

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

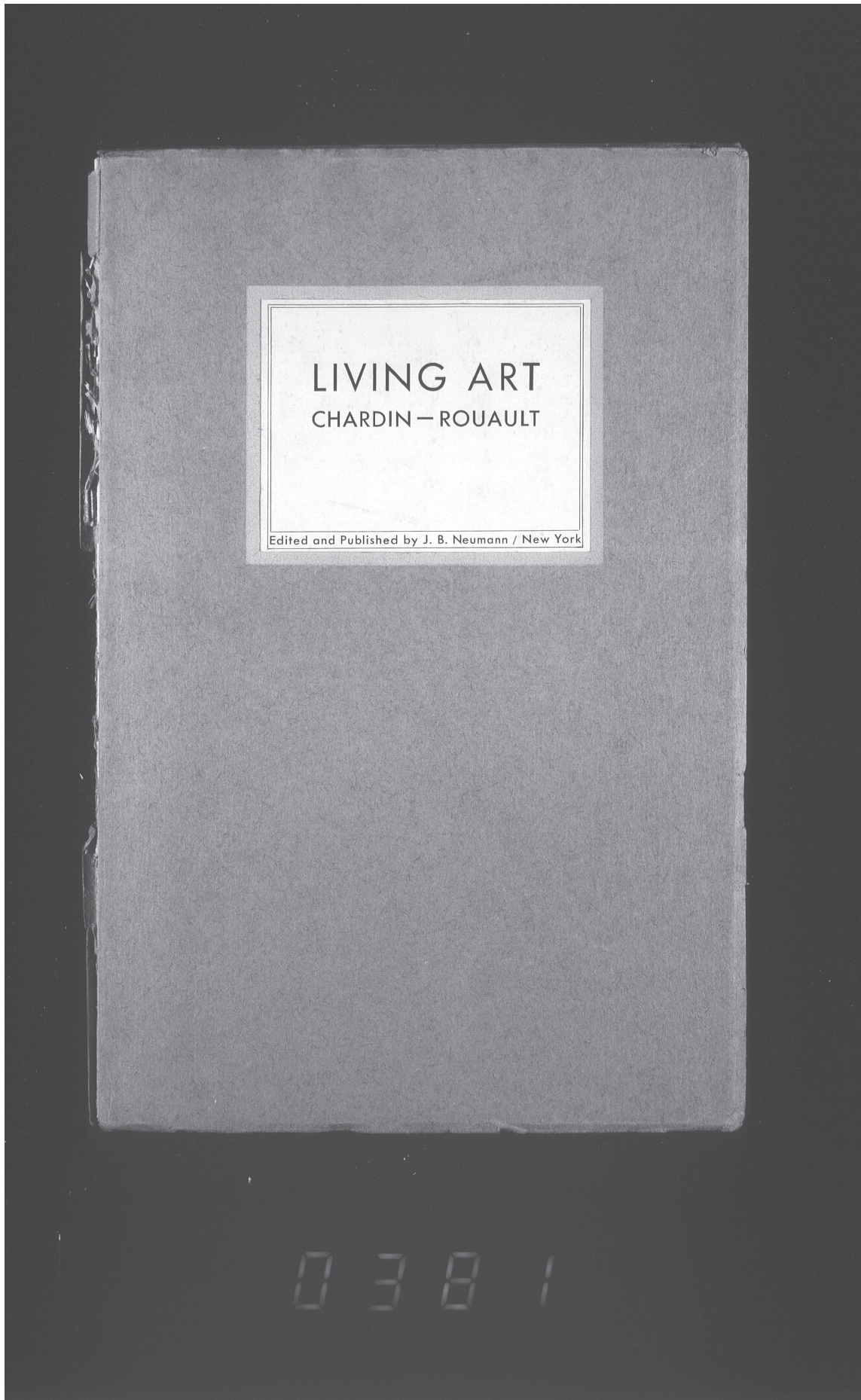
The Museum of Modern Art Archives, New York

J.B. Neumann Papers

III.B.2

0380

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2



LIVING ART
CHARDIN - ROUAULT

Edited and Published by J. B. Neumann / New York

0381

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

LIVING ART

CHARDIN, INGRES, DELACROIX
COROT, DAUMIER, BRESLIN
GUYS, VAN GOGH, GAUGUIN
ROUSSEAU LE DOUANIER, PICASSO
DELAUNAY, ROUAULT

THE ART LOVER LIBRARY
SECOND VOLUME EDITED AND
PUBLISHED BY J. B. NEUMANN

0382

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

J. B. S. CHARDIN

1699-1779

It was a lifelong struggle which Chardin had to wage in order to gain absolute independence of the merely gracious and charming style which was the ruling fashion in eighteenth century France. Though frequently dissatisfied with himself, he never gave up the battle, and slowly built up that free style that can be closely paralleled only in modern still life painting. Some of the early Chardins are still tinged with the style of his contemporaries, but the still life here reproduced is one of the masterly final products of that slowly wrought revolution. Painted with a genuine impressionist technique, it has the purity and strength of design which enabled Chardin to live down through the centuries and inspire the greatest of Post-Impressionist painters.

Signed.



0383

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

J. D. INGRES

1780-1867

Head of a Woman. The artist thought so much of this beautifully painted head that he had it cut out of the large composition in which it originally figured and grafted onto a new piece of canvas. Thereupon he transformed it into a composition complete in itself and exquisitely proportioned.

Signed.

Said to have been in the collection of Degas for a number of years, though not listed in the auction sale following his death.

