtian depths—and heights—of his art. Perhaps this is why his prints sell so ridiculously cheap.

Honoré Daumier: "Le Bain Chaud."
Original Lithograph 8⅛ × 10⅜ in.
The text is as follows: "Sapristi! on ne fourre pas un homme de l'eau comme ca, on y flanque des Homards!" After the publication of L. Delteil's catalogue of this artists entire work now under way, in 10 vols. containing 4000 reproductions, Daumier is likely to be more treasured than ever—to come, perhaps, completely into his own. The woodcut on the title page of *Arthur* is designed by Daumier, and engraved by F. L. Schmied.

Rodolphe Bresdin: "The Holy Family"
Original Lithograph 10⅝ × 7⅛ in.
Bresdin is the teacher of Odilon Redon; and if it were not for a few references of the famous pupil to his master, he would be totally unknown. But this does not, fortunately take one iota away from the quality of his work.

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J.B.NEUMANN ART GALLERIES
BERLIN MUNICH
Manager:
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Selected Works of
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Barlach Beckmann
Campendonk Dix Ensor Feigl
Feininger Felixmueller
Gangolf Gotsch Gross
Grossmann Hasler Heckel Hofer Huber
Jaeckel Jansen Janthur
Kandinsky Kirchner Klee
Kokoschka Kubin Laurencin Lehmbruck
Marc Meidner P. Modersohn
Munch Nolde Pechstein Perdriat
Rohlfs Schmidtrottluff
Sintenis Steinhardt
and of the American Artists
Becker Bianco Constant
Dermuth Karfiol O'Keeffe
Marin Stieglitz
Walkowitz Weber

GEORGE CONSTANT: "A GIRL"
Original Etching 8 x 5⅞ in.
We are publishing the Etchings of Constant

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Early Primitive Woodcuts and Graphic Arts

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Vol. 2 No. 2

ARTLOVER

J. B. NEUMANN'S BILDERHEFTE

Who Painted This? Liebermann

THIS ISSUE IS A PROGRAM OF OUR NEW YORK EXHIBITIONS. THE NEXT WILL CONTAIN WORKS BY GROSSMANN, HOFER, HECKEL, KARFIOL, KOKOSCHKA, OTTO MUELLER, NOLDE AND ROHLFS.

NEW ART CIRCLE
NEUE KUNSTGEMEINSCHAFT
NEW YORK 35 West 57 BERLIN W 35

0120

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After a drawing by Vincent van Gogh

ART IS LIFE

Those who perpetuate the old fallacy that art is a reflection of life, or that art and life are two separate and mutually exclusive entities, have little understanding of either. *Art is Life.* So organically, so complexly, are these two phenomena bound together that it is difficult to determine their mutual interaction.

The true work of art lives. This is the basic truth concerning the picture, the drawing, the poem or the statue. The real art lover is he who recognizes the serene life in the picture with which he lives; who realizes that this picture or this print must be accepted and tenderly treated as an end in itself, not a mere thing to be bought and sold. The living picture withdraws into itself before the eyes of the hurried critic who comes to pay it a hurried visit and attempts to kill it with the hurried words of faint praise he bestows upon it. But the living work of art irradiates its mysteries, its secrets, to the lover who takes it to live with him, and recreates it in the silent recesses of his spirit. Thus the art lover receives the liberated energy that was concentrated in the work of art by its creator. He partakes of its life anew.

To live with a work of art is the sign of aesthetic puissance; to flirt with it, to flatter it and to forget it are the sure signs of impotence.

The life of art is secure and serene and timeless. This picture lives indifferent to the praise or blame of the impudent vandals who attempt to deface it with their ignoble words. It lives unaging in the turmoil of politics or international affairs. It lives independent of the praise or blame of officials. It disdains popularity.

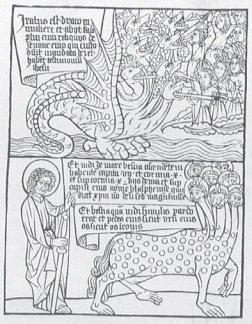
Art they say is expression.

Art we say is concealment. Its life is concealed from the unseeing, the superficial, the professional critic, the expert who can measure and determine quantities and prices, can plot changes in material, but cannot partake of the secret energies of art, since they exist in a realm he cannot enter.

To discover the life of the work of art, the true collector must girdle his loins for long journeys into the unknown, stumble into dark *culs de sac*, make his own discoveries and his own mistakes. He must prove himself capable of passionate enthusiasms for the "wrong" thing, but incapable of half-hearted anaemic interest in anything. Appreciation for him must be a thing of wholesouled adorations and wholesale exclusions. Passive acceptance of the accepted is the suicide of appreciation.

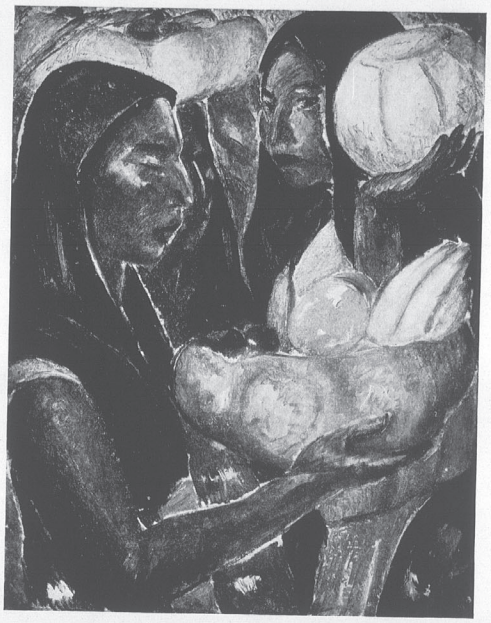
The real collector must be a pioneer. He must explore the frontiers of the human spirit, both of the future and the past. International "exchanges" of official art are the activities of necrophiles. When all men recognize the beautiful as the beautiful, wrote Lao-Tse, then is ugliness born. Ugliness in art is marked by the deathlike rigidity of tradition, convention, formulae.

A work of art dies when it no longer guards its secret, when its inner life has been dissipated and transferred to the minds of men. A work of art dies when it is easily understood. For it lives when its spirit recreates the mind of its lover. . . .



From the Block Book Apocalypse

MAURICE BECKER



MEXICAN WOMEN — *Oil Painting*

NEW ART CIRCLE / NEUE KUNSTGEMEINSCHAFT
NEW YORK — BERLIN

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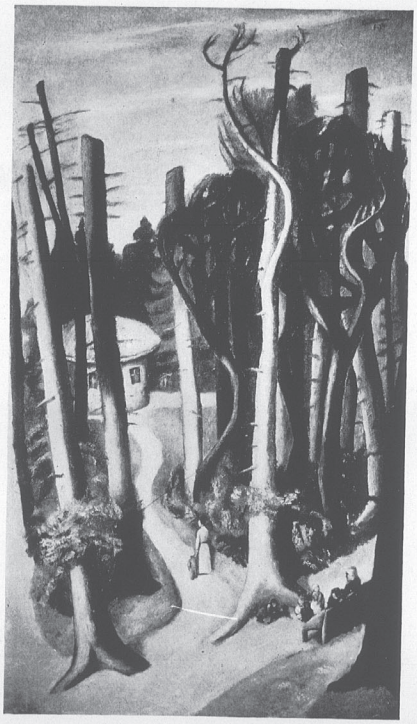
MAX BECKMANN



BEFORE THE BALL *Oil Painting*

NEW ART CIRCLE/NEUE KUNSTGEMEINSCHAFT
NEW YORK BERLIN

MAX BECKMANN



IN THE FOREST *Oil Painting*

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WALT KUHN



HEAD OF A GIRL *Oil Painting*

NEW ART CIRCLE/NEUE KUNSTGEMEINSCHAFT
NEW YORK BERLIN

WALT KUHN



GIRL IN COCKED HAT *Oil Painting*

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HELENE PERDRIAT



THE LITTLE FRIENDS *Oil Painting*

NEW ART CIRCLE/NEUE KUNSTGEMEINSCHAFT
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HELENE PERDRIAT



SOUVENIR DE LA ROCHE *Oil Painting*

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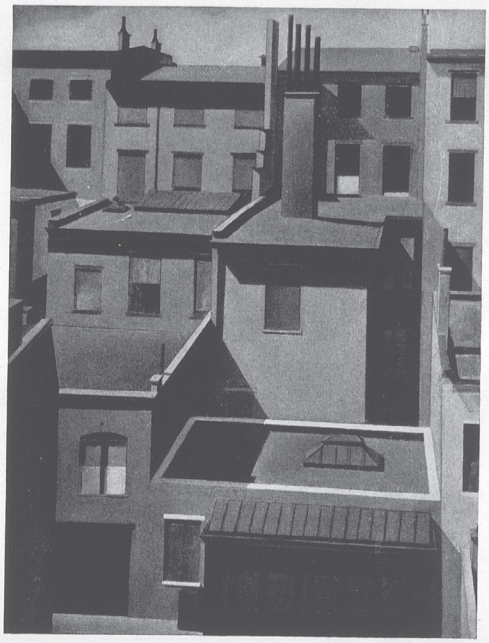
CHARLES SHEELER



INTERIOR *Oil Painting*

NEW ART CIRCLE/NEUE KUNSTGEMEINSCHAFT
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CHARLES SHEELER



WASHINGTON SQUARE *Oil Painting*

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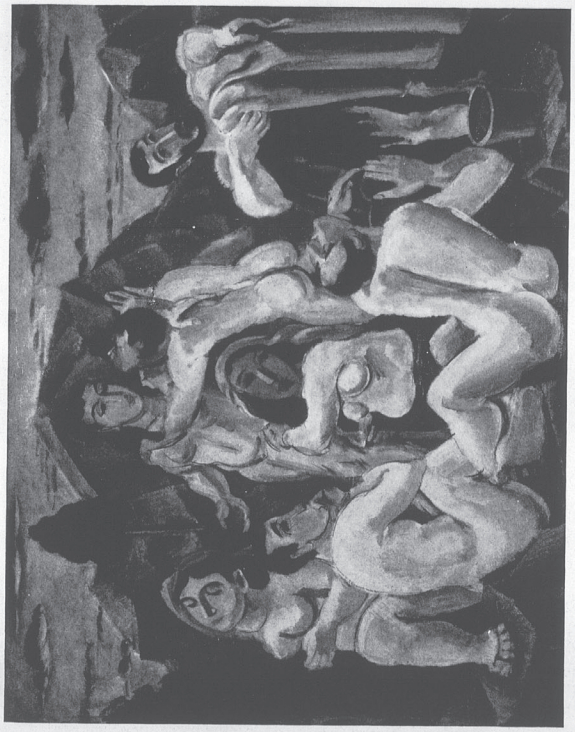
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MAX WEBER — LANDSCAPE — *Oil Painting*



MAX WEBER — RETIREMENT — *Oil Painting*

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ANNETTE ROSENSHINE



Portrait of H. L. MENCKEN

THE PRIMITIVE AND THE GROTESQUE

By LEO STEIN

Referring to Annette Rosenshine's Sculpture

Children often like what grown-ups find ugly and repellent. Rag-dolls, Struwelpeter, Punch and Judy, clowns, all sorts of extravagant, violent and brutal things are commonly preferred to what is gentle and refined. In this respect, children are supposed to contrast with the civilized and the superior. But the contrast is most absolute with the half-civilized and the false-superior. Where civilization is more homogeneous, on whatever level it may happen to be and "takes account of all sides of our being," we find a similar interest openly expressing itself at appropriate times and places. The ancient and eastern mysteries with their ceremonials and orgies; the older drama, the carnival (before the upper classes had grown finicky), with its big-nosed masks, its horned devils, clowns, its revelry and riot; caricature and parody, not as found in the refined pages of "Punch" and "Life," but as found, rip-roaring and overflowing, in the expression of love and hate throughout the ages until the time of the great Victorian peace, and even then surging on where that gentle influence was not made effective—all this had genuine meaning and was but the lighter output from that deep-flooding and manifold outreaching of impulse and desire whose greatest expression is the religious art of primitive and eastern peoples.

Moderation and nobility and purity are good, but they are not good enough to serve all purposes. Even the Victorians knew this but they thought that the ape and the tiger had better be left to die behind a curtain. The ape and the tiger didn't die there but became unpleasantly deformed. The ape and the tiger are not going to die and art must once more find places for them. The grotesque and the monstrous are among such places.

To be civilized is not to turn aside from seeing what is there to be seen, to hide one's head in a sack or even a K. K. hood, but instead it is to see things as straight as by any means they can be seen and by these means to co-ordinate impulse and knowledge. "'You mix things up, chère Madame', the actress says in the novel, 'and I have it on my heart to tell you so. I believe it is rather the case with you other English, and I have never been able to learn that either your morality or your talent is the gainer thereby.'" Redbloodedness, if it is to mean something more than ruthlessness in competition and passion for bigness, demands a rich and varied expression and one of the forms that modern art has almost lost and that needs to be refound is the grotesque.



THE SANTOS OF NEW MEXICO

A Note by
Mabel Dodge Luhan

When the Spanish colonists came to this country they came empty handed to a land bare and beautiful. They had to make everything they needed, so they set to work and drew their houses, their furniture, their clothes, their food and drink, all from the rich, unencumbered earth upon which they descended.

But like everybody else, they needed more than the daily necessities of life. They needed to satisfy the soul. All art has its birth from this need.

They came from a religious country where their mother church had fostered in them ancient dependency upon the Father, the Son and the Holy Ghost—as well as upon the Virgin Mother and all the elder brothers in the saints' calendar. Many of these Spaniards belonged at home to the order of flagellants, others were of the orthodox Roman Catholic faith in its pure form. They were pioneer farmers, gold hunters, adventurers and priests, and probably there wasn't an artist among them. But out of the need of their souls for the religious symbols to which they were accustomed, and whose company and protection they needed more than ever before in this strange new world, they set themselves to creating them.

They had no paints and no artists' materials of any kind. They had no learning, no technique, no theories. All they had was their need and their deep feeling. Upon hand-hewn boards they drew with colors made from herbs and nuts the naive images that they carried within them.

These "santos", then, are what they produced. If they seem to us like the pictures children make, yet we must see more in them than the emotion of children. They express an intense and spiritualized ardor at once tender and mature, that forces its way into expression in spite of inexperience and all the material barriers. It is the triumph of the spirit that we have learned to recognize and reverence in all primitive Art.

We are now undertaking the preparation of a book devoted to the Santos of New Mexico, as well as continually adding to our own collection and would appreciate receiving photographs of genuine Santos of merit from collectors to be used in this volume. We will be glad to give credit to the owners in each case.

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RUDOLF GROSSMANN
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BERNARD KARFIOL
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OSKAR KOKOSCHKA
WALT KUHN
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OTTO MUELLER
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AND MANY OTHERS OF THE COMING GENERATION IN AMERICA AND EUROPE.

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HE WHO HAS A THING

He who has a thing in hand to do, must know how to take sides, or he is not worthy to work anywhere.

But who is there that will not agree that pure observations are more rare than is generally believed? We are so ready to mix up our own imaginations, opinions, judgments, with what comes under our notice, that we do not long retain the quiet position of observers, but begin to make reflections, upon which we ought not to lay any weight, except so far as we can rely upon the culture and natural disposition of our minds.

We shall be inspired with stronger confidence in this matter, by the consideration of the harmonious relation in which we stand towards others; by the knowledge that we are thinking and working not alone, but in common. The anxious doubt, whether our way of thinking is not peculiar to ourselves, which so often comes over us when we hear others express convictions directly the reverse of ours, will be softened, and by degrees disappear, when we find ourselves in company with others. Then we shall begin to step with confidence, and congratulate ourselves on the possession of principles verified by our own and others' long experience.

When several persons live together in friendly intercourse and have a common interest to advance their own cultural development, they feel that they are making contact with each other in the greatest possible variety of ways, and that every digression will in the end bring them only closer together.

The genuine artist, the tradition builder, strives for artistic truth; the other, who obeys merely a blind itch to create, strives for natural resemblance. Through the one, art is brought to its highest peaks, and through the other to its lowest depths.

Goethe: Introduction to *Propylaen.*



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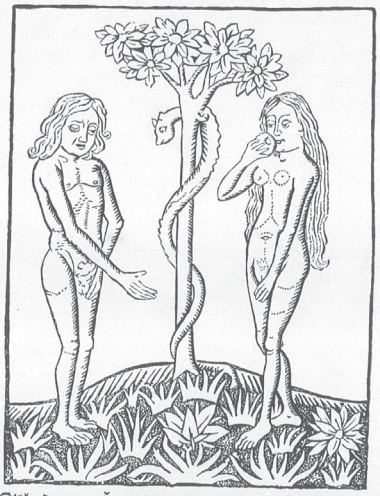
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Publisher, Book and Art Dealer since 1906. Establisher of Book Stores and Art Galleries since 1911.

ARTLOVER

J. B. NEUMANN'S BILDERHEFTE

Early Woodcuts



Alle dat opt aerden noyt was ghemaect
Moet weder ter aerden ende worde naect

Illustration from
SOTHEBY/PRINCIPIA TYPOGRAPHICA

J. B. NEUMANN'S PRINTROOM/NEW YORK
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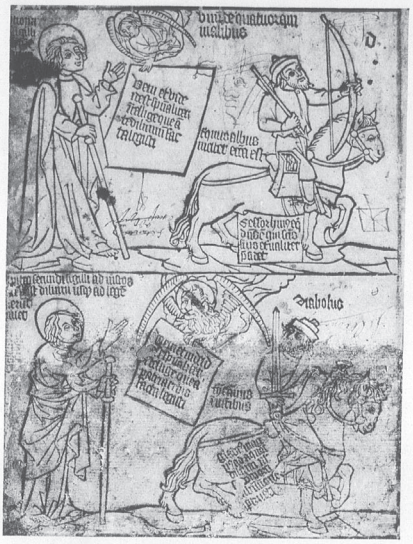
Den Stoff sieht jedermann vor sich, den Gehalt findet nur der, der etwas hinzuzutun hat, und die Form ist ein Geheimnis den meisten. —*Goethe*



Original Leaf from the Renowned Block Book
APOCALYPSE
First edition (with signatures), Germany, about 1460.

The illustrations in this booklet show only a very few specimens of our large collection of Early Woodcuts. Museums are especially reminded that this material is becoming rarer and rarer. We send collections for exhibitions and on approval.

J. B. Neumann's Print Room



Original Leaf from the Block Book
APOCALYPSE

Block Books were made before the invention of movable type, therefore the text was engraved on the same block of wood as the illustration.

We also have Woodcuts from the Block Book CANTICUM CANTICORUM.

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Illustration from
GERMAN BIBLE, 1475/1476
ZAINER, Augsburg



Title Page from
OTTO von PASSAU, die 24 Alten
1483, Strassburg
(This woodcut is from an earlier period).

J. B. NEUMANN'S PRINT ROOM/35 WEST 57TH STREET/NEW YORK.
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Old Coloured Woodcut from
"SPECULUM . . ." ANTON SORGH, 1476



Old Coloured Woodcut from
"SPECULUM . . ." ANTON SORGH, 1476

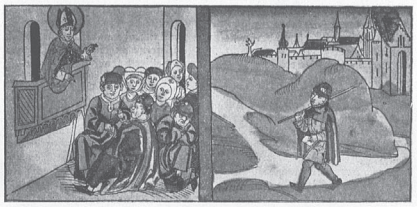
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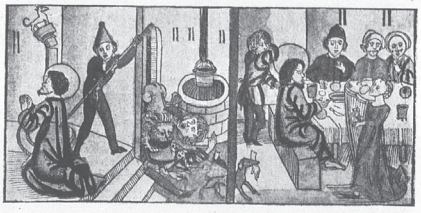




Old Coloured Woodcuts from
VORAGINE, PASSIONAEL
KOBERGER, 1478

J. B. Neumann's Print Room/35 West 57th Street/New York.
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Illustrations from
VORAGINE, PASSIONAEL
(Original leaves, with full margins.)

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Das Buch

Das XIII. Capitel wie sampson ein weyb name vñ auff dem weg einē lewen tödtet. vnd do er widerkame wie yne das weyb betreg.



Old Coloured Original Leaf from
GERMAN BIBLE, 1483
KOBERGER/Nuremberg

J. B. Neumann's Print Room/35 West 57th Street/New York.
Graphisches Kabinett/Barerstrasse 46/Muenchen

Das ander Buch

Das XX. Capitel wie si ba geferliche vō ioab erstochē ward. vñ wy da vñ dē engel des herren sahe mit dem plutigen schwert.



Original Full Leaf from
GERMAN BIBLE, 1483
KOBERGER/Nuremberg

J. B. Neumann's Print Room/35 West 57th Street/New York.
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Illustration from an
Anonymous PASSIONAL



Illustration from the
SCHACHZABELBUCH
ZAINER, 1477, Augsburg

J. B. NEUMANN'S PRINT ROOM/35 WEST 57TH STREET/NEW YORK.
GRAPHISCHES KABINETT/BARERSTRASSE 46/MUENCHEN



Illustration from an
Anonymous PASSIONAL
About 1485/Augsburg (?)



