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Papers

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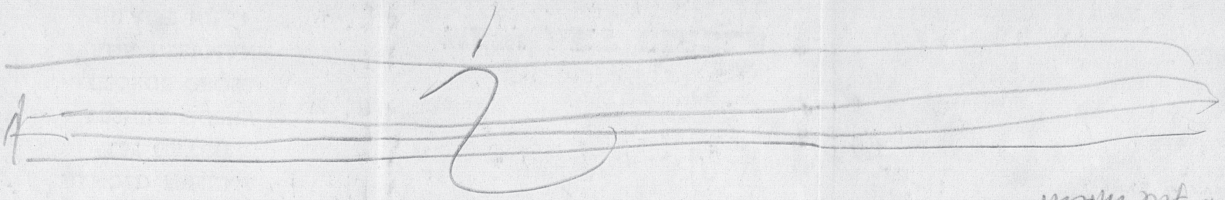
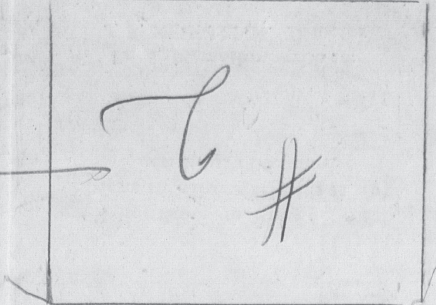
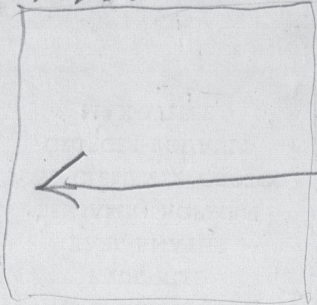
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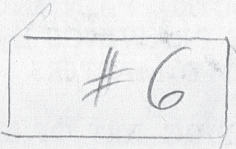
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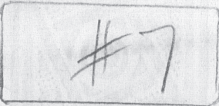
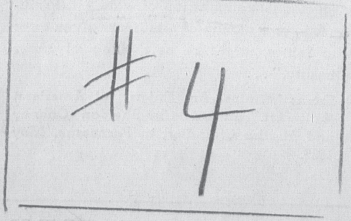


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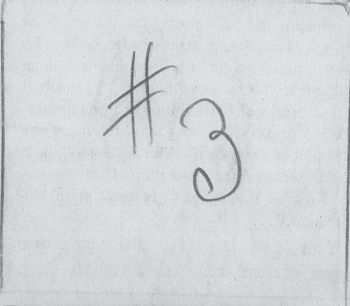
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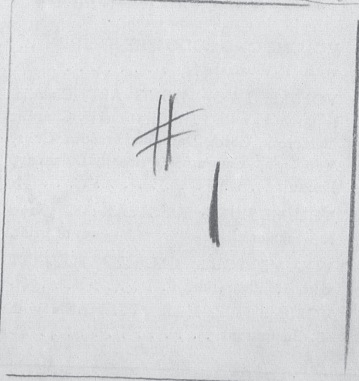
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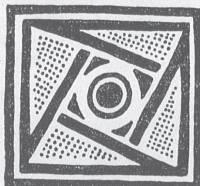
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From: "Santos, An Enigma of American Native Art." an article by Sheldon Cheney and Martha Chandler, in Parnassus, May 1935.

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" The small segment of Boston which attended was thrilled and has passed on the good word to many others, so that J.B. Neumann on Rouault has assumed legendary proportions. "

From a letter by James S. Plaut, Director of the Institute of Modern Art in Boston.

" One of many notices from a most popular magazine: J.B. Neumann, however, is not leaving town. And whenever you hear he is going to lecture on an artist, a collection, or a museum show, make it your business to get there. It is a treat beyond measure to hear this art lover get beside himself with pleasure, talking of undefinable, unmeasurable delights found in the works of great artists. "

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will be closed during the duration of the war.
I shall continue my activities as a lecturer on
ART APPRECIATION and will also be adviser to the

DEMOTTE GALLERY
39 East 51 st Street

J.B. Neumann

LOVE of ART does not diminish through war.

We shall therefore continue to meet and discuss
Art problems .

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at the DEMOTTE GALLERY, 39 East 51 st Stret, New York.
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GEORGE

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NUMBER ONE—

Illustrations by Durer, Altdorfer, Baldung Grien, Rembrandt, Claude Lorraine, Delacroix, Rowlandson, Daumier, Bredin, 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 Argenti-graphica 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.

