

# Lyonel Feininger

With essays by Alois J. Schardt and Alfred H. Barr,  
and excerpts from the artist's letters. Edited by  
Dorothy C. Miller. Marsden Hartley, with statements  
by the artist. Foreword by Monroe Wheeler

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# FEININGER

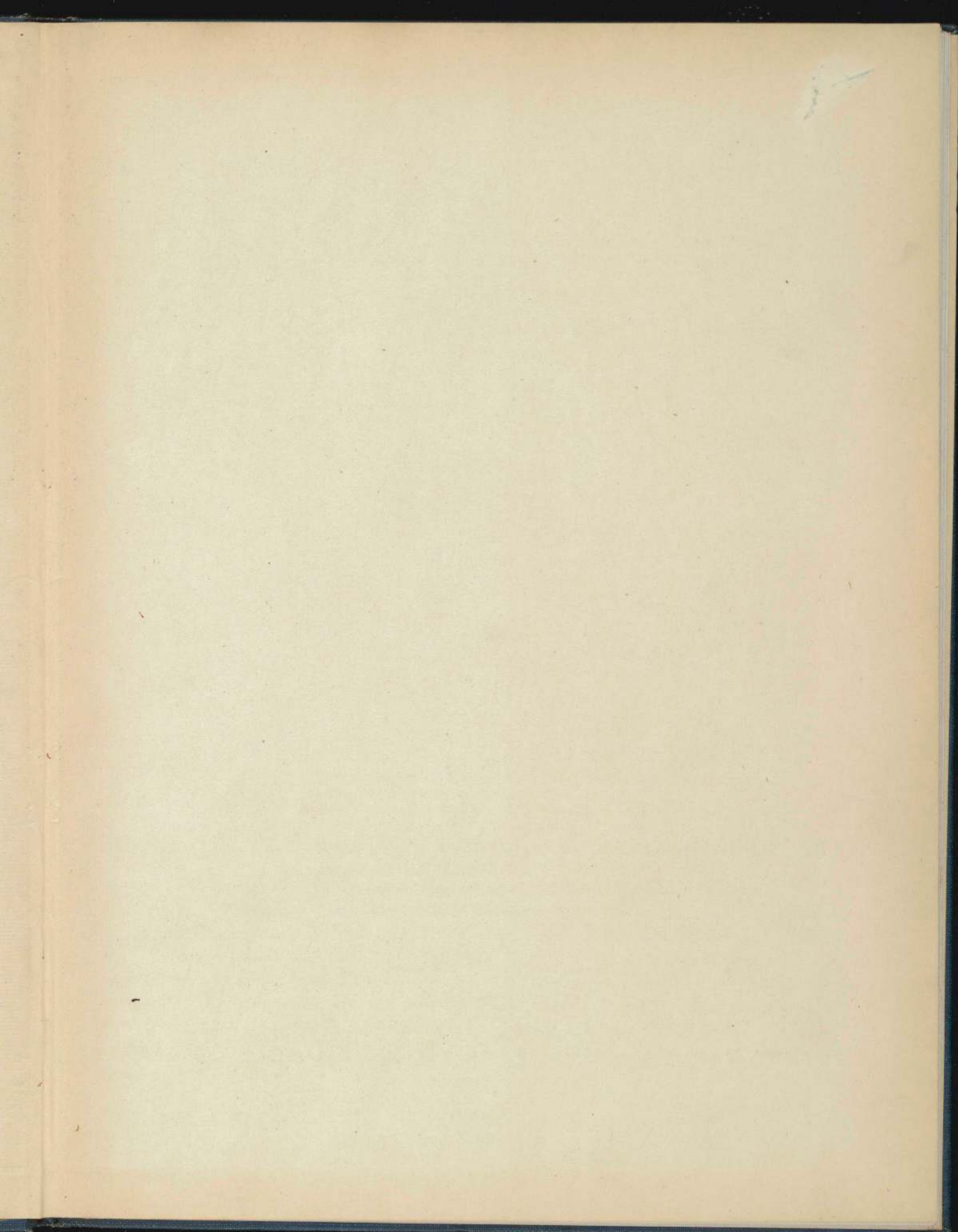
MUSEUM OF MODERN ART, NEW YORK

# HARTLEY

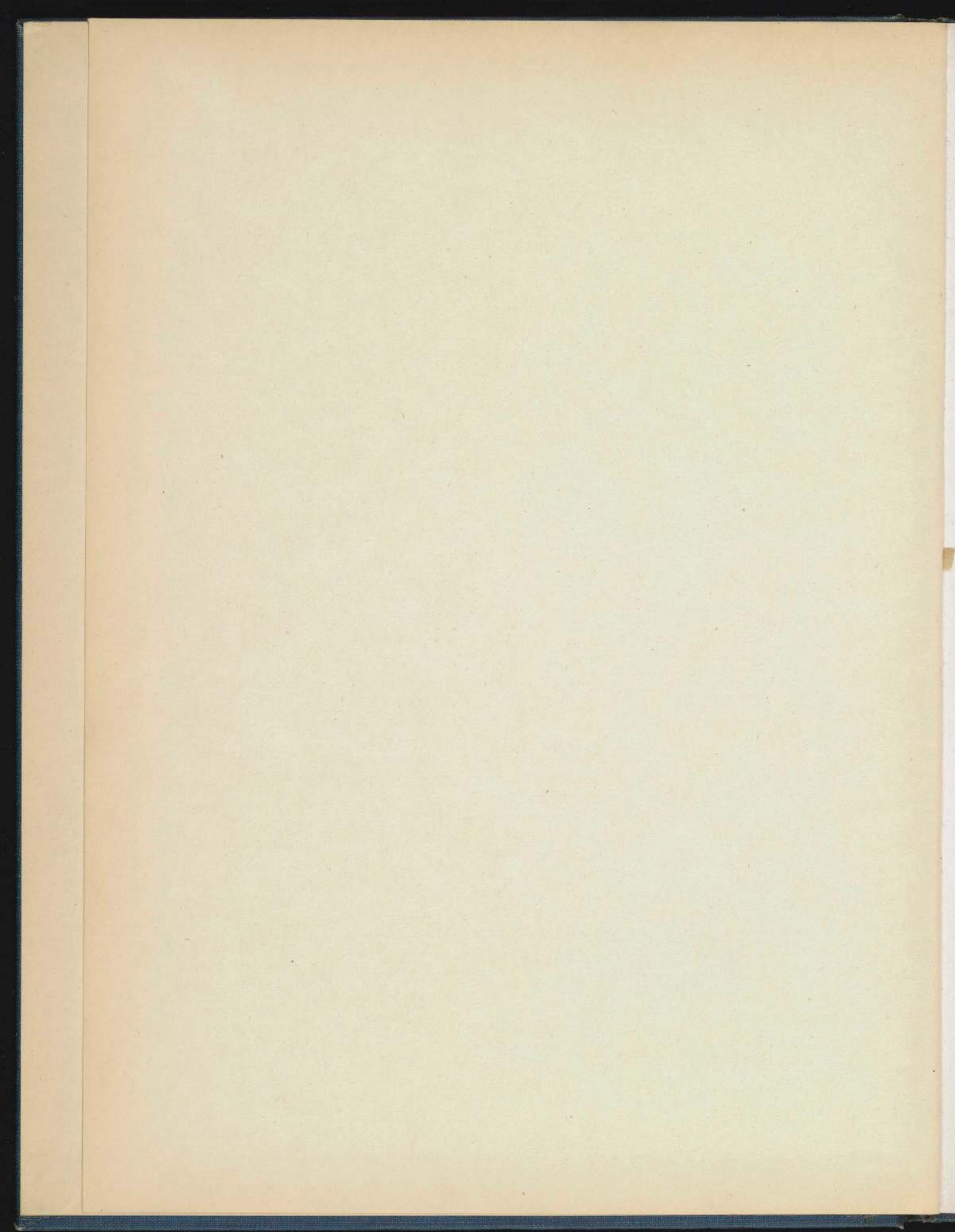
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lyonel  
FEININGER

*WITH ESSAYS BY ALOIS J. SCHARDT AND ALFRED  
H. BARR, JR., AND EXCERPTS FROM THE ARTIST'S  
LETTERS. EDITED BY DOROTHY C. MILLER*

THE MUSEUM OF



marsden  
HARTLEY

*WITH STATEMENTS BY THE ARTIST*  
*FOREWORD BY MONROE WHEELER*

MODERN ART, NEW YORK



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On behalf of the President and Trustees of the Museum of Modern Art the director of the exhibition wishes to thank the collectors, museums and dealers whose generosity in lending has made the exhibition possible. Grateful acknowledgment is made to Mr. and Mrs. Feininger for invaluable assistance in assembling the exhibition and the catalog; and to the following: Mrs. Grace Banker; D. S. Defenbacher; Horace H. F. Jayne; Dr. Grace L. McCann Morley; Charles Nagel, Jr.; Duncan Phillips; Andrew C. Ritchie; Curt Valentin; Dr. W. R. Valentiner; Gordon Washburn and Miss Marian Willard. Acknowledgment is also made to Dr. Alois J. Schardt for his essay for the catalog. Dr. Schardt was from 1926 to 1933 director of the museum at Halle, Germany, and in 1933 of the National Gallery, Berlin, a position from which he was removed by the Nazis. In 1936 his book on Franz Marc was confiscated and he was forbidden to lecture or publish his writings on modern art. He came to the United States in 1939. He has closely followed Feininger's career and has in manuscript a monograph on the artist.

DOROTHY C. MILLER

*Director of the Feininger Exhibition*

## *Acknowledgments*

On behalf of the President and Trustees of the Museum of Modern Art the director of the exhibition wishes to extend special thanks to the lenders whose generosity has made the exhibition possible and to the following for their counsel and cooperation: Philip R. Adams; Miss Norma Berger; W. G. Constable; Robert Tyler Davis; Miss Louisa Dresser; G. H. Edgell; Mrs. Juliana Force; Lloyd Goodrich; Bartlett Hayes, Jr.; Miss Rosalind Irvine; Miss Hester Jones; Dikran G. Kelekian; Fiske Kimball; Dwight Kirsch; Mrs. Adelaide Kuntz; Charles Nagel, Jr.; T. R. Newell, Administrator of the Hartley Estate; John D. O'Connor, Jr.; Miss Georgia O'Keeffe; Parke-Bernet Galleries; Duncan Phillips; Frederic Newlin Price; Andrew C. Ritchie; Richard B. Sisson; Carl Sprinchorn; Alfred Stieglitz; Francis Henry Taylor; Mrs. Elizabeth Thompson; Dr. W. R. Valentiner; Miss Lelia Wittler.

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## FEININGER

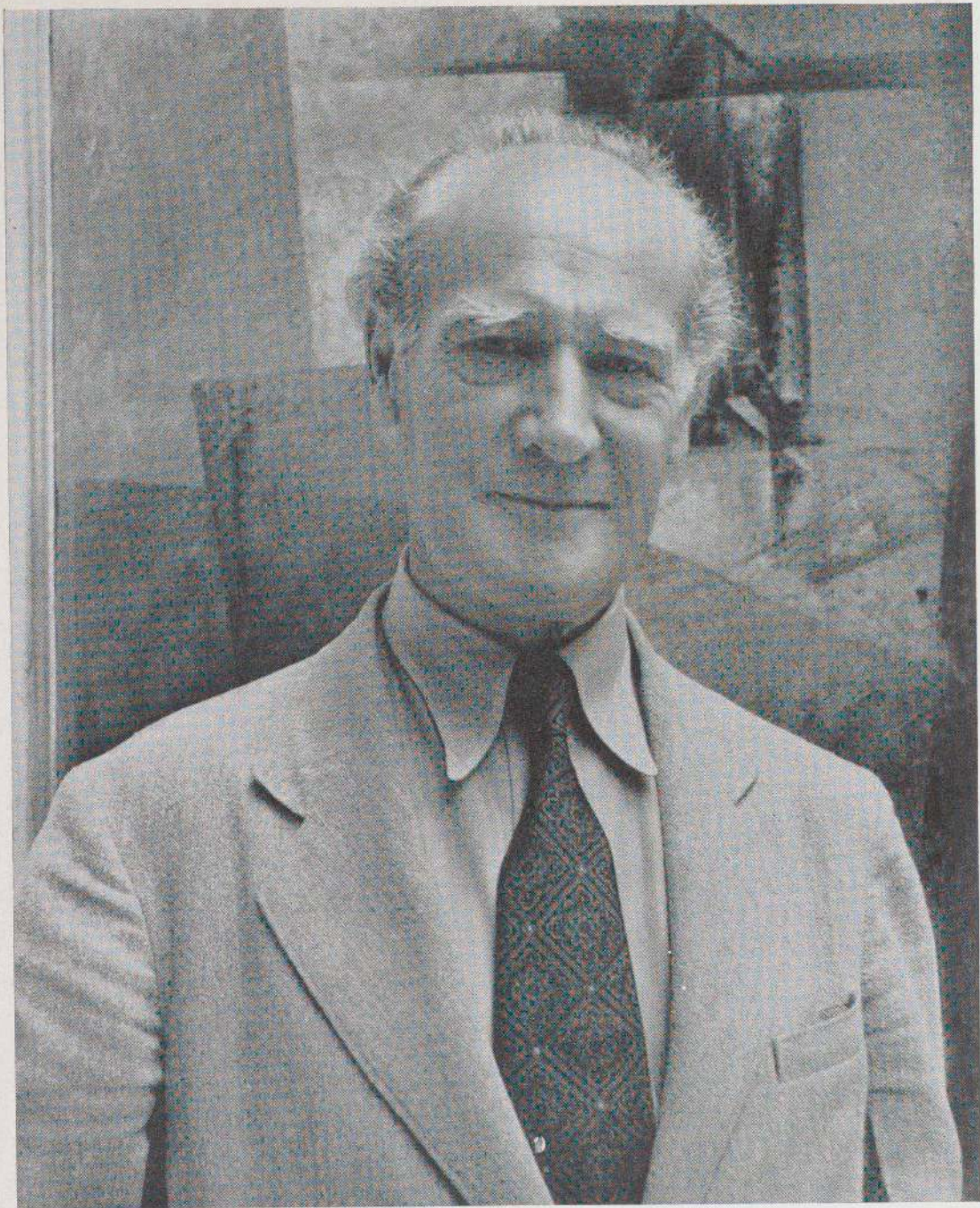
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Lyonel Feininger. Photograph by Imogene Cunningham, 1936.



## LYONEL FEININGER—AMERICAN ARTIST

I like to remember the surprise and curious pleasure I had on first meeting Lyonel Feininger. That was in 1927 at the Bauhaus in Dessau, while Hitler was still a minor cloud on the horizons of Republican Germany.

We had known (from German sources) that Feininger was American born. But when we saw him, framed by his functionalist Gropius house and living in the midst of the rather doctrinaire, brave-new-world atmosphere of the Bauhaus, his American character stood out. Not that there was much of the rock-bound, tight-lipped Yankee about his manner, though he was tall and spare and tinkering at the time with a model yacht. It was rather his American speech which surprised and fascinated us by its strange purity of accent and its antiquated slang—"bully" he would say, for instance, instead of "swell." When he explained that he had left New York forty years before and had lost touch with America—in fact that we (Jere Abbott and myself) were the first Americans his seventeen year old son\* had ever known—we began to understand. Here was a man of our fathers' generation using the idiom they had used when they were still in college. We felt almost as though we were talking with an American who, through some time-machine miracle, had been preserved unchanged since the 1880's.

Feininger's father's family came to America after the revolution of 1848 in the great immigration of German political refugees of whom Carl Schurz is perhaps the best known. Like Schurz, Feininger's father Carl fought in the Civil War, but on the opposite side for the Feiningers had settled in Charleston. His mother's father, Captain John Baptist Lutz of the Union Army, was wounded at Bull Run. Though both Feininger's parents were predominantly German, each had Latin grandmothers, a Venetian and an Arlésienne.

After the Civil War, Carl Feininger moved to New York where he became a violinist of international reputation. There Lyonel was born, at 85 St. Mark's Place, on July 17, 1871.

During that important event Feininger's father (perhaps to calm his paternal anxiety) was in the next room with three friends playing Beethoven quartets; and from this earliest moment Lyonel lived in an atmosphere of music. He writes:†

"Music has always been the first influence in my life, Bach before all others . . . Without music I cannot see myself as a painter—although [he writes elsewhere] I could never attempt to express the one in the other as many have done. Polyphony, paired with delight in mechanical construction, went far to shape my creative bias . . ."

There were also important visual impressions which were later to influence his painting:

"The earliest impressions I have of machinery were the trains, the locomotives, half terrifying and wholly fascinating . . . I used to stand on one of the footbridges over the Fourth Avenue tracks of the New York Central . . . At the age of five years I already drew, from memory, dozens of trains . . . the black locos of the N.Y.C. with 'diamond' smokestacks, and the locomotives of the N.Y., N.H. and H. R.R. with elegant

\* Lux Feininger crossed to this country in 1936 and became a painter of recognized talent. Most of his canvases though very different from his father's in style are of 19th century ships and locomotives. See *Americans 1943: Realists and Magic Realists*. New York, Museum of Modern Art, 1943, page 46.

† Unless otherwise indicated all quotations are taken from Mr. Feininger's letters to the writer dating from 1927 to 1944.



straight smokestacks painted, like the driving wheels, a bright vermillion red, and oh, the brass bands about the boiler and the fancy steam domes of polished brass . . .

"In the late '70's I saw the Second Avenue 'L' built . . . the heavy cast iron pedestals brought from somewhere uptown on drays . . . the girders and finally the structure extending for as far as the eye could reach, downtown-ward in a terrific row.

"When I was between the ages of five and seven my parents lived in a house in East 53rd Street very near the river at number 311, and our maid would take me and my little sisters to the river in the late afternoon, and I watched the paddle steamboats pass and knew them all by name: *Sylvan Glen*, *Sylvan Grove* . . .

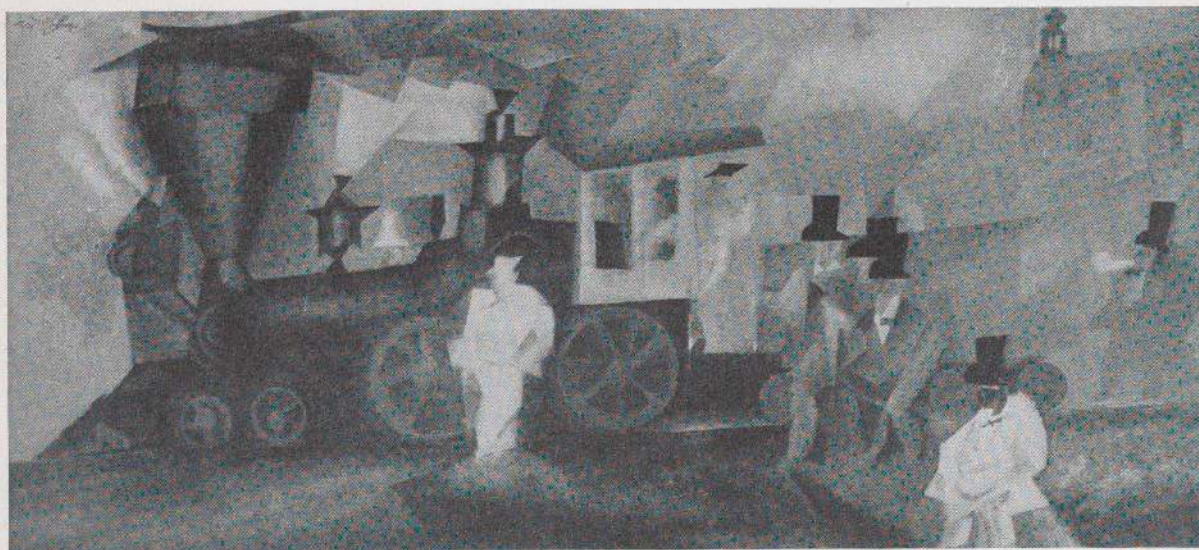
"And in the '80's I remember the Hudson, teeming with vessels, schooners, sloops, not to speak of the magnificent side-wheelers plying up and down the river: the *Mary Powell*, *Albany*, *Drew* . . . The Naval Parade of 1887 . . . wooden barque-rigged men-of-war in procession . . . model yacht building and sailing and every day saw me at the pond in Central Park trying out the models I had built . . . the yacht races for the America's Cup in '85, '86 and '87, the yachts *Puritan*, *Mayflower* and *Volunteer* . . . South Street crowded with square-riggers . . ."

When his parents went on long concert tours in France and South America, Lyonel was left with friends in Sharon, Connecticut where, as a child, he came to know the farmers better than his far-away mother and father. Of Sharon he remembers "the snow, the sleighing, the cold . . . a favorite stove with Gothic doors showing the flames, like a living thing . . . I would watch it lying before it on the floor."

Then, back in New York:

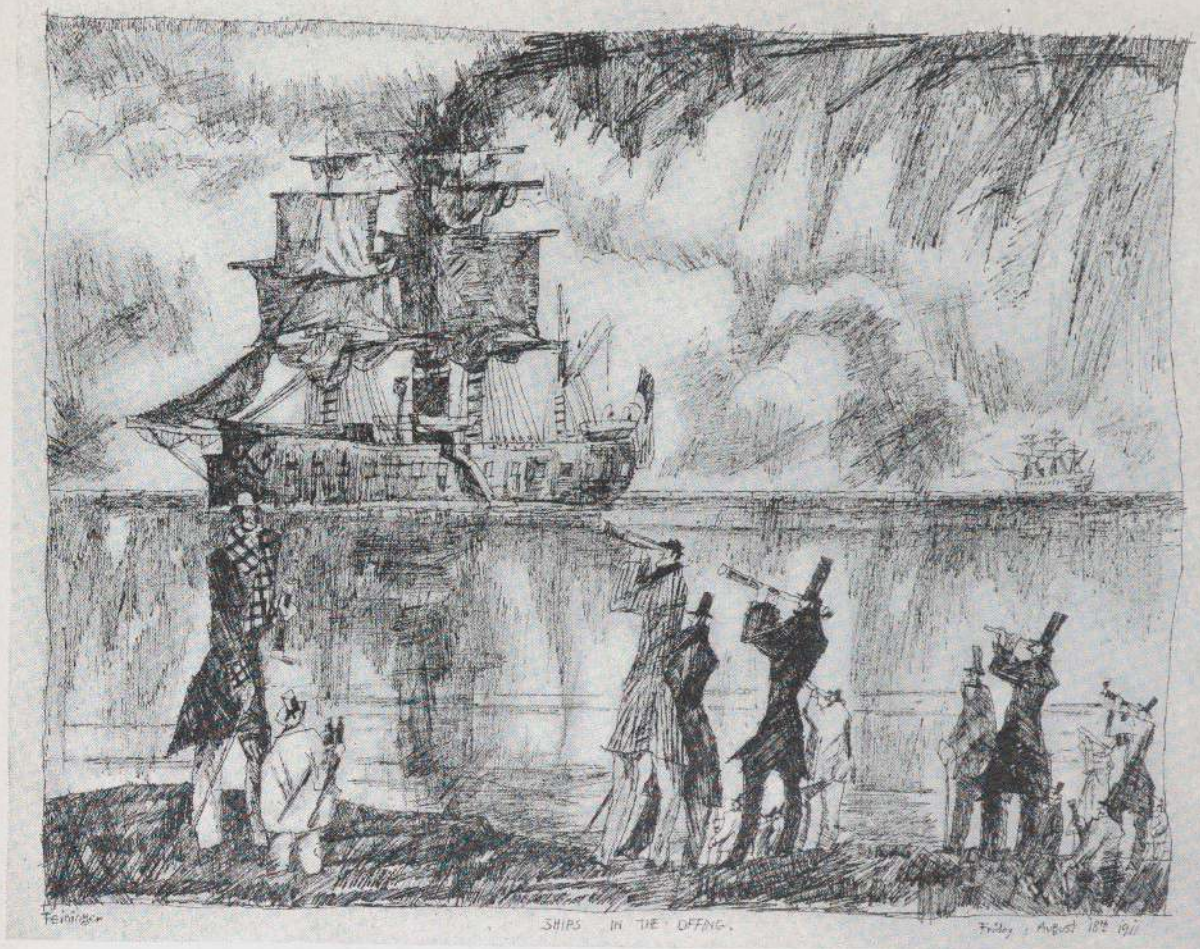
"When I was six or seven years old I was taken to the Metropolitan Museum, and of all the paintings I saw the only ones to make a deep impression on me were from a very early period; they represented Gothic architecture with figures, bright and beautiful in color and clearly silhouetted. For many years I carried the recollection of these pictures with me. It seems to me they influenced my development as a painter."

And so before he left America at the age of sixteen and probably during his first eight years, which the Jesuits say is as much time as is needed to form a man's character, Feininger seems to have absorbed in



Old American Locomotive. 1910-1924. Oil, 22¼ x 47¼". Owned by the artist.





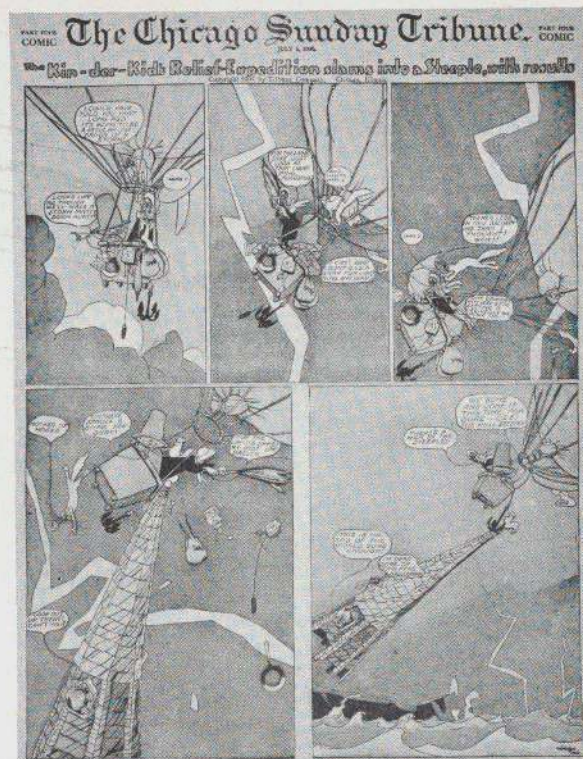
*Ships in the Offing.* 1911. Pen and ink, 8 x 10". Owned by the artist.

New York many of the essential elements of his art—his love of precise contrapuntal construction in music or cast iron viaducts; an understanding of mechanical forms and dynamics whether of locomotives or model yachts; and a love of the sea, of sailing ships and those more modern craft of the day which used both sail and steam—the ships which still sail in his paintings almost to the exclusion of more recent designs.

It was on one of these hybrids, the steamer *Gellert* (3,000 tons and rigged as a brig) that Feininger in 1887 set sail for Germany to study music. He had no intention of remaining in Germany, but a year or so afterwards his parents separated and he went to live with his mother in Berlin, having already turned from music to painting.

Dr. Schardt in his essay will follow the development of Feininger as an artist. It is my purpose to suggest briefly certain relationships of Feininger, as an American painter, both to German art and to that of his own country—a discussion to which the artist himself has provided an essential preamble in the reminiscences which I have just quoted.





From the series *The Kin-der-Kids*, Feininger's weekly comic page in *The Chicago Sunday Tribune*, 1906-07.

During his whole long career in Germany Feininger always thought of himself as American, and was so considered by his German friends—as well as by German officials who classed him as an enemy alien in 1917-18. His wife has found a significant letter from him written in 1924 about an American film, *The Westbound Limited*:

"The film yesterday was the most beautiful I ever saw—at least for *my* heart. A wonderful railroad film, in the Rockies, perfectly authentic in detail. Marvelous shots of express trains, in fact the life of the American railroads . . . I was quite carried away . . . My American childhood had got me and I became acutely conscious of the poisonous atmosphere in which one is living here and that I too am a free American and the country across the ocean still my own land."

At first Feininger had been able to maintain active American connections. During the '90's he made for *Harper's Young People* a series of fantastic drawings around which John Kendrick Bangs wrote "nonsense stories." And as late as 1906 James Keeley of *The Chicago Sunday Tribune* commissioned him to do two full pages of comics, *The Kin-der-Kids* and *Wee Willie Winkie's World*. Dr. Schardt feels that the grotesque humor of Feininger's early drawings, which continued in his paintings up to 1912, is peculiarly American in character. It is true that the language of Feininger's captions for these comics is often as racily American as *Buster Brown*, which appeared on the *Tribune's* next page. More significant is the fact that their crisp, angular drawing, their sensitive "spotting" and at times their subject matter anticipate his mature painting to a remarkable degree. This is particularly true of some of the drawings in *Wee Willie Winkie's World*, a series



of ingenious—and ingenuous—fantasies in which a child reveals to the artist, “your uncle Feininger,” that the sun, trees, locomotives, puddles, ships and clouds are living things with faces and feelings.