Illustration from
GEISTLICHE AUSLEGUNG
1486, Ulm

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Die achtvndſechtzigiſt figur



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Die ſibenondviertzigiſt figur



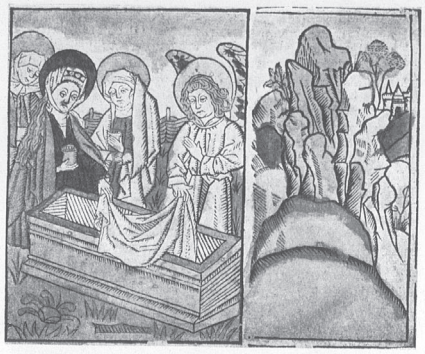
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ARTLOVER

J. B. NEUMANN'S BILDERHEFTE



ETCHINGS BY

ROUAULT

PUBLISHED BY

AMBROISE VOLLARD

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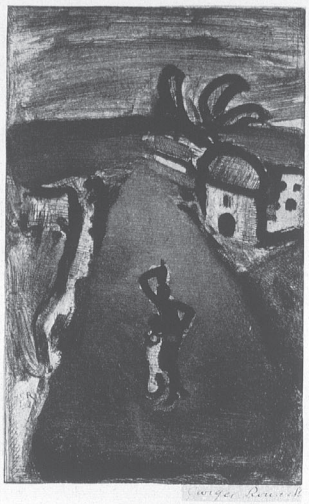
NEW ART CIRCLE/NEUE KUNSTGEMEINSCHAFT

NEW YORK *35 West 57* BERLIN W 35

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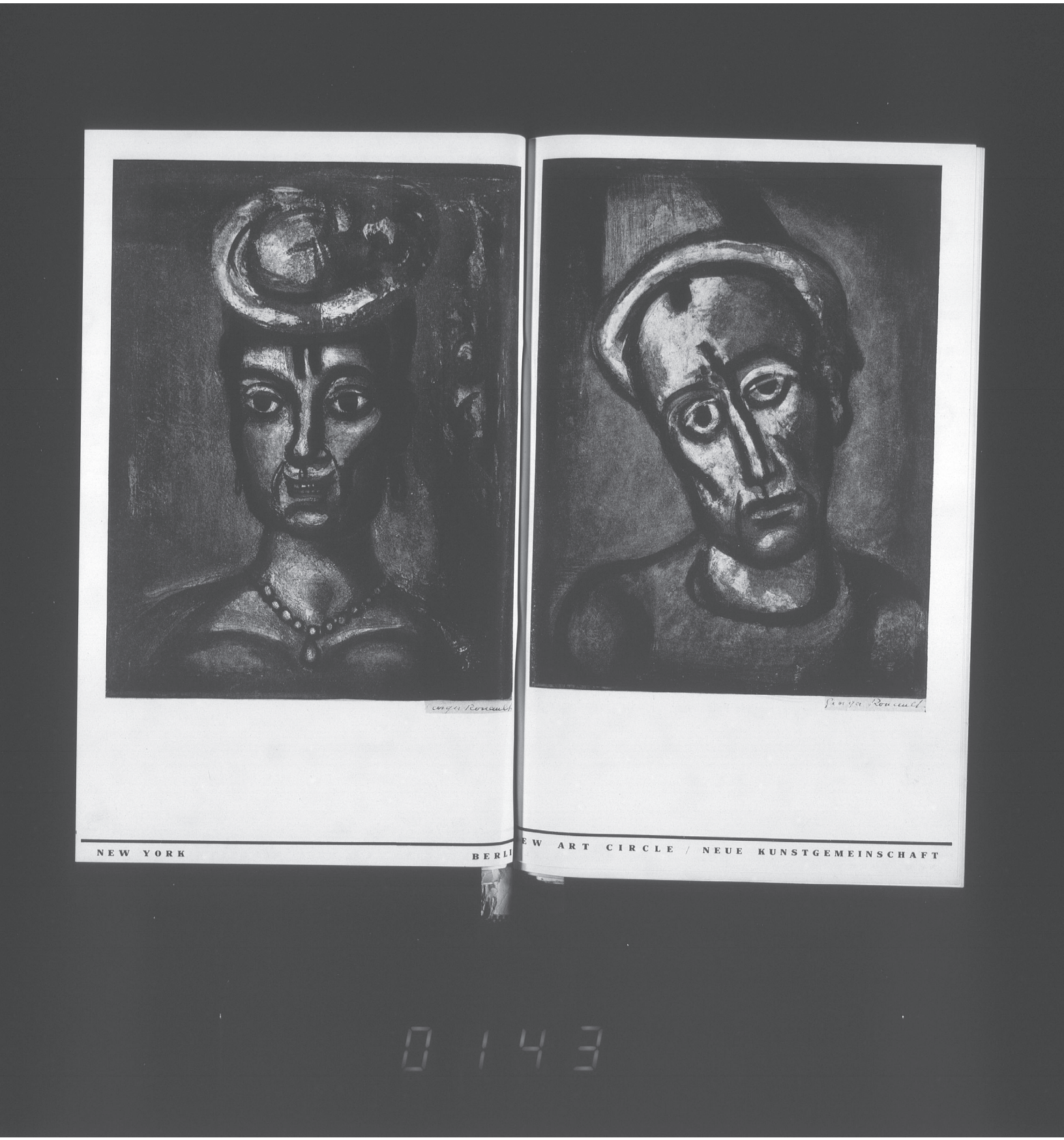
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Max Weber — *Max Beckmann*

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NEUE KUNSTGEMEINSCHAFT
J. B. NEUMANN, DIRECTOR
NEW YORK / BERLIN

THE CLASSIC MODERNS
OF AMERICA AND GERMANY
PERMANENT AND CHANGING EXHIBITIONS

VISITORS WELCOME
NEW YORK --- 35 WEST 57th STREET

FORBES WATSON WRITES IN "THE ARTS", MAY 1926:

"There is an opening in this great city for such an enthusiast as Mr. Barnard to start a museum dedicated to modern art. The Metropolitan is greatly in need of a branch Museum of modern art. An amateur who would construct our own period as devotedly as Mr. Barnard has a portion of the mediaeval period could soon shake hands with immortality, and win the gratitude of his generation. New York now has a museum of mediaeval art. Heaven send it a museum of modern art, so that folks may see what is going on in the world."

v. 2 no 5

MAX WEBER
EXHIBITION

ARTLOVER
J. B. NEUMANNS BILDERHEFTE



NEW ART CIRCLE / NEW YORK
NEUE KUNSTGEMEINSCHAFT
IN GERMANY / BERLIN AND MUNICH

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RECENT PAINTINGS
by
MAX WEBER
Exhibited by
NEW ART CIRCLE
J. B. NEUMANN, *Director*

March 12th to April 9th, 1927

1 Alone
2 Reclining Figures
3 Fruit Bowl
4 Advancing Figure
5 The Blue Saucer
6 Winter
7 The Old Barn
8 Autumn
9 Egyptian Pot
10 Zinnias
11 Sun Flowers
12 Power Houses
13 The Black Chair
14 Laborers' Huts
15 Interior With Child
16 The Red Drape
17 Hills
18 Sugar Bowl
19 The Brown Cloth
20 Flowers
21 Pears
22 The Harbor
23 The Road
24 Pewter Cup
25 Mothers and Children
26 Tulip
27 Squash
28 Seated Figure (Guache)
29 Head (Guache)

MAX WEBER



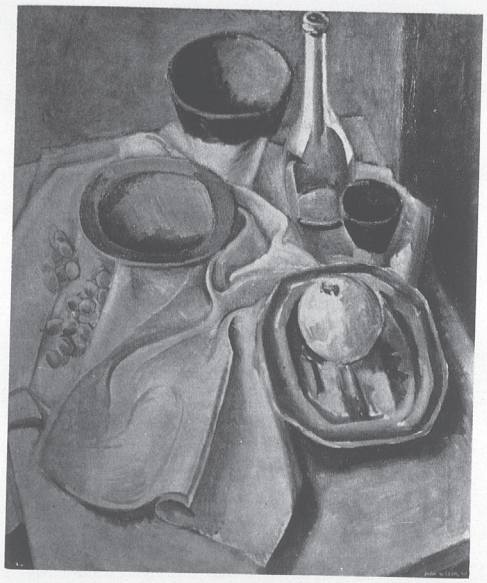
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INTENTIONAL SECOND EXPOSURE





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MAX WEBER



MAX WEBER



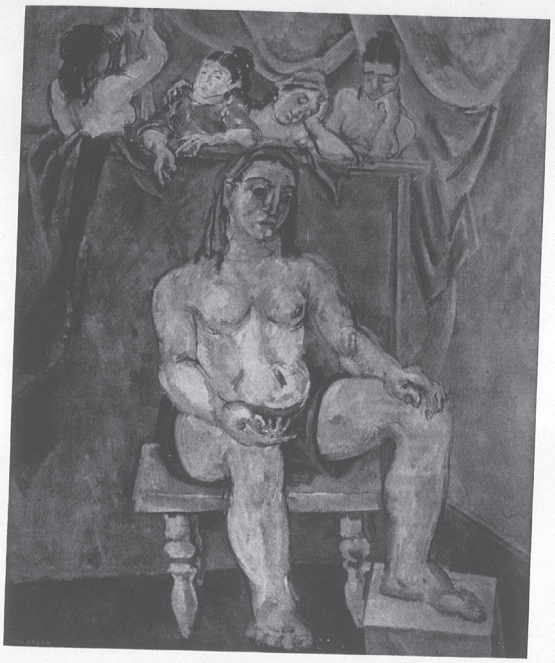
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FORM

In space that is knit to time,
And hovering matter that in both inheres,
Infinite form for revelation calls.
In the embryon of conception and crave,
Passion enblazed, ecstasy sublime,
Form of beauty and power evoke.
In abysmal rolling darkness and depth,
Atoms in timeless chaos waft and wait
Upon visible planets to dwell,—
The light of suns to see,
And vaulted dimensions to embed.
The tactile touch and hewing hand,
Fired and pulst by heat and blood from the heart,
Spheric, conic, cubic entity and rhythm mould.
Horizons expand,
Heavens unfold,
Light beams,
And the senses the soul enflame
Into boundless radiant firmaments to rise.

From "PRIMITIVES"—Poems and Woodcuts



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Tradition And Now/Means
Things/Preparing To See
The Urge In Art/Revelation
Art Consciousness/Purity In Art
The Equilibrium Of The Inanimate/Art Purpose

Published 1916. Price $3.00

PRIMITIVES

Sixteen Poems
Eleven Woodcuts

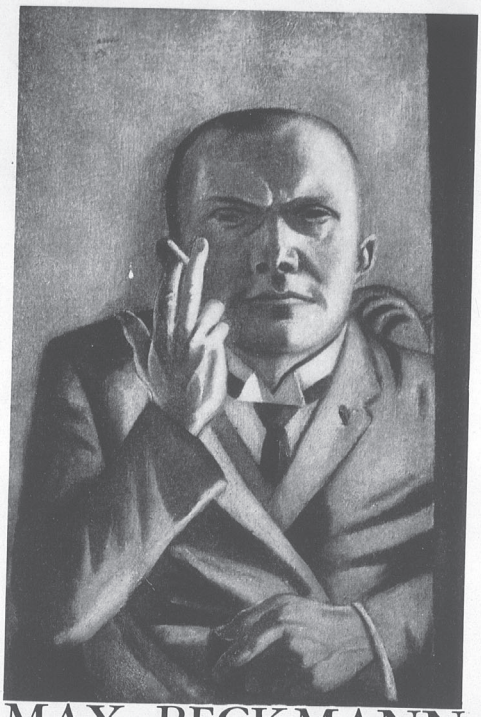
Introduction by
BENJAMIN DE CASSERES

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To Xochipilli, Lord of Flowers
Shaka/To Buddha/Woman
Chac-Mool Of Chichen-Itza
The Totem Pole Man/Form
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A Hand From Siam/Races And Stone
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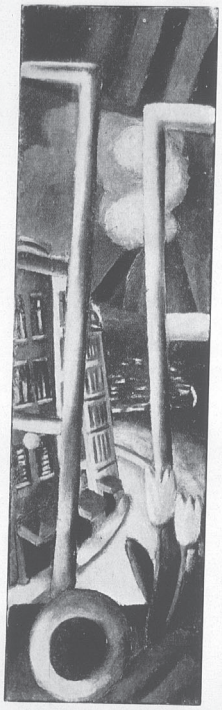
ARTLOVER
J. B. NEUMANNS BILDERHEFTE

NEW ART CIRCLE
NEUE KUNSTGEMEINSCHAFT
NEW YORK/BERLIN/MUNICH

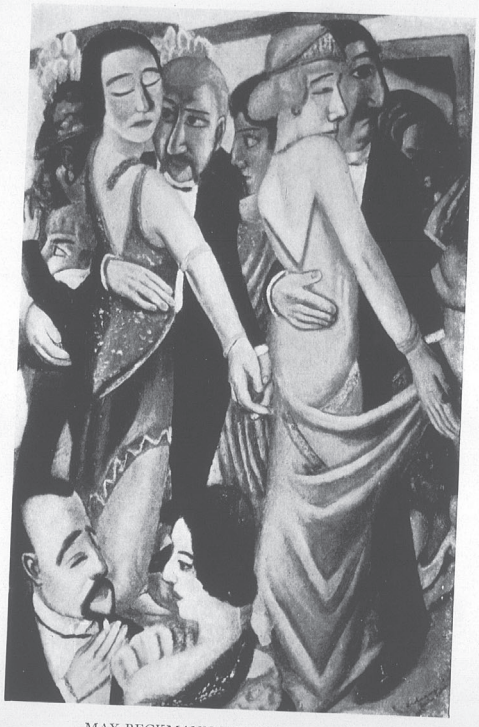
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MAX BECKMANN
EXHIBITION 1927
NEW ART CIRCLE
J. B. NEUMANN/DIRECTOR
NEW YORK



MAX BECKMANN EXHIBITION 1927
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NEW YORK

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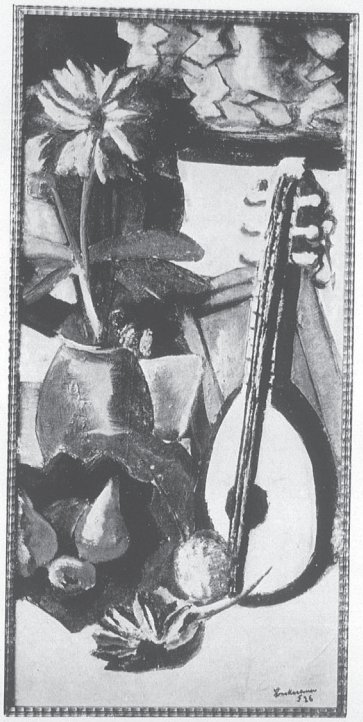


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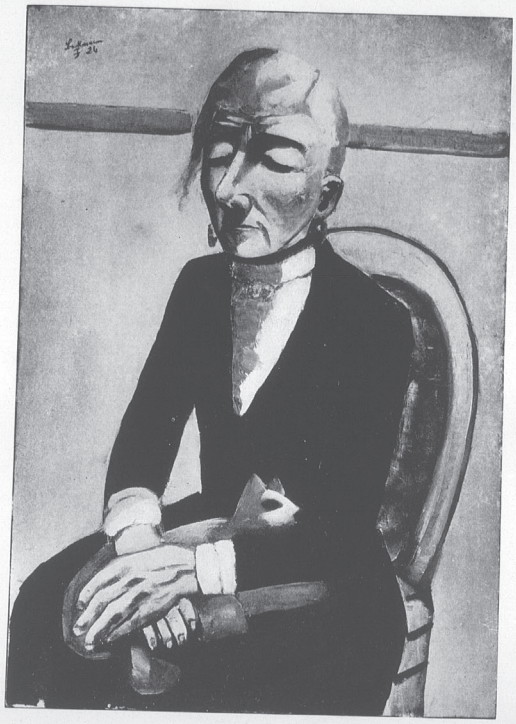
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J. B. NEUMANN/DIRECTOR/NEW YORK

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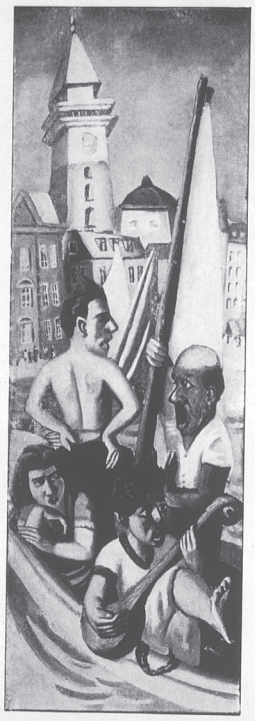
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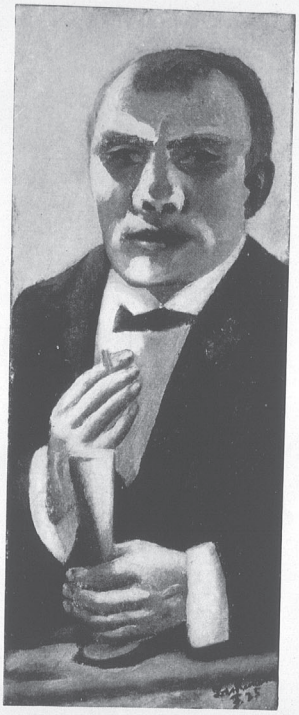


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THE DIRECTOR OF THE NEW ART CIRCLE SPEAKS:

Ladies and Gentlemen:

It is now three years since I have been in your midst. When I first arrived in New York, I intended to exhibit the work of the man whom I am just now presenting to you.

After having shown this season Georges Rouault, the Frenchman, and Max Weber, the American, two of the most outstanding of contemporary artists, I am introducing this German artist, Max Beckmann, whose work I have had exclusively since 1913, except for a short intermission when Paul Cassirer, who was his first dealer, handled it.

The publications I made of Beckmann had no text; so again, in this case, his work may speak for itself. Furthermore, there are two books on Beckmann; one by Hans Kaiser, published by Paul Cassirer, Berlin, 1913, and one by Meier-Graefe, Glaser, Hausenstein and Fraenger, published by Piper, Munich, 1923.

My wish is that the response to this exhibition may be great enough to encourage the Neue Kunstgemeinschaft in its aim, which is to establish a friendly exchange of art between America and Germany. Next season I hope to show here works by Dix, Feininger, Gross, Heckel, Kirchner, Kokoschka, Nolde, and others of Germany, and to exhibit such Americans as Weber, Karfiol, Kuhn, Burlin, Scheeler, Becker, Levinson, Hondius, Howland, Burkhard and others, in Germany.

v. 2 no 7

ART LOVER / J. B. NEUMANN, BILDERHEFTE
ANTHOLOGIE D'UN MARCHAND D'ART

LITTLE KNOWN GERMAN GRAPHIC ARTS OF THE XIX CENTURY

Works by

CHRISTIAN LUDWIG BUCHHORN
JOHANN CHRISTOPH ERHARD
CHRISTIAN LUDWIG VON HAGEDORN
CHRISTOPH HALLER VON HALLERSTEIN
JOHANN ADAM KLEIN
CARL WILHELM KOLBE
FRANZ KRUEGER
DOMENICO QUAGLIO
JOHANN CHRISTIAN REINHARDT
WILHELM REUTER
GOTTFRIED SCHADOW
KARL STEFFECK
FRIEDRICH JOHANN VOLTZ
MAX JOSEPH WAGENBAUER



This issue is dedicated to
F. H. H.



J. B. NEUMANN'S PRINTROOM / NEW YORK
GRAPHISCHES KABINETT / MUENCHEN

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CHRISTIAN LUDWIG
BUCHHORN
1770–1856

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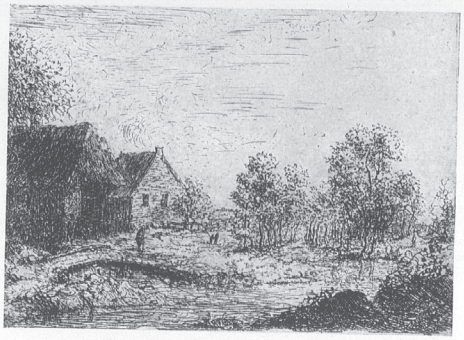
JOHANN CHRISTOPH
ERHARD
1795–1822

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CHRISTIAN LUDWIG
VON HAGEDORN
1713–1780

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CHRISTOPH HALLER
VON HALLERSTEIN
1771–1839

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JOHANN ADAM
KLEIN
1792–1875

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CARL WILHELM
KOLBE
1757–1835

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ALEXANDER VON HUMBOLDT

FRANZ
KRUEGER
1797–1857



DOMENICO
QUAGLIO
1786–1837

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WILHELM
REUTER
Ca. 1780–Ca. 1830

J. B. Neumann's Print Room / 35 West 57th / New York



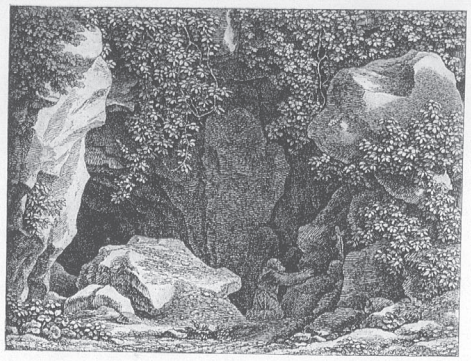
GOTTFRIED
SCHADOW
1764–1850

Graphisches Kabinett / Munich / Briennerstrasse 10

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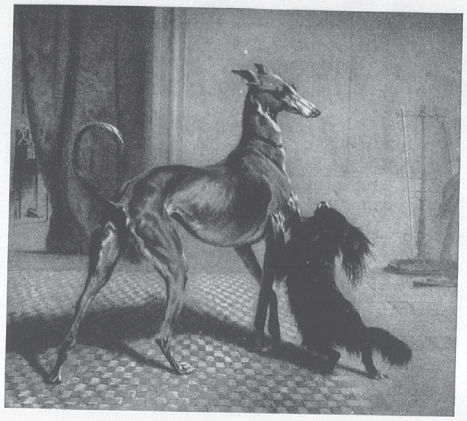
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JOHANN CHRISTIAN
REINHARDT
1761–1847

J. B. Neumann's Print Room / 35 West 57th / New York



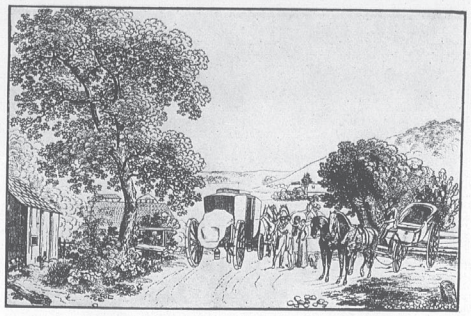
KARL
STEFFECK
1818–1890

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FRIEDRICH JOHANN
VOLTZ
1817–1886

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MAX JOSEPH
WAGENBAUER
1774–1829

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ART LOVER / J. B. NEUMANN, BILDERHEFTE
ANTHOLOGIE D'UN MARCHAND D'ART

Our collection also contains works by

FRIEDRICH BOLDT
GEORG DILLIS
PETER FENDI
CASPAR DAVID FRIEDRICH
BONAVENTURA GENELLI
ANTON GRAFF
FRIEDRICH WILHELM GUBITZ
PHILIP HACKERT
THEODOR HOSEMANN
RUDOLF JORDAN
JOHANN CHRISTIAN KLENGEL
FERDINAND VON KOBELL
WILHELM VON KOBELL
JOSEPH ANTON KOCH
JOSEPH KRIEHUBER
CHRISTIAN FRIEDRICH KUEHNEL
KARL FRIEDRICH LESSING
EUGEN NEUREUTHER
LUDWIG RICHTER
ANDREAS SCHLUETER
MORIZ VON SCHWIND
ADOLF SCHROETTER
KARL STEFFECK
RUDOLPH TOEPFER
FRIEDRICH VOLTZ
MAX JOSEPH WAGENBAUER
RAPHAEL WINTTER

and others belonging to the same period

J. B. NEUMANN'S PRINTROOM / NEW YORK
GRAPHISCHES KABINETT / MUENCHEN

v. 2 no. 8

ARTLOVER / J. B. NEUMANNS BILDERHEFTE
ANTHOLOGIE D'UN MARCHAND D'ART

ART
IN OLD ENGLISH
CARICATURE

EXHIBITION
TO COMMEMORATE THE CENTENARY
OF THE DEATH OF

Thomas Rowlandson

1827 **1927**



NEW ART CIRCLE
NEUE KUNSTGEMEINSCHAFT

J. B. NEUMANN, Director

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This Exhibition
is dedicated to

Charlie Chaplin
Emil Jannings
Heywood Broun
Eduard Fuchs

and all others of the kind

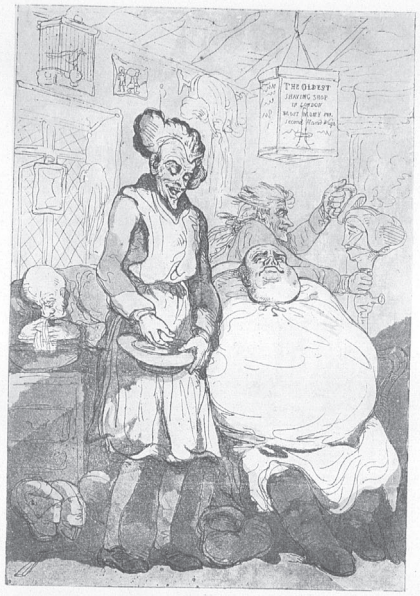
Thomas Rowlandson



One of the twelve plates of Comforts of Bath

1798

Thomas Rowlandson



A Penny Barber

1789

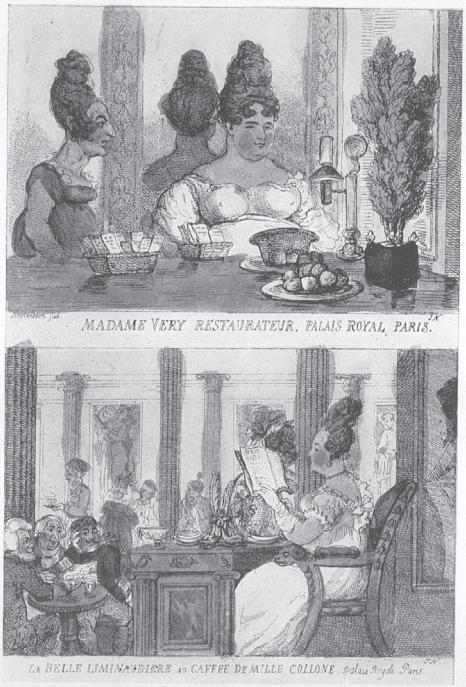
All the Prints are Colored

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.A.1

Thomas Rowlandson



1814

J. B. Neumann's Print Room/35 West 57th/New York

Thomas Rowlandson



1807

Graphisches Kabinett, Munich, Briennerstrasse 10.