Painting on canvas, 9x7 inches.



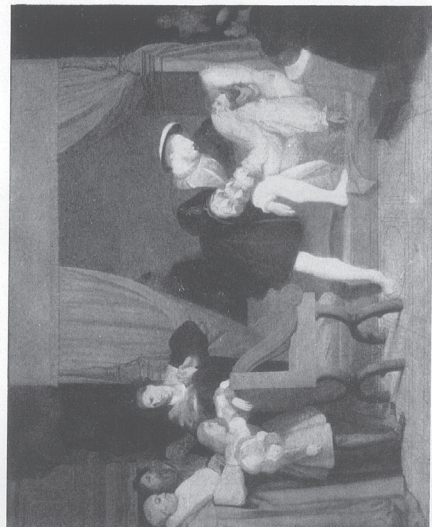
0384

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

J. D. INGRES

The Death of Leonardo da Vinci.
This important canvas comes from the studio of the greatest nineteenth century exponent of classic draftsmanship. Based on sound Renaissance principles of design, it is one of those rare historical paintings done not merely as a story-telling picture, but as an artistic creation of the highest order which the artist could bring into realization. The full history, not only of this painting, but of the development of the composition from its simplest to its highest form, as seen in the preparatory studies, will soon be published in a scholarly article.

Painting on canvas, 16½x19½ inches.



0385

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

EUGÈNE DELACROIX

1789-1863

Hamlet.

With his countryman and contemporary Daumier, Delacroix shares the honor of having raised the art of illustration to heights undreamt of in modern times. To these two masters, the question could never arise of making their creations subservient to the literary idea illustrated. Rather they chose subjects of sufficiently similar inspiration to permit a full expression of their own genius, as well as that of the artist interpreted. No less admirable than Daumier's choice of the masterpiece of Cervantes was Delacroix's selection of the great works of Shakespeare and Goethe.

Delacroix was undoubtedly the greatest romantic temperament that ever applied himself to graphic and pictorial art. His spirit and sensitiveness enabled him to strike the essence in each heroic figure and tragic situation, but he had, besides a keen literary sense, the pure qualities of form which remain the sound guarantees of his permanent importance as both artist and illustrator. Delacroix began the Hamlet illustrations in 1834, but it was nine years before the sixteen lithographs were ready for publication. He then selected thirteen of these for a portfolio, and published a first edition of eighty sets (now very rare), one of which is in our collection.



0386

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

CAMILLE COROT

1796-1875

Montigny les Corneilles.

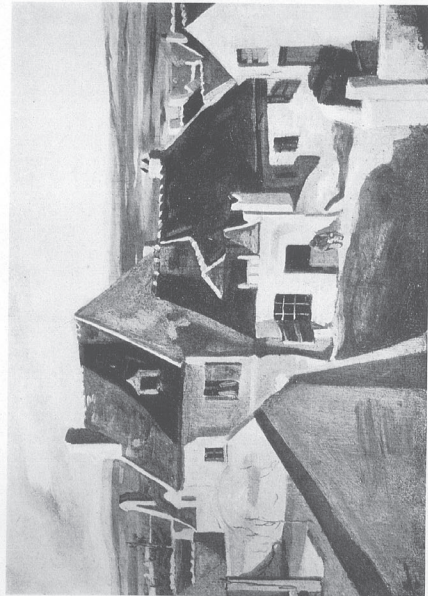
Of the five thousand paintings of Corot (twelve thousand of which are said to be in America) a very great number conform to a certain type which is the basis for the popular image of the Corot landscape. Then there is a much smaller number of figure paintings, many of which are reckoned by connoisseurs among the masterpieces of this prolific artist.

Very rarely, there comes to light a painting which transcends both of these categories, and brings into prominence an entirely unknown aspect of the artist's personality. Such a work is this landscape, whose incisive clarity of form, breaking sharply with the lyric mood of the vast majority of the landscapes, is one of the cornerstones on which has been built the recent conception of Corot as a master of classic composition. When this canvas was first shown two years ago, it was the sensation of an exhibition at the Fogg Art Museum, Cambridge, Mass.

Signed.

Painting on canvas, 9x12 inches.

Sold to Farnsworth Museum,
Wellesley College.



0387

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

HONORÉ DAUMIER

1808-1879

Three Titans from the hand of Daumier. In fashioning these mighty forms, this "grand citoyen" of Paris was not only adding to his own enduring fame, but building a strong foundation for the moderns. For an understanding of the art of today, no one is more important than Daumier, and it is a tribute to the acuity of American collectors that they have brought so many paintings of this master to the United States. The forthcoming republication in revised and expanded form of Fuchs' monumental study, "Der Maler Daumier," comes at the flood tide of Daumier popularity. While the paintings of Daumier are virtually unobtainable, occasionally an authentic drawing, such as the one here illustrated, which in power and artistic quality is to be ranked with the great canvases, appears on a market heavily burdened with cheap imitations and rank forgeries of the French master.

Charcoal drawing, 16x12 inches.



0388

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

HONORÉ DAUMIER

Through the hand of Daumier the restless energy of the crowd is transmitted to forms surcharged with nervous tension. Without parallel is this artist's power of rendering not only the structure of a figure, but also the precise intent of a gesture, with the utmost economy of means. His uncanny power of reaching the inner man and his inevitably right sense of composition worked so harmoniously that in a rapid sketch, such as this work, he could compose with the same sureness that guided him in painting a great canvas. Not only the central figures in the high lights, but the forms looming out of the smoky background, are established with the certainty of a master, in this compact, yet freely articulated composition.

