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J.B. Neumann
Papers

IV.B.2

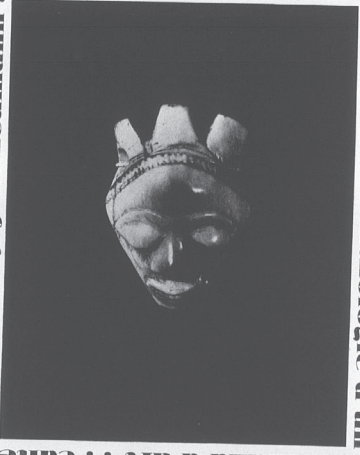
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March 27th, 1928

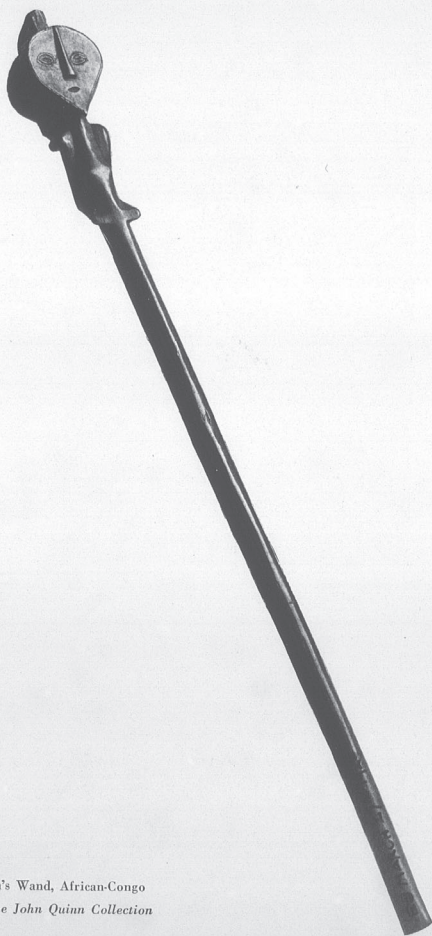
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published by j. b. neumann .
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Magician's Wand, African-Congo
From the John Quinn Collection



Bronze Bell, African
From the John Quinn Collection



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

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Marie Laurencin, Etching

printing, called the Argentographica Process.
The cover shows reproductions of graphic works by Daumier, Blake and Beckmann.

NUMBER TWO—

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

NUMBER THREE—

Twenty-three Illustrations of Block Books and Early Woodcuts.

NUMBER FOUR—

Fifteen reproductions of etchings by GEORGES ROUAULT.

NUMBER FIVE—

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

NUMBER SIX—

Fifteen reproductions of works by MAX BECKMANN.

NUMBER SEVEN—

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

NUMBER EIGHT—

Art in old English Caricature. Twenty-two illustrations by I. Cruikshank, G. Cruikshank, Ego-Pyall, Frost, Gilray, M. E. and G. Hunt, Williams and Rowlandson.

NUMBER NINE—

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



From the Block Book "Canticum Canticorum"

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Copper Mask by Marek Schwarcz

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

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MAX BAND EXHIBITION



NEW ART CIRCLE
35 WEST 57th STREET/NEW YORK

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1	BOY WITH CARDS	1
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5	HEAD OF A WOMAN	5
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7	PORTRAIT OF THE LITHUANIAN POET TYSLIAVO	7
8	PORTRAIT	8
9	HANNA AND SAMUEL	9
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No. 3—THE ARTIST'S WIFE

THE EXHIBITION WILL LAST THREE WEEKS,
OPENING MONDAY, NOVEMBER 15TH, 1926

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NEW ART CIRCLE, J. B. NEUMANN, *Director*
NEXT EXHIBITIONS

BEGINNING DECEMBER 6TH
NEW WORKS BY

MICHAEL BAXTE, MAURICE BECKER, BEN BENN, F. BLUMBERG,
HUGO GELLERT, E. BOOTH GROSSMAN, GERT HONDIUS, L.
LOZOWICK, MEGE, HELEN PERDRIAT, CHARLES SHEELER AND
WILLIAM VON SCHLEGELL

←—————→

MIDDLE OF JANUARY
THEATRE ARTS EXHIBITION
OF
OLD AFRICAN SCULPTURE

ARRANGED BY THE
THEATRE ARTS MONTHLY, EDITH J. R. ISAACS, *Editor*

←—————→

MIDDLE OF FEBRUARY
A. F. LEVINSON

BRASSPLATES BY MAREK SCHWARZ

←—————→

MARCH
MAX WEBER

←—————→

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THEATRE ARTS, INC.

