

Paintings, drawings, and prints by Paul Klee : from the Klee Foundation, Berne, Switzerland with additions from American collections

Author

Klee, Paul, 1879-1940

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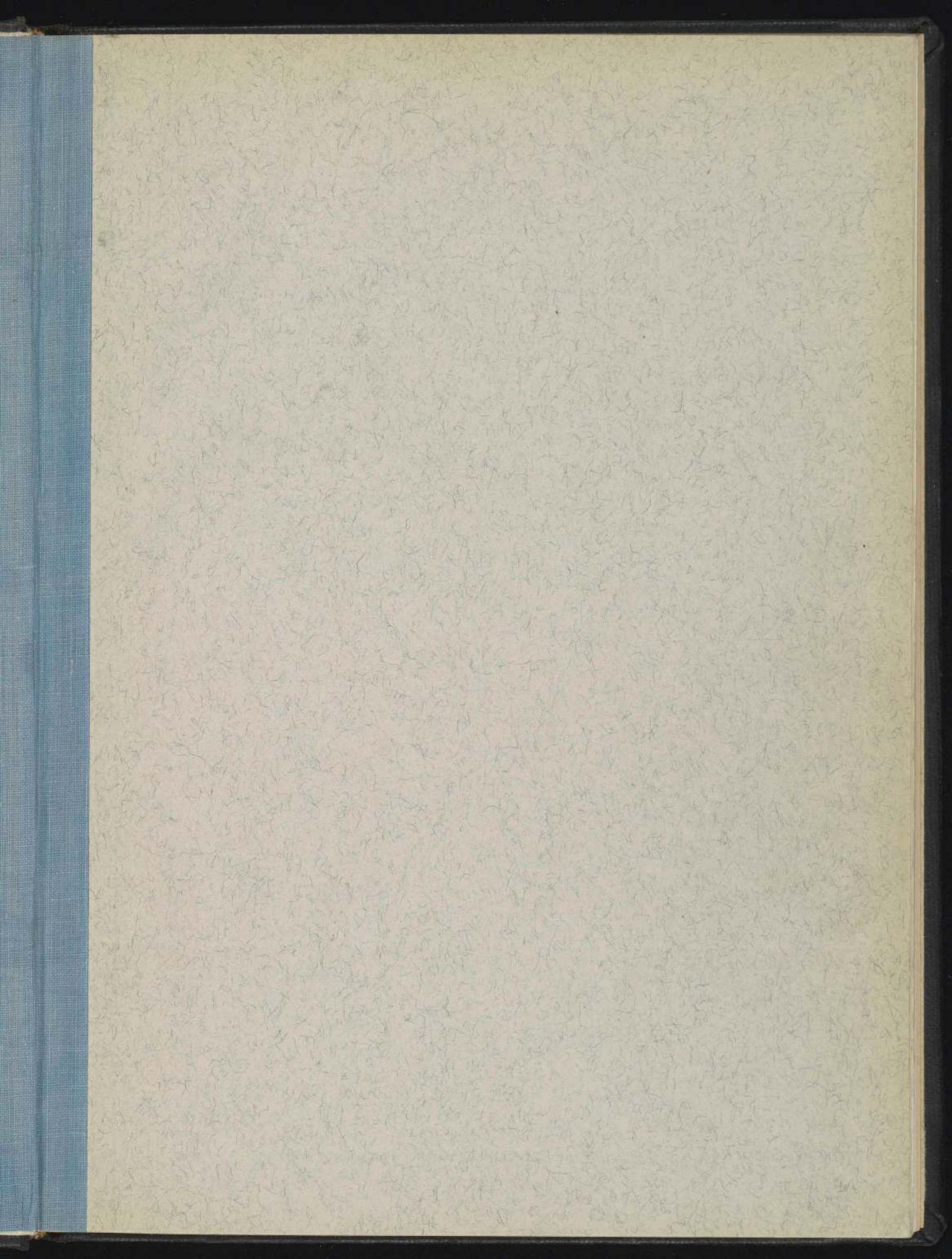
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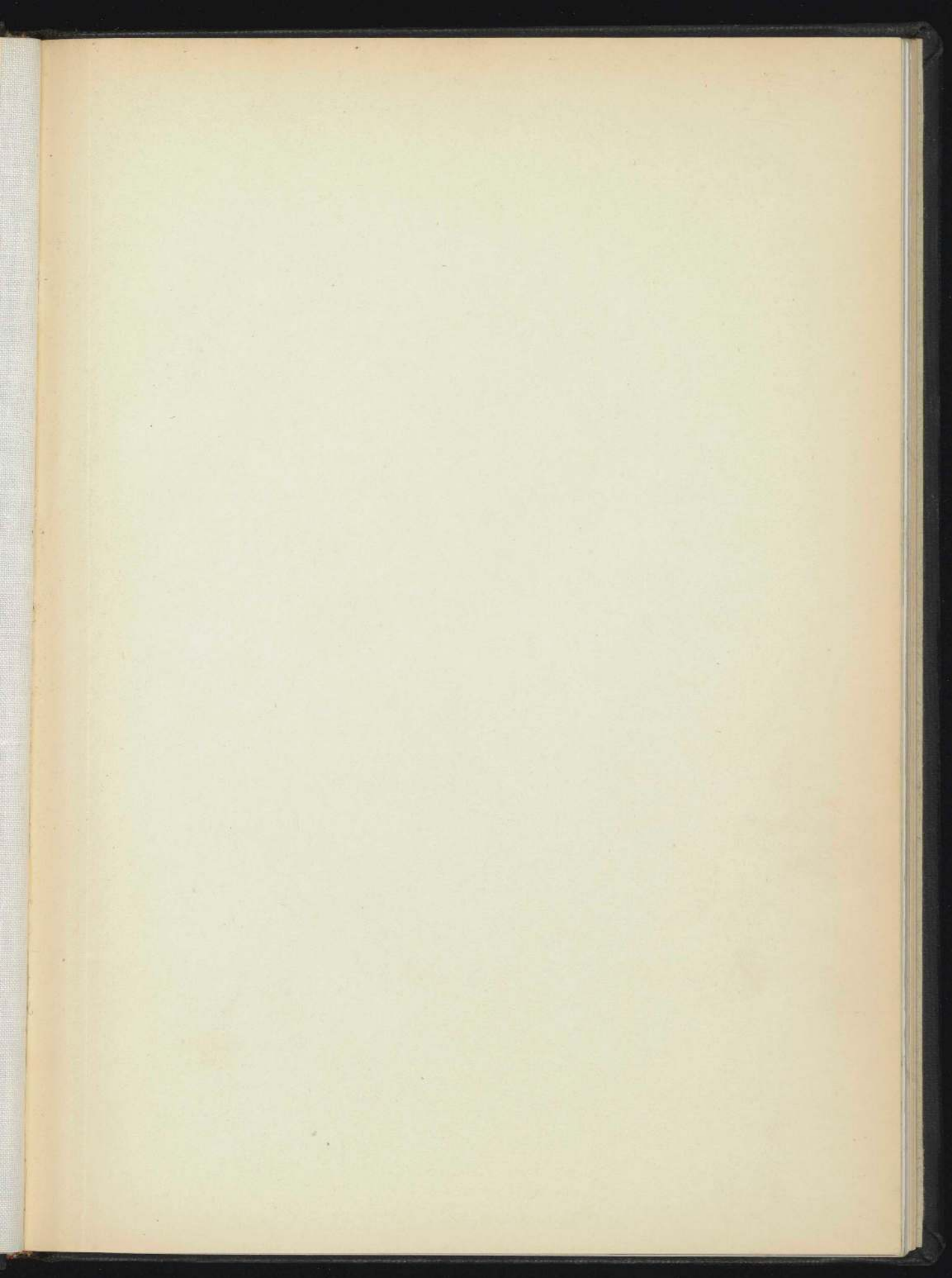
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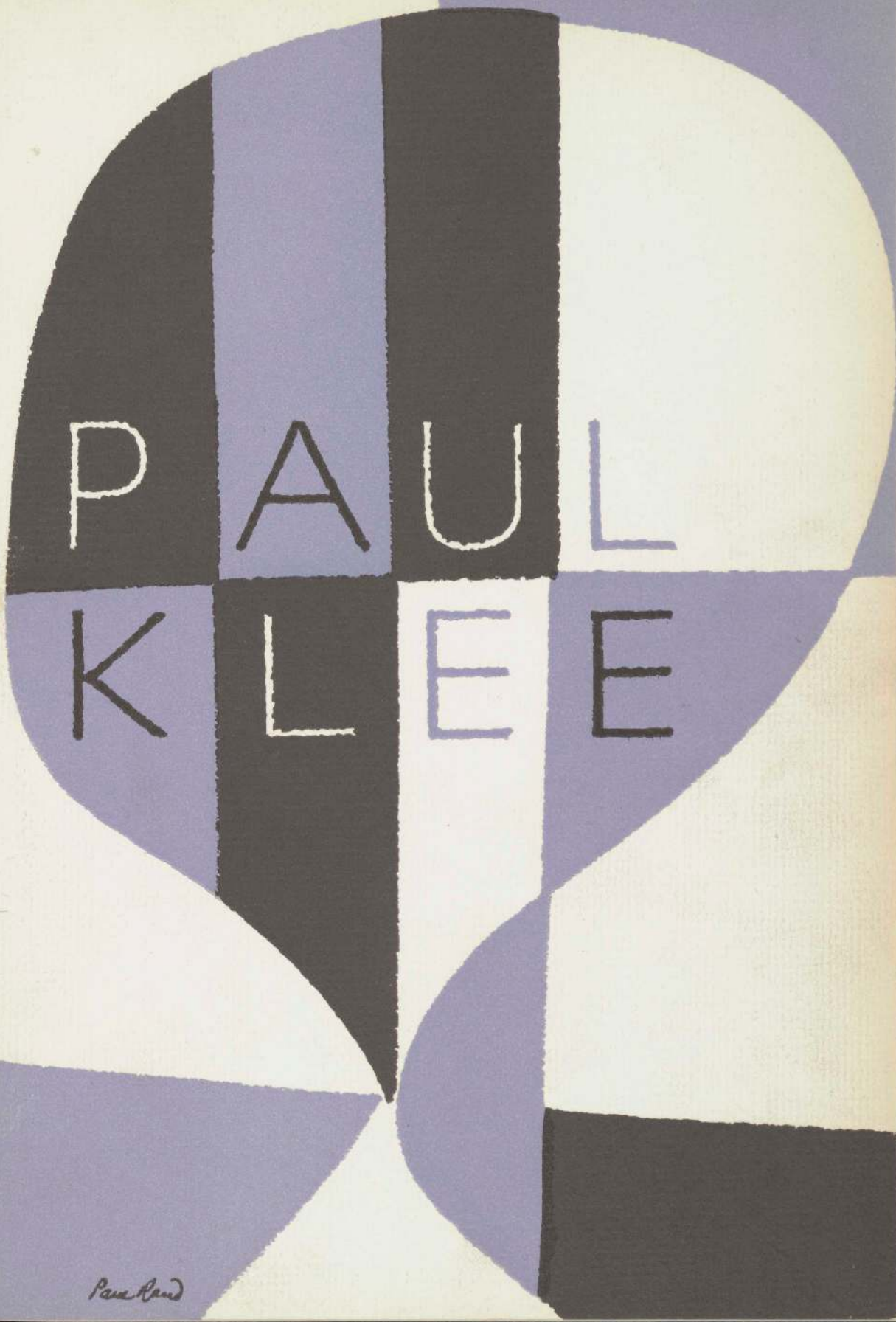


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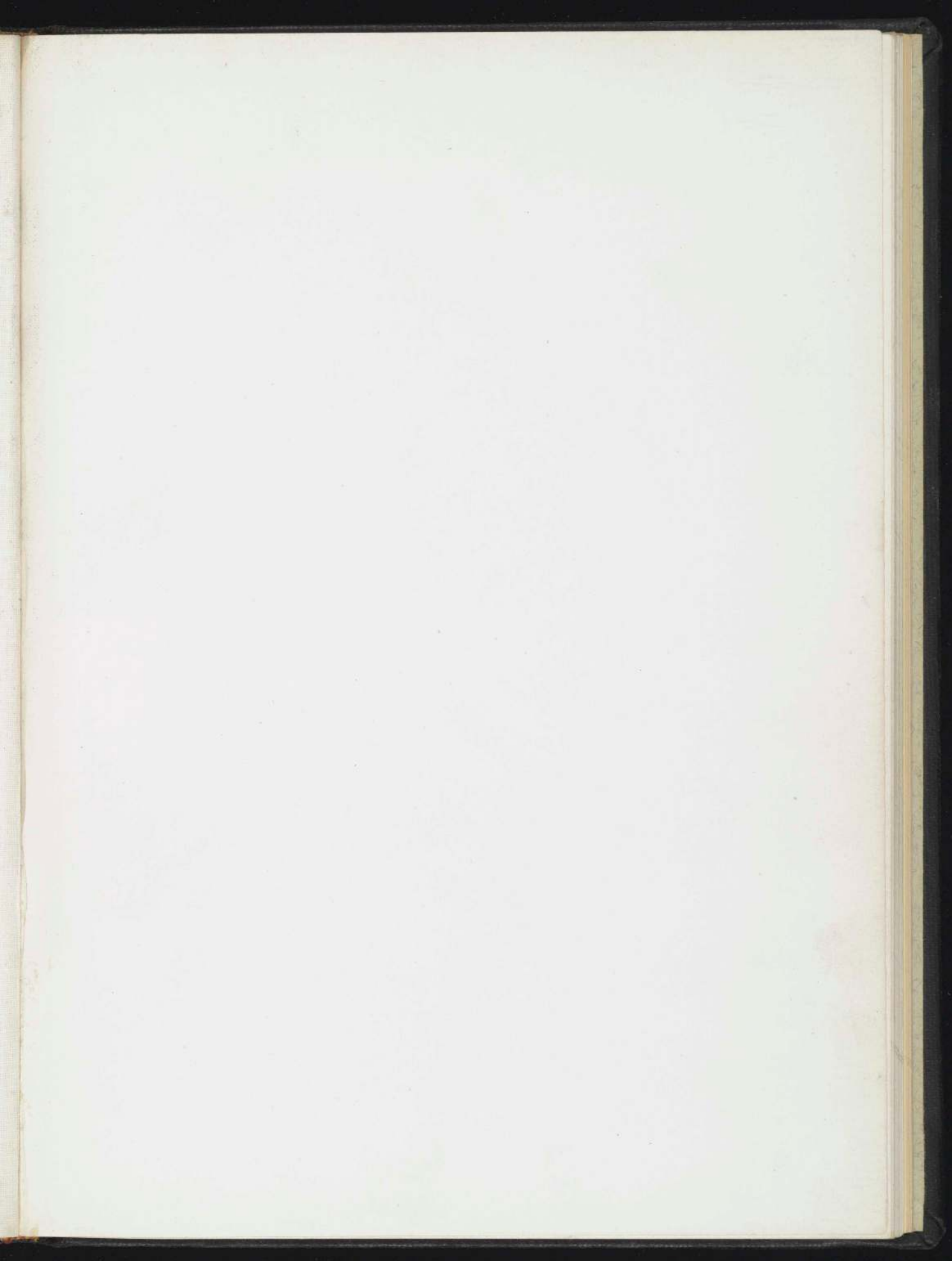


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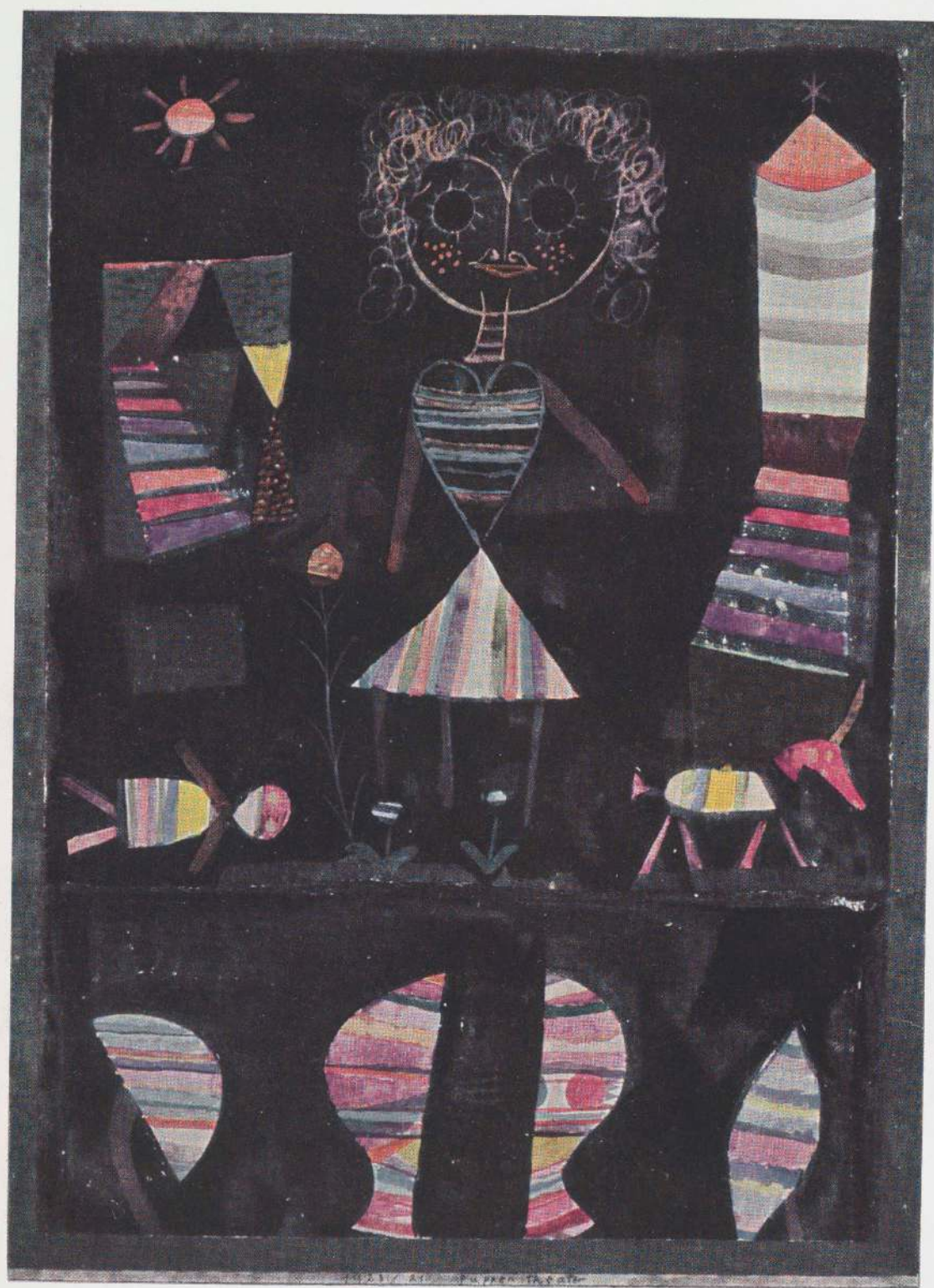
The Klee Foundation, Berne, Switzerland



Paul Klee



Puppet Theatre, 1923 *gonache*, 20½ x 14⅝"



Paintings, drawings,

and prints

by **Paul Klee**

from the Klee Foundation, Berne, Switzerland

with additions from American collections

The Museum of Modern Art, New York



Cincinnati Museum Association

Detroit Institute of Arts

Portland Art Museum, Portland, Oregon

City Art Museum of St. Louis

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The present exhibition of Klee's art consists of works lent by the Paul Klee Foundation at Berne, supplemented by a small group of paintings owned in America. The latter have been chosen to bridge a few chronological gaps in the Foundation's extensive collection, and the Museum is deeply indebted to the American lenders who have made their pictures available for tour.

We owe a still greater debt, of course, to the Foundation, a non-profit organization whose function is to assure Switzerland, where Klee was born and spent much of his life, a representative collection of works by one of the absolute masters of twentieth-century art. Most of the Foundation's pictures have never before been exhibited in this country. Their arrival is awaited more eagerly than might be the case if unfamiliar paintings by almost any other established modern artist

were on their way to us. For Klee was the master par excellence of unpredictable variety. He died in 1940, known and revered by admirers throughout the civilized world. Yet yearly since then his stature has grown more impressive, as additional pictures have come to light, extending a visual range whose limits might reasonably have been settled ten or even twenty years ago.

How to account for Klee's inspired prolificacy? Perhaps we may begin by noting that it was more nearly the result of sensibility than of plan. By this I mean that Klee did not usually renew his art by abrupt stylistic departures, but rather led us quietly through the multiple chambers of his awareness, his personality resembling a Chinese puzzle-box, its outer shape holding compartment after compartment within. It is true that his painting sometimes responded to the persuasion of cycles: it became more abstract or less so; it developed certain themes at intervals. But it cannot be assigned to relatively fixed stages, as can the art of a Picasso. On the contrary, Klee's imagery often explored many directions simultaneously, under the sway of a compulsive spontaneity.

Look, for example, at Klee's drawings in the present exhibition. They do not announce or certify a formal program, as did the drawings of the cubists. Their vitality springs primarily from an immediacy of unexpected response. Indeed, a great number of them are free improvisations

suggested by fugitive experience or emotion. But behind them lies strong discipline, and their technical ingenuity falls customarily between two skilled limits—the use of massed cross-hatching and of cobweb line. We should remember that Klee's earliest graphic work was partially nourished by late fifteenth and early sixteenth-century traditions; he learned from his Northern and Italian models how to shade density into depth, how to by-pass when necessary the tonal strictures of black and white. Quite early in his career he also developed that thin, incalculably spry line which is so often his signature. This line sometimes skitters over the picture surface. Its mystery then is that it achieves solidity out of apparent indecision; its tremulous contours are as implacable in space as rigid topographical designs. But the same basic line, bolder or reinforced with hatching, occasionally becomes an instrument of miniature precision, as figures and objects are presented in microscopic isolation against a large area of white ground. In either case, we always know in Klee's art how far it is from here to there. His spatial control allowed him liberties which less gifted hands would have muddled or abused. He was always believable, however remote from accepted fact.

Klee is seldom discussed as a pure colorist, at least not in the exhaustive way that a Bonnard or a Braque is discussed. I imagine this is because he did not often give his color an autonomous role, but

preferred to subordinate it to a deeper plan. If we except certain works, perhaps especially those abstractions in which banded orchestrations of tone are the principal theme, we find that Klee was seldom content to let color speak for itself alone. One of the most beguiling of modern painters, he was not essentially a hedonistic artist. He was above all a painter of ideas and visions, intensely philosophical, concerned with what may be revealed rather than what can be displayed. (His humor, to which we will come presently, has tended to obscure the spiritual nature of his art, owing to the debatable assumption that great comedy is less profound than great tragedy.) Klee's palette, like his pen, was the obsequious servant of his transcendental intention.

A study of Klee's color nevertheless reveals its remarkable range and freshness, its capacity to change substance according to the demands of a given work. In many of his watercolors—I think in particular of the superb works of the early 1920's—the function of color is mainly atmospheric, and subtle washes are used to create a backdrop to surface linear action. On the whole his oils take color into more equal partnership with drawing, while complex textural manipulation and hieroglyphic placing make an important contribution. Yet his purpose was seldom merely sensual. The image itself remains dominant in a conceptual sense, and nearly always proposes a unique and

idiosyncratic meaning. One cannot imagine Klee planning a long series of pictures on a narrow, familiar theme, as Matisse has done in his interiors with figures. Instead, for the most part, Klee produced themes on variation, in breathtaking profusion. It would have been impossible for him to "pose the model," for then what might not instantly have diverted his attention? The wing of an insect, a chord from Bach, the grimace of a child, the festive tableware of a banquet long past? His imagination swarmed with the minutiae of memory, constantly refreshed by new observation and response.