Pen and wash drawing, 8½x8 inches.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

HONORÉ DAUMIER

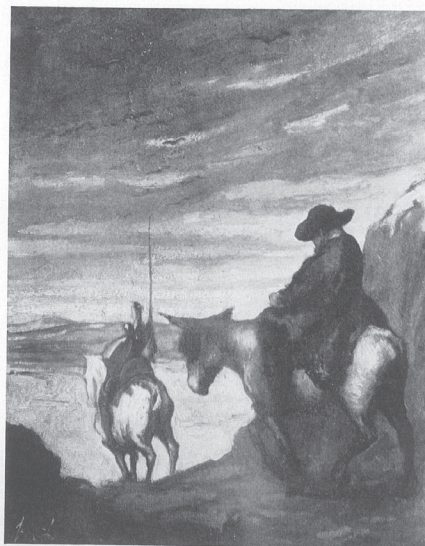
Don Quichotte et Sancho Pansa.
Because he poured the wealth of his genius so unstintingly into the satirical journals that fought to bring the French people into political consciousness, Daumier had to wait long before his fame as an illustrator had subsided enough to permit the greater figure of the painter to emerge.

In painting a series of oils based on the rich fantasy of Cervantes, Daumier raised "illustrative painting" to an unheard-of level. Perhaps he alone was able to do so because no other painter of the first magnitude had ever been endowed with a sense of form at once so powerful and flexible—in plunging into the roots of human nature to bring to light its pathetic and lovable weaknesses, he made out of these very traits the structure of his heroic form.

It would be almost impossible to imagine a translation into paint of a literary creation which could be imbued with a higher degree of verity than this conception of Daumier. It is the very essence of the highest imaginative quality of Cervantes, but a thousand times more than Cervantes it is Daumier, who, with his hand ever close to the pulse of the browbeaten masses, gave life to a conception of "humanity" truly moving because it is so close to the earth.

Signed.

Painting on canvas, 16x12 inches.



0390

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

RODOLPHE BRES DIN

1825-1885

To his contemporaries in nineteenth century France, Bresdin was a curiosity, to his survivors an obscurity. Having survived these two damaging phases, Bresdin the artist is now for the first time beginning to assume in the eyes of the public his just proportions. In Holland, France and Germany articles on him are appearing with increasing frequency, and several outstanding scholars have announced their intention of preparing a monumental study of his work.

Signed.

Pen drawing, original size.



0391

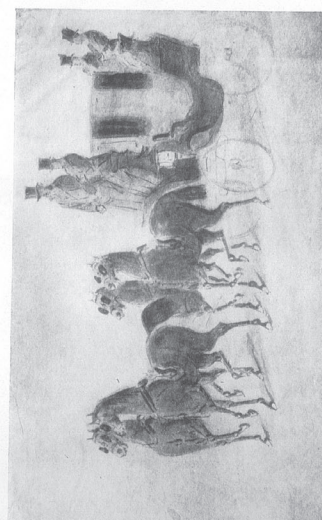
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

CONSTANTIN GUYS

1805-1892

Coach and Four. Guys found subjects perfectly suited to his talent in the smart equipages of the Parisian boulevards—whenever free from the burden of newspaper illustration, he turned to these themes which seemed to hold for him inexhaustible possibilities of design. The exquisite artistic taste of this sparkling composition is the imprint of a truly aristocratic temperament.

Pen and wash drawing, 9x13 inches.



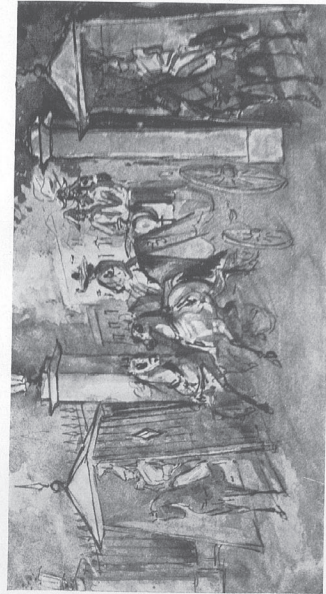
0392

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

CONSTANTIN GUYS

Carrosse du Prince Impérial. A magic form-world springs to life from the brush of Guys, contemporary of the most imaginative of realists, Daumier. Just as the universality of Daumier's genius made of the French people a medium for expressing the loftiest ideas of humanity, so the penetrant vision of Guys found in the smart life of the Parisian boulevards a wealth of motives for an art at once tense and resilient—perhaps the most highly refined embodiment of energy and grace that has come out of France. The water color here reproduced and the one immediately succeeding are of the rare quality sought after by the connoisseur. They are the choicest selections from the collection of Baron Napoleon Gourgaud, chosen as the masterpieces of that famous group of nearly eighty works when it was dispersed in New York two years ago by the Wildenstein Galleries.

Water color, 5x9 inches.



0393

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

CONSTANTIN GUYS

La promenade en calèche. For the journals of early nineteenth century Europe, Constantin Guys was what the expert photographer is to the best newspapers of today—not a routine recorder of events, but a spirited and accurate interpreter of the essence of every situation. So unerringly did his flying pencil transform a fleeting scene into a vivid picture of enduring significance that he soon became renowned, and the London Illustrated News commissioned him to depict the Crimean War. Whatever Guys thought of himself, he was extremely modest, and never made claim to artistic pretensions. But the acute spirits of the time recognized that he was no mere illustrator. Baudelaire, an art critic of considerable standing, realized that he had far more essential artistic quality than most of the studio painters, and devoted an essay to him under the title of "A Painter of Modern Life," in which Guys forbade the mention of his name. Delacroix, Théophile Gautier, Sainte-Beuve and Manet enthusiastically collected his works, and Guys soon rose in esteem to the position of a master, which position he is undoubtedly destined to maintain.