In some of these “cartoons” there is an undercurrent of fear and melancholy which calls to mind Feininger’s own childhood memory of looking across the East River to Blackwell’s Island where he could see stripe-suited prisoners walking in lock step. “This made a wretched impression on me—in consequence I took to drawing ghosts for a while and this may have laid the foundation for my later work, fantastic figures and caricatures.” Even down to the present, side by side with his precise, straight-edged style, Feininger occasionally uses a freer, less formal technique in drawings with grotesque figures such as appear in his earlier work and later, with peculiar poignancy, in watercolors done during the dark years of 1917-18 when he was, in a sense, himself a prisoner. The year after 1918 appeared the famous German film *The Cabinet of Dr. Caligari* which bears a striking resemblance in its settings and costumes, not only to Feininger’s paintings of that time but also to certain drawings published years before in the comic supplement of the *Chicago Sunday Tribune*.

After Feininger gave up illustration for easel painting in 1907 his American connections dwindled. During the '20's, it is true, he exhibited in America but always with Germans or with the German-centered Europeans of Galka Scheyer's *Blue Four*. In Germany he knew few Americans though by a strange coincidence his paintings were shown in the Berlin Autumn Salon of 1913 along with those of his compatriot Marsden Hartley, his partner in the present exhibition. Hartley, in those days, often visited the Feingers in Berlin. It is notable, however, that Feininger's painting was, and remains, less influenced by German art than was Hartley's.

Actually Feininger's art was as unique in Germany as the artist himself seemed at the Bauhaus. Against the *Sturm und Drang* of German expressionism with its heavy pigment and violent color, against the later abstractionists and dadaists and the hard-boiled satirical realism of the *Neue Sachlichkeit*, Feininger's subject matter and his refinement both of structure and feeling stand out in marked contrast. Equally apart from German art stood two other foreigners, both colleagues of Feininger's at the Bauhaus, the Russian, Kandinsky, and the half-French Swiss, Paul Klee.

To find a close parallel to Feininger among authentically German painters one must go back a hundred years to Caspar David Friedrich, the great romantic painter of Gothic ruins and Baltic horizons. Of modern German artists only Franz Marc bears some resemblance. Both Marc and Feininger learned much from the French cubists and both retained a strong romantic feeling, Marc in his animal paintings, Feininger in his sea vistas and Gothic towns. Marc, however, before his death in 1916 had already passed into a style of brightly colored, decorative abstraction which has not stood the test of time. Feininger's work by contrast has grown less abstract in the past twenty-five years. Instead of running into the impasse of flat two-dimensional abstraction as did the French cubists of 1920 he has used cubist line and plane to enhance as well as to assimilate pictorially the shapes of ships and buildings and the deep spaces of sky and sea.

Perhaps it is not to Europeans at all but to his own countrymen that Feininger, so long abroad, can yet be most closely compared. He seems to fit naturally into the American group of the 1920's who have been called the “precisionists.” Of them Charles Demuth, also of German descent, seems very near at times to Feininger. He too, though a decade later than Feininger, left a period of highly original illustration to paint studies of architecture, cubist in manner, subtly romantic in feeling and title.\*

\* For Sir Christopher Wren (Worcester Art Museum), *My Egypt* (Whitney Museum of American Art), *In the Key of Blue* (Museum of Modern Art).



We Americans tend to think of ourselves as robust, close to the shop or the soil, matter-of-fact, hard-headed, perhaps a little crude with our pioneer ancestors freshly in their graves. Perhaps this is largely an illusion for we are obviously prouder of our subtly designed clipper ships than of our armored rams, of our flying fortresses than our bulldozers. In our painting anyway there is certainly a very strong current of sensitive precision and refinement. Of this the excellence of our watercolor painters, especially in recent years, is significant evidence. And even in oil painting Whistler at his best holds his own in quality against Homer, Twachtman against Duveneck, Demuth against Bellows, to compare in three generations the subtle with the obvious in American painting.

It is perhaps more than a coincidence that Whistler, the leading American expatriate painter of the later 19th century, and Feininger who held a similar position in our own time should both be masters of extreme sensibility and precision, the one in tone and pattern, the other in construction of line and plane. Each learned much from the Paris vanguard of his time. Whistler took the frank, impersonal realism of Manet and turned it into a painting of mood; Feininger used the technique of Paris cubism but enriched its emotional nullity by his interest in romantic subject and feeling. Both Whistler and Feininger frequently compared their painting to music; Whistler perhaps with Chopin chiefly in mind; Feininger, himself a composer of fugues, paying homage to Bach. And finally and most strikingly, both, after early study in Paris, distinguished themselves elsewhere, the one in England, the other in Germany.

Feininger knew Whistler's work during his early years in Germany. "I realize," he writes, "how much his paintings stood apart from those of his contemporaries in their simplification and purity of design, leaving nothing to accident, slurring nothing over. These qualities, to a great degree, appealed to my own striving for composition and spotting."

Americans usually tend to look with a cold and grudging eye on expatriates. Whistler was, and still is, the most famous American painter throughout the world, but his own country felt little pride in his fame until after he had died and one of his pictures had entered the Louvre and become a popular image. Americans showed even less interest in Feininger's achievement abroad and greeted his appearance in this country as an American artist with outspoken hostility.

That was in 1929. Feininger by then had been acknowledged in Germany as one of the best painters practicing in that country. His paintings had been bought by over twenty German museums. Ten years earlier he had been the first painter to join the staff of the Bauhaus which under Gropius' leadership was to become the most important school of design in the world. Kandinsky and Klee came later. And he had just been awarded the highest honor the Weimar Republic could give an artist—an invitation to hold a large retrospective in the National Gallery in Berlin.

Convinced of the quality of his art and believing that it was high time to join the Europeans in honoring so important an American painter, especially in his native city, the Museum of Modern Art included his work\* in its exhibition *Nineteen Living Americans*. This was a diplomatic error (for which the writer was responsible) but not an artistic error as is proved by Feininger's present reputation in his own country. But in 1929 the New York newspaper critics, caught off guard, were reluctant to join the Museum in recognizing Feininger either as an artist or as an American. In fact they rose as one man against him. Wrote one: "I purposely took the name Lyonel Feininger out of its alphabetical order and placed it last because about seven out of ten of the visitors immediately and scowlingly said 'Who is that person?' . . . Unfortunately I was not in a position to tell them." Said another (who bore a famous German name): "Why . . . should

\* Borrowed principally from the Detroit Institute of Arts and its director Dr. W. R. Valentiner.



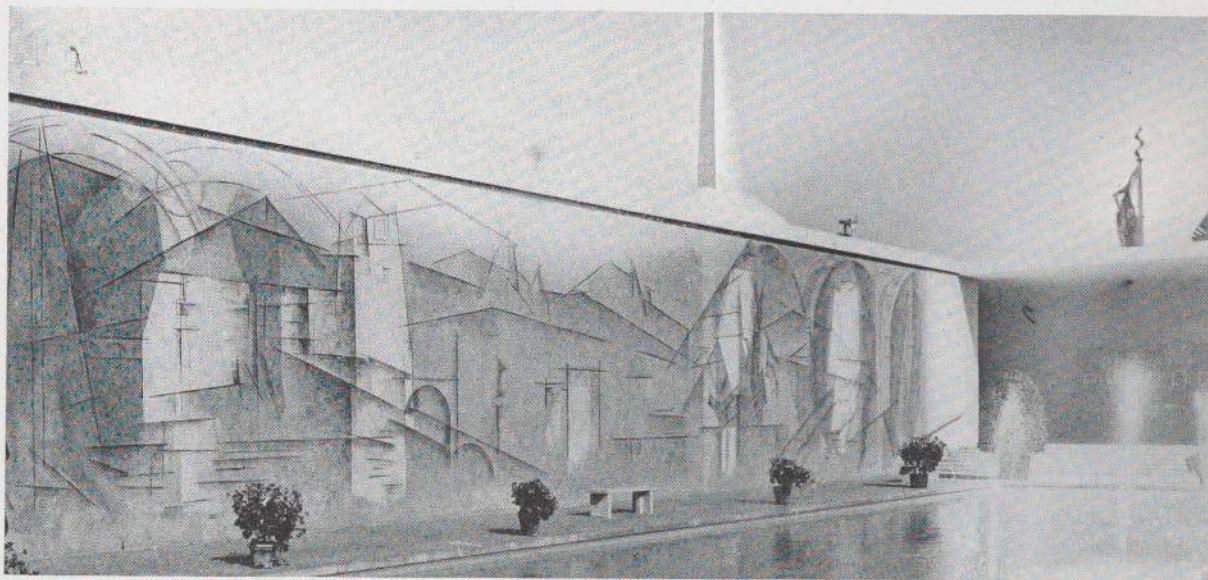
the work of foreigners be included? . . . Feininger, for example, is thoroughly identified with German art, as well as being but of the slightest interest on any count, having a negligible talent expressed in a foreign idiom."

Outside New York several of the more reactionary papers also joined the hue and cry; but the well-informed critic of the *Chicago Evening Post* defended the Museum by counterattacking New York opinion: "Why, he [one of the New York critics] queries, with the indignation of the true hundred percenter, has that voluntary expatriate (and therefore un-American) Feininger been included at the cost of the good boys, Childe Hassam and George Luks? . . . The booster spirit should find plenty of outlets in this country without having to infringe upon art criticism."

Whether or not Feininger ever knew of this reluctance to accept him as an American I do not know. In any case, a few years later when Feininger finally decided to return to this country to escape a regime which hates and fears both foreigners and modern art, his work was received with respect and then with enthusiasm by many of the American critics. After several difficult years collectors and museums and the New York World's Fair also gave him recognition and support which as long ago as 1928 he feared he could never win were he to return so late in his career to the United States. A few weeks ago he wrote:

"Coming back after so many years of absence has been a strange experience. I went away as a musician; I came back as a painter. People I had known before were most of them dead. Of the conditions and surroundings I had been familiar with nothing was left. I had to readjust myself in every respect and sometimes felt my very identity had shriveled within me. But I was met with kindness and good-will all around. That helped a great deal, yet it took me some time to put forth new shoots. In Germany I was "der Amerikaner"; here in my native land I was sometimes classified and looked upon as a German painter—some have seen relationship to Chinese art in my work—but what is the artist, if not connected with the Universe?"

ALFRED H. BARR, JR.



One of three walls painted by Feininger in the court of the Masterpieces of Art Building, New York World's Fair 1939.



## LYONEL FEININGER

When in the 1880's the young Feininger walked through the streets of New York he was astounded by the first skyscrapers, those predecessors of today's giants. They were so steep that they made him dizzy. In the year 1912 he created his first oil painting on the motive *High Houses*. It had taken many years to transform the impression of his childhood into an artistic theme and to develop the form appropriate to the vision of a modern artist.

When at the age of seventeen he took his first instruction in drawing, it was apparent that he possessed a surprisingly keen eye for observing details and an unusual talent in arranging an entangling variety of things with great precision through skillful foreshortening. In 1889, for instance, in drawing the old door of a shed, he showed how the grain of the wooden planks, washed by many rains, stands out like the veins of an old man. The water had trickled down from the rusty nails and left small rivulets of brownish color on the decaying boards. The rust-eaten hinges had lost their hold on the doorposts and finally the door itself, under its own burden, had sunk downwards. Feininger recorded these forces at work with eager and patient care.

This peculiar way of looking at his world often led him to disregard the old rule, to keep the object at a distance so that its different details could be fused into an easily recognizable form. On the contrary the young student approached his object as closely as possible. By this "close-up" perspective the parts nearest to his eye became so big, the more remote ones so small, that they no longer seemed to be the parts of the same object.

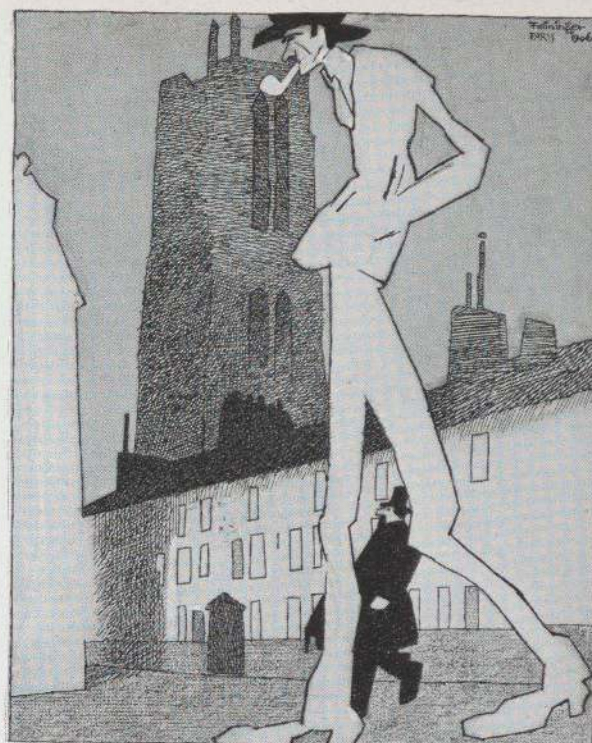
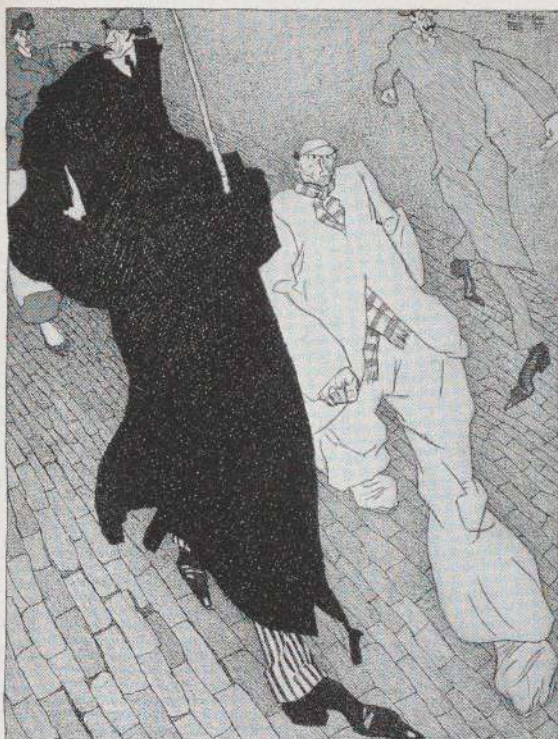
With an interest in experimenting as well as a scrupulous exactness in registering what he observed, he watched the immaterial phenomena of light and shadow. One afternoon in the early fall he saw a group of trees standing in the full light of sunshine and casting deep, heavy shadows. The shadows were so intense as to seem to disengage themselves from the trees, and the piercing rays of the sun cut away so much of the true shape of the trees themselves that the result was very dissimilar to the conception "tree" or "group of trees." Thus might an object be transformed by the light and shadow into something beyond its individuality. At that time these facts appeared to the observer as strange phenomena, but years later they were to become elements appropriate to an entirely new compositional structure.

The special angle from which he viewed the world drew the young artist's interest to illustrations for fairy tales and to political caricature. In both cases the artist not only must show what takes place before our eyes but must disclose the forces which are working behind the scene.

To a child not clearly realizing the distinction between living and inanimate things, Feininger's *Wee Willie Winkie's World* in the *Chicago Sunday Tribune* of 1906-07 seemed perfectly natural. In this series Feininger drew a house which slept at night, awoke in the morning, slowly opened one eye after the other, and finally yawned so extensively that it showed the big tongue of its red bedding. The colors, freed from their everyday appearance, supported the forms in creating the proper psychological atmosphere.

In the field of politics one is aware that life is controlled by the powers behind the scenes. In his cartoons Feininger felt free to use astonishing devices. Particularly effective was his trick of seeing his figures from below and relieving them against the sky, tall as trees. In the magazine *Le Témoin* of 1906 he draws





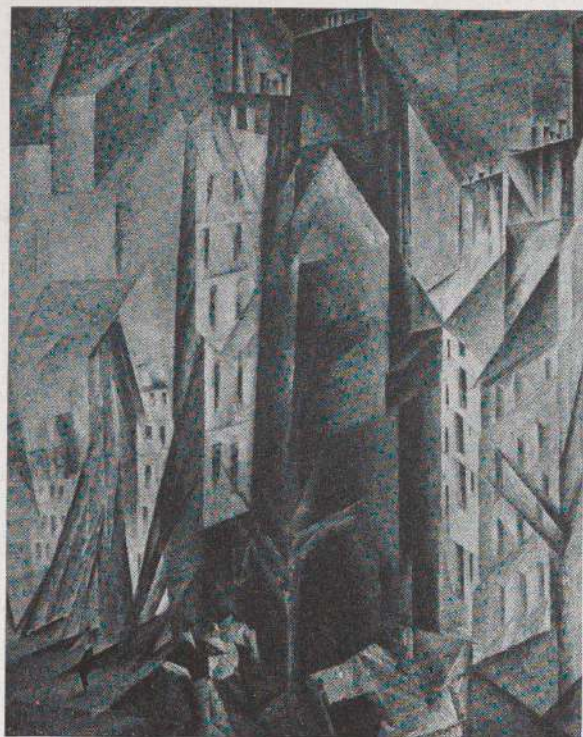
Drawings by Feininger which were published in *Le Témoin*, Paris, 1906–07. Left: *Hurrying People*. 1907. Right: *The White Man*. 1906. Watercolor, pen and ink. Owned by the artist.

a tall man walking through the streets. His iron will has made him grow enormously, transforming his flesh into sinews. A fat man in black of normal stature is seen through the legs of the tall man. He trots along trying to catch up. But the legs of the globetrotter rise above the two-storied houses, his elbows stretch over the highest chimneys and his eyes could easily look down upon the revered head of the old Gothic tower. To the caption writer of *Le Témoin* this figure seemed to dream of world power through capital and the press; his title for it was: "In France with 1,300,000 francs I could be president of the Republic;" and, in the upper corner: "Les regrets de Mr. Hearst."

In another issue of the same magazine for 1907 Feininger uses his "close-up" perspective very impressively. The heavy-bodied figure of a man passes by close to the observer. His feet have got ahead of the rest of his body, which leans diagonally backward in exaggerated perspective. The tips of his shoes are bigger than his face. The impression of great haste arises from the effort he must make to catch up with his feet. As for his companion, the disproportion of his feet to the upper part of his body is even greater. Haste becomes hurry. The caption reads: "Where are we going?" "I don't know." "Then let's hurry." It is self-important haste—of no use, to no purpose.

Feininger's concern with the underlying forces as they are revealed in human events of typical importance led him to give up a profession in which the particular is paramount. It was but logical that he should after 1907 abandon cartoons to devote his entire time to oil painting. From 1907 to 1912 he concentrated all his efforts on the one theme: how the individual responds to forces beyond the individual. He shows how modern man tries to transcend the isolation into which his own overstressed individuality has betrayed him. His men walk in the twilight through small village streets giving themselves up to the





High Houses II. 1913. Oil, 39½ x 31½". Private collection, Berlin.



The Red Tower I. 1930. Oil, 39¾ x 33½". Moritzburg Museum, Halle, Germany.

enchanted mood of the fading day. They stand before a gigantic viaduct; their figures grow taller with the desire that this bridge may lead them out of the narrow paths of their lives. Men deny their ego by disguising themselves and joining in a carnival procession. On the shore of the sea they look, waving, at ships on the infinite horizons. The artist conceives these fantasies as grotesques, as an ironic conflict in which man smiles painfully at his efforts to rise above his own ego in order to enjoy it the more.

Feininger had to solve his problem in a positive, unambiguous manner. In his sketches of 1910 the individual thing surrendering to higher powers was no longer the starting point of his design. More and more he came to see how important it was that the outline of his figures be determined by the space between them. He made the space-creating forces beyond the individual forms the basis of his composition. His solution of the problem may be compared to that of science, though the artist himself was wholly unconscious of any parallel. In science, too, the interest shifts from examining the single object to exploring laws and forces and their relationship in matter.

The representation of such forces necessitated the fundamental reorganization of the formal structure of Feininger's pictures. Just as iron filings lying chaotically on a table arrange themselves in figures as soon as they come under the influence of a magnet, so the various objects in his paintings join to form an entirely new configuration. The difference between material and immaterial is no longer of any significance. Light and shadow, for instance, become as important as solid bodies. There is furthermore no distinction between empty and filled space—the sky replete with energy is as active, as real as the ground. Since material objects lose their significance, foreground and background become meaningless. The different planes of actuality combine and merge in one single plane.



In one of his first paintings constructed on this new basis Feininger handled the theme *High Houses*. The composition deals with earthbound energies trying to disengage themselves. The conflict between the aspiring verticals and the gravitating horizontals results in diagonal forms. From them the dynamic ascent proceeds. In this way a vivid impression of his childhood has been transformed into a symbol of human life.

Churches, standing alone or surrounded by houses, become another and still more fruitful motive. The first picture of this series is *Teltow I*. Houses rise on the slope of a hill, their diagonal gables and horizontal roofs interlocking. They are again the means to demonstrate the theme of rising and falling, of ascending and descending. The dramatic tension increases in rich modulation to the point where the diagonal forms becoming steeper, lead up to the vertical of the tower, which disentangles itself from the confusion of houses and rises into freedom. The forces of the airy heights gather around the tower and like a sheltering roof embrace church and houses. There are numerous variations on this theme. Looking at the pictures of *Zirchow* (p. 25), *Teltow*, *Gelmeroda* (pp. 23, 33), *Benz*, *Mellingen*, *Vollersroda*, and others, we can imagine organ tones, the polyphony of a fugue by Bach, the ringing sound of church bells. The tower stands guard; and at the same time it reaches upward. It is a symbol of man's striving toward security and freedom. The greater is the shock when, under the stress of the first world war, this tower begins to shake in the picture of *Markwippach*. Lacking all brightness and joy, its colors gleam lurid and dark. The powers of heaven rush down upon it; dislocated, the nave and surrounding houses collapse. As the tower crumbles all stability and unity dissolve.

When the war was ended, the tension which had held him since 1910 began to relax. His great seriousness gave way to a more serene and lyrical mood. The drawings in his sketchbooks become softer and finer. In many of the paintings which follow he confronts fewer obstacles and his theme appears less complicated. He suggests calm and peacefulness through the horizontal outline of a shore or the horizontally extended shape of a cloud over the sea. The sailboat is the favorite motive. With its swimming body it belongs to the deep; its flying sails catching the wind belong to the heights. The conflict of height and depth resolved, it moves toward a remote destination, and thus becomes one of the most beautiful symbols of man's ability to unite opposing forces. The colors of these pictures approach the transparency of panes of glass laid one behind the other.

In the year 1929 Feininger was asked by the mayor of a little town to depict that town, many buildings of which reach down from the Middle Ages to our time. In one painting of this series, *The Red Tower*, the setting sun of a bright autumn day slants sharp rays of light into the darkness of a narrow alley, while, like a torch, the steeple flares above dark interlocking gables and roofs. In another of these paintings, *The Church of Our Lady*, one is reminded of the dual meaning of the word "church nave." The dark mass of its heavy body seems to glide like a ship into the transparent blue of the evening sky.

Feininger's murals at the New York World's Fair of 1939 and the works of his recent years in America are variations on the same theme: creative forces. The constellation of these forces have infinite possibilities. Their rays merge and create hills and mountains. They cross one another and ships and sailboats emerge. Embracing again, they produce houses and skyscrapers. Feininger's form has reached its greatest concentration, his color and technique are reduced to the utmost simplicity. His energies are devoted to the creation of a space in which the universal forces, absolute and free, manifest the reality of their ordered being. What Feininger as a young man had sought instinctively, driven by the dark premonition of an unknown goal, he now possessed in his maturity. He had discovered a higher truth in nature, he had discerned in it the symbol of man's being and striving.

ALOIS J. SCHARDT



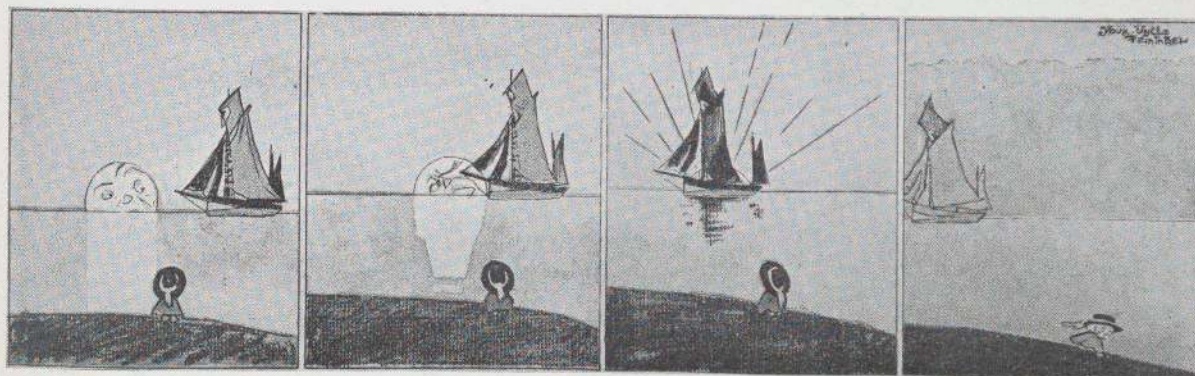
## FROM LETTERS BY THE ARTIST

- 1906 . . . the slightest difference in relative proportions creates enormous differences with regard to the monumentality and intensity of the composition. Monumentality is not attained by making things larger—how childish!—but by contrasting large and small in the same composition. On the size of a postage stamp one can represent something gigantic, while yards of canvas may be used in a smallish way and squandered . . .
- 1907 . . . it seems nearly impossible to free oneself from the accepted reality of nature. That which is seen optically has to go through the process of transformation and crystallization to become a picture . . .
- 1913 . . . while sketching out-of-doors these last days I got into a sort of ecstasy, at the end of an afternoon my whole being was functioning instinctively, my capabilities were increased to the utmost. I stood on one and the same spot, drawing the same motif three and four times until I had got it according to my vision. That surpasses mere observation and recording by far, it is a magnetic co-ordinating, liberating from all restrictions . . .
- 1914 . . . I shall probably never in my pictures represent humans in the usual way—all the same whatever urges me is human. I am incapable of any producing without a warm human feeling . . .
- 1917 . . . the weeks out there have done me lots of good, my feeling for color has become enriched. Maybe I'm poor in that respect compared to others. But the feeling for nature, which I own seems to me very wonderful also, and perhaps leading into greater depths than the talent of being able to produce out of the color-box . . . The mystical quality in the object has always kept me spellbound . . .
- 1919 . . . when I am painting, that is working at a picture, the energies I have to employ are very different from those the out-and-out painter can make use of. I lack the quality of being 'picturesque' in the accepted sense; for me totality only counts . . . On my easel I have a perfect beast of a picture. I had to give it the works. It was so completely deceptive and captivating and infamously insipid, full of 'delightful details.' I pounced upon it with the savagery of a panther, mercilessly forcing it into order—and now I'll get it. Rarely do inadequacy and will-power live so closely side by side in a human being . . . I am walking over pitfalls . . .
- 1927 . . . I don't paint a picture for the purpose of an esthetic achievement, and I never think of pictures in the traditional sense. From deep within arises an almost painful urge for the realization of inner experiences, an overwhelming longing, an unearthly nostalgia overcomes me at times, to bring them to light out of a long lost past . . .