The core of Klee's vision was his humor: a tender, instantaneous laughter evoked by unforeseeable stimuli. His wit enjoyed. It also mocked, but during his mature career it rarely accused. Consider, for example, the many images in which Klee portrayed the torments of childhood. His subjects' grief is shown as both real and absurd. He accepted the child's estimate of its oppression and promptly offered a palliative exaggeration, like parents outwailing their young as a means of breaking slight injury's spell. Klee treated adult dilemma with comparable acuteness and compassion: the mocker is incredulous at being mocked; the shepherd, with his large heart, tries to keep watch in every direction at once; the sensation of fear is symbolized as a swollen, narrow-eyed mask on inadequate legs. And for animals Klee reserved a special fantasy,

showing them grouped in ludicrous conclave, or treating us to the unforgettable close-up of a cat whose anticipated prey is embedded, terrified, in its lustful brain. Even flowers and plants play an active part in Klee's comedy. Often they are shown in the grip of superior forces—bent by strange magnets, sprouting or drooping helplessly, struggling against the weighty appetite of a giant aphid. No form of life was too insignificant for Klee to consider in metaphysical terms. If we compare his plants with the bouquets of a Renoir, an immense difference in spirit is apparent: the former are portrayed from an animistic viewpoint; the latter are treated as delectable ornaments of human existence.

The titles of Klee's pictures are extremely important, and the artist himself made every effort to have them preserved. (They are given here in the catalog in the original German as well as in English, on the assumption that their choice was sometimes affected by phonetic considerations.) Unlike the titles of many surrealist paintings, which were planned either to suggest a parallelism of mood or to gain from the observer an added concentration on the doubly unlikely, Klee's titles are descriptive and accurate. They open the door to our full enjoyment of the image. Yet the image itself holds our attention long after we have ceased to savor its name. Indeed, perhaps only Picasso among modern painters has rivaled Klee in the ability to translate into

new visual terms what is primarily a psychological or even a moral point. This is not to say that either artist can be summarized through the esthetic of "pure form" which our epoch has defined so redundantly. But both men have consistently invented values of color, shape and line which transcend, without obliterating, a strong allusive content. Within its smaller scale, and allowing for its deliberate humility, Klee's art seems as rich in plastic discovery as Picasso's. He worked as a virtuoso, but with the conscience of a master and a philosopher's exaltation.

Perhaps that is why Klee's paintings and drawings are more and more influential among younger artists. His influence is rising now even in Paris, where previously attention had focused mostly on native, Spanish and Baltic tendencies in contemporary art. In America, on the contrary, Klee has for some time been appreciated by artists and laymen, though never in such measure as now. Today there are probably more first-quality Klees in this country than anywhere except Switzerland. Only a few of them have been included in this exhibition, since its principal purpose is to show a selection from the great collection at Berne.

We in America can rightly be proud of our long-standing recognition of Klee. We should be just as gratified that he is so fully known as a prophet at home.

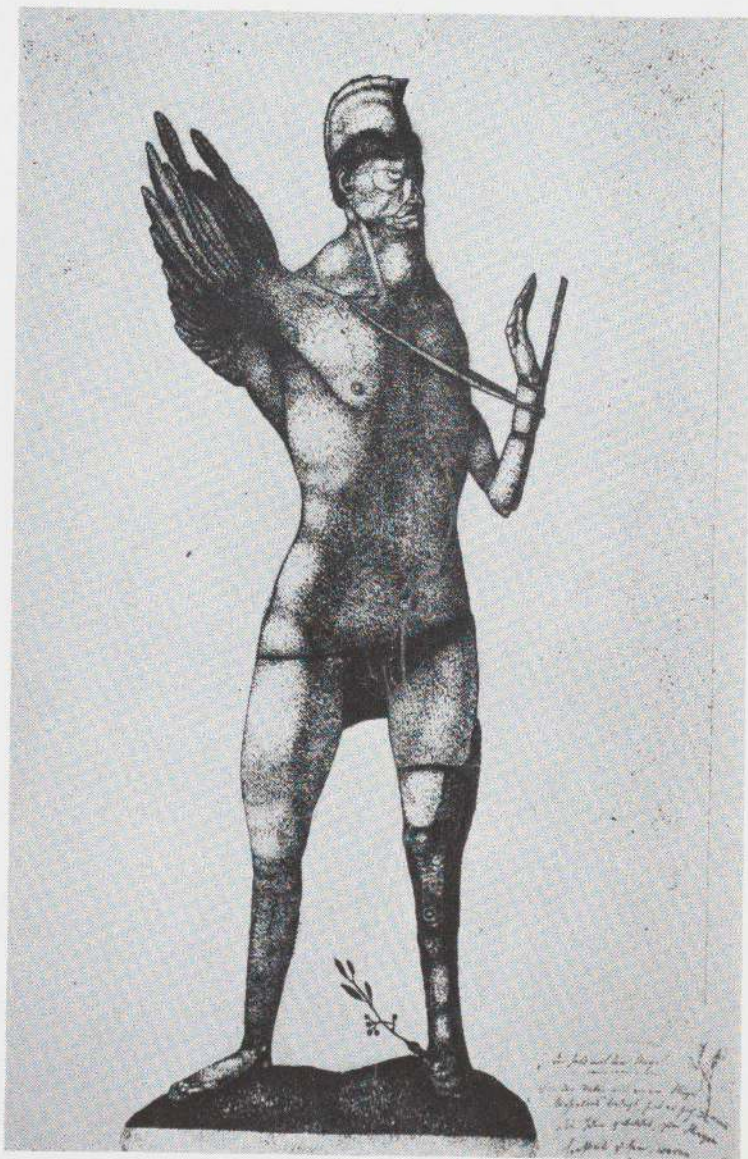
James Thrall Soby



The Artist's Sister, 1903 oil on cardboard, 11 x 12 $\frac{5}{8}$ "

Hero with a Wing, 1905 etching, $9\frac{1}{8} \times 5\frac{3}{4}$ " (image)

opposite: #49, 1908 pencil, $11\frac{1}{2} \times 7\frac{7}{8}$ "

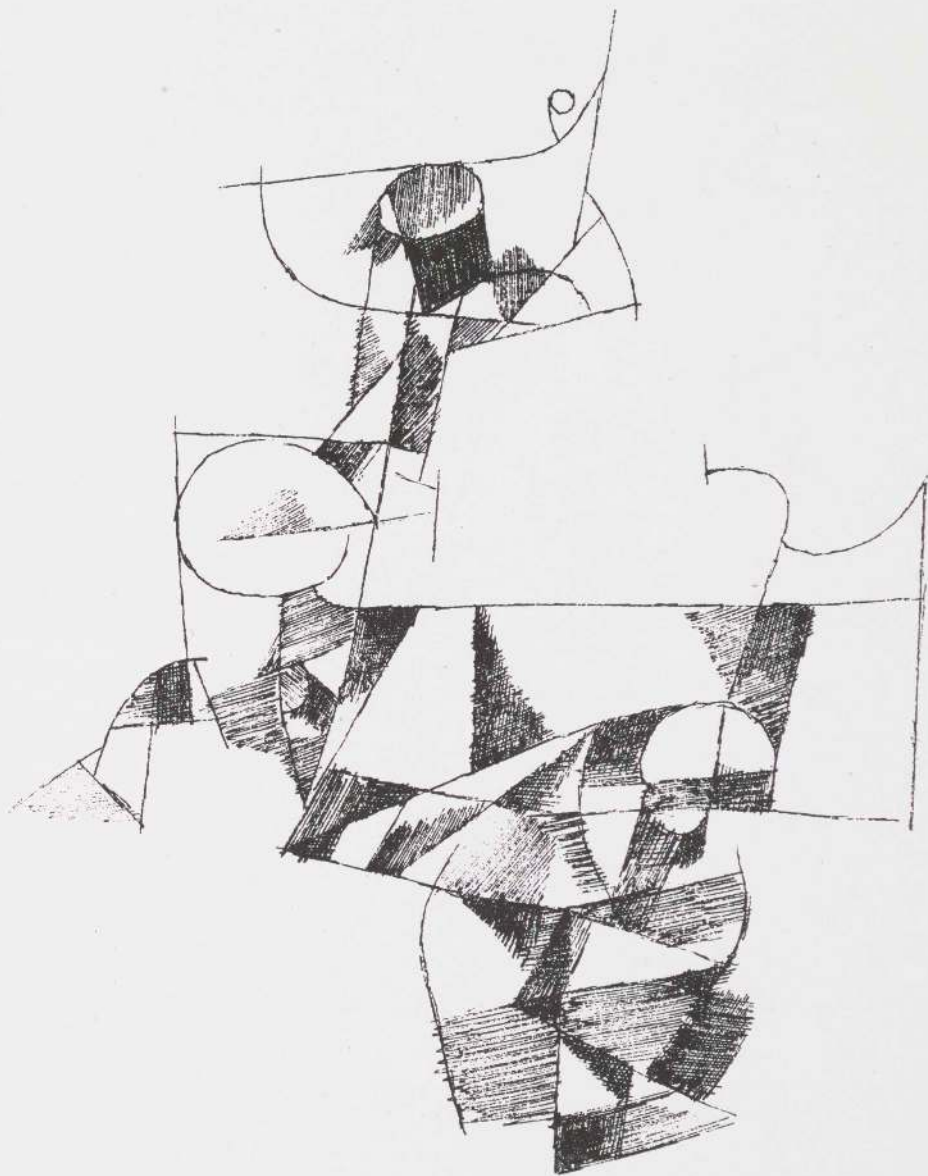


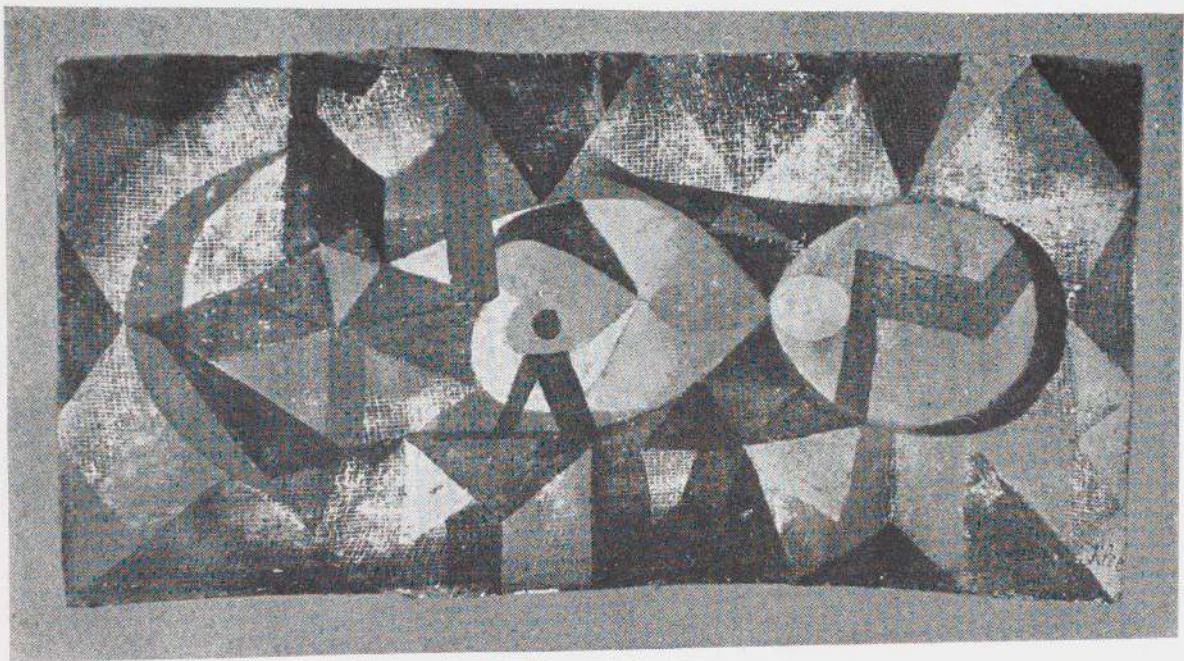




From Berne, 1909 pen and brush, $8\frac{1}{2} \times 10\frac{1}{8}$ "

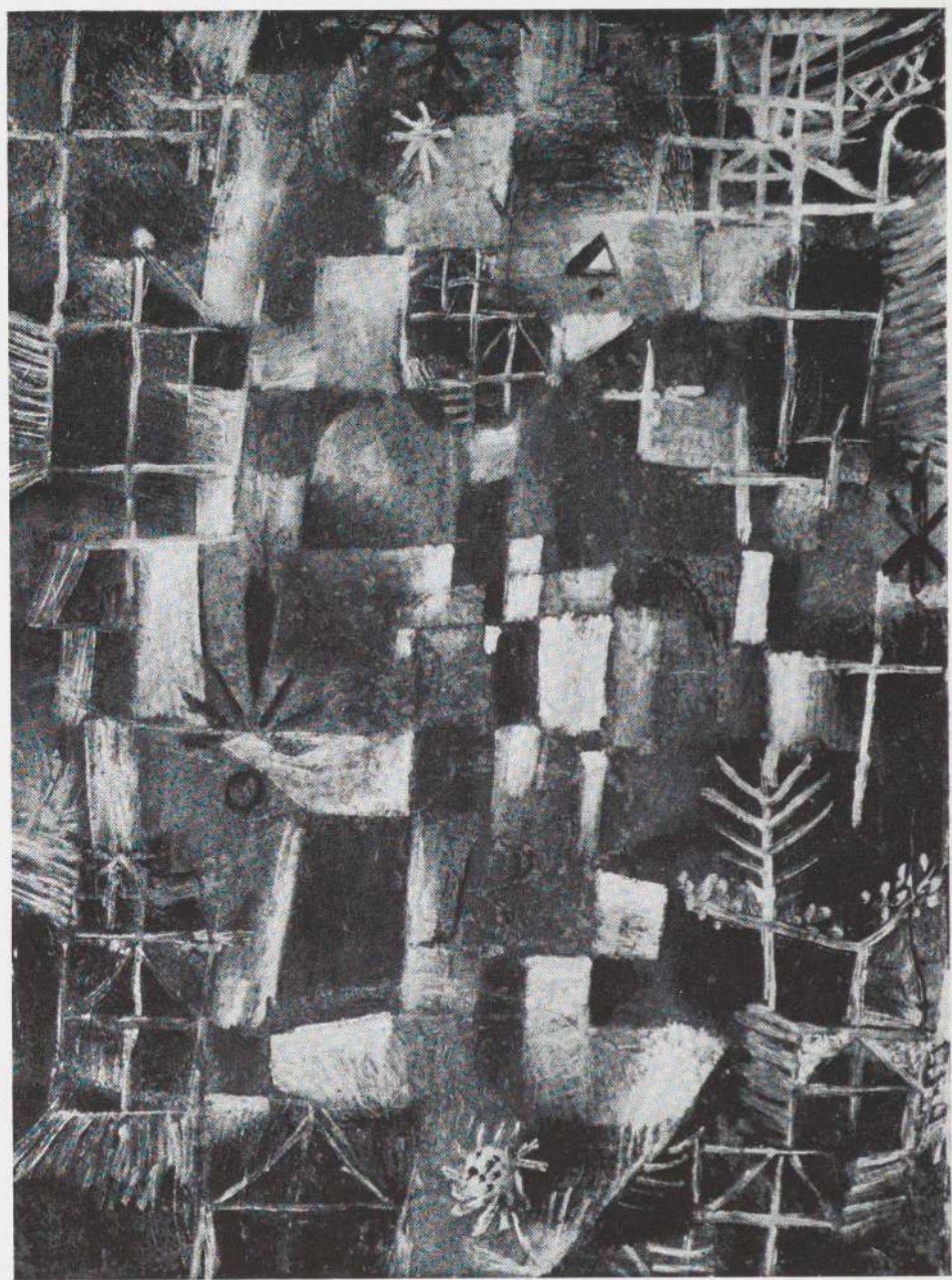
opposite: #153, 1914 pen, $7\frac{1}{4} \times 5\frac{3}{8}$ "

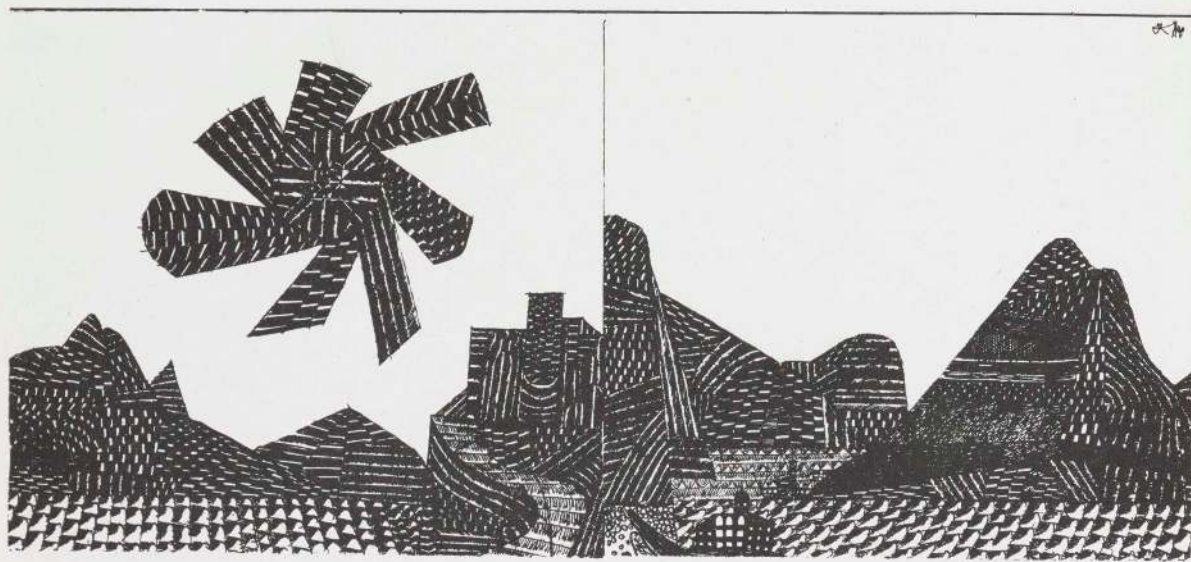




ab ovo, 1917 gouache, $4\frac{3}{4} \times 9\frac{3}{4}$ "

opposite: Composition with Windows, 1919 oil on cardboard, $20 \times 15\frac{3}{8}$ "



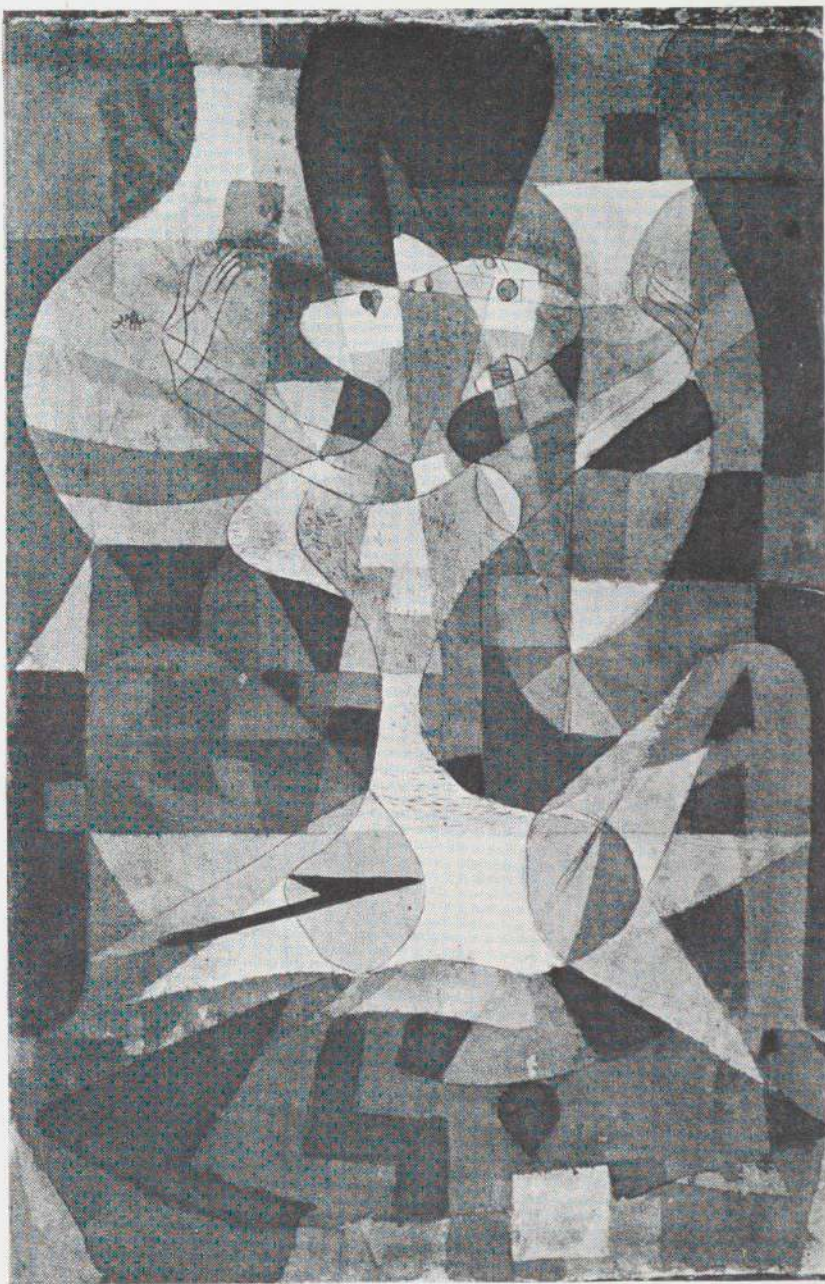


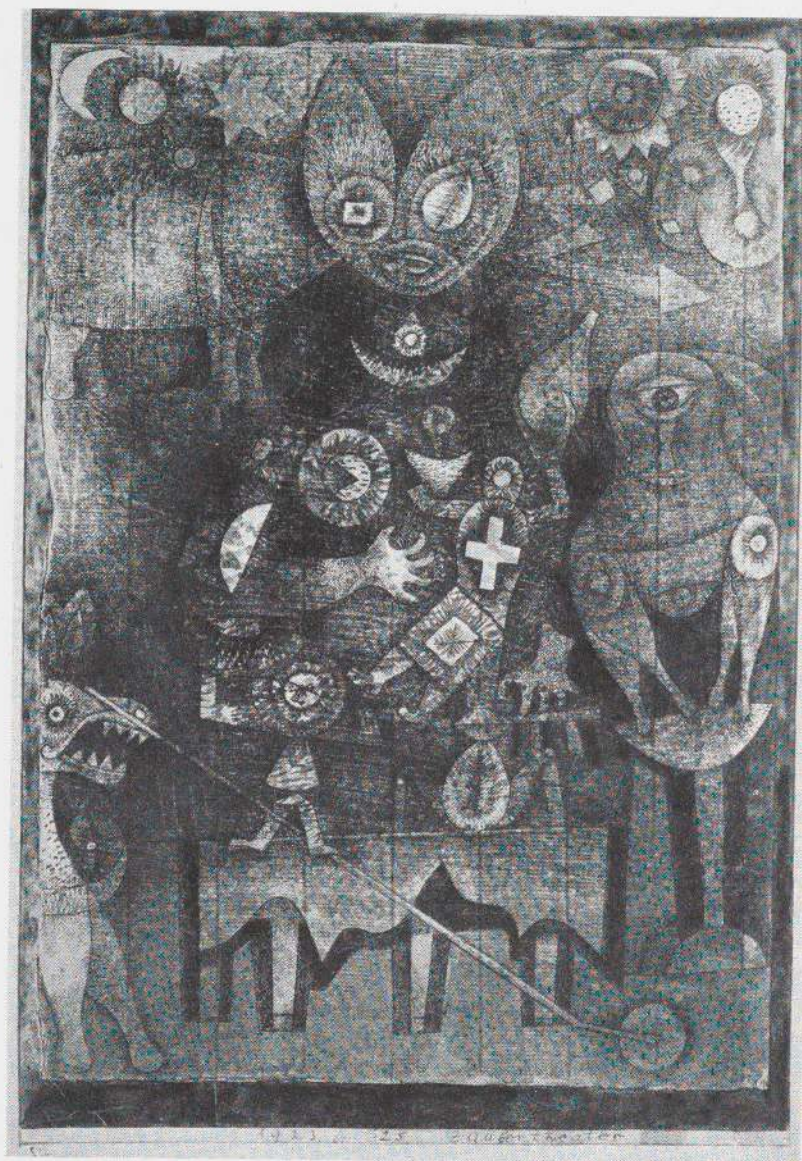
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Seelandschaft mit Himmelskörper