From the Collection of Baron Napoleon Gourgaud.

Pen and wash drawing, 8x12 inches.



0394

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

VINCENT VAN GOGH

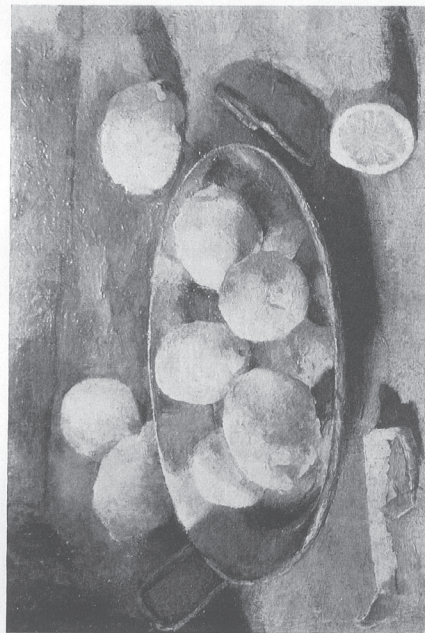
1853-1890

Still Life. Lemons. Van Gogh the Post-Impressionist is so much in the air that he has fairly obscured the significance of the pre-Parisian Van Gogh. It is commonly thought, following the tradition of the artist's letters, that he was inspired in his first years of painting in Holland by Mauve and other second-rate Dutch painters. Actually, though Van Gogh felt a sentimental reverence for contemporaries, his powerful art could have gained little from them. More significant is the name of Rembrandt, which runs like a red thread through the letters of 1885, the year in which the still life here shown was painted. Rembrandt was Vincent's god in those days, and it was not simply a matter of adoration. Van Gogh set directly to learn from the greatest of Dutch painters, and there is no work which shows better how he understood the spirit of Rembrandt's luminism than this still life shot with a deep golden light.

But the work is even more important as a forerunner of Vincent's later work. Already the forms are powerfully modelled in broken color, the rugged contours vigorously affirmed. It is such a masterpiece as this which shows how surely Van Gogh was working toward an independently conceived modern technique long before he made the acquaintance of the painting of Cézanne.

Described by de la Faille,
"L'Oeuvre de Vincent Van Gogh," No. 203 bis.

Painting on canvas, 14x20 inches.



0395

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

VINCENT VAN GOGH

This is the only etching done by Van Gogh, who figured so prominently in the opening exhibition, dedicated to the pillars of modern art, held at the Museum of Modern Art in New York. In Germany, in Holland and many other countries, modern expressionism finds its source almost entirely in this master. It is a portrait of Dr. Gachet, the friend of many artists, who cared for Van Gogh during his last illness at Auvers-sur-Oise, and attended him at his tragic end.

7x5½ inches.



0396

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

VINCENT VAN GOGH

Landscape with Setting Sun. So brief was the career of this feverish soul that only four years separate this magnificent landscape of the St. Remy period (the year before the artist's death) from the still life of 1885. It is the same temperament, seeking through the brush that close contact with inner meanings that it could never reach through the medium of fellow-beings—only the means have changed. Through the influence of the Impressionists, and more effectively the blazing sunlight of the Midi, the deeper resonances of the artist's palette have gradually yielded to a harmony which is sheer incandescence—final result of a refusal on the part of this intense vision to see anything but light in the forms which he subdued.

This work, brought to America two years ago, was one of the most admired Van Goghs that figured in the opening exhibition of the Museum of Modern Art.

Painting on canvas, 25x39 inches.

Sold.



0397

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

PAUL GAUGUIN

1848-1903

Arearea. Gauguin was a romantic born sadly out of his time—but he was convinced that though European civilization was a debased and corrupt condition of mankind, still there must be some spot on the globe where natural simplicity and grace had not altogether died out—and so he set sail for Tahiti.

Not only was life once more enchantingly beautiful for this bizarre descendant of a Borgia d'Aragon in his Eden refound, but his artistic urge was given a fresh impulse toward a final liberation. At first he chafed at his European inhibitions, his inability to slough off old habits of vision. But gradually the scales fell from his eyes, his timidity before the dazzling South Sea harmonies was conquered, and he began to paint boldly and forcefully.

And so the new conception of design was effectively realized not by those artists in Paris who had for two generations superficially imitated the art of the Orient, but by one who had the courage to thrust himself into the midst of the conditions under which these exotic arts had arisen, and thus to regain the color sense and the true vision of the primitive.

Painting on canvas, 30x35 inches.



0398

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

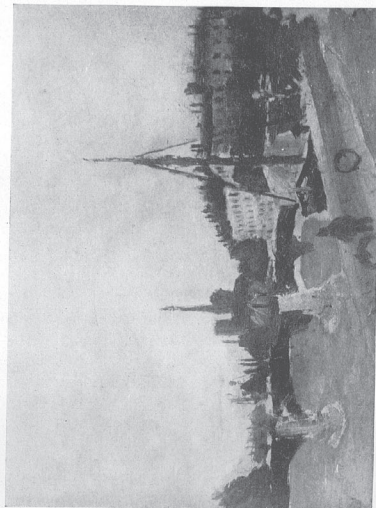
HENRI ROUSSEAU

1844-1910

View of the Seine. Even many of those well versed in the art of Rousseau may not be aware of the fact that he painted directly from nature. On first glance, landscape in Rousseau's painting might seem entirely a studio product, but closer study brings the realization that such masterly tonalities as are found in the atmospheric painting of "The Canal" could only be developed through a persistent study of natural luminosity.

