

MAX WEBER

RETROSPECTIVE EXHIBITION

1907

1930

MARCH 13

1930

APRIL 2

MUSEUM OF MODERN ART

730 FIFTH AVENUE

NEW YORK

CATALOG

The pictures are arranged in chronological order regardless of medium. An asterisk before a number indicates that the picture is illustrated by the half-tone reproduction bearing the same number. Mr. Weber has written the notes signed by his initials, M. W. The pictures are from the collection of the artist unless otherwise noted.

- 1 PARIS, 1907
Oil on canvas, $24\frac{3}{4}$ x 31 inches
- *2 THE YOUNG MODEL, 1907
Oil on canvas, $38\frac{1}{2}$ x $31\frac{1}{2}$ inches
- 3 FIGURE, 1907
Pencil, $13\frac{1}{4}$ x $8\frac{1}{4}$ inches
- 4 SKETCH, 1907
Charcoal, 12 x $6\frac{1}{4}$ inches
- 5 ON THE SHORE, 1907
Ink, 9 x 12 inches
- 6 FIGURE STUDY, 1908
Oil on canvas-board, 22 x 12 inches

NOTE: This study was made from the model in Matisse's class. Complementary colors of green-yellow and red-violet are used. Matisse admired this study, especially the drawing of the legs. He always encouraged directness and simplification in the indication of contour and mass.
- 7 STUDY FROM MODEL, 1908
Pencil, $6\frac{3}{4}$ x $4\frac{1}{2}$ inches
- 8 SUMMER, 1909
Oil on canvas, $39\frac{3}{4}$ x $23\frac{3}{4}$ inches
- 9 STILL LIFE WITH BANANAS, 1909
Oil on canvas, 32 x $25\frac{1}{2}$ inches
- 10 STATUETTE, 1909
Pencil and watercolor, 10 x $6\frac{3}{4}$ inches
- 11 THE OLD AMERICAN ART GALLERIES, 1909
Gouache, $9\frac{1}{4}$ x $6\frac{1}{2}$ inches
- *12 COMPOSITION WITH THREE FIGURES, 1910
Oil on corrugated paper, 47 x $23\frac{1}{2}$ inches

- 13 BOY, 1910
Gouache, 28½ x 12 inches
- 14 MEDALLION, 1910
Watercolor, oval, 5 x 4 inches
- 15 RED PARASOL, 1910
Watercolor, 7⅛ x 4⅝ inches
- 16 FIGURE—SIDE VIEW, 1910
Charcoal and chalk, 9½ x 3½ inches
- 17 DRAWING FOR CARVING, 1910
Pencil, 12½ x 8 inches
- 18 BREAKFAST, 1911
Pastel and gouache on corrugated paper, 47½ x 23¾ inches
- *19 THE GERANIUM, 1911
Oil on canvas, 39¼ x 31¾ inches
NOTE: Two crouching figures of women dwelling and brooding in a nether or unworldly realm. The conception and treatment spring from a search of form in the crystal. It is a painter's realization of sculpturesque and tactile values.—M. W.
- 20 TWO FIGURES, 1911, Study for The Geranium
Oil on canvas-board, 12 x 17¾ inches
- 21 THE BLACK FENCE, 1911
Oil on canvas-board, 15¼ x 17¼ inches
- 22 FIGURE COMPOSITION, 1911
Watercolor, 18 x 24½ inches
- 23 FIGURE STUDY, 1911
Ink and gouache, 11½ x 6 inches
- 24 FOUR SAILS, 1912
Oil on canvas, 35½ x 20½ inches
- 25 TWO HEADS, 1912
Pastel, 24¼ x 18 inches
- 26 FIGURE, 1912
Gouache, 15 x 10¾ inches
- *27 DECORATION WITH CLOUD, 1913
Oil on canvas, 59¼ x 40 inches
NOTE: A few simple objects—a black tree, white blossoms, a portion of a hut with a carmine colored roof, a pale yellowish green cloud, birds, two figures of primitive type in attitudes of gaze and quest—are placed with utmost regard for distribution and space, and beauty of

design and color. This is purely decorative study, arabesque and primitive in its intent. Charm or sweetness was avoided. Flat, subdued, intermediary tints were chosen in a manner that seemed to help in mellowing the expression of primitive austerity.—M. W.