0170

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	Neumann	III.A.1

Thomas Rowlandson



Sir John Barleycorn—Miss Hop—(and their only child) Master Porter.—Dedicated to the Publicans of London.

(Not dated)



Days of Prosperity in Gloucester Place or a kept Mistress in High Feather.

1809

Thomas Rowlandson



Racing

1789



The Gig Shop or Kicking up a Breeze at Nell Hamilton's Shop.

1811

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Thomas Rowlandson



The Sculptor.
Old Joseph Nollekens and His Venus
1800

J. B. Neumann's Print Room/35 West 57th/New York

Thomas Rowlandson



The Chamber of Genius
1806

THOMAS ROWLANDSON was born in the old Jewry of London in July, 1756. When he was about the age of sixteen he left the Royal Academy, and, upon the invitation of his aunt—a French lady whose maiden name was Chatelier—went to Paris. After two years he returned to England. His restless disposition took him frequently to the continent, where he rambled in Flanders, Holland and Germany, storing his memory and his sketch-book with studies of men and manners and adventures of life. Rowlandson was the pictorial chronicler of the hard-hitting, hard-riding, hard-drinking age in which he lived. Like Grego in his well-known book "Rowlandson the Caricaturist," we are accustomed to think of this artist as merely a jester and satirist; but we overlook the Rembrandtian depth—and heights—of his art. Rowlandson died 1827.

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I. R. CRUIKSHANK
Waltzing! or a peep into the Royal Brothel Spring Gardens dedicated with propriety to the Lord Chamberlain.
1816



A. FROST
Pleasing Pastime or a Christmas Quadrille Party
1826



ANONYMOUS
"The Royal Sprain. And Jove the second gain'd a decent Milling! Vide page 20."
1812



J. GILLRAY
A peep into the Cave of Jacobinism
1798

0173

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GEORGE CRUIKSHANK

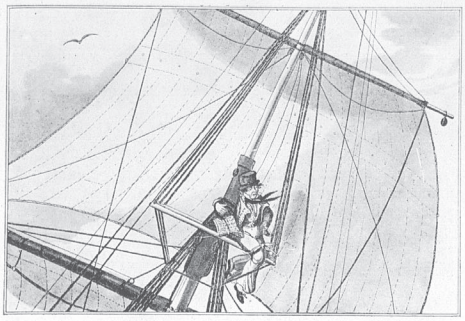


The Relics of a Phophet or Huntingdon's Sale.
1813



Tugging at an Eye Tooth
1821

GEORGE CRUIKSHANK



Mr. B. mastheaded—or, enjoying the fresh air for the 304th time.
1821



Crossing the Line
1825

0174

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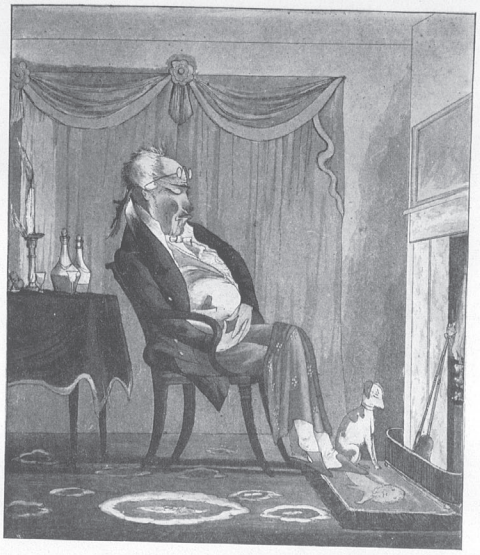
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	Neumann	III.A.1



M. E. AND G. HUNT

A real rubber! at Whist.
"O Lor' Sir! I've lost my Honor!"
"Then Ma'am you shou'd'nt have played the Odd Trick."

Our Collection contains more than one thousand items of Rowlandson prints and other caricatures like these illustrated.



EGO-PYALL
A quiet doze after dinner.
1827

ALSO IN MEMORIAM OF THE COURAGEOUS

Mr. Thomas Tegg

WHO WAS ROWLANDSON'S PUBLISHER.

0175

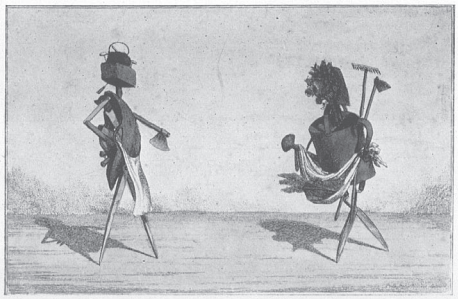
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100 YEARS BEFORE CUBISTS AND FUTURISTS



WILLIAMS
Impliments animated, dedicated to the Housemaids and Cooks of the United Kingdoms



WILLIAMS
Impliments animated, dedicated to the Carpenters and Gardeners of Great Britain

NEW ART CIRCLE / NEUE KUNSTGEMEINSCHAFT
NEW YORK / 35 WEST 57 / MUNICH

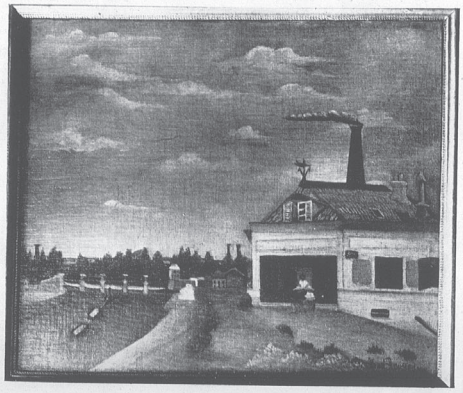
v. 2 no 9

Artlover

J. B. Neumanns Bilderhefte

Anthologie D'un Marchand D'Art

Edited and Published by J. B. Neumann



HENRI ROUSSEAU
Painting

0176

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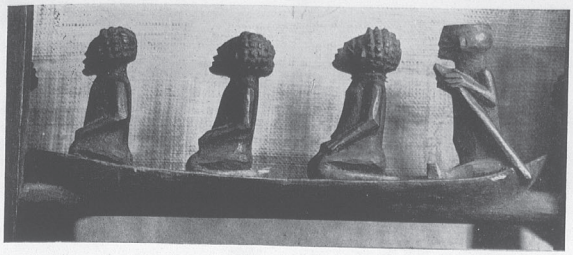
OLD AFRICAN WOODCARVINGS, CONGO

ARTLOVER

IN introducing this collection of "Artlovers" in book form to the art-loving public in America and abroad, it is our intention to reveal the underlying philosophy that has motivated our activity in collecting and exhibiting works of art. This second volume (the first published in Berlin, 1923) is the result of work begun in 1906, ever guided by the thought, "Ars una species mille". We have consistently sought the essential quality, that strain of aesthetic verity, that permeates every true work of art, be it primitive negro sculpture, wood-cuts of the Middle Ages, or modern contemporary painting, and have chosen our material and arranged our exhibitions to reveal that continuity and homogeneity. At no time have we been content to pander to tradition or fashion, regardless of whether these spurious forms of appreciation have, now and then by chance, aligned themselves with art movements of value. Every decision, every action, has been directed by one fundamental concern — recognition of the *duty* incumbent upon all to adhere to the principle that there is but one art, that modernity or antiquity in itself neither makes nor destroys it.

❦ ❦

Rightly chosen works of art accumulate value with the passage of time and the patron who gathers the meritorious products of his contemporaries



OLD AFRICAN WOODCARVINGS, CONGO

invests in solid stock. But it is not for this canny wisdom that the collector deserves praise but for his love of beauty and his activity as an artist:—for the creation of a collection is in the nature of the creation of a work of art. Money may buy pictures, but appreciation and taste alone can make a collection of worth. Every canvas, every piece of sculpture, their arrangement, discloses the directing spirit of the creator. The integrity of perception of such men, who, in the face of conservative obliquity, have purchased paintings of the real artists because they loved them and not because of official approval, can never be overestimated.

❦ ❦

To the man who is interested in art come the greatest riches. His is the wealth of museums, —a wealth that would outdo his capacity for private ownership. To increase his wealth, and by subtle alchemy transform it from the great riches of acquisition to the greater riches of benefaction, is to participate in the creative spirit of our own time: to aid in the establishment in our generation of collections which shall be at once of our time and timeless, a reflection of our lives, and an artistic heritage for the future.

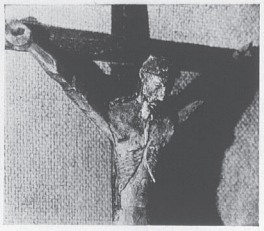
❦ ❦

An increasingly awakened artistic feeling in the community improves and broadens the life of the community. We wish to be one in the effort to attain that cultural state where everyone will take part in the life of art that it may become,

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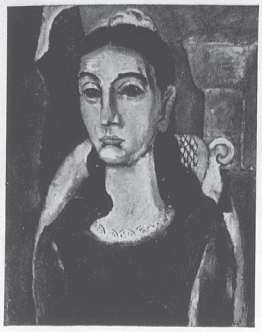
POLYCHROME WOODCARVING
NEW MEXICO



OLD MEXICAN LAVA STONE
From the John Quinn Collection



POLYCHROME WOODCARVINGS
NEW MEXICO



MAX WEBER

as it will then become, an art of life.

Inevitably comes the realization that art can be promoted only with a complete unselfishness. The gallery becomes a shut room, enclosing the collection from all save casual visitors, a few lovers of art, and a selected list of patrons. The gallery idea in its selectivity and seclusion gives



EDWIN BOOTH GROSSMAN



BERNARD KARFIOL

way to the desire to satisfy a more universal hunger. The individual gives place to the public. To this end the New Art Circle has decided to incorporate into a public institution devoted to the stimulation and dissemination of the lasting in art.

J. B. NEUMANN.

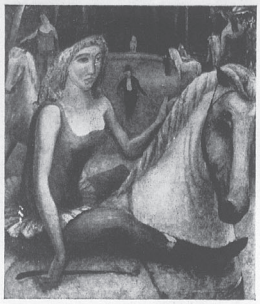


A. F. LEVINSON

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GERRIT HONDIUS

Art, like love, excludes all competition, and absorbs the man.
Fuseli.

* * *

I love everything for what it is.
Courbet.

* * *

The improviser never makes fine poetry. *Titian.*

* * *

Do not imitate; do not follow others — you will always be behind them. *Corot.*

* * *

The creative spirit in descending into a pictorial conception must take upon itself organic structure. This great imaginative scheme forms the bony system of the work; lines take the place of nerves and arteries, and the whole is covered with the skin of colour.
Hsieh Ho (Chinese, sixth century).

* * *

If the Lord lets me live two years longer, I think that I can paint something beautiful. *Corot at 77.*

* * *

If Heaven would give me ten years more . . . if Heaven would give me only five years more . . . I might become a really great painter. *Hokusai.*

* * *

Adieu! I go above to see if friend Corot has found me new landscapes to paint. *Daubigny* (on his death-bed).

* * *



FEGA BLUMBERG

Long live conscience and simplicity! there lies the only way to the true and the sublime.
Corot.

* * *

Art is not a pleasure trip. It is a battle, a mill that grinds.
Millet.

* * *

Never paint a subject unless it calls insistently and distinctly upon your eye and heart.
Corot.

* * *

Selection is the invention of the (landscape) painter.
Fuseli.



MAURICE BECKER



HENRI BURKHARD

From the age of six I began to draw, and for eighty-four years I have worked independently of the schools, my thoughts all the time being turned towards drawing.

It being impossible to express everything in so small a space, I wished only to teach the difference between vermilion and crimson lake, between indigo and green, and also in a general way to teach how to handle round shapes and square, straight lines and curved; and if one day I make a sequel to this volume, I shall show children how to render the violence of ocean, the rush of rapids, the tranquillity of still pools, and among the living beings of the earth, their state of weakness or strength. There are in nature birds that do not fly high, flowering trees that never fruit; all these conditions of the life we live among are worth studying thoroughly; and if I ever succeed in convincing artists of this, I shall have been the first to show the way. *Hokusai.*

* * *

Leaving my brush in the city of the East, I go to gaze on the divine landscapes of the Paradise of the West. *Hiroshige* (on his death-bed).

* * *

I should be sorry if I had any earthly fame, for whatever natural glory a man has is so much detracted from his spiritual glory. I wish to do nothing for profit; I want nothing; I am quite happy. *Blake.*



MOSES SOYER



ISABELLA HOWLAND

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MADONNA AND CHILD, WOOD
Fourteenth Century, German



TAPESTRY IN THE GOTHIC MANNER
From the Tolentino Collection



MADONNA AND CHILD,
Flemish Circa, 1490-1540
From the Chiesa Collection



ST. CHRISTOPHERUS
Bronze, Fifteenth Century



MINIATURE
Fifteenth Century, French



MINIATURE
Fifteenth Century, Italian

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JAMES ENSOR



LE CHRIST AUX MENDIANTS
Original Etching, 1895



LA MULTIPLICATION DES POISSONS
Original Etching, 1891

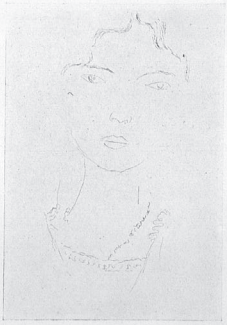
Since Delteil published James Ensor's Graphic Art as the nineteenth volume of his series, "Le Peintre Graveur Illustre," the works of this Belgian master, now nearly seventy years old, have been eagerly sought by European museums and collectors. In 1922 was published an important book on Ensor by Gregoire Le Roy with numerous fine illustrations of his work.

HENRI MATISSE









Matisse the graphic artist is less well-known than Matisse the painter. The editions of the etchings illustrated here are rarely printed in more than fifteen copies numbered by the artist.

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ORIGINAL WOODCUT OF
THE FIFTEENTH CENTURY
German



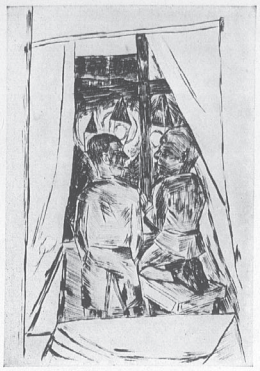
REMBRANDT
Etching



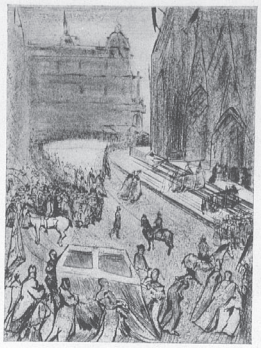
THOMAS ROWLANDSON
Colored Etching



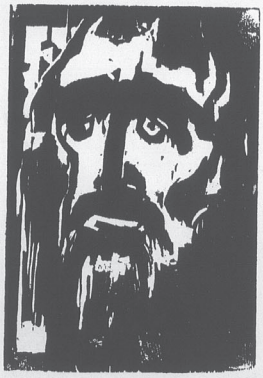
HONORE DAUMIER
Lithograph



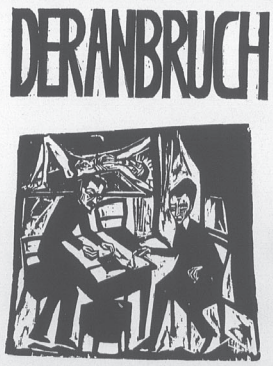
MAX BECKMANN
Etching



RUDOLF GROSSMANN
Etching



EMIL NOLDE
Woodcut



ERICH HECKEL
Woodcut

From the portfolio "DER ANBRUCH," edited by J. B. Neumann

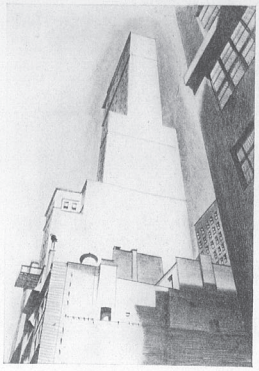
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WALT KUHN
Etching



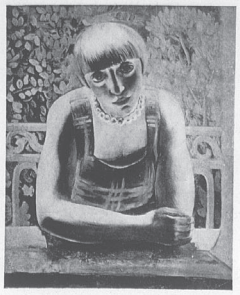
CHARLES SHEELER
Lithograph



POP HART
Etching



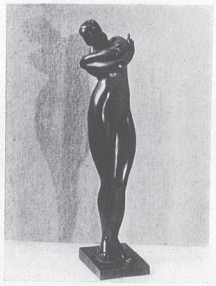
GEORGE CONSTANT
Etching



MOISE KISSLING
Painting



MARC CHAGAL
Water Color



ALEXANDRE ARCHIPENKO
Bronze

From the age of six, I had the passion for drawing the forms of things. By the age of fifty, I had published an infinity of designs; but all that I produced before the age of seventy is of no account. Only when I was seventy-three had I got some sort of insight into the real structure of nature—animals, plants, trees, birds, fish, and insects. Consequently, at the age of eighty I shall have advanced still further; at ninety, I shall grasp the mystery of things; at a hundred, I shall be a marvel, and at a hundred and ten every blot, every line from my brush shall be alive! *Hokusai.*

The quotations are from "The Mind of the Artist", by Mrs. Laurence Binyon.



Printed by August Gauthier
58 W. 15 St. New York

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MUNICH
BRIENNERSTRASSE 10



J. B. NEUMANNS
GRAPHISCHES KABINETT

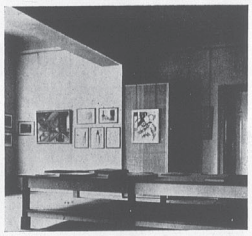
Guenther Franke
Director



Write for Catalogues

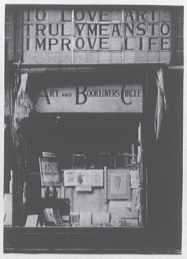
BERLIN
LUETZOWSTRASSE 32





NEUMANN & NIERENDORF
Karl Nierendorf, Director

NEW YORK—35 WEST 57TH STREET





NEW ART CIRCLE and J. B. NEUMANN'S PRINTROOM
J. B. Neumann, Director

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SPINE OF VOL. III LETTERED
"ARTLOVER III"

Last No., ("Volume Three") with Index, issued in bound edition before 1930 no. 1, and as separate, but actually is last issue, published much later as introduction to last binding of accessible numbers.

B. Karpel 2/62

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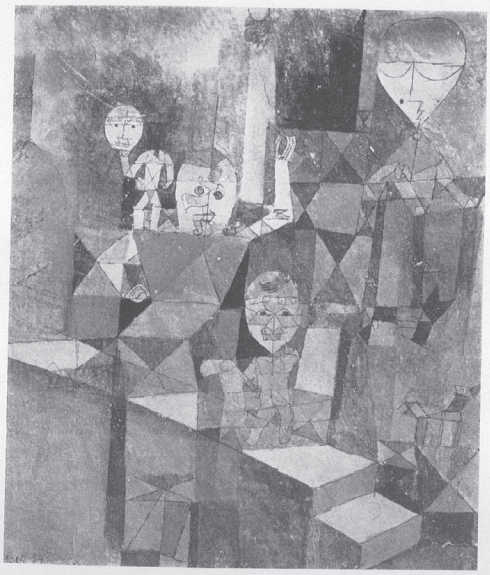


ARTLOVER

J. B. NEUMANN'S BILDERHEFTE

ANTHOLOGIE D'UN MARCHAND D'ART

VOLUME THREE



Paul Klee, Introducing the Miracle, 1916

EDITED AND PUBLISHED BY
J. B. NEUMANN • NEW ART CIRCLE
509 MADISON AVENUE • NEW YORK

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Max Beckmann, Self-Portrait *etching*



Rudolf Grossmann, Tiergarten *etching*

FROM THE INTRODUCTION TO THE PROPYLAEN

"The youth, when he begins to feel the attraction of Nature and Art, believes that by an earnest effort he shall soon be able to pierce to the inmost sanctuary; the man finds, after long wandering up and down, that he is still upon the threshold."

"It will be seen, that we are now speaking of an interchange of ideas among friends, who have a common aim of artistic and scientific cultivation. At the same time, so great an advantage ought not to be neglected in a life of action in the world."

"But in matters of art and science, a limited connection of this sort is not sufficient; to stand in some relation to the Public, is equally agreeable and necessary. Whatever a man does or thinks, of general concern, belongs to the world, which in time brings to maturity whatever it can appropriate of the efforts of individuals."

"Our wish being not to pull to pieces a whole, but on the contrary to build up a complete whole at last out of manifold parts."

"The worst picture can speak to our perception and imagination, for it sets them in motion, makes them free, and leaves them to themselves. The best speaks also to our perceptions, but a higher language, which we are bound to hear. It chains the feelings and the imagination, it holds us fast in spite of ourselves; we cannot act our will with the perfect, we are compelled to give ourselves up to it, to receive ourselves back again, raised and ennobled."

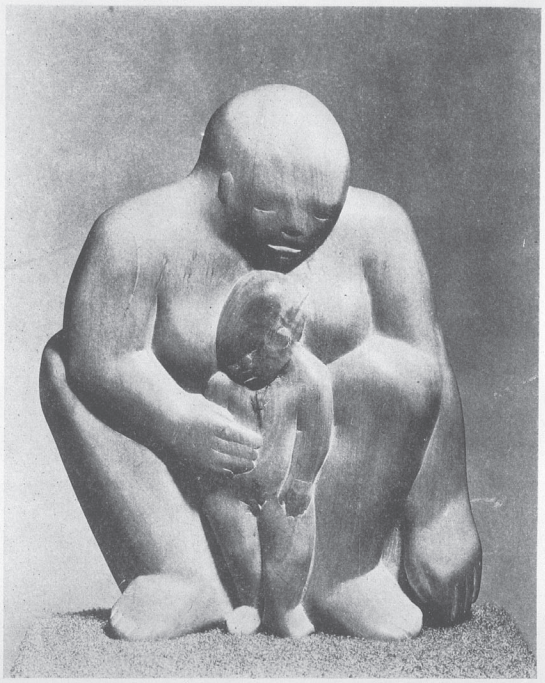
"To speak suitably, and with real advantage to one's self and others, of works of art, can properly be done only in their presence. All depends on the sight of the object. On this it depends, whether the word by which we hope to elucidate the work, produces the clearest impression, or none at all."