Seascape with a Heavenly Body, 1920 *pen*, 5 x 11 1/8"

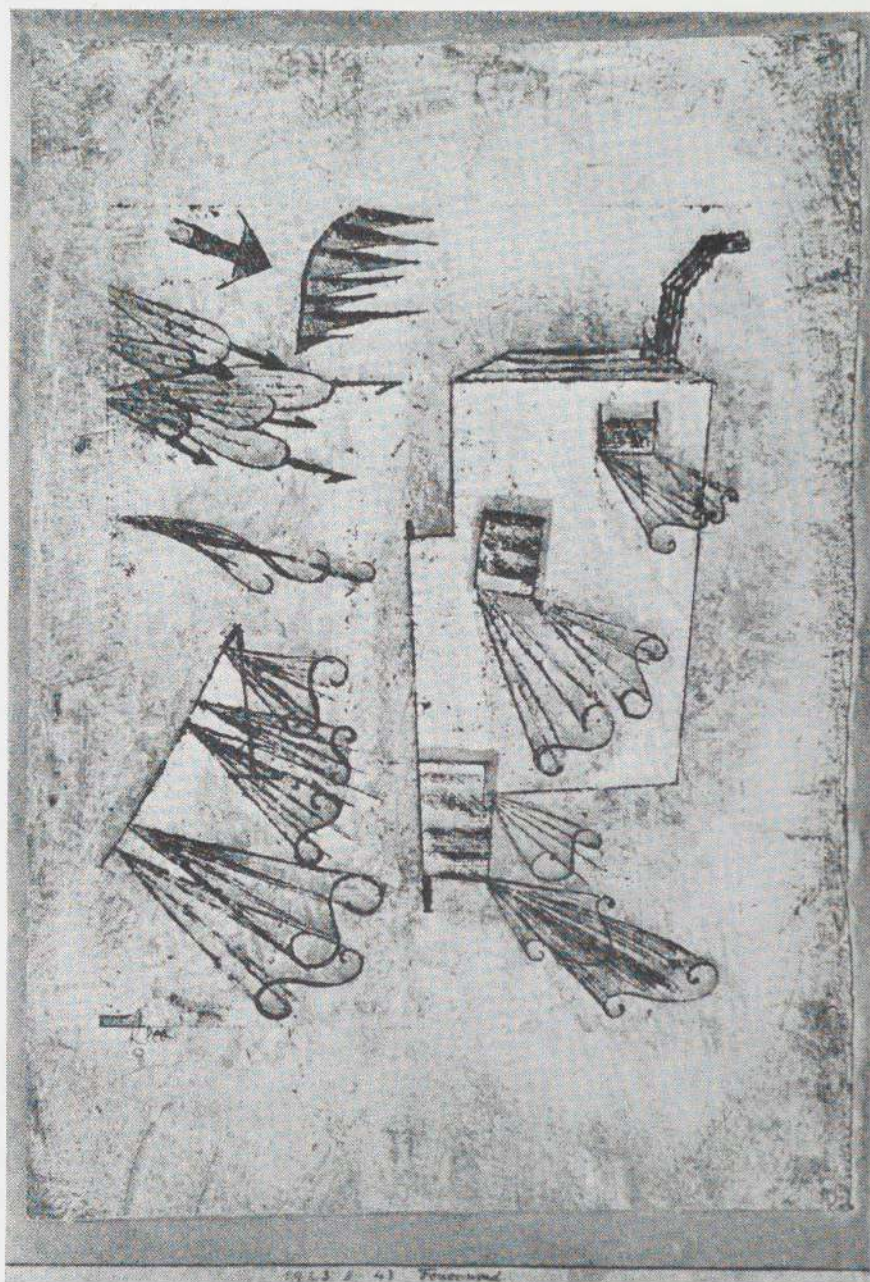
opposite: Ceramic, Erotic, Religious, 1921 *watercolor*, 18 1/8 x 12"



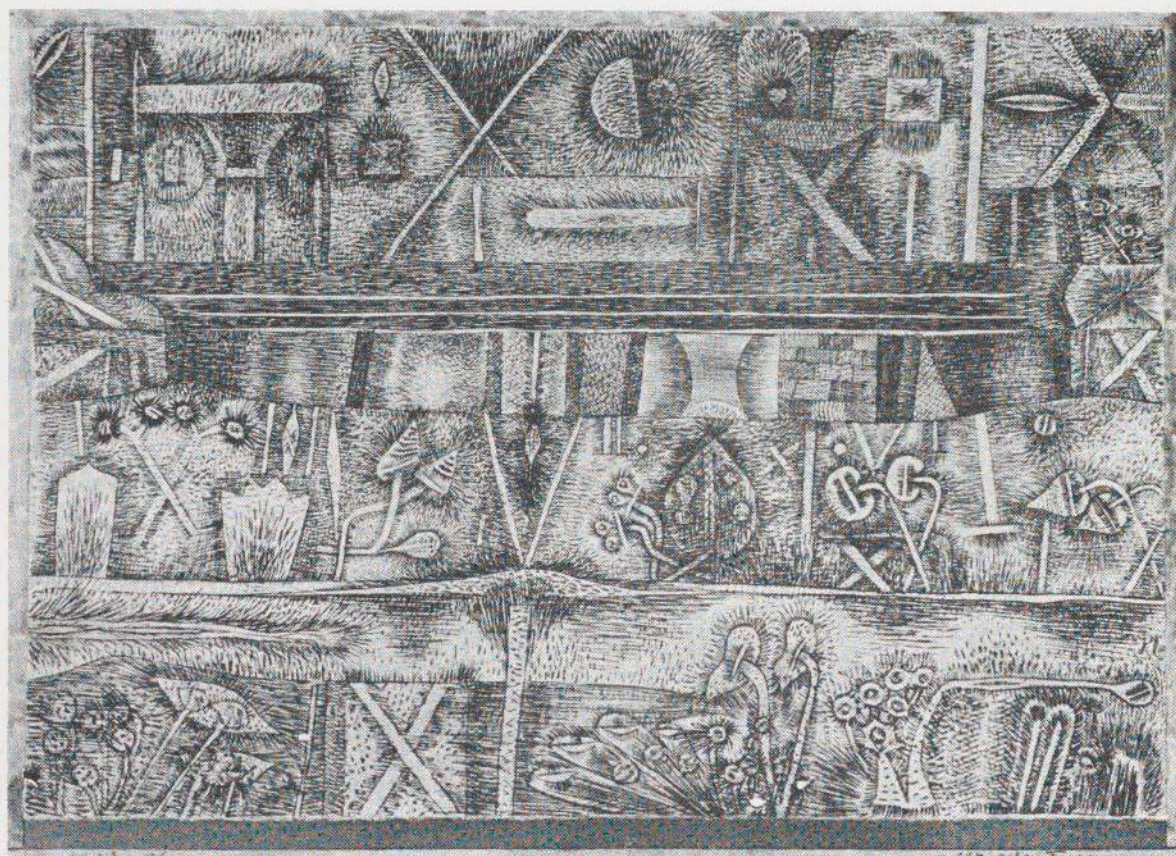


Magic Theatre, 1923 *watercolor*, 13¼ x 8⅞"

opposite: Fire Wind, 1923 *gouache*, 16⅞ x 11⅞"



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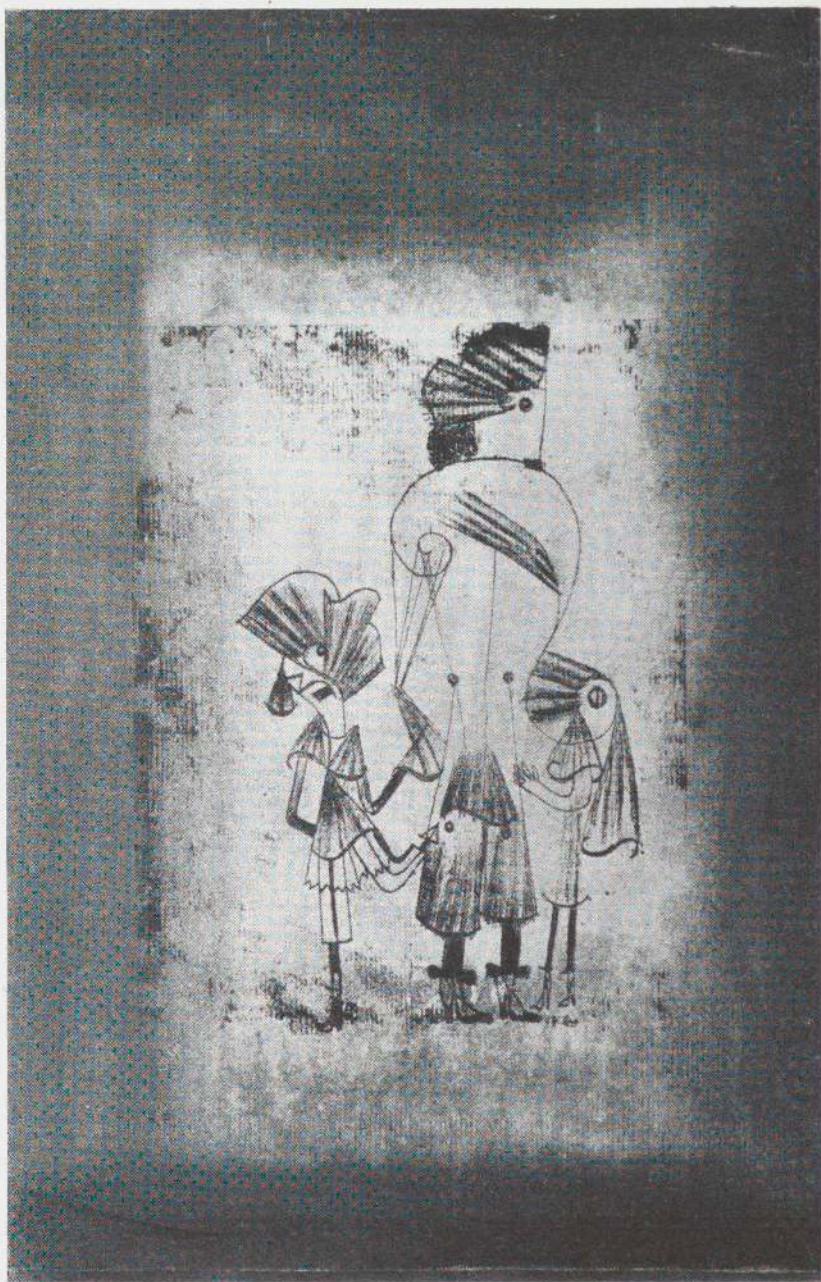


Cosmic Flora, 1923 *watercolor*, 10 $\frac{3}{4}$ x 14 $\frac{3}{8}$ "

opposite: The Nursemaid, 1924 *watercolor*, 20 $\frac{1}{8}$ x 13 $\frac{1}{2}$ "



3 1/2"

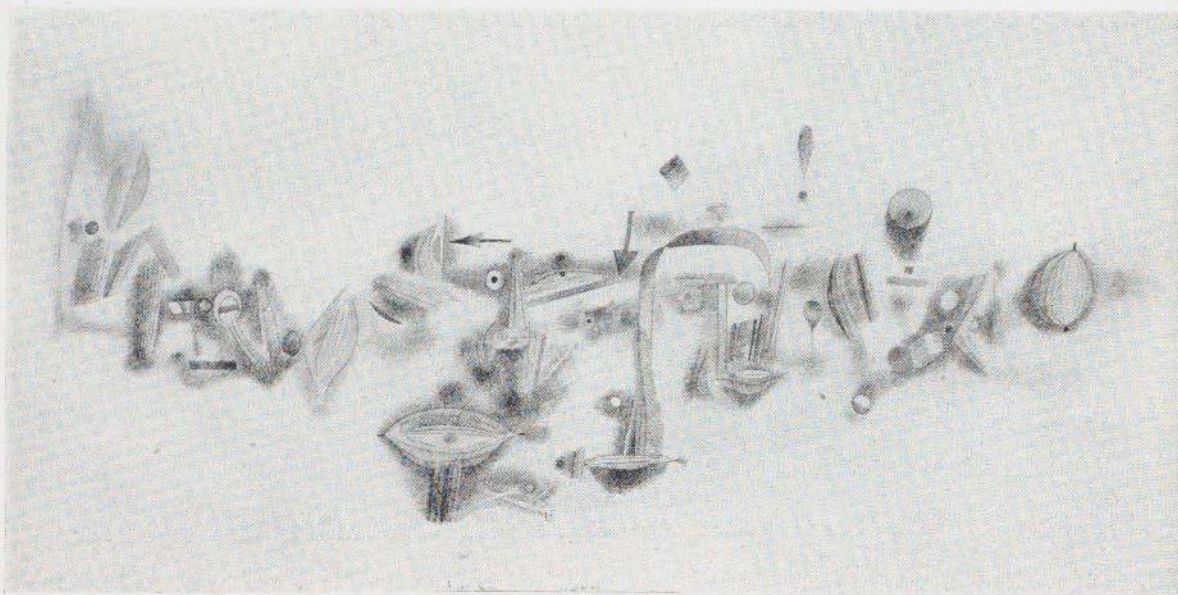




Realm of the Curtain, 1925 *pen*, 12 $\frac{1}{8}$ x 10 $\frac{3}{8}$ "

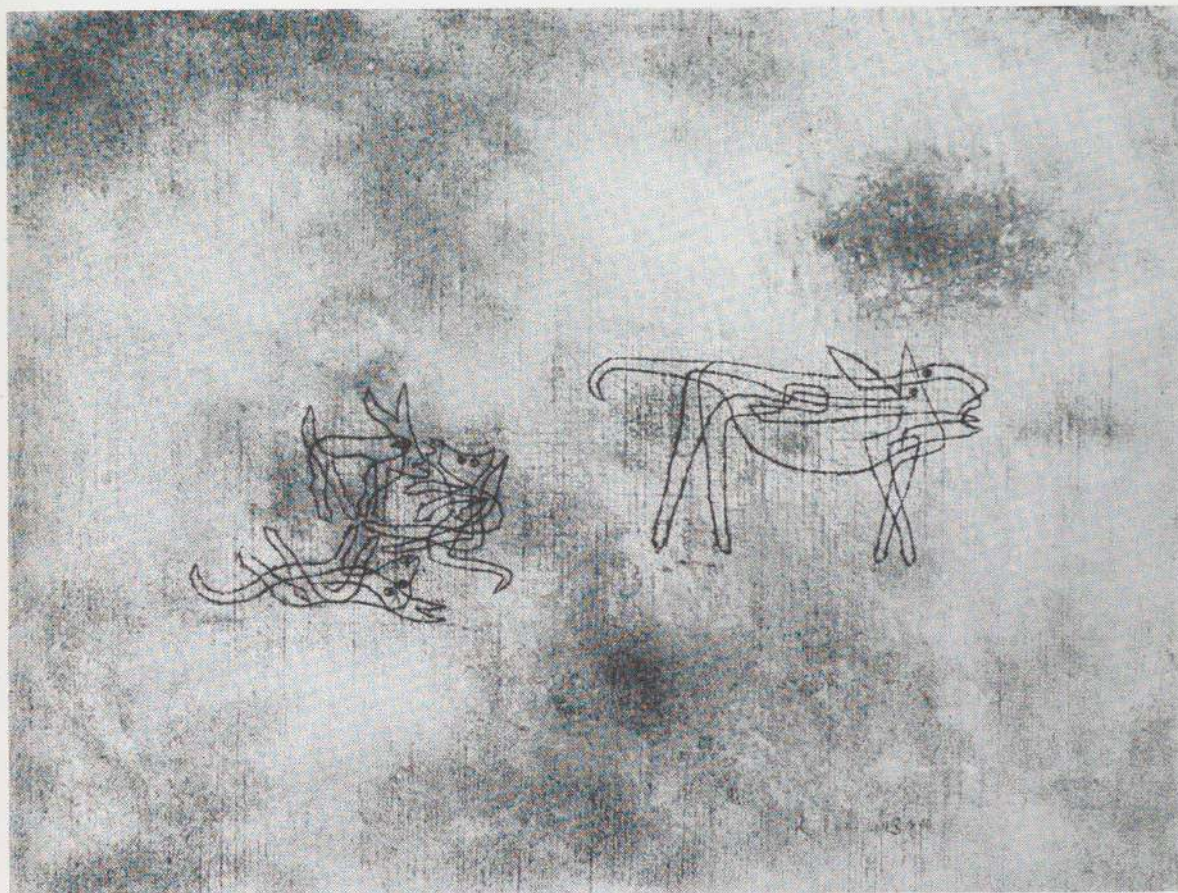
opposite: Little Dune Picture, 1926 *oil*, 12 $\frac{1}{2}$ x 9 $\frac{1}{2}$ ". Collection Mr. and Mrs. Clifford Odets, New York

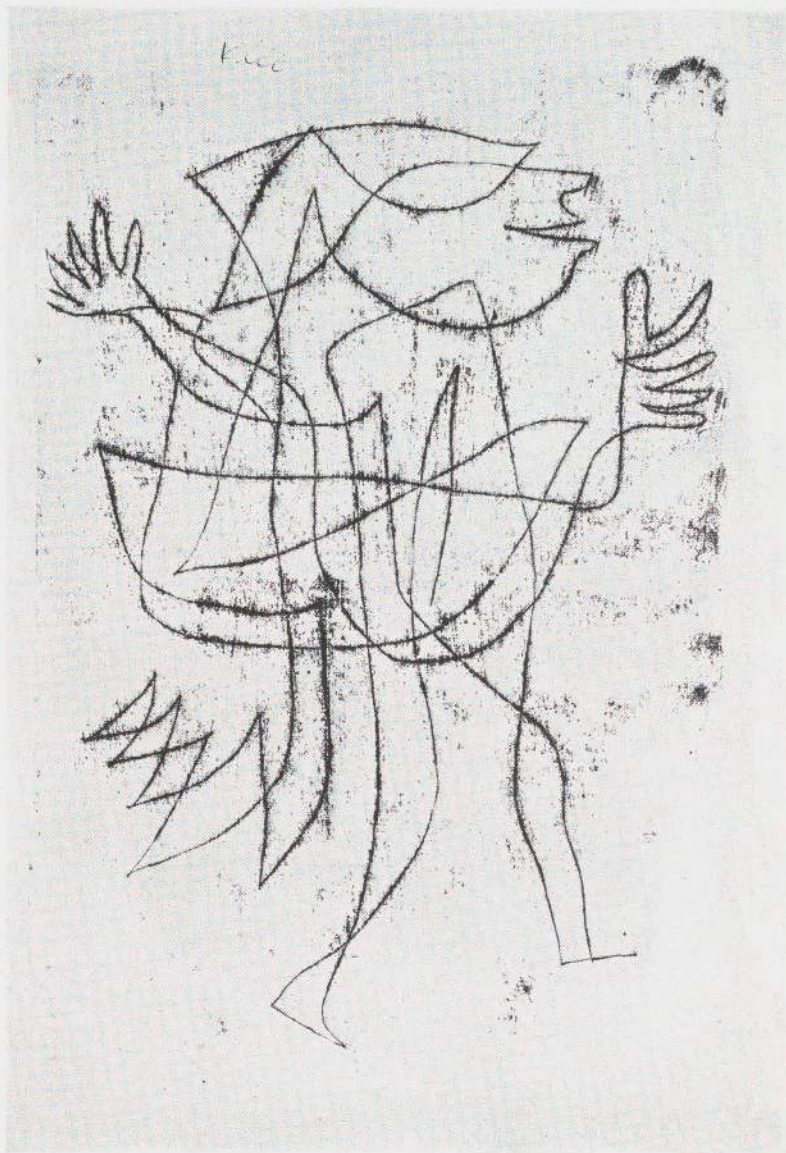




Daemonie, 1925 *pen*, 11½ x 21⅞"

She Howls, We Play, 1928 oil on canvas, 17 x 22½"





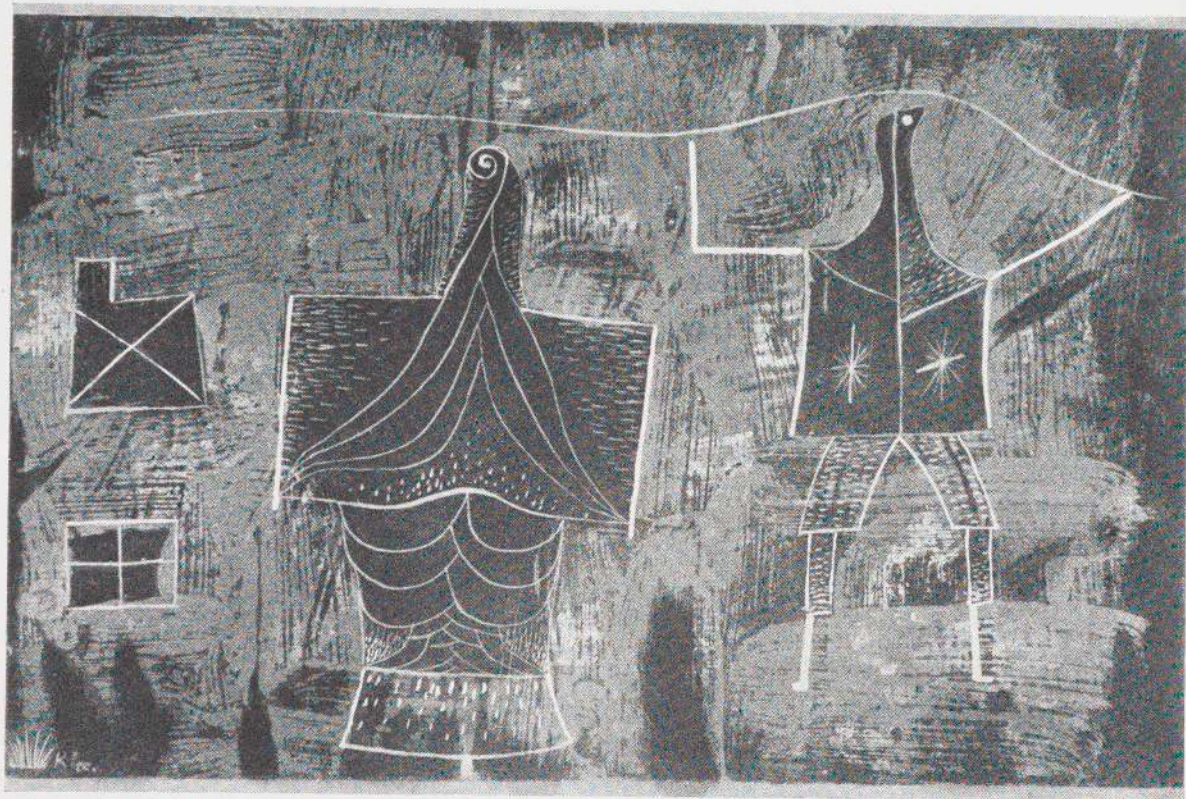
Little Fool in a Trance, III, 1927 *pen*, 18¼ x 11⅞"