28 IMAGINARY PORTRAIT OF A WOMAN, 1913

Oil on canvas, 35½ x 24¼ inches

Collection Mrs. Nathan J. Miller, New Rochelle, New York

29 WOMEN AND TENTS, 1913

Oil on canvas, 24½ x 35¾ inches

Collection Mrs. Nathan J. Miller, New Rochelle, New York

30 THE BATHER, 1913

Oil on canvas, 59½ x 23½ inches

*31 MAINE, 1914

Pastel, 24½ x 18 inches

32 INTERIOR WITH MUSIC, 1915

Oil on canvas, 59¼ x 40 inches

NOTE: There are moments when our senses seem to take on the functions of each other. To hear is to see, to see is to touch, and so it seems that the audible tones of music float and interlace or blur in space as do volumes of smoke or even vapors or aromas. Here is an expression of a conception of music as it wafts in space and is encased or seized in rhythmic architectural contour. The visible gamut of color seemed appropriate at the time for the harmony of music then heard in silence and isolation.—M. W.

33 RUSH HOUR, NEW YORK, 1915

Oil on canvas, 35¾ x 29½ inches

34 CHINESE RESTAURANT, 1915

Oil on canvas, 39½ x 47½ inches

NOTE: On entering a Chinese Restaurant from the darkness of the night outside, a maze and blaze of light seemed to split into fragments the interior and its contents, the human and inanimate. For the time being the static became transient and fugitive—oblique planes and contours took vertical and horizontal positions, and the horizontal and vertical became oblique, the light so piercing and so luminous, the color so liquid and the life and movement so enchanting! To express this, kaleidoscopic means had to be chosen. The memory of bits of pattern were less obvious than the spirit and festive loveliness and gaiety—almost exotic movement. Therefore, the glow, the charm, the poetry of geometry was stressed. The whole picture is made even more significant by the distribution of flickers here and there in fitting place of a hand, an eye, or drooping head.—M. W.

*35 NEW YORK AT NIGHT, 1915

Oil on canvas, 34 x 22 inches

NOTE: Electrically illumined contours of buildings, rising height upon height against the blackness of the sky now diffused, now interknotted, now pierced by occasional shafts of colored light. Altogether—a web of colored geometric shapes, characteristic only of the Grand Canyons of New York at Night.—M. W.

36 AVOIRDUPOIS, 1915

Oil on canvas, 21 x 18 inches

NOTE: Inanimate objects are exceedingly fascinating. A life all their own seems to inform them. The scale, for example, in its process or function of weighing, seems to be a living, balancing, knowing instrument. It searches for equilibrium between matter and matter, regardless of content or composition. It is the moment before the stillness in balance that was aimed at in terms of geometry and symbol.—M. W.

37 COLTS, 1915

Watercolor, 9½ x 13½ inches

38 KITCHEN, 1915

Pastel, 24¼ x 18 inches

*39 THE PIQUÉ SHIRT, 1916

Oil on canvas, 31 x 24 inches

NOTE: Mere caricature was not the aim in this study. It is an effort to express the dignity, poise and concentration of a man seated at a table reading a book. It is a plastic expression of visual memory and not of optic reality.—M. W.

40 WOMAN BATHING, 1917

Gouache, 24¼ x 18 inches

41 COURTING, 1917

Gouache, oval, diameters 24 x 18 inches

*42 LECTURE, METROPOLITAN MUSEUM, 1917

Pastel, 24¼ x 18 inches

NOTE: A lecture on Giotto was given at the Metropolitan Museum. The late hastening visitor finds himself in an interior of plum-colored darkness on leaving the glaring daylight, speed and noise behind. The darkness of the interior becomes a background upon which one discerns the focussing spray-like yellowish-white light, the concentric, circular rows of seats, a portion of the screen, and indications of figures upon it. There was much more visible, but the memory retained only the essential expressed in this pastel study.—M. W.