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NUMBER FIVE—

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

NUMBER SIX—

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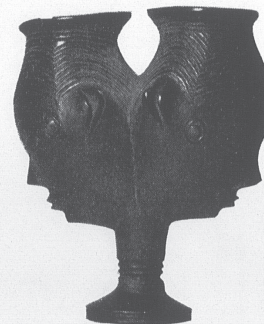
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PAUL BURLIN
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MAURICE BECKER
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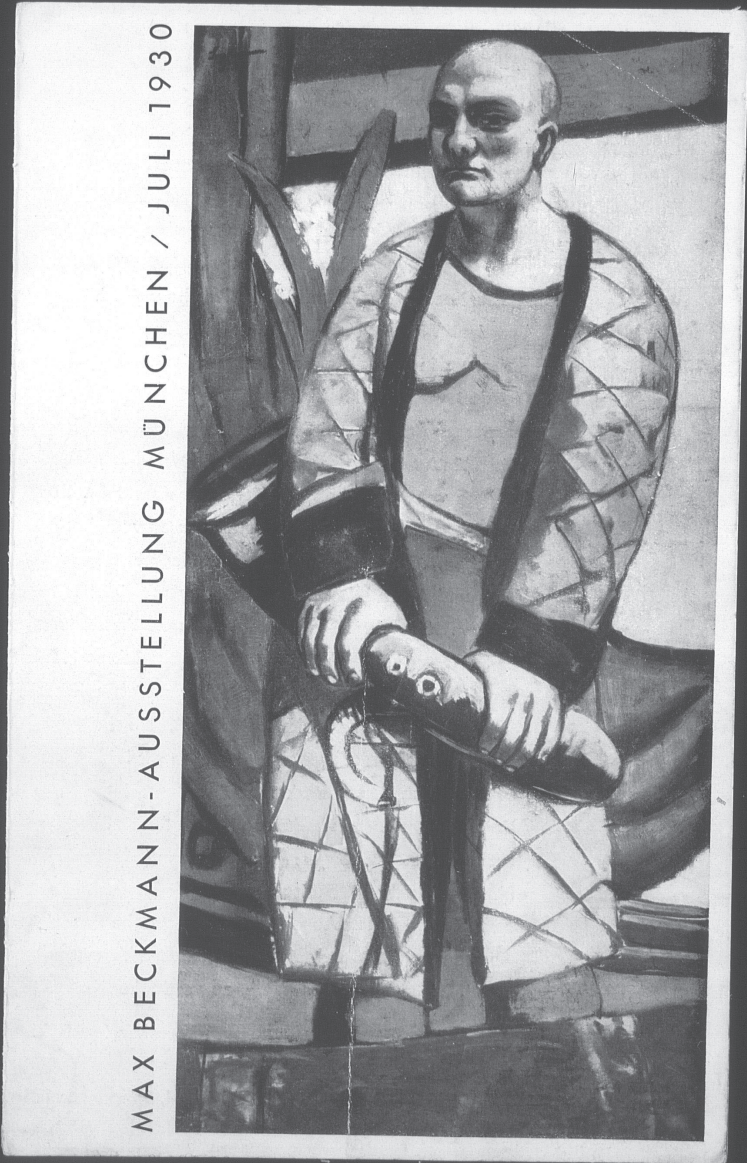
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In dieser Ausstellung sind das erste Mal die neuen Pariser Werke MAX BECKMANN's vereinigt. Ergänzend kommen frühere Bilder hinzu, die zumeist auf unserer letzten Beckmann-Gemälde-Ausstellung (1928) fehlten. Die Veranstaltung kann für München nur für die Dauer von ca. drei Wochen offen gehalten werden, da sich Anfang August die großen Beckmann-Ausstellungen in der Basler Kunsthalle und im Züricher Kunsthaus anschließen werden. Für das Jahr 1931 sind Ausstellungen des Künstlers in Paris, London und New York vorgesehen, so daß wir auf die hier gebotene Gelegenheit die deutschen Museen und Sammler besonders hinweisen. Die Münchner Ausstellung unterstützen durch Überlassung von Leihgaben die Herren Professor Dr. Curt Glaser, Berlin, Dr. Raemisch, Krefeld, Baron von Simolin, München, sowie die Galerien J. B. Neumann in New York und A. Flechtheim in Berlin. Nur mit der bereitwilligen Hilfe der Genannten ist unsere Ausstellung zu Stande gekommen. Das große »Selbstbildnis« 1927 (Bes. Nationalgalerie Berlin) und die »Rugbyspieler« 1929 (Bes. Gemäldegalerie Dresden), die beide in München noch unbekannt sind, konnten wir leider nicht erhalten. An neuer Beckmann-Literatur sei erwähnt: Heinrich Simon: Max Beckmann (Junge Kunst, Band 56) und Waldemar Georges: Max Beckmann (Edition de la Nouvelle Revue Française, Paris). Auf die Beckmann-Ausstellung folgt im August die erste deutsche Rouault-Ausstellung, die München der freundlichen Vermittlung von J. B. Neumann, New York, zu verdanken hat.

Guenther FRANKE

GRAPHISCHES KABINETT MÜNCHEN, Briennerstr. 10

Geöffnet:
Werktags 9-6
Sonntags 10-1

PARIS 1929/30

- 1 Bildnis eines jungen Spaniers
- 2 Der grüne Sessel
- 3 Kriechende Frau
- 4 Portrait Tessier
- 5 Champagner
- 6 Gestürzte Kerzen
Slg. Baron von Simolin, München
- 7 Landschaft bei St. Germain
- 8 Fastnacht (unverkäuflich)
- 9 Der Wels
- 10 The golden Arrow (Blick aus dem D-Zug)
- 11 Saxophonspieler (Selbstbildnis)
Slg. Prof. Dr. Curt Glaser, Berlin
- 12 Felsen am Meer
Slg. Baron von Simolin, München

FRANKFURT 1929

- 13 Sonnenaufgang
- 14 Liegende Frau
Slg. Baron von Simolin, München

FRANKFURT 1928

- 15 Luftakrobaten
- 16 Scheveningen abends
- 17 Badekabine

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18 Strand in Scheveningen
Slg. Dr. Raemisch, Krefeld

19 Wendelsweg

20 Die Nacht (gr. Zeichnung)

21 Badende (Pastell)

22 Frühlingslandschaft mit Neubau

23 Alte Frau

RÜCKBLICK

24 Varieté 1927

25 Duchessa von Malvedi 1926

26 Junge Männer am Meer 1926 (gr. Zeichnung)

27 Landschaft mit Schornstein 1926

28 Selbstbildnis auf gelbem Grund 1925

29 Blumen mit Zigarrenkiste 1925

30 Tanzbar Baden-Baden 1923

31 Rumänin 1922

32 Große Brücke 1922

33 Varieté (groß) 1921

34 Fastnacht 1920
Slg. J. B. Neumann, New York

35 Die Familie 1920
Slg. J. B. Neumann, New York

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5A
ARTLOVER

J. B. NEUMANN'S BILDERHEFTE



Who Painted This?

Carl (1831)

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.

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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 re-creates 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.

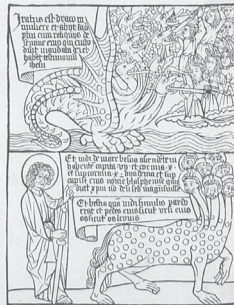
The life of art is secure and serene and timeless. This picture lives indifferent to the praise or blame of the impudent vandals who attempt to deface it with their ignoble words. It lives unaging in the turmoil of politics or international affairs. It lives independent of the praise or blame of officials.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



From the Block Book Apocalypse

MAURICE BECKER



MEXICAN WOMEN

Oil Painting

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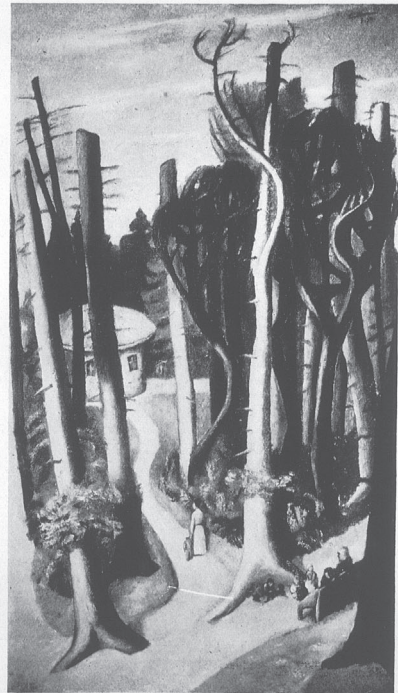