Announces
an
EXHIBITION OF



PRIMITIVE AFRICAN SCULPTURE

Masks, Fetishes, Ivory and Wood
Sculptures, Musical Instruments, Tis-
sues, Objects of Decorative Art, Etc.

at the

New Art Circle
35 West 57th Street
New York, N. Y.

February 7th to March 5th

IF you are interested in further details of this Exhibition, send us your name and address. An illustrated brochure and photographs of some of the special objects will soon be ready.

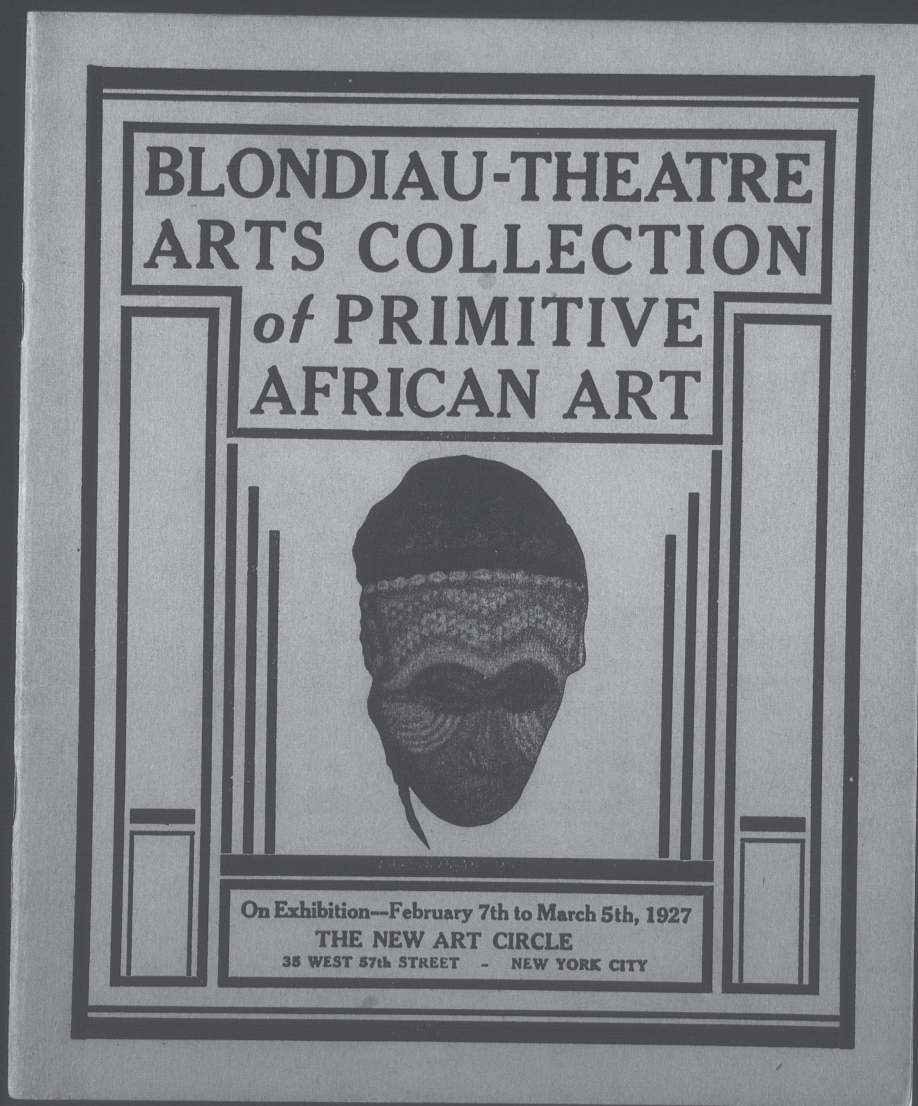
Theatre Arts, Inc.

119 West 57th Street

New York, N. Y.

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Theatre is the art which all the arts unite to serve. In its turn, Theatre must serve all the arts by maintaining and by renewing their life. In this first exhibition of a series, Theatre Arts Monthly presents a collection of Primitive African Art, with its rich background of ritual art and dramatic ceremonial.