43 STUDY FOR SCULPTURE, 1917

Pastel, 24 x 15 inches

44 THE FOUNDRY, 1917

Pencil, 5¼ x 7¾ inches

*45 THE CELLIST, 1917

Oil on canvas, 39¾ x 29½ inches

NOTE: Two bearded young French musicians, a cellist and pianist, giving a recital. This is an effort to combine the arabesque with the pictorial. To obtain the unity and rhythm of interlaced form or pattern and the fantastic visual spacial beauty that such interplay evokes, the opaque was treated as if it were transparent, and two or three objects as if they occupied the same space at the same time. The human touch, the spirit and charm of music was cherished and vested in the plastic.—M. W.

- 46 CONVERSATION, 1917
Oil on canvas, $41\frac{1}{2} \times 33\frac{1}{2}$ inches
- 47 THE EGYPTIAN POT, 1917
Oil on canvas, 28 x 20 inches
Collection Mrs. Nathan J. Miller, New Rochelle, New York
- *48 THE SISTERS, 1917
Oil on canvas, $36 \times 17\frac{3}{4}$ inches
NOTE: This is an expression of withheld emotion or ecstasy—a subconscious state of the spirit.
Technique, process, style were utterly abandoned and useless in the painting of this picture.
—M. W.
- 49 THE RABBI, 1918
Oil on canvas, 24 x 20 inches
Collection Mrs. Nathan J. Miller, New Rochelle, New York
- 50 THE WORSHIPPER, 1918
Oil on canvas, $30\frac{1}{2} \times 23\frac{3}{4}$
Collection Mrs. Nathan J. Miller, New Rochelle, New York
- 51 THE MUSICIANS, 1918
Oil on canvas, 24 x 18 inches
Collection J. B. Neumann, New York
- 51a OPPOSITION, 1918
Gouache, $17 \times 11\frac{1}{4}$ inches
- 52 SEATED FIGURE, 1918
Gouache, $8\frac{1}{8} \times 5\frac{3}{8}$ inches
- 53 THE BLACK EYE, 1918
Gouache, $11\frac{1}{4} \times 5\frac{3}{8}$ inches
- 54 INTERSECTION OF SOLIDS—HUMAN, 1918
Gouache, $8\frac{1}{2} \times 5\frac{1}{4}$ inches
- 55 THE VISIT, 1918
Gouache, 6 x 12 inches
- 56 THE BLUE DRESS, 1918
Gouache, $8\frac{1}{4} \times 4\frac{1}{2}$ inches
- 57 SUPPER, 1918
Gouache, $4\frac{1}{2} \times 4\frac{1}{2}$ inches
Collection J. B. Neumann, New York

- 58 THE BATH, 1918
Gouache, $4\frac{1}{2} \times 4\frac{1}{2}$ inches
Collection J. B. Neumann, New York

- 59 OLD WOMAN IN GREEN CHAIR, 1918
Gouache, $4\frac{1}{2} \times 4\frac{1}{2}$ inches
Collection J. B. Neumann, New York

- *60 THE DRAMATIST, 1918
Gouache, $4\frac{1}{2} \times 4\frac{1}{2}$ inches
Private Collection, New York

NOTE: There is a strange scholastic or philosophic affectation or tone about a young aspiring dramatist or poet. This was particularly obvious in the type portrayed in this little gouache painting. Pale, wan, meditative, sensitive, perhaps a bit morbid, sitting at the table in a leaning position so natural and peculiar to this type, wandering perhaps in a fourth-dimensional abode. The exaggeration, the grey pearl-like tints seemed fitting and necessary and most appropriate from a plastic viewpoint in the expression, the character and aura of this type.—M. W.