Goethe.

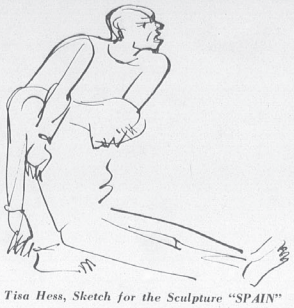
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Tisa Hess, Mother *Relief in Wood*



Tisa Hess, Sketch for the Sculpture "SPAIN"

EXHIBITION

1924

1 Feb. *Early Woodcuts from Block Book to 1500. Woodcuts, etchings and lithographs by* GOYA, ROWLANDSON, DELACROIX, DAUMIER, VAN GOGH, GAUGUIN, CEZANNE, RODIN, ENSOR, BRESDIN, REDON, MUNCH. *Graphic works of the newer movement of art. Expressionism.*

2 April JOHN MARIN—*The etched work. Also etchings with modern character by* ALTDORFER, BALDUNG GRIEN, REMBRANDT, CLAUDE LORRAIN, JANSEN, CANALETTO, TIEPOLO.

3 May MAX WEBER—*Small paintings. Graphic Art by* RODOLPHE BRESDIN *and* ODILON REDON.

4 Sept. MARIE LAURENCIN *and* HELENE PERDRIAT—*Graphic Work.*

5 Oct. A. F. LEVINSON—*Paintings.*

6 Nov. OSCAR BLUEMNER—*Water colors (Catalogue foreword by Bluemner)*

7 Dec. *Modern History of the Graphic Arts. Miniatures of the Middle Ages. Early Woodcuts. Specimens of expressionistic Etchings. The first Lithographs of Germany, England and France. The technique of the modern woodcut. Graphic works of the newer movements in America and Europe. Photography. ("Art-lover" with 16 illustrations).*

1925

8 Jan. DAVID BURLIUK—*Paintings.*

9 Feb. CHARLES SHEELER—*Paintings and Drawings.*

10 March MAX WEBER—Recent Paintings *(Second One-Man Show).*

11 March BEN BENN—*Paintings.*

12 April MAURICE BECKER—*Paintings.*

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EXHIBITION

12 April ANNETTE ROSENSHINE—*Sculptures—(With catalogue foreword by Leo Stein).*

13 Apr-May *Santos of New Mexico. (Catalogue foreword by Mabel Dodge Luhan).*

14 Oct. MICHAEL BAXTE, FEGA BLUMBERG, GERRIT HONDIUS, WALT KUHN, PENDELTON, CHARLES SHEELER, MAX WEBER—*Paintings. Old Woodcuts 1460 to 1500.*

15 Nov. POP HART—*Graphic Work.*
FEGA BLUMBERG—*Paintings.*

16 Dec. A. WALKOWITZ—*Monotypes and Etchings.*
MAURICE BECKER, THOMAS BENTON, ERNEST FIENE, MOSES SOYER, CARL SPRINCHORN—*Paintings.*

1926

17 Jan. CHARLES SHEELER *and* LOUIS LOZOWICK—*Paintings and Drawings.*

18 Feb. BEN BENN, GERRIT HONDIUS, KOSTINI, ILONKA KARASZ, A. F. LEVINSON—*Paintings.*
RALPH STEINER—*Photographs (One-Man Show).*

19 March MICHAEL BAXTE, MAURICE BECKER, FEGA BLUMBERG, DAVID BURLIUK, ERNEST FIENE, GERRIT HONDIUS, KOSTINI, WALT KUHN, A. F. LEVINSON, CHARLES SHEELER, MOSES SOYER, MAX WEBER—*Paintings.*

20 April HUGO GELLERT—*Paintings and Drawings.*
ANNETTE ROSENSHINE—*Small bronzes.*
("Artlover" with 15 illustrations).

21 May *Alexander Archipenko's Art School.*

22 May GEORGE AULT, E. B. GROSSMAN, C. WILENCHICK—*Paintings.*

23 Summer ALEXANDER ARCHIPENKO, GEORGE AULT, MAURICE BECKER, PAMELA BIANCO, ALEXANDER BROOK, GEORGE CONSTANT, EDWARD ADAM KRAMER, EDWIN BOOTH GROSSMAN, BERNARD GUSSOW, LEON HARTL, GERRIT HONDIUS, BERNARD KARFIOL, WALT KUHN, MARIE LAURENCIN, WILLIAM VON SCHLEGEL, CHARLES SHEELER, MAX WEBER, WILLIAM ZORACH.

24 Oct. JAMES ENSOR—*Graphic Works.*
GEORGES ROUAULT — *Graphic Works. (Rouault "Artlover" with 15 illustrations).*

25 Nov. MAX BAND—*Paintings.*

26 Dec. MAURICE BECKER, ISABELLA HOWLAND, BENJAMIN KOPMAN, CHARLES SHEELER *and others*—*Paintings.*



Oskar Kokoschka, biblical scene *lithograph*

EXHIBITION

1927

27 Jan. A. F. LEVINSON—*Paintings.*
MAREK SCHWARZ—*Hammered brass.*

28 Feb. *The Blondiau-Theatre Arts Collection of primitive African Sculpture. (Catalogue with 30 illustrations and text by Alain Locke.)*

29 March MAX WEBER—*Recent Paintings ("Artlover" with 14 illustrations). (Third one man show).*

30 April MAX BECKMANN—*Paintings. ("Artlover" with 15 illustrations).*

31 Oct. THOMAS ROWLANDSON—*Art in old English caricature. ("Artlover" with 23 illustrations).*

32 Nov. MAURICE BECKER, GERRIT HONDIUS, ISABELLA HOWLAND, BERNARD KARFIOL, WALT KUHN, A. F. LEVINSON, CHARLES SHEELER, MOSES SOYER, MAX WEBER. *(A selection of American Paintings for exhibition and loan to German Public Galleries).*

33 Dec. SONIA BROWN, CHARLOTTE JORDAN—*Sculpture*
ANNE GOLDTHWAITE *and* GERRIT HONDIUS—*Paintings.*

34 Dec. *Fragments of Coptic weavings with the spirit of art as we moderns seek it.*

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EXHIBITION

1928

35 Jan. EDWIN BOOTH GROSSMAN—*Paintings and watercolors.*
36 Jan. THE ISLANDERS—*Paintings.*
37 Feb. MAX WEBER—*Gouaches and Watercolors. (Fourth One-Man Show).*
38 March FEGA BLUMBERG—*Paintings.*
39 March ISABELLA HOWLAND—*Paintings. (27th ES).*
40 April MAURICE BECKER—*Recent Paintings.*
41 April SARA BERMAN, A. M. DATZ, LEE GATCH, W. J. RUSSELL—*Paintings.*
42 Oct. *Medieval Italian Miniatures.*
43 Nov. A. F. LEVINSON—*Paintings.*
44 Dec. MAURICE BECKER—*Recent Paintings.*
45 Dec. MOSES SOYER—*Recent Paintings.*

1929

46 Jan. *Illuminations of the Middle Ages.*
CONSTANTIN GUYS, THOMAS ROWLANDSON, VINCENT VAN GOGH, PAUL GAUGUIN—*Watercolors.*
MAURICE BECKER, MARC CHAGALL, LYONEL FEININGER, GEORGE GROSZ, ERICH HECKEL, BERNARD KARFIOL, EMIL NOLDE, CHARLES SHEELER, MAX WEBER—*Sketches in oil, watercolors, gouaches and drawings.*
Primitive wood block illustrations before 1500.
NICOLAUS MANUEL DEUTSCH, URS GRAF, BRUEGEL, OSTADE, REMBRANDT, BEGA, DELACROIX, GAUGUIN, ENSOR, MUNCH, MATISSE, RUDOLF GROSSMAN, BECKMANN, POP HART, GEORGE CONSTANT, BENJAMIN KOPMAN—*Etchings, lithographs and woodcuts.*
47 Feb. *Early American Paintings.*
FEGA BLUMBERG, GERRIT HONDIUS, ANATOL RATTNER, JENNINGS TOFEL—*Recent work.*
A selection of Graphic Arts of six centuries.
48 March BENJAMIN KOPMAN—*Recent Work (Catalogue with a letter from Alfred Stieglitz).*
49 March GEORGE CONSTANT—*Portrait etchings.*
JEAN LOUIS DE MARNE *(Called Demarnette—died March 1829)*—*Etchings.*
50 April *International Moderns.*

EXHIBITION

1930

51 May to 58 Jan. *American, French, German, Italian and Russian paintings from J. B. Neumann's collection. (No invitation cards or catalogues).*
59 Feb. A. F. LEVINSON—*Recent Paintings.*
60 March MAX WEBER—*Paintings and gouaches of J. B. Neumann's private collection.*
61 April HILAIRE HILER—*Paintings.*
62 Summer PAUL KLEE, MAX BECKMANN, LEE GATCH, HILAIRE HILER, GEORGES ROUAULT *and others*—*Paintings.*
63 Oct. GEORGES ROUAULT—*Lithographs (Volume four of the "Artlover" Library, with 33 illustrations, as a catalogue for this show).*
64 Nov. ERICH HECKEL—*Watercolors.*
65 Dec. MARIO TOPPI—*Watercolors (Christmas Show).*

1931

66 Jan. BORIS ARONSON—*Paintings and Watercolors.*
67 Feb. GERRIT HONDIUS—*Recent Paintings.*
68 March BENJAMIN KOPMAN—*Recent Paintings.*
69 March *King-Coit School—Pictures done by children.*
70 April MAX BECKMANN — *Paintings (Volume five of the "Artlover" Library, with 47 illustrations, as a catalogue).*
71 May FEGA BLUMBERG—*Recent Paintings.*
72 June to 74 Aug. ERNST BARLACH, BELLING, MAURICE BECKER, MAX BECKMANN, FEGA BLUMBERG, OSCAR BLUEMNER, HENRY BURKHARD, PAUL BURLIN, MARC CHAGALL, ROBERT DELAUNAY, OTTO DIX, JAMES ENSOR, LYONEL FEININGER, LEE GATCH, ERICH HECKEL, FRANK HERRMANN, HILAIRE HILER, CARL HOFER, GERRIT HONDIUS, MAX JACOB, E. L. KIRCHNER, MOISE KISLING, PAUL KLEE, BENJAMIN KOPMAN, OSKAR KOKOSCHKA, LABAS, A. F. LEVINSON, GERHARD MARCKS, HENRI MATISSE, EDVARD MUNCH, EMIL NOLDE, GEORGIA O'KEEFFE, PABLO PICASSO, GEORGES ROUAULT, CHARLES SHEELER—*Paintings, watercolors and drawings.*
75 Oct. MAX BECKMANN, CAMILLE BOMBOIS, BENJAMIN KOPMAN, GEORGES ROUAULT—*New Paintings.*
76 Nov. A. F. LEVINSON—*Recent Paintings.*
77 Nov. PAUL KLEE, HILAIRE HILER, ROBERT DELAUNAY, FRANK HERRMANN *and others*—*Paintings.*
78 Dec. MARIO TOPPI—*New Work (Christmas Show).*

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EXHIBITION 1932

79 Jan. FRANK HERRMANN—*New Work.*
80 Feb. OTTO DIX—*Drawings and watercolors.*
81 Feb. LEE GATCH—*Paintings.*
82 March LILIAN ABRAMS—*Paintings and Gouaches.*
83 April SARA BERMAN—*Paintings.*
84 April MAURICE BECKER, MAX BECKMANN, FEGA BLUMBERG, CAMILLE BOMBOIS, LOUIS EILSHEMIUS, ARNOLD FRIEDMAN, FRANK HERRMANN, HILAIRE HILER, GERRIT HONDIUS, PAUL KLEE, BENJAMIN KOPMAN, GEORGES ROUAULT—*Outdoor life, paintings.*
85 May GERRIT HONDIUS—*Recent Paintings.*
86 May *Children's paintings and sculptures from the King Coit School, Brooklyn Jewish Center and Worcester Art Museum (Educational Department).*

1933

87 March GEORGE GROSZ—*Watercolors. (At the American Group, Barbizon Plaza Hotel Gallery).*
88 March GEORGE GROSZ—*Drawings and Lithographs. (Raymond & Raymond Gallery).*

1934

89 March ARTHUR DOVE, YASUO KUNIYOSHI, MAX WEBER *Paintings.*
90 April MAX BECKMANN, PAUL BURLIN—*New Work.*
91 May LEE GATCH—*New Paintings. (Second One-Man Show).*
92 Summer MAX BECKMANN, GERRIT HONDIUS, BENJAMIN KOPMAN, DAVID BURLIUK, CAMILLE BOMBOIS, MAX WEBER, HENRY BURKHARD, GEORGE GROSZ, GEORGE BILLINGS, FRANK HERRMANN —*Paintings.*
93 Nov. ARNOLD FRIEDMAN—*New Paintings.*

1935

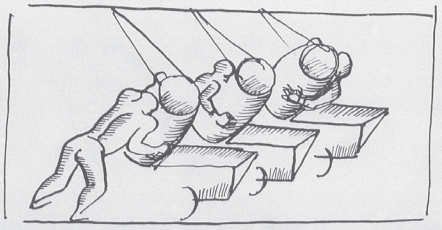
94 Feb. FRANK HERRMANN—*Gouaches.*
95 March PAUL KLEE—*Paintings.*
96 March PAUL KLEE—*Watercolors.*
97 April BENJAMIN KOPMAN—*Gouaches, watercolors and drawings.*
98 April GEORGE GROSZ—*Watercolors and facsimile reproductions of the portfolio "Bagdad-on-the-Subway."*
99 Nov. VASILY KANDINSKY, PAUL KLEE, MAX WEBER—*Watercolors and paintings.*
OLD AFRICAN SCULPTURE.
SANTOS OF NEW MEXICO.
100 Nov.-Dec. MAX WEBER—*New Paintings. (Fifth One-Man Show—"Artlover" with 24 illustrations).*

EXHIBITION 1936

101 Jan. ROSS SANDERS—*Paintings. (Studio Exhibition).*
102 Feb. VASILY KANDINSKY—*Watercolors.*
103 March HILAIRE HILER, CARL HOLTY—*Murals, Paintings, Watercolors, etc. (Squibb Galleries).*
104 March JOSEF ALBERS—*Paintings.*
105 April BENJAMIN KOPMAN—*Paintings. (Fourth One-Man Show).*
106 April WALTER HOUMERE—*Paintings.*
107 Summer JEAN CHARLOT, ARNOLD FRIEDMAN, LEE GATCH, GEORGE GROSZ, FRANK HERRMANN, PAUL KLEE, MAX WEBER—*Paintings and watercolors.*
108 Oct. MAX BECKMANN, PAUL KLEE, VASILY KANDINSKY, GEORGES ROUAULT—*Paintings from J. B. Neumann's collection.*
109 Nov. PABLO PICASSO, CLEMENTE OROZCO, BENJAMIN KOPMAN, LEE GATCH, MAX WEBER—*Paintings from J. B. Neumann's Collection—also work by* KARL KNATHS.
110 Dec. MARC CHAGALL—*Flowers and Dreams—gouaches.*

1937

111 Jan. ARNOLD FRIEDMAN—*New Work.*
112 Feb. MAX BECKMANN, MAX WEBER, BENJAMIN KOPMAN, ARNOLD FRIEDMAN, LEE GATCH, EARL KERKAM, WALTER HOUMERE, CARL HOLTY, FRANK HERRMANN, JEAN CHARLOT, MARC CHAGALL, PAUL KLEE, VASILY KANDINSKY — *Paintings.*
113 March BENJAMIN KOPMAN — *Gouaches and drawings ("Artlover" with 18 illustrations).*
114 April LEE GATCH—*New Paintings and Watercolors (Third One-Man Show).*
115 May Through Summer MARC CHAGALL, JOSEPH DE MARTINI, ARNOLD FRIEDMAN, FRANK HERRMANN, BENJAMIN KOPMAN, PAUL KLEE, MAX WEBER—*Paintings.*
116 Sept. *The Art of Painting. Old Masters. ("Artlover" with 17 illustrations).*



Tisa Hess, Workers *drawing*

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Poole Boone *sketch*

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Carle Vernet, Delpech's Print Shop *lithograph*

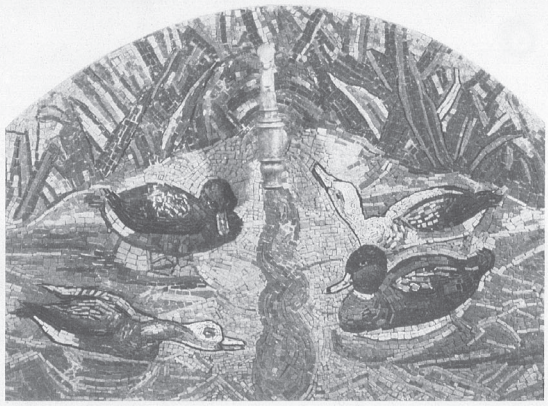
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We know that superior quality and high standards of art are a part of the universal language of beauty, irrespective of the country or age which called them forth, so that the art museum of the future will be less and less national and increasingly universal in expression. It will emphasize the educational function in ways and to a degree not at present realized. It will not be satisfied until it belongs to every individual in the great public, it will seek to prove that the element of beauty can and should enter into every phase of life, it will even be a leader in the dissemination of art as a universal language, and it will take cognizance of the new spirit of the times, glorying in the opportunities presented, and meriting universal support."

L. Earle Rowe.



Elsa Schmid *Mosaic Fountain*

The mosaic "Maria Rosa" (opposite page) has been acquired by the Fogg Art Museum, Cambridge, Mass.

IN MEMORIAM: EDWARD F. ROTHSCHILD

"There must be this flight into self." — Malarmé.
"I end by finding the disorder of my spirit sacred." —A. Rimbaud.
. . . . . Cosmos is order, and hence meaning; chaos is disorder, and hence unintelligibility. What appears to be disorder and unintelligibility may be orderly and meaningful. Such may well be the case with the individualistic unintelligibility of expressionism. There are different "orders" of order in meaning, just as there are different "orders" of infinitesimals in calculus, which stands at the threshold of "unintelligibility" in mathematics. . . . . .

From Edward F. Rothschild "The meaning of Unintelligibility in modern Art" Published by the Renaissance Society of the University of Chicago.

Volume Three 1930 Number One

artlover
j. b. neumanns bilderhefte
anthologie d'un marchand d'art



MARIA ROSA. Mosaic Portrait by Elsa Schmid.

Edited and Published by J. B. Neumann, 9 East 57th Street, New York.

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THE NEW ARTLOVER

The appearance of this issue marks the revival of Artlover, the J. B. Neumann publication on Living Art, which had been temporarily supplanted by the larger forty-eight page volumes of the Artlover Library. The Artlover Library volumes, the first devoted to Rodolphe Bresdin, the second to French art from Chardin to Rouault, were published as surveys of special fields, but Artlover will be, from now on, a lively miscellany of things current in the New York art world.

One significant change in Artlover will be noted by readers of this issue. It now extends its scope beyond the activities of the New Art Circle. This gallery, which brings to the public Living Art of all ages, especially that of modern times, will be the focal center from which Artlover will direct its graphic commentary upon outstanding events of related interest in the galleries of New York. Thus the publication aims to be a bulletin of the best to be found within its broad field.

By increasing the range of Artlover, the director hopes to make it a much more valuable medium of art intelligence than it has ever been before. Since the most rigorous standard will be applied to all material included, it should be entitled to as much validity as an art publication, as the so-called "disinterested" art magazine. Through frank recognition of related exhibits in other galleries that measure up to its standard, Artlover will endeavor to be of service to these galleries and the public, on the ground that such co-operation will in the end be of benefit to all vitally interested in Living Art.

ARTLOVER will continue its established practice of making the word of only secondary importance. The text will always be subordinate to photographic reproduction of works of art.



Paul Klee SHE MOOS, WE PLAY

PAUL KLEE

Widespread interest and enthusiasm were awakened by the exhibition of painting and drawings of Paul Klee held recently at the Museum of Modern Art. Such a reception is nothing less than a landmark in the history of art appreciation in America. Ten years ago it would have been impossible. For the public was then still too much hypnotized by inveterate performers of academic tricks.

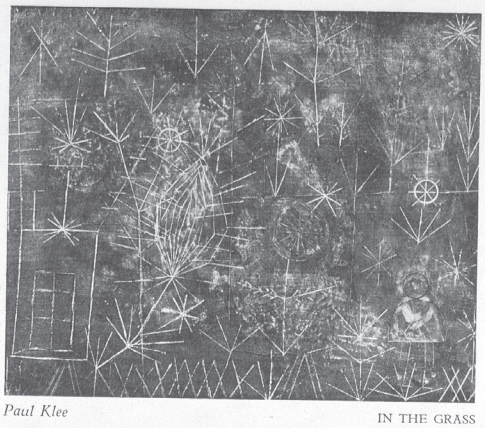
But the alert portion of the public began to realize that modern art could not be ignored, and gradually it familiarized itself with the new styles. Today it is so much aware of the new meanings as to accept Klee, one of the most sophisticated German artists.

It was consciousness of the futility of "correct, canonized art" that induced Klee, shortly after the opening of this century, to desert the Muenchner academic heritage which he had skilfully assimilated. Though a master of academic means of drawing, he nevertheless insistently turned toward primitive means of expression. He began to draw with the technique of a child, or an early Egyptian. But if his means were wilfully simple, they were by no means naif. Underlying them was a large spiritual purpose, which has motivated the artist's every step.

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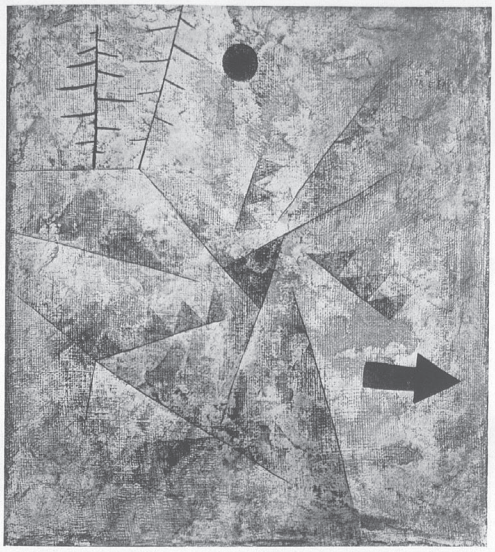
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Paul Klee IN THE GRASS

Those who have come to understand the idiom of primitive art are quick to recognize that Klee is one among a thousand sophisticated moderns who has really recaptured the character of primitive vision. Into that consciously adopted mold the artist has for more than twenty years poured the stuff from which he has formed an art rich in fantasy. His pungent line leads subtly but irresistibly into a realm remote from the world of objective reality. His humor is sardonic, often bitter. A feeling for color as sensitive as that of Redon has enabled him to employ chromatic as well as linear means of revealing the nature of those psychic phenomena which interest him.