THEATRE ARTS MONTHLY
119 West 57th Street New York, N. Y.

THE BLONDIAU-THEATRE ARTS COLLECTION



THE Blondiau-Theatre Arts Collection of Primitive African Art, assembled as a private collection by a Belgian connoisseur, M. Raoul Blondiau, during a period of twenty-five years, was acquired last summer by Theatre Arts Monthly and is being exhibited not only to bring to America a fine representation of this increasingly prized primitive art, but also to promote the contribution which it can make to contemporary art and life.

There are other notable branches of African art besides that of the Congo, which this collection chiefly represents. Each region has some outstanding superiority of form and pattern. But Congo art is varied and typical, and the Blondiau-Theatre Arts Collection represents a range of objects, types and materials, unusual in its scope.

The entire collection, of which approximately half is being exhibited, comprises nearly a thousand items from all branches of Congo arts and crafts,—the famous Bushongo wood sculpture, ivory and horn carving, applied decoration, metal work, weaving and pottery. It presents a particularly representative view of the best work of the most artistic tribes,—the Bakuba, Bakongo, and Bangongo subdivisions of the Bushongo nation. Their work reflects a tradition of style and an accumulated technique stretching back through hundreds of generations. Their art in sculpture and metal work reached a classic stage from two hundred and fifty to three hundred years ago. From this period and its reflection in subsequent work, the best examples of Congo art come. It is, in fact, only recently that the primitive art crafts have broken down under the competition of imported machine products and the forced imitation of European standards and ideas.

During the very decades when it has been in process of dying out in its homeland, African Art has been exerting a vigorous and fruitful influence on European art. Through many of its greatest masters, modern art has registered its indebtedness to African art—Picasso, Bracque, Modigliani, Lipchitz, Archipenko, Lehmbruck, Brancusi and others. Their employment of its idioms have rediscovered it to us as one of the notable phases of human art expression. Guillaume and Munro credit African art, especially "its way of building up a design from the dissociated parts of a natural object, and the array of designs it achieved by this method," with having thrown into modern plastic art a "ferment that must inevitably go on working. After catching the spell of its vigorous and seductive rhythms, no artist can return" they rightly

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Francis Bruguere

1. Bapende Tufted Ceremonial Mask

say, "to academic banalities." Appreciation of the forms and qualities of African art will thus always be an element in the intelligent interpretation and criticism of modern art.

In the primitive originals of African art, we see even more clearly why it has been such a technical revelation to the modernists who rediscovered it and why it has become through them an influential factor in the modernist revolt against representation and literalism in art. In the strange but impressive figures, faces and abstract patterns of the African masks, statuettes, and applied decoration, conventionalized beyond any suggestion of realistic representation, the mid-African artist indicates his method of working by decorative instinct and free imaginative treatment. Nevertheless there is always an element of artistic control, and a sense of what is appropriate to the medium and what is balanced in plastic or ornamental qualities. So when a modern critic, Paul Mondrain, says "The new plastic has abandoned imitation for the sake of creative freedom, and likewise the lordly isolation of the fine arts from the practical arts," he is rationalizing the instinctive formula and practice of the primitive Negro artist. Thus there is a startling fundamental agreement between the most recent modern aesthetic and the art creed of the Congo, until recently so little known and so generally under-rated.

In connection with this revival of the pagan African past, it is curious to note that the American descendants of these African craftsmen have a strange deficiency in the arts of their ancestors. They have been known favorably for their skill in music, song, dance and story, but have scarcely touched the pictorial and plastic arts or even the decorative crafts, and where they have done it at all, have done so imitatively and not creatively. Toward changing this, no stronger influence could possibly come than that which comes with the force of a rediscovered cultural heritage and with the appeal of a tradition worthy of emulation. African art, therefore, presents to the Negro in the New World a challenge to recapture this heritage of creative originality and to carry it to distinctive new achievement in the plastic arts.

The coming of African art to America has this significance added to that of our general appreciation of it as a notable phase of the art development of the past or our understanding of its technical influences upon modernist art.

ALAIN LOCKE.