BEFORE THE BALL

Oil Painting

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MAX BECKMANN



IN THE FOREST

Oil Painting

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WALT KUHN



HEAD OF A GIRL

Oil Painting

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WALT KUHN



GIRL IN COCKED HAT

Oil Painting

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HELENE PERDRIAT



THE LITTLE FRIENDS

Oil Painting

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HELENE PERDRIAT



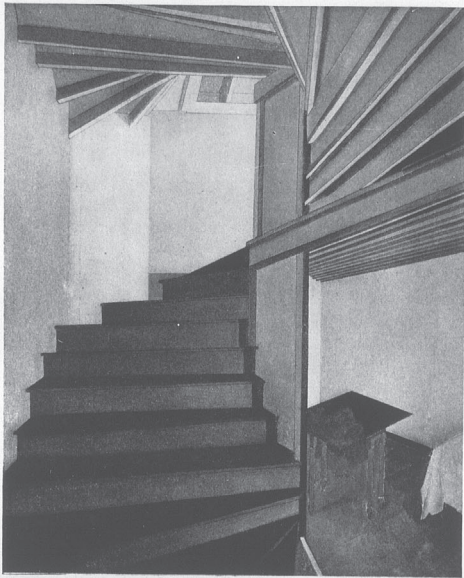
SOUVENIR DE LA ROCHE *Oil Painting*

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CHARLES SHEELER

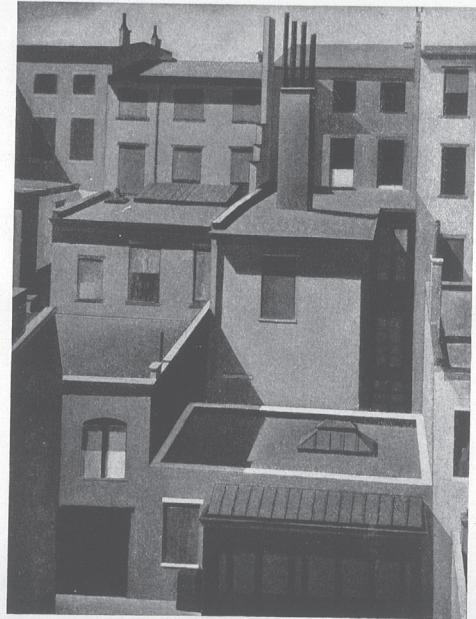


INTERIOR

Oil Painting

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CHARLES SHEELER



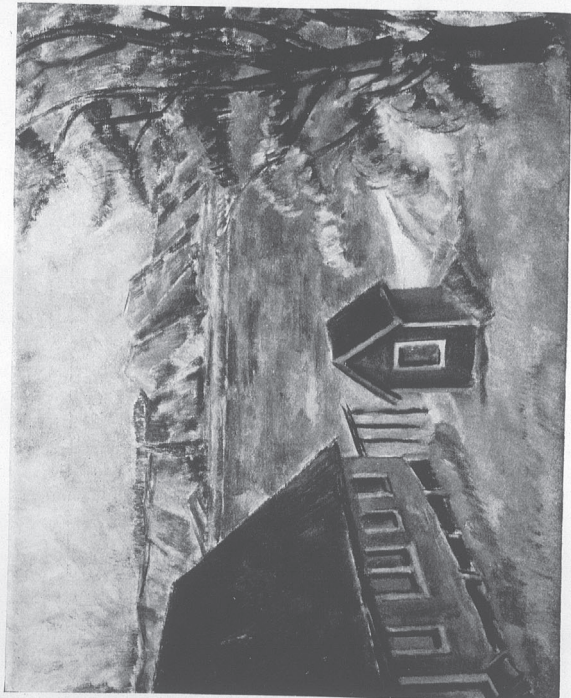
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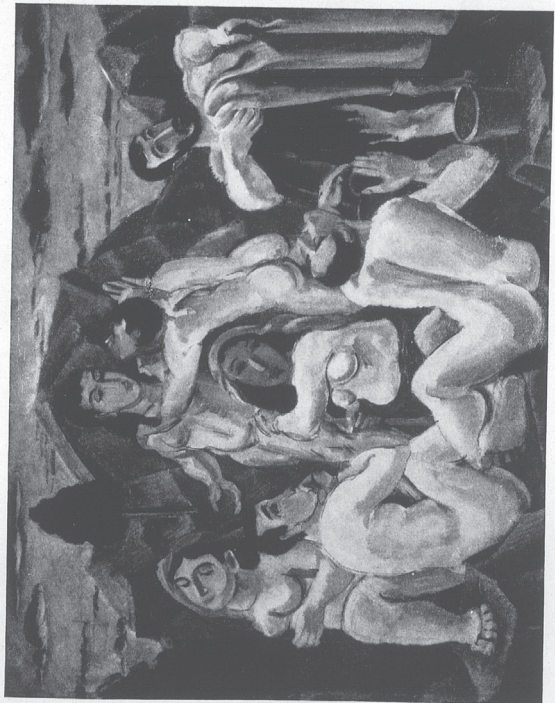
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MAX WEBER

LANDSCAPE

Oil Painting



MAX WEBER

RETIREMENT

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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, Struwpeter, 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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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
Propylaea.



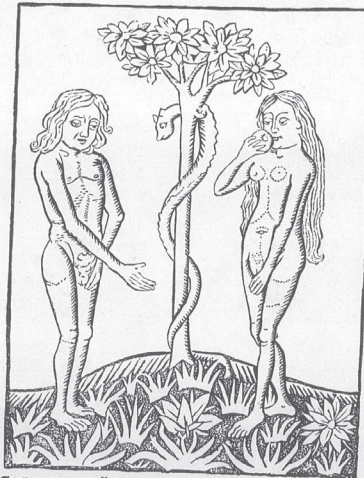
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J. B. NEUMANN'S BILDERHEFTE

Early Woodcuts



Alle dat op't aerden noyt was ghemaect
moet weder ter aerden ende wordē naect

Illustration from
SOTHEBY/PRINCIPIA TYPOGRAPHICA

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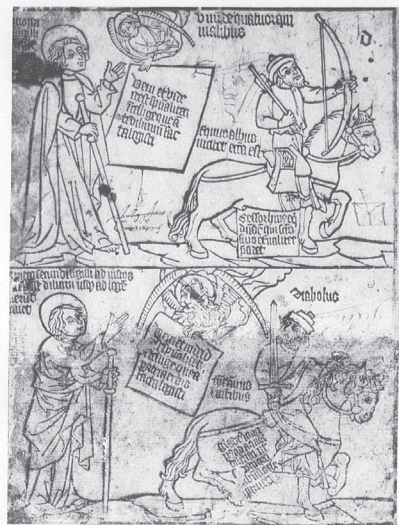
Den Stoff sieht jedermann vor sich, den Gehalt findet nur der, der etwas hinzuzutun hat,
und die Form ist ein Geheimnis den meisten. —Goethe



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.