This small "plein-air" painting, one of the very rare Rousseaus of its kind, is not only interesting evidence that the artist worked from nature, but is in itself a striking example of free and vigorous composition. It was painted at a point not far east of the Cité, with the spires of Notre Dame seen in the distance.

From the A. B. Davies collection.
Painting on canvas, 8½x11 inches.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

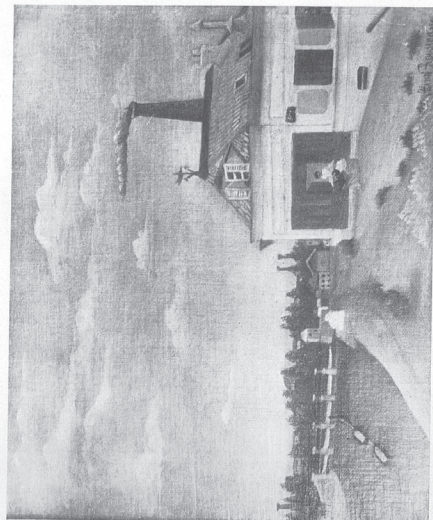
HENRI ROUSSEAU

The Canal. The incisive silhouettes of Rousseau's jungle pictures have given rise to a popular conception of the artist distinctive, but far too limited in character. Only those who have had the good fortune to examine the twenty-odd masterpieces of Rousseau in the Barnes collection at Merion, Pa., are able to command a satisfactory perspective of his personality.

Of primary importance for a larger conception of Rousseau is the small masterpiece here reproduced. In spirit it is almost a direct antithesis of the jungle pictures. Forms are softened, and their contours are mellowed by a subtly painted atmosphere that reaches far into the distance. This is one of the triumphant space compositions of a master known to the art public chiefly as a decorative painter.

From the A. B. Davies collection.

Painting on canvas, 15x18 inches.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

PABLO PICASSO

Born 1881

Mother and Child. This splendid water color, of the same period as the larger canvas is one of the classic creations of modern times. Not since the Renaissance had an artist painted the motive of madonna and child with such devotion as Picasso did in his first years in Paris. Each succeeding work in that remarkable series brought to light a new tenderness and grace, the spontaneous expression of a natural, highly spirited draftsmanship—and underlying the delicate characterization, a sturdiness of design that has brought Picasso to the first rank among modern painters.

Water color, 9x6 inches.



0401

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

PABLO PICASSO

Mother and Child. It is hardly too early to assert that the blue Picassos will do more toward building up a lasting fame for their creator than any other works. Products of the first ripening of Picasso's genius, more than a quarter century ago, they are imbued with a richness in feeling and design that the artist has never surpassed. Connoisseurs of modern painting, whose collections represent every important phase of twentieth century artistic history, consider a blue Picasso the prime requisite of a good collection.

Painting on canvas, 29x23 inches.



0402

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

ROBERT DELAUNAY

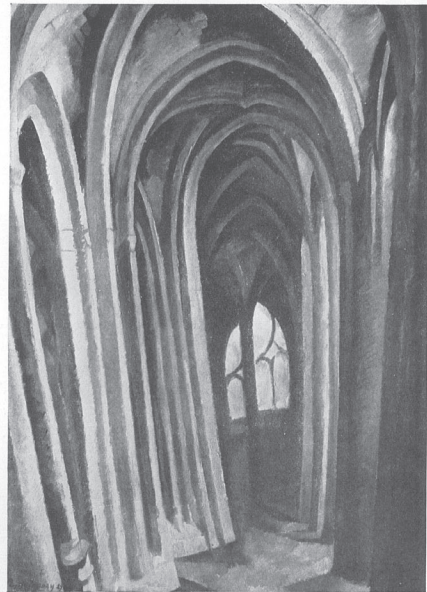
Born 1882

Saint-Severin. A landmark in the history of modern painting, this work alone has assured the artist an important place in every comprehensive treatment of that radical transformation which the whole conception and technique of painting underwent early in the twentieth century. When it was painted in 1909, it was considered one of the most daring artistic attempts of the time. Since then the leaders in modern design have interpreted their visual impressions in far more radical, and often highly perplexing, formulae, but this canvas of Delaunay has lived unshaken through twenty storm-tossed years, an interpretation at once sensitive and powerful of architectural form.

This work, formerly in the collection of Mr. John Quinn, is paralleled by two other versions of the same subject, one in the Museum of Mannheim and another in a private collection in Germany.

Signed and dated 1909.

Painting on canvas, 36x27 inches.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

GEORGES ROUAULT

Born 1871

In the amusing exhibition of Fifty-One Portraits of Maria Lani, held recently at the Brummer Gallery, to which most of the outstanding figures in the art world of today contributed, Rouault's was by far the most significant picture. His terrific power is achieved through the most violent graphic contrasts, and for that reason most of his dramatic paintings are pervaded with the influence of his work in black and white. The gouache painting we now offer for sale is distinctive not only in its purely pictorial conception and rich harmony, but also in its revelation of a kindly, almost touching sense of humor hardly to be suspected in a master devoted to an heroic style. The form is lightly but substantially constructed with a few crayon strokes which serve as a framework for the delicate washes that amplify the figure. A rich red-brown is the dominant tone in this delightful study.