## CHRONOLOGY

- 1871 Born July 17 in New York. Father, Carl Feininger, violinist and composer; mother, Elizabeth Lutz, singer and pianist. Until age of 16 Lyonel lived in New York, with visits to Sharon, Connecticut and Columbia, South Carolina.
- 1880 Began to study violin with his father. Played in concerts at 12.
- 1887 To Germany to study music. On reaching Hamburg, decided to give up musical career to become a painter.
- 1887– Studied at Kunstgewerbeschule, Hamburg; at Berlin Academy under Hancke and Waldemar Friedrich. Studied French at Jesuit College, Liège, Belgium.
- 1892– To Paris. Worked about six months in life class at 1893 Colarossi.
- 1893– Lived in Berlin. Active as cartoonist and illustrator 1906 for publications such as *Ulk* and *Lustige Blätter*.
- 1906– To Paris to live for two years. Cartoons for *Le Témoin*. 1907 Cartoonist for *The Chicago Sunday Tribune*, drawing two pages of comics weekly, *The Kin-der-Kids* and *Wee Willie Winkie's World*.
- 1907 Gave up cartooning and illustrating to devote full time to painting.
- 1908 To Zehlendorf, near Berlin, to live. Two visits to London.
- 1911 Visit to Paris. Knew Delaunay and others; saw the work of the cubists.
- 1913 Invited by Franz Marc to exhibit with The Blue Rider group (Kandinsky, Marc, Klee and others) in First German Autumn Salon, Berlin.
- 1919– Taught painting and graphic arts at the Bauhaus, 1924 Weimar.
- 1925– Artist in residence at the Bauhaus, Dessau. 1933
- 1921– Composed organ fugues which were publicly performed in Germany and Switzerland. 1926
- 1924 With Kandinsky, Klee and Jawlensky formed The Blue Four, a group which exhibited in New York, Chicago, on the West Coast and in Mexico, 1925–34.
- 1924– Spent summers at Deep, Pomerania, on the Baltic 1935 Sea. Summer 1931 in Brittany, France.
- 1929– Lived for several months each year in Halle in studio 1931 provided by the City, to paint picture to be presented by the City of Halle to City of Magdeburg. Halle eventually purchased 11 paintings and 28 drawings for Moritzburg Museum.
- 1931 Comprehensive retrospective exhibition, National Gallery, Berlin. After 1933, work included in Nazi exhibitions of "degenerate" art.
- 1936 Returned to U.S. for first time, to teach art in summer session at Mills College, California. In autumn, to Berlin via Sweden. Decision to return to America to live.
- 1937 Return to U.S. Taught again during summer at Mills College. Then to New York to live. Summers at Falls Village, Connecticut.
- 1938 Executed mural commissions for Marine Transportation Building and Masterpieces of Art Building, New York World's Fair 1939.



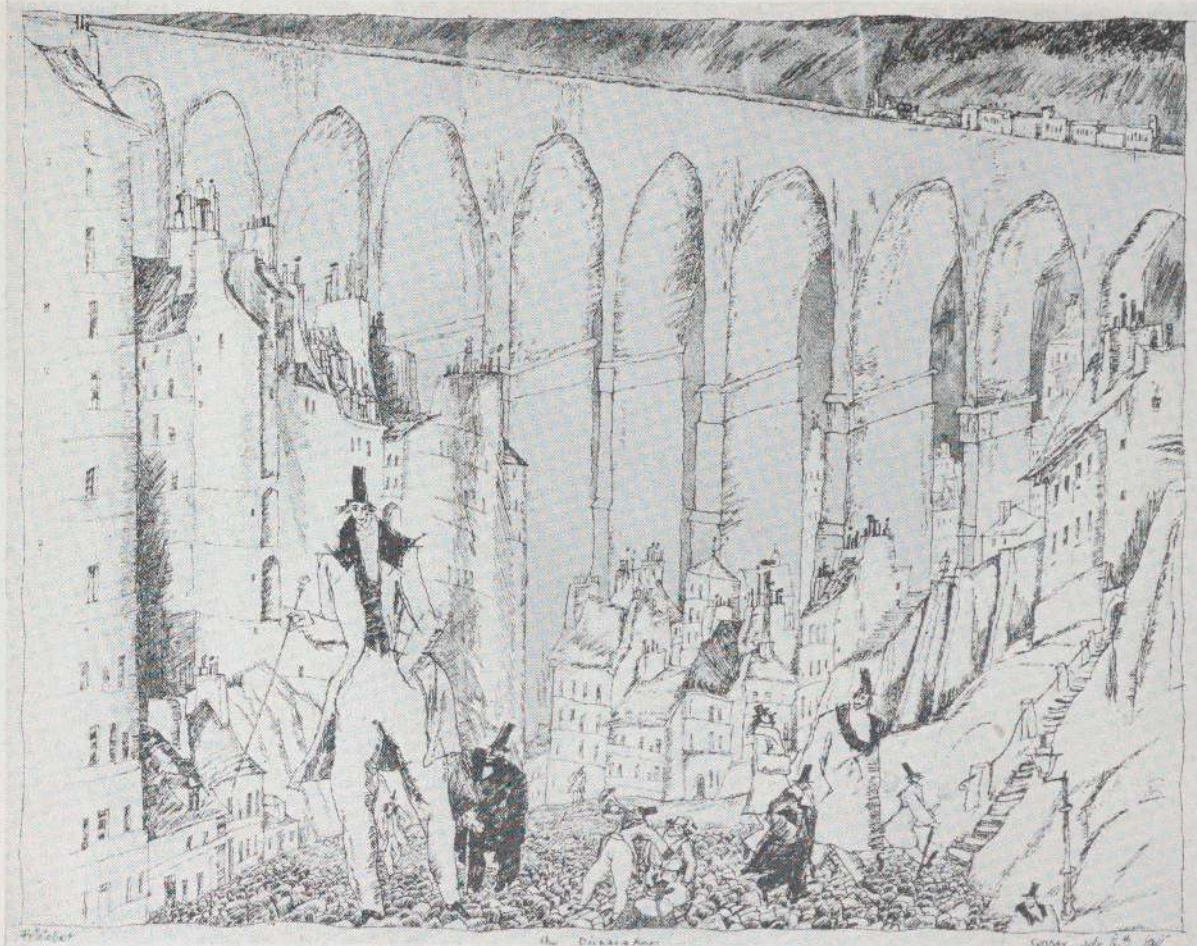
Drawn by Feininger in 1906 for *Wee Willie Winkie's World*, a comic strip for children commissioned by *The Chicago Sunday Tribune*. This early drawing, though conceived as an amusing fantasy, anticipates some of the many compositions of figures looking out to sea which Feininger has painted during the past twenty years. (See page 32 and color plate opposite.)





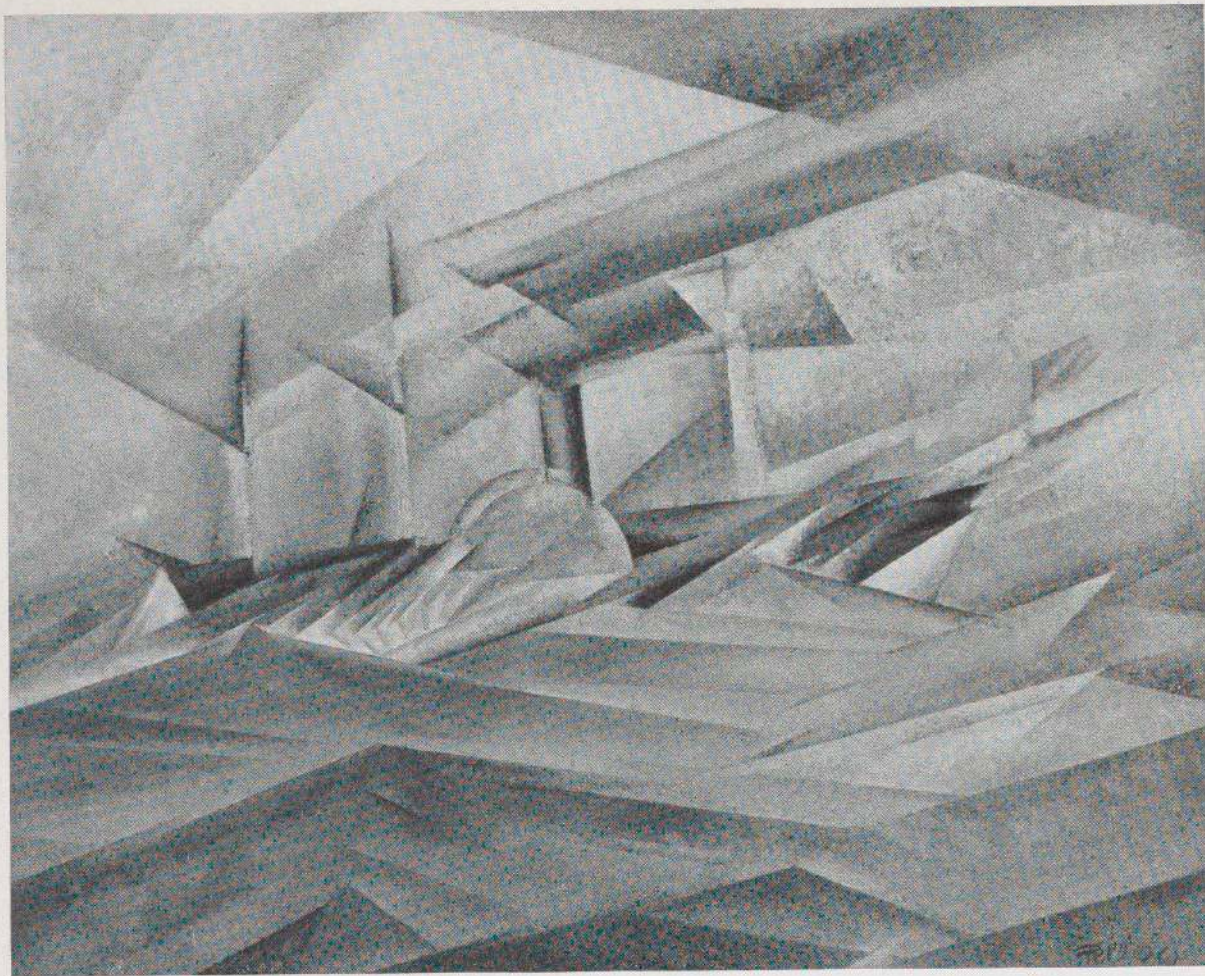
Street in Paris. 1909. Oil, 39½ x 32". Owned by the artist.





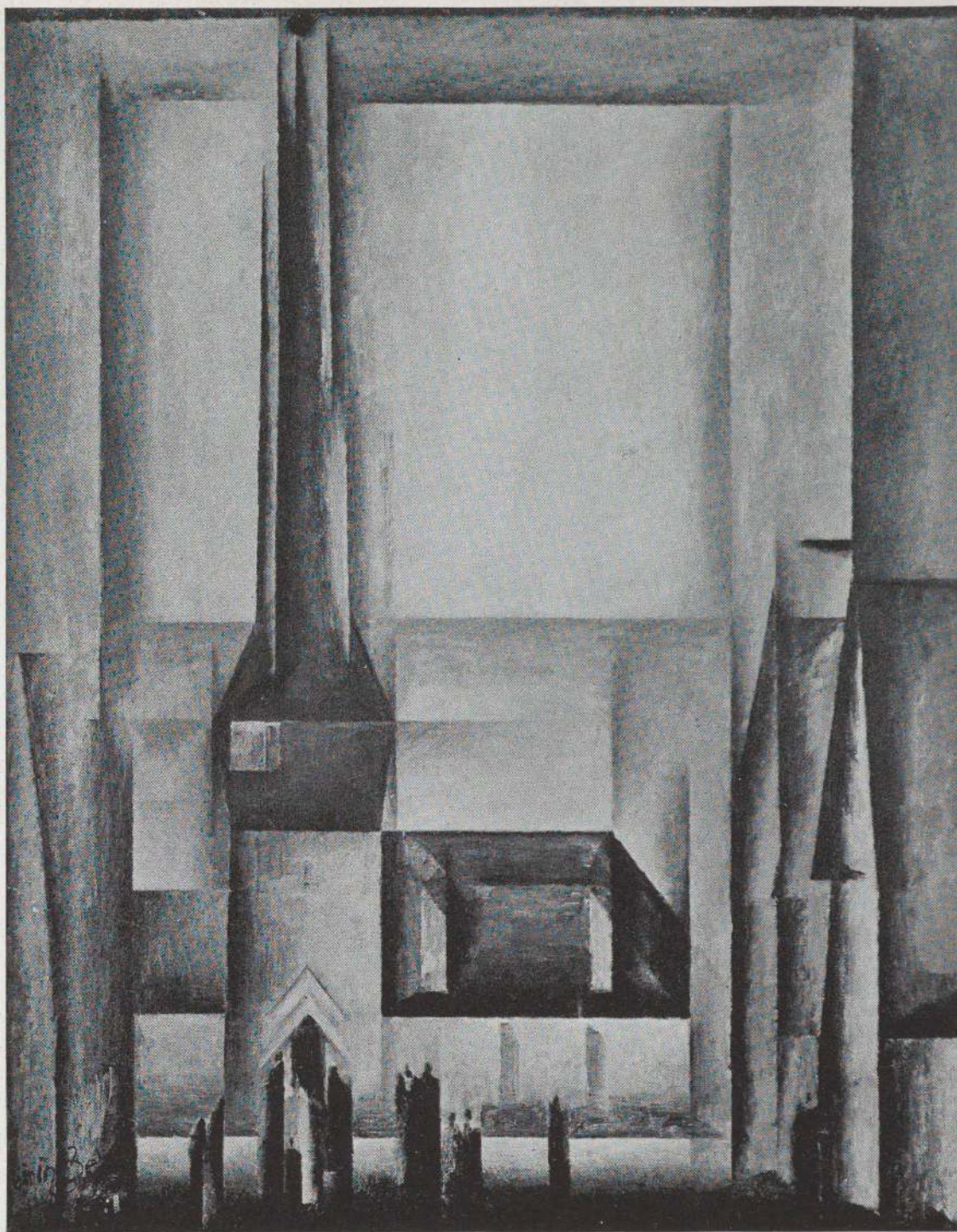
The Disparagers. 1911. Watercolor, pen and ink, 8 x 10½". Collection Mrs. Lyonel Feininger.





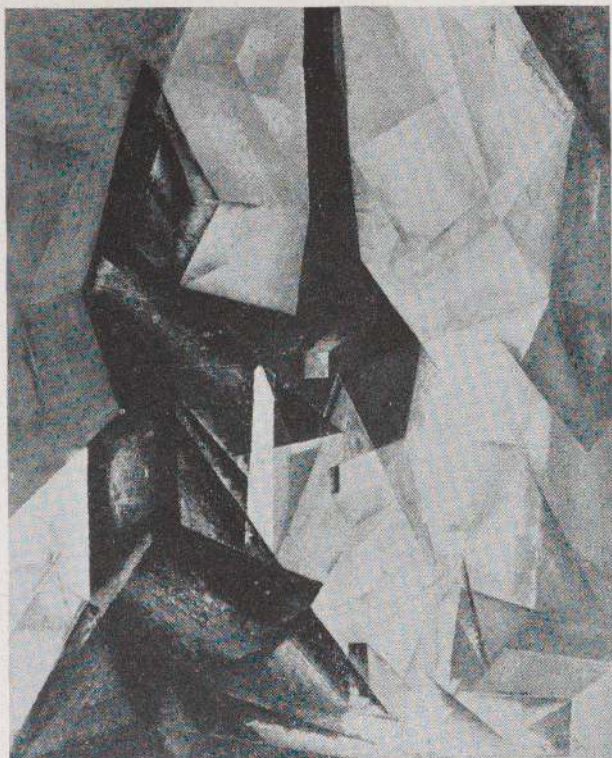
Side-wheeler. 1913. Oil,  $31\frac{1}{2} \times 35\frac{3}{4}$ ". Detroit Institute of Arts.





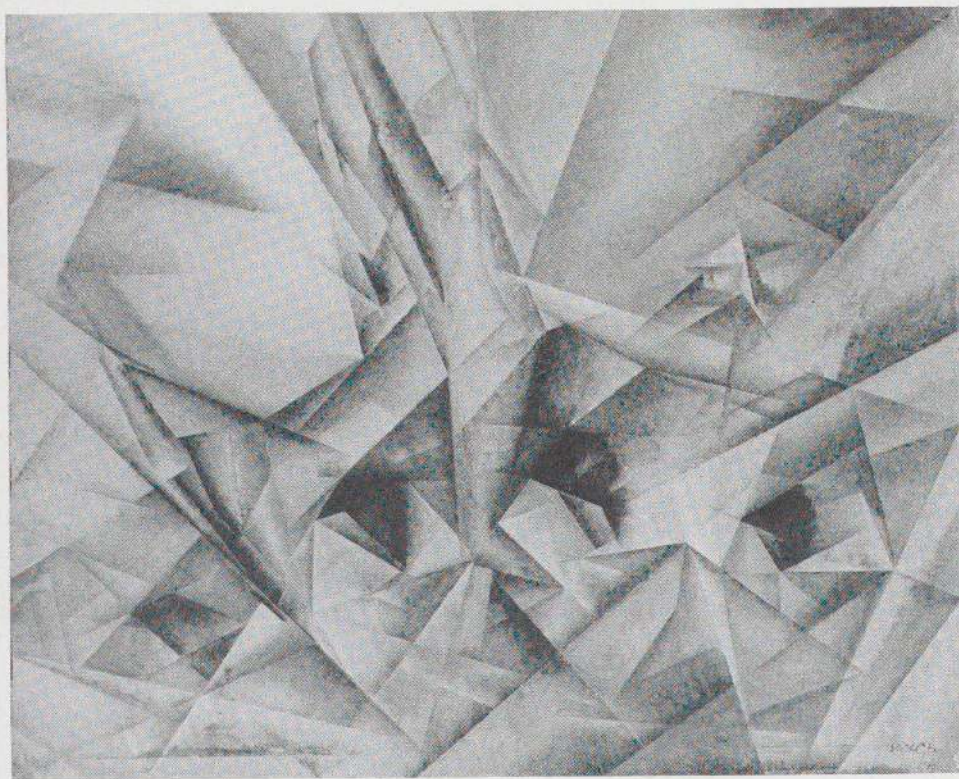
Gelmeroda II. 1913. Oil,  $39\frac{1}{2} \times 31\frac{1}{2}$ ". Collection Dr. and Mrs. William Mayer.



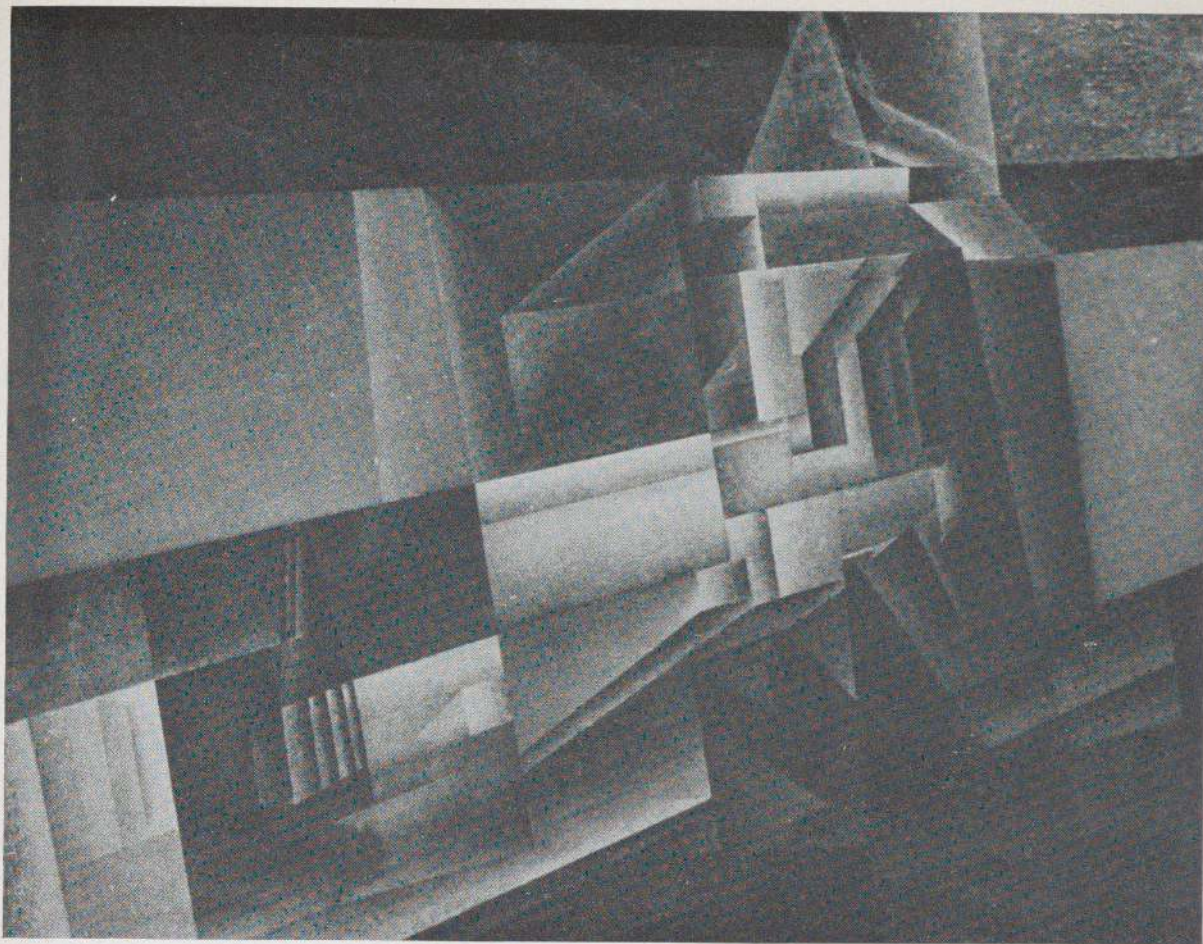


Gelmeroda IV. 1915. Oil,  $39\frac{1}{2} \times 31\frac{1}{2}$ ". Collection Eric Mendelsohn.

Bridge V. 1919. Oil,  $31\frac{3}{4} \times 39\frac{5}{8}$ ". Owned by the artist.

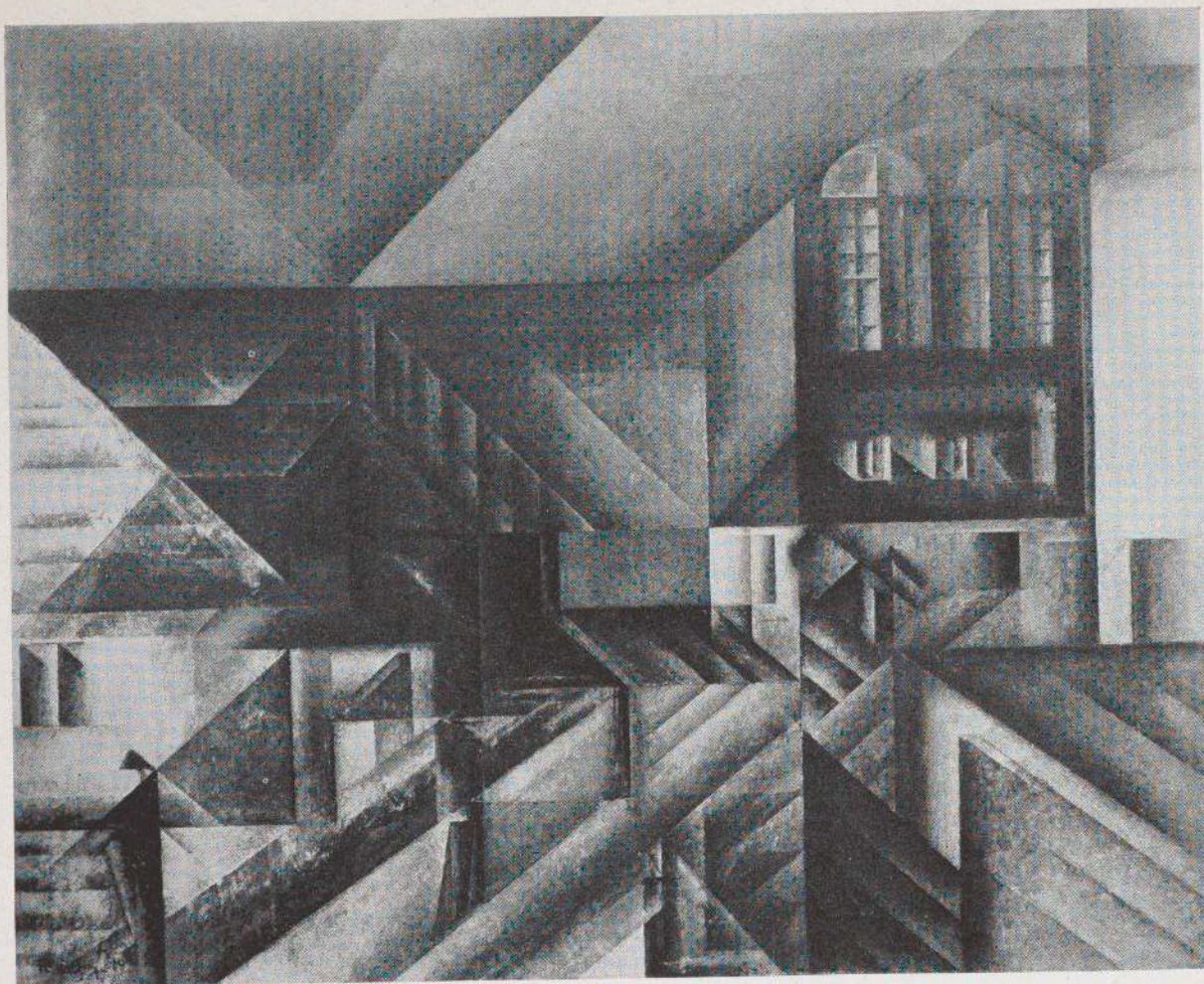






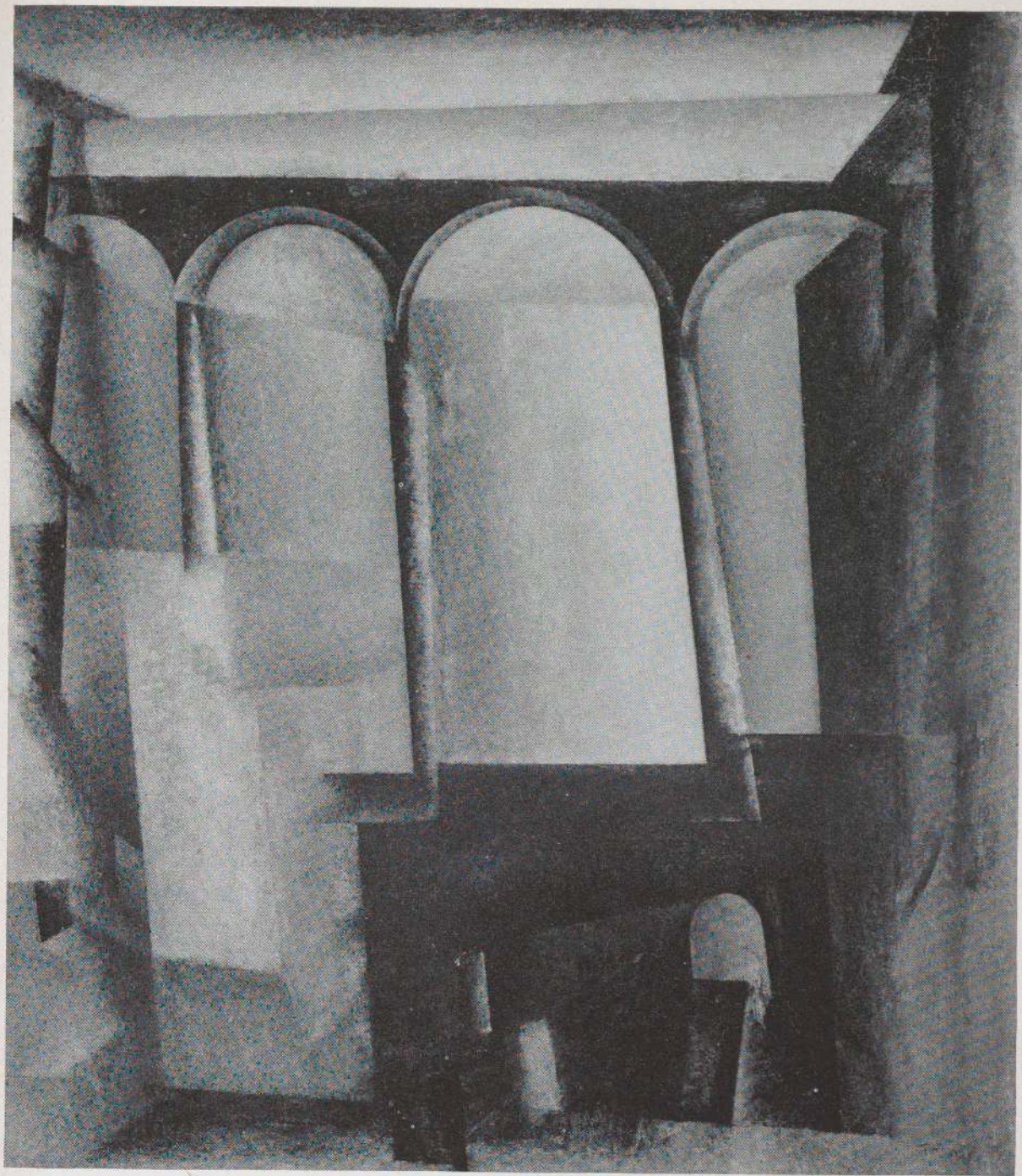
Zirchow VII. 1918. Oil,  $31\frac{1}{2} \times 39\frac{1}{2}$ ". Owned by the artist.