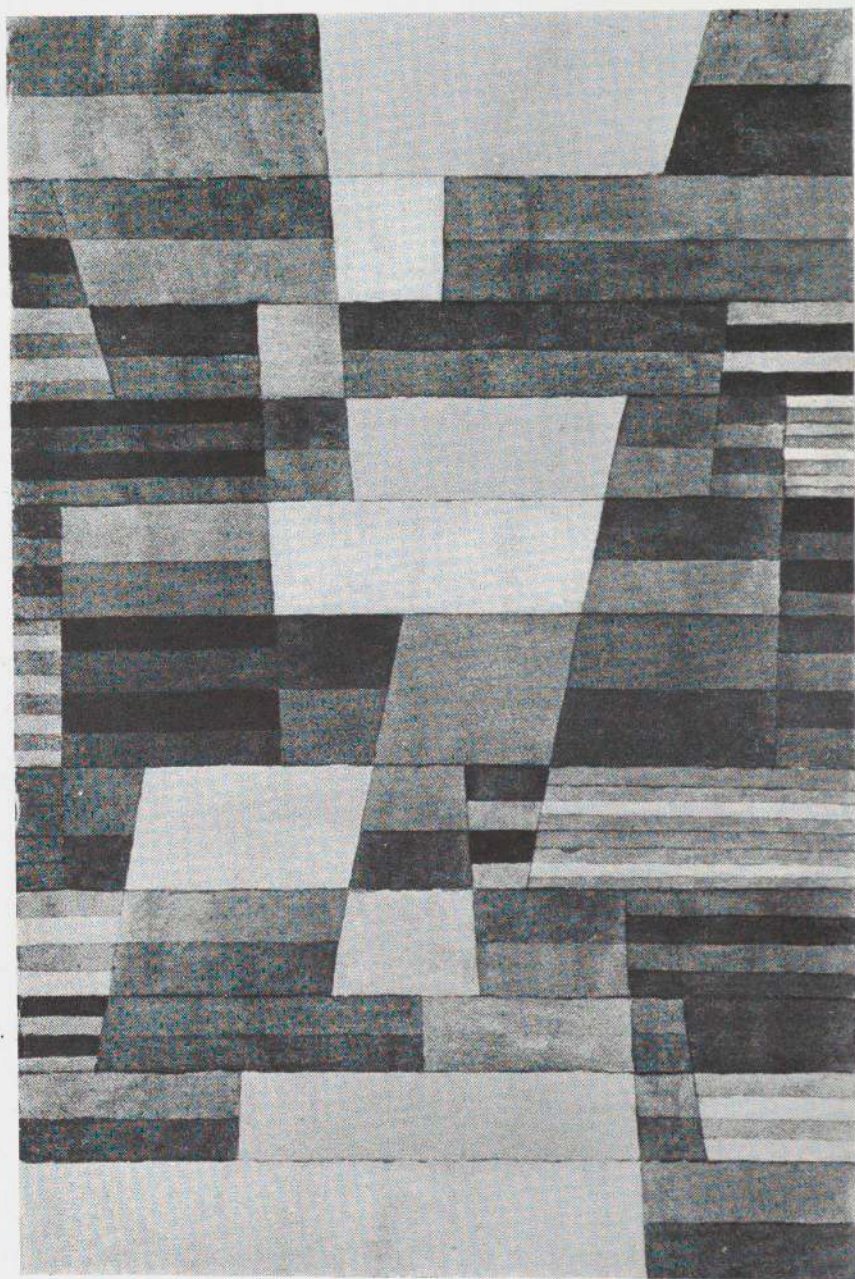
opposite: A Gay Repast, 1928 *oil on wood*, 33¼ x 26¾". Collection Mrs. Gabriel Hange, New York

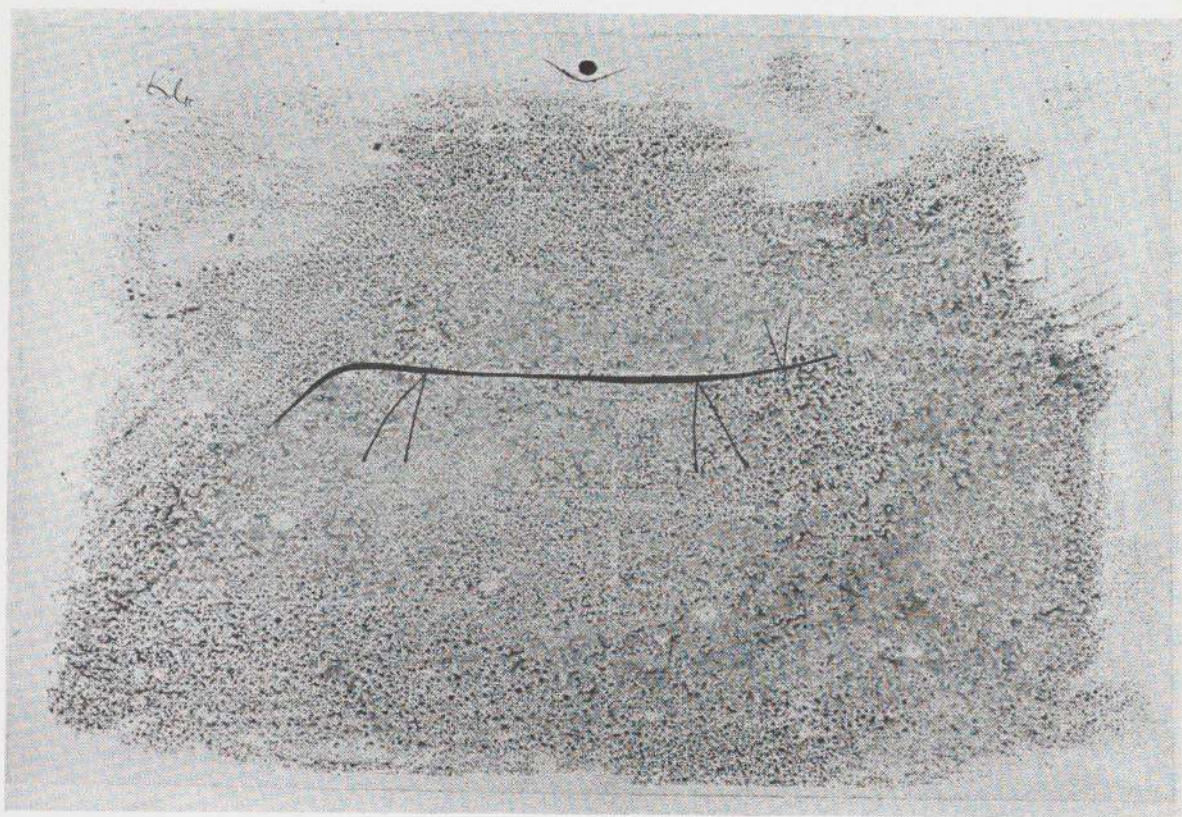


Duetto, 1929 gouache, 8 $\frac{5}{8}$ x 13 $\frac{1}{4}$ "

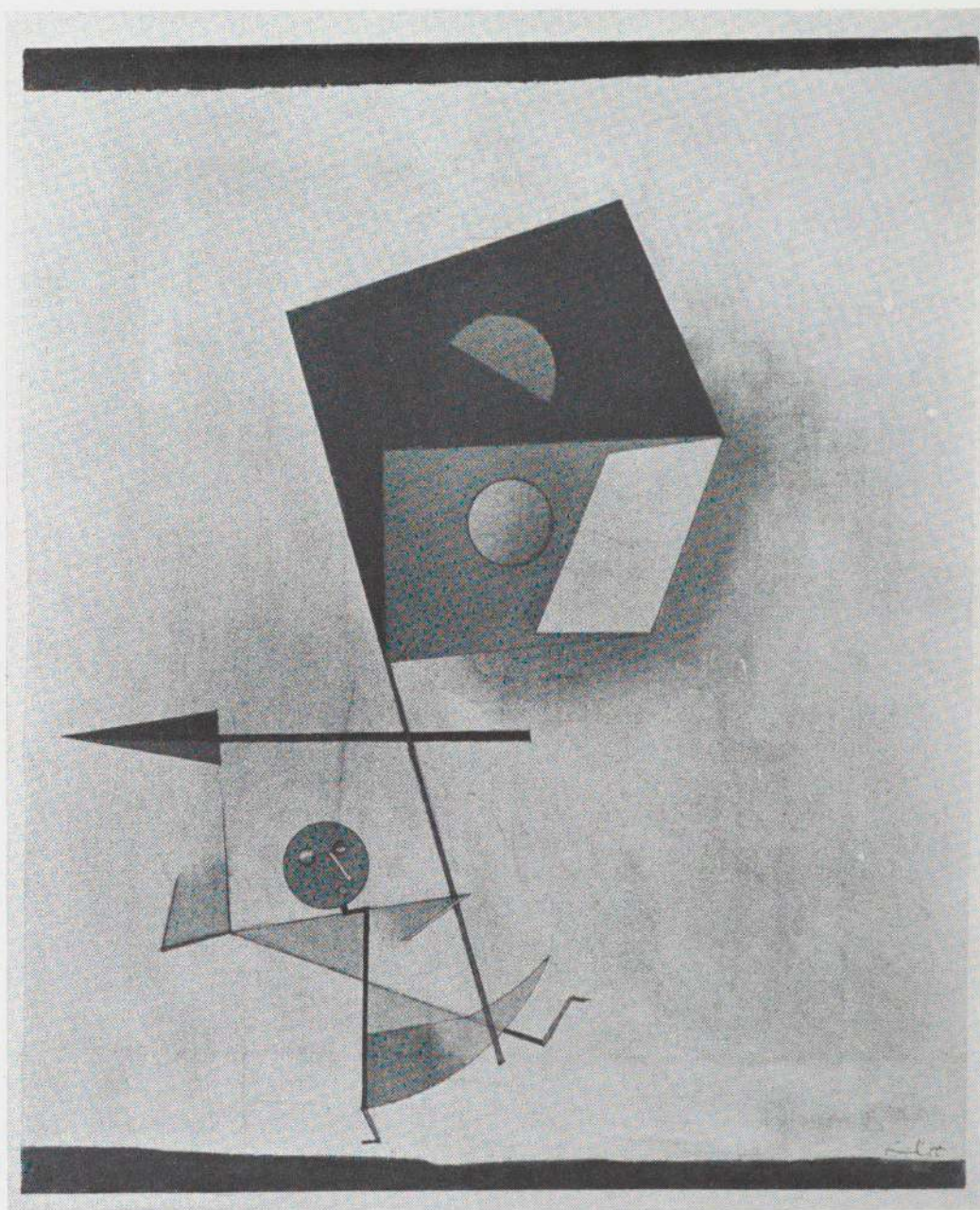
opposite: Monument in the Orchard, 1929 watercolor, 18 x 12"

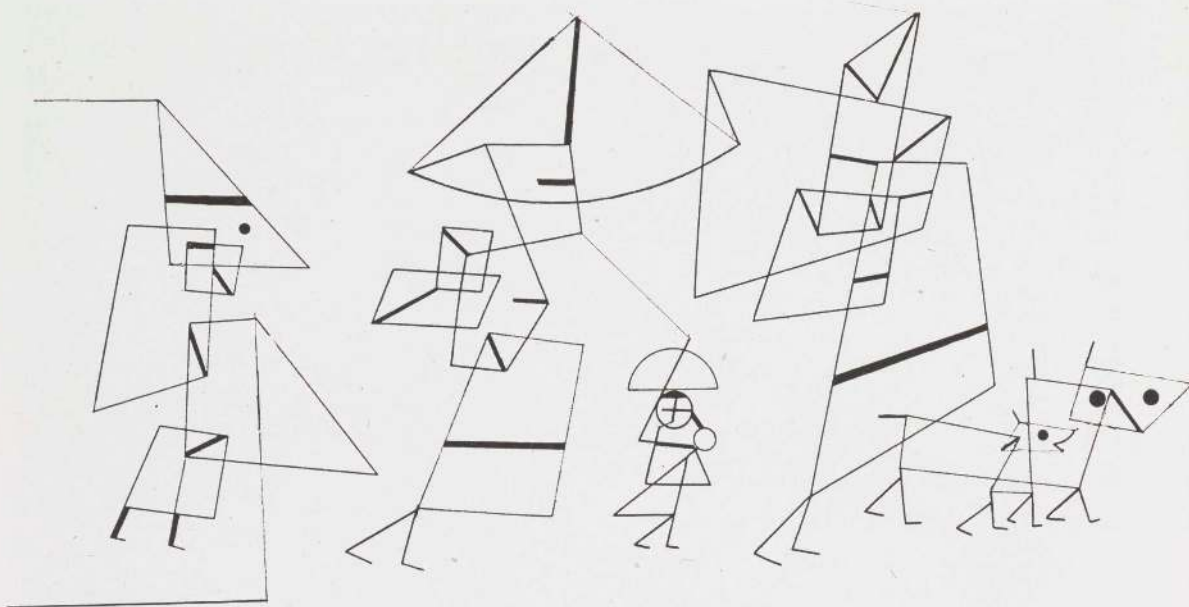






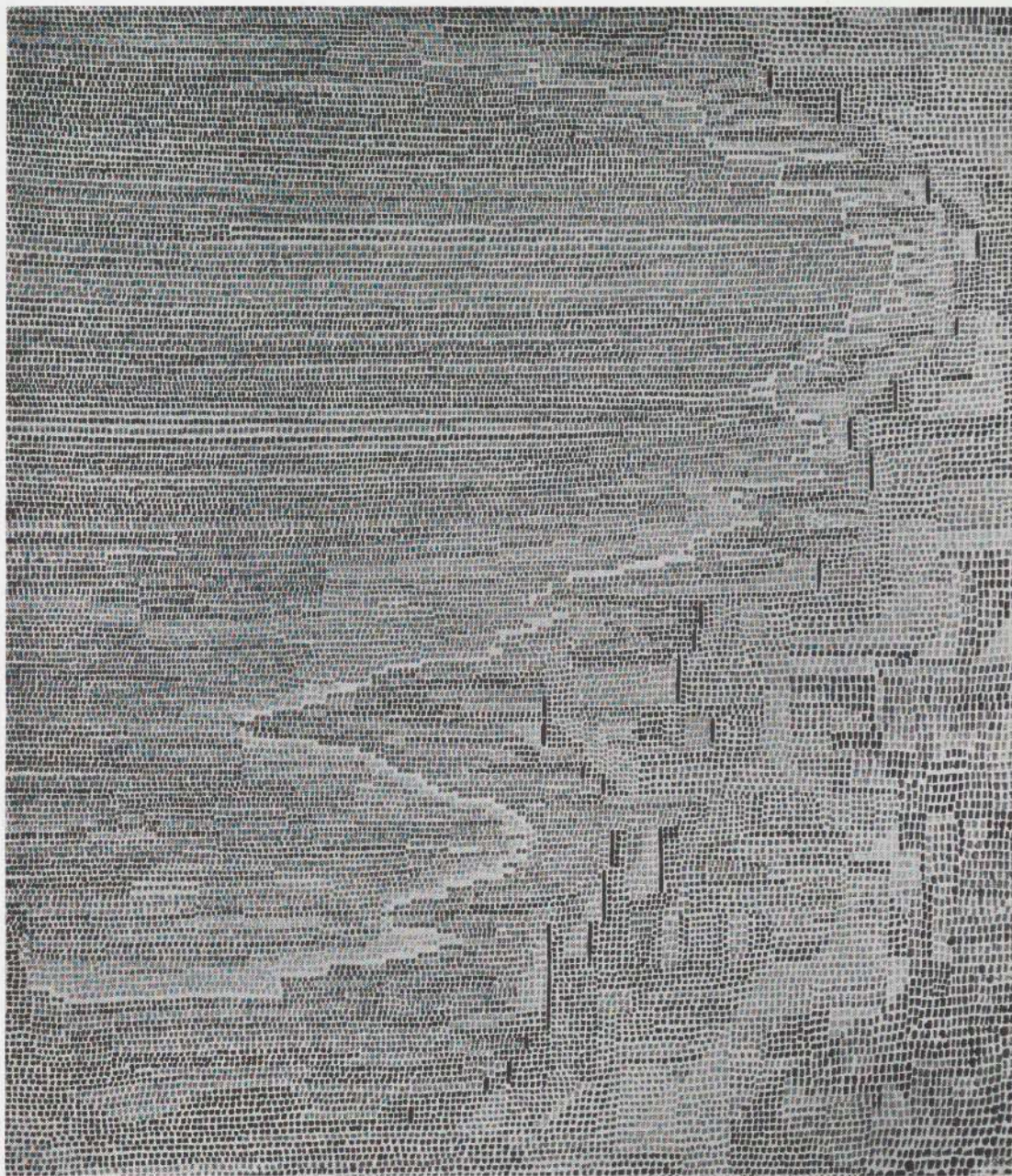
Animal Following a Scent, 1930 *watercolor*, 12½ x 18¾" opposite: Conqueror, 1930 *watercolor on cloth*, 16 x 13¼"





Family Promenade, 1930 *pen and ink with watercolor*, 15 $\frac{3}{4}$ x 22 $\frac{5}{8}$ "

opposite: Classic Coast, 1931 *oil on canvas*, 31 $\frac{5}{8}$ x 26 $\frac{7}{8}$ ". Private collection



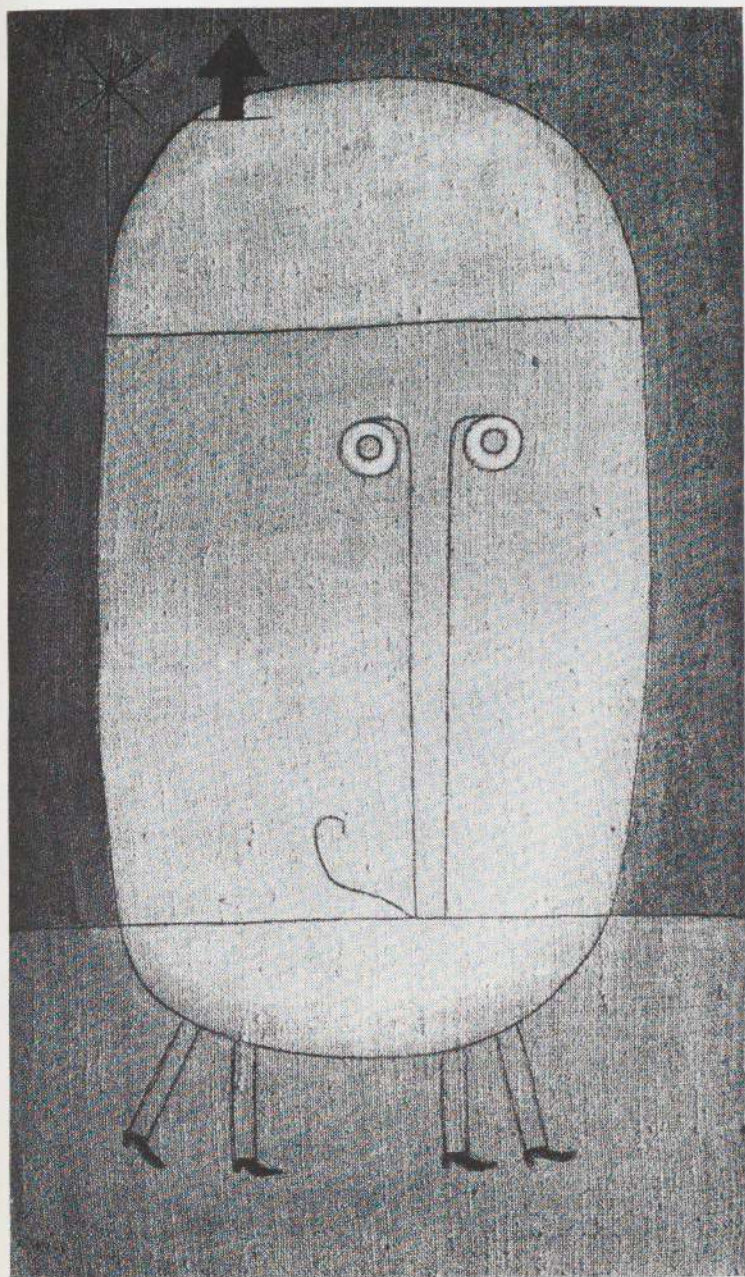
Country Dwarf, 1933 gouache, 19 x 11½"

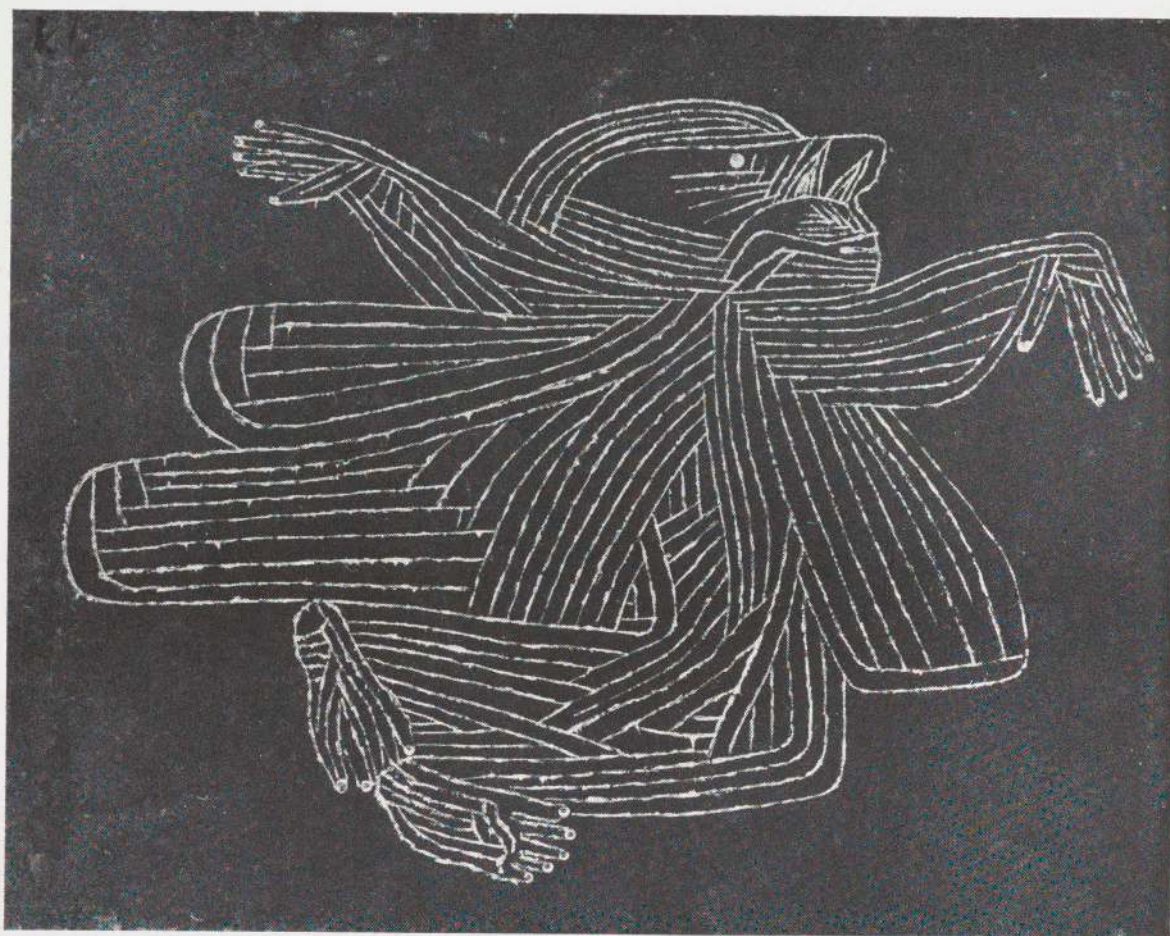




color plate: North Room, 1932 watercolor, 14 $\frac{5}{8}$ x 21 $\frac{1}{4}$ "

opposite: Mask of Fear, 1932 oil on burlap, 39 $\frac{1}{2}$ x 22 $\frac{1}{2}$ ". Collection Dr. Allan Roos, New York