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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).

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Old Coloured Woodcut from
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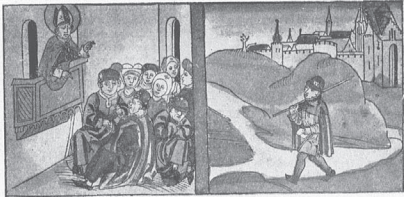


Old Coloured Woodcut from
"SPECULUM . . ." ANTON SORGH, 1476

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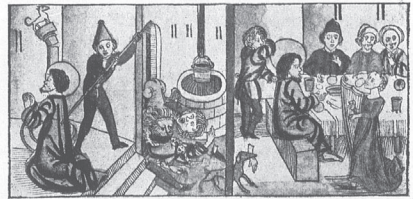
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Old Coloured Woodcuts from
VORAGINE, PASSIONAEL
KOBBERGER, 1478

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Illustrations from
VORAGINE, PASSIONAEL
(Original leaves, with full margins.)

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Illustration from an
Anonymous PASSIONAL



Illustration from the
SCHACHZABELBUCH
ZAINER, 1477, Augsburg

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



Illustration from
GEISTLICHE AUSLEGUNG
1486, Ulm

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Die achtundsechzigstige figur



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Die siebenundvierzigstige figur

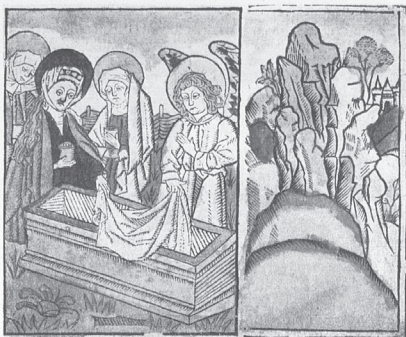


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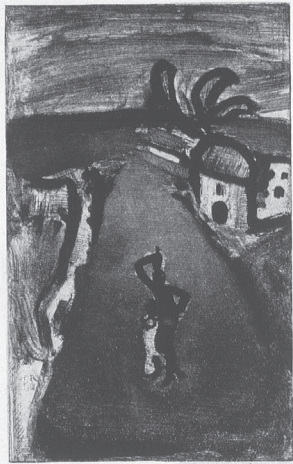
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Georges Rouault



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George Rousseau

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Georges Rouault



Georges Rouault

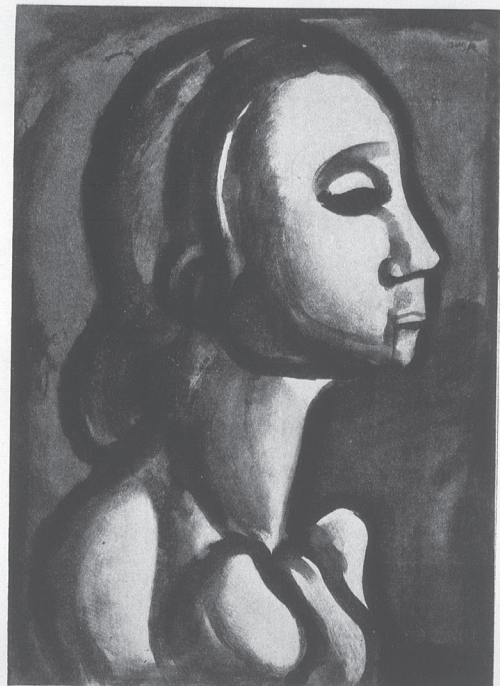
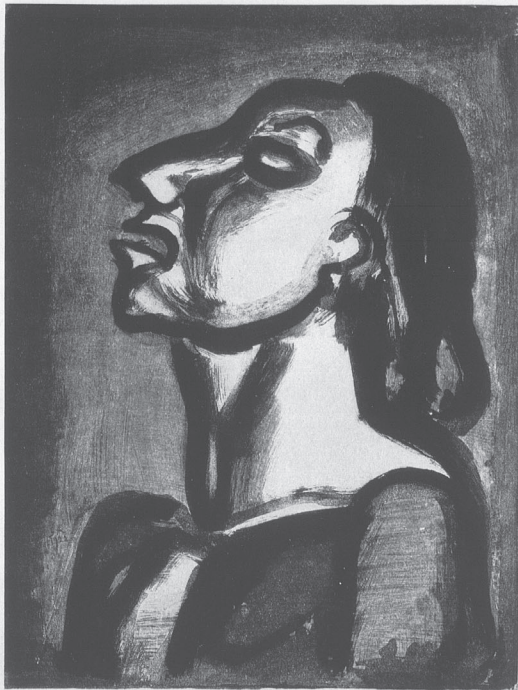
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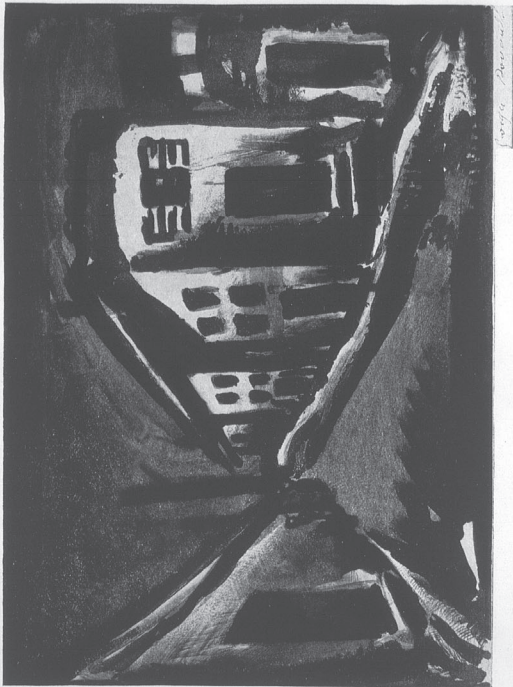


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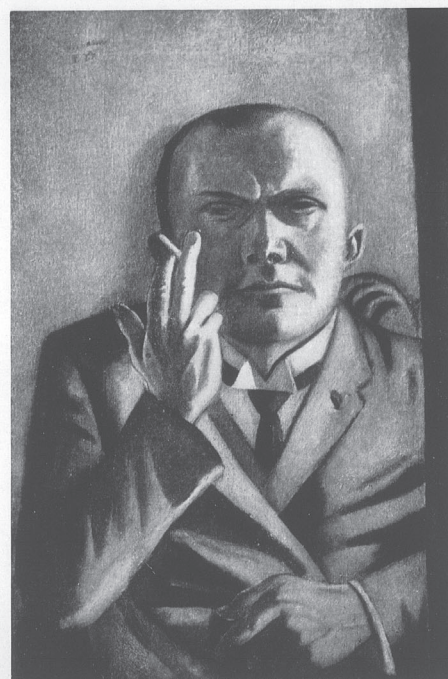
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"There is an opening in this great city for such an enthusiast as Mr. Barnard to start a museum dedicated to modern art. The Metropolitan is greatly in need of a branch Museum of modern art. An amateur who would construct our own period as devotedly 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."



