

**Max Weber, retrospective exhibition,  
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# MAX WEBER

MUSEUM OF  
MODERN ART  
NEW YORK







To Miss Mary Sands,  
with best wishes from  
Max Weber.





PHOTOGRAPH PETER A. JULEY

MAX WEBER  
JANUARY 1930

# MAX WEBER

RETROSPECTIVE EXHIBITION

1907

1930

MARCH 13

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APRIL 2

MUSEUM OF MODERN ART

730 FIFTH AVENUE

NEW YORK





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## INTRODUCTION \*

It is difficult to write briefly of Max Weber. His spirit shines with a grave simplicity. But his mind is complexly furnished with an intimate knowledge of the art of our day and of past and exotic periods; the development of his style is a compendium of the problems of early twentieth century painting; and his career is rich in contacts with the important artistic personalities of the last three decades in France and in America.

As a boy he brought with him to New York the memories of his childhood in Russia where both Slav and Jew had still preserved what is so lacking in America, a racial culture of authentic purity and color. After graduation from a Brooklyn High School he was most fortunate in choosing the Pratt Institute where Arthur Wesley Dow taught the theory and practice of design. No one else in America during the nineties emphasized so exclusively a formal attitude toward painting and no one else combined such a stimulating knowledge of Far Eastern aesthetics with the not dissimilar principles which were then emerging in France. For Dow had worked both with Fenelosa in Boston and in 1889 with Gauguin at Pont-Aven. Dow's intelligent instruction made a lasting impression upon his young pupil who was, however, to pass far beyond his master's somewhat limited theories of two dimensional design.

While at the Pratt Institute Weber also studied joinery and mastered academic drawing so that he acquired a thorough respect for fine craftsmanship. So facile did he become from an academic point-of-view that he had no difficulty in obtaining several teaching positions and finally at the age of twenty-one the Chairmanship of the Art Department at the Michigan State Normal School.

By 1905 he had earned enough money to pay his way to Paris where he stayed through 1908. These three years gave birth to events of supreme importance in progressive modern painting. During 1906 and 1907 Cézanne's art was revealed to the younger painters in a series of great exhibitions. At the same time and partially as a result of the Cézanne exhibitions the *fauves* group, the "Wild Beasts"—Matisse, Derain, Vlaminck, Friesz, Rouault—was organized as a body of shock troops against the academic art of the period as well as against the already degenerate Impressionist and Synthetist movements. During 1907 and '08 Picasso and Braque were also studying Cézanne's art and were adding to these researches certain principles of design which they had discovered in negro sculpture.

\* The writer wishes to thank MR. HOLGER CAHILL for much of the information included in these notes. A book on Max Weber by MR. CAHILL is about to be published.



Weber was witness of and frequently participant in these stirring activities. Many of the new ideas had been implicit in the teaching of Dow but he now found them realized with compelling power in the work of Matisse and Picasso. The former interested him especially. So much so that after an unsatisfactory period of work under that academic martinet Jean Paul Laurens he helped to form with the Bavarian Hans Purrmann a small class to study under Matisse.

There were other equally important influences upon the young student. He came to know most intimately Henri Rousseau *le douanier*. His naïve vision and ingenuous spirit impressed Weber deeply. More thoroughly than Matisse Weber studied Persian and Indian miniatures and Coptic textiles. More earnestly than Picasso he absorbed not merely the form but something of the spirit of negro sculpture. To this knowledge he added hours spent in the Louvre before the archaic sculpture of Egypt, Assyria and Greece, in the Trocadero before the sculpture of mediaeval France, and in the *Musée Guimet* before the painting and stone figures of China and Japan. Nor did he neglect the great Renaissance and Baroque traditions of European art. Visits to Spain disclosed to him El Greco, Velasquez and Goya. In Italy he studied far more thoroughly than he could in the Louvre the work of Giotto, Castagno, Piero della Francesca, Michelangelo, Titian. He became in short highly educated in the history of art which he understood with a profoundly sensitive intuition. But he was also becoming a painter.

At the end of the year 1908 Weber returned to New York to find that almost no one had heard of his gods Cézanne and Gauguin, much less of his friends Picasso, Derain, Delaunay, Metzinger, and "that angel," Henri Rousseau. In the previous winter Alfred Stieglitz had exhibited at the "291" gallery lithographs and drawings by Matisse to an uncomprehending public. In Baltimore the Misses Cone encouraged by Gertrude Stein had brought over paintings by Matisse as early as 1906. But America as a whole still found Impressionism a matter for controversy.

New York in 1908 was not, however, without its "modernists." The group of "The Eight" had just held a provocative exhibition. They were Robert Henri, George Luks and John Sloan who painted in a manner which Manet had made popular in Europe during the 'seventies, William Glackens, a follower of Renoir, Arthur B. Davies, an eclectic mannerist, Everett Shinn, Ernest Lawson and Maurice Prendergast at that time painting more or less as impressionists. They were painters variously of taste, power and intelligence yet because of their



rather mild secession they were dubbed a "revolutionary black gang" and met with excited opposition from the academicians.

Weber's first exhibition was held in April 1909. Those who came laughed or grew angry at what they did not understand. But Arthur Davies bought two of Weber's paintings, his first of many generous gestures of encouragement to an artist who met with little elsewhere. Between 1910 and 1915 Weber held six more one-man shows, twice at "291," at the Montross, and at the Ehrich Galleries. At the Newark Museum John Cotton Dana gave him his first exhibition outside of New York. And in 1913 Roger Fry who had been Curator of Painting at the Metropolitan Museum, invited him to send five paintings to London to exhibit with the Grafton Group. Weber sent eleven so that five might be selected. Fry and his group were so enthusiastic that they exhibited all eleven. Weber and Kandinsky, the other guest exhibitor, bore the brunt of critical attack in London.

In the same year, 1913, was held the great Armory Exhibition where the art which Weber had known in Paris seven years before now baffled and enraged Americans. But most of the critics still retained a few barbs for Weber's exhibitions. A page of quotations from the contemporary press reprinted elsewhere in this catalog gives some idea of the insulting virulence of their attitude.