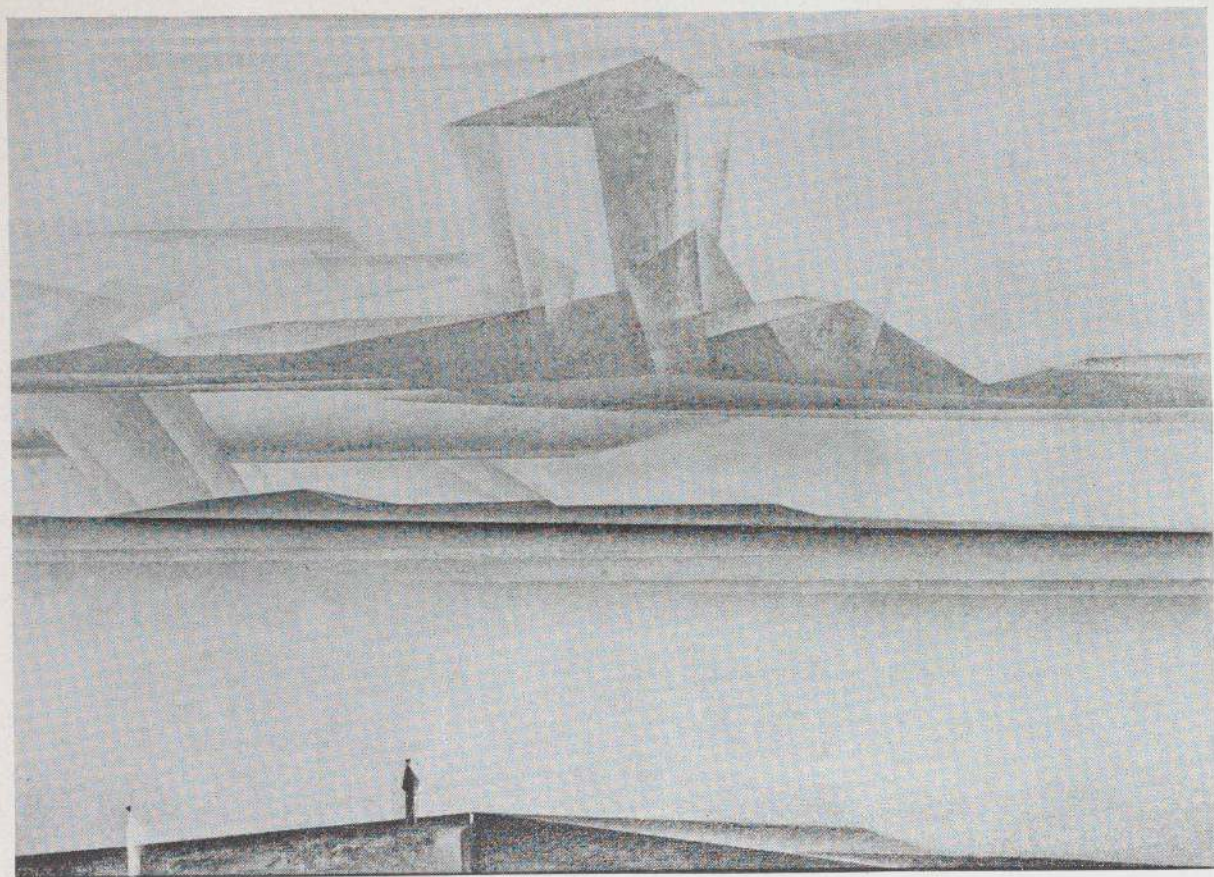
Gothen, 1919. Oil,  $31\frac{1}{2} \times 39\frac{1}{2}$ ". Owned by the artist.





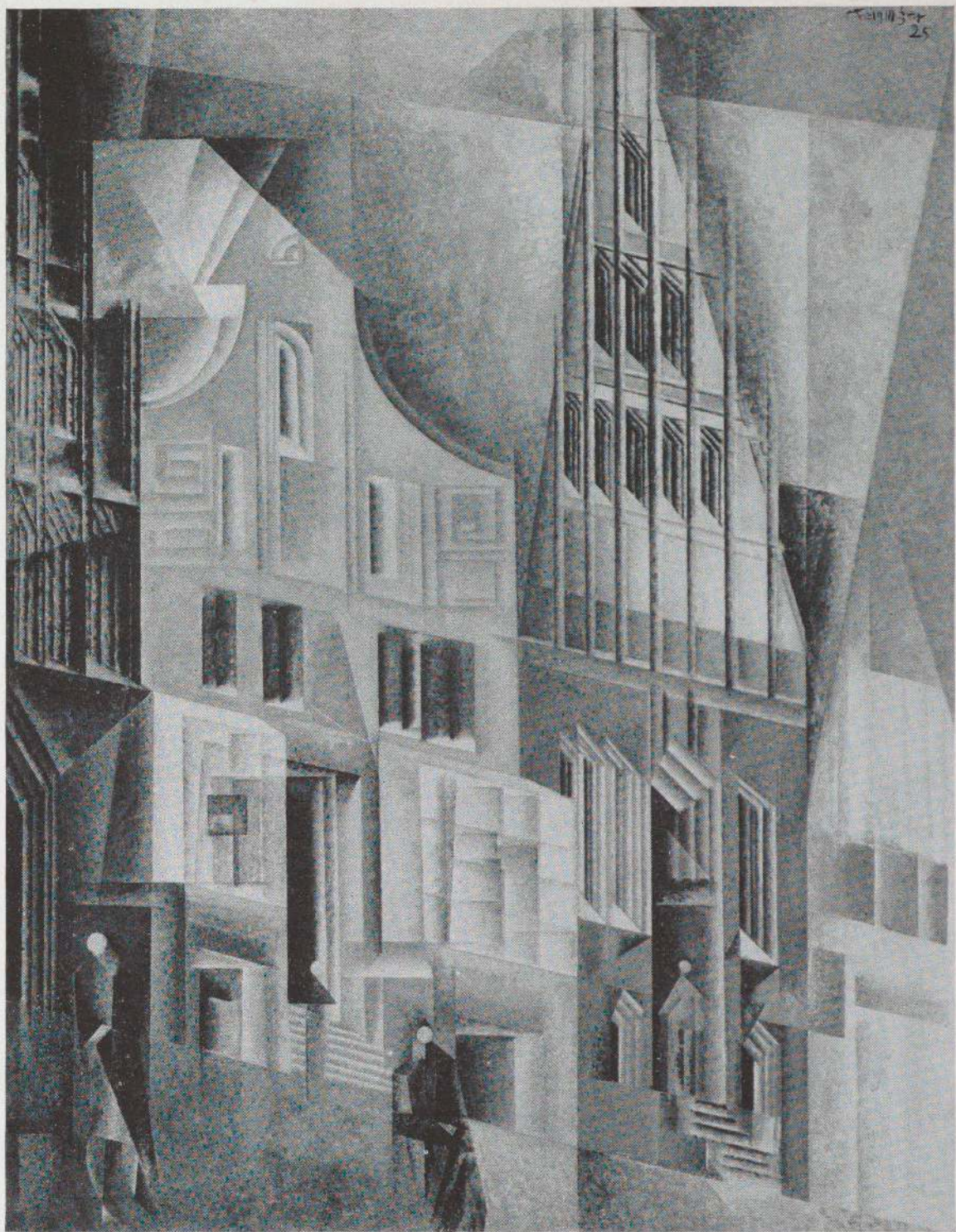
Viaduct. 1920. Oil,  $39\frac{3}{4} \times 33\frac{3}{4}$ ". Owned by the artist.





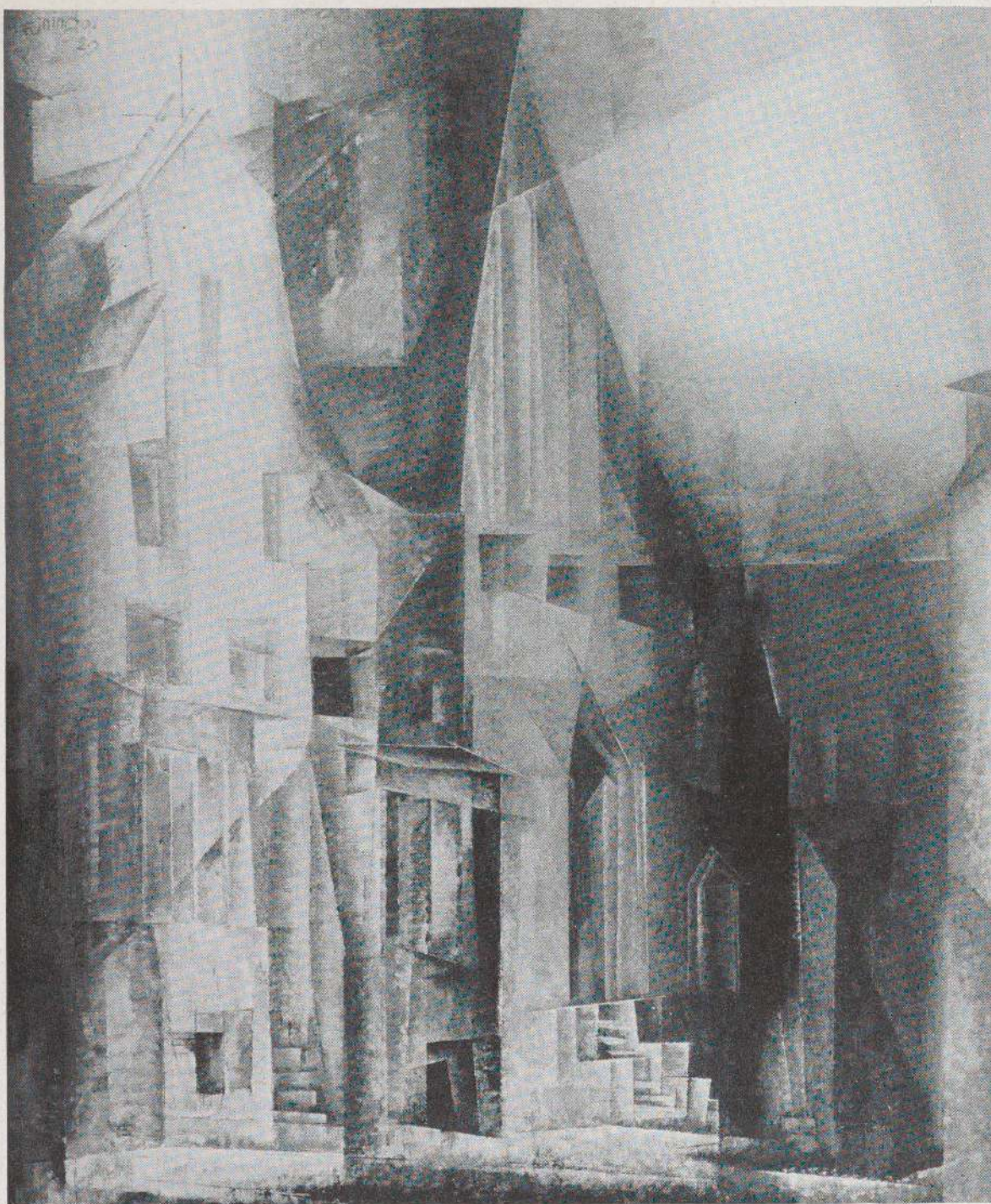
The Blue Cloud. 1925. Oil,  $19\frac{1}{8}$  x  $26\frac{3}{4}$ ". Buchholz Gallery.





Gables I. 1925. Oil,  $37\frac{3}{4} \times 28\frac{1}{2}$ ". Owned by the artist.





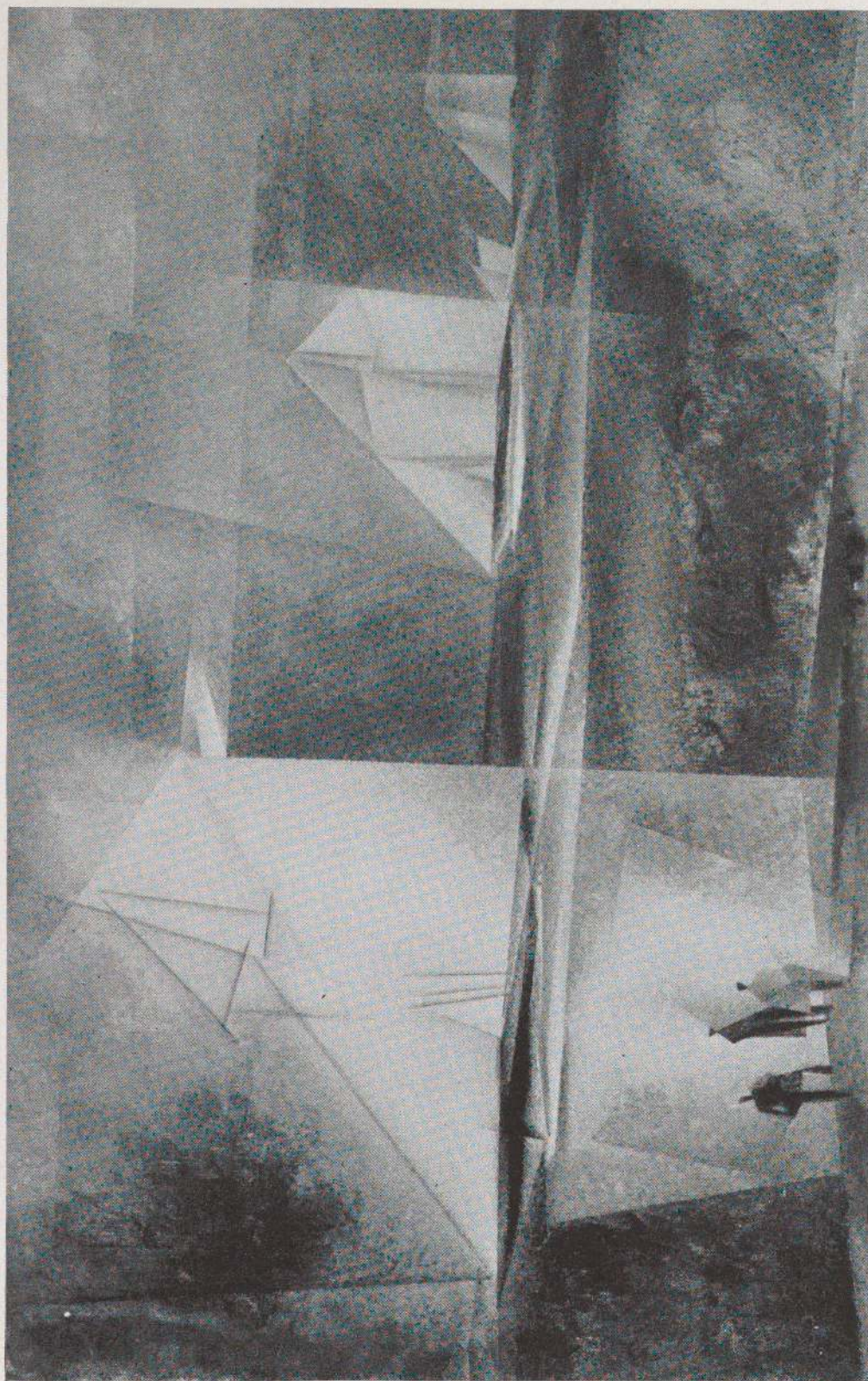
Gables III (Lüneburg). 1929. Oil,  $42\frac{1}{2} \times 34\frac{3}{4}$ ". Collection Major Stanley R. Resor, Jr.



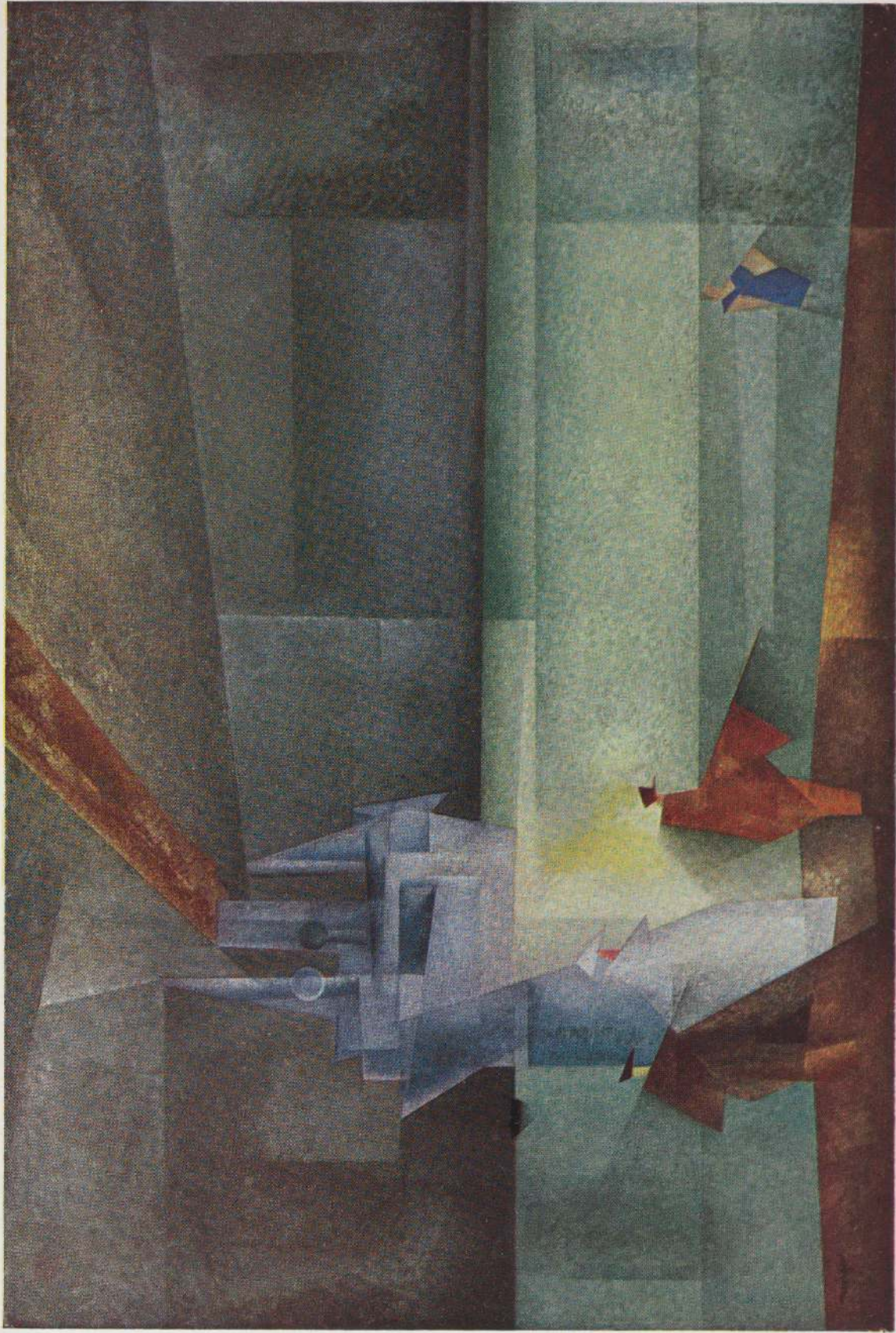


Church of the Minorites II. 1926. Oil, 47 x 43". Walker Art Center, Minneapolis.







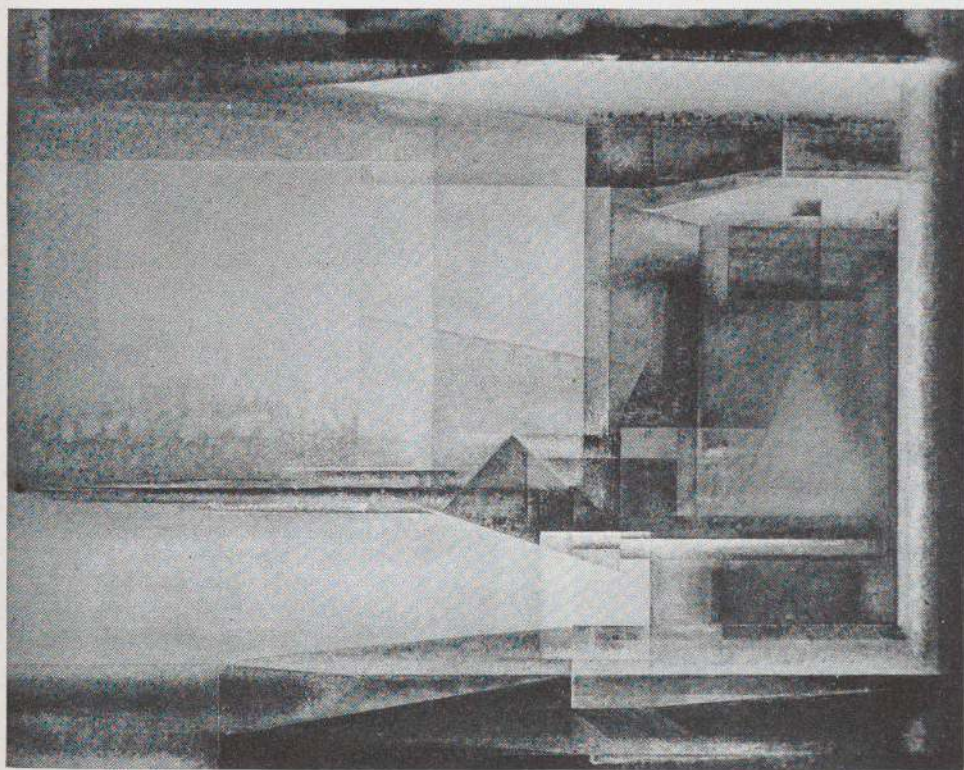


FEININGER: The Steamer *Odin II*. 1927. Oil, 26½ x 39½". The Museum of Modern Art, acquired through the Lillie P. Bliss Bequest.

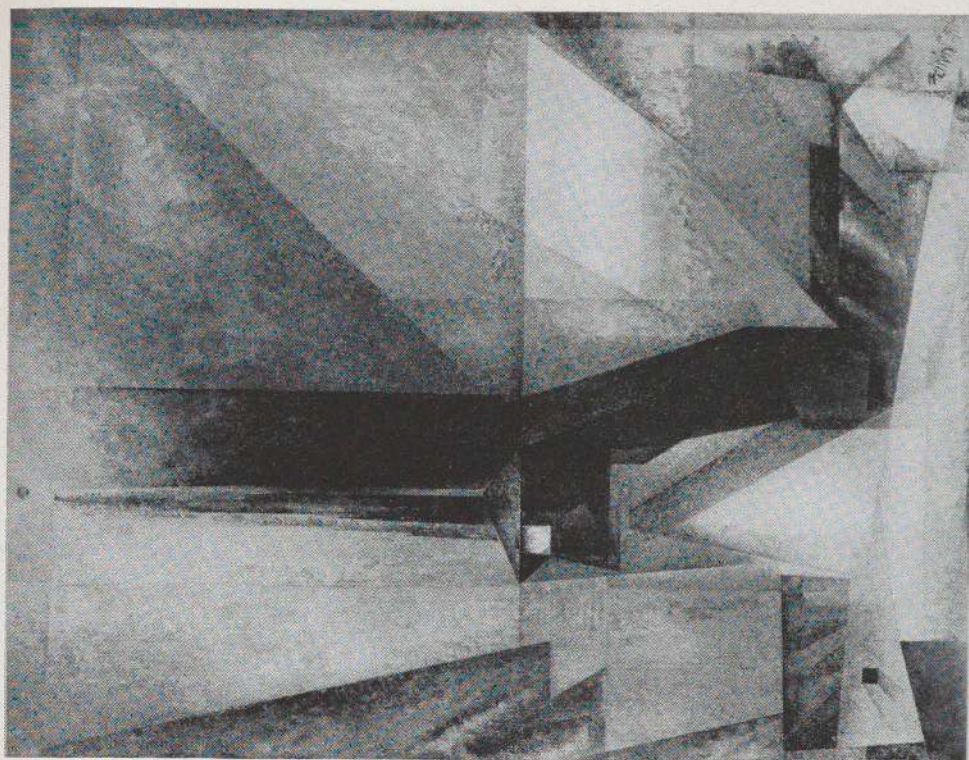








Gelmeroda XII. 1929. Oil,  $39\frac{1}{2} \times 31\frac{1}{2}$ ". Museum of Art, Rhode Island School of Design.

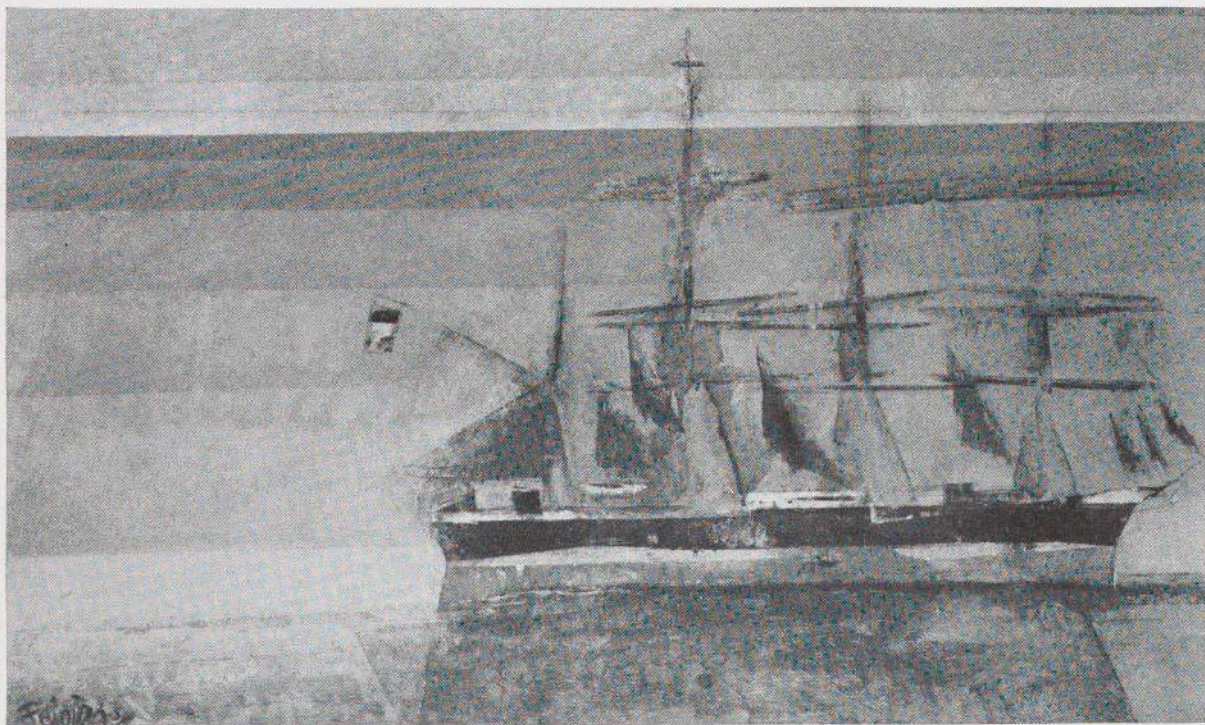


Gelmeroda XIII. 1936. Oil,  $39\frac{1}{2} \times 31\frac{5}{8}$ ". Metropolitan Museum of Art.



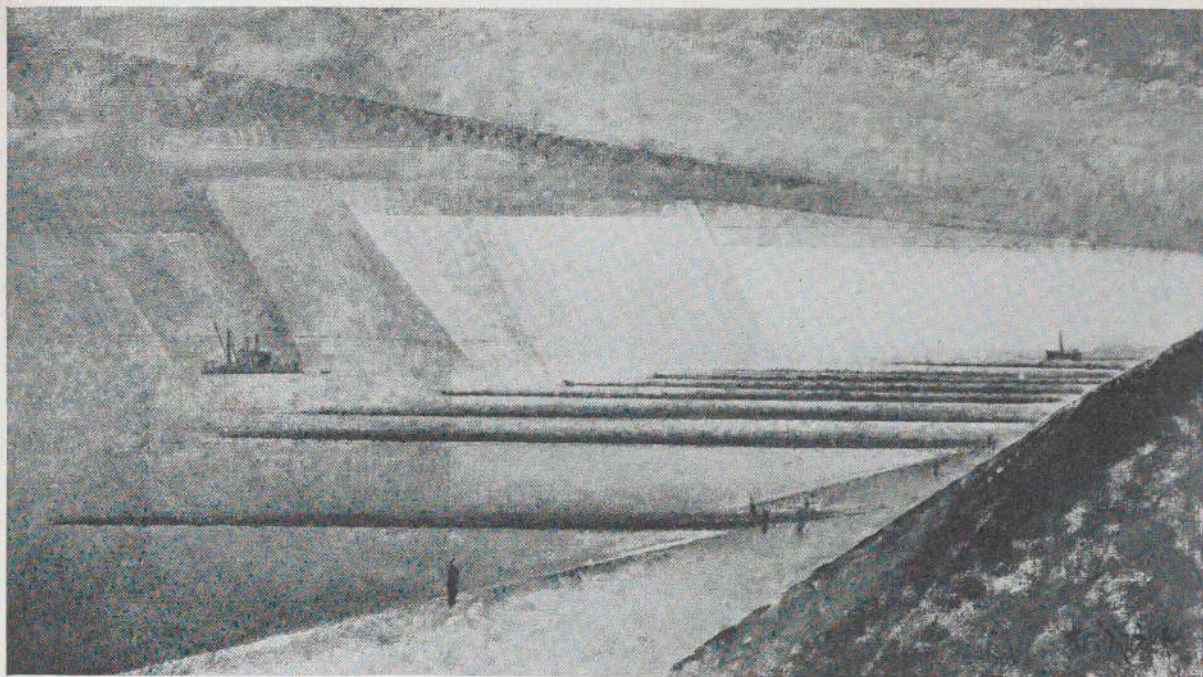


The Red Fiddler. 1934. Oil, 39½ x 31½".  
Owned by the artist.



