A Modern Art Questionnaire
By ALFRED H. BARR, JR.

THIS is a primitive among ques-
tionnaires having been invented
almost a year ago as a preliminary ex-
amination to test the student's back-
ground for a course in modern art
at Wellesley College. It lacks the sophis-
tication of the more recent manner.
There are no spellbinders such as:
Name four important artists-photog-
raphers whose names begin with St.---
or: What poet wrote in honor of an
English naval victory, "We bit them in
the night, the Right of Heligoland"?---or:
What daughter of an American clergyman published in Paris perhaps
the most remarkable prose work of
the century, written by an Irishman and
forgotten in the United States? How-
ever, like many primitives it has its
own peculiar, if humble, charm. For
instance, it covers with careful propor-
tion modern expression in architecture,
sculpture, painting, graphic arts, music,
prose, drama, poetry, the stage, decora-
tive and commercial arts, music,
ballet, and modern criticism, chosen
from French, British, Italian, Russian,
German, and American sources. Fur-
thermore, the list is carefully graded
from very obvious to somewhat more
difficult; only the most important ac-
complishments, with a few exceptions,
are considered; the usual position of
question and answer is reversed; and
finally a few actual works of art are
represented by photographs or quota-
tions.

WHAT IS THE SIGNIFICANCE OF
EACH OF THE FOLLOWING IN
RELATION TO MODERN
ARTISTIC EXPRESSION?
1. George Gershwin
2. Max Reinhardt
3. Henri Matisse
4. The Hairy Ape
5. Miguel Covarrubias
6. James Joyce
7. John Marin
8. UFA
9. Alexandre Archipenko
10. Roger Fry
11. The Zoning Law
12. Alfred Stieglitz
13. The Cabinet of Dr. Caligari
14. Aristide Maillol
15. The Imagists
16. Joan Cocteau
17. Saka-Fifth Avenue
18. Petrovitch
19. Harriet Monroe
20. Paul Claudel
21. Gilbert Seldes
22. Franz Werfel
23. Gordon Craig
24. Forbes Watson
25. Oswald Spengler
26. Luigi Pirandello
27. Laszlo
28. The Sitwells
29. Edgar Brandt
30. Who wrote this?
Thou art come at length
more beautiful
than any cool god
in a chamber under
Lydia's far coast
than any high god
who touches us not
here in the seeded years;
ay, than Argus
scattering the broken leaves.

31. Polytonic
32. The Barnes Foundation
33. Wyndham Lewis
34. Frans Masereel
35. Frank Lloyd Wright
36. George Antheil
37. John Quinn
38. Sur-realisme
39. Arnold Schönberg
40. Aria de Capo
41. John Alden Carpenter
42. Franki
43. Vsevolod Meyerhold
44. Harold Samuel
45. Fernand Léger
46. Who wrote this?
"Silence is not hurt by attending
to taking more reflection than
a whole sentence. And it is said and
the quotation is reasoning. It gives
the whole preceding. If there is
time enough then appearances are
considerable. They are in a circle.
They are tendering a circle. They are
tender circle. They are tender
only a circle;"
47. Suprematism
48. Das Bauhaus
49. Le Corbusier-Saumier
50. Richard Boleslavsky
Answers on page 96

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generally part of their equip-
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Not Rubbed On
Answers to Art Questionnaire
(Questions on page 85)

1. George Gershwin: American. Among the manufacturers of Jazz this "White Hope" reveals as a musician a decided talent which has received great appreciation.

2. Max Reinhardt: One of the foremost among German masters of the theatre 'arts. Known, unfortunately, in this country by The Miracle.

3. Henri Matisse: French. Very possibly the greatest living painter. One of the leaders of Les Fauves, now accepted as a master by all critics, he has rejected his work for its "lack of suavity in the manipulation of painted surface."


6. James Joyce: Irish cosmopolite. Author of Chamber Music, Ulysses, Dubliners, and master of prose in the "stream of consciousness" manner which sacrifices clarity and form for the illusion of exhaustive completeness.

7. John Marin: American artist. In his watercolors considered in the first rank; a position trumped by the recent sale of one of his paintings to a magnanimous Washington collector for $6000.

8. UFA: German moving picture company. Perhaps the only great film producers who frequently sacrifice commercial for artistic values, UNIVERSUM FILM AKTIENGESELLSCHAFT.

9. Alexandre Archipenko: Russian Sculptor now conducting a school in New York. Famous for his masterful and highly individualized fusion of late Renaissance elegance with the cubistic formula.

10. Roger Fry. Organizer of the first Post-Impressionist Exhibition in England—the most brilliant English art critic supporting the modern aesthetic attitude (ma non sopporta l'espressionismo di arte) of modern art in general, and architecture in particular.

11. The Zoning Law: Ordinance in New York and other large cities governing the height of tall buildings in proportion to the width of the street, thus safeguarding light. Resulting in the "step-back" design of the newer skyscrapers, this law is of infinite greater importance to American architecture than all the stillborn and sentimental archaisms of the so-called revolutionists and actuators.

12. Alfred Stieglitz: American photographer, pioneer and prophet of modern art in America, founder of "291" and The Intimate Gallery, impresario of the Seven Americans, husband of Georgia O'Keefe, and the only New York art dealer who represents the theosophist method without destroying patronage.

13. The Cabinet of Dr. Caligari: Epoch-making German moving picture, and one of the chief inspirations of the Expressionist movement.


15. The Imagists: A group of poets English and American, attempting to isolate and realize vividly sensations and emotions by a sparse and enameled imagery. They have in free verse form but influenced by such diverse classical sources as the Chinese and Hellenic. Among them are or were John Gould Fletcher, Ezra Pound, Richard Aldington, Amy Lowell and the not quite anonymous H. D.