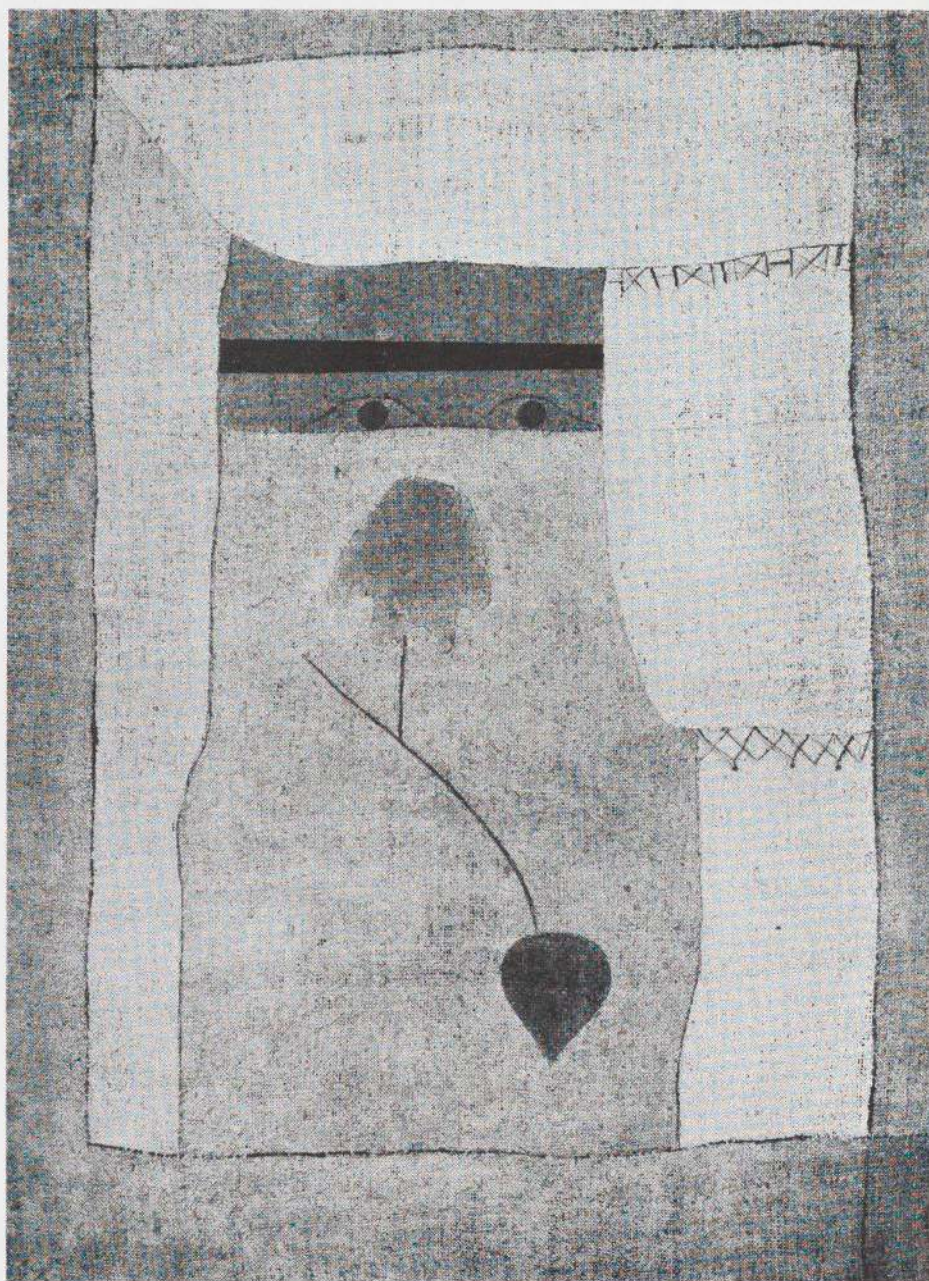




The Creator, 1934 *tempera on burlap*, 16 $\frac{3}{8}$ x 21"

Departing Spirit, 1933 oil on composition board, 12 x 19 $\frac{3}{8}$ "



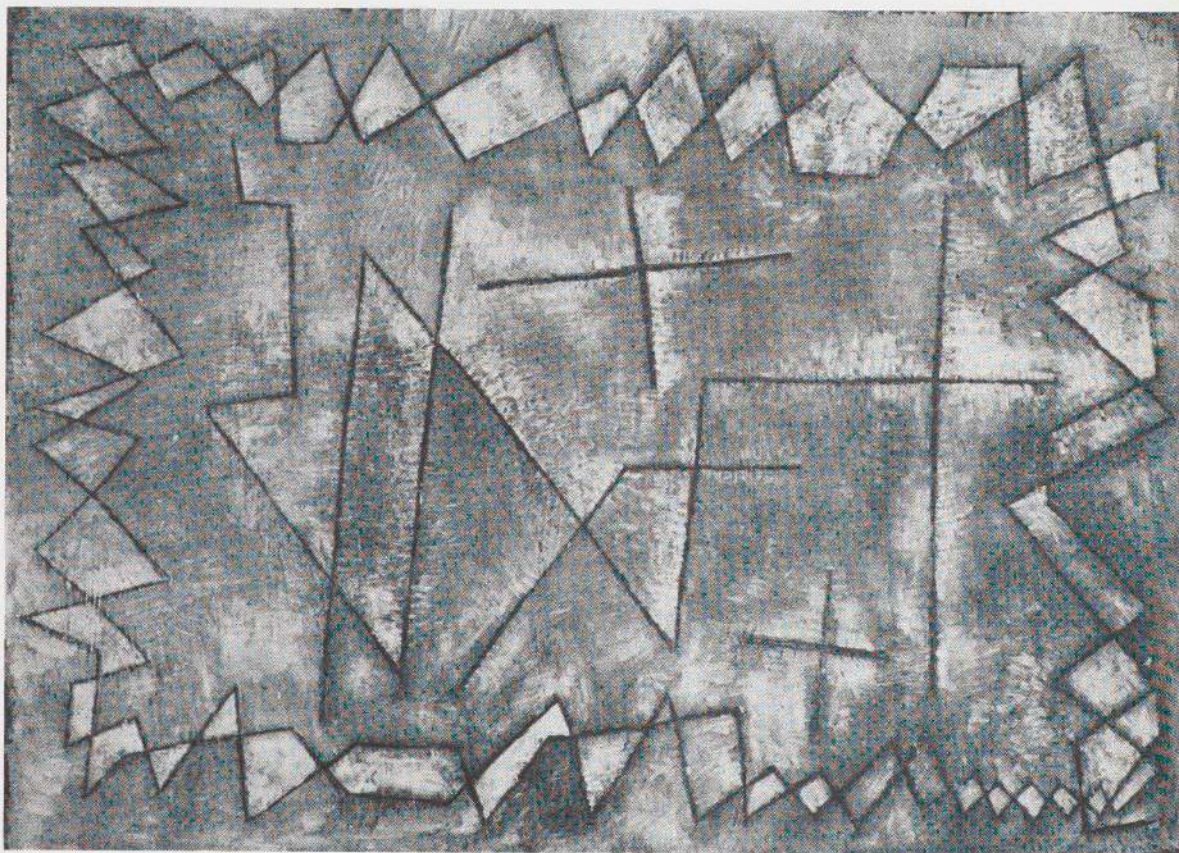




Landscape with Accents, 1934 gouache, 13 $\frac{1}{4}$ x 20 $\frac{3}{4}$ "

opposite: Arab Song, 1932 oil on burlap, 36 x 25 $\frac{1}{4}$ ". The Phillips Gallery, Washington, D.C.

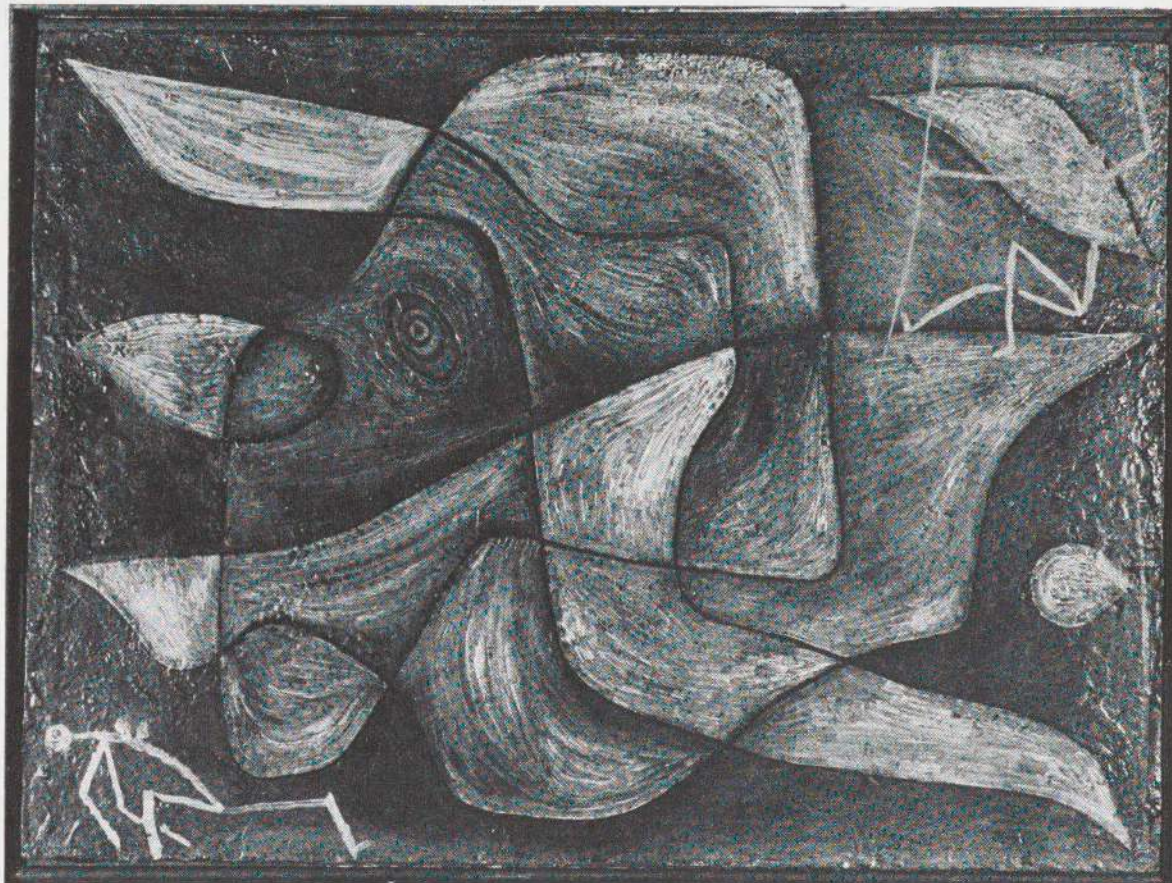
opposite: Lady Demon, 1935 tempera on burlap, 59¼ x 39⅞"



Firmly Confined (*in festen Grenzen*), 1935 oil on paper, 13½ x 18⅜"

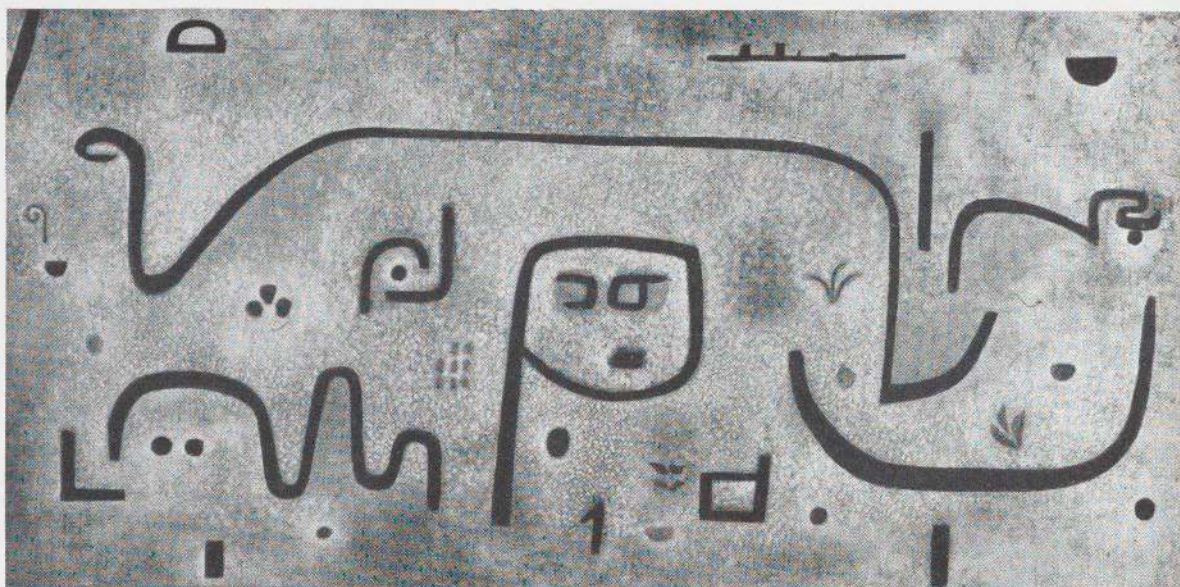


St. George, 1936 oil on composition board, 12½ x 16⅞"





Early Sorrow, 1938 gouache and gesso on burlap, 13 $\frac{1}{4}$ x 17 $\frac{3}{4}$ "



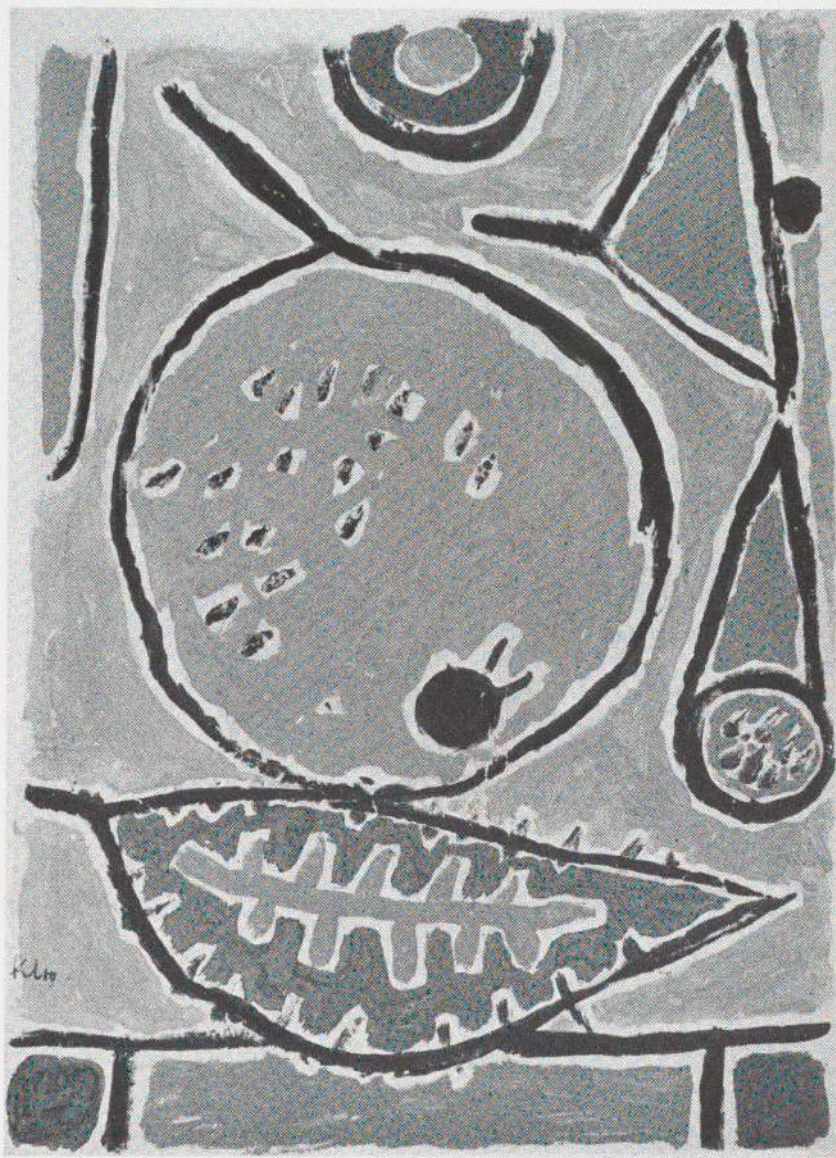
Insula Dulcamara, 1938 oil on burlap, 34 $\frac{5}{8}$ x 69 $\frac{1}{4}$ "

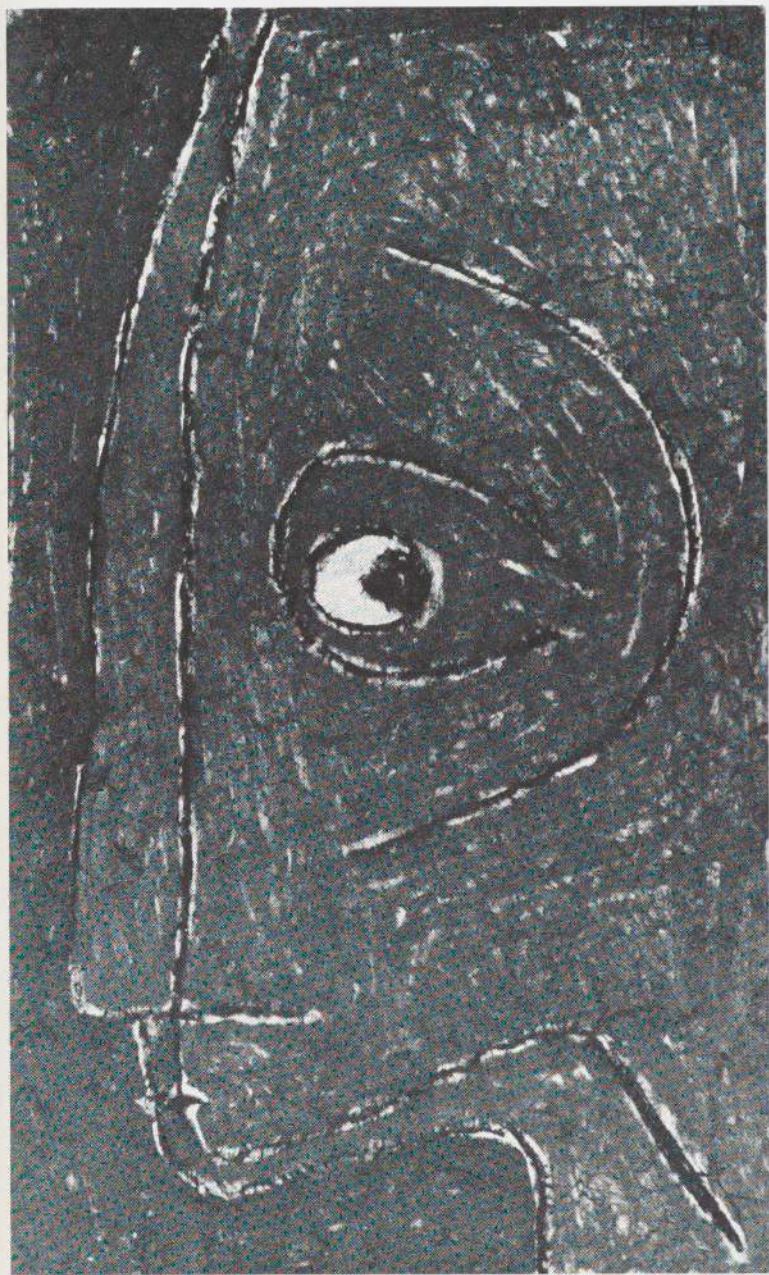
opposite: Dæmonie, 1939 gouache, 13 x 8 $\frac{1}{4}$ "

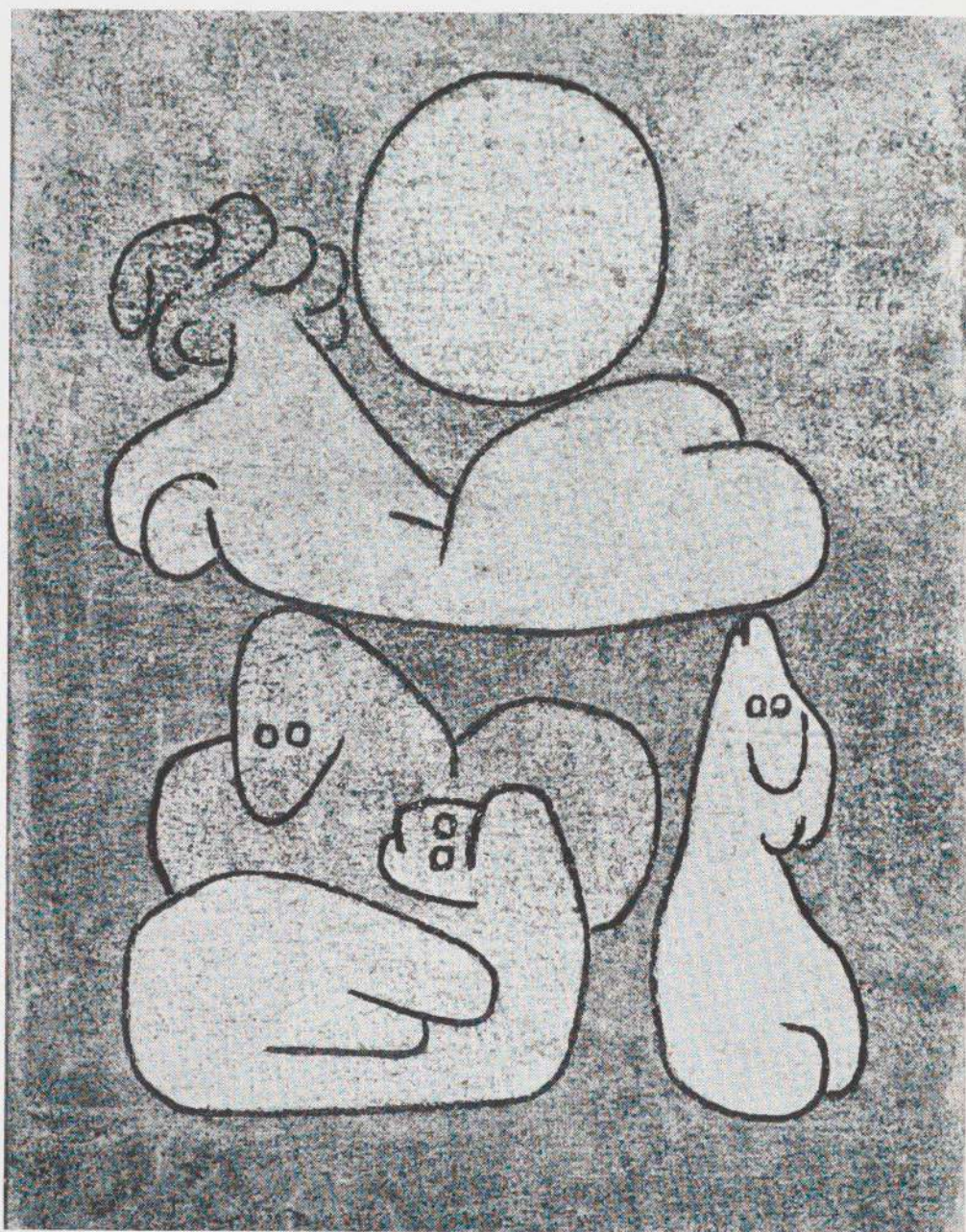


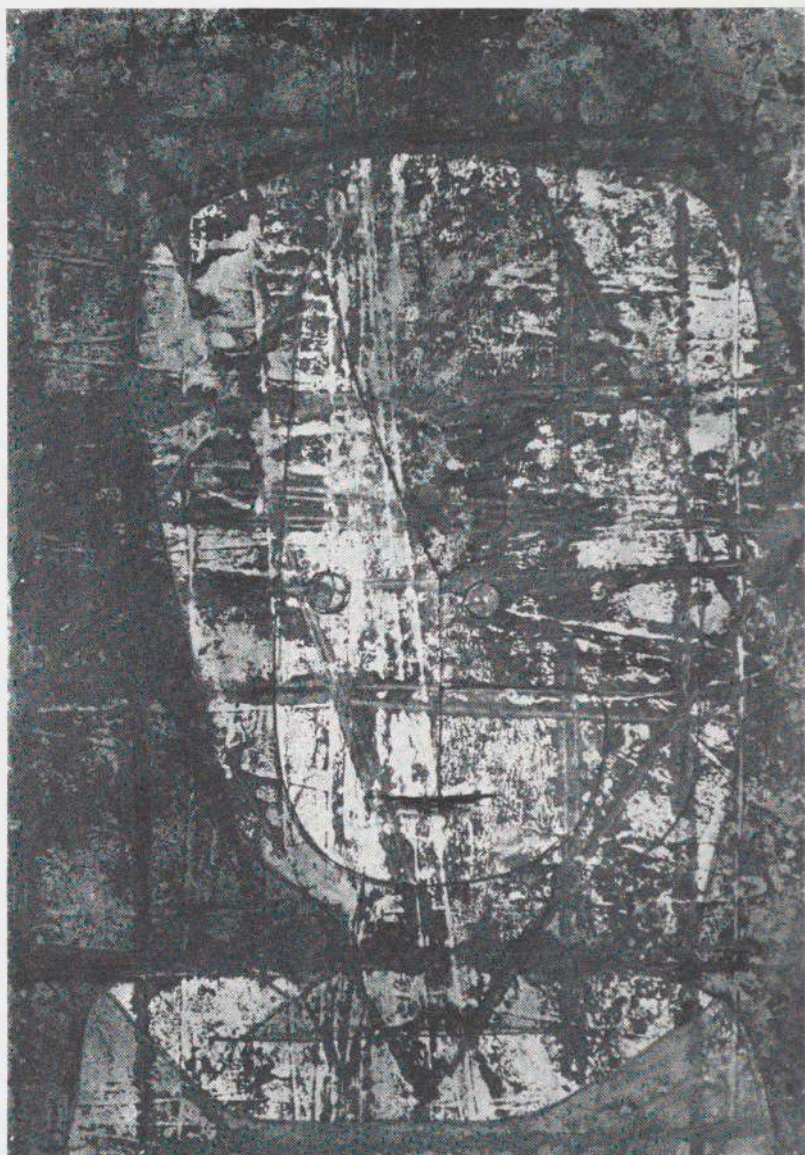
opposite: A Look from Egypt, 1937 charcoal and tempera, 10 $\frac{7}{8}$ x 6 $\frac{3}{8}$ "