- 61 THE LEMON, 1918
Gouache, $4\frac{3}{4} \times 2\frac{3}{4}$ inches

- 62 CRYSTALLINE NUDE, 1918
Gouache, $5 \times 3\frac{1}{2}$ inches

- 63 LANDSCAPE, 1918
Pencil, $5\frac{1}{4} \times 7$ inches

WOODCUTS, 1918

- 64 THE WINDOW (No. 17)

- 65 THOUGHT (No. 30)

- 66 PRAYER (No. 2)

- 67 THE BLUE POT (No. 26)

- 68 MASK WITH A VEIL (No. 5)

- 69 ABSTRACT HEAD (No. 15)

- 70 HEAD WITH A CROWN (No. 8)

- 71 PRIMITIVE MAN (No. 41)

- 72 ABSTRACT FIGURE (No. 20)

- 73 MASK WITH TWO BUTTONS (No. 7)

- *74 INVOCATION, 1919
Oil on canvas, 48 x 41½ inches
NOTE: Sculpturesque, dynamic form was sought for in this picture, but the chief aim was to express a deep religious archaic spirit in fitting attitudes and gestures.—M. W.
- 75 THE CAVE, 1920
Ink drawing and watercolor, 9 x 12 inches
- 76 THE GESTURE, 1921
Oil on canvas, 18 x 22
Collection Dr. F. H. Hirschland, New York
- 77 THE CUP, 1921
Gouache. 15⅝ x 11¾ inches
Private Collection, New York
- 78 SEATED FIGURE, 1921
Pencil, 9½ x 6½ inches
- 79 DAHLIAS AND ZINNIAS, 1922
Oil on canvas, 40 x 18 inches
Collection J. B. Neumann, New York
- 80 THE BLACK CHAIR, 1922
Oil on canvas, 46½ x 30½ inches
- 81 FIGURES AS ARCHITECTURE, 1922
Oil on canvas, 20 x 30 inches
- 82 OUTSKIRTS OF THE TOWN, 1925
Oil on canvas, 21 x 28 inches
Collection Julius Oppenheimer, New York
- *83 THE RIVER, 1926
Oil on canvas, 24½ x 29½ inches
- 84 THE FLUTED BOWL, 1926
Oil on canvas, 39¼ x 31¾ inches
Collection Mrs. Nathan J. Miller, New Rochelle, New York
- 85 THE BLUE SAUCER, 1926
Oil on canvas, 28 x 23 inches
Collection Mr. and Mrs. Samuel A. Lewisohn, New York
- 86 RABBI READING, 1926
Oil on canvas, 17½ x 9½ inches
Collection J. B. Neumann, New York

- *87 OLD BARNS, 1926
Oil on canvas, 25 x 30 inches
Collection Dr. B. D. Saklatwalla, Crafton, Pennsylvania

- 88 BOUDOIR, 1926
Gouache, 5 x 4½
Collection Julius Oppenheimer, New York

- *89 EIGHT FIGURES, 1927
Oil on canvas, 18 x 30 inches
Collection Mrs. Nathan J. Miller, New Rochelle, New York

NOTE: In this study subject matter, attitude and gesture were entirely subsidiary to the problem of form, balance of volume, and sculptural spacial values. The seat and back of a long bench within the boundaries of the rectangle make up an arrangement of several horizontal spaces in which the figures are placed. The postures and structure of the figures were ordained more by a plastic necessity than by merely emotional, ideal or decorative interest.—M. W.

- 90 BALCONY, 1927
Oil on canvas, 18 x 22 inches
Collection Albert Rothbart, New York

- 91 ZINNIAS, 1927
Oil on canvas, 28 x 20½ inches
Collection The Newark Museum

- 92 PEWTER CUP, 1928
Lithograph, 8¾ x 9¾ inches

- 93 SCULPTOR'S MODEL, 1928
Lithograph, 7⅝ x 4½ inches

- *94 STILL LIFE, DISTRIBUTED, 1929
Oil on canvas, 27½ x 35½ inches

NOTE: An arrangement of simple, familiar objects that would very readily lend itself to an arabesque or decorative treatment, but instead the three dimensional treatment of modelling and color construction was chosen.—M. W.