MAX BECKMANN

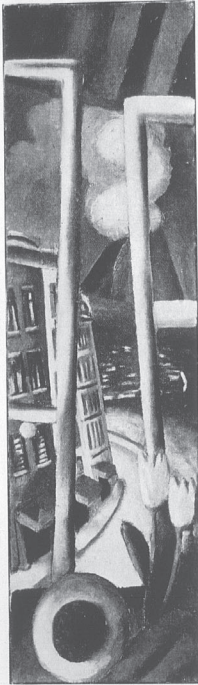
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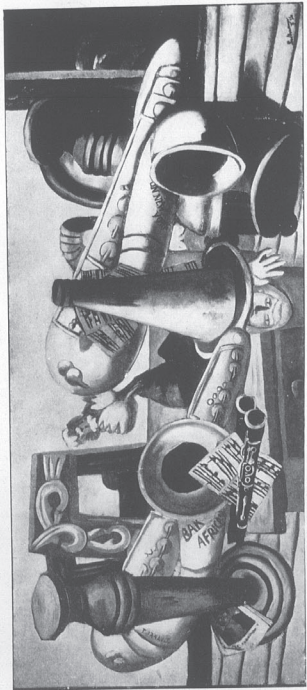
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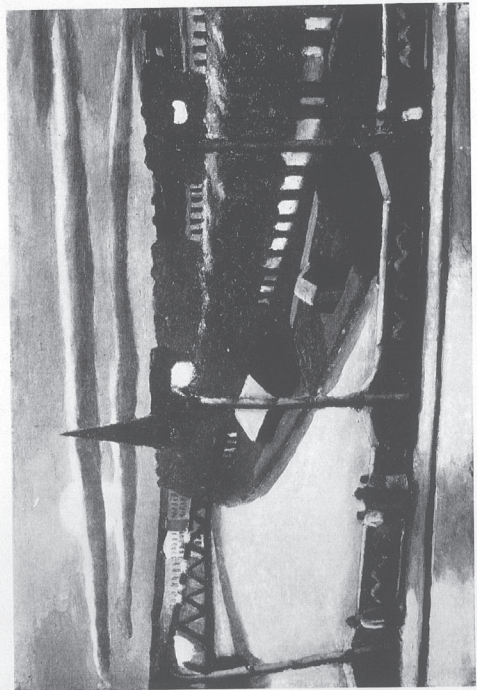
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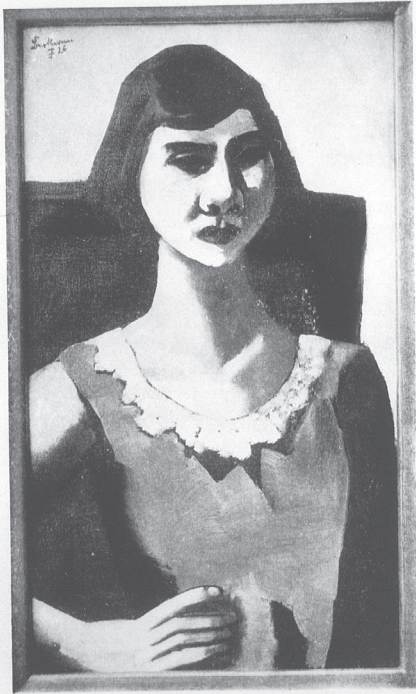


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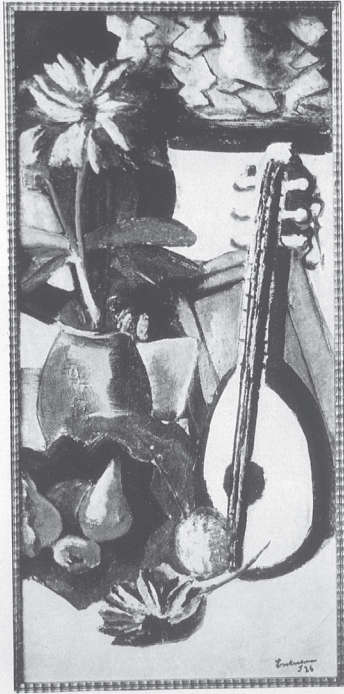
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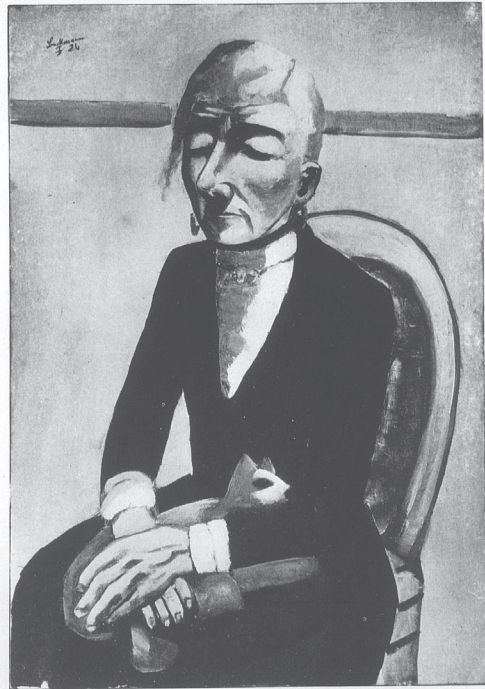
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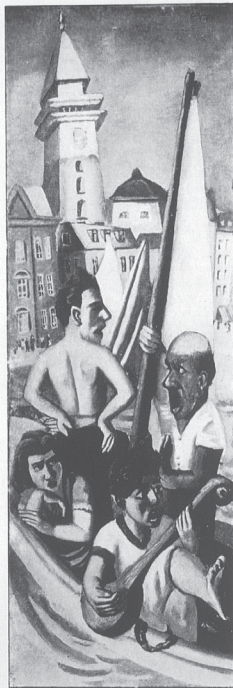
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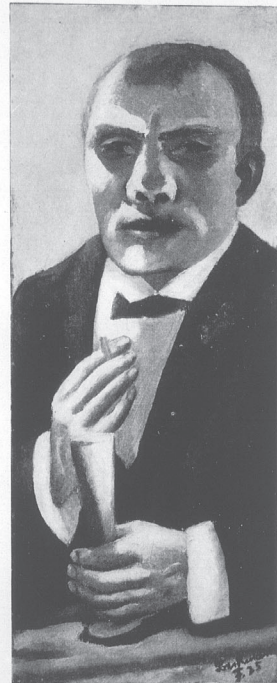
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THE DIRECTOR OF THE NEW ART CIRCLE SPEAKS:

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.