A few of course protested against the bigoted intolerance to which Weber yearly exposed himself and his work. But in spite of the encouragement of such men as Dana, Fry, Davies and Henri, and the courageous patronage of Mrs. Nathan J. Miller, his sensitive nature became weary of the ceaseless unequal struggle. Between 1916 and 1923 he exhibited only occasional pictures. But during this period he produced some of his finest and certainly his most personal work, colored though much of it was by discouragement and distress both economic and spiritual.

In 1923 he returned to the world with an exhibition at Montross and in the five succeeding years with four exhibitions at J. B. Neumann's New Art Circle. Partial success rewarded him. Several critics now supported him staunchly, especially Mr. Henry McBride who asserted that Weber was one of the half dozen finest living painters. A few far-seeing collectors bought his work but most of his paintings went back to his studio unpurchased and by the "art-loving" public practically unseen. Even today after twenty years of exhibiting his uncompromising art is very far from popular.



Weber's art can best be studied in the present exhibition by concentrating on a few characteristic examples. At the risk of destruction by future historians these four divisions of his development are suggested.

1905 to 1908 The Student Period in Paris

1909 to 1917 The Period of Experiment

1918 Introspection and Self-discovery

1919 to — The Period of Maturity

#### PERIOD I. 1905-1908. THE STUDENT IN PARIS

*The Young Model*, 1907, (No. 2) painted in pale tonalities, flat modelling, simplified contours. The feeling for pattern suggests the teaching of Dow and the study of Oriental art to which homage is paid by the print on the wall behind the model.

*Figure Study*, 1908, (No. 6). The vigor of this sketch made from the model in Matisse's studio is remarkable when contrasted with the flaccid drawing and rather insipid color of the previous year.

#### PERIOD II. 1909-1917. EXPERIMENT

Weber brought back with him to New York ideas which he had not had time to realize in Paris. *Summer*, 1909, (No. 8) is a typical *fauve* painting, emphatic in design, bold in color with blocky simplified masses and heavy outlines. Derain and Friesz were working along similar lines in Paris. In *Composition with Three Figures*, 1910, (No. 12) the figures are more arbitrarily simplified than in *Summer*. The flat planes and sharp edges suggest the technique of negro sculpture. The composition is compressed and dense, very different from the baroque spaciousness of *Summer*. *Drawing for Carving* (No. 17), also of 1910, reflects Weber's studies in Alaskan and pre-Columbian art at the American Museum of Natural History.

*Breakfast*, 1911, (No. 18) suggests research into the flat arabesque design of Oriental miniatures and textiles.

*The Geranium* (No. 19), the most important painting of 1911, is well analyzed by Mr. Weber as an experiment in "crystalizing" form, that is, breaking the surfaces and contours into facets. The angular composition, the nervous tension of the drawing, the sumptuous blue color accented by the geranium are of a quality nowhere equalled in Weber's previous work.

Between 1912 and 1914 Weber experimented with a series of compositions in which flat



simplified shapes were adjusted with great precision. *Four Sails*, 1912, (No. 24) is perhaps the finest in the group though *Decoration with a Cloud*, 1913, (No. 27) is more imposing. *Maine*, 1914, (No. 31) reduces the seacoast most interestingly to an arrangement of geometric symbols suggestive of Egyptian or American Indian painting.

Between 1913 and 1915 are several paintings employing some of the technical devices of the Italian futurists. *Rush Hour, New York*, 1915, (No. 33) is a kinetograph of the flickering shutters of speed through subways and under skyscrapers. *Chinese Restaurant*, 1915, (No. 34) in a similar technique is admirably described by Mr. Weber himself.

The elementary phase of cubism illustrated several years previously by the *Composition with Three Figures* (No. 12) and *Two Heads* (No. 25) is developed between 1913 and 1917. *Imaginary Portrait of a Woman* (No. 28) was the center of bitter argument in 1913 when it was first shown. The head is drawn partially full-face, partially in profile, thus creating a special problem in design. It should be compared technically with the figures in the *Geranium* (No. 19) of two years earlier. *The Woman* is static and monumental in mood, the *Geranium* dramatic and dynamic. More abstract are *Avoirdupois* (No. 36), *The Piqué Shirt* (No. 39) and *The Cellist* (No. 45), all three of which are discussed by Mr. Weber in the catalog list. A number of small gouaches and pastels form a delightful series of improvisations in the cubistic technique (e.g. Nos. 41, 42, 51, 52, 53).

During this period of experiment Weber painted several purely abstract compositions. Very different are *Interior with Music* (No. 32) and *New York at Night* (No. 35) both of 1915, the former a study in easy swinging curves, the latter in staccato angles and sharp contrasts in color.

### PERIOD III. 1918. INTROSPECTION AND SELF-DISCOVERY

The year 1918 seems to be a turning point in Weber's art. Most of his earlier work is sufficiently informed by Weber's spirit to make his experiments whether *fauve*, cubist, or futurist peculiarly his own. But in 1918 he seems first to have discovered a style which is unmistakably "Weber" and in so doing produced two series of designs which are surely among the most remarkable in American art. These are the series of small gouaches some four or five inches square (Nos. 57 to 62 inclusive) of which about fifty exist and a series of some thirty woodcuts (Nos. 64 to 73 inclusive), frequently printed in color. In these tiny compositions Weber seems to have found himself completely. Their jewel-like color and their depth of sentiment are most



rare. The mood of contemplative melancholy which frequently invests them appears also in larger paintings of the same year such as *The Musicians* (No. 51). A poignant ecstasy envelops *The Sisters* (No. 48), a religious mood of mystical purity is suggested in *The Rabbi* (No. 49) and *The Worshipper* (No. 50).

#### PERIOD IV. SINCE 1918. MATURITY

The extraordinary intimacy and depth of feeling of the year 1918 is transformed in the following years into a more objective and monumental style in which figure composition and still life rival each other to the accompaniment of an occasional landscape. In *Invocation*, 1919, (No. 74) the religious mood of the previous year is dramatized and externalized into a powerful monumental composition. More three-dimensional in arrangement is the *Figures as Architecture* (No. 81) of 1922 in which the figure-motives are buttressed and counter-buttressed. Of especial beauty is the frieze of *Eight Figures*, 1927, (No. 89), symmetrical but varied as subtly as the reliefs of a Greek sarcophagus or a design by Pollaiuolo. *Tranquility*, 1930, (No. 98) the most recent of these compositions is remarkable for its ease and grandeur of gesture and its sense of repose.