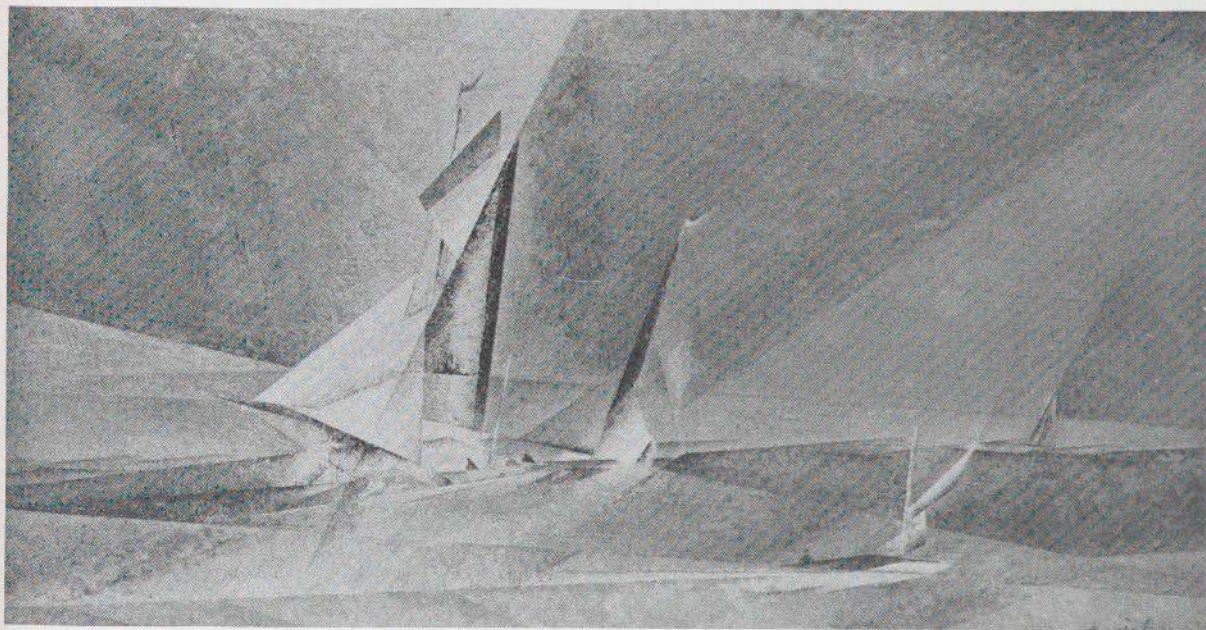
Below: Last Voyage. 1940. Oil, 19 x 30⅞".  
Owned by the artist.



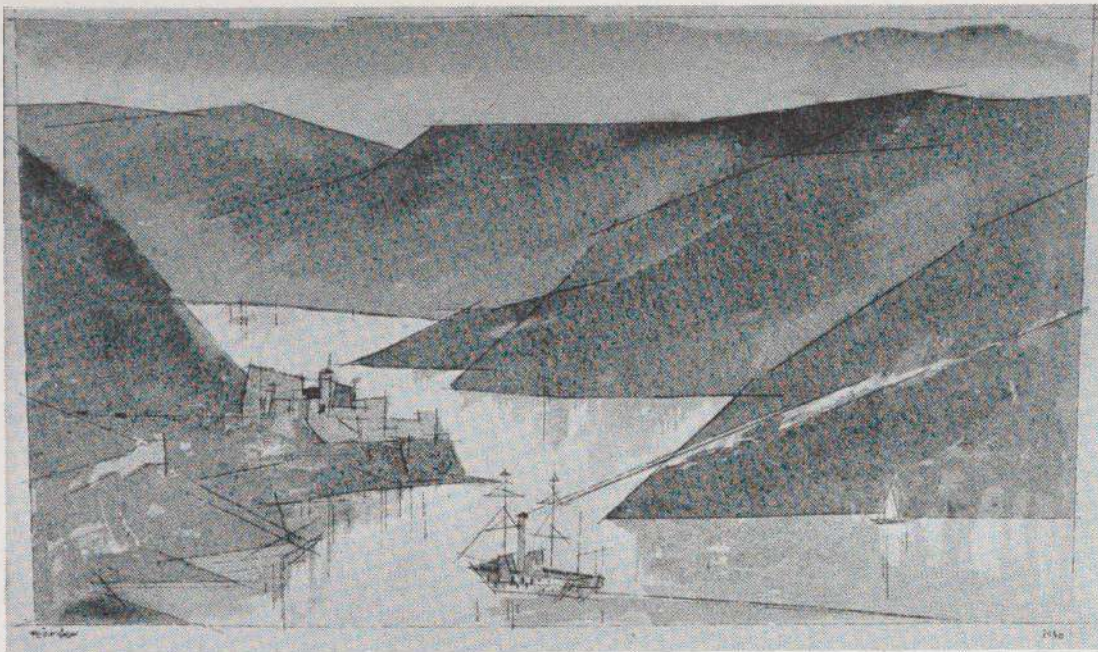


Dunes and Breakwaters. 1939. Oil, 21 x 37½". Collection John Nicholas Brown.

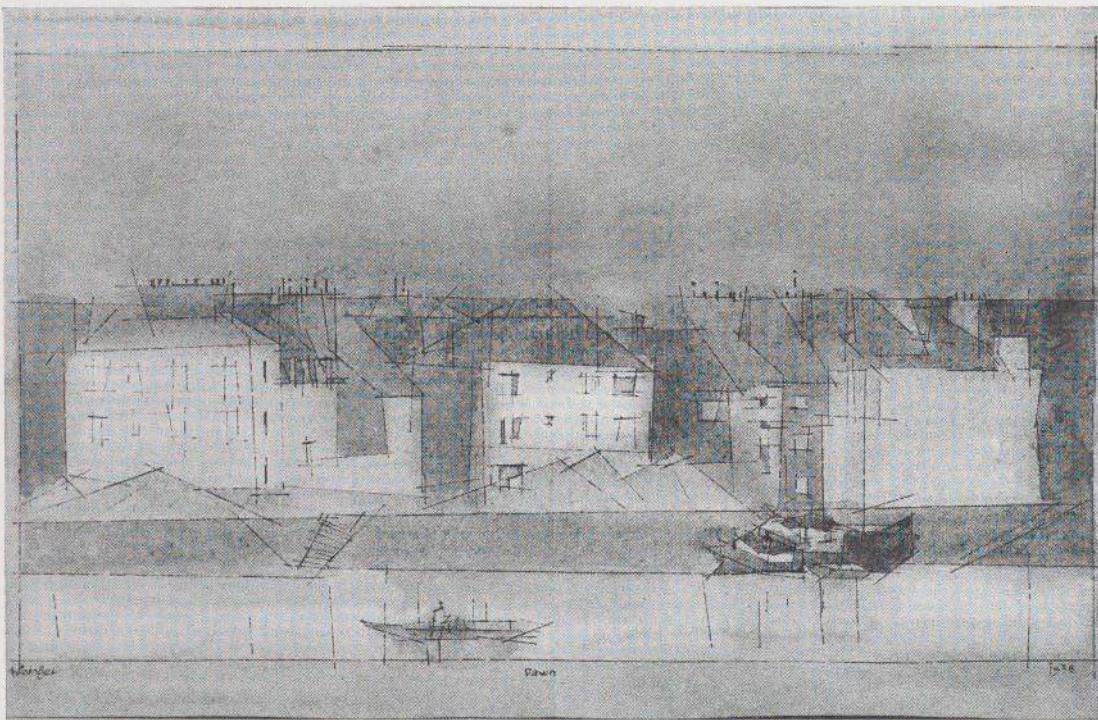
Fisher off the Coast. 1941. Oil, 19 x 36". Collection John S. Newberry, Jr.





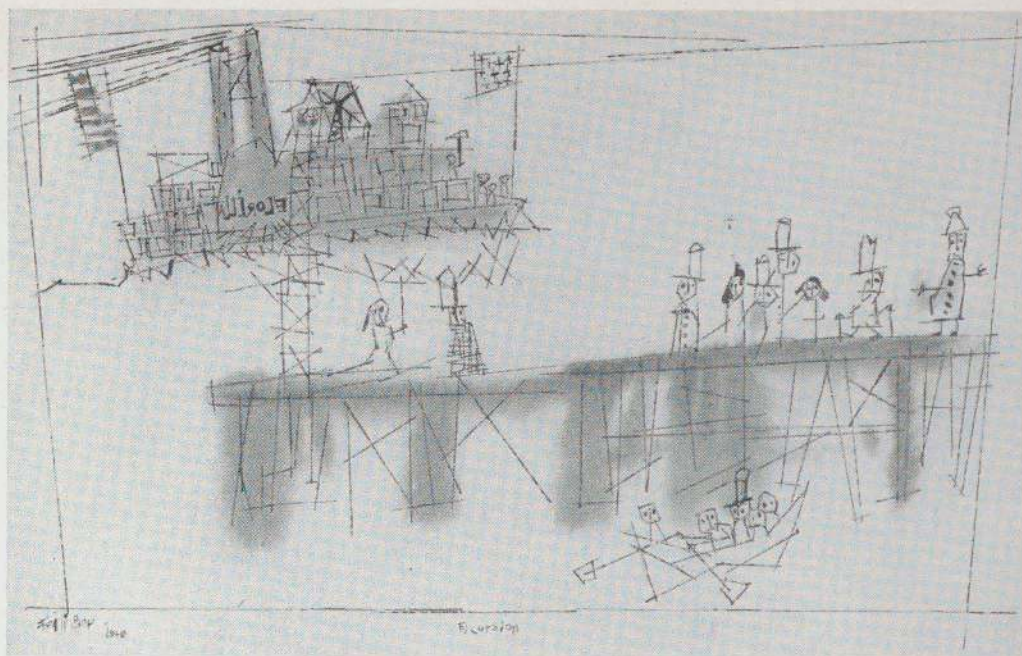


Harbor. 1936. Watercolor, pen and ink,  $9\frac{3}{8} \times 16\frac{1}{2}$ ". Collection Miss Agnes Rindge.

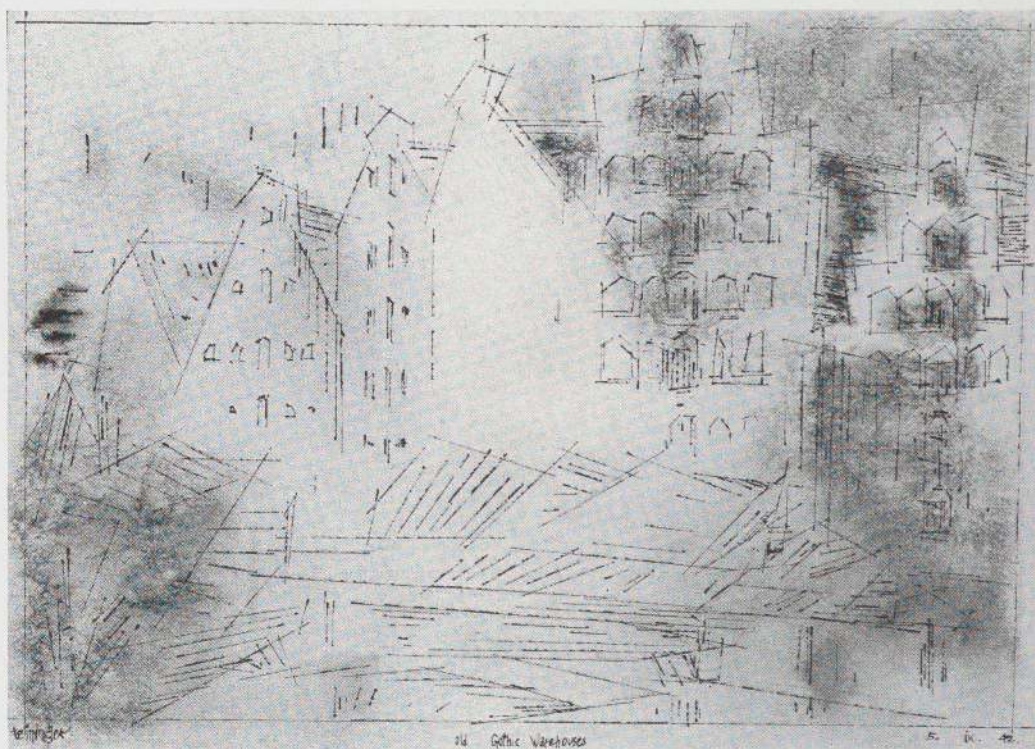


Dawn. 1938. Watercolor, pen and ink,  $11\frac{1}{4} \times 17\frac{5}{8}$ ". Museum of Modern Art, Purchase Fund.





Excursion. 1940. Watercolor, pen and ink,  $10\frac{1}{4} \times 17\frac{1}{2}$ ". Willard Gallery.



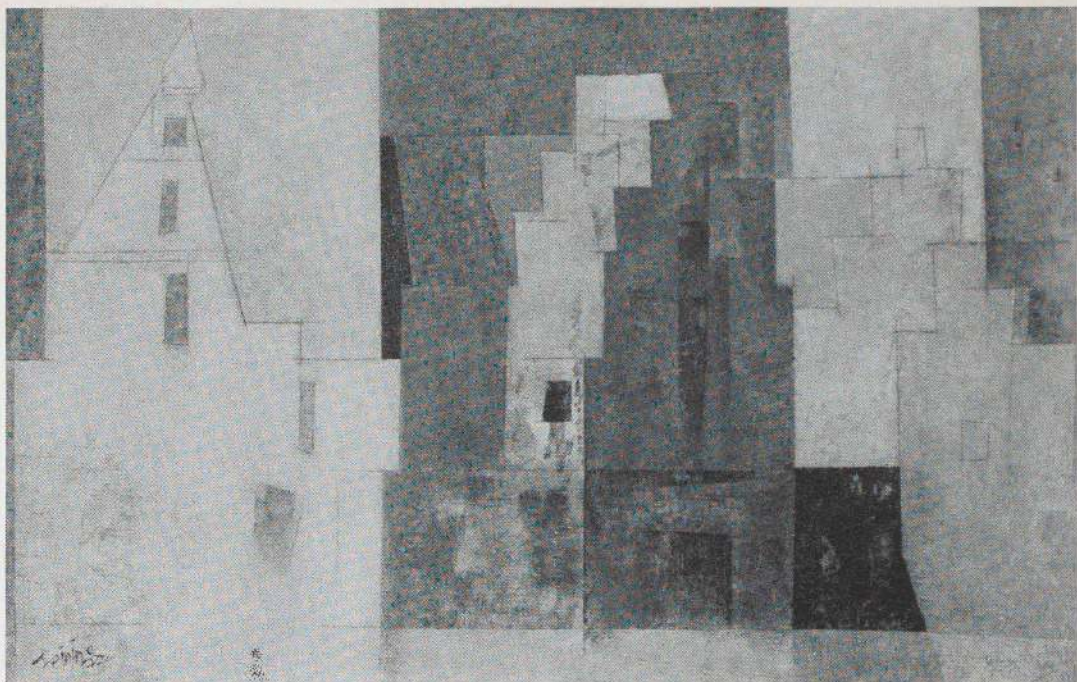
Old Gothic Warehouses. 1942. Pen and ink, watercolor, charcoal,  $11\frac{3}{8} \times 16\frac{1}{8}$ ". Buchholz Gallery.





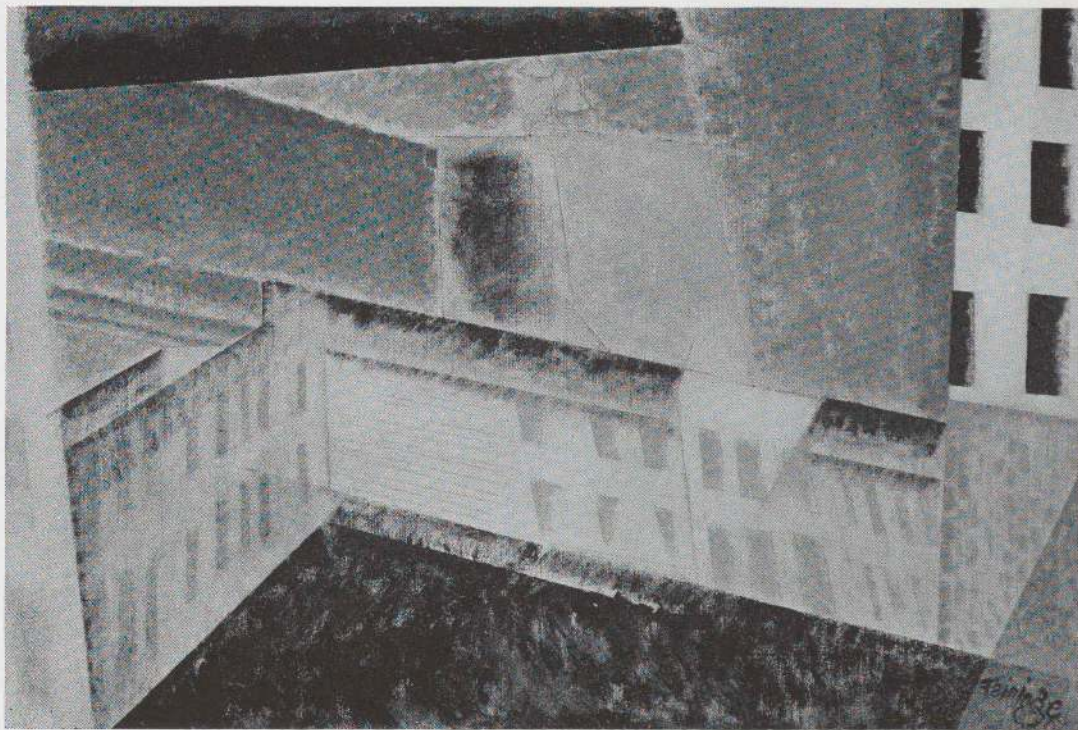
Manhattan II. 1940. Oil, 38 x 28 $\frac{5}{8}$ ". Owned by the artist.



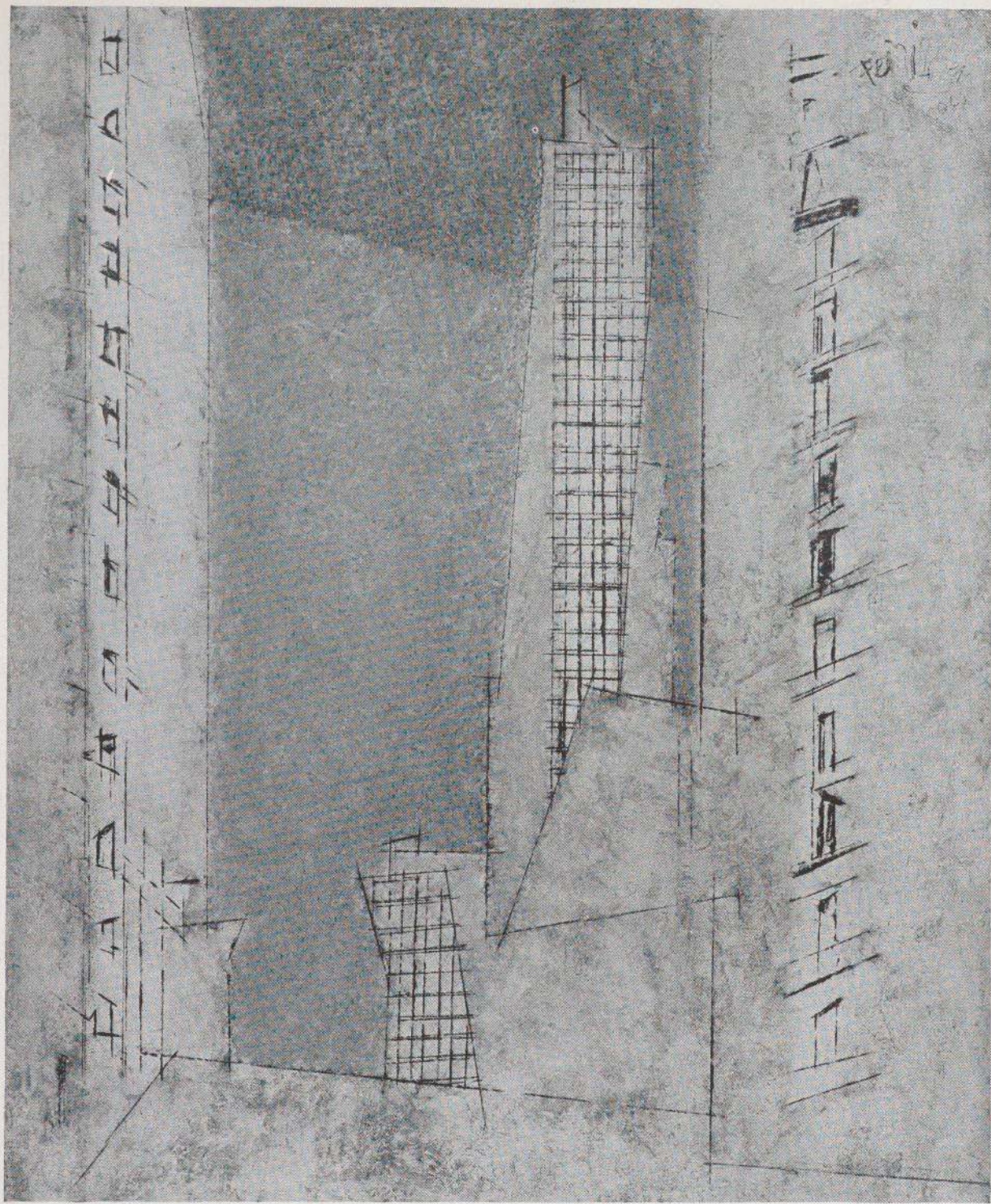


Old Gables V. 1943. Oil, 18 x 29". Collection Philip Goodwin.

New York, Architectural Composition. 1940. Oil, 24 x 36". Owned by the artist.

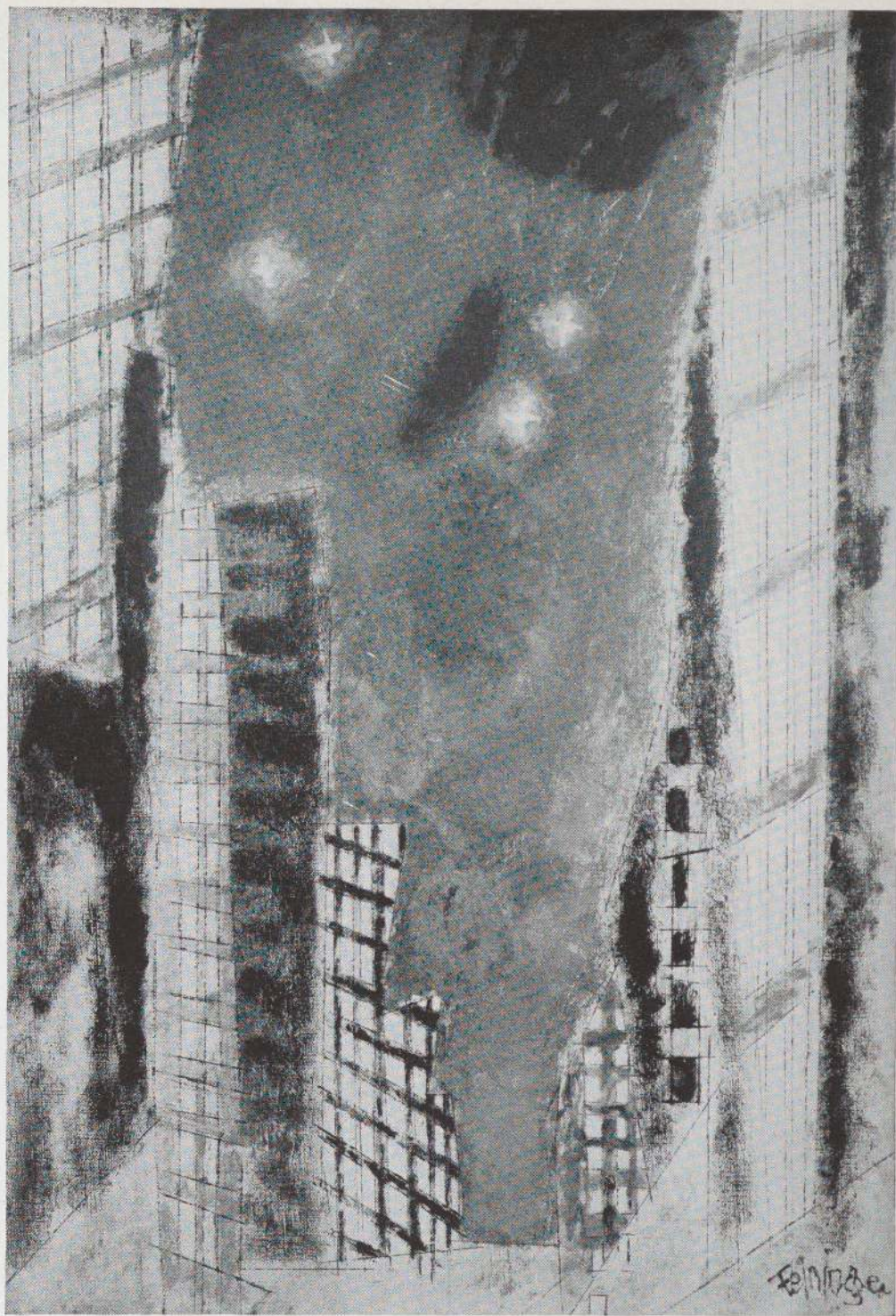






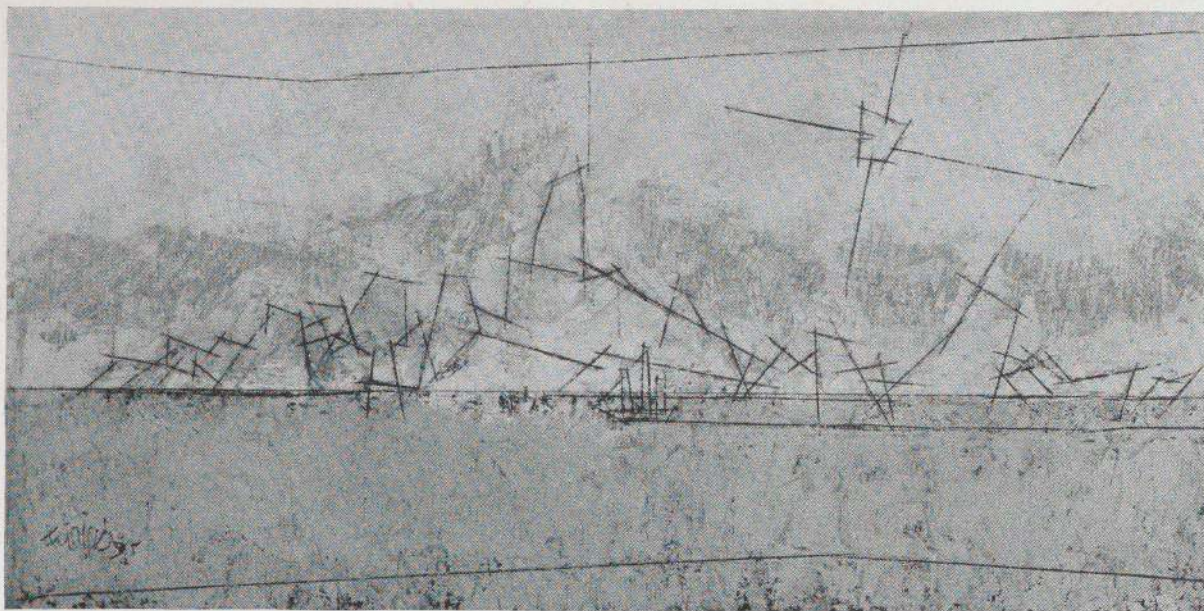
Manhattan, the Tower. 1944. Oil, 39½ x 31½". Owned by the artist.