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Francis Bruguière

12. Bakuba Ceremonial Dance Mask

CATALOGUE

MASKS

The ritual, ceremonial and dance masks represent one of the most distinctive aspects of African art and tradition. They are rigidly stereotyped not only by tribe, but according to the type of ceremony in which they are used. The main types are ritual or sacred masks, fetich masks worn by the "medicine men" as distinctive of their office, secret society masks,—insignia of the elders and the newly initiated, and dance or exhibition masks for festival use. Each ceremonial type has a native proper name.

1. Bapende-Kasai Ritual Mask.
Polychrome Wooden Mask with raphia head-dress. An ancient form. *Illustrated.*
2. Composite Kasai Mask for War-Dance Ceremonial.
3. Fetich Mask—Bayaka Type.
4. Carved Wooden Ritual Mask—Archaic Type, possibly Nkanda.
5. Bayaka Fetich Mask—Type "Mwelolemba."
A particularly fine example, with Crocodile Fetich Helmet.
6. Bakuba Dance Mask.
Polychromed wood with cowry shell insets. *Illustrated on Cover.*
7. Ritual Mask of the Budja-Aruwimi Secret Society.
A grotesque initiation mask.
8. Bapende Composite Mask.
With copper frontal decoration.
9. Ancient Kasai Mask.
The first use of masks is attributed to the reign of Samba Mkepe (about 1700). This mask resembles an early form, the Shene Malula, used by the officials of the Nkanda or Bangongo initiation ceremonies.
10. Kasai Ritual Mask. A later type of Bapende Mask.
11. Bakuba Polychrome Dance Mask.
12. Bakuba Festival Dance Mask.
A fine specimen of exhibition mask in pearl bead and cowry shell on webbed cloth foundation, with parroquet feather tip. The entire dancer's costume of shell armlets, anklets, girdle and girde pendants is worked out in the dominant pattern of the bearded mask. The crest is shell all-over ornament. This type is known to the natives as "Mukengo," and is for great dance festivals. *Illustrated.*
13. Cowry Shell Bakuba Mask.
A rich specimen of shell appliqué, in Bombo or ancient Kasai mask style, with elaborate head casing of colored beads in brilliant polychrome pattern.
14. Primitive Bakette Polychrome Mask, with twin Fetich Figures.
Surface design in incised pattern, with ochre lacquer.
15. Bundu Mask.

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Blondie
19. A Madonna of the Congo
Carved Fetich Statuette of Mother and Child



FETICHES

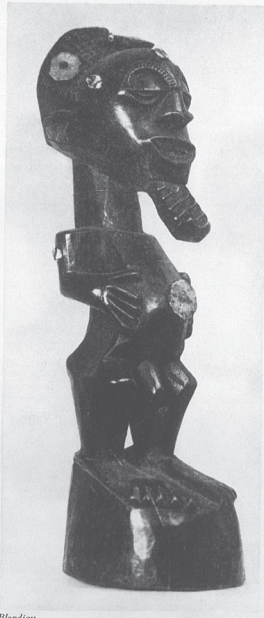
African fetich figures vary considerably in type, size and finish. They range from miniature hand pieces and body talismans to statuettes two and a half feet high, and from the finest of sculpture in hard wood and ivory, with skillful marquetry inlay, to crude, grotesque figures of soft wood that are merely the core for amulets or votive offerings with nails driven in to commemorate a petition to the spirits, or receptacles for birth and death relics.

Specimens of all types of fetiches prevalent in the Congo are in the collection,—but emphasis has been placed upon artistically significant types.

16. Kasai Fetich Figurine—with copper appliqué and ivory inlay.
17. Ancient Carved Bakuba Statuette—an exceptional example. *Illustrated.*
18. Bearded Bakuba Figurine in hardwood with shell and ivory inlay. Reminiscent of an Egyptian manner. *Illustrated.*
19. Polished Wood Statuette of Mother and Child. Classic Bakuba Style—probably earlier than the portrait statue period. *Illustrated.*
20. Primitive Lower Congo Variant of Madonna Statuette.
- 21-22. Baluba Maternity Fetich Statuettes in later style, with crested head-dress and mirror inlay eyes.
- 23-28. Talisman Fetiches—carried in the belt girdle in war and in hunting.
29. Talisman Fetich—Particularly fine carving, with Bashilele motive.
30. Fetich Figurine of Slave Carrying Chief—a fine primitive.
31. Double Fetich (Male and Female).
- 32-33. Bayaka War Fetiches.
34. Ancient Mayumba War Fetich.
35. Tribal War Fetich of the Lower Congo with Heart of Chief in the Body Casket.
36. Fetich M'Galle—Brass appliqué Congo Ritual Fetich (Male Form).
- 37-40. Kasai Funerary Fetiches.