Upon apples and jugs Weber has spent some of his finest painting. In the *Blue Saucer*, 1926, (No. 85) and the *Still Life, Distributed*, 1929, (No. 94) Weber dares to challenge Cézanne. And if he fails to win the bout, what other living painter would fare better?

But it is scarcely by his still life paintings or by the drenched blue of his landscapes that Weber most clearly commands our study, nor by any external or purely aesthetic quality of paint or of arrangement; it is rather by the penetrating, pathetic sentiment of his more intimate and personal compositions—by a quality of spirit.



## CHRONOLOGY

- 1881 Born in Byalostok, Russia.
- 1891 To America with parents, settling in Brooklyn.
- 1897 Graduated from the Boys' High School, Brooklyn.
- 1897-1900 Studied at Pratt Institute under Arthur Wesley Dow.
- 1900-05 Taught drawing and painting in public schools, Lynchburg, Virginia; summer school, University of Virginia; State Normal School, Duluth, Michigan.
- 1905 To Paris. Studied at the Julian Academy under Jean Paul Laurens, and independently at the Colarossi Academy and the Academy of the *Grande Chaumière*. Frequent visits to the Louvre, the Trocadero, and the Guimet Museum of Oriental Art.
- 1906 To Spain in the summer: El Greco, Velasquez, and Goya. Exhibited *Salon des Indépendents* and *Salon d'Automne*. Met Henri Rousseau, Flandrin, Matisse, Marquet, Picasso, Delaunay, Gleizes, Guillaume Apollinaire.
- 1907 To Italy: Giotto, Masaccio, Piero della Francesca, Donatello, and the masters of the High Renaissance. Back to Paris to study with Matisse. Great Cézanne exhibition at the *Petit Palais*. Exhibited at both advanced salons.
- 1908 Paris. First notice in America, New York Times, October 11th, 1908, mentioning his exhibiting in the Salon "several pictures of an ultra-modern variety" one of which was hung upside down.
- 1909 Returned to New York. First one man show at the Haas Gallery, in April. Two paintings purchased by Arthur B. Davies.
- 1910 March: Exhibited at the "291" Gallery (Alfred Stieglitz) with Marin, Maurer, Hartley, and Dove.  
September: Arranged first American exhibition of paintings by Henri Rousseau at "291."  
Visited continually American Museum of Natural History, ethnographical section.
- 1911 One man show at "291," "a brutal, vulgar, and unnecessary display."
- 1912 One man show, Murray Hill Galleries.
- 1913 *Cubist Poems* published in London.  
March: At the invitation of Roger Fry exhibited at the Alpine Club Gallery, London, with the Grafton group (Vanessa Bell, Duncan Grant, Wyndham Lewis, Roger Fry, Frederick Etchells; Kandinsky the only other foreign exhibitor).



- June: One man show at the Newark Museum, organized by John Cotton Dana.
- 1914-18 Lectured on history and appreciation of art at the White School of Photography.
- 1915 Retrospective exhibitions at the Ehrich and Montross galleries.
- 1916 *Essays on Art* published. Did not exhibit again until 1923 (except occasional paintings in general exhibitions).
- 1920-21 Taught at the Art Students' League.
- 1923 One man show at the Montross gallery.
- 1924, 1925 One man shows, J. B. Neumann gallery.
- 1926 *Primitives* (a second book of poems) published. Taught again at the Art Students' League.
- 1927, 1928 One man shows, J. B. Neumann Gallery.
- 1929 Exhibited Museum of Modern Art, "Nineteen Living Americans."

## TWENTY YEARS AGO

The following quotations are excerpts from criticisms of Weber's exhibitions between 1910 and 1912.

Weber Exhibition, "291" Gallery, January, 1911

"Here are travesties of the human form—that seem for all the world like emanations such as one might expect from the inmate of a lunatic asylum.—It is difficult to write of these atrocities with moderation, for they are positively an insult to ordinary intelligence."

New York Globe, January 17, 1911

"No one is going to believe that nature alone ever made anybody so bad an artist as all this. Such grotesquerie can only be acquired by long and perverse practice."

New York Evening World, January 18, 1911

"This exhibition as the first show of an ambitious young painter with a firm belief in his own mission is worthy of attention and study."

New York Herald, January 11, 1911

"A future generation may call this Art but the present writer cannot conscientiously give it that term."

American Art News, January 11, 1911

"It is really too much to ask the open-minded critic to look upon this as art."

Cincinnati Times Star, January 28, 1911

Weber Exhibition, Murray Hill Galleries, February, 1912

"—distorted notions of art requirements, ugly color, hopelessly stupid drawing and absurd compositions."

New York Globe, February, 1912

## 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,  $35\frac{1}{2} \times 24\frac{1}{4}$  inches

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

29 WOMEN AND TENTS, 1913

Oil on canvas,  $24\frac{1}{2} \times 35\frac{3}{4}$  inches

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

30 THE BATHER, 1913

Oil on canvas,  $59\frac{1}{2} \times 23\frac{1}{2}$  inches

\*31 MAINE, 1914

Pastel,  $24\frac{1}{2} \times 18$  inches

32 INTERIOR WITH MUSIC, 1915

Oil on canvas,  $59\frac{1}{4} \times 40$  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,  $35\frac{3}{4} \times 29\frac{1}{2}$  inches

34 CHINESE RESTAURANT, 1915

Oil on canvas,  $39\frac{1}{2} \times 47\frac{1}{2}$  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,  $34 \times 22$  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 41 1/2 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. 15 5/8 x 11 3/4 inches

Private Collection, New York

78 SEATED FIGURE, 1921

Pencil, 9 1/2 x 6 1/2 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, 46 1/2 x 30 1/2 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, 24 1/2 x 29 1/2 inches

84 THE FLUTED BOWL, 1926

Oil on canvas, 39 1/4 x 31 3/4 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, 17 1/2 x 9 1/2 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 sculpturesque 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, 8⅜ 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