It was through the New Art Circle that the works of Klee recently shown were brought to New York. The show was to have been a feature of this gallery's spring calendar, but because the Museum of Modern Art possessed better facilities for showing the work to a large public, the material was turned over to the museum to be used as its directors saw fit. Now that the museum show is closed, many of the exhibits and in addition a number of works not included in the show are at the New Art Circle for inspection.



Paul Klee RADIATING LANDSCAPE

Together with the imposing exhibition at the museum, the appearance of additional literature on Klee should prove an important factor in familiarizing the American public with the art of the German master. Especially important is the handsome catalogue with twelve illustrations issued by the Museum of Modern Art for its show. In one sentence, Alfred Barr, Jr., the museum director, sums up the significance of Klee:

"Here are forms which live and breathe with convinc-

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Paul Klee SOLITARY RIDER

ing actuality, though their like has never been seen." From the publishing house of Cahiers d'Art in Paris there has just arrived a monograph on Klee by Will Grohmann, which is especially important for its splendid reproductions of eighty-four works.

In the fourth issue of the new Freeman, April 5, 1930, there was an article by Jerome Klein entitled "The Line of Introversion," dealing with Klee's psychological significance.



Paul Klee (Fundstelle) FINDING PLACE

A feature of the next issue of Artlover will be an article on Rouault, with special reference to the exhibition at the Brummer Gallery, and with reproductions of works acquired from that show by the New Art Circle.

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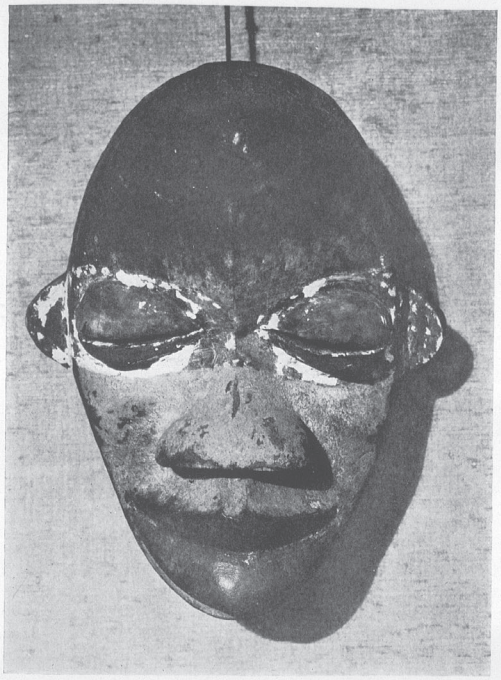
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NEGRO SCULPTURE

Artists of the late nineteenth and twentieth centuries deserve much of the credit for widening the limits, not only of artistic expression, but of appreciation as well. For the artists were among the first to discover the beauties of the African masks and fetiches which had long lain in the Trocadero in Paris, objects of anthropological or ethnic interest only.

Since the discovery of these extraordinary primitive sculptures, they have steadily commanded increasing attention. The Barnes Foundation at Merion, Pa., not only has one of the finest collections in the world, but it has even embodied the motives and decorative principles of Negro art in the architectural ornament of its splendid museum building. In Paris there has just been issued an excellent publication for amateurs, entitled Les Arts Sauvages, Afrique, by A. Portier and E. Poncetton, which may be seen at the New Art Circle.

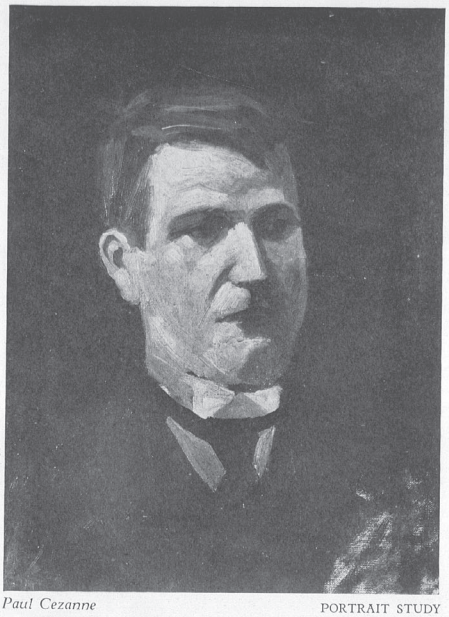


An important exhibition of part of the collection of Paul Guillaume at the Valentine Gallery may serve as a reminder of the growing rarity of fine examples of Negro sculpture. It is a field which now demands the most exacting connoisseurship, in which the New Art Circle is prepared to be of service to the collector.

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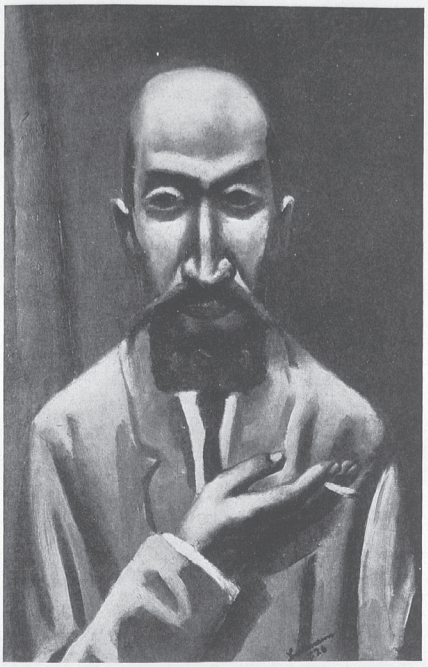
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Paul Cezanne PORTRAIT STUDY

CEZANNE

Herewith is published for the first time a hitherto unknown painting by Cezanne. It is a portrait of a young man, said to be the son of the Cezanne family seamstress. Authenticity of the painting is established by complete documentation, furnished by the family of Cezanne, and now in the possession of this gallery.



Max Beckmann PORTRAIT OF A TURKISH GENTLEMAN

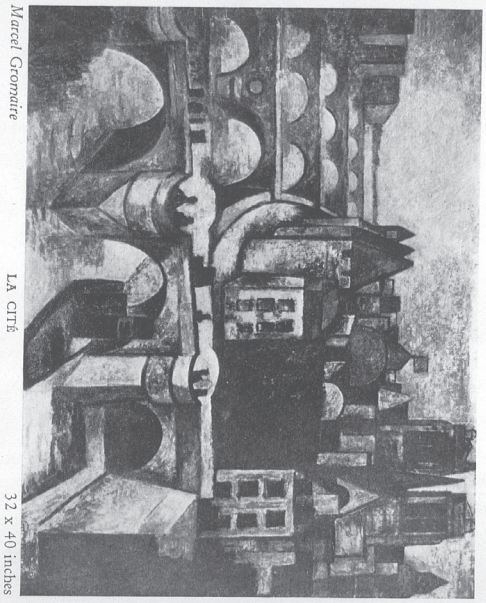
Henry McBride discerned the rising star of Max Beckmann in America when he wrote in Creative Art, reviewing the last Carnegie International: "There is no hint of defeat, however, in his present group, and no vulgarity to speak of, but on the contrary a dynamic impact from his brushes that even Picasso might envy."

In the German series of artbooks entitled Junge Kunst, Heinrich Simon has just published a work on Beckmann, well illustrated, and of excellent critical quality.

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Marcel Gromaire LA CITÉ 32 x 40 inches



Fega Blumberg THE ORGANGRINDER

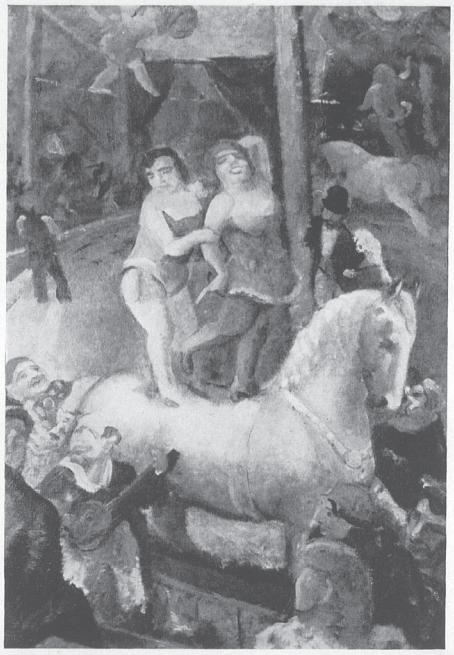
BLUMBERG

Fega Blumberg, one of the most gifted of the young painters in New York, has already been made known to the public through the New Art Circle. A show of her recent work is next on the exhibition program of this gallery.

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Gerrit Hondius CIRCUS

HONDIUS

The new works of Gerrit Hondius will be a revelation to those acquainted only with his early work. For recently the artist has worked very rapidly away from the sombre tonalities in which he painted when he first came to New York ten years ago. In heightening the brilliance of his palette, however, Hondius has not sacrificed



Gerrit Hondius CHILDREN WITH GOLDFISH

the poignant feeling of his early work, nor that feeling for atmospheric depth which is native to him, and which is so rare among modern painters. His show, following that of Fega Blumberg, will be his fourth at the New Art Circle.

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LIVING ART: Chardin to Rouault

Volume Two of the Artlover Library, edited and published by J. B. Neumann, New York.

A span of two centuries links the art of J. B. Chardin to that of Georges Rouault and his contemporaries in the world today. While many startling changes have sprung out of the continuous artistic ferment of that long period, a just perspective shows that the initial terms still seem, after two hundred years, remarkably close to the end terms of the series, both in spirit and attitude. The selection presented in this book of some of the major figures in French art of the modern era is designed to illustrate the diversity of temperament and feeling to be found in a period that is marked in the last analysis by spiritual unity. No better illustration of this unity may be offered than the presentation of Ingres and Picasso in the same series. These two may well be placed within the same covers, since the classic art of Picasso, perhaps his most important contribution to occidental art, is a direct parallel to the principles of the art of Ingres. And yet, nothwithstanding the homogeneity of the two classicists, many young people would indicate their up-to-the-minute attitude by turning their back on Ingres in order to double their adulation of Picasso. This very situation presents the key to the perplexing problem attacked by this little book. Every work of art is bound up with an intricate plexus of social habits and prejudices, and on its first appearance it meets with praise or censure, according to whether it jibes with social usage or not. This needful adjustment to morals and manners has, of course, virtually nothing to do with the esthetic value of the work of art. An indisputable illustration of this point is the fact that Sargent's Three Graces, now in the proud possession of the Metropolitan Museum, was on its first appearance in London hooted down by critics and public as a piece of audacious radicalism, while today it is looked upon by many modern artists as an example of extreme conservatism. Obviously, then, radical and conservative are only relative terms, having nothing to do with the ultimate human value of the art works. It is the intention of this book to ignore "radical" and "conservative," to try to break down the barrier that exists between the public that likes old masters and the public that likes new masters, to bring the new masters into the company of their first cousins among the old masters, and in so doing to indicate to the public, to collectors and to museums that there is no quarrel in such a family of genius.

BRESDIN

Recent publication by this gallery of the largest catalogue of the etchings and lithographs of Rodolphe Bresdin yet issued (Artlover Library Volume One) has done a great deal to concentrate research activity on this artist, much of whose work is still shrouded in obscurity. From French journalists and scholars have come letters announcing work now in progress, covering both personal reminiscences of the bizarre French graphic master, and critical studies of his work. It is anticipated that these works will appear soon, and will cast much new light on this fascinating figure.

volume three number two

artlover / j. b. neumanns bilderhefte / anthologie d'un marchand d'art



georges rouault / the dancer / original lithograph 1929

edited and published by j. b. neumann, 9 east 57th street, new york

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1929

GEORGES ROUAULT

Rouault is the real source of the second great revolution in modern art. Of the meaning and import of his works there is as yet, despite his sixty years of age, only a rare and limited understanding. And it is significant that the critics, with only a few gratifying exceptions, have in their misguided attacks on Rouault used the same weapons that were once brandished against the first great modern revolutionary, Cézanne.

"Rouault is crude—he cannot draw." This conventional complaint, voiced so often in the American press, makes us wince, not for Rouault, but for the critic who so frankly bares his own insufficiency. The only positive perception these hostile critics have succeeded in making is that Rouault's pictorial conception is something like that of medieval stained glass. Yet would it occur to these critics to condemn the drawing of the medieval figures from an academic viewpoint, and if it did occur to them, would they have the courage to do it?

Happily for them the question does not arise, since medieval art is so enshrouded in the past that it never attracts their myopic gaze. But when a man like Rouault emerges to express once more the raw quivering emotion and the pangs of spiritual distress as they have not been expressed since the decline of the medieval vision, the timid ones rise in protest. They claim he cannot draw. But perhaps this is only a subterfuge. Perhaps their real, unconscious complaint is that Rouault strikes too close to the basic evils of life. No doubt they have chosen a life with art as the only sure escape from the sordidness of it all, and now, to their horror, they find Rouault fairly disembowelling life itself before their very eyes. It may be that they will pass a law against him.

In the meantime, the New Art Circle is proceeding with its second major Rouault exhibition fortified by the realization that American collectors and the art public in general do not share the repugnance toward this master expressed by the majority of critics. This show, consisting of fifty prints, is much more important than the first Rouault graphic show held here in 1926. It is dedicated to those choice spirits for whom its poignant beauty will evoke an experience of memorable significance.

Concurrently with the opening of the exhibition the New Art Circle is issuing Volume Four of the Artlover Library, devoted entirely to Rouault. This small monograph, comprising both painting and prints, served as a catalogue to the Rouault show held in Munich this summer. All the prints reproduced in it are to be seen in the present show.

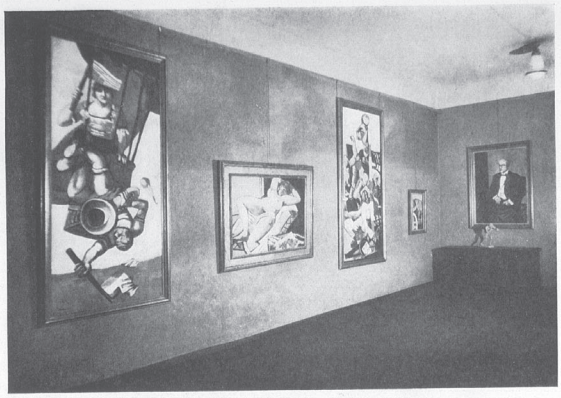


It is through the kindness of the artist that Artlover is able to include in this issue the first photograph ever published of Georges Rouault, the outstanding master of contemporary painting.

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From the Beckmann Exhibition in Munich, 1930

MAX BECKMANN

Next to the Rouault show, the most important event on the New Art Circle calendar for this year will be an exhibition of paintings by Max Beckmann, to be held later in the winter. Like Rouault, Beckmann has become known to the larger art public of America only very recently. Up to last year, his works had drawn a steadily growing group of devoted admirers to the New Art Circle, but it was really his splendid showing in the 1929 Carnegie International that precipitated the widespread admiration he now enjoys in America. As Mr. Henry McBride acutely remarked of the Beckmann entry in the last Carnegie show, it revealed a power that could only be compared to that of Picasso.

Because of the sudden clamor for Beckmann which arose last year, the director of the New Art Circle decided at that time to hold a major exhibition of his paintings, but to postpone it until this season in order to be able to import a number of master works that would provide a definitive view of the artist.

For this purpose it was fortunately possible to draw upon two great one-man shows held in Zurich and Basle this summer, the latest of many celebrations held in honor of Beckmann on the continent. From these exhibits, which drew most enthusiastic comments from the European press, only the choicest examples have been selected for the coming show in New York.

This notable event will be commemorated by the publication of Volume Five of the Artlover Library, devoted entirely to Max Beckmann. Similar in general character, but better illustrated than the small books in the German series known as Junge Kunst, this book will be the first Beckmann monograph in English and will, it is hoped, prove a welcome addition to every library of Modern Art.



Portrait of G. F. Reber by Max Beckmann

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ERICH HECKEL

In the second exhibition of the fall, the American public will be given its first glimpse of the painting of Erich Heckel, in response to a demand for a more representative showing of the leaders in the contemporary German movement. Heckel, a member of the group of five known as Die Brücke, is now in his forty-seventh year, and has already been given an entire room in the permanent collection of the Kronprinzin-palais, the division of modern art of the National Gallery in Berlin. Furthermore, his works have been purchased by virtually every museum in Germany.



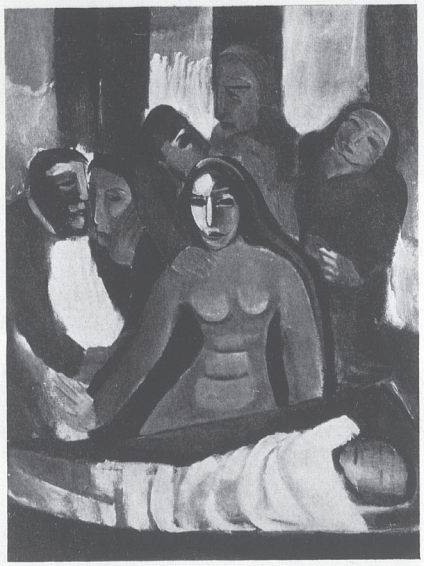
PAUL BURLIN

The Burlin exhibition in this gallery will be the third New York one-man show for the artist in as many years, his canvases having been exhibited two years ago by the Kraushaar Gallery and last year by De Hauke and Co. Burlin's mastery of a personal style comes as the result of ten years of hard work, and in recognition of his progress it may fairly be stated that today he is one of the outstanding exponents of expressionism.

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FEGA BLUMBERG

Miss Blumberg's painting, favorably received by the New York public in recent years, has often been likened to that of Chagall, but such a comparison really overlooks the distinctive character of Blumberg's style. A number of interesting recent works will be featured in this year's show.



BEN KOPMAN

With the breakdown of a purely extroverted point of view in art appreciation in America, the art of Kopman should come into its own. For this painter has drawn upon the realm of fantasy for an endless variety of forms which have a more living reality than the works of a great many so-called "realistic" painters.

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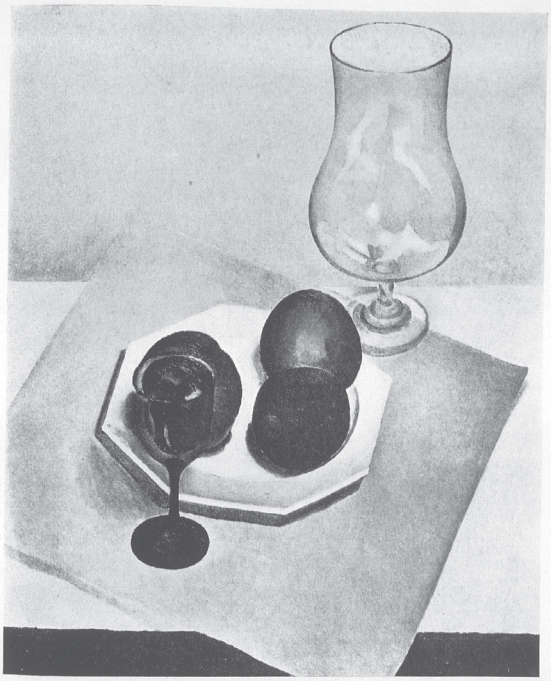
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GERRIT HONDIUS

The exhibition of paintings by Hondius, held over from last spring, will be one of the most important representations of younger artists to be seen at the New Art Circle this season. In the process of maturing, Hondius has not lost his native gusto nor his love of subjects from life, which he always paints from memory. He still thinks the Schiedammschedijk in Rotterdam is ten times more thrilling than New York's Harlem at its wildest, but that has not prevented from doing some extraordinary paintings recently in New York.



CHARLES SHEELER

Herewith is reproduced one of the thirty-three paintings which make up an important show sent to the California Palace of the Legion of Honor in San Francisco by the New Art Circle. The artists represented are: Ault, Becker, Blumberg, Brook, Burkhard, Hartl, Hiler, Hondius, Howland, Karfiol, Kopman, Kuhn, Levinson, Sheeler, M. Soyer, Weber.

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Due to the vast experimentation of modern artists in the last quarter century, the public has been led out of the narrow confines of the classical tradition, and consequently now finds itself more than ever before sympathetically bound to those brother-in-arms of the moderns, the medieval masters. Herewith is reproduced one of the finest of the many miniatures in our collection, a fifteenth century Crucifixion.



El Greco, Angel Musicians, Collection Nemes, Munich

Homage to Marzell De Nemes

At this time, when the entire art world is paying tribute to the memory of the late Marczell de Nemes, I feel that I can do most honor to the name of the great collector by recounting a few intimate glimpses of his life which have been afforded to me through our friendship, and which I hope will give an insight into his extraordinary personality such as is not offered by a merely formal account of his career.

Nemes was not only a great art collector, but what is much rarer, a true lover of art, which means a lover of life as well. He had a great zest for good living, and could discourse as well on the subtleties of the palate and of dress as on matters of art. But he was at the same time too much imbued with a driving force to be a mere dilettante—this elemental power was unleashed in terrific spurts, most strikingly on that occasion when I saw him paint two life-size portraits of Elsa Schmid, each occupying him for a tense hour in which he puffed and sweated in speechless concentration.

He seemed to possess the magic key to the inmost secrets of the great masterpieces with which he surrounded himself, and one marvelled at the illuminating remarks he would make quite casually. He even felt quite certain of the posture, whether sitting or standing, that the artist had adopted while painting the work.

His interest was by no means confined to "old masters," and he was one of the most enthusiastic visitors to my Beckmann and Rouault shows in Munich, returning again and again to see the paintings. He also told me that he had purchased the first available Rouaults, which were subsequently stolen from his house in Budapest.

With my interests in Living Art he has been most sympathetic, and only shortly before his death, in his castle at Tutzing, he outlined his plan of co-operating with me in the establishment of a new gallery in Paris next year.

In the passing of Marczell de Nemes, not only the art world but the world has lost one of its splendid personalities.

J. B. Neumann.

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DRAWINGS OF RODOLPHE BRESDIN

A monumental exhibition of the graphic art of Rodolphe Bresdin, announced on three different occasions by Mr. J. B. Neumann and each time deferred in order to permit the inclusion of more material at a later date, will actually be held this season. The scope of the Bresdin revival, toward which Mr. Neumann has devoted fifteen years of incessant research, has now reached such extraordinary proportions that a complete exhibition could no longer be held in the limited space of the New Art Circle. For that reason, all the material gathered by Mr. Neumann is being turned over to the Art Institute of Chicago for a great Bresdin exhibition, which will be held in the Spring. More than two hundred works, to be lent by this gallery and by European collectors will then be on view.

As a prelude to the big Chicago show there will be a small exhibit in New York at the New Art Circle of thirty Bresdin drawings of exceptional quality. Also forthcoming is the publication of another Artlover Library volume on Bresdin graphica, containing almost as much new material as was published in the first one last year. Together the two books, with more than two hundred illustrations, will constitute the most complete Bresdin catalogue extant, with every known work listed and reproduced.

Indicative of the tremendous interest in the Bresdin revival is an article published in the last number of The Print Collector's Quarterly.



CENTENARY OF ROMANTICISM IN FRENCH GRAPHIC ART

Lithography, invented late in the eighteenth century by Alois Senefelder, became perfected in practice so rapidly that within a quarter century the art was enjoying its greatest florescence in France. The Senefelder printing office in Paris soon began to flourish under the direction of Engelmann and de Lasteyrie, who published the works of a great number of artists, and also experimented with color lithography.