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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 / MÜNCHEN

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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

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



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

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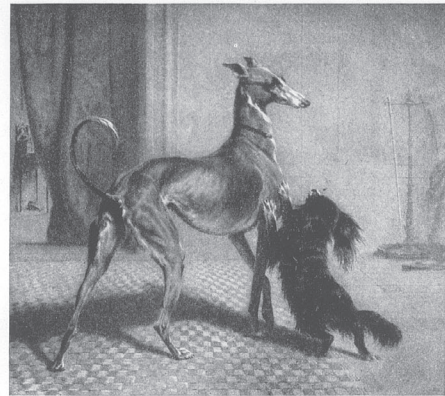
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JOHANN CHRISTIAN
REINHARDT
1761-1847

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

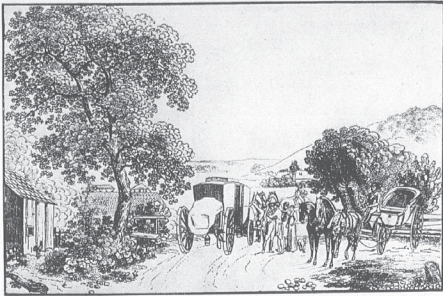


KARL
STEFFECK
1818-1890

Graphisches Kabinett / Munich / Briennerstrasse 10

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FRIEDRICH JOHANN
VOLTZ
1817-1886

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



MAX JOSEPH
WAGENBAUER
1774-1829

Graphisches Kabinett / Munich / Briennerstrasse 10

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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 KRIEHLER
 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 / MÜNCHEN*

ARTLOVER / J. B. NEUMANN'S 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
Keywood Brown
Eduard Fuchs

and all others of the kind

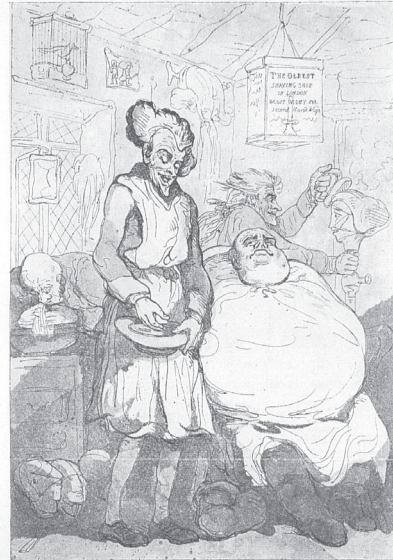
Thomas Rowlandson



One of the twelve plates of Comforts of Bath

1798

Thomas Rowlandson



A Penny Barber

1789

All the Prints are Colored

0361

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Thomas Rowlandson



MADAME VERY RESTAURATEUR. PALAIS ROYAL, PARIS.



LA BELLE LIMONADIÈRE AU CAFE DE MILLE COLONNE. Palais Royal, Paris.

1814

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

Thomas Rowlandson



COMEDY IN THE COUNTRY.



TRAGEDY IN LONDON.

1807

Graphisches Kabinett, Munich, Brienerstrasse 10.

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Thomas Rowlandson



The Sculptor.
Old Joseph Nollekens and His Venus
1800

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



ANONYMOUS

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

1812



A. FROST

Pleasing Pastime or a Christmas Quadrille Party

1826



J. GILLRAY

A peep into the Cave of Jacobinism

1798

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GEORGE CRUIKSHANK



The Relics of a Phopet 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

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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 Cogg

WHO WAS ROWLANDSON'S PUBLISHER.

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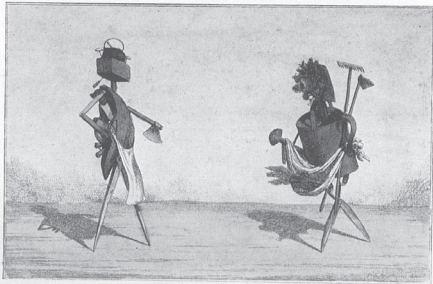
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100 YEARS BEFORE CUBISTS AND FUTURISTS



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**

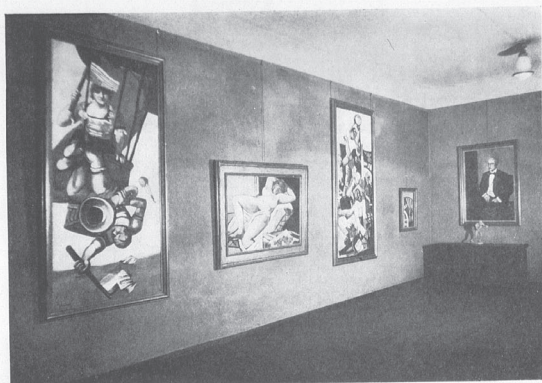
p. 3
p. 3 #2
of Artlover Heft



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

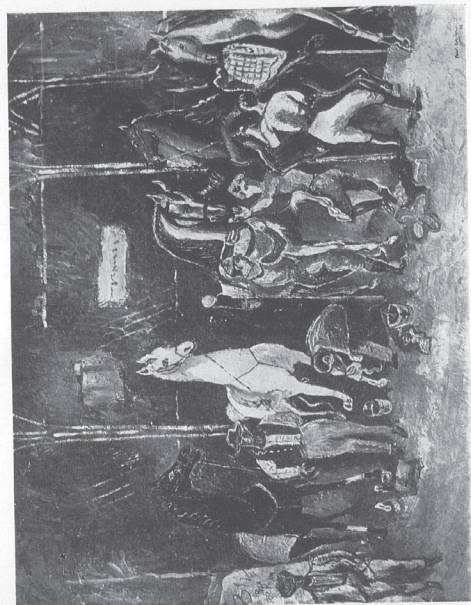
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ERICH HECKEL

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.