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Blondiau

18. Bakuba Fetich—Statuette
—Classic Style



17. Bakuba Fetich—Statuette
—Primitive Style

FETICHES

(Continued)

41. Medicine Man's Fetich with carved Rattle—an exceptional one-piece carving.
42. Primitive Pelican Fetich.
- 43-46. Bayaka Fetich Talismans.
47. Ebony Bakuba Fetich Statuette—a fine grotesque. *Illustrated.*
48. Primitive Bakuba Divining-Fetich. Form Itombwa.
- 49-50. Divining Fetiches—Crocodile Form used by medicine men for "spotting" the evil spirits and offenders against taboos and tribal laws.
- 51-56. Congo Funerary Statuettes—in soft wood and the characteristic white funerary ochre—a type known for its cruder workmanship and portraitistic realism. Used as commemorative and propitiatory images.

MINIATURE IVORY MASKS, FETICHES



- 57-60. Ivory Fetiches, (Kasai—Kayaka—Warega).
61. Hippopotamus Horn Fetich—Manyema type. (Badjok and Lower Kasai).
62. An especially fine specimen of ancient miniature carving.
63. Ancient Badjok Neck Pendant Talisman.
- 64-69. Bakuba Ivory Fetiches.
- 70-76. Bakuba Circumcision Masks. No. 75 *Illustrated, p. 7.*
77. Congo Talisman Mask.
78. Ivory Coast Talisman Mask. *Illustrated.*
- 79-81. Baluba Talisman Masks.

FETICH BOXES

82. Primitive Fetich Box.
83. Azandé Fetich Box with fine Head Carving.

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85. Bushongo Ceremonial Head Cup

BUSHONGO SCULPTURED CUPS AND BOWLS



94. Twin Ceremonial Cup

The Bushongo ceremonial cups and vases, especially the sculptured head cups represent one of the finest genres of African wood carving. These pieces are cut out of single blocks of hard wood, and have the finish and type of the famous Bushongo portrait statuettes. They are prized family possessions of the chieftains, and are used for ceremonial occasions only. The form is prevalent with several tribes, the Bangongo, the Bashilele and the Bakuba, but the latter are the best practitioners of this art. The plain all over decorated vases and cups show great skill in transforming traditional weaving or raphia designs into ornamental carving well related to the texture of wood.

84-116. Cups

- 84. Bakuba Head Cup—exceptional antique specimen.
- 85. Baluba Head Cup—a notable example of simplified style. *Illustrated.*
- 86. Bakuba Head Cup—with richly carved neck pedestal. *Illustrated.*
- 87-92. Baluba Head Cups.
- 93-94. Twin Bakuba Head Cups. 94 *Illustrated.*
- 95. Carved Bakuba Cup with three heads in high relief.
- 96-97. Badjok Head Cups, archaic patterns.
- 98-100. Bakuba Hand Motive Cups.
- 100-116. Bakongo and Bashilele Handled Cups.

117-131. Vases and Bowls

- 117-121. Bakongo Vases.
- 122-125. Bangongo Vases.
- 126-127. Bangongo Geometric Pattern Vases. *Illustrated.*
- 128. Kasai Bowl, Imbolo pattern. *Illustrated, p. 19.*
- 129-131. Kasai Bowls.



86. Bakuba Cup

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148. Ancient Congo Throne-Stool

BAKUBA BOXES



134. Bakuba Ointment Box.

These ornamental boxes are for jewels, rouge and body paints and ointments. They are richly decorated in all-over ornament in distinctive shapes and designs. The semi-lunar type, evidently being the classic pattern, is reserved for the possession of chief-tain's wives.

- 133-139. Bakuba Cosmetic Boxes.
 134. A fine example of Imbolo design and Sun motive. *Illustrated.*
 140-142. Baluba Boxes.
 143. Bangongo Carved Box. *Illustrated*—unusual pattern.
 144. \downarrow Rectangular Bakuba Rouge Box.