By 1820 the popular new art had reached its apogee in France, and during the decade following the Romantic artists practiced lithography wtih unprecedented success. The whole contemporary movement was celebrated in a lithograph by N. H. Iacob, an excellent print which will be included in the show covering this entire period to be held shortly at the New Art Circle. This exhibit, one of the most extraordinary listed on the year's calendar, is intended to illustrate the vast scope of Romantic expression in lithography, and to that end the less well-known figures will be featured, rather than the familiar ones.

Only a small part of the J. B. Neumann collection of more than three hundred works of this school can actually be put on the walls, but it will be a choice selection of the finest prints of Vivant Denon, the director of the Louvre at the time, Baron Gros, Pierre Narcisse Guérin, Chassériau, Prud'hon, Célestin Nanteuil, Carle Vernet, Horace Vernet, Géricault, Delacroix, Isabey and many other great talents whose names have not come down.

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ARTLOVER NOTES

It was announced last year that Artlover, though concerned primarily with the activities of the New Art Circle, would nevertheless attempt to suggest the extent of interest in Living Art by noting other significant events in the New York field. Below are a few notes on high lights of the current season.

One of the finest achievements of the American Federation of Arts and the Carnegie Corporation was the assembling of a magnificent exhibition of ancient and contemporary Mexican art, sponsored by the Hon. Dwight W. Morrow, which was started on a nation-wide tour recently at the Metropolitan Museum.

Another history-making event is the Modern Museum's Corot-Daumier show, whose lasting importance is enhanced by the splendid catalog prepared for it by the museum director, Mr. Alfred H. Barr, Jr.

The new Marie Harriman gallery was most auspiciously inaugurated with a fine show of nineteenth and twentieth century French masters, from Cezanne to Matisse.

Nineteenth century masters from Delacroix to late Renoir were featured in an important show of paintings at Knoedler's.

Water colors of New York and New Mexico by John Marin begin the second year's program of Mr. Stieglitz' An American Place.

Chirico made a very brilliant showing in his recent exhibition at Demotte, marking that gallery's first showing of modern art.

John Becker recently had a show of original drawings and reproductions of paintings by Picasso.

Joan Miro had a very lively show of paintings at the Valentine gallery.

And the ever delightful Rowlandson was represented by color engravings at Weyhe's.

The one thing Artlover cannot help viewing with regret is the pronunciamento on contemporary art by Sir Joseph Duveen in his recently published "Thirty Years of British Art." Sir Joseph not only gives contemporary British art an outright boost, but attempts to strengthen his case by declaring it superior to Continental art, and by condemning "the cult of the ugly" in Paris and Munich. To those of us who have spent our lives attending the growing pains of the moderns, and who are quite aware of the world's debt to that great Parisian tradition which is still fruitful, such charges would hardly seem worth noticing, did they not come from one who commands such widespread respect. It seems especially regrettable that Sir Joseph, whose position and power have been built up chiefly through the patronage of prominent Americans, should now question the taste of those Americans who are turning to vital modern art in such numbers that this country now has more big collectors of modern European art than any other nation.

And just try to get your hands on a copy of Maud Dale's Picasso monograph, oversubscribed before publication. (Alfred Knopf).

printed by max spiegel, at polytype, inc., new york

VOLUME THREE NUMBER THREE

ARTLOVER • J. B. NEUMANN'S BILDERHEFTE
ANTHOLOGIE D'UN MARCHAND D'ART • 1935



MAX WEBER, THE CELADON VASE THE METROPOLITAN MUSEUM OF ART, 1934

The last five years have witnessed a very rapid increase in the recognition given Max Weber. A great impetus to the growth of interest in Weber was afforded by the big one-man exhibition which the Museum of Modern Art gave him in 1930. The display of a wide selection of his works, including canvases of the first importance, such as "The Talmudists", and the publication of a

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MAX WEBER and "THE TALMUDISTS" 1934
(Photo by Willard Morgan)

master catalogue, a veritable reference work on Weber, brought general attention to his outstanding place in contemporary American art.

More recently, this estimate of the artist's importance was confirmed by the Metropolitan Museum's purchase of a major work, "The Celadon Vase", painted in 1934. And the significance of Weber's early work was clearly shown when the Whitney Museum included nine of the abstractions in its exhibition of Abstract Art in America, the most comprehensive show of its kind ever held.

These tributes to Weber more than justify the resumption at this time of the publication of his work in the Artlover series. The first issue of Artlover devoted exclusively to Weber appeared in 1927 on the occasion of an important showing of his work at the New Art Circle. It reproduced paintings done since my first meeting with the artist in 1923.

The present number, marking the location of the New Art Circle in new quarters on the ninth floor of 509 Madison Avenue, is



MAX WEBER, AT EVENING 1922

given over chiefly to paintings done before 1923. Future issues will present other selections in order to round out the picture of an artistic career which is linked up with the decisive developments in twentieth century art, in Europe as well as America.

In addition to publication, the New Art Circle will also hold showings of important works of Weber and arrange for show elsewhere. Preparations are now under way for one-man shows in London, Paris and Moscow. And during the coming season New York will be introduced to new works of the period since the Museum of Modern Art show in 1930.

With these activities in prospect, it is to be anticipated that the art of Weber will gain new admirers and will win the permanent place it deserves in the museums, where it can be constantly available to the public.

J. B. NEUMANN

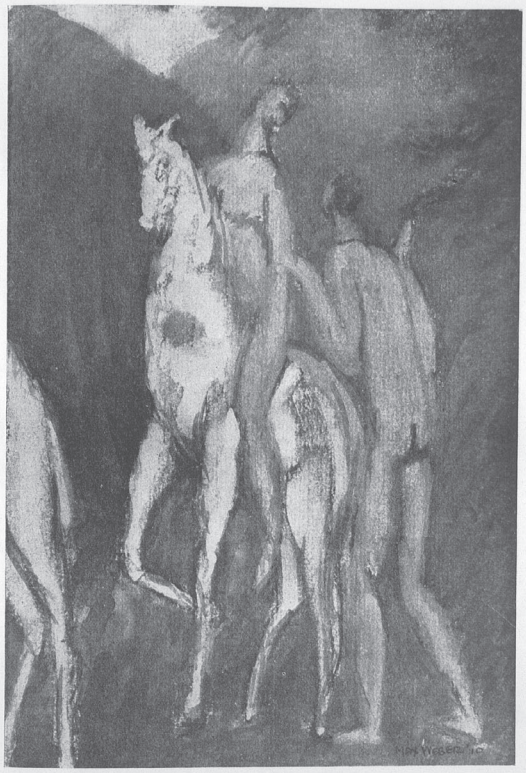
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MAX WEBER, NUDES, DRAWING 1909

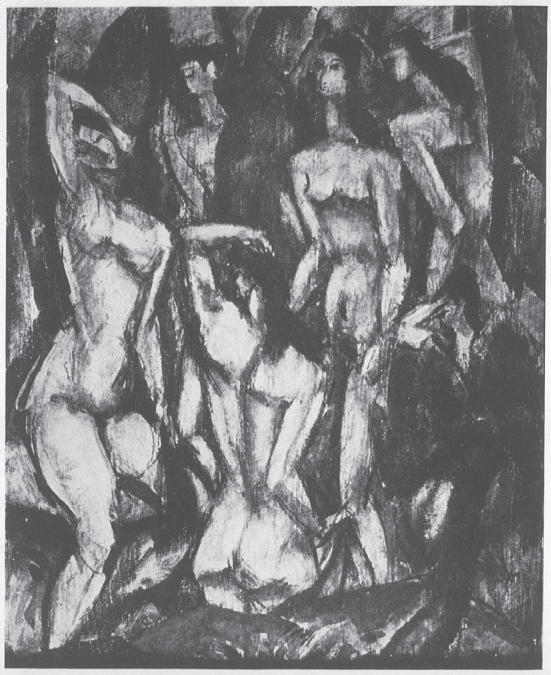


MAX WEBER, THE WHITE HORSE, GOUACHE 1910

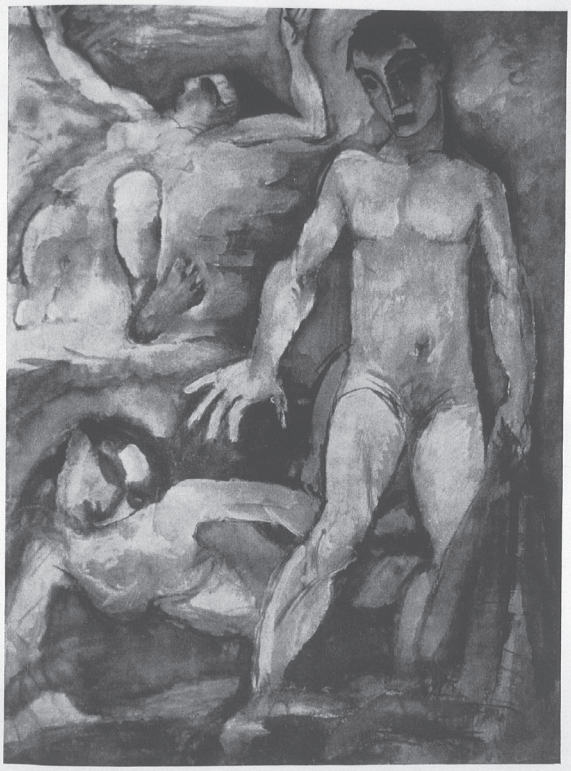
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MAX WEBER, BATHERS 1911



MAX WEBER, SUMMER, GOUACHE 1910

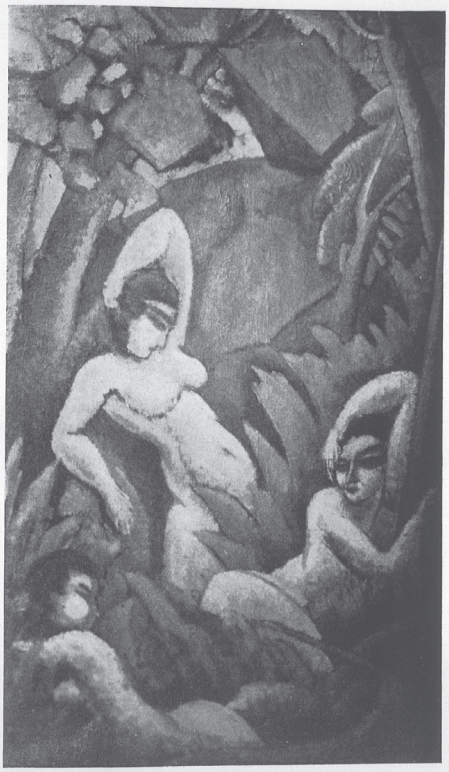
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MAX WEBER, IN CONNECTICUT, GOUACHE 1911



MAX WEBER, NUDES IN LANDSCAPE 1909

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MAX WEBER, CRYSTAL FIGURES 1912



MAX WEBER, THE CAVE, GOUACHE 1911

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MAX WEBER, WOMEN, GOUACHE 1912



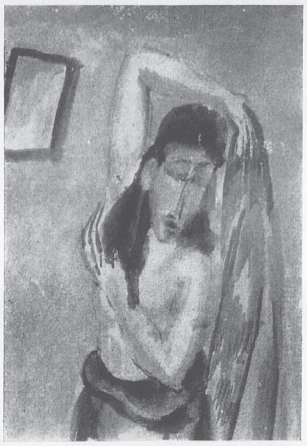
MAX WEBER, WOMAN ON ROCKS 1911

FROM THE JOHN QUINN GOLLECTION

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MAX WEBER, GOUACHE 1922



MAX WEBER, GOUACHE 1923

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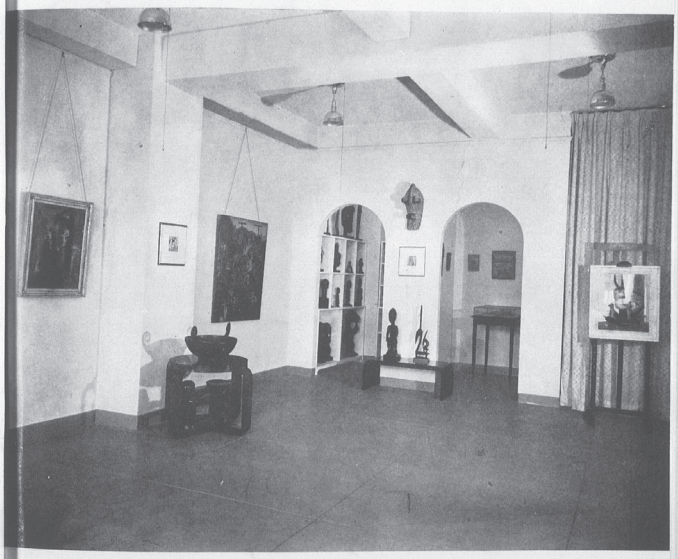


MAX WEBER, THE MUSICIANS 1918

This issue of Artlover is dedicated to Mrs. Nathan J. Miller

Volume Three Number Four

Artlover · J. B. Neumann's Bilderhefte
Anthologie d'un marchand d'art · 1936



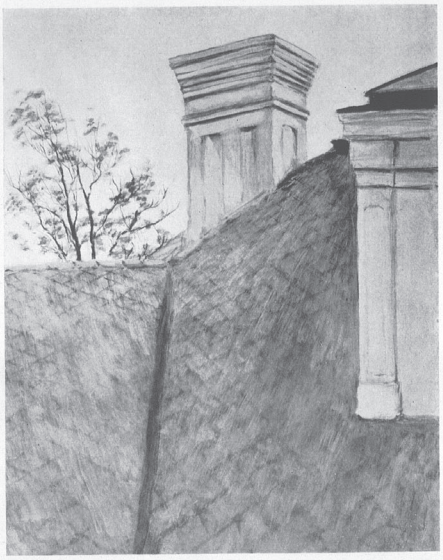
What is the message of the competent artist? . . . Kandinsky asks . . . and he gives us Schumann's answer: "To send light into the darkness of men's hearts—such is the duty of the artist."

EDITED AND PUBLISHED BY J. B. NEUMANN • NEW ART CIRCLE
509 MADISON AVENUE, NEW YORK CITY

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FRANK HERRMANN MY ROOF

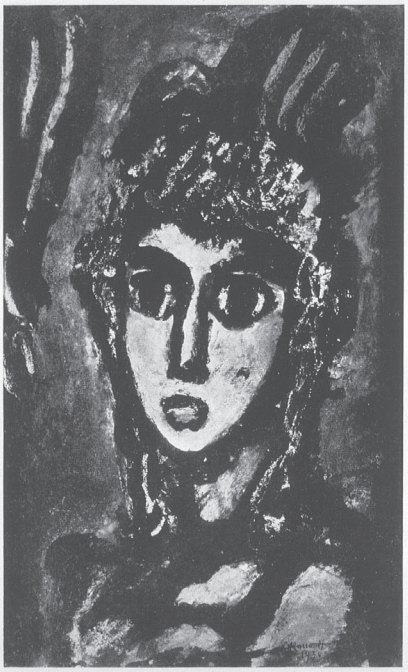


ARNOLD FRIEDMAN MAN WITH DERBY

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GEORGES ROUAULT WOMAN



MAX BECKMANN AT THE CLARIDGE

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GEORGE GROSZ (Watercolor) STREET SCENE

. . . . "I desire to speak somewhere without bounds; like a man in a waking moment, to men in their waking moments; for I am convinced that I cannot exaggerate enough even to lay the foundation of a true expression."

"Why level downward to our dullest perception always, and praise that as common-sense?"

. . . . "But I have since learned that trade curses everything it handles; and though you trade in messages from heaven, the whole curse of trade attaches to the business."

. . . . "If we respected only what is inevitable and has the right to be, music and poetry would resound along the streets. When we are unhurried and wise, we perceive that only great and worthy things have any permanent and absolute existence . . . that petty fears and petty pleasures are but the shadow of the reality . . . . "



BENJAMIN KOPMAN (Drawing) RACE

. . . . "It is time that villages were universities, and their elder inhabitants the fellows of universities, with leisure . . . . "

. . . . "In this country, the village should be the patron of the fine arts. It is rich enough. It wants only the magnanimity and refinement. Instead of noblemen, let us have noble villages of men. If it is necessary, omit one bridge over the river, go round a little there, and throw one arch at least over the darker gulf of ignorance which surrounds us."

. . . . "But there are many fine things which we cannot say if we have to shout . . . . "

HENRY DAVID THOREAU
WHO CALLED HIMSELF
"A CITIZEN OF THE WORLD"

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JOSE CLEMENTE OROZCO (Etching) EVIL

. . . . "Truth in art is the unity of a thing with itself: the outward rendered expressive of the inward: the soul made incarnate: the body instinct with spirit . . . . "

. . . . "Not width but intensity is the true aim of modern art . . . . "

. . . . "I feel sure that in elemental forces there is purification, and I want to go back to them and live in their presence . . . . "

OSCAR WILDE
IN, "DE PROFUNDIS"



JEAN CHARLOT (Colored lithograph) MEXICAN CHILD

What A Wonderful Thing

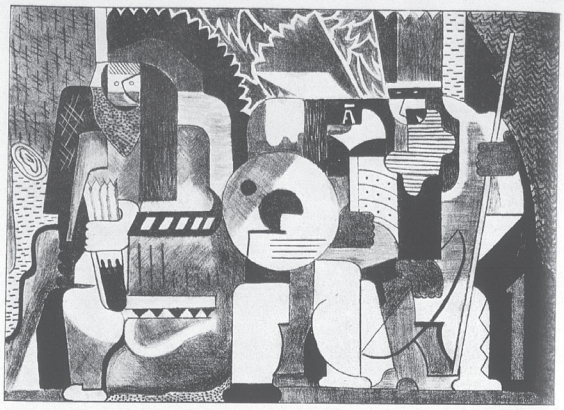
it must be to a real artist. Not the being famous, not the having your back slapped by the equally great, not the comfortable income and the selling of everything you do, but the realization that you have put some of your own actual life into a concrete expression; that you have "checked out" as the saying goes in life, by giving as good as you got.

HENRI McBRIDE IN THE SUN

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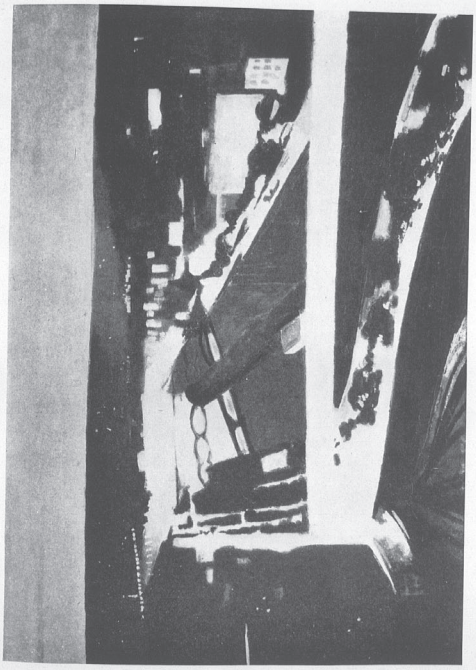
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HILAIRE HILER (Original lithograph) INDIANS
(from a portfolio of colored prints)

. . . . "In all beauty there is some strangeness of proportion."

BACON



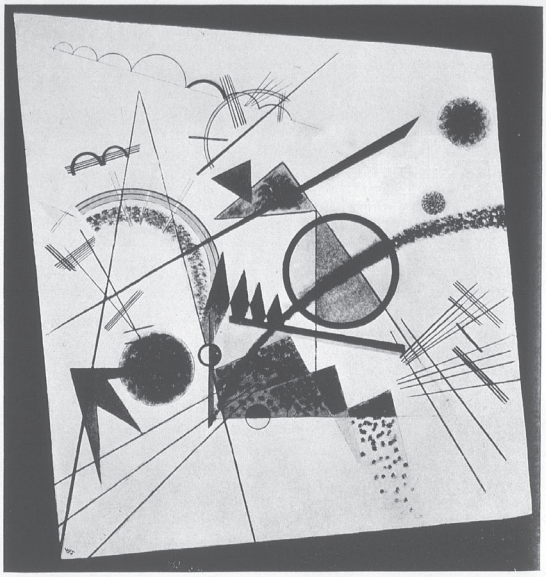
THE CITY

LEE GATCH

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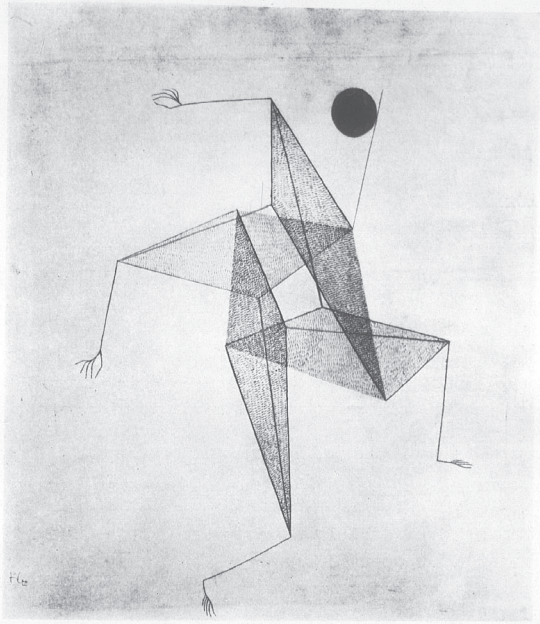
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WASSILY KANDINSKY PICTURE IN BLACK SQUARE

. . . . The harmony of the new art demands a more subtle construction than this, something that appeals less to the eye and more to the soul. This "Concealed construction" may arise from an apparently fortuitous selection of forms on the canvas. Their external lack of cohesion is their internal harmony. This haphazard arrangement of forms may be the future of artistic harmony. Their fundamental relationship will finally be able to be expressed in mathematical form, but in terms irregular rather than regular.

WASSILY KANDINSKY



PAUL KLEE THE DANCER

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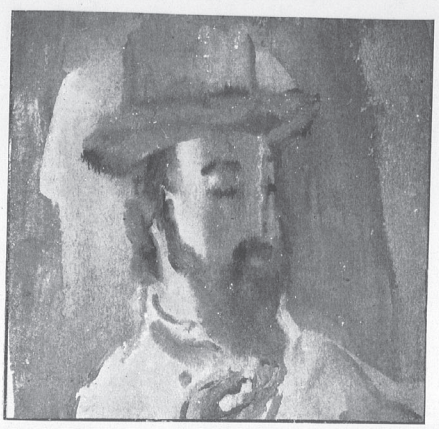
The Creation of Art is Beauty

The production of a work of art throws a light upon the mystery of humanity. A work of art is an abstract or epitome of the world. It is the result of expression of nature, in miniature. For, although the works of nature are innumerable and all different, the result or the expression of them all is similar and single. A leaf, a sunbeam, a landscape, the ocean, make an analogous impression on the mind. What is common to them all—that perfectness and harmony, is beauty. The standard of beauty is the entire circuit of natural forms — the totality of nature; which the Italians expressed by defining beauty "il piu nell' uno." Nothing is quite beautiful alone; nothing is beautiful but in the whole. A single object is only so far beautiful as it suggests this universal grace. The poet, the painter, the sculptor, the musician, the architect, seek each to concentrate this radiance of the world on one point, and each in his several works to satisfy the love of beauty which stimulates him to produce. This is Art, a nature passed through the alembic of man. Thus in Art, does nature work through the will of man, filled with the beauty of her first works.

