

another, that it would be God's blessing to have a group of sincere, conscientious, capable men and women undertake a job of developing for posterity all that is significant and beautiful in the civilization of these first Americans.

"It seems to me your plan should find response in every official circle and in the hearts of scores of Americans who could give of their time and money to the realization of your idea. Count me as one of those who would like to help."

From David Seabury, widely known lecturer and psychologist, who is intimately acquainted with all parts of our country, came the following statements:

"In a period when world war threatens and industrial strife is apparent in all parts of our land, people are inclined to think that the economic conflict and political stress are too great for us to concern ourselves with culture. 'Why, in such a period,' they ask, 'should we be concerned with the welfare and art of the American Indian?' Such a question reveals how little we have understood the importance of the work and life of the Indian to our own restless and tumultuous civilization.

"The Indian is a man of great calm, a child of nature, a lover of the earth, and in his simple wisdom and instinctive philosophy there is guidance for us, a guidance especially important when the world is so full of chaos and insecurity. . . . . .

"There is no question of the significance of this plan to build a national gallery to the work and culture of the American Indian at this present time. In a few more years it may be too late to save for our people this record of the first great American. In a few more years we may become too frenzied a people to pay attention to the message this native philosopher has for us. Now is the time to plan and to erect a gallery where people may go by the thousands to experience the regeneration which contact with the Indian so commonly brings.

"It is, of course, unnecessary to emphasize the fact that in such a plan as this the Indian himself is greatly benefited, and that American art will receive a new impetus. The gain here is twofold, for the work of the Indian has too long been unappreciated, and exploited largely, shall we say, for commercial purposes. There has been some appreciation of his work on the part of those galleries especially concerned with the art and culture of the Southwest, but there has been no national opportunity for the work of the Indian to develop to a sufficient degree so that he was inspired to do his best and financially assisted so as to be able to keep at his work with confidence and enthusiasm. Nor has the American artist, whose work now shows so much appreciation of the primitive, received sufficient contact with the work of the Indian to guide him in his interest in the simpler and deeper values of esthetic expression."

#### *THE INDIAN GALLERY WILL NOT DUPLICATE*

#### *ANY EXISTING INSTITUTION*

It cannot be too strongly emphasized that the projected gallery is something entirely new, that it is not a part of, or a duplication of any other museum or movement. Dr. Anne Henle of Heidelberg University, who is now with the Schaeffer Galleries, New York City, writes:

"I made a survey of all American museums, galleries and private collections in 1934-1935, under a grant from the William C. Whitney Foundation. I studied all phases of art in America. I was surprised to find that the American Indian seemed to be restricted, with few exceptions, to inadequate museums or collections of ethnography; dull arrangements stressing all but the aspects that mean so much to the artist and the poet. Much emphasis needs to be laid upon the Indian's philosophy and his power to create beauty in form and in spirit. After my year's survey, I am positive there is no such gallery as you propose, stimulating interest in the Indian as a human being and as an artist."