16. Jean Cocteau: Parisian, a representative of incredible versatility—poet, novelist, dramatist, satirist, inventor of ballets, and staunch champion of all that is witty and adventurous in the arts.

17. Saks-Fifth Avenue: Through its advertisements and show windows this department store has done more to popularize the modern mannerism in pictorial and decorative arts than any two prose-writers can hope to.

18. Petrovitcha: Ballet with music by Stravinsky.


20. Paul Claudel: French poet, mystic, dramatist, now Ambassador to America, with residence in the United States.

21. Gilbert Seldes: Editor, dramatic critic of The New Yorker and in which the relative qualities of Beethoven, George Gershwin, and Puccini are clearly discerned. Ernest Newman will not comprehend.

22. Franz Werfel: Noted German dramatist in the Expressionist manner. The Goat Song, etc.

23. Gordon Craig: "Old master" of the modern theatre and the modern woodcut.

24. Forbes Watson: Art critic of The New York World and editor of The Arts in which he maintains a standard of criticism and scholarship which is both conscious of the past and sensitive to the present.

25. Oswald Spengler: German Philosopher. In his Der Untergang des Abendlandes (The Decline of the West) he proves by cumulative analogy a cyclical theory of history and the decadence of our civilization. If, however, decadence is the "inability to create new forms" the personalities and works of art included in this questionaire are at least attempting a refutation.

26. Luigi Pirandello: Italian dramatist who twines his audiences, his directors, his actors, and himself in a spider web of problems ontological and epistemological. Six Characters in Search of an Author, Enrico Quattro, etc.

27. Les Six: Honegger, Auric, Tailleferre, Milhaud, Durey, and Honegger, once a group of youthful Parisian composers but now individuals and diverse. Erik Satie, their leader—he is not a Socratic method and his book "Out tears" is dead. His dog embraces most of the progressive musical talent of France.

28. The Skinn: Edith, Pauline, Witter, and Sacheverell Sitwell, until the marriage of the last, a trio inseparable and prodigious, forming the core of the new age (Continued on page 58)
of a highly sophisticated group in London.
29. Edgar Brandt: Distinguished for his wrought iron in the modern manner.
31. Polychrome music is composed in two or more keys often played simultaneously.
32. The Barnes Foundation: Merion, Pennsylvania. A privately owned institution for education in the aesthetic appreciation of the fine arts. It possesses the finest collection of modern French pictures in America, including several hundred Cézannes and Renoirs, many great Picassos and Matisses, fine Dauvriers and Van Goghs and a recently acquired masterpiece by Seurat.
33. Wyndham Lewis: English painter, critic and novelist. Founder of Vorticism, editor of Blast, author of The Art of Being Ruled in which he emerges as an English Mencken who thinks before he mocks, but not enough.
34. Frans Masereel: Modern Belgian artist known primarily for his woodcuts.
35. Frank Lloyd Wright: Among the first American architects to become conscious of modern forms as an expression of modern structure. His name is a byword among progressive architects the world over.
36. George Antheil: American composer and pupil of Stravinsky recently returned from Paris to direct his very remarkable Ballet Mecanique, played by one mechanical piano, ten pianos, four bass drums, two wind machines, eight xylophones, electric bells—and, we hope, an E-flat alarm clock and a contra-bass metronome.
37. John Quinn: American lawyer and bibliophile who before his death was the most emancipated among the great American collectors of modern art. Pictures from his collection are now in the Louvre and the Art Institute of Chicago.
38. Suprematism: A new and increasingly powerful cult prevalent in Europe. To its ranks flock many who previously wrote or painted under the oriflamme of Dada or Expressionism. Devoted to the exploration of the subconscious, believing in the artistic validity of dreams, it is an expression of faith in Twentieth Century psychology, just as Impressionism received the sanction of the Nineteenth Century physics.
39. Arnold Schönberg: Viennese composer who discards any definite key or tonality and employs a musical form, algebraic, Iaconic, cerebral, in contrast to the predominant rhythms, Russian folk tunes and "black to Bach" creed of Stravinsky, his chief rival for leadership among contemporary European musicians.
40. Asis da Capo: Early play by Edna St. Vincent Millay.
42. Frankl: New York. One of the very few firms exclusively devoted to the designing and manufacture of modern furniture which makes "no compromise with reminiscence."
43. Vsevolod Meyerhold: Most important figure in the contemporary Russian theatre opposing Constructivism to the super-belasco realism of Stanislavsky and the Moscow Art Theatre.
44. Harold Samuel: English pianist, famous for his magnificent performances of music by that greatest modern composer, Johann Sebastian Bach.
45. Fernand Léger: French cubist whose forms are polished and cylindrical like steel, clangorous in red and black like new fire-engines.
46. Gertrude Stein.
47. Suprematism: Russian ultra-cubism in which painting is reduced by an almost scholastic dialectic to the just disposition of a black square in a white circle. Malevitch and Rodchenko are masters of this pictorial quintessence.
48. Das Bauhaus: At Dessau, formerly at Weimar, Germany. A publicly supported institution for the study and creation of modern architecture, painting, ballet, cinema, decorative and industrial arts. Among the professors are Kaninsky, the Expressionist, Paul Klee claimed by the super-realisans, and Moholy-Nagy, the Constructivists.
49. (Le Corbusier-Saugier) Architect and leader of the Constructivists in France. Author of Urbanisme, Vers une Architecture, among others.
50. Richard Boleslavsky: Of the Russian theatre, now director of the Laboratory Theatre in New York City.