The world thus exists to the soul to satisfy the desire of beauty. This element I call an ultimate end. No reason can be asked or given why the soul seeks beauty. Beauty in its largest and profoundest sense is one expression for the universe.

"Beauty is the pilot of the young soul."

FROM "NATURE" BY RALPH WALDO EMERSON



MAX WEBER (Gouache) THE RABBI

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted. Mark the Music.

SHAKESPEARE
(MERCHANT OF VENICE, ACT V, SCENE 1.)

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Volume Three Number Five

ARTLOVER • J. B. NEUMANN'S BILDERHEFTE
ANTHOLOGIE D'UN MARCHAND D'ART

MAX WEBER



EXHIBITIONS 1935-1936

EDITED AND PUBLISHED BY J. B. NEUMANN
NEW ART CIRCLE • 509 MADISON AVENUE, NEW YORK

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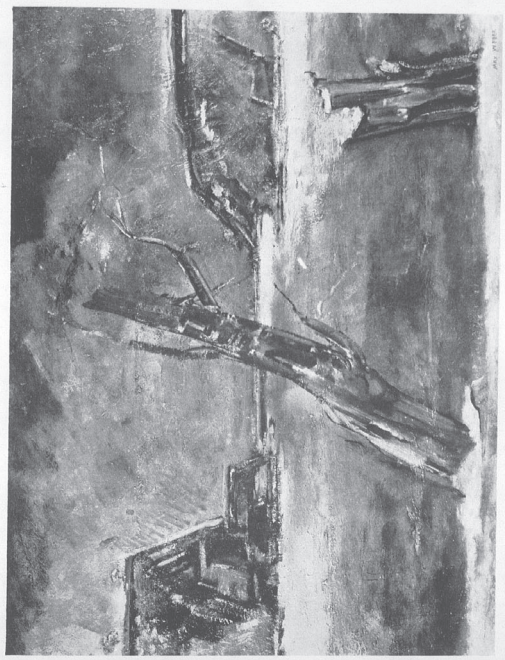
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New Work by Max Weber

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"Beauty is something wonderful and strange that the artist fashions out of the chaos of the world in the torment of his soul. And when he has made it, it is not given to all to know it. To recognize it you must repeat the adventure of the artist. It is a melody that he sings to you, and to hear it again in your own heart you want knowledge and sensitiveness and imagination."

Who wrote this? I once copied this passage and lost the name of the author. Praise and thanks to the man who wrote it!

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VOLUME THREE NUMBER SIX SUMMER, 1936

ARTLOVER/J. B. NEUMANN'S BILDERHEFTE
ANTHOLOGIE D'UN MARCHAND D'ART



Pablo Picasso *Pierrot 1927*

Edited and published by J. B. Neumann
NEW ART CIRCLE, 509 MADISON AVE., NEW YORK

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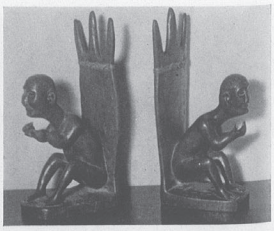
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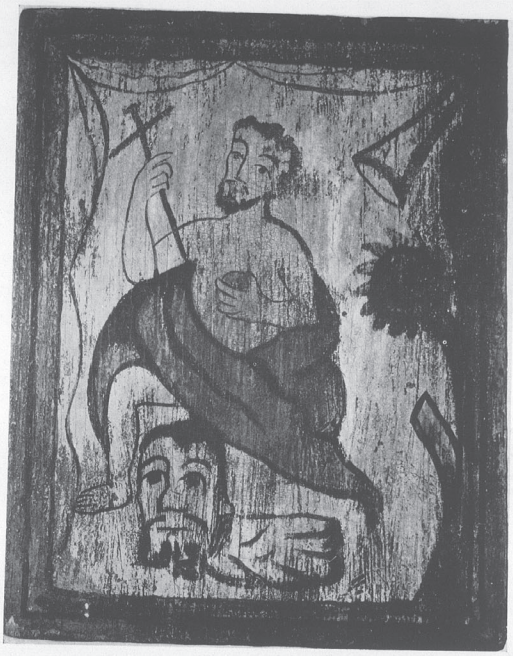
I met J. B. Neumann at one of those art show cocktail parties the other Sunday and he stopped to tell me that he was about to celebrate his twenty-fifth year in the art game. And as we talked, he said that he thought he would get out a little pamphlet on his observance of the occasion. And, perhaps only to flatter me, or perhaps because he meant it, he said that he thought of printing some of the things that I had written about him in the decade that I devoted to the lost cause. As there was a twinkle in his eye as he made the threat, I was somewhat worried. So I said I'd be glad to write him a foreword for his booklet. And he took me up on the proposition. Now, I am the greatest foreword-writer since Frank Crowinshield quit the lists. By greatest, I mean really the most eager. The American muralist looking for blank wall-space is nothing compared to your correspondent who goes about looking for programs, catalogues or handbills that might require a foreword. The early pattern of chalk-writing on the fence, I suppose, never leaves some of us. Some thus afflicted take it out by writing letters to the press signed "Isn't It About Time?", or "We'd Like to Know." But you can never be sure that your letter will be printed. Forewords are safer.

Common-sense would tell me to pause a minute before rushing into this one. Part of the stipulation was that I was not to be permitted to review my past impressions of friend Neumann. They must contain contradictions or variants of viewpoints. Well, what of it? I wouldn't give a nickel for a feeling about art unless it showed some signs of change. I was about to say growth, but of course, what is one man's growth may be another man's retrogression. All I ask of a guy in his relation to art is that he feel what he says and that he say what he feels insofar as he is articulate. I wouldn't give a dime a dozen for the experts and the précieux who write books out of other books and who try to clothe their lack of innate discernment and integrity under a lot of pretty words.

But I thought this foreword was to be about J. B. Neumann and not myself. It's about both of us, I suppose. I haven't known him twenty-five years, but I have known him ever since I took to the pulpit to lift my wavering voice. If my memory is accurate, I didn't like his first show and said so. The next time around I saw a little man with piercing eyes who followed me about the room. Finally we met head-on and identified ourselves. Here was a strange fish in the sea of dealers: he disagreed heartily with what I had said but wanted to congratulate me on my saying it. From then on, in relation to his art gallery, I could take off my whiskers and walk in upright when going to see the wares he displayed upon his walls.



Philippine Sculptures



Santos of New Mexico

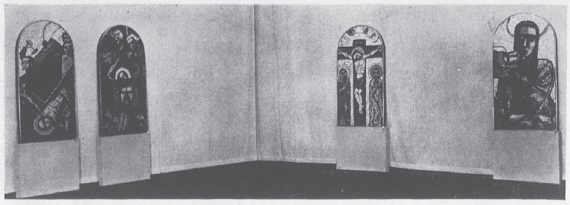
Another first impression was one of downright pity. I had been at the thankless task of trying to interest my countrymen in the simpler phases of an exciting game for several years. I had passed through the naive phase of the convert, where I thought that I had come upon some glory hitherto hidden from an anxious world that only awaited my drum beating, and had come to the rows of plowing over the much-tilled ground. Neumann, however, was still in the naive phase. No immigrant gazing at the skyline of the harbor was ever more enthused than J. B. Neumann entering the American art market. He seemed to have been reared on the stories of the Sunday supplements and the latter-day Horatio Alger sagas. And no wonder. He arrived about the time of the Sherry-Netherland fire.

Here was one of the world's costliest, highest and fanciest buildings, not even open to the public. And just for fun, evidently, the mad Americans touch a match to it. If, like the writer, you were around in those days, you will understand Herr Neumann's joy.

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Elsa Schmid

Stations of the Cross, Mosaics

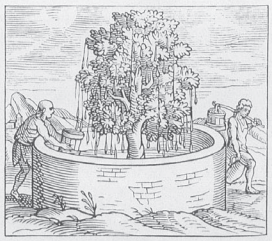
(I was lucky enough to be passing in a taxi when the blaze started at 8:20 and so had a front seat until 3 a.m.) Well, Mr. Neumann got in just in time for the fire. While more fire engines than there are in Europe sat around helpless, unable to reach above the twentieth story, most of us ran to the 'phone to let our friends in on the party. But Mr. Neumann ran to the cable office, sending hourly bulletins to the folks back home. I am afraid that the Sherry-Netherland fire gave him a wrong impression of us and set up a pattern of behaviour that he has found difficult to break.

Now and then through the years I would find him sometimes brooding and quizzical. Why was it that this great land, that produced such great buildings, such great bridges, such great projects, would not produce an appreciation for art? In his little hamlet in Austria every butcher and baker had at least one original drawing or painting in his home. Neumann had a few patrons, but he could count them on his hand. The country was teeming, bursting with genius, but no one seemed aware of it. And Neumann would drag out from some East Side garret another tortured soul that he had great faith in, but that the public could not stomach. So he would dig into his fine collection of Rowlandson and Rouault, or even his Rembrandt etchings, and push the wolf off for another six months. I used to wonder if his art treasures would last as long as his enthusiasm. Perhaps they didn't and have all been thrown to the wolves. But at least the sled is safe and the man upon it, and Mr. Neumann rides on to other steppes.

One thing Mr. Neumann has, that you seldom found in other picture dealers: an interest in the painters over and above the square of canvas they had used as the medium of their dreams or emotions or messages. He went back of that always, pleading the case for the soul of the artist. If the artist was sometimes inarticulate, Neumann would translate that idiom; if the artist faltered in his vision, Neumann was there to project the idea through his knowledge of the roots of the tree of art and through his warm compassion for all those who lift up their voices to sing. The average commercial dealer goes by the axiom that an artist is as good as his last picture; Neumann always felt that an artist was as good as his next one.

Twenty-five years is a long time to spend trying to warm the bed for a fickle and indifferent mistress. But Mr. Neumann seems to have divine patience and unquenchable enthusiasm.

MURDOC PEMBERTON





Pablo Picasso

A certain verity in type, wherein we begin to believe ourselves

THEN there is J. B. Neumann, as ardent a soul as has ever trod the lonesome boards of an American art emporium. Mr. Neumann came to us from Munich and Berlin, where he lived with great honor. He looked us over for a few years and then opened his New Art Circle. Two years he has sighed as he watched the genus one-hundred-per-center walk about his walls hung with miracles, and go away empty-handed.

The artists he has dealt in would be acclaimed and famous in his home town, he says. Carefully he has shown only Americans, as he believes them to be the heritage of America.

We found Mr. Neumann at a blue moment and he had nothing but sighs for the blind American public. He thinks that they need to be told about it — if they only knew, he is sure they would be proud of their great painters. They might even start a museum of modern art. The greatest city in the world, harboring the greatest number of good artists, and no public gallery of modern art. Where is a Maecenas? Mr. Neumann would like to give him some figures. Sadly Mr. Neumann tells you that in a little Bavarian town of 5000 population every householder owns at least one painting—the butcher, the baker, the iceman, the postman. Here it is only the millionaires, and they want only big names. Let's hope he is wrong — we'd be ashamed to live in a country ashamed of its own art, now wouldn't we, Kiwanians and Rotarians?

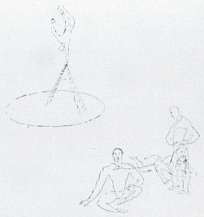
In Which We Elect Ourselves a Charter Member of the Modern Museum (June 1926)

THIS being the season for the laying of corner stones, we took our summer trowel up to the New Art Circle, where that pioneer in modern Americana, J. B. Neumann, is fighting along his battle line, if it takes all summer. He has assembled as his cohorts, one of the finest shows you will probably see in this town, and these are no summer adjectives. The array of fine Americans would be a treat at the height of any season.

To get the mason work out of the way and on to the speeches by the alderman, etc., we must say that we have of our own invitation decided to be one of the founders of this Museum of Modern Art.

We can contribute nothing but words, and a lot of them. But who knows but that some Maecenas may hear our lay and shower us with a deluge of Sabine Farms. And in that way we shall be mother's little helper. It has to come, there is no avoiding it. And after all the little children of the slums have been taken to the country, the cathedral built, "Civic Virtue" removed, we hope Mr. Kahn will have time to start work. The greatest city in the world, breeding the greatest painters of any age — and no humble house in which they may parade their fine wares.

A citizens' committee, we feel sure, if it were dressed in white sheets and

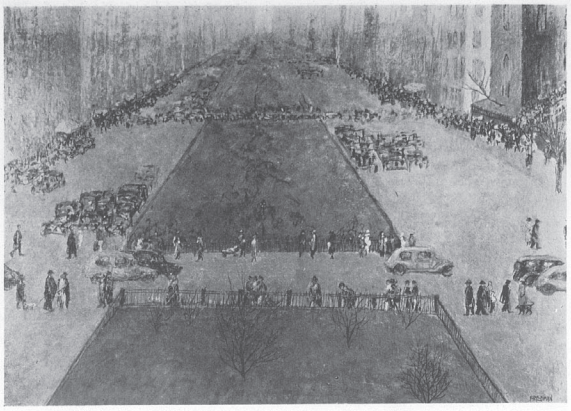


Alexander Calder

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Arnold Friedman — *A New York Avenue*

with a burning cross or two, could visit the Metropolitan Museum to good effect. Arriving in the new wing the committee could gently and firmly suggest that the Salvation Army be notified to come and get the things in the morning, as that room was needed for the showing of great and modern paintings to a heedless public.

The committee failing, we have a further plan. We shall borrow two neighbor children and, with our own two, turn them loose amid the white plaster of Paris, telling them kindly to play there until noon — but mind, do not break a thing. Between one and two o'clock the street-cleaning department could remove the bits from the floor and then we would start to hang our selection of modern art.

AS Mr. Neumann explains, as he tours the walls where hang the fifty or so paintings, these are but doors leading to fifty studios. And behind these doors are hundreds of canvasses. And each canvas represents something fine of spirit and achievement. Ault, Baxte, Becker, Benn, Blumberg, Constant, Cramer, Gellert, Grossman, Gussow, Hondius, Karfiol, Kostini, Kuhn, Levinson, Mege, Pendleton, Rosenshine, Sheeler, Soyer, Walkowitz, Weber, Wilenchick, and a few others are represented by the best of their work. Some of these names are new to us.

TWO poetic woodland scenes of a shimmering beauty are by Cramer, one of those stalwart fighters who disappeared after the Armory show, given up as lost on the field of battle. But he went to his lair to nurse his wounds and for a dozen years has painted away with the new vision. For thirty years or more Cramer has painted trees and air; Neumann ranks him with Monet. And here he is, our own product, of at least five generations of Americans. He is so American that even the Metropolitan Museum might not fear to accept him; and four hundred dollars would never be missed from Mr. Munsey's millions.

Walt Kuhn has gone in for more seriousness, changing from one brilliant phase to another in his brilliant career. Then there are some tree scenes of Max Weber that we would mortgage our house to buy. Sheeler in his hard meticulousness has the winding stair. A new boy by the name of Pendleton is working his way toward something worth while.



Hilaire Hiler — *Café Du Dome*

Another of our favorites, seldom seen, is Gussow. We think he is first-rate stuff and should be on any list of great Americans. Don't forget, when Aunt Hattie comes to town, she may ask what all this talk about modern art is, anyway. And you will have four rooms full at the New Art Circle, right next door to the shops where she will buy her hats. And as for the professional endowers and amateur philanthropists: make all checks payable to us, as our Navy insurance expires this month—unless we renew it.

—M. P.

• • •

A Late Spring Rally with Some Art, a Lot of Tea and Petits Fours

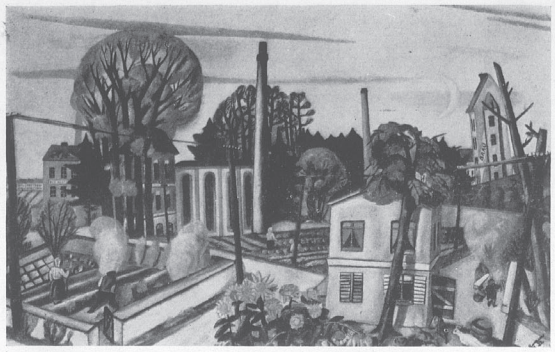
WE don't know where you will have the best time this week. Perhaps at the poets' den known as the New Art Circle. There the urban Mr. Neumann is singing his swan song with a thrilling show, and a neatly concealed string attached to the song in case he changes his mind. The back of the catalogue bears the last words and testament of Mr. Neumann. Three years he has been among us and he is not altogether sure that he has been accepted as one of the family. He is ready to go back to Germany if we say the word.

Speaking on behalf of ourself and family, we hope Mr. Neumann decides to stay in the land of the erstwhile free. He runs a gay place, and even though you may not always agree with him, his stuff has a kick and the parade is exciting. We have seen some swell art in his rooms, some trying tripe, and a rare understanding of what it is all about. Dealers with the impatience of Mr. Neumann are much needed as ferment in this town. Long may he wave.

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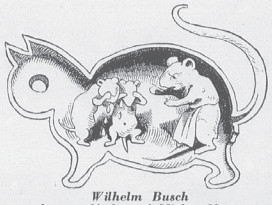


Max Beckmann *Landscape with Factory*

The current and last show is of Max Beckman, an artist that Neumann accepted some sixteen years ago. He asserts that this show is the realization of a lifelong dream — a show of Beckman in New York. We imagine a lot of oil has flowed under the bridge since Mr. Neumann first had that dream in far-away Munich. Surely artists have passed before his ken who have weakened somewhat the pristine faith in Mr. Beckman's power to shock.

At first glance we would be ready to say that Beckman is another of those brilliant artists who work from the outside in. Then after a long look at his factory picture and the breaking sea we would have to amend that judgment. The latter, we felt, is a fine picture painted by a man of great power and sensitiveness. Beckman has so many things that you are wary of his vision. We have a peculiar kink about prolificness being incompatible with burning genius. We would like to look at Beckman a good many times and see a lot more of his things before we voted him into the hall of immortals.

Hogarth, they shout at us, was also a satirist. But where Hogarth used a rapier, Beckman uses a sledgehammer, or, more often, an overstuffed German sausage. It is too easy to do; fat men and women and the distorted picture of our passing age seen through the eyes of a soul uneasy in his generation. Lasting things have a beauty with enough quality to carry them through the meagre span of the adjustment phase of a painter's behavior. But, taken all in all, it is a show that should be seen. It is thrilling and often beautiful, and sometimes of the quality of the Netherlands fire. Please call upon Mr. Neumann and say that we all really like him but have been just too busy to let him know. (April 1927)



Wilhelm Busch
the grandfather of Mickey Mouse



Benjamin Kopman *Drawing*

Of the Golden Age of Caricature — Beautiful and Rare

THE big surprise at Neumann's Circle is really all of that. It is a show dedicated to Charlie Chaplin, Emil Jannings, Heywood Broun and Eduard Fuchs and is the work of Thomas Rowlandson, supreme satirist who died a century ago. We don't know what kind of a drum we can beat to make you feel the impulse to go to see the vast array. We have shouted jubilation in seasons past, have cried wolf, sometimes too often; so the only course left seems to be moderation.

We had been tipped off to the show and we went expecting a great deal of enthusiasm on the part of the host and a so-so exhibition. But we were wrong. It is a beautiful experience and one that you may never have again. For Rowlandson is the pet hobby of Mr. Neumann, who has spent sixteen years collecting examples of the English ironist. There are some thousands in the group and a representative showing is always kept on the walls. Since the dedication may not have contained the name of your favorite author, permit us to add Peter Arno. If you like the Whoops Sisters you will like Rowlandson.

Getting technical for a moment, the pictures are hand-colored etchings— racy, sometimes bawdy, chronicles of the times. The man seems to have had no fear and he attacks what he sees, be it sacred or profane. He was no slouch at coloring and the prints are beautiful examples of the handling of color masses. We believe the gallery hopes to sell the entire output to some noble soul but we wonder if there is such a person. In the meantime they are yours to enjoy. Your enthusiasm about them will be adequate compensation to the genius who has spent sixteen years getting them together. In connection with the centenary Mr. Neumann is also showing some prints of Hunt, Williams and Cruikshank, setting back the word modern about a hundred years at least. If you like art in any form don't miss this.



Benjamin Kopman *Sculpture*

A Dealer Looks At Gotham

THERE are all sorts of things to be found in the art galleries, and many times some of the things are more interesting than the art. For shows come and go — but the dealer, like the little brook, goes on for ever. Dealer, there is a word that makes them all cringe, but we know of no other. J. B. Neumann, who sponsors the New Art Circle, is a ringmaster who keeps the interest alive even though all the rings of the circus are empty. Recently we spoke with a radical who had visited in Russia. Sum-

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Jose Clemente Orozco *"L" Station*

ming up his findings, he said that he was surprised to find that, whereas he went over to learn first-hand all about the Soviet, the young men of Moscow could talk of nothing but Ford and his cars. Efforts of the American to stir them up about their problems were futile. He came away with a strange feeling that he was more Russian than they. So it is with Mr. Neumann. An expert from Munich, he made his first visit to this country only three years ago, and now he finds himself much more American than any of its inhabitants.

Unhampered by any of the traditional apperceptions, Mr. Neumann runs around the city having a fine time. He is daily thrilled with the glut and plethora of life and its artistic manifestations. It was Mr. Neumann who spent the evening of the Sherry-Netherland fire running from the fire to the cable office telling the folks back in Germany about this entertainment. We bring in last year's fire, as it is a symbol of what the leader of the Art Circle believes of New York. All its young men and women are flaming torches, reaching the heavens, and only the inhabitants are unaware of the spectacle. Perhaps he is right. We would like to see him subsidized as a perpetual Columbus; for if there is anything that art needs it is enduring enthusiasm.

The current show in the Art Circle is of Fega Blumberg. She had an exhibit there two years ago. We thought then that she was too much singing the Eli, Eli blues. Since then she has gone in for color and has cleaned up her palette in every respect. We find that she is from the same village that bore Chagall. She is something like that and there is indication that she has kneeled before the master, El Greco. We think she has to be considered as an individualist. Thre is a head of a girl about as well done as any one in



Max Weber *The Rabbi (Guache)*

town could do. There are no names on the compositions but the one of the prophet or Grand Street merchant, with the lady in cerise and the lady in blue, with the Greco sky, is a fine achievement. Miss Blumberg, we are afraid, will not go down well with those who think that all art must be pictures of trees or pears. But if you have any of the adventurer's spirit that is the blood of Mr. Neumann, you will reveal in the soul cry of this genius of the Ghetto. If we were one of Miss Blumberg's compatriots, we think we would turn a moment from purchasing the modish French or a swanker primitive, and drop a hundred and fifty dollars in front of her booth. (March 1928)

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From a Persian Textile

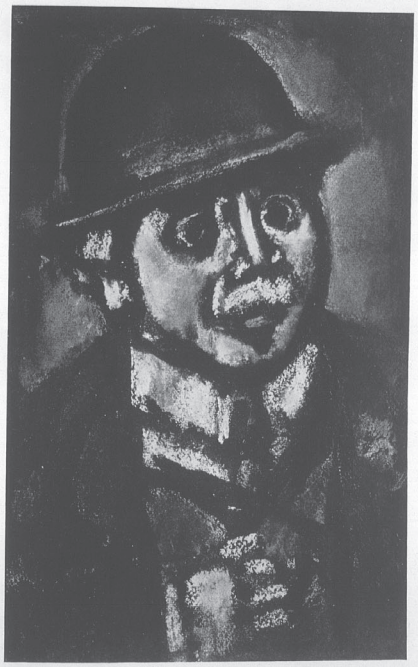
Thanks to THE NEW YORKER, which published these columns of Murdoc Pemberton, for the permission to reprint them in this form.