99 DRAPED HEAD  
Oil on canvas  
Collection Phillips Memorial Gallery, Washington









12

COMPOSITION WITH THREE FIGURES, 1910

Oil, 47 x 23 1/2 inches

Collection of the Artist

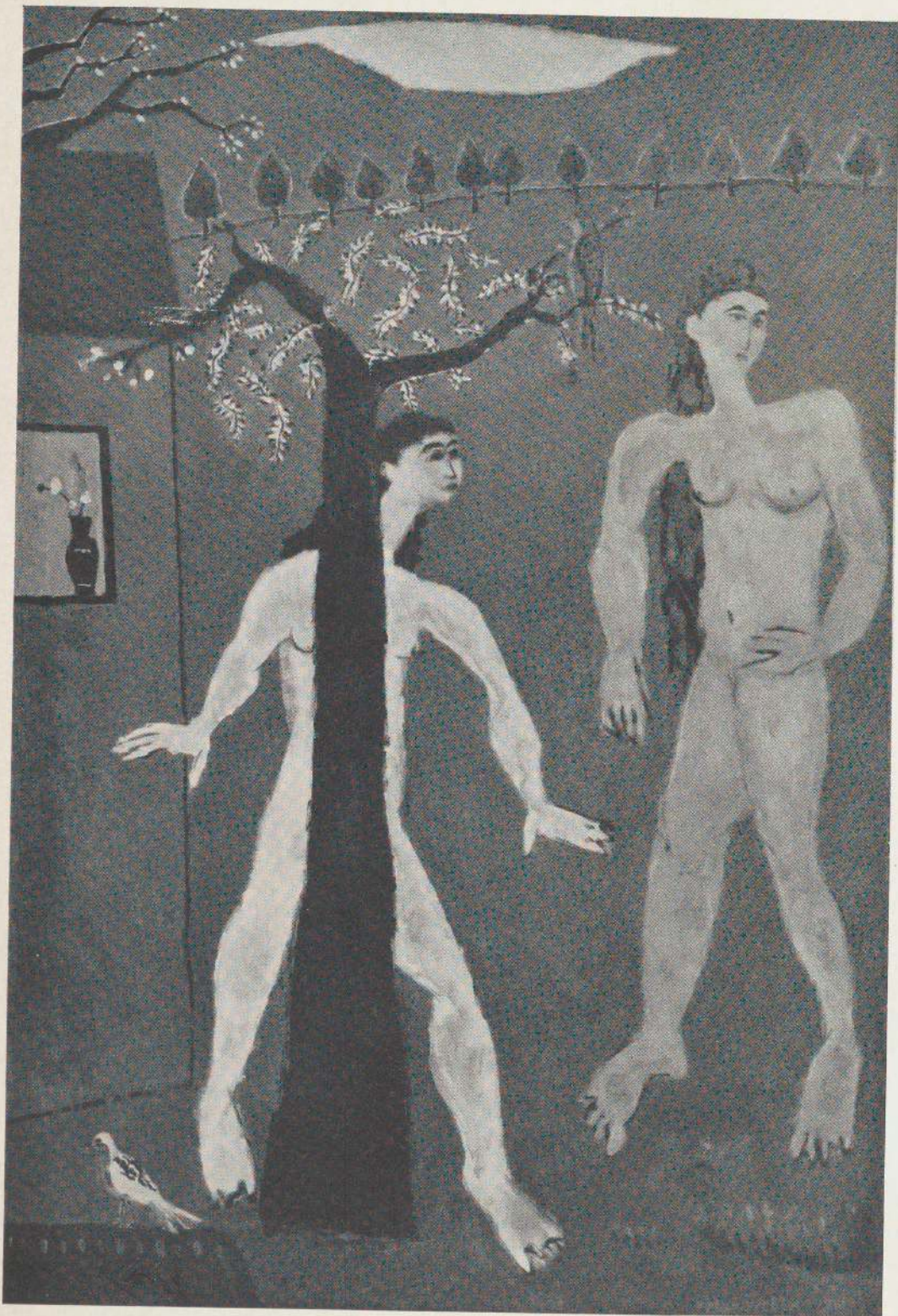




19

THE GERANIUM, 1911  
Oil,  $39\frac{1}{4} \times 31\frac{3}{4}$  inches  
Collection of the Artist