Cerulean-Fruit (*Coelin-Frucht*), 1938 gouache, 14 x 10 $\frac{1}{2}$ "



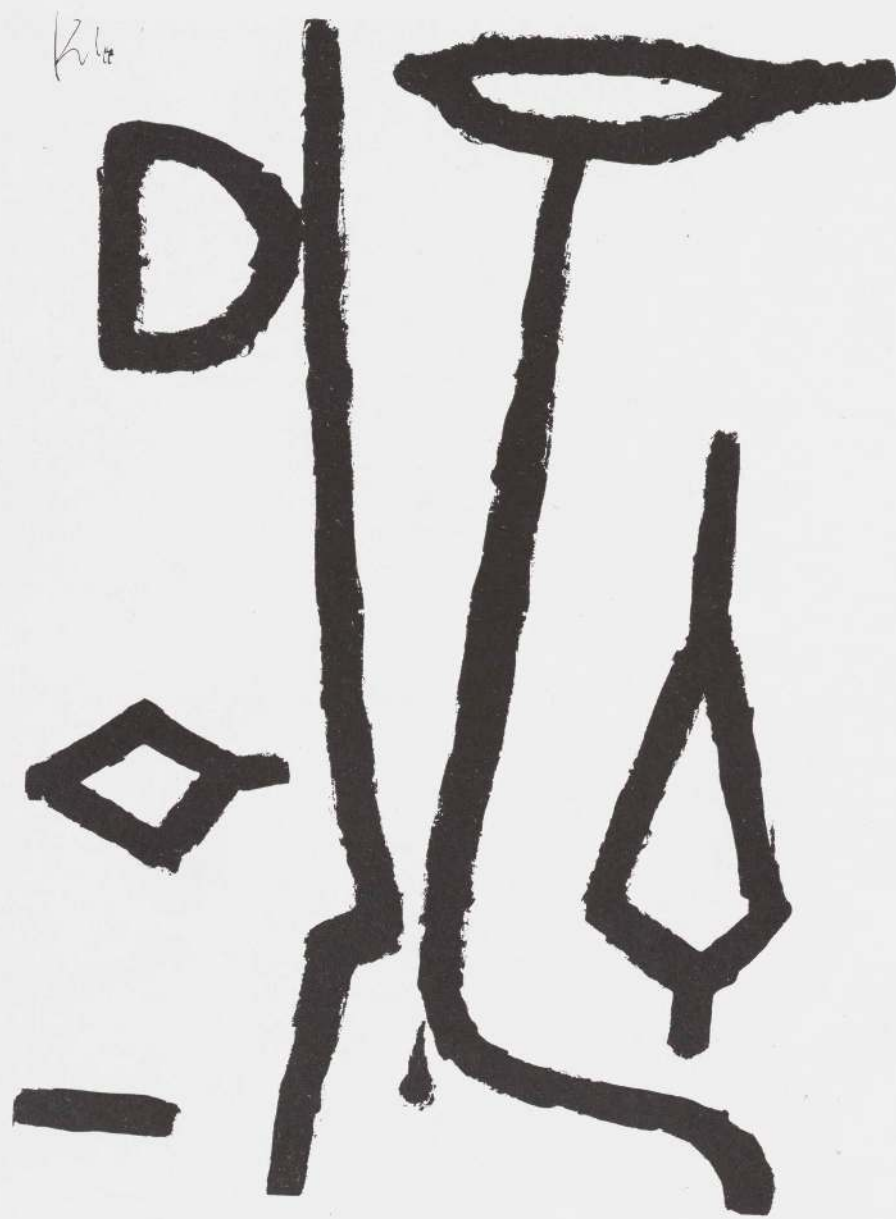






Saint at a Window, 1940 *gouache*, 11½ x 8⅞"

opposite: Torso and Kin in Full Moon, 1939 *tempera on burlap*, 25⅝ x 19¾"



Injured, 1940 *brush*, 16½ x 11⅝"

Catalog of the Exhibition

Unless otherwise noted, all works listed below are from the collection of the Klee Foundation.

In dimensions height precedes width.

Media may not always be correctly identified since the artist's handling of the materials of painting is unconventional and cannot with certainty be reconstructed.

An asterisk preceding the catalog number indicates that the work is illustrated.

Paintings

1. Stand of Trees (*Baumgruppe*) 1889⁹
oil on cardboard, 13 $\frac{5}{8}$ x 19 $\frac{1}{8}$ "
- 2 #2, 1901
watercolor, 4 $\frac{1}{8}$ x 4 $\frac{3}{4}$ "
- *3 The Artist's Sister (*Die Schwester des Künstlers*) 1903
oil on cardboard, 11 $\frac{3}{8}$ x 12 $\frac{5}{8}$ ", ill. p. 11
- 4 Flowers (*Blumen*) 1905
oil on cardboard, 14 $\frac{3}{8}$ x 12 $\frac{1}{8}$ "
- 5 Flower Pots (*Blumensücke*) 1906
oil on canvas, 17 $\frac{1}{2}$ x 13 $\frac{1}{8}$ "
- 6 Stone Quarry (*Steinbruch*) 1907
watercolor, 24 $\frac{1}{2}$ x 19"
- 7 Seated Girl (*sitzendes Mädchen*) 1909
oil on cloth, 13 $\frac{1}{4}$ x 8 $\frac{5}{8}$ "
- 8 Before the Gates of Kairouan (*vor den Toren von Kairouan*) 1914
watercolor, 8 x 12 $\frac{3}{8}$ "
- 9 #218, 1914
watercolor, 4 $\frac{3}{8}$ x 6 $\frac{3}{4}$ "
- 10 #22, 1916
watercolor, 2 $\frac{3}{4}$ x 9 $\frac{3}{8}$ "
- *11 ab ovo, 1917
gouache, 4 $\frac{3}{4}$ x 9 $\frac{3}{4}$ ", ill. p. 16
- 12 #128, 1918
watercolor, 7 x 6 $\frac{7}{8}$ "
- 13 #157, 1919
oil on paper, 18 $\frac{7}{8}$ x 15 $\frac{5}{8}$ "
- *14 Composition with Windows (*Komposition mit Fenstern*) 1919
oil on cardboard, 20 x 15 $\frac{3}{8}$ ", ill. p. 17
- 15 #191, 1919
gouache, 11 $\frac{7}{8}$ x 5"
- 16 Tropical Blossoms (*Tropische Blüten*) 1920
oil on paper, 10 $\frac{1}{8}$ x 11 $\frac{3}{8}$ "
- 17 Enchainment (*Fesselung*) 1920
watercolor, 12 $\frac{1}{4}$ x 9 $\frac{1}{2}$ "
- *18 Ceramic, Erotic, Religious (*Keramisch, Erotisch, Religiös*) 1921
watercolor, 18 $\frac{1}{8}$ x 12", ill. p. 19
- 19 Bird Islands (*Vogel-Inseln*) 1921
watercolor, 12 $\frac{1}{8}$ x 18 $\frac{1}{8}$ "
- 20 Room Perspective with Occupants (*Zimmerperspektive mit Einwohnern*) 1921
watercolor, 12 $\frac{1}{2}$ x 19 $\frac{1}{8}$ "
- 21 Genii: Figures from a Ballet (*Genien: Figuren aus einem Ballet*) 1922
watercolor, 10 $\frac{1}{8}$ x 6 $\frac{7}{8}$ "
- 22 Disturbed Equilibrium (*Schwankendes Gleichgewicht*) 1922
watercolor, 13 $\frac{5}{8}$ x 7"
- 23 Boudoir Image (*Bild aus dem Boudoir*) 1922
watercolor, 13 x 19 $\frac{1}{4}$ "
- 24 Harmony (*Harmonie*) 1923
oil on wood, 27 $\frac{1}{2}$ x 19 $\frac{7}{8}$ "
- 25 Chinese, 1923
oil on wood, 12 $\frac{1}{4}$ x 6 $\frac{5}{8}$ "
Lent anonymously
- *26 Cosmic Flora (*Kosmische Flora*) 1923
watercolor, 10 $\frac{3}{4}$ x 14 $\frac{3}{8}$ ", ill. p. 22
- *27 Fire Wind (*Feuerwind*) 1923
gouache, 16 $\frac{7}{8}$ x 11 $\frac{7}{8}$ ", ill. p. 21
- *28 Puppet Theatre (*Puppen-Theater*) 1923
gouache, 20 $\frac{1}{2}$ x 14 $\frac{5}{8}$ ", reproduced in color p. 4
- 29 Tightrope Walker (*Seiltänzer*) 1923
watercolor, 19 x 12 $\frac{3}{4}$ "
- *30 Magic Theatre (*Zaubertheater*) 1923
watercolor, 13 $\frac{1}{4}$ x 8 $\frac{7}{8}$ ", ill. p. 20
- 31 Actor's Mask (*Schauspielermaske*) 1924
oil on wood, 13 $\frac{3}{4}$ x 12 $\frac{1}{2}$ "
Lent by Sidney Janis, New York
- 32 Carnival in the Mountains (*Karneval im Gebirge*) 1924
watercolor, 10 $\frac{3}{8}$ x 13"
- 33 Wall Picture (*Wandbild*) 1924
oil on cloth, 10 x 21 $\frac{3}{4}$ "
- *34 The Nursemaid (*das Kinderfräulein*) 1924
watercolor, 20 $\frac{1}{8}$ x 13 $\frac{1}{2}$ ", ill. p. 23
- 35 Song of the Mocking Bird (*Lied des Spottvogels*) 1924
watercolor, 11 $\frac{5}{8}$ x 15 $\frac{3}{8}$ "

- 36 Equipment Still-life (*Requisiten Stilleben*) 1924
oil on canvas, 15 $\frac{1}{8}$ x 18 $\frac{1}{2}$ "
- 37 Inventoress of the Nest (*die Erfinderin des Nestes*) 1925
watercolor drawing, 10 $\frac{3}{4}$ x 8 $\frac{5}{8}$ "
- 38 Arrival of the Circus, 1926
oil on plaster, 6 $\frac{3}{4}$ x 10 $\frac{7}{8}$ "
Lent by The Phillips Gallery, Washington, D. C.
- *39 Little Dune Picture (*Kleines Dünenbild*) 1926
oil, 12 $\frac{1}{2}$ x 9 $\frac{1}{2}$ "
Lent by Mr. and Mrs. Clifford Odets, New York, ill. p. 25
- 40 Air Station (*Luft-Station*) 1926
watercolor, 12 $\frac{1}{2}$ x 18"
- 41 She Sinks into the Grave (*Sie sinkt ins Grab*) 1926
watercolor, 18 $\frac{7}{8}$ x 13 $\frac{1}{2}$ "
- 42 Black Prince (*Schwarzer Fürst*) 1927
oil, 12 $\frac{3}{4}$ x 11 $\frac{1}{8}$ "
Lent by Mr. and Mrs. Clifford Odets, New York
- 43 Once Again Thoroughly Bewitched (*wieder einmal grundverhext*) 1927
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- 44 Menace and Flight (*Bedrohung und Flucht*) 1927
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- *45 She Howls, We Play (*Sie brüllt wir spielen*) 1928
oil on canvas, 17 x 22 $\frac{1}{8}$ ", ill. p. 27
- + *46 A Gay Repast (*Bunte Mahlzeit*) 1928
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Lent by Mrs. Gabriel Hauge, New York, ill. p. 29
- 47 Children Before the Town (*Kinder vor der Stadt*) 1928
watercolor and gouache, 12 $\frac{5}{8}$ x 11 $\frac{7}{8}$ "
- 48 Dispute (*Disput*) 1929
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- 49 The Shepherd (*Der Hirte*) 1929
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Lent by Mr. and Mrs. Bernard J. Reis, New York
- *50 Duetto, 1929
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- 51 Strangely Enough a Plant (*Pflanzlich seltsam*) 1929
gouache, 13 x 10"
- 52 Centrifugal Forces (*Schwungkräfte*) 1929
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- *53 Monument in the Orchard (*Monument im Fruchtland*) 1929
watercolor, 18 x 12", ill. p. 31
- 54 The Mockery Mocked (*oder der verspottete 'Spötter'*) 1930
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The Museum of Modern Art, New York
- + *55 Conqueror (*Eroberer*) 1930
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- *56 Animal Following a Scent (*witterndes Tier*) 1930
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- + 57 Arabian Still Life (*Arabisches Stilleben*) 1930
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- 58 Crystallization (*Kristallisation*) 1930
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- *59 Classic Coast (*Klassische Küste*) 1931
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Lent anonymously, ill. p. 35
- *60 Arab Song, 1932
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Lent by The Phillips Gallery, Washington, D. C., ill. p. 42
- *61 Mask of Fear (*Maske Furcht*) 1932
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Lent by The Phillips Gallery, Washington, D. C., ill. p. 42
- 62 Twilight in the Park (*Dämmerung im Park*) 1932
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- 63 Plant-Script (*Pflanzen-Schriftbild*) 1932
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- 64 Roof Garden (*Dachterrasse*) 1932
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- *65 North Room (*Nordzimmer*) 1932
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- *66 Departing Spirit (*Ent-Seelung*) 1933
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- *67 Country Dwarf (*Bauernzwerg*) 1933
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- 68 Rag Ghost (*Lumpengespenst*) 1933
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- 69 Figure of the Oriental Stage, 1934
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Lent by The Phillips Gallery, Washington, D. C.
- *70 The Creator (*Der Schöpfer*) 1934
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- 71 Center-piece Fruit (*Tafelobst*) 1934
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- *72 Landscape with Accents (*Landschaft mit Akzenten*) 1934
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- 73 The Penitent (*Büsser*) 1935
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- + *74 Lady Demon (*Dame Dämon*) 1935
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- *75 Firmly Confined (*in festen Grenzen*) 1935
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- *76 St. George (*St. Georg*) 1936
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- 77 Harmonized Combat (*harmonisierter Kampf*) 1937
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- 78 Picture Album (*Bilderbogen*) 1937
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Lent by The Phillips Gallery, Washington, D. C.
- 79 Flora, 1937
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- *80 A Look from Egypt (*ein Blick aus Ägypten*) 1937
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- 81 Catharsis (*Katharsis*) 1937
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- 82 Intention (*Vorhaben*) 1938
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- 83 Fruit against Blue (*Früchte auf Blau*) 1938
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- *84 Insula Dulcamara, 1938
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- 85 Park near Lu (*Park bei Lu*) 1938
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- *86 Cerulean-Fruit (*Coelin-Frucht*) 1938
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- 87 Three Exotic Youths (*drei junge Exoten*) 1938
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- *88 Early Sorrow (*frühes Leid*) 1938
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- 89 Mr. H. Mel (*Herr H. Mel*) 1938
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- 90 Cunctator, 1938
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- 92 La belle jardinière, 1939
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- 93 Love Song at New Moon (*Liebeslied bei Neumond*) 1939
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- 94 Nymph in the Vegetable Garden (*Nymphe im Gemüsegarten*) 1939
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- 95 Fit of Terror III (*Angstausbruch III*) 1939
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- *96 Dämonie, 1939
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- 97 Serious Expression (*ernste Miene*) 1939
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- 98 Death and Fire (*Tod und Feuer*) 1940
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- 99 Drum Player (*Paukenspieler*) 1940
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- *100 Saint at a Window (*Heilige aus einem Fenster*) 1940
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- 101 Woman in National Costume (*Frau in Tracht*) 1940
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- 102 #015 pastel, $11\frac{1}{2} \times 11\frac{7}{8}$ "