Signed.

Gouache, 12x7 inches.



0404

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2



GEORGES ROUAULT ORIGINAL ETCHING

A NOTE TO COLLECTORS OF ART

Many Americans who have undertaken the formation of an art collection in the last two decades have come to the realization that while the art of connoisseurship is a fascinating pursuit, it makes fairly severe requirements on the amateur bent on acquiring really significant works of art.

To be in touch with the exceptional opportunities, which do not often present themselves in the familiar places frequented by the great mass of the art public, necessitates on the part of the collector an unusually keen eye for aesthetic values and a willingness to expend generous amounts of his time and energy. Only by constant discipline does he overcome the unfortunate habit of buying with his ears, which so frequently results in unsatisfactory acquisitions, and learn to judge only with his eyes.

In the field of modern art, which is today the chief centre of interest for the present generation of American collectors, the danger of being misguided by current comment is perhaps greater than in any other field. Ten or fifteen years ago, there was no such problem—any one who had the courage

to buy modern art could not possibly be inveigled by names, because there were no established names, nothing to cling to except the works themselves. Now the situation is quite revolutionized: scores of recent and contemporary artists have become classics, and every day imitations and rank forgeries of their works are loaded on the market to catch the unwary. Furthermore, many inferior works of famous artists are sold simply because an attractive signature is displayed.

For twenty-five years, both in Europe and America, I have conducted a gallery designed to aid the collector in circumventing such snares by bringing him into direct relationship with genuine and vital works of art only. As a specialist I am constantly in touch with every phase of the art market, but at the same time I maintain, as I always have, a gallery which is in character slightly off the beaten path.



GEORGES ROUAULT ORIG. ETCHING

Paintings are not brought in here one moment and sold the next. They remain, to be subjected to a minute research in order that their authenticity may be established beyond a shadow of a doubt. To prove that they are genuine is but the first step. They must then be tested by time. Those which fade into obscurity with the decline of passing fashions must be discarded. Of all the works which are actually considered in my gallery, only a few measure up to every requirement of quality.

It is a long and arduous process to sift out these select few. In this catalogue of paintings and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

drawings I offer to the discriminating public what I consider a distinguished selection of the classics of today supported by the twin guarantees of integrity and connoisseurship, with the hope that collectors will find therein a choice for the expression of their own tastes.

At the time of publication of this catalogue, a few of the examples included have already been sold, but works of the same degree of quality are added to our collection from time to time, and collectors are invited to visit the gallery in order to inspect these works.