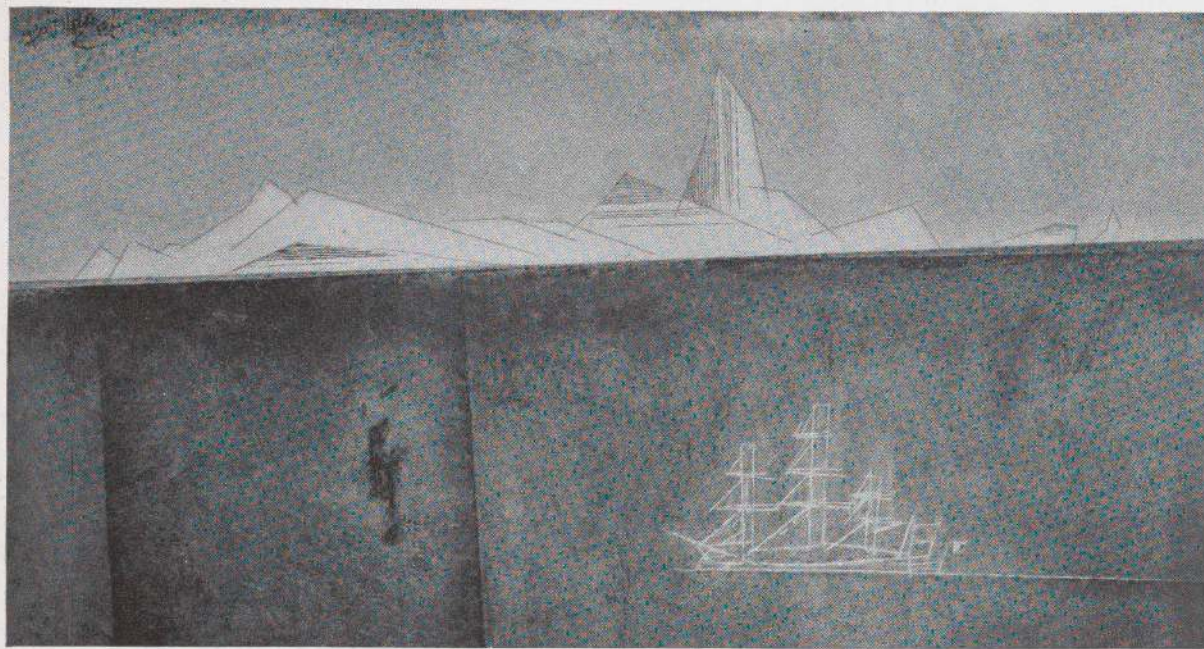
City at Night. 1941. Oil, 36 x 24". Owned by the artist.





Mirage III (Coast of Nevermore). 1944. Oil, 15 x 30 $\frac{1}{8}$ ". Owned by the artist.

The Coast of Nevermore. 1942. Oil, 20 x 36". Buchholz Gallery.







Dunes, Moon Glow. 1944. Oil, 24 x 36". Collection Dr. Emil Froelicher.

Dunes with Ray of Light II. 1944. Oil, 20 x 35". Owned by the artist. *Not in the exhibition.*







Gables IV. 1941. Oil,  $24\frac{1}{2} \times 28\frac{1}{2}$ ". Buchholz Gallery.





Railroad Viaduct. 1941. Woodcut,  $13\frac{1}{8} \times 16\frac{1}{8}$ ". Buchholz Gallery.



The Gate. 1920. Woodcut,  $16 \times 17\frac{3}{4}$ ".  
Collection Lt. (jg) Richard S. Davis.



# CATALOG OF THE EXHIBITION

## Lenders

John Nicholas Brown, Providence; M. Caserta, Detroit; Henry Church, New York; Lt. (jg) Richard S. Davis, Quonset Point, R. I.; Mrs. Ernst K. Fabisch, New York; Mr. and Mrs. Lyonel Feininger, New York; Dr. Emil L. Froelicher, Detroit; Philip L. Goodwin, New York; Mr. and Mrs. Ernest Kanzler, Grosse Pointe Farms, Mich.; Dr. and Mrs. William Mayer, New York; Eric Mendelsohn, Croton-on-Hudson; Karl Nathan, New York; John S. Newberry, Jr., Grosse Pointe Farms, Mich.; Major Stanley R. Resor, Greenwich, Conn.; Miss Agnes Rindge, Poughkeepsie; Mrs. Allan Shelden, Detroit; Dr. W. R. Valentiner, Detroit.

The Buffalo Fine Arts Academy, Albright Art Gallery; The Detroit Institute of Arts; The Walker Art Center, Minneapolis; The Metropolitan Museum of Art, New York; Museum of Art, Rhode Island School of Design, Providence; City Art Museum of St. Louis; Phillips Memorial Gallery, Washington.

The Buchholz Gallery; Lilienfeld Galleries; The New Art Circle, J. B. Neumann; The Nierendorf Gallery; The Willard Gallery; *all in New York.*

All works are *lent by the artist* unless otherwise credited. An asterisk (\*) indicates that the work is illustrated. In dimensions, height precedes width.

## Oil Paintings

THE HOLE IN THE PAVEMENT. 1908. Oil on canvas, 31 $\frac{5}{8}$  x 27 $\frac{7}{8}$ ".

OLD LOCOMOTIVE. 1908. Oil on canvas, 17 $\frac{5}{8}$  x 32".

\*STREET IN PARIS. 1909. Oil on canvas, 39 $\frac{3}{4}$  x 31 $\frac{3}{4}$ ". *Ill. p.20.*

GREEN BRIDGE. 1909. Oil on canvas, 39 $\frac{3}{4}$  x 31 $\frac{3}{4}$ ".

\*SIDE-WHEELER. 1913. Oil on canvas, 31 $\frac{1}{2}$  x 35 $\frac{3}{4}$ ". Lent by the Detroit Institute of Arts. *Ill. p.22.*

\*GELMERODA II. 1913. Oil on canvas, 39 $\frac{1}{2}$  x 31 $\frac{1}{2}$ ". Lent by Dr. and Mrs. William Mayer. *Ill. p.23.*

UMPFERSTEDT I. 1914. Oil on canvas, 51 $\frac{3}{4}$  x 39 $\frac{3}{4}$ ".

STREET. 1915. Oil on canvas, 31 $\frac{5}{8}$  x 39 $\frac{1}{2}$ ".

\*GELMERODA IV. 1915. Oil on canvas, 39 $\frac{1}{2}$  x 31 $\frac{1}{2}$ ". Lent by Eric Mendelsohn. *Ill. p.24.*

\*LOCOMOTIVE WITH THE BIG WHEEL. 1915. Oil on canvas, 22 $\frac{1}{8}$  x 47 $\frac{3}{8}$ ". *Ill. p.50.*

TRUMPETER IN THE VILLAGE. 1915. Oil on canvas, 23 $\frac{3}{4}$  x 29 $\frac{7}{8}$ ".

RAINY DAY. 1915. Oil on canvas, 39 $\frac{1}{2}$  x 31 $\frac{3}{4}$ ".

STREET CLEANERS. 1916. Oil on canvas, 47 $\frac{3}{8}$  x 59 $\frac{1}{8}$ ".

PORTRAIT HEAD (JULIA). 1916. Oil on canvas, 19 x 16". Lent by Eric Mendelsohn.

ZIRCHOW V. 1916. Oil on canvas, 31 $\frac{3}{4}$  x 39 $\frac{5}{8}$ ".

ZIRCHOW VI. 1916. Oil on canvas, 31 $\frac{1}{2}$  x 39 $\frac{1}{2}$ ". Lent by the Nierendorf Gallery. Formerly in the Moritzburg Museum, Halle, Germany.

\*ZIRCHOW VII. 1918. Oil on canvas, 31 $\frac{1}{2}$  x 39 $\frac{1}{2}$ ". *Ill. p.25.*

\*BRIDGE V. 1919. Oil on canvas, 31 $\frac{3}{4}$  x 39 $\frac{5}{8}$ ". *Ill. p.24.*

\*GOTHEN. 1919. Oil on canvas, 31 $\frac{1}{2}$  x 39 $\frac{1}{2}$ ". *Ill. p.26.*

\*VIADUCT. 1920. Oil on canvas, 39 $\frac{3}{4}$  x 33 $\frac{3}{4}$ ". *Ill. p.27.*

LADY IN MAUVE. 1922. Oil on canvas, 39 $\frac{1}{2}$  x 31".

\*OLD AMERICAN LOCOMOTIVE. 1910-1924. Oil on canvas, 22 $\frac{1}{4}$  x 47 $\frac{1}{4}$ ". *Ill. p.8.*

BLUE MARINE. 1924. Oil on canvas, 19 $\frac{1}{8}$  x 33 $\frac{3}{8}$ ". Lent by Mrs. Lyonel Feininger.

GABERNDORF II. 1924. Oil on canvas, 39 $\frac{1}{2}$  x 30 $\frac{3}{4}$ ". Lent by the Lilienfeld Galleries.

VILLAGE CHURCH, NIEDER-REISSEN IN THURINGIA. 1924. Oil on canvas, 20 x 30 $\frac{5}{8}$ ". Lent by Mrs. Lyonel Feininger.

DUNE WITH RAINBOW. 1924. Oil on canvas, 17 $\frac{1}{2}$  x 30 $\frac{1}{2}$ ". Lent by the Lilienfeld Galleries.

\*GABLES I. 1925. Oil on canvas, 37 $\frac{3}{4}$  x 28 $\frac{1}{2}$ ". *Ill. p.29.*

\*THE BLUE CLOUD. 1925. Oil on canvas, 19 $\frac{1}{8}$  x 26 $\frac{3}{4}$ ". Lent by the Buchholz Gallery. *Ill. p.28.*

\*CHURCH OF THE MINORITES II. 1926. Oil on canvas, 47 x 43". Lent by the Walker Art Center, Minneapolis. Formerly in the Municipal Museum, Erfurt, Germany. *Ill. p.31.*

\*GLORIOUS VICTORY OF THE SLOOP "MARIA". 1926. Oil on canvas, 21 $\frac{1}{4}$  x 33 $\frac{1}{4}$ ". Lent by the City Art Museum of St. Louis. Formerly in the State Picture Gallery, Dresden, Germany. *Ill. p.32.*

GABLES II. 1927. Oil on canvas, 18 $\frac{1}{4}$  x 28 $\frac{5}{8}$ ". Lent by Mrs. Lyonel Feininger.

MOONLIGHT ON THE BEACH. 1927. Oil on canvas, 17 $\frac{3}{4}$  x 30 $\frac{1}{4}$ ". Lent anonymously.

\*THE STEAMER "ODIN" II. 1927. Oil on canvas, 26 $\frac{1}{2}$  x 39 $\frac{1}{2}$ ". The Museum of Modern Art, acquired through the Lillie P. Bliss Bequest. *Color plate facing page 32.*

TOWN HALL, ZOTTTELSTEDT. 1927. Oil on canvas, 31 $\frac{5}{8}$  x 39 $\frac{5}{8}$ ".

YELLOW VILLAGE CHURCH. 1927. Oil on canvas, 31 $\frac{1}{2}$  x 39". Lent by Karl Nathan. Formerly in the Anhalt Art Gallery, Dessau, Germany.

VILLAGE STREET. 1927-1929. Oil on canvas, 31 $\frac{3}{4}$  x 39 $\frac{1}{2}$ ". Lent by the Buchholz Gallery.

\*GABLES III (Lüneburg). 1929. Oil on canvas, 42 $\frac{1}{2}$  x 34 $\frac{3}{4}$ ". Lent by Major Stanley R. Resor. Formerly in the State Picture Gallery, Dresden, Germany. *Ill. p.30.*

\*GELMERODA XII. 1929. Oil on canvas, 39 $\frac{1}{2}$  x 31 $\frac{1}{2}$ ". Lent by the Museum of Art, Rhode Island School of Design. *Ill. p.33.*

POSSENDORF II. 1930. Oil on canvas, 16 $\frac{1}{4}$  x 21 $\frac{1}{4}$ ". Lent by the Lilienfeld Galleries.

THE MOTORBOAT. 1931. Oil on canvas, 18 x 30 $\frac{1}{2}$ ". Lent by Mrs. Lyonel Feininger.

STARS ABOVE THE TOWN. 1921-1932. Oil on canvas, 35 $\frac{3}{4}$  x 39 $\frac{7}{8}$ ".



MILL IN AUTUMN. 1932. Oil on canvas, 39½ x 31¾". Lent by the Buchholz Gallery.

TREPTOW I. 1932. Oil on canvas, 31⅝ x 39⅝".

DUNE WITH LIGHT RAY I. 1933. Oil on canvas, 19 x 30½".

BATHERS. 1933. Oil on canvas, 21½ x 20¾".

\*THE RED FIDDLER. 1934. Oil on canvas, 39½ x 31½". *Ill. p.34.*

THE BLUE ISLAND. 1934. Oil on canvas, 16 x 19⅞".

CHURCH OF VOLLERSRODA. 1935. Oil on canvas, 31¾ x 39¾".

MILL IN SPRING. 1935. Oil on canvas, 39½ x 31½". Lent by the Lilienfeld Galleries.

\*GELMERODA XIII. 1936. Oil on canvas, 39½ x 31⅝". Lent by the Metropolitan Museum of Art. *Ill. p.33.*

SHIP OF STARS II. 1937. Oil on canvas, 19¾ x 28½". Lent by Mrs. Lyonel Feininger.

THE TUG. 1937. Oil on canvas, 15¾ x 19".

\*DUNES AND BREAKWATERS. 1939. Oil on canvas, 21 x 37½". Lent by John Nicholas Brown. *Ill. p.35.*

\*LAST VOYAGE. 1940. Oil on canvas, 19 x 30⅝". *Ill. p.34.*

\*MANHATTAN II. 1940. Oil on canvas, 38 x 28⅝". *Ill. p.38.*

\*NEW YORK, ARCHITECTURAL COMPOSITION. 1940. Oil on canvas, 24⅛ x 36¼". *Ill. p.39.*

RUIN ON THE CLIFF. 1940. Oil on canvas, 19⅛ x 28⅝". Lent by the Buchholz Gallery.

ADVENTURE I. 1940. Oil on canvas, 19⅞ x 16¾".

THE ANGLERS II. 1940. Oil on canvas, 13 x 20". Lent by the Buchholz Gallery.

\*CITY AT NIGHT. 1941. Oil on canvas, 36 x 24". *Ill. p.41.*

\*FISHER OFF THE COAST. 1941. Oil on canvas, 19 x 36". Lent by John S. Newberry, Jr. *Ill. p.35.*

\*GABLES IV. 1941. Oil on canvas, 24½ x 28½". Lent by the Buchholz Gallery. *Ill. p.44.*

SEPTEMBER CLOUDS, BALTIC SEA. 1941. Oil on canvas, 19 x 30½".

SPOOK II. 1941. Oil on canvas, 24 x 19".

THE RAINBOW II. 1941. Oil on canvas, 17 x 36".

\*THE COAST OF NEVERMORE. 1942. Oil on canvas, 20 x 36". Lent by the Buchholz Gallery. *Ill. p.42.*

MIRAGE I. 1942. Oil on canvas, 12 x 27". Lent by Mrs. Lyonel Feininger.

THE BLIND MAN. 1942. Oil on canvas, 15 x 20". Lent by Mrs. Ernst K. Fabisch.

CATHEDRAL (CAMMIN). 1942. Oil on canvas, 19 x 28". Lent by the Buchholz Gallery.

\*OLD GABLES V. 1943. Oil on canvas, 18 x 29". Lent by Philip L. Goodwin. *Ill. p.39.*

\*DUNES, MOON GLOW. 1944. Oil on canvas, 24 x 36". Lent by Dr. Emil L. Froelicher. *Ill. p.43.*

MANHATTAN, FROM "THE EARLE." 1944. Oil on canvas, 35 x 28".

\*MANHATTAN, THE TOWER. 1944. Oil on canvas, 39½ x 31½". *Ill. p.40.*

MANHATTAN III, DAWN. 1944. Oil on canvas, 35 x 28".

\*MIRAGE III (COAST OF NEVERMORE). 1944. Oil on canvas, 15 x 30⅝". *Ill. p.42.*

OLD GABLES VI. 1944. Oil on canvas, 17 x 28".

## Watercolors and Drawings

RUDDER. 1889. Watercolor, 5¼ x 9¼".

STUDY. 1891. Pencil touched with white, 6¾ x 8½".

WRECK OF THE TRITON. 1892. Pencil touched with white, 7⅝ x 9".

\*THE WHITE MAN. 1906. Pen and ink, watercolor, 9⅞ x 7⅞". Lent by Mrs. Lyonel Feininger. *Ill. p.15.*

\*HURRYING PEOPLE. 1907. Pen and ink, watercolor, 10⅝ x 7⅞". Lent by Mrs. Lyonel Feininger. *Ill. p.15.*

THE REPORTER. 1907. Watercolor, ink, 10¼ x 7⅞".

AUTO CHAMPIONS. 1908. Ink, watercolor, 9¼ x 7½".

PARIS FASHIONS OF 1908. Ink, watercolor, 9⅞ x 7½".

PARIS STREET TYPES. 1909. Ink, watercolor, 9⅞ x 7¾".

OLD AMERICAN LOCOMOTIVE. 1909. Pen and ink, watercolor, crayon, 6⅝ x 11⅝".

MARDI GRAS, PARIS. 1910. Pen and ink, 10¼ x 8¼". Lent by Mrs. Lyonel Feininger.

"TRILLE DU DIABLE." 1910. Pen and ink, 10⅞ x 8¼".

\*THE DISPARAGERS. 1911. Pen and ink, watercolor, 8 x 10½". Lent by Mrs. Lyonel Feininger. *Ill. p.21.*

THE GATE. 1911. Pen and ink, 9⅞ x 8". Lent by Mrs. Lyonel Feininger.

THE HEAD INQUISITOR. 1911. Pen and ink, 7⅝ x 10⅝".

OLD LOCOMOTIVE. 1911. Pen and ink, watercolor, crayon, 6½ x 11⅞".

\*SHIPS IN THE OFFING. 1911. Pen and ink, 8 x 10". *Ill. p.9.*

IN A TOWN AT THE END OF THE WORLD. 1912. Pen and ink, 9⅝ x 7⅞".

MILL IN AUTUMN II. 1912. Charcoal, 9⅝ x 7¾".

MARINE. 1913. Charcoal, 7⅞ x 9⅞".

HIGH HOUSES II. 1913. Charcoal, 10 x 8". Lent by the New Art Circle, J. B. Neumann.

THE PASSENGER TRAIN. 1914. Pen and ink, crayon, 9⅞ x 8".

VAUDEVILLE. 1915. Pen and ink, 9⅞ x 8".

WOMEN BY THE SEA. 1915. Watercolor, pen and ink, 8¾ x 11½".

NIEDER-GRUNDSTEDT VIII. 1916. Pen and ink, 8½ x 11¼".

DRUNK WITH VICTORY. 1918. Watercolor, pen and ink, 11¾ x 10⅝".

ANGLERS BY THE SEA. 1920. Watercolor, pen and ink, 9¼ x 10¾".

BRIDGE OF SPOOKS. 1921. Watercolor, pen and ink, 7¾ x 8". Lent by Mrs. Lyonel Feininger.

RAILROAD TRAIN. 1921. Watercolor, pen and ink, 7 x 11".

LIGHTED HOUSE. 1921. Watercolor, pen and ink, 7⅝ x 9⅝".

THE HARBOR OF PEPPERMINT. 1921. Pen and ink, 8 x 11".

THE LONESOME ONE. 1921. Watercolor, pen and ink, 8 x 10⅞". Lent by Mrs. Lyonel Feininger.

COUNTRY ROAD. 1922. Watercolor, pen and ink, 9¾ x 12".

CLOUD II. 1924. Watercolor, pen and ink, 8⅝ x 13⅞".

VILLAGE STREET. 1924. Charcoal, 7⅞ x 13⅞".

MARINE. 1925. Watercolor, pen and ink, 9¾ x 17¾".

TOWN I. 1926. Watercolor, pen and ink, 10 x 17¾".

EVENING AT THE BEACH. 1926. Watercolor, pen and ink, 8½ x 13½".



- TOWN GATE. 1928. Watercolor, pen and ink,  $18 \times 13\frac{7}{8}$ ".
- LITTLE TOWN II. 1929. Watercolor, pen and ink,  $12\frac{5}{8} \times 19\frac{5}{8}$ ".
- RUIN BY THE SEA II. 1929. Charcoal,  $9\frac{3}{8} \times 15\frac{1}{4}$ ".
- UMPFERSTEDT. 1930. Watercolor, pen and ink, charcoal,  $15\frac{3}{4} \times 12\frac{1}{4}$ ". Lent by Mrs. Lyonel Feininger.
- VILLAGE OF WEST DEEP. 1930. Watercolor, pen and ink,  $8\frac{1}{8} \times 15\frac{3}{8}$ ". Lent by Mrs. Lyonel Feininger.
- ARRIVAL. 1931. Pen and ink,  $12 \times 18\frac{1}{2}$ ".
- TOWN IN BRITTANY. 1931. Pen and ink,  $12\frac{1}{4} \times 18\frac{3}{8}$ ".
- VILLAGE IN THE RAIN. 1931. Pen and ink,  $9 \times 11\frac{7}{8}$ ". Lent by Mrs. Lyonel Feininger.
- POMMERN. 1931. Pen and ink, watercolor,  $9\frac{1}{4} \times 11\frac{7}{8}$ ". Lent by Mrs. Lyonel Feininger.
- BEACH AT WEST DEEP I. 1932. Watercolor, pen and ink,  $8\frac{5}{8} \times 16\frac{1}{4}$ ".
- EVENING SKY I. 1932. Watercolor, pen and ink,  $9\frac{3}{4} \times 17$ ".
- HARBOR IN BRITTANY I. 1932. Watercolor, pen and ink,  $9 \times 16\frac{1}{2}$ ".
- ST. GUÉNOLÉ, BRITTANY. 1932. Watercolor, pen and ink,  $8\frac{3}{4} \times 16\frac{1}{4}$ ".
- GLASSY SEA. 1934. Watercolor, pen and ink, charcoal,  $10\frac{5}{8} \times 16\frac{3}{8}$ ". Lent by Mrs. Lyonel Feininger.
- OLD HOUSES IN PARIS. 1934. Pen and ink,  $9\frac{7}{8} \times 7\frac{7}{8}$ ".
- PARIS. 1934. Colored crayon, charcoal,  $9\frac{7}{8} \times 7\frac{7}{8}$ ".
- RUIN BY THE SEA III. 1934. Watercolor, pen and ink,  $9\frac{1}{2} \times 15\frac{3}{4}$ ".
- IN THE TRADES II. 1935. Watercolor, pen and ink,  $9\frac{7}{8} \times 16$ ".
- QUIMPER. 1932-36. Watercolor, pen and ink,  $9 \times 15\frac{5}{8}$ ". Lent by Mrs. Lyonel Feininger.
- \*HARBOR. 1936. Watercolor, pen and ink,  $9\frac{3}{8} \times 16\frac{1}{2}$ ". Lent by Miss Agnes Rindge. *Ill. p.36.*
- \*DAWN. 1938. Watercolor, pen and ink,  $11\frac{1}{4} \times 17\frac{5}{8}$ ". The Museum of Modern Art, Purchase Fund. *Ill. p.36.*
- MANHATTAN. 1938. Watercolor, pen and ink,  $15\frac{1}{2} \times 11\frac{5}{8}$ ".
- MONTMARTRE, PARIS. 1938. Watercolor, pen and ink,  $12 \times 9\frac{7}{8}$ ".
- THE STAR. 1938. Pen and ink with wash,  $12\frac{1}{4} \times 18\frac{1}{2}$ ". Lent by Mrs. Lyonel Feininger.
- STREET SWEEPER, PARIS, V. 1938. Watercolor, pen and ink,  $10\frac{7}{8} \times 8\frac{1}{2}$ ". Lent by Mrs. Lyonel Feininger.
- PARIS. 1939. Pen and ink,  $20\frac{3}{4} \times 15$ ". Lent by the Buchholz Gallery.
- BALTIC DUNES. 1940. Watercolor, pen and ink, charcoal,  $10\frac{1}{4} \times 17\frac{1}{8}$ ". Lent by the Willard Gallery.
- BRIGANTINE, CLOSE-HAULED. 1940. Pen and ink,  $8\frac{1}{8} \times 13\frac{3}{8}$ ".
- LOCOMOTIVE. 1940. Watercolor, pen and ink,  $10 \times 17\frac{1}{8}$ ".
- \*EXCURSION. 1940. Pen and ink, watercolor,  $10\frac{1}{4} \times 17\frac{1}{2}$ ". Lent by the Willard Gallery. *Ill. p.37.*
- THE PASSING SIDE-WHEELER. 1940. Pen and ink, watercolor,  $11\frac{1}{8} \times 11\frac{7}{8}$ ". Lent by the Willard Gallery.
- BIG CLOUD. 1941. Watercolor, pen and ink,  $12\frac{3}{8} \times 19$ ".
- QUIMPER, BRITTANY. 1941. Watercolor, pen and ink,  $18 \times 13\frac{3}{4}$ ". Lent by the Buffalo Fine Arts Academy, Albright Art Gallery.
- EARLY MORNING. 1942. Watercolor, pen and ink, charcoal,  $12\frac{1}{2} \times 19$ ".
- CONNECTICUT BARN. 1942. Watercolor, pen and ink, charcoal,  $10 \times 17$ ". Lent by the Buchholz Gallery.
- SKYSCRAPERS. 1942. Pen and ink, wash,  $20\frac{1}{4} \times 14\frac{1}{4}$ ". Lent by the Buchholz Gallery.
- THE BEACON. 1942. Charcoal and watercolor,  $11\frac{1}{2} \times 16\frac{3}{4}$ ". Lent by the Lilienfeld Galleries.
- A VISION. 1942. Watercolor, pen and ink,  $12\frac{1}{2} \times 18\frac{7}{8}$ ". Lent by Mrs. Lyonel Feininger.
- COUNTRY ROAD. 1942. Watercolor, pen and ink,  $16 \times 22$ ". Lent by the Buchholz Gallery.
- FREIGHTER AND SCHOONER. 1942. Watercolor, pen and ink,  $8\frac{1}{4} \times 16\frac{3}{4}$ ".
- IN THE DAYS OF SAIL. 1942. Watercolor, pen and ink,  $10 \times 17$ ".
- \*OLD GOTHIC WAREHOUSES. 1942. Pen and ink, charcoal, watercolor,  $11\frac{3}{8} \times 16\frac{1}{8}$ ". Lent by the Buchholz Gallery. *Ill. p.37.*
- SUNSET. 1942. Watercolor, pen and ink, charcoal,  $11 \times 17\frac{1}{2}$ ". Lent by the Buchholz Gallery.
- WATERFRONT. 1942. Watercolor, pen and ink. Lent by the Phillips Memorial Gallery.
- THE BALTIC. 1943. Black crayon, watercolor,  $9\frac{7}{8} \times 17$ ".
- CHURCH OF ST. JOHANNES IN LÜNEBURG. 1943. Watercolor, pen and ink,  $17\frac{1}{8} \times 13\frac{1}{4}$ ". Lent by the Buchholz Gallery.
- QUAY AT DOUARNENEZ, BRITTANY, III. 1943. Watercolor, pen and ink,  $15\frac{3}{4} \times 10\frac{5}{8}$ ". Lent by the Buchholz Gallery.
- VERY FAR NORTH II. 1943. Pen and ink, wash, charcoal,  $7\frac{7}{8} \times 17$ ".
- VERY FAR NORTH III. 1943. Pen and ink, wash, charcoal,  $8\frac{7}{8} \times 17\frac{3}{8}$ ". Lent by the Buchholz Gallery.
- ESTUARY. 1943. Watercolor, ink,  $11\frac{3}{8} \times 17\frac{1}{8}$ ". Lent by Henry Church.