BROTHER NEUMANN decided to stay with the young crowd and take his chances. He can flourish attractive cables from Berlin and Munich asking him to stage modern shows in those cities, but he prefers to stand by the boys he has run across in this whirling Babylon. He has tricked out a summer show that will run as is for a month, after which it will give way to a new variation on the old theme: revolt of youth.

The current attraction is another of those revues, bits of everything that has been popular during the winter. The favorite Cézanne "Max Weber" is there in the place of honor. And if you missed Beckmann in his recent show there are several examples of this German modern pioneer on view. The Delaunay "Cathedral," strange to say, has found its way to these walls. It was part of the Quinn collection, Quinn having bought it from an auction that followed the famous Armory show. The price then was $300, a high figure at that time for rebels. Since then the canvas has gone through varying fortunes. We believe it got down to $150 at one sale. Just now its present price here and in Paris is $1,500. Aside from all of that we like it as one of the best of the pioneers.



Paul Klee — *Couple in the Dark*



Georges Rouault — *Man with Derby*

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Frank Herrmann *Flowers*

Of the new things we found a good deal of delight in a Henri Burkhard. Then there are some new hopefuls, a Fega Blumberg, who has something of the primitive expression that is worth watching. Gerrit Hondius is on hand, as are Sheeler, Walt Kuhn, Paul Burlin, Levinson and Karfiol.

In these two galleries visitors can find the extremes of what is roughly known as Modern Art. The Durand-Ruel family by now have all become classics and are accepted even by those who spend money on art. In the New



Paul Klee *The Mocked Mocker*

Art Circle, sponsored by Neumann, you will find the struggling younger painters quite at the tip of the left wing. Many of them are unaccepted and little appreciated — in fact held in an esteem as low as that vouchsafed the Frenchmen of Durand-Ruel some forty years ago.

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The Old Order Changes

— Just Marking Time (1928)

MR. J. B. NEUMANN, who started somewhere in Munich and points east but who has become so enamored of our art that he can not return home, has decided to stick it out another season to see if he can not rouse the populace with his drum-beating. Mr. Neumann, in his New Art Circle at



Lee Gatch *Marching Marines*



Elie Nadelman *Horse*

35 West Fifty-seventh Street, is more prophet than dealer, and we have always suspected that if it were not for the rent he would rather talk about a picture than sell one. Certain it is that reluctance upon the part of buyers only feeds the flame of his desire. He thinks it quite reprehensible that we as Americans do not rise up and acclaim our own product. Mr. Neumann is no foreign propagandist trying to infiltrate us with his alien culture. He came here with English prints, Italian primitives, and to see what he could see. His whole dealing has been in Americana.

Returning just now from Holland he beams to find on his walls as cheering canvasses as he found abroad. He trips down the list of names and asks you why you need consider any foreign art. The present show contains a sample or two of all those he will exploit during the winter. There are Max Weber, Walt Kuhn, Paul Burlin, Bernard Karfiol, Charles Sheeler, Maurice Becker, A. F. Levinson, Gerrit Hondius, Isabella Howland, Henri Burkhard, Zorach, Ault, and one newcomer, Gatch.

The exhibit is a pleasant cross-section of that group of workers we have come to call the Eili influence. As a rule they are bowed down in protest and their offerings are gloomy transcripts of life as they are sure it is lived. Now, however, the indications are that the boys are begging to let in a little happiness. There is Weber with a fine row of trees in his best manner. The Sheeler staircase you may have seen before. It is Mr. Neumann's principle to repeat his pictures, hoping that if you missed something the first visit you will find it on the next. Gatch, with two small studies, seems to have something that is his own. We liked too the color arrangement of Ault. It is a wide and sweeping story and quite a vigorous showing. It is worth your attention.

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THE New Art Circle is still with us. J. B. Neumann, last reported in the vicinity of the East River, has decided that Modern Art, as exemplified by the youngest of the Americans, certainly needs as many dealer-supporters as possible. So in spite of a layer of apathy, which sometimes extends from here to China, Mr. Neumann has con-



Tisa Hess *Sisters*

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Gaston Lachaise *Bronze*

cluded that the battle is some fun, even if the victory does go to the old guard. We are willing to confess that more often than not we get more from the head of the New Art Circle than from any of the pictures around the circumference. He is one of the few figuratively red-headed men in the art business who look upon it with more than a commercial eye. Maecenas in spirit and coöperation, if not in funds, he keeps burning many a fire that might flicker out and die.

His summer show has been playing to whatever teachers and nomads that traipse around the Art Center. It contains many of his favorite painters, Max Weber, Becker, Karfiol, Sheeler and some of the paintings of the French moderns. We were glad to see our old friend, the "Cathedral" of Delaunay, late of the Quinn estate. The second week in October Mr. Neumann will spring his surprise on the public — a show of things never before exhibited. Mr. Neumann is already chuckling about its reception and we feel confident that he knows the right time to laugh. —M. P.

• • •

Not Cow nor Dog
nor Choo-Choo Train

It occurred to us while looking at a recent show of Kopman at the New Art Circle that something could be done to blast the rock of realism that exists in most of our minds toward that phase of art known as "subject matter." The great barrier against the normal growth of art appreciation in this country has been the childhood pattern of education. Taught in the First Reader that a picture was a representation of a train of cars, or a cow or a dog, the average person cannot look upon anything that is not 100 per cent representative, as a picture. So most of the stuff that has come after Cézanne or Delacroix, confuses him, throws him into one of his many inferiorities or else arouses his puritan shield against his patent dishonesty.

Mr. Neumann, who loves America as well as anyone here, has dug out of an antique shop an early American, dating from 1800. A Mr. Whitney was the Artist. Alas he passed to his scant reward without any record of his trials and struggles. If he had lived and prospered enough to go into our history (which records only the successes) he might have done much for art in this land. He is as modern as Dufy and yet he is representative. If our forefathers had digested more of Mr. Whitney, the modern trend in painting might not be so alien and hence abhorrend to our childlike, trusting eyes. (1929)

(With apologies to Else Schmid, who discovered this picture.)



This Artlover is dedicated to my beloved friend Gala. Jbn.

H. K. PRESS 54 W. NEW YORK 21 ST.



BENJAMIN KOPMAN

ARTLOVER / J. B. NEUMANN'S BILDERHEFTE
ANTHOLOGIE D'UN MARCHAND D'ART
VOLUME THREE NUMBER SEVEN
EDITED AND PUBLISHED BY J. B. NEUMANN
509 MADISON AVENUE, NEW YORK CITY

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THE SEVEN REPRODUCTIONS WITHOUT TITLES ARE ILLUSTRATIONS KOPMAN MADE FOR THE BOOK "NOTHING HAPPENED"
by
ZISHA LANDAU

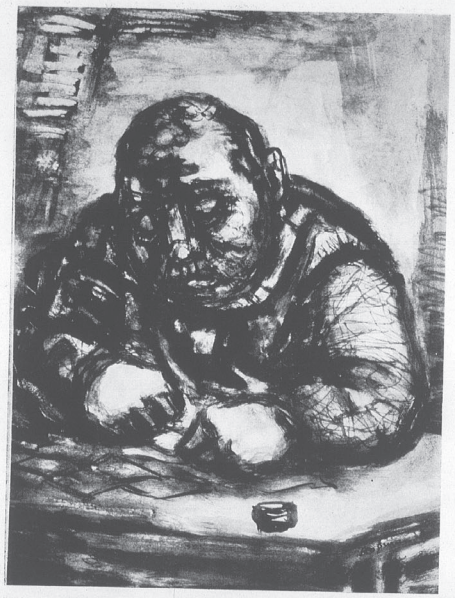


KOPMAN *Gouache* THE CLERGYMAN

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KOPMAN *Drawing* MAN WRITING

From the collection of G. D. Thompson



KOPMAN *Gouache* THE DANCING LESSON

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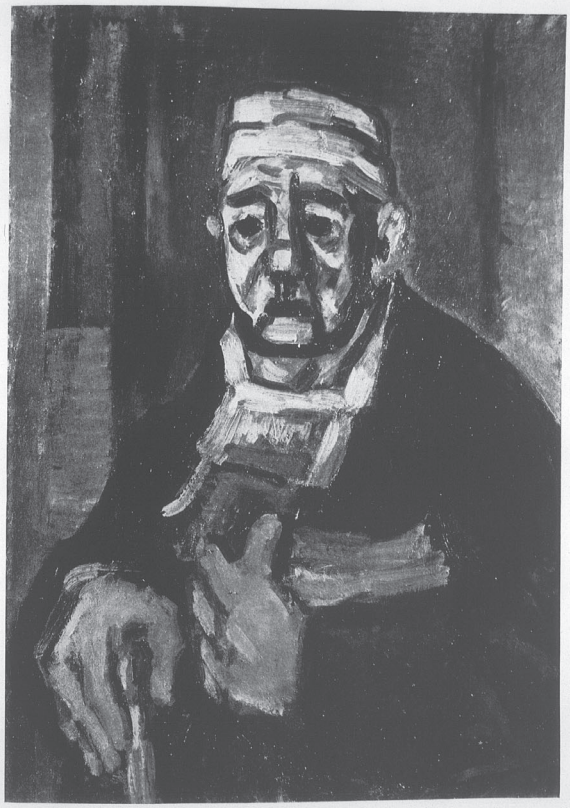
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SONETTE

What though my years split my life in twain,
And silvery hair like dew besprinkle my head,
The powers that ruffled my youth now spread
Their wings of fire, which like a hawk's retain
My soul aloof, in sooth they'd have me slain
With one fierce blow, with one blow they'd strike me dead.
I am their prey already, yet am I blessed,
For they bear me through regions — I fain
Would have given my all for such delight.
I only pray to heaven whither I soar,
To raise along with me the scent of earth,
That when I paint with my fading sight,
My last image may prove, as heretofore,
The source I draw from — heaven, dust and dirt.

BENJ. KOPMAN.



KOPMAN *Oil Painting* THE SCRIBE

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KOPMAN *Gouache* A MAN

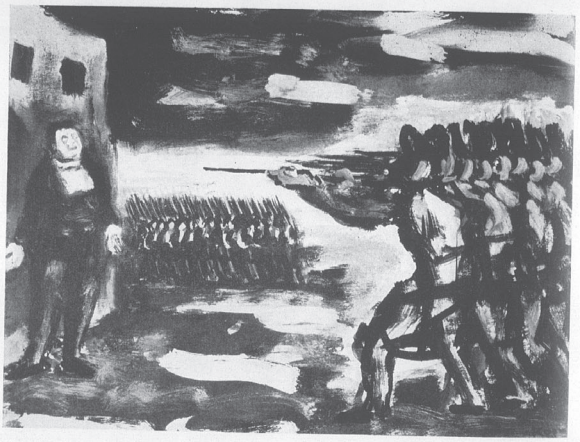


KOPMAN *Gouache* SOCIETY FOLKS

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KOPMAN *Drawing* THE EXECUTION



KOPMAN *Oil Painting* THE GENERAL

From the collection of G. D. Thompson

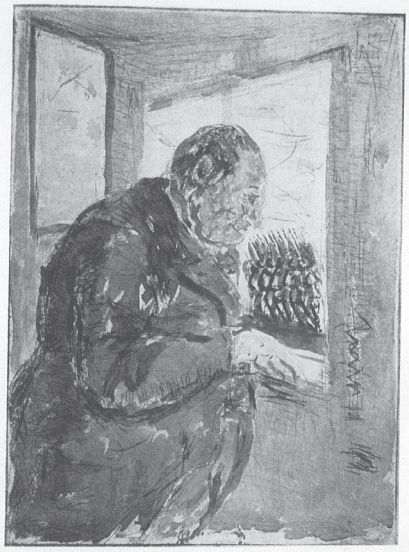
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KOPMAN *Drawing* CRYING WOMAN



KOPMAN *Etching* HIS ARMY

NEW ART CIRCLE IS PREPARING THE PUBLICATION OF A LARGE NUMBER OF ORIGINAL ETCHINGS AND LITHOGRAPHS BY KOPMAN.

A Special Catalogue Will Appear in Due Time

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From "The Posthumous Diary of Glatius"
"A pound of body for a pound of emotion"

Having walked through the seven cycles of the universe in search of beauty and having found it in the human form I discard the philosophers, the pseudo esthete and the moralists' teachings that "all bodies are but destined to perish" and I pass my days emulating the wisdom of the creator who out of elements created assertive egos.

I, being similar both in body and spirit to the first man on this planet, have not advanced in the matter of love, neither in eating nor sleeping, nor in any manifestation emanating from our senses. Hence I am attracted to that which was my first divine draft ere I knew the sophistication of it.

Thus reflecting upon the course of my life I see that logic ever lags behind the cerebral impulse and therefore do I deliver songs of glory for the joy known to me both day and night from the contact with divine forms.

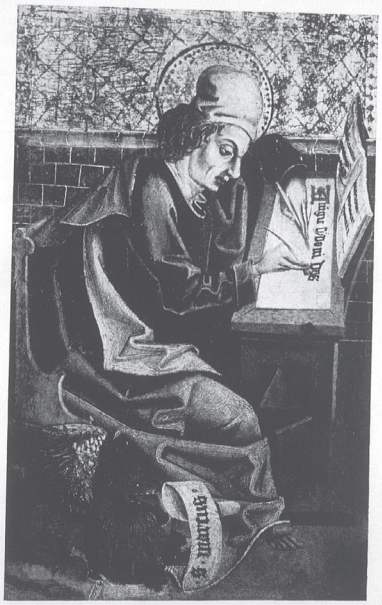
BENJ. KOPMAN.



PRINTED BY *Max Spiegel* AT SHERIDAN SQUARE PRESS, NEW YORK CITY

Artlover / J. B. Neumann's Bilderhefte
Anthologie d'un Marchand d'art / Vol. 3, No. 8

LIVING ART
OLD MASTERS



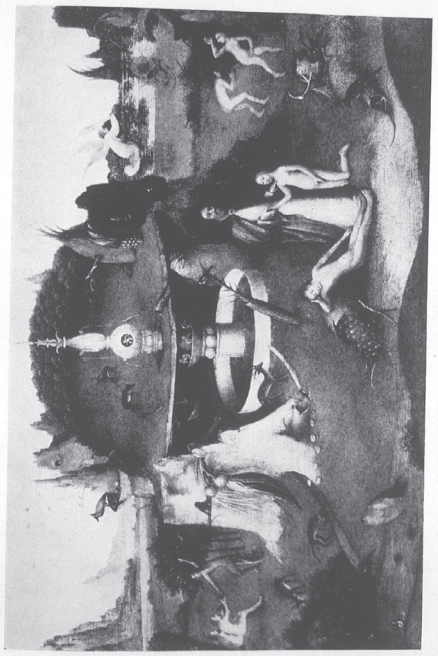
UNKNOWN AUSTRIAN MASTER, 1480/1490,
St. Mark
on wood 9½ x 6½ inches

Edited and Published by J. B. Neumann
509 Madison Avenue, New York City.

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HIERONYMUS BOSCH, *The Garden of Eden*
on wood 11 x 16 inches
(Acquired by the Art Institute of Chicago)

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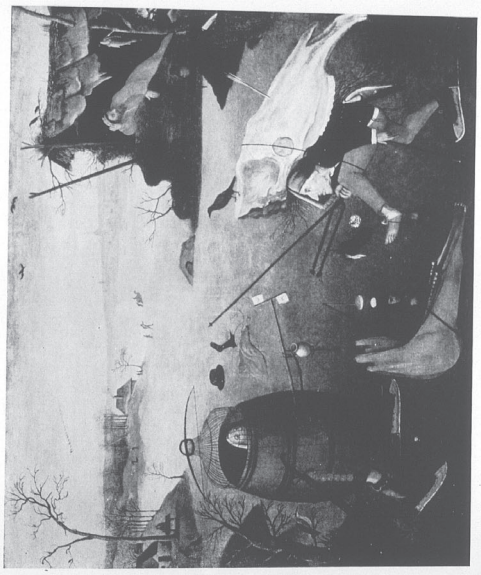


JAN MANDIJN, *Temptation of St. Anthony*
on wood 19 x 24 inches

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PIETR HUYS, *Carnival Scene*
on wood 36 x 42 inches

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DENYS VAN AALSLOT, *Carnival Scene*
on wood 22 x 28 inches

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F. BIJLERT, *Contemplation*
on wood 16 x 12 inches

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ABEL GRIMMER, *Pastorale*.
on wood 9½ × 15½ inches

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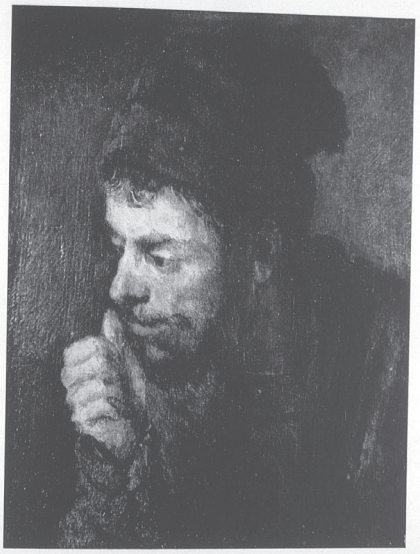


FRANCISCO DE ZURBARAN, *The Martyr*
on canvas 24 x 15½ inches

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REMBRANDT, *Study for "Susan and the Two Elders,"* 1647
on wood 9¼ x 7¼ inches

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MAERTEN VAN HEEMSKERCK, *The Last Judgment*
on wood 12¾ × 15½ inches

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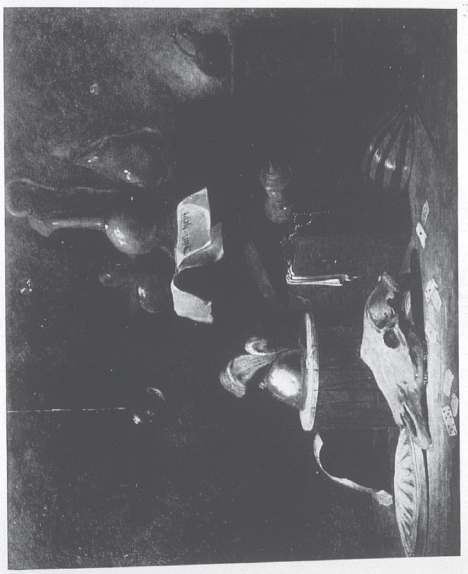


SALVATOR ROSA, *Roman Landscape*
on canvas 24 x 28½ inches

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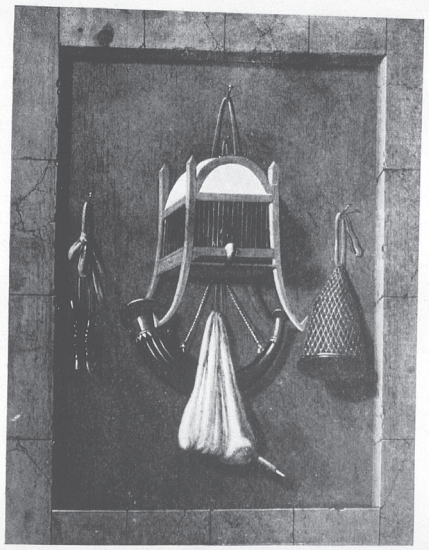


DAVID TENIERS THE YOUNGER, *Vanities*
on wood 18½ x 23½ inches

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MONOGRAMIST, G., *Still Life*
on wood 12 x 9½ inches

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SCHOOL OF LOUIS DAVID, *Woman's Head*
on canvas 11½ x 8½ inches

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UNKNOWN AUSTRIAN MASTER, c. 1500
The Miracle of the Saintly Bishop
on wood 18 x 15 inches

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MASTER GUGLIELMO, *Madonna and Child*
on wood 21 x 16 inches

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UNKNOWN DUTCH MASTER, c. 1500
Passion Scene
on wood 8 x 5¼ inches

This is Number 9 of Volume 3 of Artlover
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After an early German woodcut

In presenting these "old masters", *it is perhaps well to recall the background of my own activity in the field of art, since that background has influenced the choice of examples.*
For thirty years I have been an enthusiastic student and collector of "living art." *My viewpoint has been based on the conviction that there is no real divorce between the expression of the human spirit represented by the* "old masters" *and the significant art of our own time. If during that time I have been largely preoccupied with the pioneering creations of the twentieth century, I have always felt it necessary to test the validity of the new art through a deep experience with the art of the past. And in concentrating now on masterpieces of the past, I do not propose any change in viewpoint. It is rather a matter of shifting the focus, of centering my attention on some of the older links in the great chain of living art.*

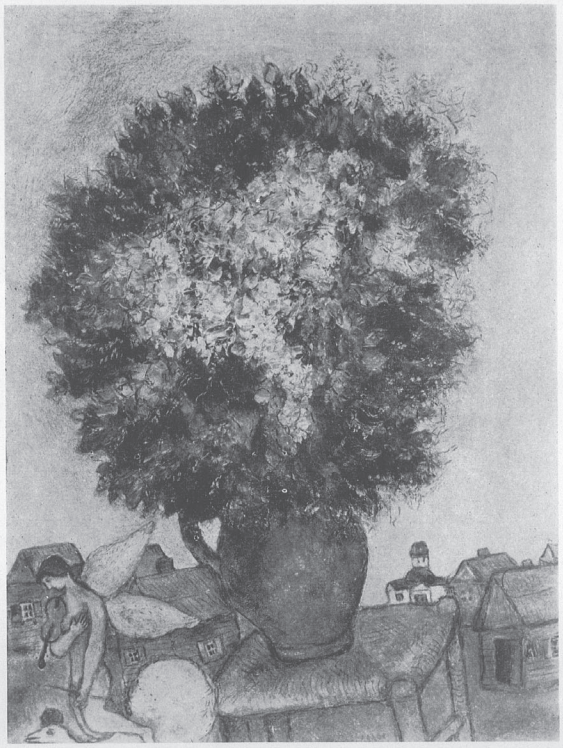
I stress this point because I wish to bring forward these paintings not primarily as "historical" *relics, but rather as choice examples of living art, works of older periods that deserve to survive for their great vitality and imaginative appeal. For that reason I do not offer elaborate certifications and other data to impress the collector with the* "importance" *of these works. Their importance is to be found in the pictures themselves.*

Thus this little group stands as a challenge to the practice of forming a collection by ear rather than by the eye. It is addressed particularly to those who realize that in the last analysis the judgment of the eye is the only sure means of arriving at artistic discrimination.

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	Neumann	III.A.1



Marc Chagall, Flowers and Dreams *Gouache*



After an early German woodcut

Of 500 bound copies this is
No. 243

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