- 95 SAND HILLS, 1929
Oil on canvas, 30 x 36 inches

- 96 STUDY FOR "MUSIC," 1929
Oil on canvas-board, 11¼ x 17¾ inches
Private Collection, New York

- *97 HEAD OF A WOMAN, 1929
Drawing on canvas-board, 16 x 13½ inches
Private Collection, New York

- *98 TRANQUILITY, 1930
Oil on canvas, 31½ x 40 inches

PAUL KLEE



MARCH 13

1930

APRIL 2

MUSEUM OF MODERN ART

730 FIFTH AVENUE

NEW YORK

CATALOG

The pictures are arranged chronologically regardless of medium. The painter uses such various media that the catalogers have little confidence that they have given a correct description in every case. The original German title follows the English translation except when the two would be nearly identical. An asterisk before a title indicates that the picture is illustrated by the half-tone reproduction which bears the same number. Unless otherwise indicated the paintings belong to the artist and are exhibited by arrangement with his representatives.

1 ESCAPEMENT

Tempera on canvas, 1919

Collection E. Weyhe, New York

2 LANDSCAPE WITH THE BLUE BIRDS

Gouache, 1919

Collection Gallery of Living Art, New York University

*3 ABSTRACT TRIO (*Abstraktes Terzett*)

Bau

Ink drawing and watercolor, 1923

4 SCENE PLAYED TO A HAND ORGAN (*Kleine Handlung zur Drehorgel*)

Ink and watercolor, 1923

5 UPPER AND LOWER CASE (*Buchstabenbild*)

Color on paper strips on board, 1924

6 PORTRAIT OF MRS. P. IN THE SOUTH (*Bildnis der Frau P. im Süden*)

Gouache and watercolor, 1924

7 COOKIE PICTURE (*Lebkuchenbild*)

Oil on fibre-board with wax reliefs, 1925

8 PERSPECTIVES (*Perspective Figuration*)

Tempera (?) on cardboard, 1925

*9 GOAT (*Bock*)

Pen and air brush with watercolor, 1925

Private Collection, New York

J. Abbott, Smith College

10 CATHEDRALS, II (*Kathedralen, II*)

Oil on canvas on board, 1925

11 STILL LIFE WITH FRAGMENTS (*Stilleben mit Fragmenten*)

Air brush on waxed cardboard, 1925

- *12 ACTOR'S MASK (*Schauspielermaske*) *S. Lewis, N.Y.*
Oil on canvas on fibre-board (1925) 1924
- 13 THE BIRD PH. FEEDS UR WITH THE SNAKE (*Vogel Ph. füttert Ur mit der Schlange*)
Ink drawing and gouache, 1925
- 14 SLAVERY (*Sklaverei*) *Wm. R. W. W. W.*
Ink drawing and gouache, 1925
- ✓ 15 PALACE PARTIALLY DESTROYED (*Palast teilweise zerstört*)
Watercolor, 1926
- 16 SNAILS (*Schnecken*)
Ink drawing and air brush, 1926
- 17 THE SACRED ISLAND (*Heilige Inseln*)
Ink drawing and watercolor, 1926
Collection: Philip C. Johnson, Cleveland
- 18 ARTIFICIAL ROCK (*Künstlicher Fels*)
Oil on fibre-board, 1927
- 19 LIGHTNING (*Blitz*)
Gesso (?) on fibre-board, 1927
- *20 VARIATIONS (*Variationen*)
Oil on canvas, 1927
- 21 THREE GOBLETS AND OTHER THINGS (*Drei Gefässe und Anderes*)
Oil on cardboard, 1927
- 22 PASTORALE
Tempera on canvas on board, 1927
- 23 DEPARTURE OF THE SHIPS (*Abfahrt der Schiffe*) *Emm*
Oil on canvas, 1927
- 24 PORTRAIT OF AN EQUILIBRIST
Oil on fibre-board, 1927
- *25 DRAGON OF THE AIR (*Luftdrache*)
Oil on canvas, 1927
- 26 MEGANTHEMUM
Oil on wood panel, 1927
- 27 A PHANTOM BREAKS UP (*Ein Phantom bricht zusammen*)
Ink drawing and gouache, 1927