## Prints

- OLD LOCOMOTIVE. 1906. Lithograph,  $6\frac{1}{4} \times 12\frac{5}{8}$ ".
- THE ANGLERS. 1909. Woodcut,  $6\frac{1}{2} \times 7\frac{7}{8}$ ".
- THE BRIDGE. 1910. Etching,  $10\frac{5}{8} \times 7\frac{7}{8}$ ".
- THE ANGLERS. 1911. Etching,  $4\frac{3}{4} \times 6\frac{1}{8}$ ".
- THE GATE. 1912. Etching,  $10\frac{3}{4} \times 7\frac{7}{8}$ ".
- ZIRGHOW. 1917. Etching,  $4\frac{5}{16} \times 5\frac{7}{16}$ ".
- STREET IN PARIS. 1918. Woodcut,  $21\frac{3}{8} \times 16\frac{1}{4}$ ".
- ARCEUIL. 1918. Woodcut,  $15\frac{5}{8} \times 11\frac{1}{2}$ ".
- SHIPS. 1919. Woodcut,  $9\frac{7}{8} \times 11\frac{1}{4}$ ". Lent by the Buchholz Gallery.
- \*THE GATE. 1920. Woodcut,  $16 \times 17\frac{3}{4}$ ". Lent by Lt. (jg) Richard S. Davis. *Ill. p.45.*
- GELMERODA. 1920. Woodcut,  $13 \times 9\frac{3}{8}$ ".
- \*RAILROAD VIADUCT. 1941. Woodcut,  $13\frac{1}{8} \times 16\frac{1}{8}$ ". Lent by the Buchholz Gallery. *Ill. p.45.*



## Studies for Mural Paintings

Studies for mural on exterior of Marine Transportation Building, New York World's Fair. 1938. Watercolor.  
Study for murals in Masterpieces of Art Building, New York World's Fair. 1939. Watercolor. Lent by Mr. and Mrs. Ernest Kanzler and Dr. W. R. Valentiner. *See ill. p.13.*

## Comic Strips

\*The Kin-der-Kids. 1906-07. Commissioned by *The Chicago Sunday Tribune*. Ill. p.10.

\*Wee Willie Winkie's World. 1906-07. Commissioned by *The Chicago Sunday Tribune*. Ill. p.19.

## EXHIBITIONS IN EUROPE

Unless otherwise designated, these were one-man shows.

- 1917 BERLIN. Der Sturm
- 1919 DRESDEN. Emil Richter Gallery  
HANOVER. Kestner-Gesellschaft (with Paul Klee)
- 1920 ERFURT. Municipal Museum
- 1921 WEIMAR. Municipal Museum  
ERFURT. Kunst und Bücherstube
- 1922 MAGDEBURG. Kaiser Friedrich Museum  
BERLIN. Goldschmidt-Wallerstein Gallery
- 1923 WIESBADEN. Municipal Art Gallery
- 1924 MUNICH. Graphisches Kabinett (with Chagall)
- c.1925 BERLIN. Goldschmidt-Wallerstein Gallery  
DRESDEN. Neue Kunst Fides
- c.1926 DRESDEN. Neue Kunst Fides
- 1926 BRUNSWICK. Gesellschaft der Freunde Junger Kunst, held at Municipal Museum
- c.1927 KASSEL. Kunstverein, held in Municipal Gallery
- 1927 ERFURT. Kunstverein
- 1928 HALLE. Moritzburg Museum  
BRESLAU. Silesian Museum of Pictorial Arts  
DRESDEN. Neue Kunst Fides
- 1929 DESSAU. Anhalt Art Gallery  
ERFURT. Kunstverein
- 1930 ERFURT. Kunstverein  
PRAGUE. Kunstverein
- 1931 BERLIN. National Gallery  
BERLIN. Ferdinand Möller Gallery  
ESSEN. Folkwang Museum
- c.1931 DRESDEN. Neue Kunst Fides
- 1932 LEIPZIG. Museum of Pictorial Arts  
HANOVER. Municipal Museum  
HANOVER. Kestner-Gesellschaft  
DESSAU. Kreis der Freunde des Bauhauses
- 1935 BERLIN. Ferdinand Möller Gallery
- 1936 BERLIN. Nierendorf Gallery

Shows were also held in galleries in Barmen, Basel, Chemnitz, Cologne, Danzig, Düsseldorf, Frankfurt on the Main, Hamburg, Heidelberg, Königsberg, Mannheim, Stettin, Stuttgart, Zürich, Zwickau.

## EXHIBITIONS IN AMERICA

Unless otherwise designated, these were one-man shows.

- 1923 NEW YORK. Anderson Galleries. First showing in America included 5 oils, 15 watercolors, 27 drawings and prints, in the exhibition *A Collection of Modern German Art Introduced by W. R. Valentiner*
- 1925-1934 NEW YORK, CHICAGO, WEST COAST. Exhibited as member of *The Blue Four* (with Kandinsky, Klee, Jawlensky) in galleries and museums
- 1927 NEW YORK. Grand Central Art Galleries. Exhibited 2 oils in *Multi-national Exhibition of Works by American, British, French, German, Swiss, and Mexican Artists*
- 1929 NEW YORK. Museum of Modern Art. Exhibited 7 works in *Paintings by Nineteen Living Americans*  
OAKLAND, CAL. Oakland Art Gallery
- 1931 MEXICO CITY. Biblioteca Nacional de Mexico (exhibition of *The Blue Four*)
- 1936 MILLS COLLEGE, CAL. Mills College Art Gallery  
NEW YORK. East River Gallery  
SAN FRANCISCO. San Francisco Museum of Art
- 1937 LOS ANGELES. Los Angeles Museum  
MILLS COLLEGE, CAL. Mills College Art Gallery  
NEW YORK. Nierendorf Gallery  
PORTLAND, ORE. Portland Museum of Art  
SAN FRANCISCO. San Francisco Museum of Art  
SEATTLE. Seattle Art Museum
- 1938 ANDOVER, MASS. Addison Gallery of American Art, Phillips Academy  
LOUISVILLE, KY. J. B. Speed Memorial Museum, University of Louisville  
MILWAUKEE. Milwaukee Art Institute  
MINNEAPOLIS. University Gallery, University of Minnesota  
NEW YORK. Mrs. Cornelius J. Sullivan Gallery  
SAN DIEGO. San Diego Fine Arts Society
- 1939 LAWRENCE, KANS. Thayer Art Gallery, University of Kansas  
BATON ROUGE. Louisiana State University Art Gallery
- 1940 KALAMAZOO, MICH. Kalamazoo Institute of Arts  
LOS ANGELES. Dalzell Hatfield Galleries  
LOS ANGELES. Stendahl Gallery  
WELLESLEY, MASS. Farnsworth Museum, Wellesley College  
SAN FRANCISCO. San Francisco Museum of Art
- 1941 CHICAGO. Katharine Kuh Gallery  
DETROIT. Alger House, Detroit Institute of Arts  
PROVIDENCE. Tilden-Thurber Gallery  
NEW YORK. Buchholz Gallery  
NEW YORK. Willard Gallery
- 1943 NEW YORK. Buchholz Gallery  
NEW YORK. Nierendorf Gallery  
NEW YORK. Willard Gallery  
SAN FRANCISCO. San Francisco Museum of Art
- 1944 LOS ANGELES. Dalzell Hatfield Galleries  
NEW YORK. Buchholz Gallery  
NEW YORK. Willard Gallery

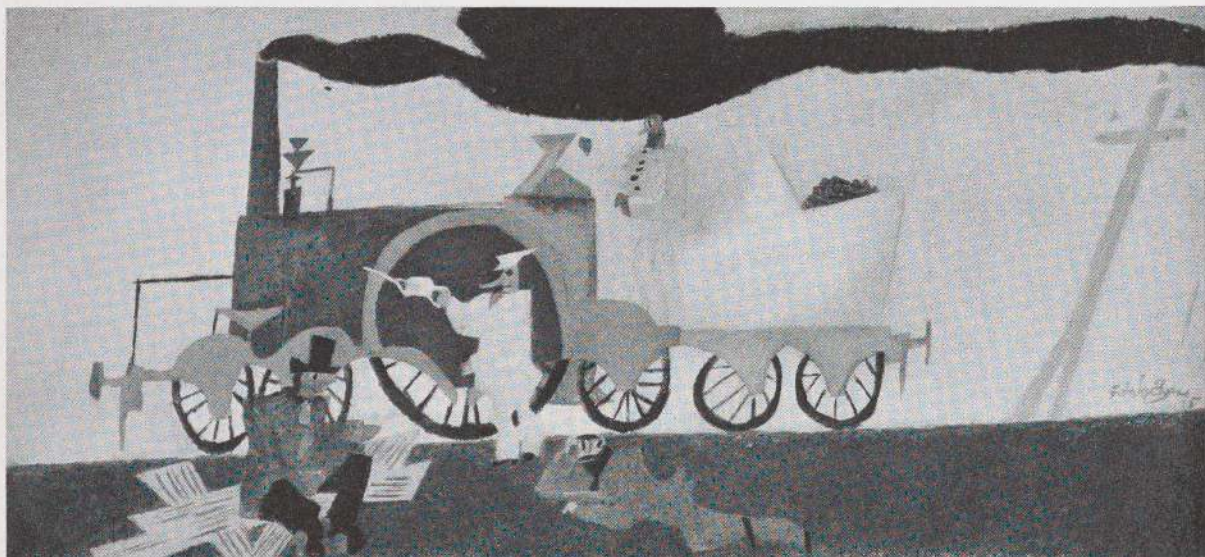


## EUROPEAN MUSEUMS WHICH OWNED PAINTINGS BY FEININGER

BARMEN. Ruhmeshalle  
 BERLIN. National Gallery  
 Breslau. Silesian Museum of Pictorial Arts  
 Chemnitz. Municipal Art Collection  
 Danzig. Municipal Art Collection  
 Dessau. Anhalt Art Gallery  
 Dresden. State Picture Gallery  
 Elberfeld. Municipal Museum  
 Erfurt. Municipal Museum  
 Essen. Folkwang Museum  
 Frankfort on the Main. Städel Institute  
 Halle. Moritzburg Museum  
 Hanover. Museum of Art and History  
 Karlsruhe. Art Gallery  
 Kassel. Municipal Art Gallery  
 Königsberg. Municipal Museum  
 Krefeld. Kaiser Wilhelm Museum  
 Leipzig. Museum of Pictorial Arts  
 Lübeck. Museum of Art and Cultural History  
 Magdeburg. Kaiser Friedrich Museum  
 Mannheim. Art Gallery  
 Rotterdam. Boymans Museum  
 Stettin. Municipal Museum  
 Weimar. Schloss Museum  
 Wiesbaden. Municipal Art Gallery

## AMERICAN MUSEUMS OWNING PAINTINGS BY FEININGER

ANDOVER, MASS. Addison Gallery of American Art, Phillips Academy  
 BALTIMORE. Baltimore Museum of Art  
 BOSTON. Museum of Fine Arts  
 BUFFALO. Buffalo Fine Arts Academy, Albright Art Gallery  
 CHICAGO. Art Institute of Chicago  
 DETROIT. Detroit Institute of Arts  
 LAWRENCE. Thayer Museum of Art, University of Kansas  
 LINCOLN, NEB. University of Nebraska Art Galleries  
 MILLS COLLEGE, CAL. Mills College Art Gallery  
 MINNEAPOLIS. Minneapolis Institute of Arts  
 University Gallery, University of Minnesota  
 Walker Art Center  
 NEW YORK. Metropolitan Museum of Art  
 Museum of Modern Art  
 Solomon R. Guggenheim Foundation  
 Whitney Museum of American Art  
 Poughkeepsie, N. Y. Vassar College  
 PROVIDENCE. Museum of Art, Rhode Island School of Design  
 ST. LOUIS. City Art Museum of St. Louis  
 SAN DIEGO. San Diego Fine Arts Society  
 SAN FRANCISCO. San Francisco Museum of Art  
 SPRINGFIELD, MASS. Springfield Museum of Fine Arts  
 TOLEDO. Toledo Museum of Art  
 WASHINGTON. Phillips Memorial Gallery  
 WELLESLEY, MASS. Farnsworth Museum of Wellesley College  
 WICHITA, KANS. Wichita Art Museum  
 WORCESTER. Worcester Art Museum



Locomotive with the Big Wheel. 1915. Oil, 22 x 47½". Owned by the artist.



## SELECTED BIBLIOGRAPHY

Abbreviations: Ag August, Ap April, bd band, D December, F February, hft heft, il illustration(s), Ja January, Jy July, Mr March, My May, N November, no number(s), O October, p page(s), ser series, sup supplement(ary).

\* Entries so marked are in the Museum Library.

### Books, Articles, Catalogs

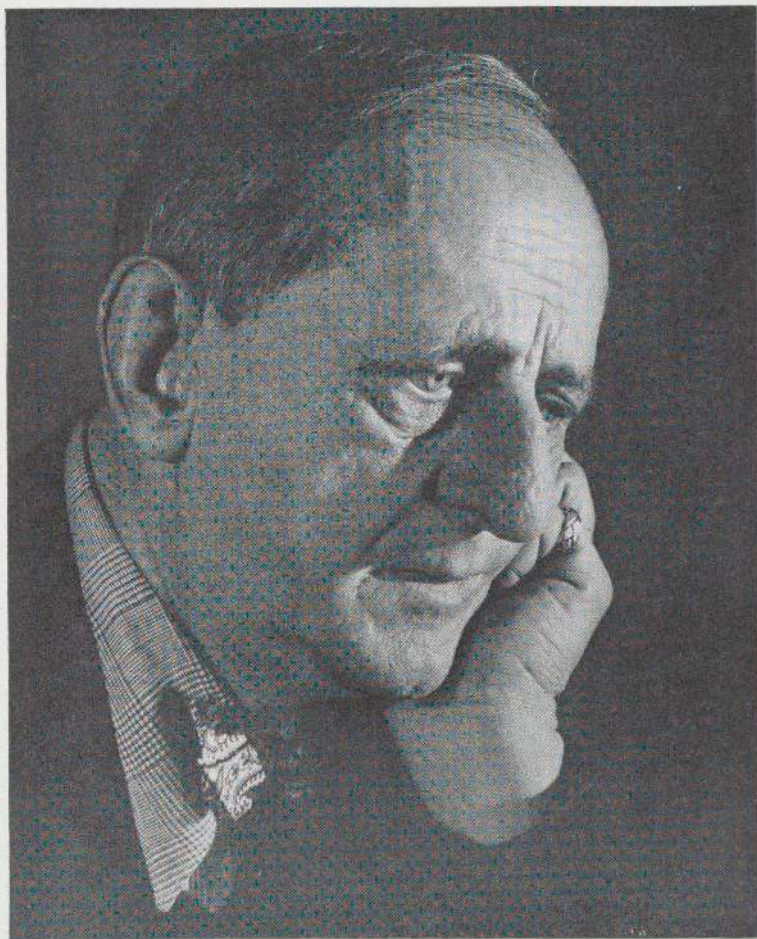
- \*1. BERLIN, NATIONALGALERIE. *Lyonel Feininger . . . Ausstellung in der National-Galerie*, 1931. 40p il.  
Exhibition catalog with introduction by Ludwig Thormaehlen.
- \*2. BIER, JUSTUS. *Lyonel Feininger*. il *Die Kunst für Alle* 47:224-9 My 1932.
- \*3. BIRD, PAUL. *Feininger to return*. *Art Digest* 11:18 My 1 1937.  
Exhibition, Nierendorf Gallery.
- \*4. BRAXTON GALLERY, HOLLYWOOD. *The Blue Four: Feininger, Jawlensky, Kandinsky, Paul Klee*, March 1 . . . to May 15, 1930. 14p il.  
Exhibition catalog. Similar publications issued in connection with variations of the same exhibition by Oakland Art Gallery, 1931; Biblioteca Nacional de Mexico (text by Diego Rivera) 1931; Arts Club of Chicago; Faulkner Memorial Art Gallery, Santa Barbara, 1932; and other galleries where exhibition was held.
- \*5. BROWN, MILTON. *Three abstract painters*. il *Parnassus* 13:154 Ap 1941.  
Exhibition, Buchholz and Willard Galleries.
- \*6. BUCHHOLZ GALLERY, NEW YORK. *Lyonel Feininger*, March 11-29, 1941. Buchholz gallery, Willard gallery. 24p il.  
Exhibition catalog with introduction by Perry T. Rathbone and excerpts from letters by Feininger, 1905-1914.
- \*7. ———. *Lyonel Feininger. Recent paintings & watercolors*. January 26-February 13, 1943. 8p il.  
Exhibition catalog.
- \*8. ———. *Lyonel Feininger. Recent watercolors & drawings*. February 8-26, 1944. 7p il.  
Exhibition catalog.
9. CHURCHILL, ALFRED VANCE. *Lyonel Feininger, wood cut artist*. il *American Art Student* 7:18 Ja 1924.
10. COELLEN, LUDWIG. *Lyonel Feininger*. *Kunstblatt* 3hft5:130-7 My 1919.
- \*11. D. *Handzeichnungen von Feininger*. *Cicerone* 21hft5: 143-4 Mr 1929.
12. DALZELL HATFIELD GALLERIES, LOS ANGELES. *Fantasy in watercolor by Lyonel Feininger*, January 31 to February 16, 1944. 4p il.  
Exhibition catalog.
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# MARSDEN HARTLEY



Marsden Hartley. Photograph by  
Alfredo Valente, 1943.





The Lost Felice. 1939. Oil on canvas, 40 x 30". The estate of the artist, courtesy of Paul Rosenberg.





Portrait of Marsden Hartley by Jacques Lipschitz. 1942.  
Bronze, 22" high. Buchholz Gallery, New York.

## FOREWORD

Marsden Hartley, unlike most artists, was a man of letters as well as a painter. He rarely painted more than two or three hours a day, and from the start he occupied himself with various literary compositions. A gregarious man, in spite of a certain shy uneasiness and puritan pride and a love of remote and lonely places, he kept up a copious correspondence with friends old and new, and at times wrote almost with specific literary intent: poems, critical essays and reminiscences in which a considerable culture and wordly wisdom were incorporated, according to the bent of his mind.

At first, while his painting still ventured experimentally this way and that, some of his friends thought he might find his ultimate self-expression in literature. Then came the sudden and decisive focus of his pictorial ability compared with which his writing as a whole seems scattered and incomplete. However, in two or three introductions to showings of his work and explanations of his standpoint in art, as well as revelatory bits of correspondence, he did furnish the theory and exegesis of his talent. Therefore it seems appropriate to let him speak for himself in this summary presentation of his work.

The peculiar strength and interest of Hartley as a type of American artist lies in an integrity and obstinacy of which he himself seems to have been, for the most part, unaware. Even in old age, he spoke of his life work as a struggle, a discipline, a research and an evolution, as if he were still, in his own opinion, a promising youth. Though scornful of easy success and compromise, on his own behalf he was exceedingly humble. Disappointed as to public recognition during four-fifths of his life, obliged to live modestly and uncertainly, he maintained a happy nature, never indulging in any thwarted rebelliousness against the hard modern times or the inartistic habit of mind of his countrymen. He was unbending and unbreakable, as stubborn as a rock, but cheerful, hopeful and indefatigable. Therefore the sense and the lesson of the



whole of his life work is greater than the sum of its parts, and already he has become a kind of prototype and legendary personality, inspiring to younger artists.

He was a man of many artistic enthusiasms, and in brilliant prose he testified to his admiration for a somewhat disparate group of artists. First there was the Italian Segantini; then the Americans: the supremely poetical landscapist Ryder, and intensely Yankee Homer, and even neglected men such as Twitchman and Fuller; then other Europeans, Piero della Francesca, Masaccio, Rembrandt, Courbet and Cézanne, de la Fresnaye and Rouault; and increasingly, toward the end of his life, the genius of the past: the portraitists of Fayum and the Coptic weavers. It is possible to observe the influence of this one and that in particular pictures throughout his career, or to subdivide his life work according to contemporary schools—impressionism, abstraction, expressionism—but our sense of these individual influences is transcended by the simplicity and grandeur of the production of the last decade. Then he painted with easy command of all his past styles, and attained a nobility of design and elegance of color which place him high among the artists of our century.

He was the type of artist who sought freedom from subject matter as such, but on the other hand, as he developed, he judged his style not as innovation but for its expressiveness with regard to a series of themes which cast a spell upon him. The most obvious instances of this are in still life, but in his portrayal of human figures we see the same search for essential form and less concern with individual characterization. Perhaps his greatest preoccupation, in which he achieved the most striking differentiation of style and originality of design, was landscape: the Alps; the mountains of the Southwest, and Mt. Katahdin and the lighthouses and the stormy waters of Maine. Each is epitomized in thematic variations and certain uniquely impressive masterpieces.

Although Hartley maintained an uncompromising, sometimes querulous mistrust of commercial influence upon art, he was exceedingly fortunate in his own relations with those who showed his work. With extraordinary fervor and little or no profit N. E. Montross, Charles Daniel, Alfred Stieglitz and Hudson Walker exhibited his work and became close friends and generous patrons as well. The last two have large personal collections. In 1941 Hartley was pleased to be sponsored by Paul Rosenberg because of this dealer's important role in the promotion of the French modernists. Mr. Walker (now retired from any professional connection with art) in directing this exhibition as a labor of love, serves his late friend with the same generosity that prevailed in the period of their professional association, and the Museum is profoundly indebted to him for his scholarly and impartial services.

Certain parts of Hartley's literary work were left in difficult manuscript form and as a contribution to the work on this volume his niece, Miss Norma Berger, tirelessly transcribed a large section of an incomplete autobiographical text. His lifelong friend, Carl Sprinchorn, also placed at our disposal a considerable correspondence, and Mrs. Adelaide Kuntz and other friends have been equally courteous. The American Art Research Council, which is compiling a complete illustrated catalog of Hartley's work, has also been of great assistance. It is hoped that a copious selection of Hartley's letters and unpublished manuscripts will be issued before long.

Since Hartley's death in September 1943, two excellent memorial exhibitions have been held by the Phillips Memorial Gallery in Washington, and The Columbus Gallery of Fine Arts, and although the present showing is the largest assembled to date, it includes only a small portion of the seven hundred or more paintings which he left. Great care, however, has been taken to show representative works for each period.

MONROE WHEELER



## STATEMENTS BY MARSDEN HARTLEY

### ART—AND THE PERSONAL LIFE (1928)

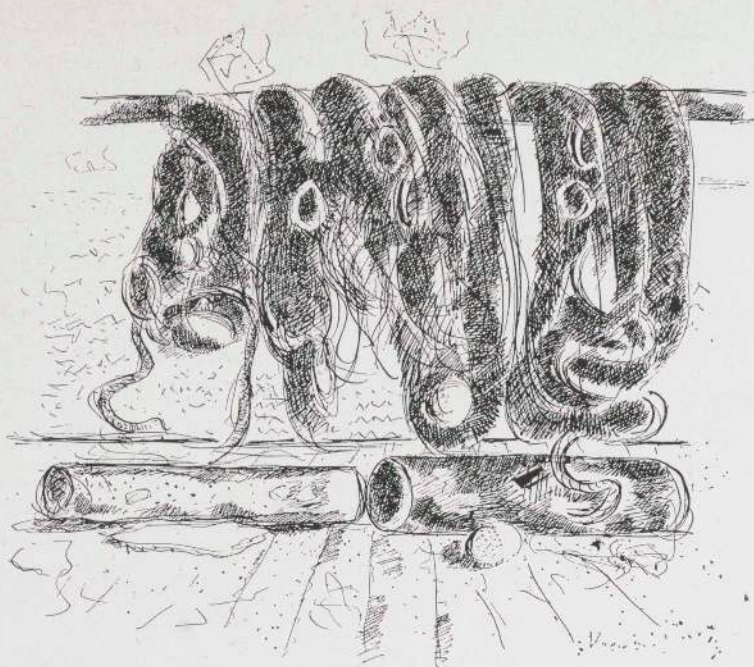
As soon as a real artist finds out what art is, the more is he likely to feel the need of keeping silent about it, and about himself in connection with it. There is almost, these days, a kind of *petit scandale* in the thought of allying oneself with anything of a professional nature. And it is at this point that I shrink a little from asserting myself with regard to professional aspects of art. And here the quality of confession must break through. I have joined, once and for all, the ranks of the intellectual experimentalists. I can hardly bear the sound of the words "expressionism," "emotionalism," "personality," and such, because they imply the wish to express personal life, and I prefer to have no personal life. Personal art is for me a matter of spiritual indelicacy. Persons of refined feeling should keep themselves out of their painting, and this means, of course, that the accusation made in the form of a querulous statement to me recently "that you are a perfectionist" is in the main true.

I am interested then only in the problem of painting, of how to make a better painting according to certain laws that are inherent in the making of a good picture—and not at all in private extraversions or introversions of specific individuals. That is for me the inherent error in a work of art. I learned this bit of wisdom from a principle of William Blake's which I discovered early and followed far too assiduously the first half of my esthetic life, and from which I have happily released myself—and this axiom was: "Put off intellect and put on imagination; the imagination is the man." From this doctrinal assertion evolved the theoretical axiom that you don't see a thing until you look away from it—which was an excellent truism as long as the principles of the imaginative life were believed in and followed. I no longer believe in the imagination. I rose one certain day—and the whole thing had become changed. I had changed old clothes for new ones, and I couldn't bear the sight of the old garments. And when a painting is evolved from imaginative principles I am strongly inclined to turn away because I have greater faith that intellectual clarity is better and more entertaining than imaginative wisdom or emotional richness. I believe in the theoretical aspects of painting because I believe it produces better painting, and I think I can say I have been a fair exponent of the imaginative idea.

I have come to the conclusion that it is better to have two colors in right relation to each other than to have a vast confusion of emotional exuberance in the guise of ecstatic fullness or poetical revelation—both of which qualities have, generally speaking, long since become second-rate experience. I had rather be intellectually right than emotionally exuberant, and I could say this of any other aspect of my personal experience.

I have lived the life of the imagination, but at too great an expense. I do not admire the irrationality of the imaginative life. I have, if I may say so, made the intellectual grade. I have made the complete return to nature, and nature is, as we all know, primarily an intellectual idea. I am satisfied that painting also is like nature, an intellectual idea, and that the laws of nature as presented to the mind through the eye—and the eye is the painter's first and last vehicle—are the means of transport to the real mode of thought: the only legitimate source of esthetic experience for the intelligent painter.





Fish Nets Drying. 1936? Pen and ink, 12½ x 15". The estate of the artist, courtesy of T. R. Newell, administrator.

All the "isms," from impressionism down to the present moment, have had their inestimable value and have clarified the mind and the scene of all superfluous emotionalism; the eye that turns toward nature today receives far finer and more significant reactions than previously when romanticism and the imaginative or poetic principles were the means and ways of expression.

I am not at all sure that the time isn't entirely out of joint for the so-called art of painting, and I am certain that very few persons, comparatively speaking, have achieved the real experience of the eye either as spectator or performer. Modern art must of necessity remain in the state of experimental research if it is to have any significance at all. Painters must paint for their own edification and pleasure, and what they have to say, not what they are impelled to feel, is what will interest those who are interested in them. The thought of the time is the emotion of the time.

I personally am indebted to Segantini the impressionist, not Segantini the symbolist, for what I have learned in times past of the mountain and a given way to express it—just as it was Ryder who accentuated my already tormented imagination. Cubism taught me much and the principle of Pissarro, furthered by Seurat, taught me more. These with Cézanne are the great logicians of color. No one will ever paint like Cézanne, for example,—because no one will ever have his peculiar visual gifts; or to put it less dogmatically, will anyone ever appear again with so peculiar and almost unbelievable a faculty for dividing color sensations and making logical realizations of them? Has anyone ever placed his color more reasonably with more of a sense of time and measure than he? I think not, and he furnishes for the enthusiast of today new reasons for research into the realm of color for itself.

It is not the idiosyncrasy of an artist that creates the working formula, it is the rational reasoning in him that furnishes the material to build on. Red, for example, is a color that almost any ordinary eye is familiar with—but in general when an ordinary painter sees it he sees it as isolated experience—with the result that his presentation of red lives its life alone, where it is placed, because it has not been modified to



the tones around it—and modification is as good a name as any for the true art of painting color as we think of it today. Even Cézanne was not always sure of pure red, and there are two pictures of his I think of, where something could have been done to put the single hue in its place—the art for which he was otherwise so gifted. Real color is in a condition of neglect at the present time because monochrome has been the fashion for the last fifteen or twenty years—even the superb colorist Matisse was for a time affected by it. Cubism is largely responsible for this because it is primarily derived from sculptural concepts and found little need for color in itself. When a group feeling is revived once again, such as held sway among the impressionists, color will come into its logical own. And it is timely enough to see that for purposes of outdoor painting, impressionism is in need of revival.

Yet I cannot but return to the previous theme which represents my conversion from emotional to intellectual notions; and my feeling is: of what use is a painting which does not realize its esthetical problem? Underlying all sensible works of art, there must be somewhere in evidence the particular problem understood. It was so with those artists of the great past who had the intellectual knowledge of structure upon which to place their emotions. It is this structural beauty that makes the old painting valuable. And so it becomes to me—a problem. I would rather be sure that I had placed two colors in true relationship to each other than to have exposed a wealth of emotionalism gone wrong in the name of richness of personal expression. For this reason I believe that it is more significant to keep one's painting in a condition of severe experimentalism than to become a quick success by means of cheap repetition.