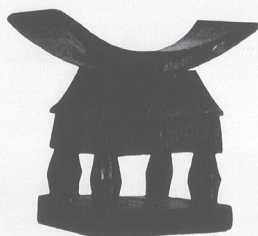
CHIEF'S THRONE-STOOLS

The primitive African chief's throne is a low carved stool, ranging from the basic type (Nos. 145-146)—through elaborate carved fetich forms in fine African style to the European chair form, with amarked modern influence.

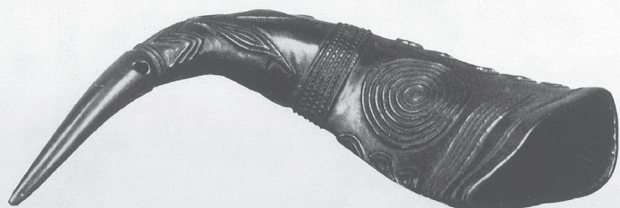
148. Ancient Throne Stool—sculptured neck and cowry shell insets. Kasai. *Illustrated.*
 149. Badjok Throne Stool with Figure support—a fine primitive.
 150. Paramount Chief's Throne Stool with archaic fetich figure support and with geometric conventionalization of tribal tattoos on figure.
 151. Congo Stool with typical Lower Congo female caryatid figure.
 152. Kasai Antelope Throne Stool.
 153. Kiako Chief's Chair, European Model, with rare one piece carvings in archaic African style. The rung panels are oddly reminiscent of Egyptian funeral boat carvings. There are 18 free carved figures on the chair.

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180. Ancient Carved Head Rest



159. Carved Ceremonial Buffalo Drinking Horn

CARVED BUFFALO DRINKING HORNS

The chief's equipment naturally shows some of the finest specimens of native workmanship,—the motives and carving of the chieftains' ceremonial drinking horns and sceptres of office are noteworthy examples of pattern and carving.

- 154-155. Chieftain's Carved Drinking Horns—Relief carving on buffalo horn.
- 156. Very ancient massive horn, with geometric and crocodile pattern and wrought iron hook. An exceptional specimen.
- 159. Bakuba Horn—Fine design. *Illustrated.*
- 160. Carved Wood Horn in shape and motives of the buffalo horns.

CEREMONIAL STAFFS, SCEPTRES

- 161-162. Ceremonial Canes of Congo Paramount Chief, with primitive Congo top figurine.
- 163. Iron Ceremonial Wand.
- 167. Fine Chief's Staff with two fetich figures and centre panel of embossed head and crocodile motive.
- 168-169. Bakuba Sceptre Staffs.
- 170. Lower Congo Chief's Staff.
- 171. Congo Chief's Staff with elaborate figure, carved head-dress, cowry insets and centre panels.
- 172. Bushongo Chief's Sceptre. *Illustrated.*
- 173. Chief's Fly-Whip, Janus Headed Handle.
- 174. Ancient Hand Sceptre.

CARVED HEAD RESTS

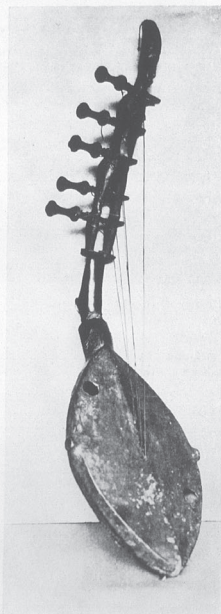
- 175-177. Kasai Head Rests.
- 178. Carved Figure Head Rest.
- 179. Carved Badjok Head Rest.
- 180. Ancient Kasai Head Rest—unique design. *Illustrated.*
- 181-184. Bakuba Head Rests.



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184. Ubangi Lute-Mandoline, with Carved Fetich Terminal

MUSICAL INSTRUMENTS

The variety in musical instruments which African civilization developed and the quality of form and execution achieved in the best types indicate a high correlation of the arts. The tom-toms, native lutes, and mandolines are especially characteristic.

NATIVE LUTES, MANDOLINES, AND MARIMBAS

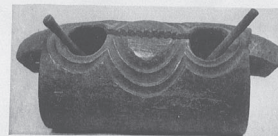
- 182-183. Primitive Harp Mandolines (Similar to the Egyptian harp).
- 184. Unique Ubangi Mandoline, with carved terminal. *Illustrated.*
- 185-187. Uelé Mandolines.
- 188. Fine ancient type Mandoline with ivory pegs and terminal sculptures.
- 189. Lower Congo Mandoline.
- 190-191. Pair of Ubangi Mandoline Lutes with conventionalized fetich pattern (male and female).
- 192-195. Congo Marimbas, Uelé and Bakuba types.
- 196. Uelé Violin.
- 197. Ancient Congo Harp with Imbolo design.