- 28 FIGURINE "THE OLD WOMAN" (*Figurine "die Alte"*)
Oil on canvas on paper, 1927
- *29 THE HARBOR OF PLIT (*Der Hafen von Plit*)
Ink drawing, 1927
- 30 QUADRUPULA GRACILES P. K.
Ink drawing, 1927
- 31 PORTRAIT OF A RATHER EXTRAORDINARY MAN (*Geringer Ausserordentlicher, Bildnis*)
Ink and brush drawing, 1927
- 32 FIGURINE "DEATH" (*Figurine "der Tod"*)
Oily ink spattered on paper, 1927
- 33 A LITTLE FOOL IN A TRANCE (*Kleiner Narr in Trance*)
Ink drawing, 1927
- 34 CITY AND SUN (*Burg und Sonne*)
Tempera and oil on canvas, 1928
- 35 SHE MOOS, WE PLAY (*Sie brüllt, wir spielen*)
Oil on canvas, 1928
- 36 JUST MISSED (*Fast getroffen*)
Oil on canvas on board, 1928
- *37 ZOO (*Tiergarten*)
Oil on wood panel, 1928
- 38 RADIATING LANDSCAPE (*Landschaft im Drehpunkt*)
Tempera on cheese cloth on board, 1928
- *39 CAT AND BIRD (*Katz und Vogel*)
Oil on canvas on wood, 1928 *D. F. Hilderschland*
- 40 GIFTS FOR T. (*Gaben für T.*)
Tempera on gesso on canvas on wood, 1928 *J. Soby*
- 41 GROUP FROM A PARK (*Gruppe aus einem Park*)
Ink and watercolor, 1928
- 42 FLOWERS IN A ROOM (*Blumen im Zimmer*)
Oil on canvas on paper, 1928
- 43 AEOLIAN RACE (*Aeolisches Rennen*)
Oil on canvas on paper, 1928
- 44 SCENE WITH FOUR FIGURINES (*Handlung mit vier Figurinen*)
Pencil drawing, 1928

- 45 BEFORE AND BEHIND THE BRIDGE (*Vor und hinter der Brücke*)
Ink drawing, 1928
- 46 HAPPY MOUNTAIN LANDSCAPE (*Heitere Gebirgslandschaft*)
Tempera on fibre-board, 1929
- *47 MIXED WEATHER (*Gemischtes Wetter*) *WmB.*
Mixed medium on canvas, 1929
- 48 STEPS (*Stufen*)
Oil on canvas, 1929
- 49 NECROPOLIS
Tempera on wood panel, 1929
- 50 MONUMENTS NEAR G. (*Denkmäler bei G.*)
Oil on canvas, 1929
- *51 HURRYING SPIRIT (*Fliehender Geist*)
Oil on canvas, 1929
- 52 ARROW IN A GARDEN (*Pfeil im Garten*)
Tempera on canvas, 1929
- 53 DISPUTE (*Disput*)
Tempera on canvas, 1929
- 54 SOLITARY RIDER (*Versprengter Reiter*)
Tempera and gesso on canvas, 1929
- 55 LOADED DOWN (*Beladene*)
Tempera and gesso on panel, 1929
- 56 LEMON ORCHARD (*Citronengegend*) *Phillips Memorial?*
Gouache, 1929
- 57 NEAR THE HARBOR (*Stadtteil am Hafen*)
Watercolor, 1929
- 58 LANDSCAPE WITH A WHEEL (*Landschaft mit dem Rad*)
Gouache, 1929
- 59 FEMALE DWARF (*Zwergin*)
Gouache, 1929
- 60 THE SECOND GLANCE (*Der andere Blick*)
Oil on canvas, 1930