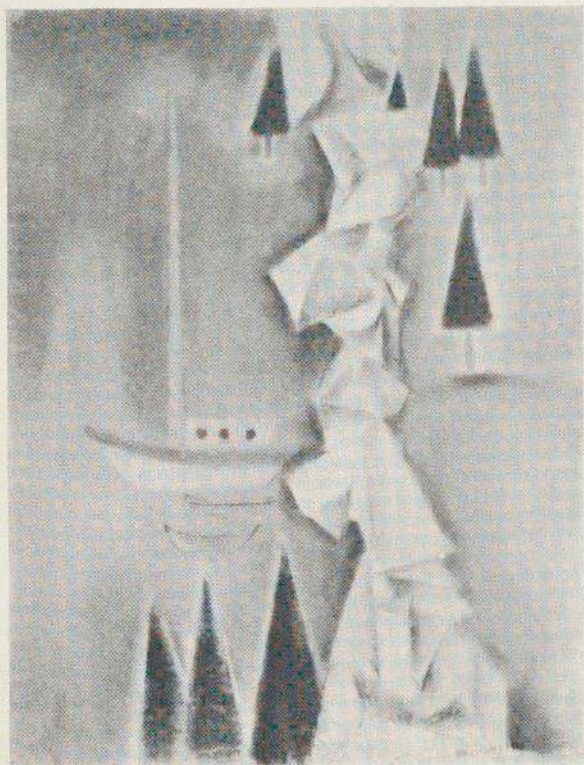
27

DECORATION WITH CLOUD, 1913

Oil, 59  $\frac{1}{4}$  x 40 inches

Collection of the Artist



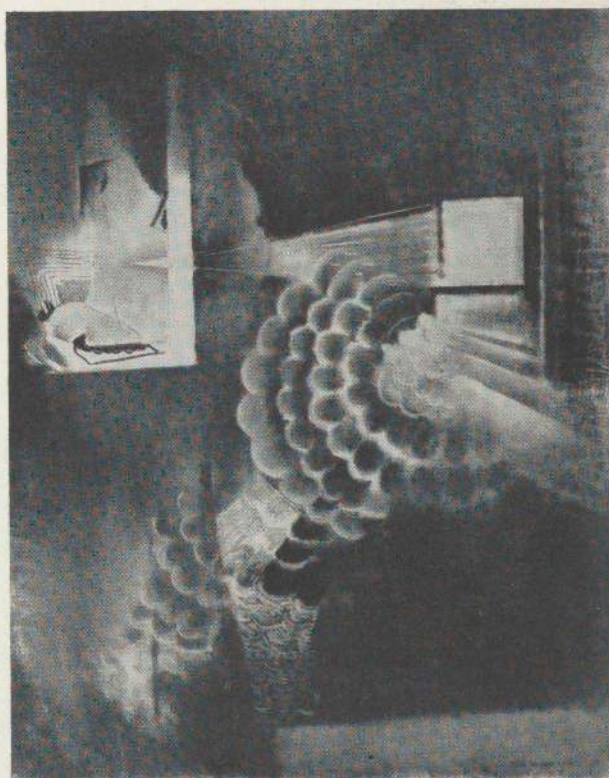


31

MAINE, 1914

Pastel, 24 1/2 x 18 inches

Collection of the Artist



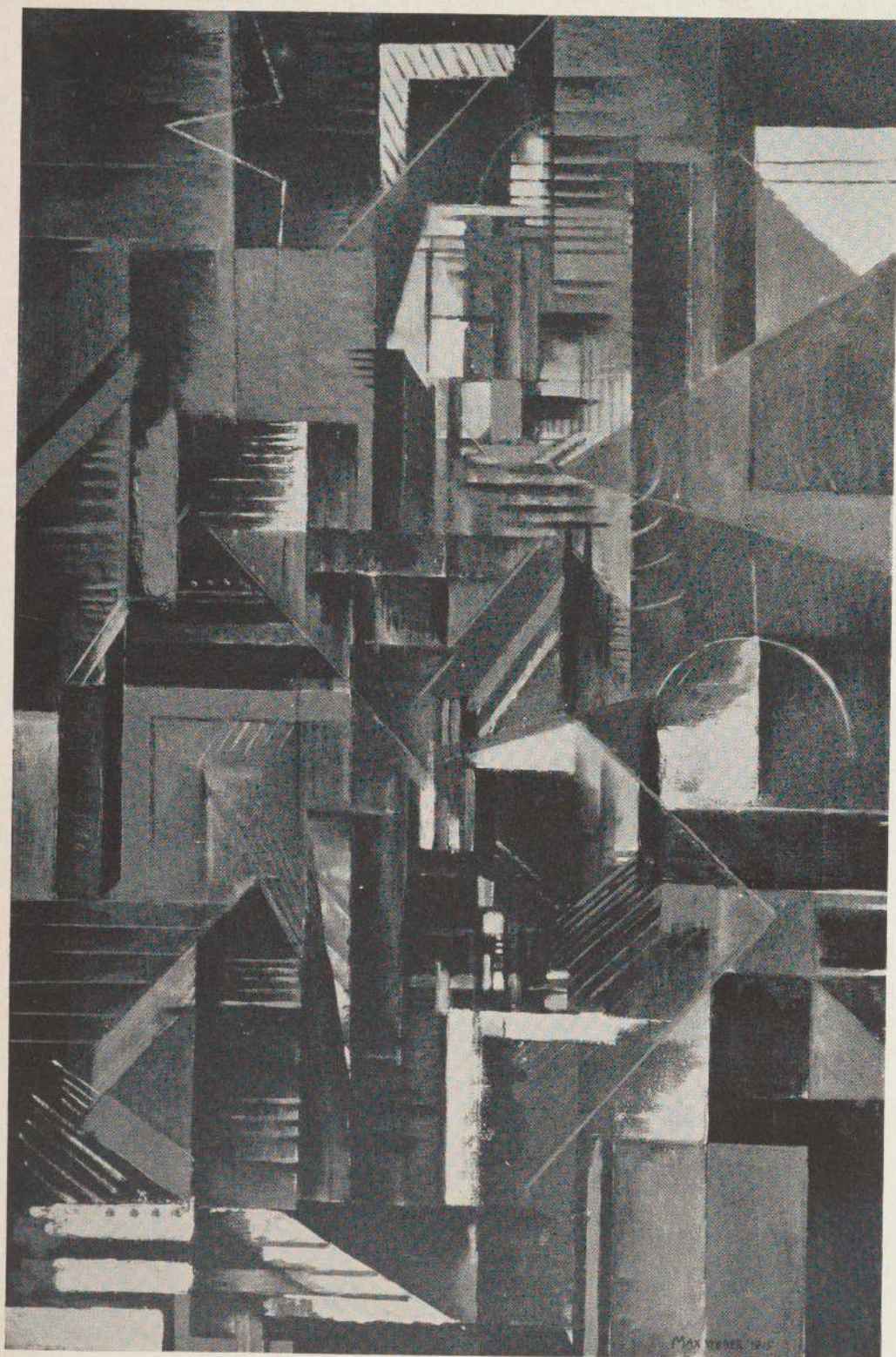
42

LECTURE, METROPOLITAN MUSEUM, 1917

Pastel, 24 1/4 x 18 inches