IVORY AND HORN TRUMPETS

- 198. Uelé War Trumpet—Incised disc design.
- 199-202. Carved Ivory Trumpets.
- 203-204. Ivory Trumpets with carved fetich Figurines.
- 205. Trumpet with all-over ornament.

TOM-TOMS and PERCUSSION INSTRUMENTS

- 206. Giant Bulengo Drum with Kasai Ornament.
- 207. Ancient Drum, rare form.
- 208. Kasai Double Tom-Tom. *Illustrated.*
- 209. Women's Dance Drum.
- 210. Kasai Tom-Tom. *Illustrated.*
- 211. Rattle Drum—Lake Leopold.
- 212-213. Carved Wooden Gong Rattles—Bakuba Type.



208. Kasai Tom-Tom

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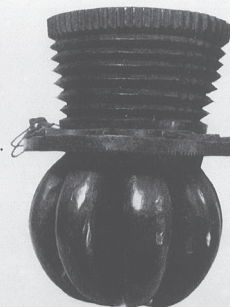
126-127. Bushongo Geometric Pattern Vases

DECORATIVE ARTS

In no department of art is African craftsmanship stronger than in the decorative arts—where often the finesse of the decorative quality (according to our distinction between the fine and the useful arts) is sufficient to reclassify the object as an object of fine art.

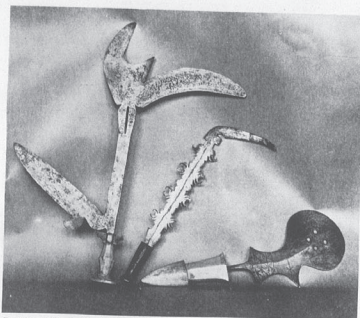


- 214-233. HOUSEHOLD UTENSILS.
214. Ancient Grinding Mortar in conventionalized banana cluster motive. *Illustrated.*
215. Carved Canoe Paddles.
216. Carved Wooden Bowl Cover.
- 217-225. Bakuba and Bangongo Bottles. One variety for medicine men's potions,—the other for scent and ointments.
228. Bakuba Carved Snuff Sniffer—very old and rare specimen.
229. Carved Wooden Spoon—Serpent motive—one piece carving.
- 232-233. Wood Figure Spoons with carved mask on Handle—rare pieces.
- 234-245. HUNTING WHISTLES.
- 234-242. Carved Bayaka-Kasai Hunting Whistles.
- 243-246. Ancient Badjok Hunting and Trumpet Whistles.
245. Ancient War Whistle.
- 246-333. ARTICLES OF PERSONAL USE AND ADORNMENT
- 246-250. Bayaka Carved Wooden Combs.
- 251-257. Bakuba Carved Combs. No. 253 *Illustrated.*
- 258-259. Fetich Figure Combs.
- 260-275. Carved Ornamental Ivory Combs.
- 276-288. Ivory Coiffure Thong Pins.
- 279-309. Carved Ivory Figurine Pendants.
- 309-310. Carved Ceremonial Pipes.
311. Carved Ivory Snuff Box.
- 312-320. Ivory Finger Rings.
- 321-335. Metal Knives and Toilet Implements.

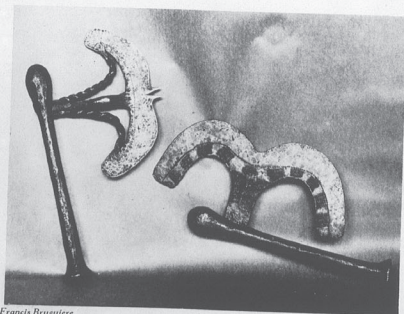


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Francis Bruguere
Bushongo Throwing Knife and Blades



Francis Bruguere
Kasai Ceremonial Battle Axes

NATIVE CONGO JEWELRY



- Mango Collars of Incised Brass. *Illustrated.*
- Brass Anklets.
- Brass Armlets.
- Chiseled Brass Bracelet. *Illustrated.*
- Massive Bangola Bracelets.
- Bakuba Ivory Bracelets.
- Leopard Tooth Necklaces.
- Filigree Ornaments.
- Composite Brass and Leather Necklace Collar.