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- 103 Sketchbook page, 1898
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- 104 Sketchbook page, 1899
pencil, $12\frac{7}{8} \times 8\frac{1}{8}$ "
- 105 Sketchbook page, c. 1899
pencil and pen, $12\frac{7}{8} \times 8\frac{1}{8}$ "
- 106 Sketchbook page, c. 1899
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- 107 Study, 1903
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- 108 Studies #1, #2, #3, 1904
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- 109 Studies #5, #6, #7, 1904
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- 110 #28, 1905
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- 111 Studies #29, #30, 1905
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- 112 Soothsayers in Conversation (*Auguren im Gespräch*) 1906
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- 113 Studies #1, #2, #3, #4, #5, 1907
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- *114 #49, 1908
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- 115 #51, 1908
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- 116 #11, 1909
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- 117 Portrait of M. K. (*Porträt M. K.*) 1909
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- *118 From Berne (*Aus Bern*) 1909
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- 119 Houses near Parade Ground Oberwiesenfeld outside Munich
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- 120 Berne (*Bern*) 1910
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- 121 Hannah, 1910
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- 122 Furniture Caricature (*Karikatur eines Möbels*) 1910
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- 123 Woman on a Chaise Longue (*Frau im Liegestuhl*) 1911
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- 124 An Uneasy Moment (*ein unheimlicher Moment*) 1912
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- 125 Shift to the Right (*Verschiebung nach rechts*) 1913
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- 126 Fabulous Island (*Fabelhafte Insel*) 1913
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- 127 Sketch from Kairouan (*Skizze aus Kairouan*) 1914
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- *128 #153, 1914
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- 129 #89, 1915
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- 130 #2, 1916
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- 131 #66, 1916
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- 132 Drawing for "Evil Star of Ships" (*Zeichnung zum Unstern der Schiffe*) 1917
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- 133 Drawing with a Fermata (*Zeichnung mit der Fermate*) 1918
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- 134 The Immediate Future Bred Deadly Danger (*Nabe Zukunft brütete tödliche Gefahr*) 1919
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- 135 Higher and Higher, Out of Sight (*Höher, ferner schwindend*) 1919
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- *136 Seascape with a Heavenly Body (*Seelandschaft mit dem Himmelskörper*) 1920
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- 137 Drawing for "Earth, Air and Plant Kingdom"
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- 138 The Road from Unklaich to China (*Der Weg von Unklaich nach China*) 1920
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- 139 The Steamer Passes the Botanical Garden (*Der Dampfer fährt am botanischen Garten vorbei*) 1921
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- 140 Drawing for "Distillation of Pears" (*Zeichnung zur Birnendestillation*) 1921
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- 141 Concert on a Branch (*Konzert auf dem Zweig*) 1921
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- 142 Drawing for "Room Perspective with Occupants"
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- 143 For the "Dance of the Night Moth" (*Zum Nachtsaltertanz*) 1922
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- 144 The Armored Maiden and the Animals (*Die gepanzerte Jungfrau und die Tiere*) 1922
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- 145 Exotic Theatre (*Theater der Exoten*) 1922
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- 146 Drawing for "The Combat of the Sea-farers" (*Zeichnung zur Kampfszene der Seefahrer*) 1923
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- 147 #217, 1923
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- 148 Female Costume Mask (*weibliche Kostümmaske*) 1924
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- 149 Scene with Running Woman (*die Szene mit der Laufenden*) 1925
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- 150 The Beetle (*der Käfer*) 1925
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- *151 Daemonie, 1925
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- 152 Storm Spirit (*Sturmgeist*) 1925
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- 153 Flying Seeds (*Flugsamen*) 1925
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- *154 Realm of the Curtain (*Reich des Vorhanges*) 1925
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- 155 Transfixed (*festgebannt*) 1925
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- 156 A Garden for Orpheus (*ein Garten für Orpheus*) 1926
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- 157 Demons Before the Entrance (*Dämonen vor dem Eingang*) 1926
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- 158 Before Birth (*vor der Geburt*) 1926
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- 159 Gay Witchcraft (*heiterer Spuk*) 1927
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- 160 Beride, 1927
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- 161 The Great Cupola (*die grosse Kuppel*) 1927
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- 162 Rolling Hills of the Proquerolles (*Hügelland von Proquerolles*) 1927
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- 163 Cathedral of L.-berg (*Kathedrale v. L.-berg*) 1927
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- 164 Temperaments (*Temperamente*) 1927
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- 165 Rain (*Regen*) 1927
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- 166 City of Lagoons (*Lagunenstadt*) 1927
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- *167 Little Fool in a Trance, III (*kleiner Narr in Trance, 3*) 1927
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- 168 Activities of a Town by the Sea (*Aktivität der Seestadt*) 1927
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- 169 Prickly Drift, First Stage (*Stachel-Strömung ersten Stadiums*) 1928
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- 170 Ships in a Lock (*Schiffe in der Schleuse*) 1928
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- 171 Animal Nurse (*Tierpflegerin*) 1928
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- 172 Ah, These Passions! (*ja, die Leidenschaften!*) 1928
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- 173 Three Ghost Ships (*drei Geisterschiffe*) 1928
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- 174 Minor Disaster at Sea (*kleine Seenot*) 1928
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- 175 Nomad Prince (*Nomadenfürst*) 1929
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- 176 Ordensburg, 1929
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- 177 Town with Watchtowers (*Stadt mit Wachttürmen*) 1929
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- *178 Family Promenade (*Familien Spaziergang*) 1930
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- 179 The Bay (*die Bucht*) 1930
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- 180 Exercises (*Übungen*) 1930
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- 181 Offensive-Complicated (*kompliziert-offensiv*) 1930
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- 182 Dirigible Grandfather (*lenkbarer Grossvater*) 1930
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- 183 Abstract Script (*abstrakte Schrift*) 1931
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- 184 Flight from Self, First Stage (*Flucht vor sich, erstes Stadium*) 1931
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- 185 Foliage (*Baumschlag*) 1931
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- 186 In the Process of Becoming (*ein Werdender*) 1933
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- 187 Diary Portcros: the Mistral (*Tagebuch Portcros: der Mistral*) 1933
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- 188 Clean and Unclean Hands (*reine und unreine Hände*) 1934
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- 189 Uphill and Then? (*bergauf und dann?*) 1934
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- 190 Play on the Water (*Spiel auf dem Wasser*) 1935
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- 191 Finds (*Funde*) 1935
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- 192 Event on the Playground (*Ereignis am Spielplatz*) 1937
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- 193 Waterway (*Wasser-Route*) 1937
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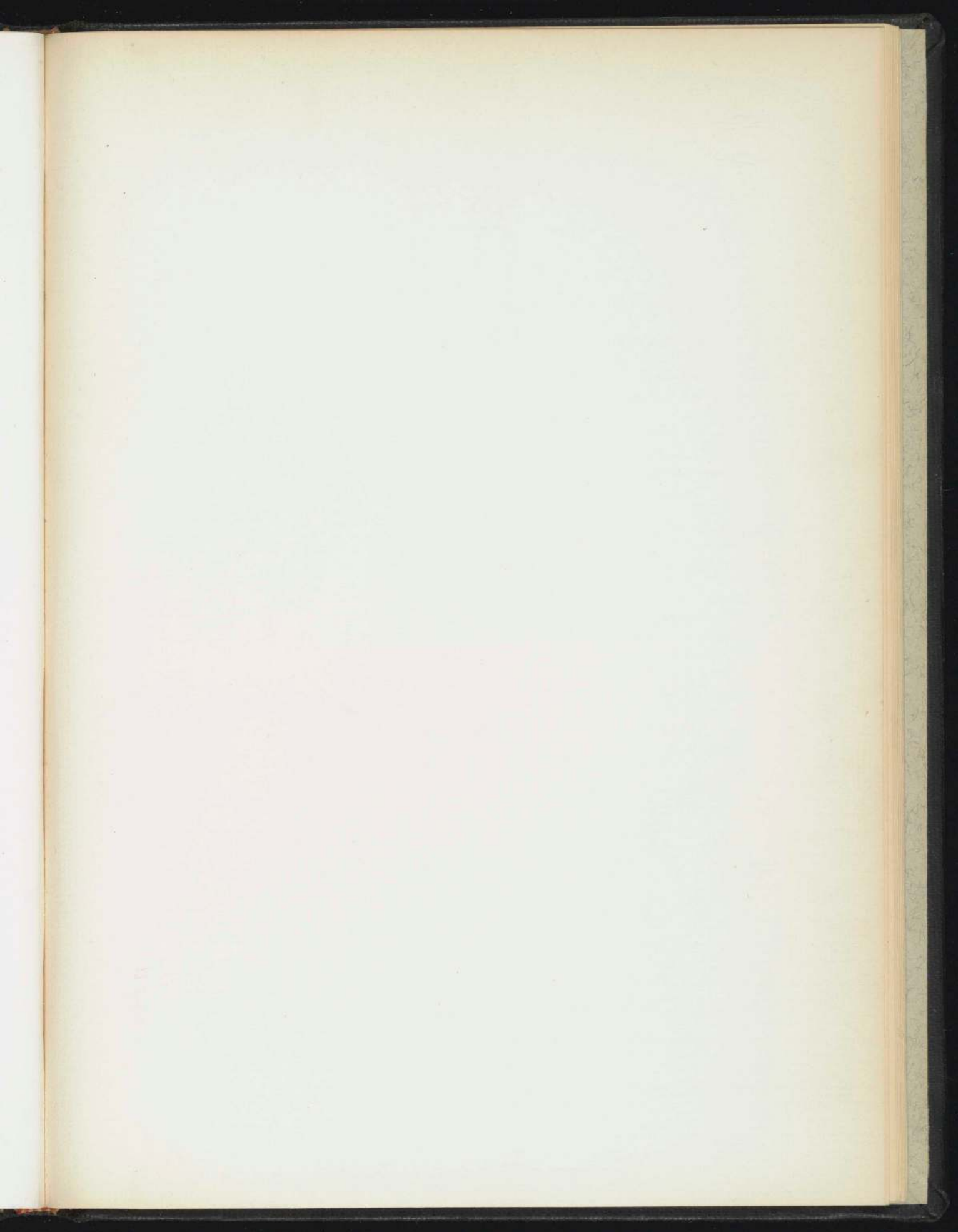
- 194 Shopgirl and Customer (*Ladnerin und Kundin*) 1937
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- 195 Angel from the Star (*Engel vom Stern*) 1939
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- *196 Injured (*Verletzt*) 1940
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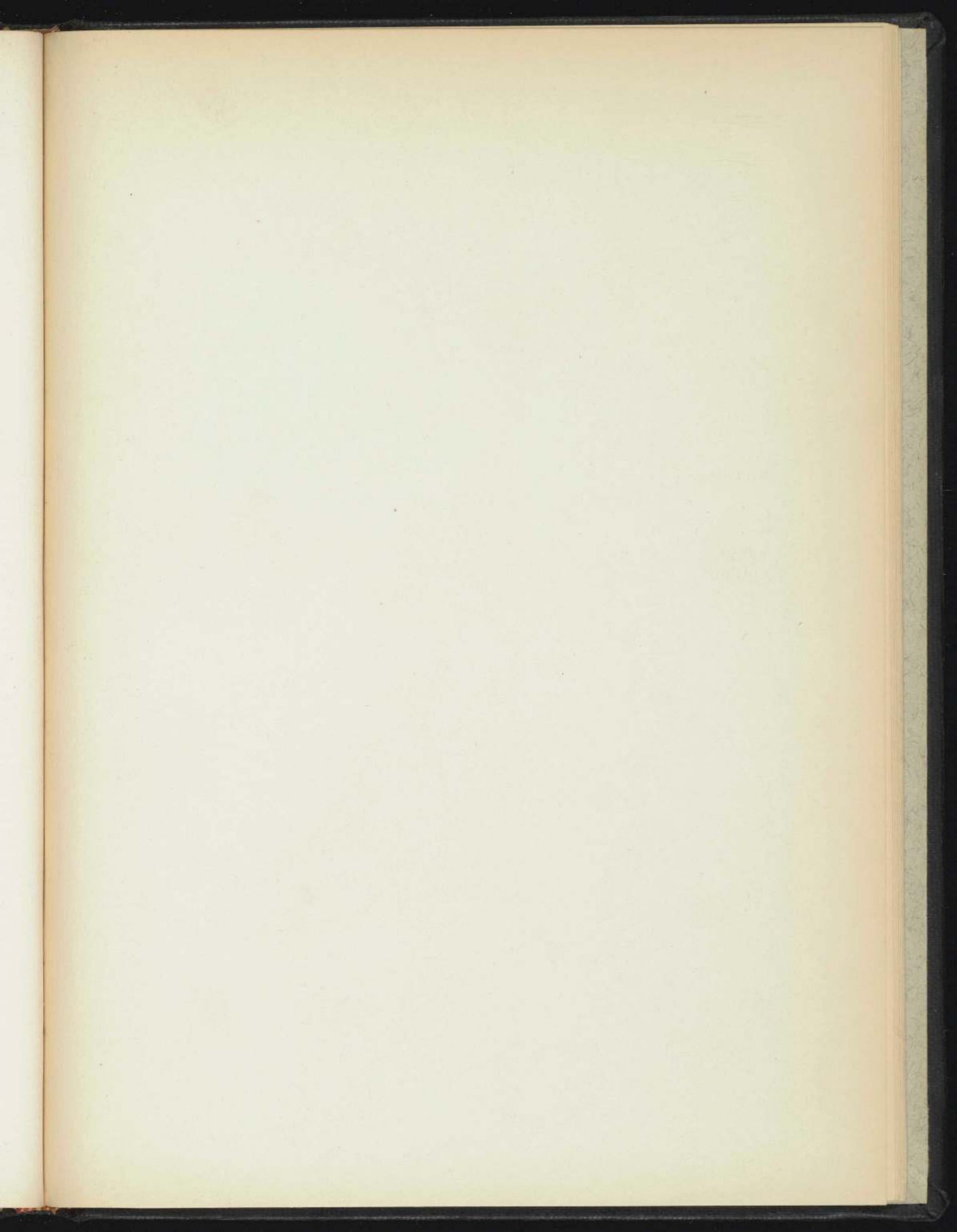
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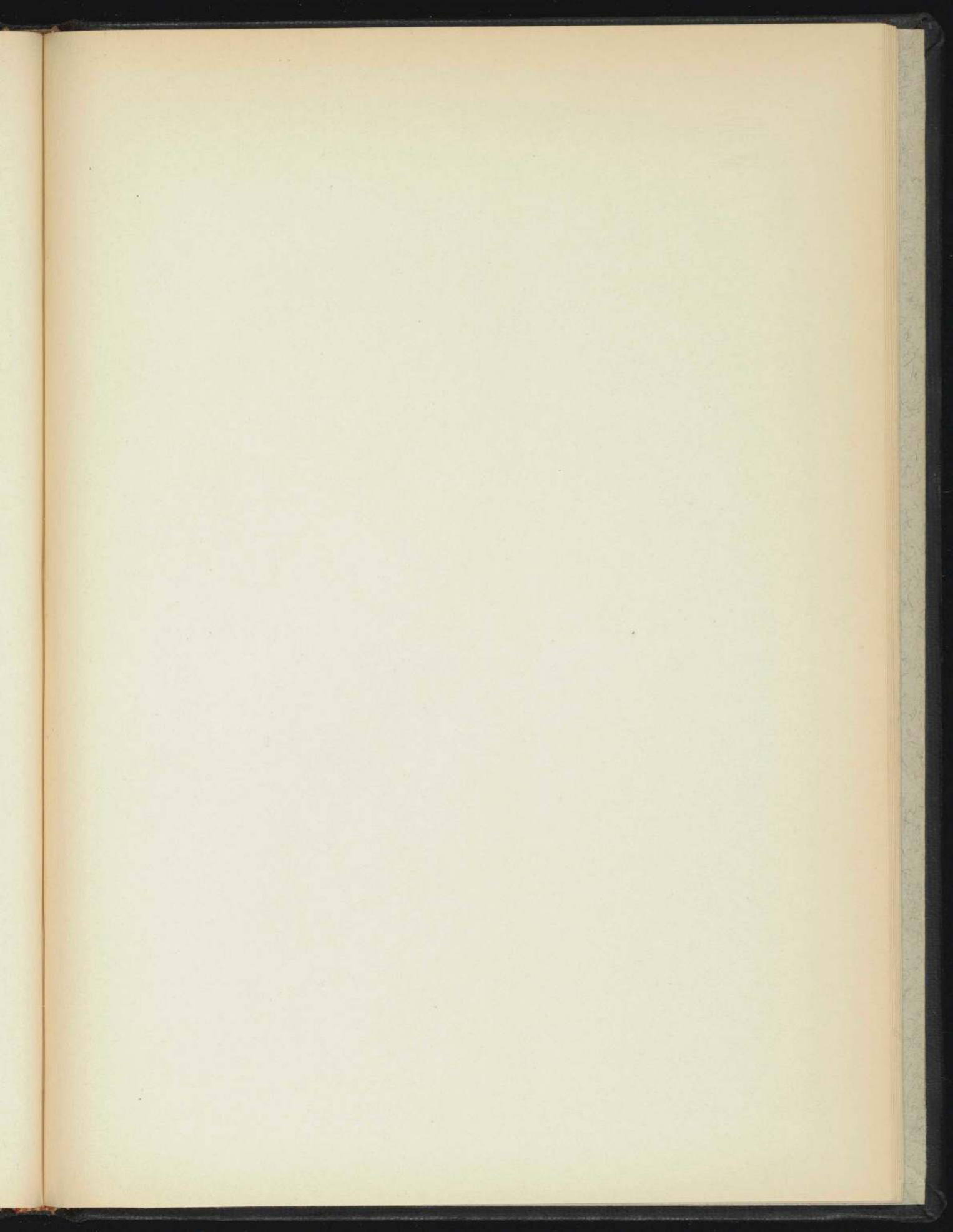
- 197 Adventurous Fish (*abenteuerlicher Fisch*) 1901
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- 198 Virgin in a Tree (*Jungfrau im Baum*) 1903
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- 199 Two Men Meet, Each Believing the Other to be of a Higher Rank (*Zwei Männer, einander in höherer Stellung vermutend, begegnen sich*) 1903
etching, 4 $\frac{3}{8}$ x 7 $\frac{1}{2}$ " (image)
- 200 Head of Menace (*Drohendes Haupt*) 1905
etching, 7 x 5" (image)
- 201 Senile Phoenix (*Greiser Phönix*) 1905
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- *202 Hero with a Wing (*Der Held mit dem Flügel*) 1905
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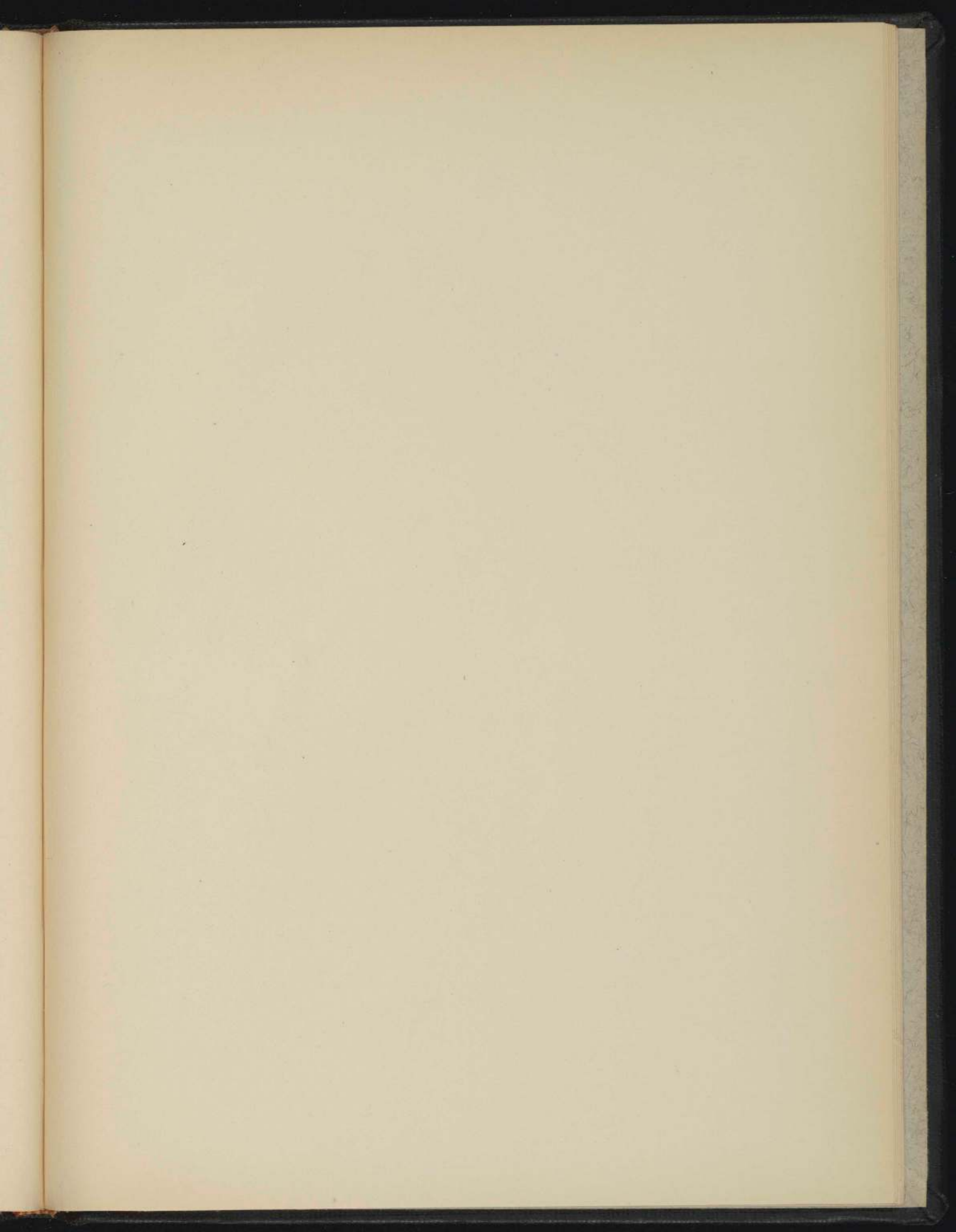
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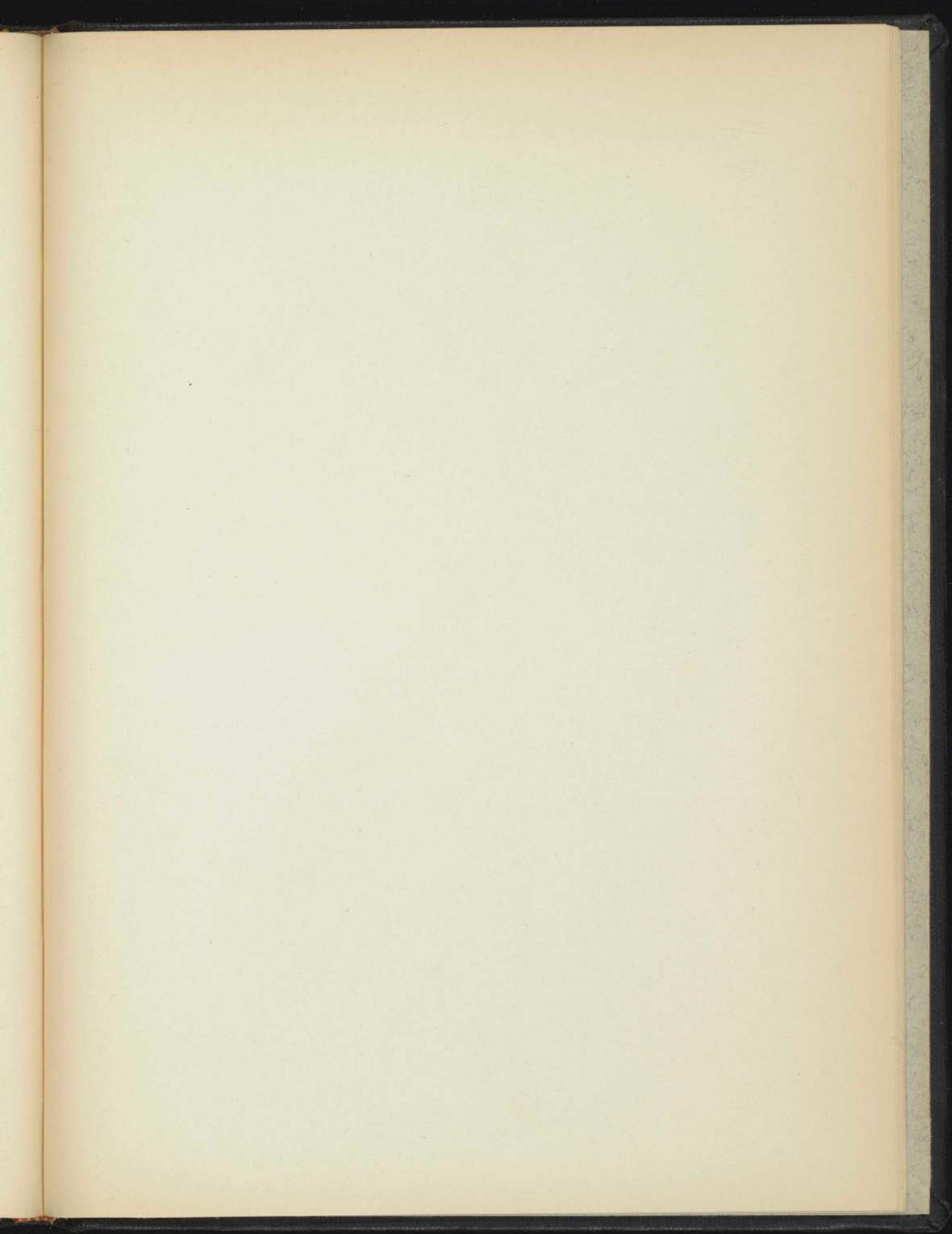
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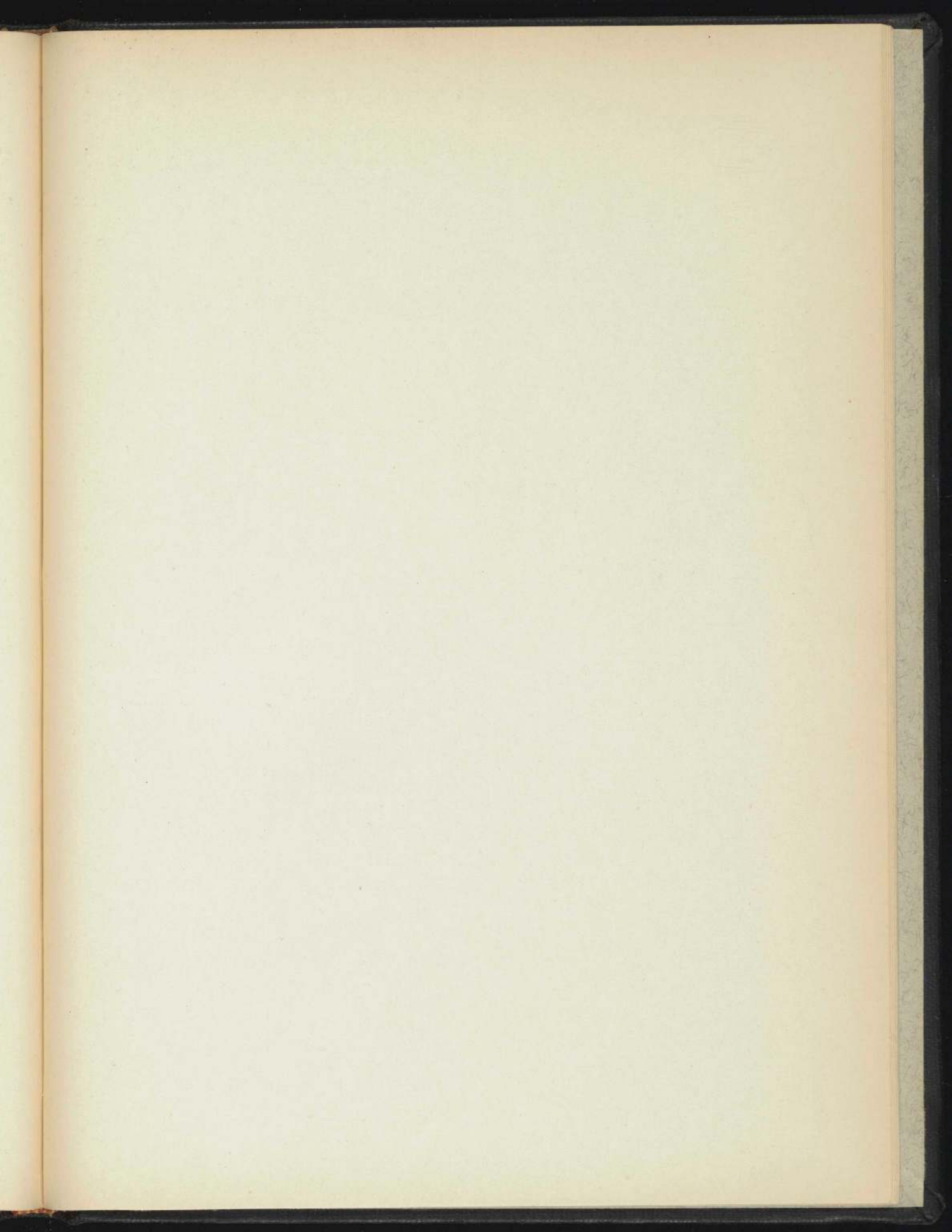