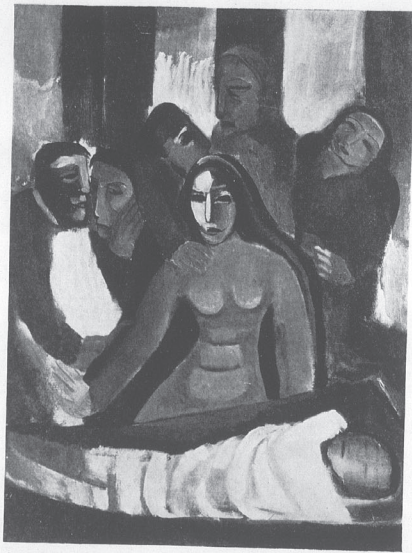


PAUL BURLIN

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.

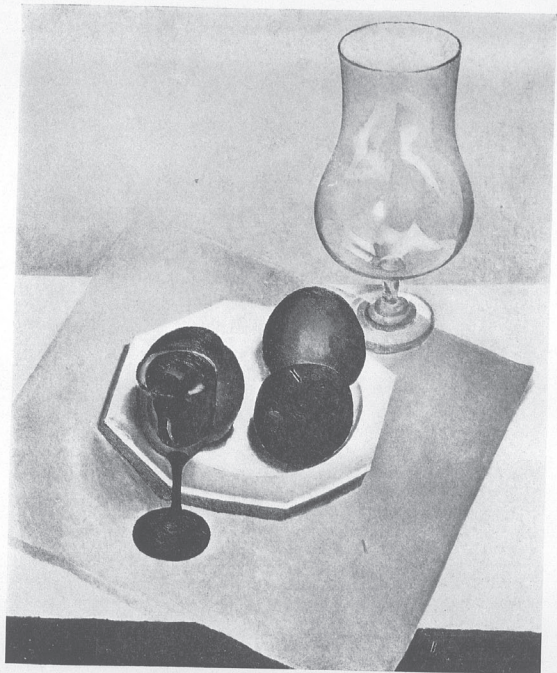
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GERRIT HONDIUS

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 Schiedamschedijk 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 Marzell 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 Marzell de Nemes, not only the art world but the world has lost one of its splendid personalities.

J. B. NEUMANN.

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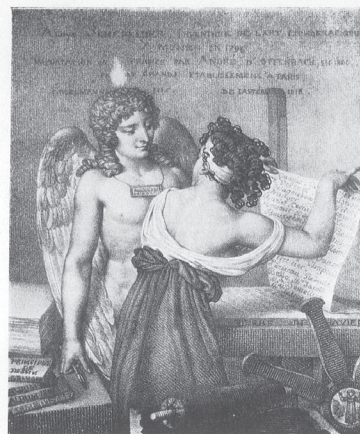


DRAWINGS OF RODOLPHE BRES DIN

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 graphics, 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 with unprecedented success. The whole contemporary movement was celebrated in a lithograph by N. H. Jacob, 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 nationwide 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 pronouncement 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 FOUR

1945

NUMBER ONE

ART LOVER

J. B. NEUMANN'S BILDERHEFTE
 ANTHOLOGIE D'UN MARCHAND D'ART
 EDITED AND PUBLISHED BY J. B. NEUMANN



8. CAT AND BIRDS

Artist Unknown

This picture will come up a second time this season in an exhibition of comparisons, hanging in relation to a Paul Klee of the same subject, Edgar Allen Poe might see this cat in quite another relationship. We leave our feline hunter to your own reactions, for the time being.

HARRY STONE COLLECTION
 OF AMERICAN PRIMITIVE PAINTING
 EXHIBITION AT NEW ART CIRCLE, J. B. NEUMANN
 41 EAST 57th, NEW YORK, NOVEMBER/DECEMBER, 1945

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FOREWORD

There is a catalogue of an exhibition which was held in March 1942 at *The Primitives Gallery of Harry Stone* in New York. The exhibition was called "One Hundred and Fifty Years of American Primitives."

Thirty-five paintings by artists of the 18th and 19th Centuries, many of them without a name, were shown. And all available history on the conditions celebrated in the paintings were given in conscientious notes. The paintings were described for future identification. This catalogue is still available for reference.

Time has passed since Harry Stone became established as an intrepid collector of America's early art, and much material has accumulated. Much has been written to bring these paintings into a position of historical importance in the growth of America's art.

In presenting a selection of paintings from Harry Stone's collection, I wish to honor Harry Stone as one would honor an artist.

I honor his enlarged view of this whole period, his development as a judge of the merits of the things which have come his way, and which he has ferreted out from Georgia to New England. I wish to have this selection viewed now, in the light of the 20th Century understanding of what makes a picture a work of art.

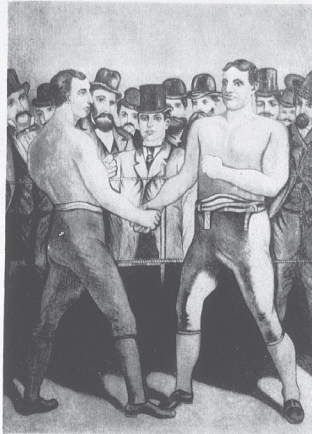
There are no documentary notations in this catalogue. There is no need to tell what your eyes can see—the simple conditions of a pictorial art which states its subject:—cat devouring bird, lovely lady sitting for a portrait, city on fire, a green and sylvan landscape, a little farmhouse on Long Island (or somewhere else)—soldiers in battle, or in training, a ship in the harbor.

What our exhibition and our catalogue speak of are the *qualities* in these paintings which are intrinsic in the work of the enlightened artist of modern times.

It is not our purpose to investigate the secrets of nature which make it happen that seeds borne on the wind take root in some places, while they lie and die barren in others. The same artistry pleases us in the paintings we present here, as in the work of our best living masters of painting.

The years of friendship between Harry Stone and myself have made it possible for us to see many things with the same eyes. Together, we have seen the times when collectors of these paintings considered them merely as quaint items among their pictures; while today we see them appreciated as works of art worthy of museum preservation among the art objects of all times.

J. B. NEUMANN

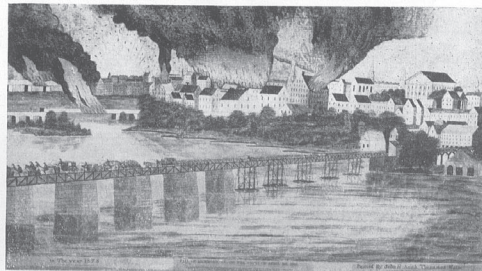


1. THE FIGHT BETWEEN JOHN HEENAN AND TOM SAYERS AT FARMBOROUGH, ENGLAND
By an unknown American

Here is a robust subject, done in a robust way.

Had the artist given a naturalistic, or an action account of the fight, it would not have expressed so well man's devotion to the prizefight as a thoroughly male sport.

We cannot guarantee that the artist witnessed this scene.