WEAPONS and ARMS

From the extensive collection of arms and weapons a few of the most artistic and typical have been selected to show the skill in design and metal working of the African smiths. They work in brass, copper, iron and metal inlay.

Tribal weapon patterns are fixed, as well as distinctive forms for ceremonial use. Some of the most interesting blades are those showing conventionalized plant motives.



Chief's Ceremonial Side Arms—Symbolic Sacrificial Knives with which ceremonial orders were given.

Bambala Executioner's Scimitars.

Ivory Handled Swords.

Ivory Handled "Bushongo" or Throwing Knives—the national weapon of the Bushongo. *Illustrated.*

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9. Ancient Kasai Mask.

WEAPONS and ARMS

(Continued)

- Ceremonial Dance Knives—Ikuri pattern.
 Ikula or Parade Side Arms—Bushongo—with Imbolo design in metal inlay on blades and handles.
 Kasai Battle Axes in Brass and Wrought Iron. *Illustrated.*
 Wrought Iron Battle Axes. Arms of the Budja-Aruwimi.
 Sanga Scimitar Sabre. Ubangui Knives.
 Ababua Sabres. Lake Leopold Knives.
 Azande Sabres. Stanley Pool Weapons.
 Uelé Sabres. Bangala Ceremonial Knives.
 Gombe Sabres. Bangala Blades.
 Mobenghe or Bakuba Battle Sabres. Kasai Lances.
 Bakuba Ivory Daggers.

POTTERY

African pottery of this region is very scarce, indeed one tribe, the Basongo Meno, have almost a monopoly on the making of the little pottery used in the district, where wooden and calabash utensils are dominant. The prevailing types of pottery are represented in the collection.

- Uelé Bowls. Basongo-Meno Bowls and Vases. Ubangi Vases.



210. Kasai Tom-Tom

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12. Bayaka Fetich Mask with Crocodile Fetich

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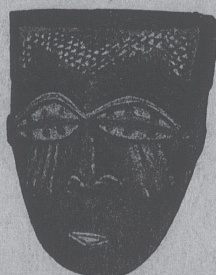
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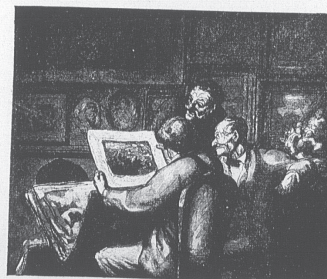
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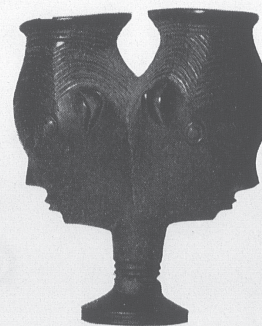
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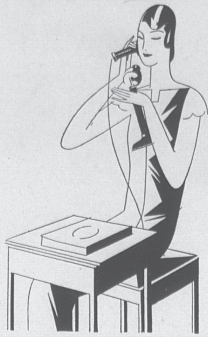
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In Which We Elect Ourselves a Charter Member of the Modern Museum

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

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

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

A citizens' committee, we feel sure, if it were dressed in white sheets and with a burning cross or two, could visit the Metropolitan Museum to good effect. Arriving in the new wing the committee could gently and firmly suggest that the Salvation Army be notified to come and get the things in the morning, as that room was needed for the showing of great and modern paintings to a heedless public.

The committee failing, we have a further plan. We shall borrow two neighbor children and, with our own two, turn them loose amid the white plaster of Paris, telling them kindly to play there until noon—but mind, do not break a thing. Between one

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and two o'clock the street-cleaning department could remove the bits from the floor and then we would start to hang our selection of modern art.

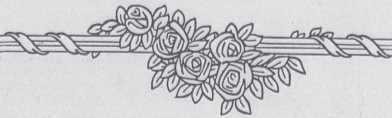
AS Mr. Neumann explains, as he tours the walls where hang the fifty or so paintings, these are but doors leading to fifty studios. And behind these doors are hundreds of canvases. And each canvas represents something fine of spirit and achievement. Ault, Baxte, Becker, Benn, Blumberg, Constant, Cramer,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

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

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

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

—M. P.



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