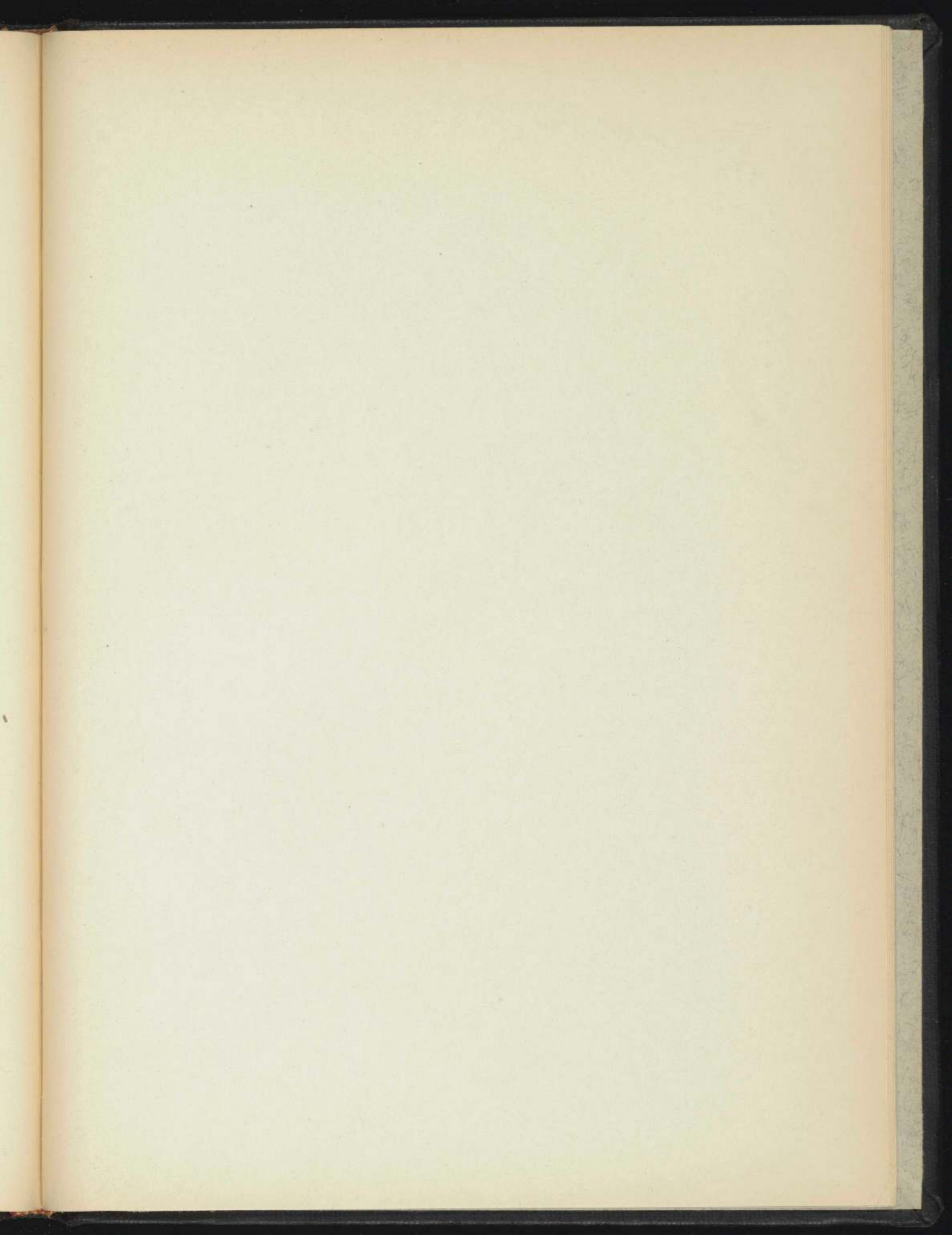


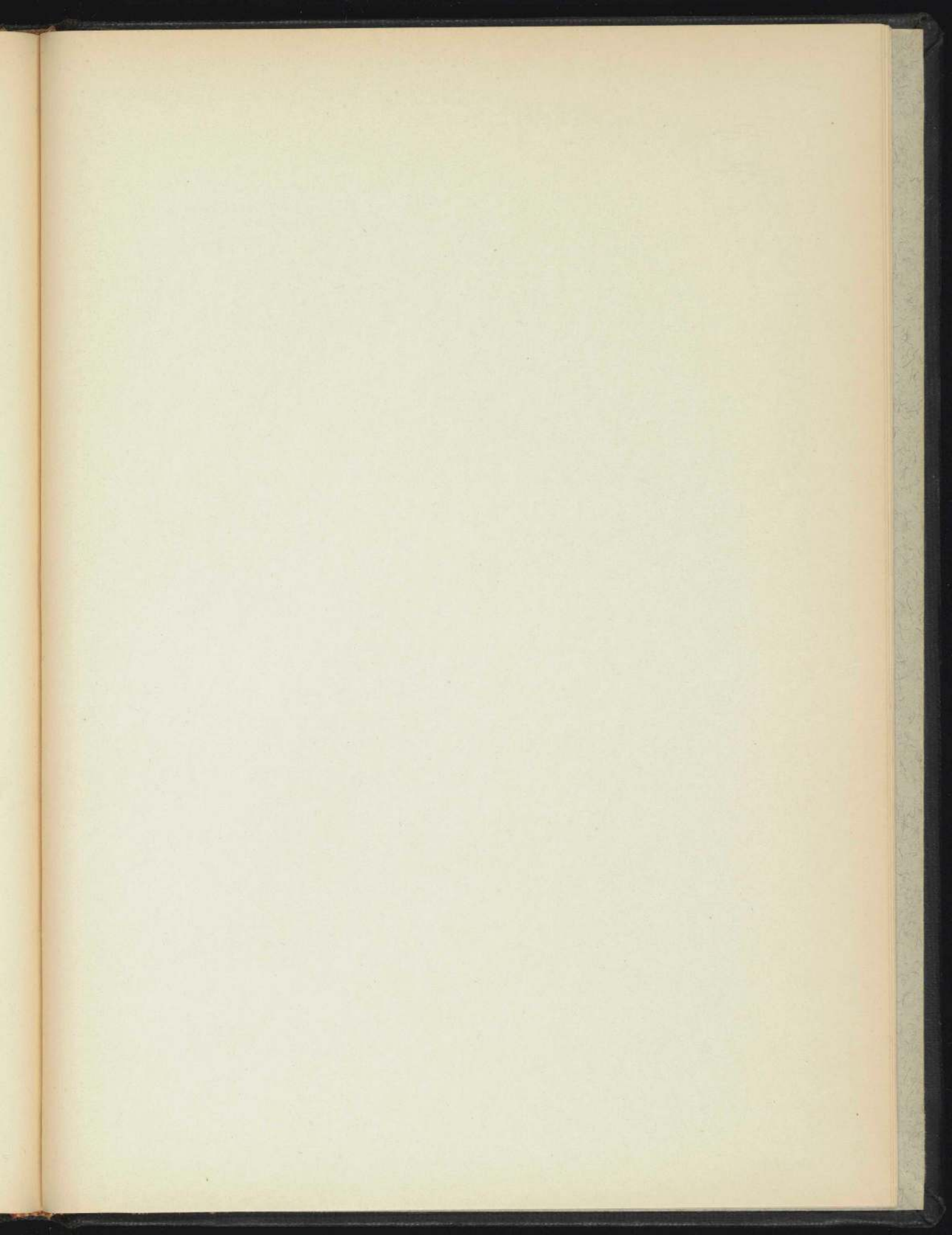


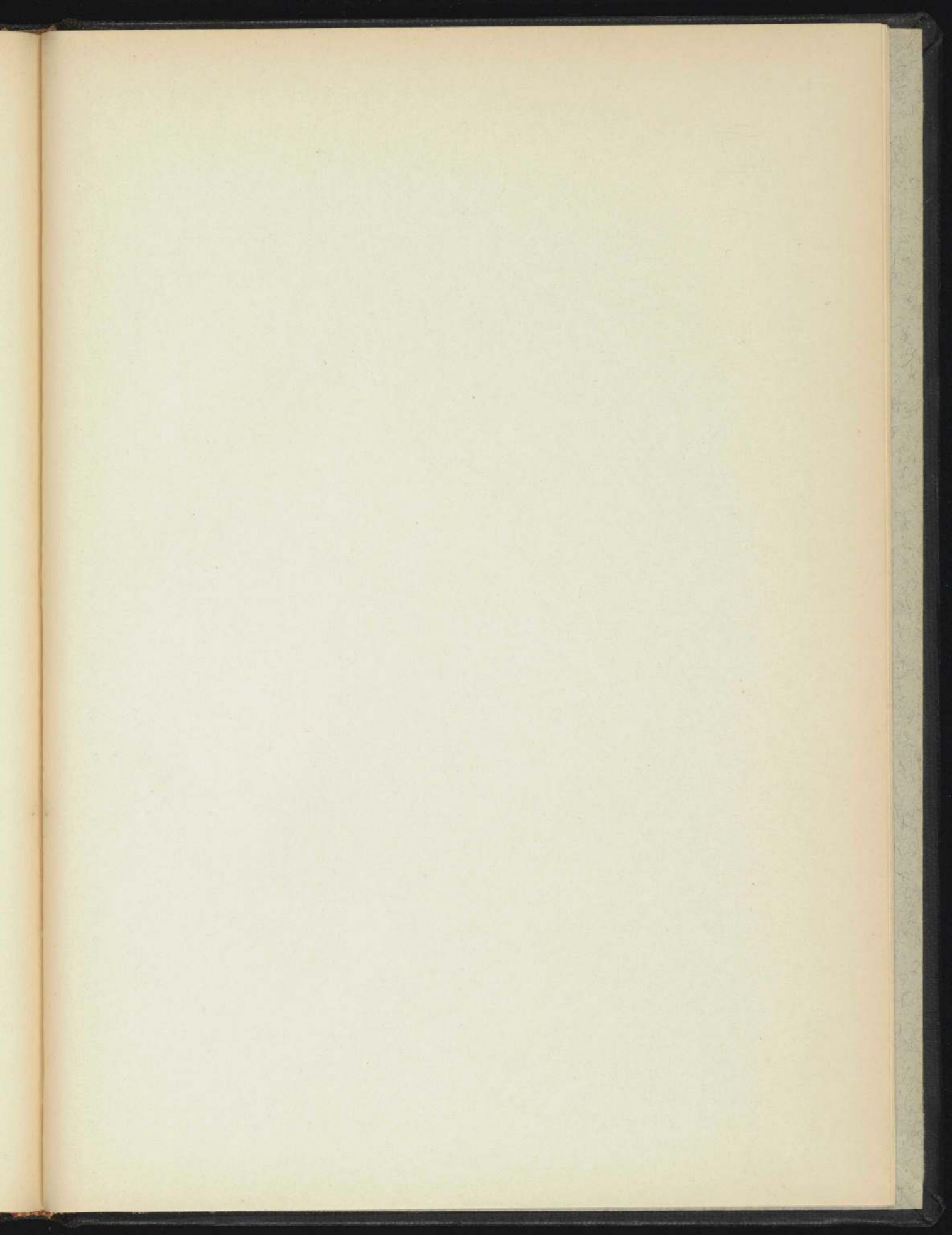


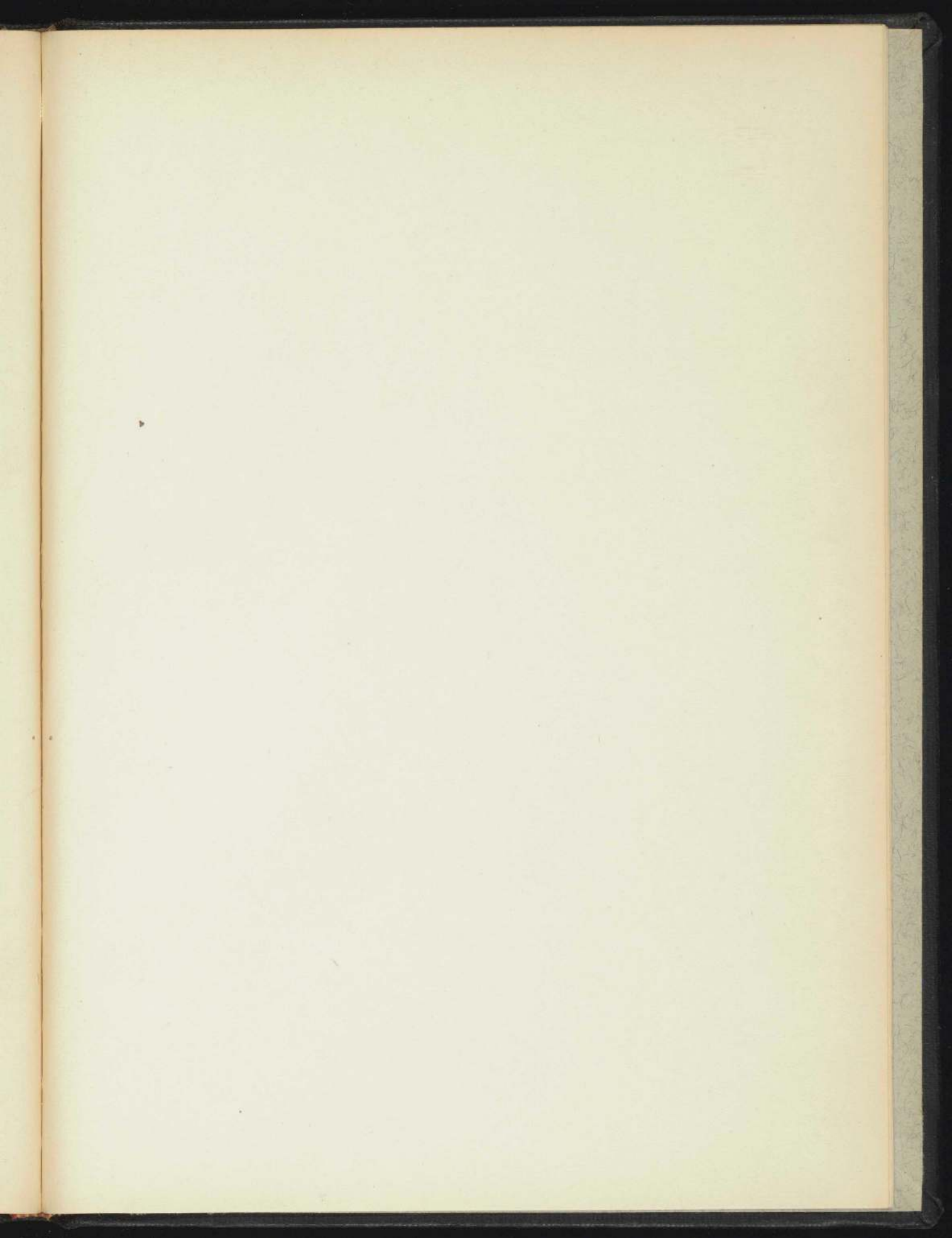


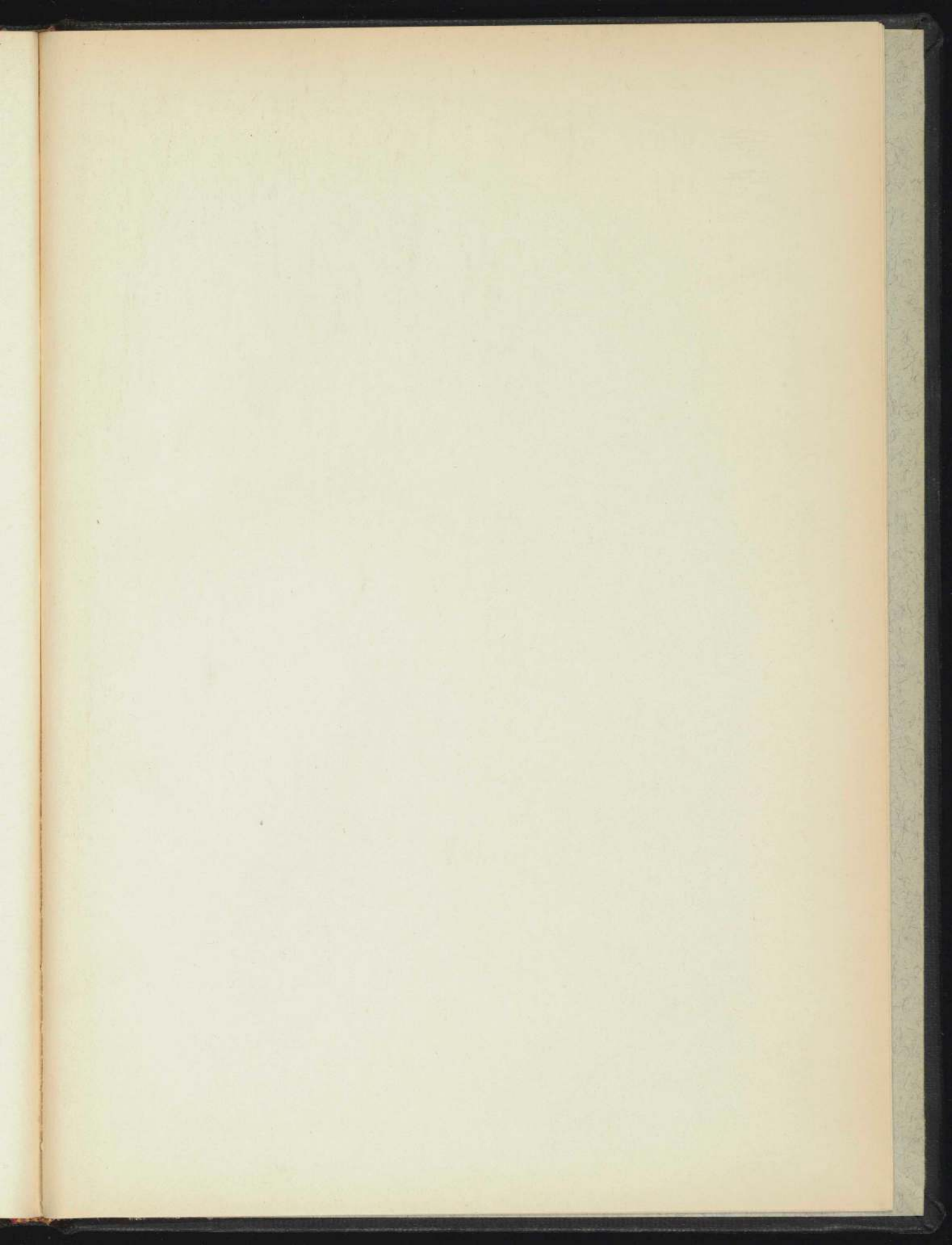


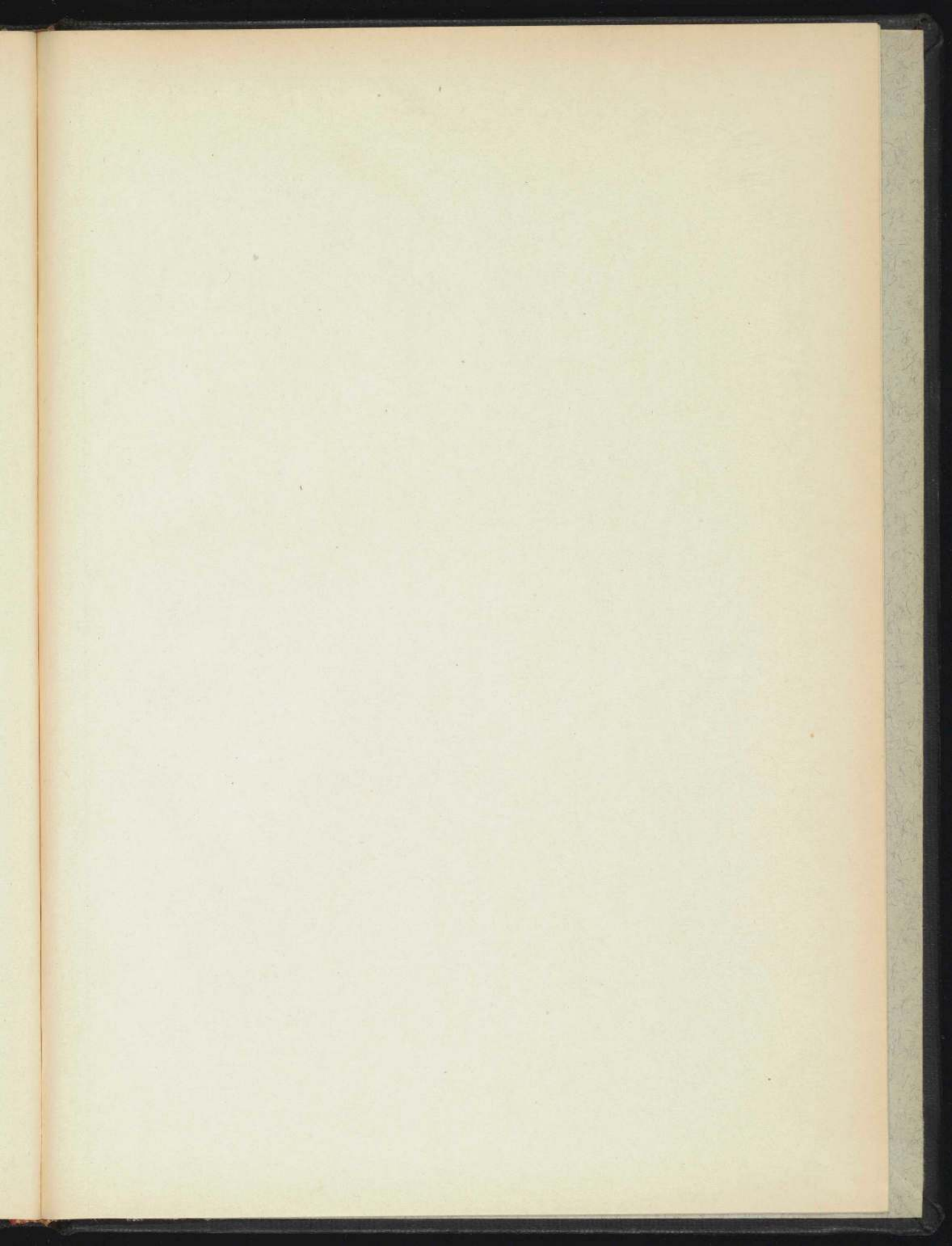


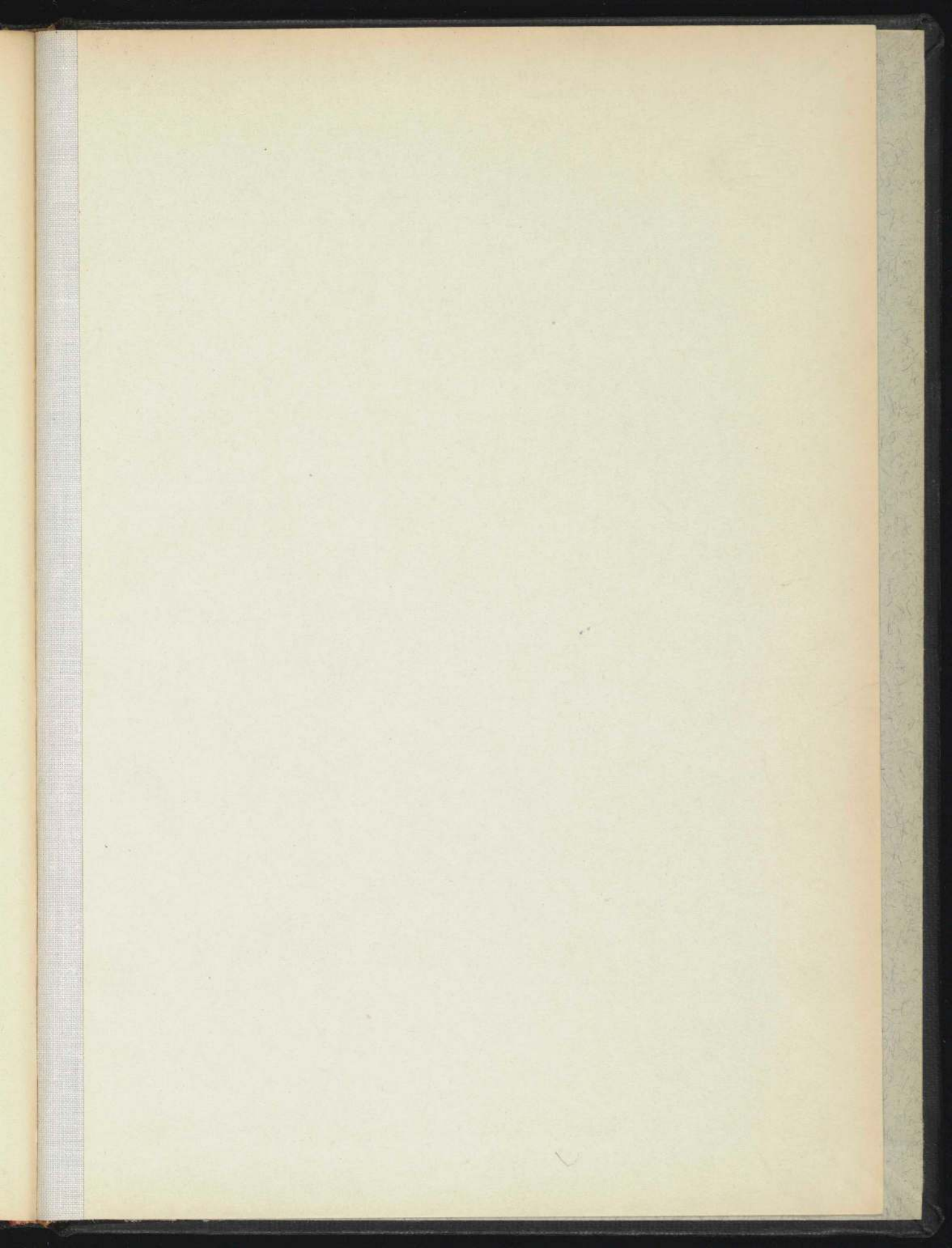














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