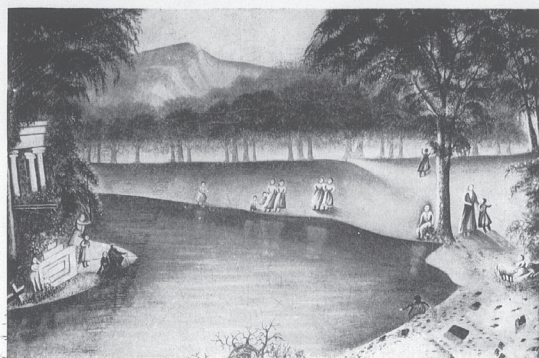
2. THE FALL OF RICHMOND

John H. Smith, 1878

Thirteen years after the fact, John H. Smith of Thomaston, Maine painted the historical event of the burning of Richmond, Virginia, on the night of April 2, 1865. We moderns know the word Constructivism, and find in this interpretation of city and flames, the modern idiom, which we hold in high regard when developed to the extent encountered here.

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3. JOHN KELPIUS

Artist Unknown

No rule should be without its exception. We give this painting full benefit of the odd story which has survived with it these many years:

Nearly two hundred and fifty years ago in a cell-like cavern underneath a wooded hill beside the Wissahickon Creek, there lived a hermit named John Kelpius. He was a wise and holy man, leader of a group of men and women known in the neighborhood as the Society of the Woman in the Wilderness (after a figure in the Book of Revelation).

The members of that group had come to Pennsylvania from their home in Germany to await the Millennium. They believed Christ's Kingdom on earth would begin in the autumn of 1694 and they wanted to prepare for it in the solitude of the forest. When the Millennium failed to arrive on schedule, the hermits of the Wissahickon stayed on, worshipping in their woodland temple, cultivating medicinal herbs and teaching the children of the community.

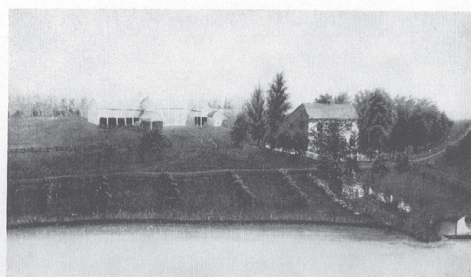
The picture shows John Kelpius as an old man, near the altar with the cross fallen over. Around him are children of the Pennsylvania community.



4. TREE OF FOREBODING

By Ranford Keefe

This title might have been given this late 19th century painting by some admirer who saw this tree not as an innocent part of a sylvan landscape, rich with harvest, but as a vain and preening, gesturing personality admiring its reflection in the dark stream. It speaks for itself in its serene beauty.



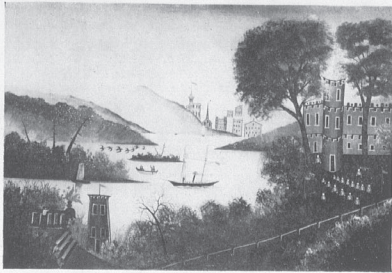
5. NEW ENGLAND FARM

Artist Unknown

Thanks to the painting of Rousseau, our eyes have been trained to appreciate a thing like this. Unusually simple devices are used by this unknown artist, yet richness abounds. The color relations are close, yet atmosphere and a feeling of place are expressed. Would not any observer say at once, "Ah! Poetry!"

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10. WEST POINT (?)

Painted by Redpath

We come again to the consideration of what is primitive art. Obviously, this painting is man's first, unknowing attempt at picture-making. So much to tell, such stern application needed to tell it. We choose from among such works those with artistic merit. Again, it is difficult to say just why and wherefore we find it in one and not in another.

15. OFF TO THE FRONT

(Civil War Scene) About 1865

A fine example of American genre. The artist identifies himself with his neighbors; gives his full sympathy with this heartfelt painting. So, too, did the little Dutch masters whose ambitions as artists in no way set them apart from their townsmen.



11. CHARGE OF CUBAN CAVALRY

By J. W. Mann. York, Pa. 1897

We do not use the word "masterpiece" loosely when we apply it to this painting which is fully signed by an artist of whom we know nothing. No less Romantic for being Cuban, rather than Napoleonic, the tone of the painting is 19th century. The artist uses color beautifully; rhythm is instinctive in the dispensation of horses and riders charging into the hills. So sparkling, so masterful a painting could hold its place impressively among the many Rousseaus in a certain famous Pennsylvania collection.

6. PORTRAIT OF A LADY

Found in Upper New York State. About 1820



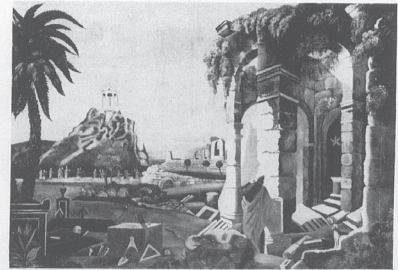
To think that not long ago half a million dollars were paid for English portraits of lovely ladies. No comparison was then admitted with portraiture of this type. But as artistic values become better assorted, it can be seen that qualities are equal, in some degree, between Romney, Raeburn, and our anonymous American portraitist. This we admit is a more sensitive portrayal than average among early American limner art.

7. YOUNG GIRL WITH MUSIC BOOK

By W. Sutton. 1820

This early American artist must have felt pride of accomplishment, for he signed his name to the portrait of this lovely young girl. Did he even then know that distortion would be in vogue and dared to anticipate such license of drawing as shown in the arm and hand of an otherwise conventional painting?

Surely unique among paintings inherited by this century from artists of the last is this anonymous work which Masons all over the world will comprehend in its minutest details. Others may enjoy it for its ingenuity of arrangement and for the air of legend and frankness of symbolism, rare in painting.



9. MASONIC PICTURE

(Found in Cincinnati)

0378

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

Here she sits, the family pride, born in Albany, by courtesy of an unknown artist who presents this babe with oriental formalism, enthrones her like a goddess. Who will not be reminded of a Chinese empress-child?



12. CHILD WITH TASSELS Artist Unknown

13. VIEW OF THE OZARKS

Found in Sedalia, Mo 1860

A forerunner of the American landscape school, a type of painting popular among great numbers of professional watercolor painters who do not worry too much about where art begins and art ends. From the primitive artist, they have found a way to easy success.

Goya and Picasso would like this picture. Note the severity of the rendition of the lady's ruchings, done in black, white and grey; the grey and venetian red palette which describes the muslin folds covering a less than lovely figure. By suggestion, complete puritanism is denied in the coyness of the curls escaping the confines of the prim little cap.



14. LADY IN GREY Found in New Hampshire

0379