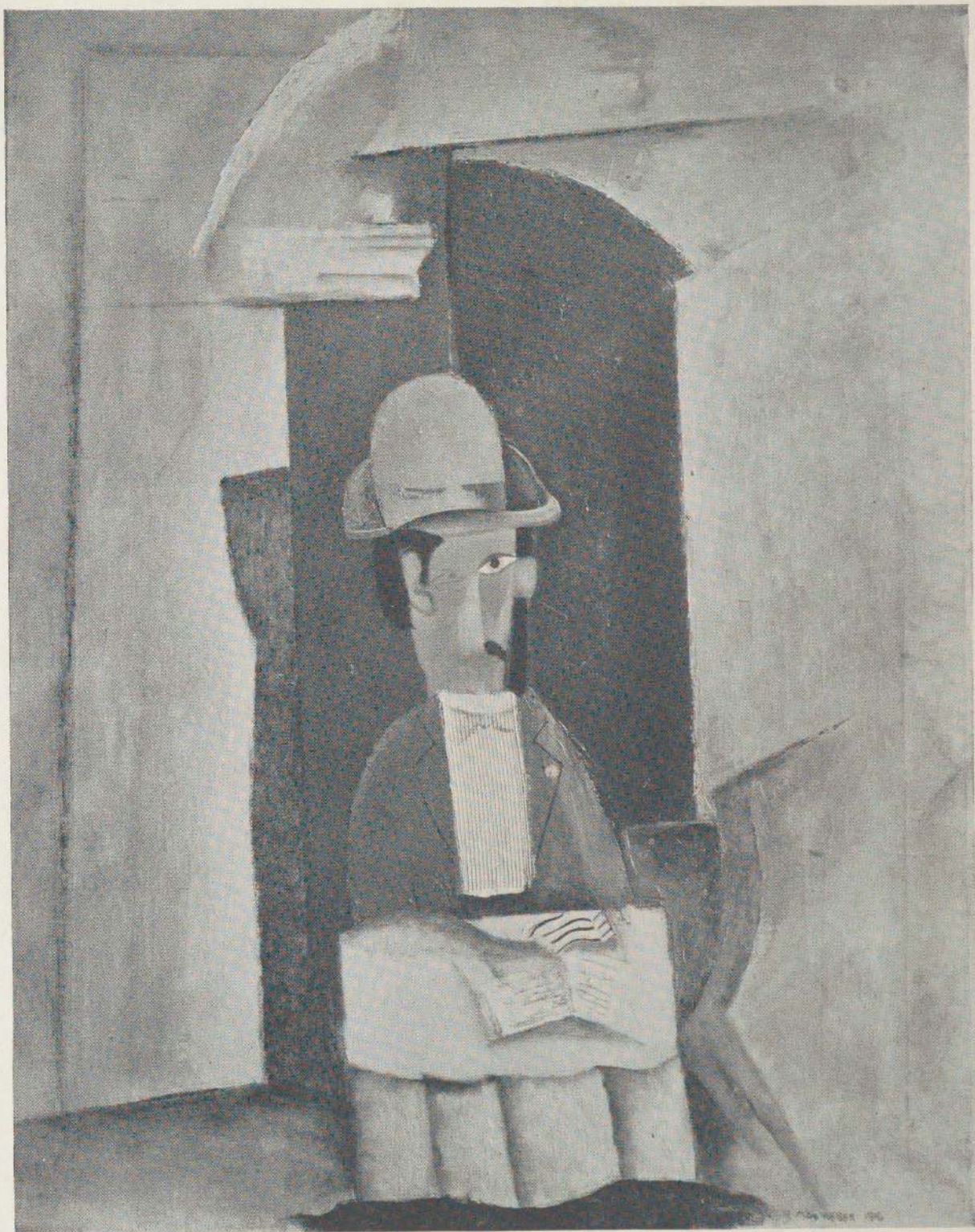
Collection of the Artist





35  
NEW YORK AT NIGHT, 1915  
Oil, 34 x 22 inches  
Collection of the Artist





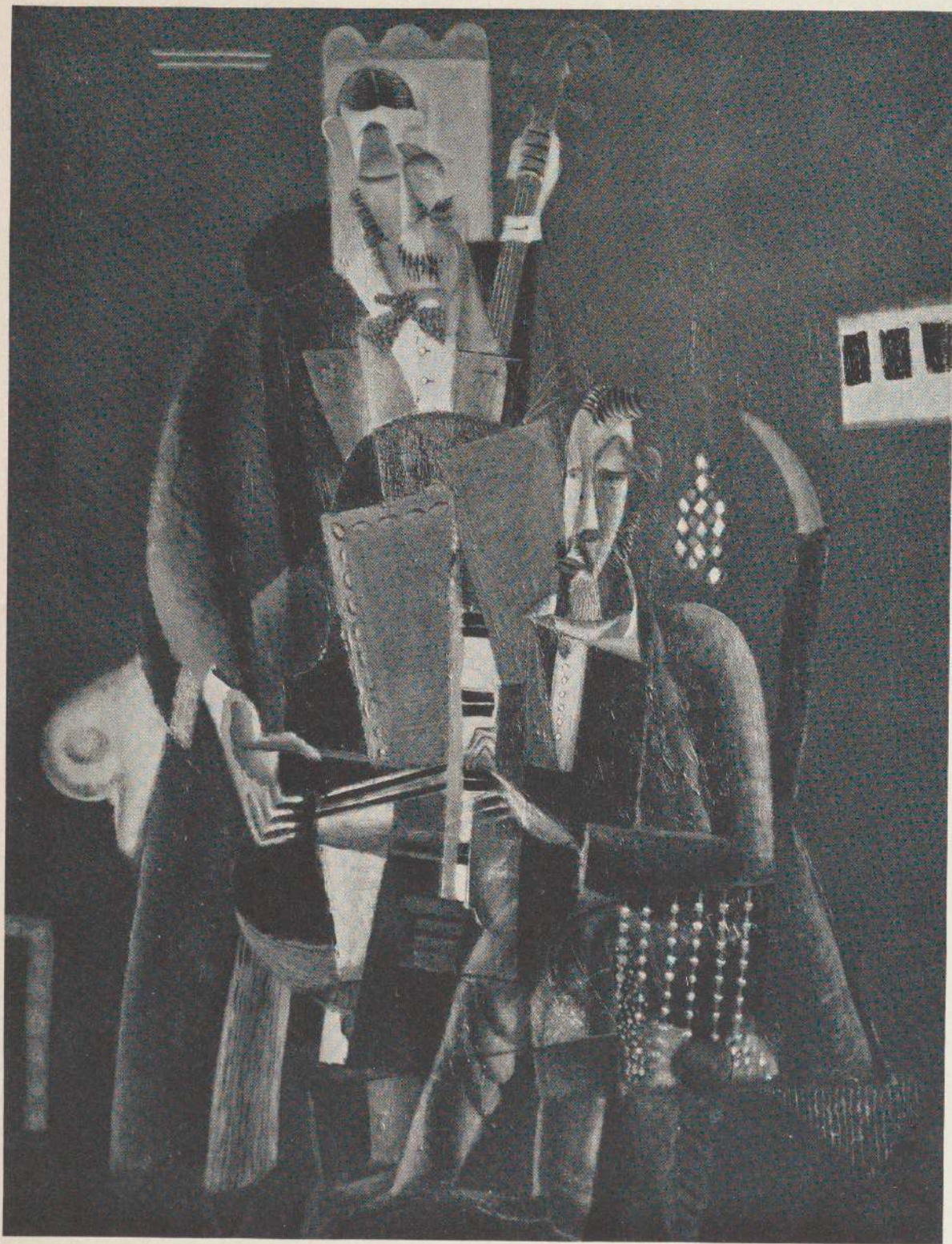
39

THE PIQUÉ SHIRT, 1916

Oil, 31 x 24 inches

Collection of the Artist

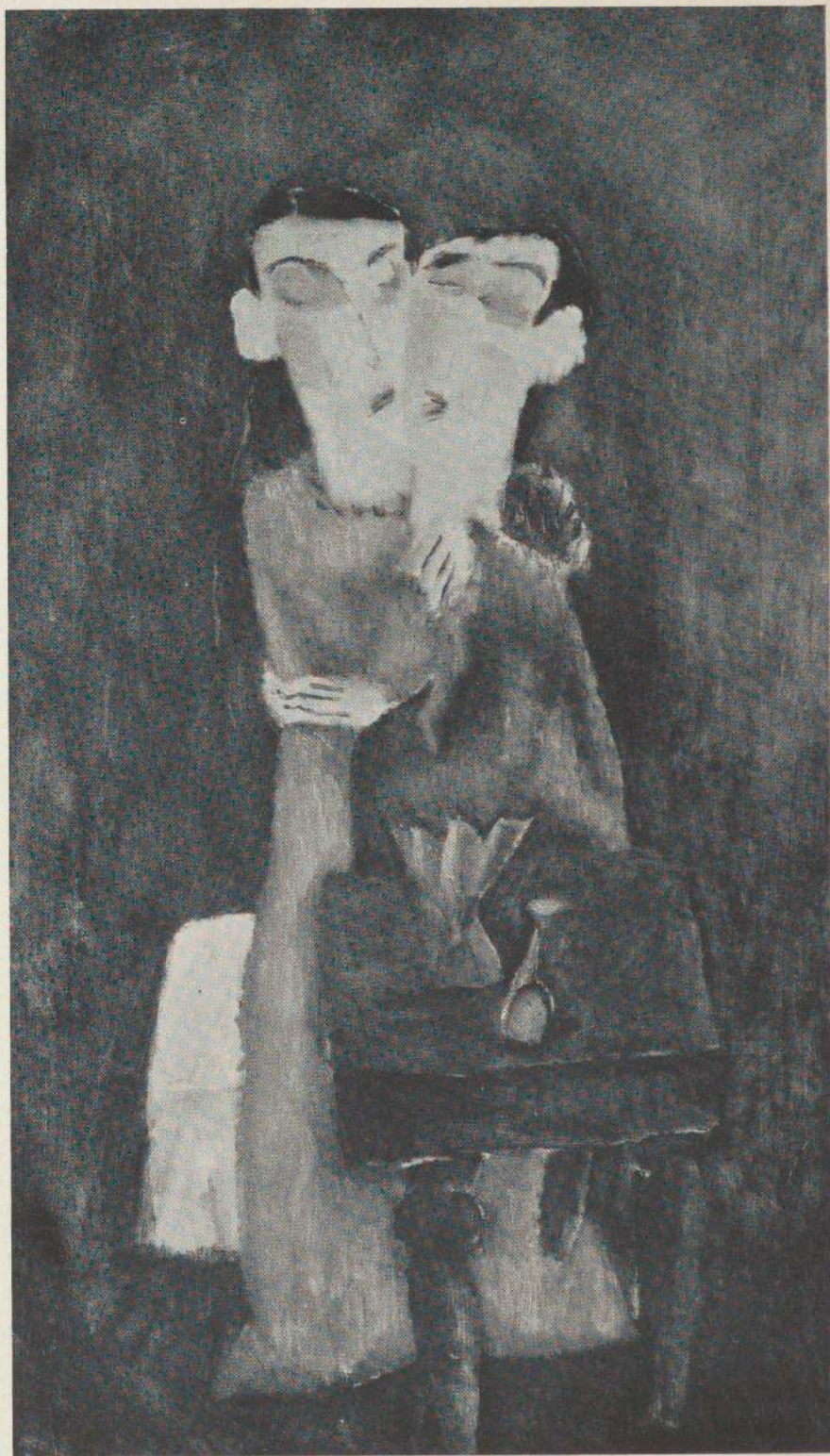




45

THE CELLIST, 1917  
Oil,  $39\frac{3}{4} \times 29\frac{1}{2}$  inches  
Collection of the Artist

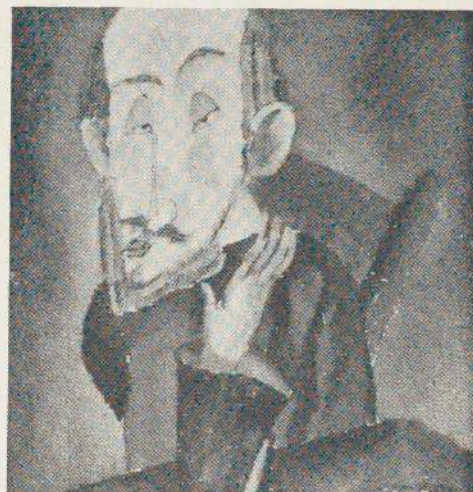




48

THE SISTERS, 1917  
Oil, 36 x 17 $\frac{3}{4}$  inches  
Collection of the Artist





60

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



97

HEAD OF A WOMAN, 1929  
Charcoal,  $16 \times 13\frac{1}{2}$  inches  
Private Collection, New York