9 East 57 Street / New York.

J. B. Neumann.



GEORGES ROUAULT

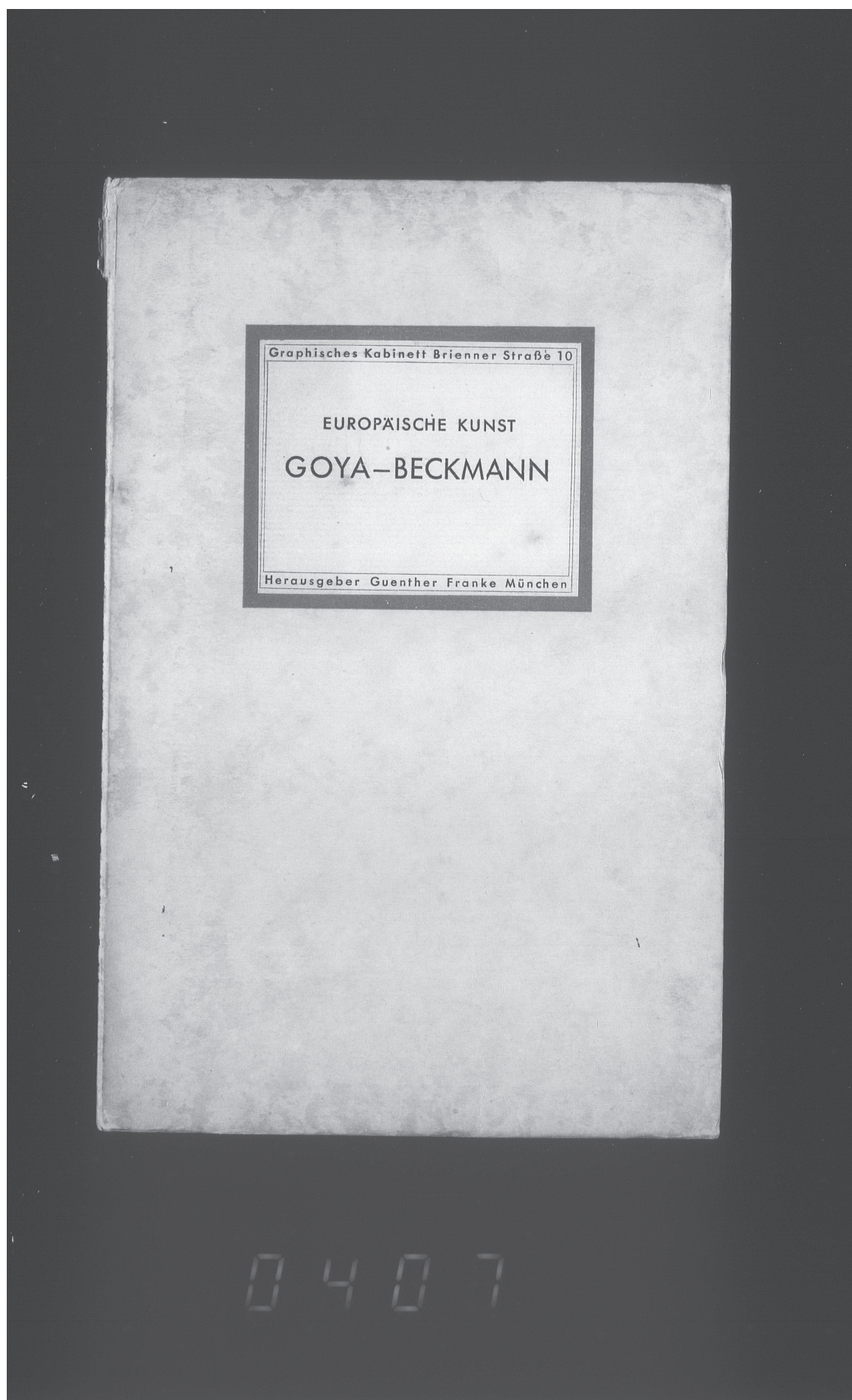
ORIGINAL ETCHING

The next volume of the ARTLOVER LIBRARY will be devoted to young American and European painters, and the volume following that will be given over entirely to Max Weber.

PRINTED BY MAX SPIEGEL, AT POLYTYPE, INC., 24 EAST 12 STREET, NEW YORK

0406

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

ART LOVER LIBRARY VOL. III

GOYA, INGRES, DAUMIER
BRESLIN, MARÉES, MAILLOL, RENOIR
CÉZANNE, VAN GOGH, GAUGUIN
REDON, MUNCH, ENSOR
BECKMANN

GRAPHISCHES KABINETT MÜNCHEN
GALERIE / LEITUNG G. FRANKE
J. B. NEUMANN NEW YORK

0408

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

FRANCISCO DE GOYA
1746 - 1828

Die Frau auf der Schaukel
Vieja columpiadora

Radierung auf rauhem geschöpften Papier in einem der Erstdrucke durch Lumley. Das Blatt zählt zu den wenigen sehr seltenen Einzel-Radierungen, die Goya im hohen Greisenalter geschaffen hat.

Lefort 251, Hofmann 235, Delteil 26.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

J. D. INGRES
1780—1867

*Bildnis des Archäologen
Hofrat Jacob Lindkb (1787-1841)*

Handzeichnung (Kreide) bezeichnet und signiert:
Ingres à Messieurs Lynk et Stackelberg. Roma
1817. Blattgröße 14,5×19,5 cm.

Publiziert: The Art News XXVIII Nr. 31.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

HONORÉ DAUMIER
1808 – 1879

Der Gaukler
Pailasse

Lavierte Federzeichnung, bestätigt von Eduard
Fuchs. Blattgröße 8,9×13,6 cm. Signiert H. D.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

HONORÉ DAUMIER

Ratapail

Bronzestatuette. 1851. Höhe 46 cm. Von H. Bing in 20 nummerierten Größen ausgegeben. Satirische Symbolisierung des bonapartistischen Straßenprovokateurs und Knüppelhelden.

Eduard Fuchs, Abbildung 172 a.

Berichtigung: Statt in 20 nummerierten Größen muß es heißen: in 20 nummerierten Gläsern.



0412

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

RODOLPHE BRESLIN
1825-1885

Reiterschlacht

Federzeichnung auf dünnem Papier, signiert und
datiert 1865. Jetzt im Britischen Museum London.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

HANS VON MARÉES
1837—1887

*Studie eines Pferdes und anderes
Gegenseite: Stier von einem Mann geführt*

Rötel-Zeichnung auf grauem Papier, etwa 1881.
Blattgröße 32×49 cm. Aus der Sammlung Baronin
von Pidoll.

Meier-Graefe 610.

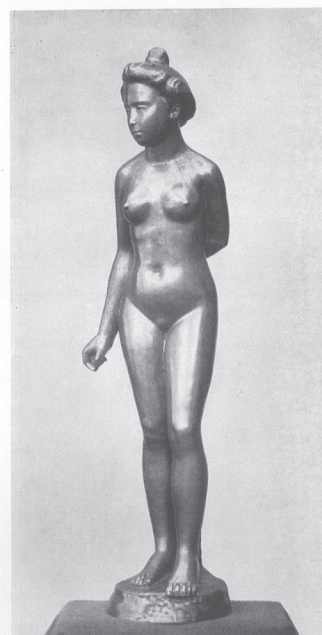


The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

ARISTIDE MAILLOL
geb. 1896

Die Badende

Bronze, Höhe 65 cm. Ganz früher Abguß.



0415

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

ARISTIDE MAILLOL

Etude

Rötel-Zeichnung auf gewalztem Japan, Blattgröße 19,2 x 30,5 cm. Signiert.



0416

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

ARISTIDE MAILLOL

Flora

Bronze, lebensgroß. Unter der Bezeichnung »Der Sommer« im Katalog der Internationalen Kunst-Ausstellung Dresden 1926 reproduziert.



0417

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

AUGUSTE RENOIR
1841—1919

Lavante

Bronze gegen 1916. Höhe 33,5 cm, Breite 28 cm.
Herausgegeben von Vollard. Signiert.