61 IN THE GRASS (*Im Gras*)
Oil on canvas, 1930

S. Davis

62 DESERT TOWN (*Wüstendorf*)
Gouache, 1930

63 FURNACE-MURDERER (*Mordbrenner*)
Gouache, 1930

MUSEUM OF MODERN ART

WILHELM
LEHMBRUCK

SCULPTURE

ARISTIDE
MAILLOL

13 MARCH

1930

APRIL 2

730 FIFTH AVENUE : NEW YORK

CATALOG

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SCULPTURE BY LEHMBRUCK

- *₁ STANDING WOMAN
Bronze, height 76 inches
Private Collection, New York
Lent through the courtesy of The Brooklyn Museum
- *₂ HEAD OF A YOUNG WOMAN
Terra Cotta, height 20 inches
Collection Albright Art Gallery, Buffalo
- ₃ STANDING FEMALE FIGURE
Terra Cotta, height 20 $\frac{3}{4}$ inches
Collection Detroit Institute of Arts
- *₄ HEAD OF A MAN
Terra Cotta, height 21 inches
Private Collection, New York
- *₅ FIGURE OF A WOMAN
Composition, height 36 inches
Collection Dr. F. H. Hirschland, New York
- *₆ FIGURE OF A WOMAN
Composition, height 28 inches
Private Collection, New York
- *₇ TORSO OF A WOMAN
Composition, height 40 inches
Collection Hillyer Art Gallery, Smith College, Northampton, Massachusetts
- ₈ WOMAN LOOKING BACK
Terra Cotta, height 36 $\frac{1}{2}$ inches
Collection The Weyhe Gallery, New York

SCULPTURE BY MAILLOL

- *₉ TORSO OF A YOUNG WOMAN
Bronze, height 43 inches
Collection Museum of Modern Art, New York
Gift of A. Conger Goodyear
- *₁₀ DESIRE
Plaster relief, 47 x 45 inches
Lent by the Sculptor
- ₁₁ SUMMER
Plaster, height 64 inches
Lent by the Sculptor
- *₁₂ SPRING
Plaster, height 58 inches
Lent by the Sculptor
- *₁₃ TORSO OF "CHAINED ACTION"
Bronze, height 46 inches
Collection Metropolitan Museum of Art, New York
- *₁₄ TORSO OF A WOMAN
Bronze, height 34 inches
Collection Maurice L. Stone, New York
- ₁₅ HEAD OF THE PAINTER RENOIR
Bronze, height 16 inches
Collection John A. Dunbar, New York
- *₁₆ HEAD OF A GIRL
Bronze, height 13 inches
Collection Mrs. Charles J. Liebman, New York
- ₁₇ VENUS
Bronze, height 69 inches
Collection John A. Dunbar, New York
- ₁₈ GRIEF
Wax, height 6 inches
Private Collection, New York
- ₁₉ TORSO OF A WOMAN
Terra Cotta, height 6½ inches
Private Collection, Buffalo

- 20 HEAD OF VENUS
Bronze, height 16 $\frac{3}{4}$ inches
Collection Detroit Institute of Arts
- 21 RECLINING NUDE
Terra Cotta, length 9 $\frac{1}{4}$ inches
Private Collection, New York
- 22 STUDY FOR "HOMAGE À CÉZANNE"
Terra Cotta, length 11 $\frac{1}{4}$ inches
Private Collection, New York
- 23 REVERY
Terra Cotta, length 6 inches
Private Collection, New York *A.C.G.*
- 24 FIGURE WITH DRAPERY
Plaster, height 10 $\frac{3}{4}$ inches
Private Collection, New York *A.C.G.*
- 25 STANDING FIGURE
Plaster, height 14 $\frac{1}{4}$ inches
Private Collection, New York *A.C.G.*
- 26 TORSO OF A WOMAN *Carl Ziegler*
Terra Cotta, height 6 inches
Private Collection, New York ✓
- 27 STANDING DRAPED FIGURE
Plaster, height 21 $\frac{1}{4}$ inches
Private Collection, New York *A.C. Goodyear*