74

INVOCATION, 1919

Oil, 48 x 41 1/2 inches

Collection of the Artist





83

THE RIVER, 1926  
Oil, 24½ x 29½ inches  
Collection of the Artist





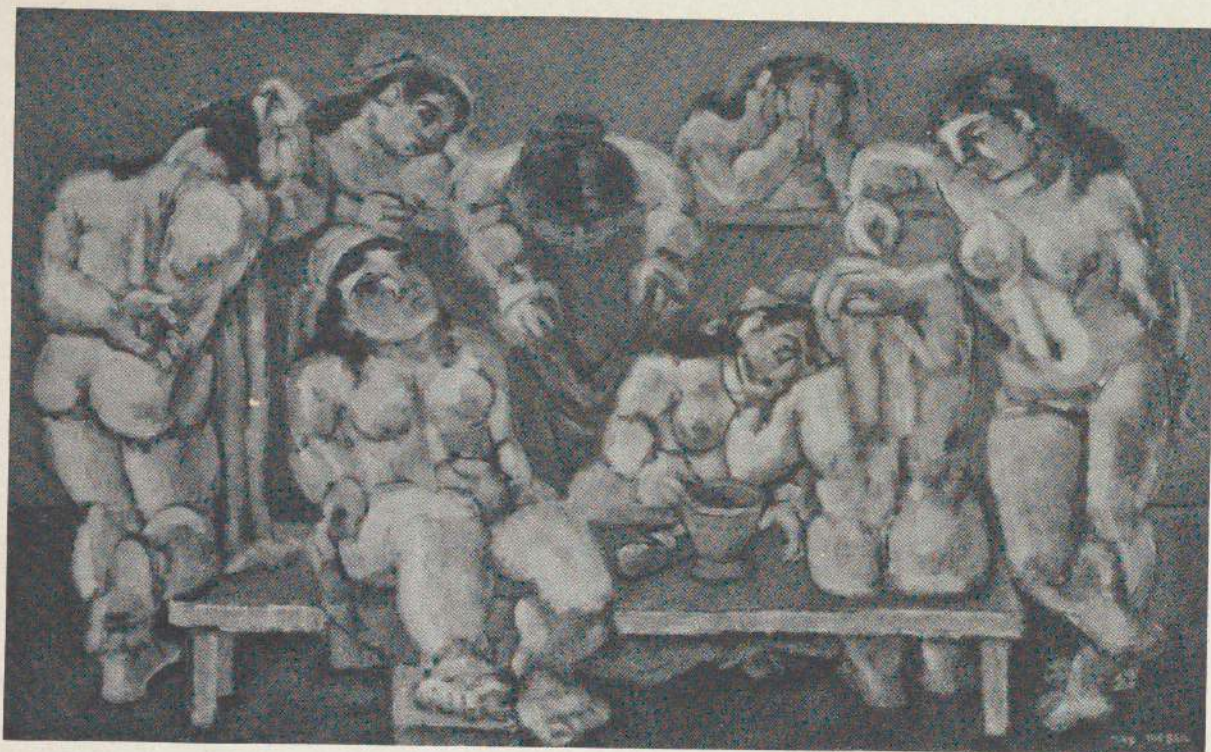
87

OLD BARN, 1926

Oil, 25 x 30 inches

Collection Dr. B. D. Saklatwalla, Crafton, Pennsylvania





89

EIGHT FIGURES, 1927

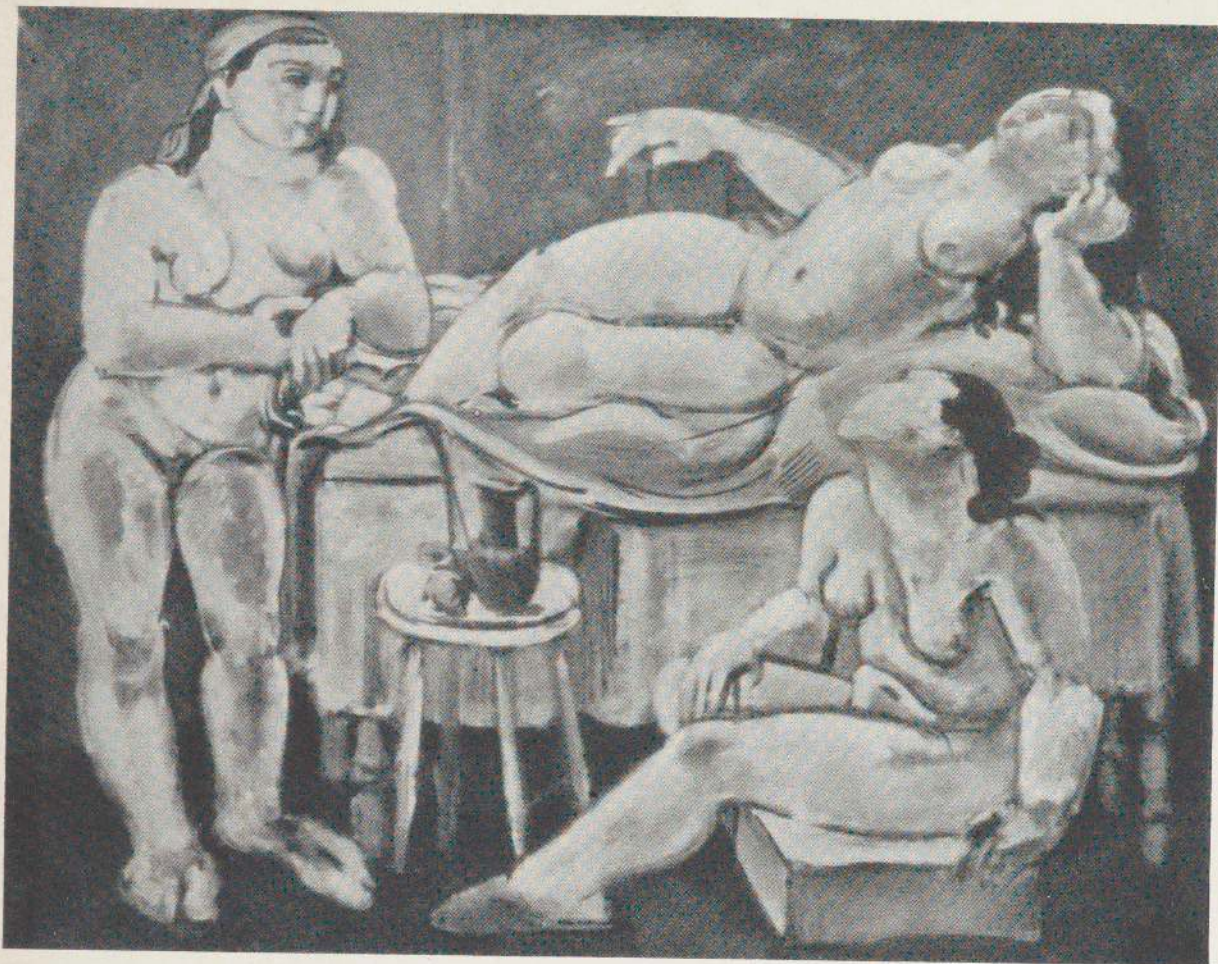
Oil, 18 x 30 inches

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









98

TRANQUILITY, 1930

Oil, 31 1/2 x 40 inches

Collection of the Artist



*This catalog was issued March eleventh  
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