Meier-Graefe, Abbildung 411.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

PAUL CÉZANNE
1839—1906

Bildnis des Malers Achille Empeaire

Kopf- und Handstudien. Handzeichnung, Kohle auf gelblichem Papier. 1867. Blattgröße 49×51 cm, a. d. Kollektion David Lederer. Einen Faksimile-Druck dieser Zeichnung veröffentlicht Meier-Graefe in der III. Cézanne-Mappe der Marées-Gesellschaft. Eine weitere Zeichnung und ein Gemälde nach dem gleichen Dargestellten findet sich bei Meier-Graefe, Cézanne und sein Kreis. Abbildung Seite 90/91.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

PAUL GAUGUIN
1848—1903

Pariserin

Holzstatuette. Höhe 25 cm. Die an dieser Stelle
erstmalig publizierte kleine Figur stammt aus dem
Besitz Karl Ernst Osthaus, der sie seinerseits von
der Witwe Gauguins in Dänemark erworben
hatte.



0420

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

PAUL GAUGUIN

Pariserin

Holzstatuette (siehe die vorige Abbildung)



0421

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

PAUL GAUGUIN

Arlesierin

Handzeichnung. Blattgröße 50·54 cm. J.B. de la Faille belegt durch Briefstellen (Briefe Vincent van Goghs an seinen Bruder Theo, Band III, Brief 638 und 643 der holländischen Ausgabe) die Autorschaft Gauguins. Die Zeichnung verwandte van Gogh als Anregung für eine der späten Fassungen seiner Arlesierin. Jetzt Privatbesitz New York.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

ODILON REDON
1840—1916

Stilleben

Gemälde. Jetzt Privatbesitz St.Gallen.



0423

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

ODILON REDON

Études

Dessin à la plume. Blattgröße 21×27 cm.
Signiert.



0424

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

VINCENT VAN GOGH
1853 - 1890

Invalide

Kohle-Zeichnung, signiert Vincent Dez. 1882.
Blattgröße 27,5×46,5 cm. J.B. de la Faille 1003.
Jetzt Fogg Art Museum Cambridge Mass.



0425

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

VINCENT VAN GOGH

Straße in St. Marie

Rohr-Federzeichnung, Arles 1888/89. Blattgröße 48,5×29,6 cm. Erste van Gogh-Mappe der Marées-Gesellschaft, Tafel 16. Jetzt Privatbesitz New York.



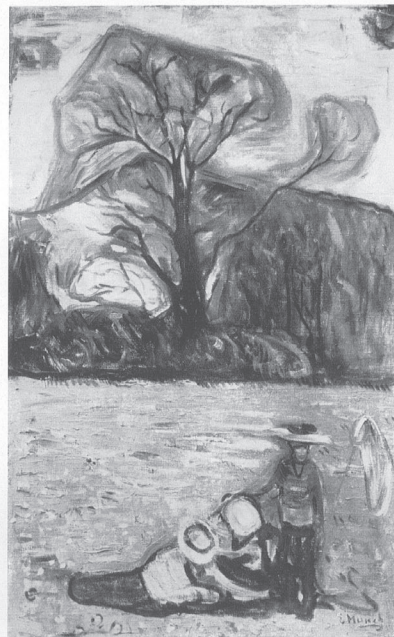
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

EDUARD MUNCH

geb. 1863

Frühlingslandschaft

Gemälde 1904. Größe 78×128 cm. Vormalig Slg. Dr. Linde. Katalog der Mannheimer Munch-Ausstellung 1927, Nr. 14, der Chemnitzer Kunst-hütte 1929, Nr. 16. Signiert.



0427

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

JAMES ENSOR
geb. 1860

Songeuse et Lampe

Farbstiftzeichnung, signiert, ohne Datum. Blatt-
größe 29×34 cm



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

JAMES ENSOR

Roses et lanagra

Ölbild 1917. Katalog der Ensor-Ausstellung, Mannheimer Kunsthalle 1928, Abbildung auf Seite 19. Ensor-Festschrift der Kestner-Gesellschaft in Hannover. Abbildung Tafel 13. Bildgröße 41×60 cm. Signiert.

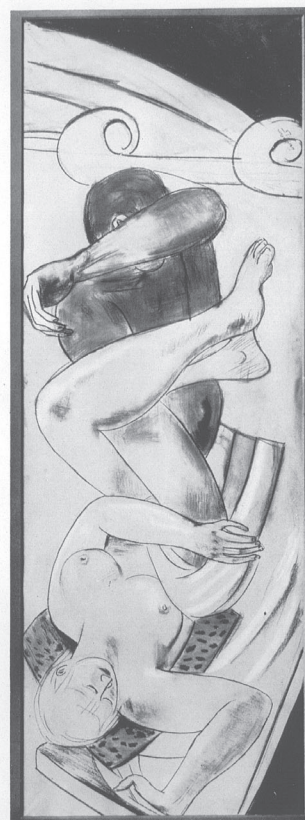


The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

MAX BECKMANN
geb. 1884

Die Nacht

Große Zeichnung, 1928. Format 179×64 cm.



0430

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

MAX BECKMANN
geb. 1884

Luftakrobaten

Ölbild 1929. Bildgröße 214×98cm. Abbildung im
Katalog der Kölner Künstlerbund-Ausstellung.

J. B. Neumann Archive
The Artforum Library

v. 2 n.d. *grad. in 1930, i. Artforum*
v. 3 n.d.



0431

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	III.B.2

THE ART LOVER LIBRARY

Edited and published by J. B. Neumann

FIRST VOLUME

RODOLPHE BRES DIN

Catalogue with 110 illustrations
of the etchings and lithographs

Price One Dollar

SECOND VOLUME

LIVING ART

Chardin, Ingres, Delacroix, Corot
Daumier, Bresdin, Guys, van Gogh
Gauguin, Rousseau, Le Douanier
Picasso, Delaunay, Rouault

24 illustrations of paintings and drawings

Price One Dollar

0432