The real artists have always been interested in this problem, and you feel it strongly in the work of Da Vinci, Piero della Francesca, Courbet, Pissarro, Seurat and Cézanne. Art is not a matter of slavery to the emotions—or even a matter of slavery to nature—or to the esthetic principles. It is a tempered and happy union of them all.

*From Creative Art, New York, June 1928, pp. xxxi-xxxvii.*

## PICTURES (1941)

"The artist creates essentially by reason of an inward urge, which we may describe as the individual will to form, and whether he objectifies this in a picture, a statue, or a symphony—is rather a technical and formal matter than an individual problem. This is particularly the case with the great artist whose poem is plastic, whose portrait is poetical, and whose music is architectonic in effort."

*From Art and The Artist*  
by DR. OTTO RANK.

*A great book, and should be read by every earnest artist. M. H.*

What do pictures mean anyhow—I have been trying to find out for at least half a lifetime.

I have no way of knowing what they do to the spectator, all I know is that a good picture will do a lot, and a bad picture will do a lot more. I will insert here the statement of Jean Cocteau: "the privileges of beauty are enormous, it affects even those who have no experience of it." (*Les Enfants Terribles*.)

For myself I have walked toward the good ones, because they have told me that pulling the trick off with something like intelligence is all there is to it to me, for I have no interest in the subject matter of a picture, not the slightest. A picture has but one meaning—is it well done, or isn't it—and if it is, it is sure to be a good picture whether the spectator likes it or not.

And I remember the old gag that we have heard so often, and is perhaps still being used: "I don't know anything about art, I only know what I like," and the only answer to that is—do you?



Gertrude Stein says that if you enjoy a thing, you understand it, and plenty of people enjoyed her "Saints" play who certainly did not know what it meant, if it meant anything at all.

I have been fed by some very grand pictures, and if I were driven to name but one picture that has meant the most to me, I would say the incredible picture performance of the *Night Watch* by Rembrandt in the Rijks-museum in Amsterdam—having seen it twice, and having been sort of swept off my feet in admiration of it. If there is such a thing as a relation between painting and music, well then—there is a wealth of Brahmsian symphonism in this picture. Who has ever done a greater piece of painting than that picture—frankly speaking no one from any point of view, no one.

But the choice of one would limit me so I must include some others that have done so much for me—that burning little *Crucifixion* of Fra Angelico in the Metropolitan Museum in New York, any of the Memling portraits there also, the strangely exciting *Saint Sebastian* of Georges Dumesnil de la Tour, any of the monk pictures by Zurburan, especially the white one in the Hispanic Museum also in New York; the large *Danseuses Aux Bouquets* by Degas, O what a picture—several of the Géricaults in the recent show of French painting again at the Metropolitan—a good snow scene of Courbet, a good whispery Corot, a cubistic picture by the very gifted cubist, Roger de la Fresnaye—sometimes a Rubens, often a minor Dutch painter, especially Willem Van Aelst, O so distinguished, any ribald Breughel, any Greco, almost any Goya—well, I could live on these alone if I had never seen others, and Masaccio and Piero della Francesca must be brought in here—and I have seen almost thousands of others. I would do myself a wrong in leaving out one of the grandest names of all in the modern art world, perhaps the last of the great school of modern painting, Georges Rouault, with his faultless technical knowledge, and his deep and powerful humanism—a great spirit—great artist, great performer.

It is the *métier* that should interest a painter because, after all, it is what he knows about what he is doing that counts, and no amount of slurring or bluff will change that. Pigmental fluidity for me is like the production of tone in the voice—I still hear the incredible mezzo of the late Mme. Marie Delna, the same sort of male range in the voice of Maurice Reynaud, the same sort of thing in the voice of the present Ezio Pinza—Serkin at the piano, Piatigorsky at the cello, Bing Crosby singing with such deep—well toned warmth *Home on the Range*—all of this is what moves me to paint, and I see no other excuse for painting pictures than to be "moved" to paint them.

But this is the performer's point of view, and I must not forget to speak of the Coptic embroideries, which for me are classics in great painting, because they must basically have been great painters who made them.

I think I was never more completely bowled over than when I saw the amazing collection of these embroideries which were recently shown by my friend Mr. Dikran Kelekian, who after possessing them for forty years, decided to uncover them at last, of which I am now the possessor of a number of fine examples, and when I want to know about great tonality, I get them out like a pack of cards and play a sort of *solitaire*.

One can go on and on about pictures, the main point is—does the painter know all his tricks, whatever tricks they are, does he know them, if he doesn't—he isn't a painter.

That is all that pictures mean to me, actually all. Theoretical painting has little or no meaning for me, because it takes place above the eyebrows—I want the whole body, the whole flesh, in painting. Renoir said that he painted with all of his manhood, and is it not evident?

It is the "blood" of good painting that makes it all right with me.

*Bibl. 27, pp. 4-7.*



## NOTES ON PAINTING BY THE ARTIST

I have been so busy with this exhibition business that it has left me no time or thought for anything else. It is an important season in art matters in New York—great changes in the development of art in America and I am among the few who are creating the change. The artists speak of my work in high praises and the critics laugh and call it meaningless, but those who can understand it know its seriousness and call me an American individualist to be heard from.

*From a postcard to Miss Norma Berger, April 2, 1911, New York.*

This room [Stieglitz' Gallery, "291"] was probably the largest small room of its kind in the world—certainly then—probably now.

Everybody in the wide world came there sooner or later—everybody was free to come—it was an open room—and anyone said what he liked. Many times it was interesting—sometimes not—but no matter what anyone thinks of that room now—and the succeeding rooms with the numbers 303—and 1710—this room 291 left a lasting impression in the development of art in America and no other room has had precisely this meaning or precisely this effect . . .

*From autobiographical notes.*

[Mr. N. E. Montross] invited me to go up to his gallery and visit him and said he had a picture there he would like me to see . . . It was a picture that so affected me that I in all truth was never the same after the first moment—for the power that was in it shook the rafters of my being . . .

This picture was a marine by Albert P. Ryder—just some sea, some clouds, and a sail boat on the tossing waters. I knew little or nothing about Albert Ryder then, and when I learned he was from New England the same feeling came over me in the given degree as came out of the Emerson's Essays when they were first given to me—I felt as if I had read a page of the Bible. All my essential Yankee qualities were brought forth out of this picture and if I needed to be stamped an American this was the first picture that had done this—for it had in it everything that I knew and had experienced about my own New England—even though I had never lived by the sea—it had in it the stupendous solemnity of a Blake mystical picture and it had a sense of realism besides that bore such a force of nature itself as to leave me breathless. The picture had done its work and I was a convert to the field of imagination into which I was born. I had been thrown back into the body and being of my own country as by no other influence that had come to me.

The next pictures I did were solely from memory and the imagination of which there were only four or five—those which later became known as the "black landscapes" (page 68)—and all these were done in the room of Ernest Roth my school friend the etcher—who had one of the smallest of the back rooms on the top floor of 232 West 14th Street . . .

*From autobiographical notes.*

Mr. Montross had already asked me—how I lived and how much I lived on in the Maine woods—I said \$4.00 a week for board and house rent—but I had no outlook at all then. He said he would like to supply that for me for two years—I replied to Mr. Montross that is extremely kind of you—but you are a dealer and may be expecting something of me—and I can't promise anything—I must have the right to work by myself and fail by myself—and he kindly assured me his interests were completely human—that he was



sorry he couldn't do more but he would gladly do this much—and so each month for two years sent me the reckoned sum by the month for which he refused compensation of any sort at the end of the two years—a complete gift which helped enormously to send me on my way.

*From autobiographical notes.*

They have talked about de-nationalizing of Americans—I shall talk of their blind and ignorant worship of what no longer exists. But I must do it quietly and carefully. They want Americans to be *American* and yet they offer little or no spiritual sustenance for their growth and welfare. But apart from all that I refuse to accept any status as a Europeanized artist or person, for Europe culturally speaking makes no difference in my life. I am as I always was and will remain to the end. America offers one thing, Europe another, and neither is either more remarkable than the other or preferable. If I had a sure means of support it would be different; I almost feel I would never lift a brush again but go my way living and loving life with a tendency to kill the first human person who ever mentioned art to me. Art is all right when it is left alone; it is a respectable and laudable ambition and occupation but no honest person wants to be driven to doing anything, or be driven to doing it in any one given place. I have learned a great deal about art and its meaning since I conceived a kind of contempt for what the idolaters would have the world think it is. I have learned that it is an aristocratic privilege and it is all wrong to be driven to make a mercantile commodity of it. The French are doomed because they have learned how to make a business of art—that's that! I am ready for a lot of things when I get home, and shall only show the necessary tact to express myself, when and where.

*From a letter to Carl Sprinchorn, 1919, Aix-en-Provence.*

Nevertheless there is a hopeful seriousness of interest developing in what is being done this side of the sea, a rediscovery of native art of the sort that is occurring in all countries . . .

How will this affect the artist? He will learn first of all to be concerned with himself, and what he puts forth of personality and of personal research will receive its character from his strict adherence to this principle, whether he proceeds by means of prevailing theories or by departure from them. The public will thus have no choice but to rely upon what he produces seriously as coming clearly from himself, from his own desire and labor. He will realize that it is not a trick, not a habit, not a trade, this modernity, and that with fashions it has nothing to do; that it is explicitly a part of our modern urge toward expression quite as much as the art of . . . Titian, Giorgione and Michelangelo were of Italy; that he and his time bear the strictest relationship to one another and that through this relationship he can best build up his own original power.

*Bibl. 1, pp. 241-2.*

The life [in Bermuda] is all so miniature . . . at night it is as if the last nightingale had sung the world's requiem, it is so still and lifeless, except, of course, now and then a momentary novelty in the strange moonlight on strange trees, but you know my reverence for nature is not all keen, not nature just for itself. Every artist is sure to outgrow that in time, and unless it symbolizes itself for him vividly in unusual images, it wearies the eye with so much of its commonness, or so much of its peculiarity, and that is so with all places where life is inclined toward phlegma. . . . I know they [the Bermuda paintings] will look fairly well for they are all subdued, and of the same quietude and intensity, which is gratifying to me, for I want my work in both writing and painting to have that special coolness, for I weary of emotional excitement in art, weary of episode, of legend and of special histories, which most painters occupy themselves with.

*From a letter to Carl Sprinchorn, winter of 1918, Bermuda.*





Dogtown. 1936. Pen and ink, 12 x 8 $\frac{7}{8}$ ". The estate of the artist, courtesy of T. R. Newell, administrator.

I am clearing my mind of all art nonsense, trying to accomplish simplicity and purity of vision for Life itself, for that is more important to me than anything else in my life. I am trying to return to the earlier conditions of my inner life, and take out of experience as it has come to me in the intervening years that which has enriched it, and make something of it more than just intellectual diversion. It can be done with proper attention and that is to be my mental and spiritual occupation from now on. In other words, it is the equivalent of what the religious-minded do when they enter a monastery or a convent and give up all the strain and ugliness of Life itself—and if I were younger with the same experience I am not at all sure I wouldn't do something like that now.

*From a letter to Carl Sprinchorn, September 3, 1931, Gloucester, Mass.*

I think as artists we see perhaps too much too vividly and it takes such volumes of experience to get a new sense of scale. I am not too disgruntled about life. Life itself is all right, but I resent the cost we have to pay to get a simple vision of it, but apparently there is nothing without price or compromise.

*From an undated letter to Carl Sprinchorn.*

The worst [of Florence] for me was the voluptuous sense of design and ornamentation. I am not one of those who thinks cloth of gold and velvet the last word in perfect experience because I care more for metals and stones, for ice and cold winds of the north, for gothic rigidity and gothic loftiness—the difference between the south nature and the north nature, I guess.

*From autobiographical notes.*



It is quite probable that a northerner responds to the Memling type of understanding, because it is cool, concise, simple and true, wants no romantic or theatric embellishments, and in the case of the Memling portraits every one of the personages seems about to speak some simple conviction, but carefully so as not to disturb a world which has no time or patience for its plain secret . . . Memling might simply be called the genius in visual logic, since all of his forms, lines, and tones are rationalized into one complete and haunting whole . . . It is with Memling in a sense, as if life flowed by rather as a vision from a clear window than as a touchable and embraceable thing . . . being more actual than the object itself would be, which is the quality of magical suspense created by the imagination.

*Bibl. 15, pp. 9, 10.*

Due credit must therefore be given to Audubon as an artist because as you view these enormous tomes of the *Birds of North America* you realize at once that it was the artist that saw them through, and that he had power of vision, force of imagination, and fine dramatic gifts for presenting his forms, as well as his scientific information . . .

The primitive energy that is behind all these drawings allies itself with the forces of a man like Courbet for whom nothing existed but the visible body of the fact, who wasted no time prettying ideas that were trivial to him, he was masculine to the last drop of his blood, and so was Audubon in the same degree of relentlessness, he wanted the truth registered in terms of truth, nature in terms of nature.

*Bibl. 15, p. 56.*

Aside from Rembrandt, I think no other painter has invested polychrome with as much grandeur of emotion, and I think Zurburan is alone in this respect, that his deep rich tones are even more "vocal," they have the singing quality about them that all good tonal painting has, or should have . . .

Never, I think, has any artist painted white with greater solidity and with greater downright earthy masculinity, these whites are of the substance of fine wool and of rich thick flowers, and being of heavy substance have the appearance of sculptural surfaces. I am thinking chiefly of the study of a monk in white, the best painting of white that I know of, which hangs permanently in the Hispanic Museum in New York City.

*Bibl. 15, pp. 170, 171.*

There were in Cézanne the requisite gifts for selection, and for discarding all useless encumbrances, there was in him the great desire for purification, or of seeing the superb fact in terms of itself, majestically; and if not always serenely, serenity was nevertheless his passionate longing . . . He felt the "palpitaney," the breathing of all things, the urge outward of all life toward the light which helps it create and recreate itself. He felt this movement in and about things, and this it is that gives his pictures that sensitive life quality which lifts them beyond the aspect of picture-making or even mere representation . . .

It is consistent that Cézanne, like all pioneers, was without prescribed means, that he had to spend his life inventing for himself those terms and methods which would best express his feelings about nature.

*Bibl. 1, pp. 30, 32, 33.*

Picasso's later period of the two-eyed profiles give me the creeps and I don't care for the kind of painting in them—but heaven knows he has done a lot of the very best painting in the 20th century. He is such a scholar in the paint itself—just as Rouault is; as for myself, I care for nothing whatever but good painting and if the painting in a picture is good, it becomes a good painting.

*Letter to Richard B. Sisson, August 16, 1943, Corea, Maine.*





Mt. Katahdin. 1939. Crayon, 22 x 28 $\frac{1}{8}$ ".  
The estate of the artist, courtesy of Knoed-  
ler Galleries.

The essential nativeness of Maine remains as it was, and the best Maine-iacs are devout with purposes of defense.

The Androscoggin, the Kennebec, and the Penobscot flow down to the sea as solemnly as ever, and the numberless inland lakes harbour the loon, and give rest to the angles of geese making south or north according to season, and the black bears roam over the mountain tops as usual.

If the Zeppelin rides the sky at night, and aeroplanes set flocks of sea gulls flying, the gulls remain the same and the rocks, pines, and thrashing seas never lose their power and their native tang.

Nativeness is built of such primitive things, and whatever is one's nativeness, one holds and never loses no matter how far afield the traveling may be . . .

Those pictures which are not scenes, are in their way portraits of objects—which relieves them from being still-lives, objects thrown up with the tides on the shores of the island where I have been living of late, the marine vistas to express the seas of the north, the objects at my feet everywhere which the tides washed representing the visible life of place, such as fragments of rope thrown overboard out on the Grand Banks by the fishermen, or shells and other crustacea driven in from their moorings among the matted seaweed and the rocks, given up even as the lost at sea are sometimes given up.

This quality of nativeness is coloured by heritage, birth, and environment, and it is therefore for this reason that I wish to declare myself the painter from Maine.

We are subjects of our nativeness, and are at all times happily subject to it, only the mollusk, the chameleon, or the sponge being able to affect dissolution of this aspect.

When the picture-makers with nature as their subject get closer than they have for some time been, there will naturally be better pictures of nature, and who more than Nature will be surprised, and perhaps more delighted?

And so I say to my native continent of Maine, be patient and forgiving, I will soon put my cheek to your cheek, expecting the welcome of the prodigal, and be glad of it, listening all the while to the slow, rich, solemn music of the Androscoggin, as it flows along.

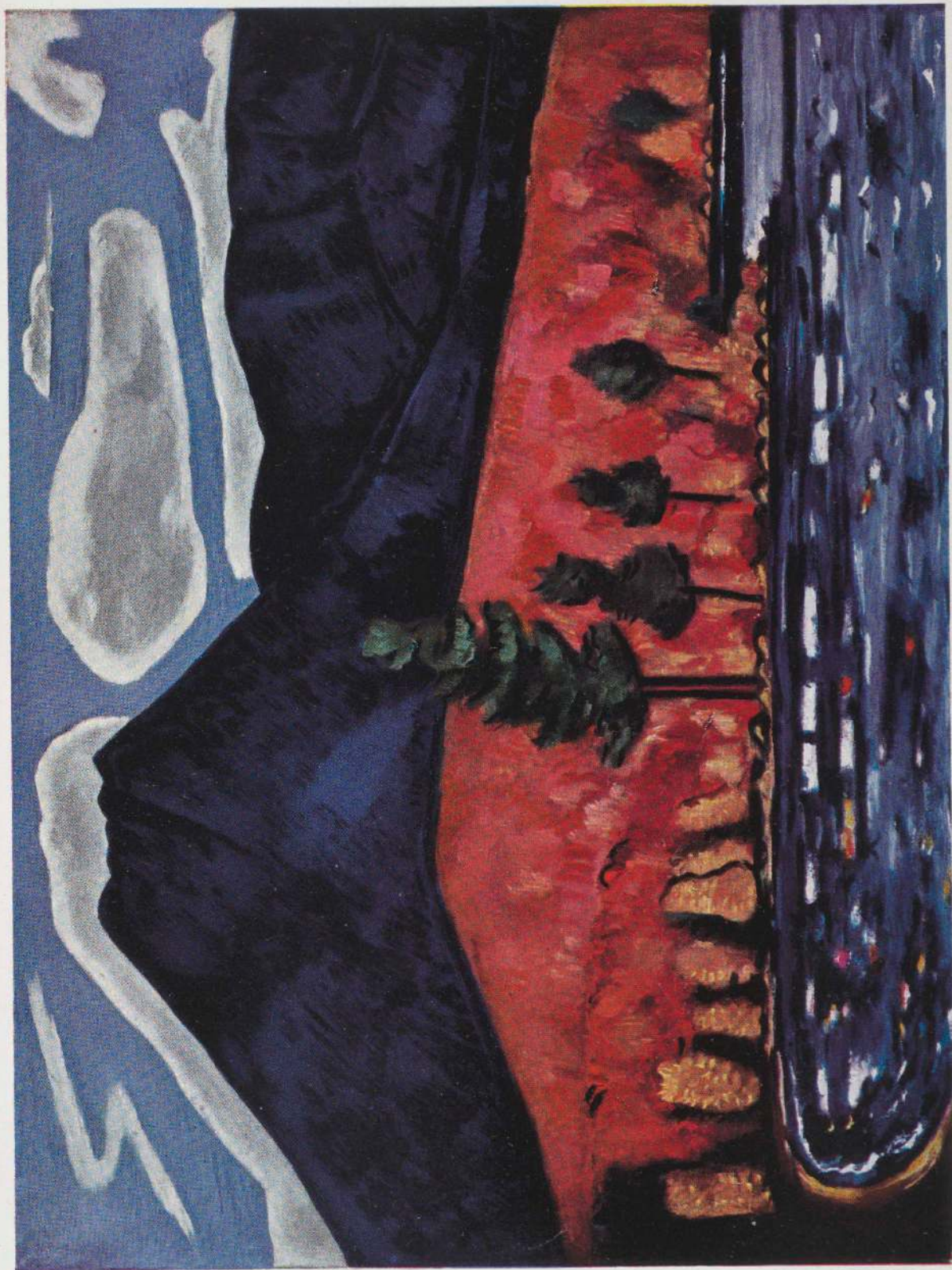
*From On the Subject of Nativeness—A Tribute to Maine. Bibl.24.*



## CHRONOLOGY

- 1877 Born Lewiston, Maine. Parents from Lancashire, England. Childhood in Maine, later moved to Cleveland, Ohio.  
At 13 executed precise drawings of moths, butterflies and flowers for a professional naturalist.
- 1892 Studied art with John Semon. Won scholarship Cleveland School of Art, studied under Cullen Yates, Nina Waldeck.
- c.1898 Came to New York. Studied at Chase School under F. Luis Mora, F. V. Du Mond, and Wm. Chase.
- 1900 National School of Design under Edgar Ward, F. J. Dillman.
- 1901– Stoneham Valley, Maine; winters, New York.
- 1908 Small impressionist mountain landscapes. Influence of Segantini in the “stitching of the color.”
- 1909 First exhibition at Alfred Stieglitz’ Photo Secession Gallery (“291”). “Black landscapes” influenced by Ryder.
- 1912– First trip to Europe with help of “291” and Arthur B. Davies. Paris: experimented briefly with cubism; later large semi-automatic abstract compositions. Exhibited with The Blue Rider group, Munich, at the invitation of Franz Marc and participated in First German Autumn Salon, Berlin, organized by *Der Sturm*. Brief visit to Berlin and Munich.  
Returned to America. Worked in New York. Exhibited in Armory Show.
- 1914 Back to Europe; England, Paris.
- 1915– Berlin: continued abstract experiments notably a series of “movements,” primary colors on dark grounds composed of swirling stripes, checkerboard, and zigzag patterns, insignia, etc. One-man exhibition in the house of Max Liebermann. Exhibited also Dresden, Breslau. One-man shows Copenhagen, Vienna prevented by the war.  
Returned to U.S.A. Provincetown: new series of abstract and semi-abstract “movements,” light in key, flat angular planes related to cubist composition. Represented in Forum Exhibition of Modern American Artists, New York.
- 1917 Ogunquit, Maine. Glass paintings, inspired by Bavarian peasant art or early American folk art.
- 1918 Brooklyn; Bermuda. Continuation of semi-abstract compositions.
- 1919– New Mexico: series of high-keyed expressionist mountain landscapes.
- 1920
- 1921 Highly successful auction of paintings organized by Alfred Stieglitz at Anderson Galleries permitted return to Europe.
- 1922 First book of verse, *Twenty-Five Poems*, published in Paris.
- 1922– Berlin: landscapes, reminiscences of New Mexican desert, sober palette, undramatized sense of place.
- 1923 Still lifes and first lithographs. Vienna; Florence; Arezzo; Rome.
- 1924– Paris; Venice. Still lifes and landscapes. Included in first unsubsidized exhibition of contemporary American painting in Paris, *Galerie Briant-Robert* with Pascin, Sterne, Biddle, Burlin and others.
- 1926– Aix-en-Provence (except for short trip to U.S.).
- 1928 Lived near Mont Ste Victoire. Renunciation of expressionist painting. Landscapes and still lifes, under the severe discipline of Cézanne’s work.
- 1929 Paris; London.
- 1930 Returned to U.S.A. in spring. Lived in New Hampshire. Landscapes and still lifes.
- 1931 Gloucester; renewed interest in New England landscape; subjects taken from Dogtown, Cape Ann, unfrequented geological site. Awarded Guggenheim Fellowship.
- 1932– Mexico. Deeply colored landscapes frequently combined with esoteric symbols.
- 1933 Berlin; Garmisch-Partenkirchen. Monochrome landscapes of the Bavarian Alps.
- 1934– New York and Bangor, Maine. Landscapes and flower paintings.
- 1935
- 1936 Nova Scotia. Dark marines, revived influence of Ryder.
- 1937 Exhibition *An American Place*. His own catalog foreword a manifesto of regionalism. First landscapes, Georgetown, Maine.
- 1938 First exhibition Hudson D. Walker Galleries. “Archaic memory portraits” of Nova Scotia family and scenes.
- 1939 West Brookville, Maine.
- 1940 Corea, Maine. (Also summers of 1941 and 1942.)
- 1941 First retrospective exhibition since 1921 auction, Cincinnati Modern Art Society.
- 1942 First exhibition Paul Rosenberg, New York.
- 1943 Died September 2, Ellsworth, Maine.





HARTLEY: Mt. Katahdin, Autumn, No. 1, 1939-40. Oil, 30 $\frac{1}{8}$  x 40". The University of Nebraska Art Galleries, Hall Collection, Lincoln, Nebraska.









Maine Landscape, Autumn, No. 13. 1909. Oil on board,  $11\frac{5}{8} \times 13\frac{1}{2}$ ". Collection Alfred Stieglitz.

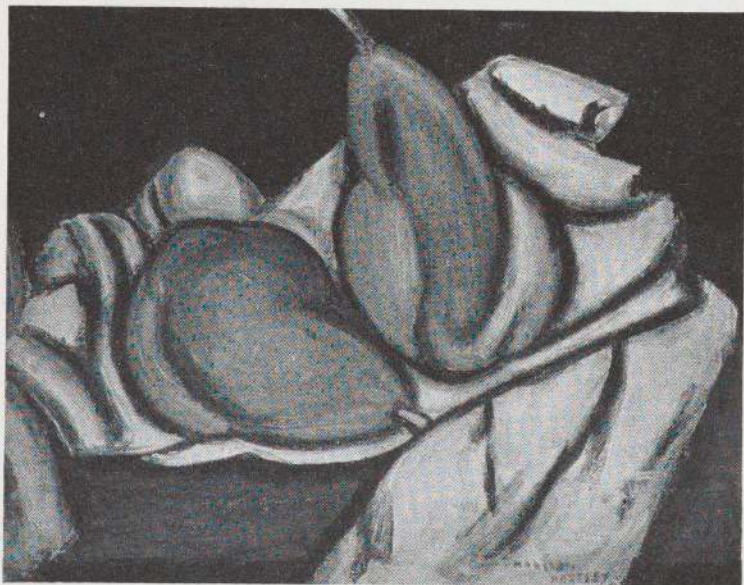


Maine Snowstorm. 1911? Oil on canvas, 30 x 30". Ferargil Galleries.





Deserted Farm. 1909? Oil on board, 32 x 28". Collection Paul Rosenfeld.



Pears. 1913. Oil on wood, 12 x 16". Collection Mrs. Florence Cane.





Painting No. 5. Berlin. 1915? Oil on canvas,  $39\frac{1}{2} \times 31\frac{3}{4}$ ". Collection Alfred Stieglitz.





Cash Entry Mines, New Mexico. 1920. Oil on canvas, 28 x 36". Collection Alfred Stieglitz.





Mont Ste Victoire, Aix-en-Provence. 1928. Oil on canvas,  $25\frac{1}{2} \times 31\frac{7}{8}$ ". The estate of the artist, courtesy of Paul Rosenberg.



Still Life No. 16. 1920? Oil on board,  $26\frac{1}{2} \times 18\frac{1}{2}$ ". Collection Alfred Stieglitz.





Whale's Jaw, Dogtown. 1931. Oil on board,  $18\frac{1}{16} \times 20\frac{1}{16}$ ". Collection Mrs. Adelaide Kuntz.

*Dogtown (Gloucester) looks like a cross between Easter Island and Stonehenge—essentially druidic in its appearance. It gives the feeling that any ancient race might turn up at any moment and review an ageless rite there . . . sea gulls fly over it on their way from the marshes to the sea; otherwise the place is forsaken and majestically lovely as if nature had at last formed one spot where she can live for herself alone.*

*From Hartley's autobiographical notes.*





Waldenstein Peaks, Garmisch-Partenkirchen. 1933-34? Oil on board,  $29\frac{1}{4}$  x  $18\frac{1}{8}$ ". Collection George Platt Lynes.





Portrait of Albert Pinkham Ryder. 1938-39. Oil on board, 28 x 22". The estate of the artist, courtesy of Paul Rosenberg.





Northern Seascape (Off the Banks). 1936-37. Oil on board, 18 x 24". Collection Max E. Friedmann.

Opposite: Ryder was majestic in his gray wools: sweater, skull cap to match, with a button of wool at the top . . . This cap came down to his shaggy eyebrows which were like lichens overhanging rocks of granite, the eyes that they now tell me were brown I thought, of course to be blue, thought them blue probably because blue eyes seem always to be looking over desperate horizons . . . There was the heavy moustache, and the long flowing beard, all lichen gray, merging into the gray wool of his clothing, all a matter of protective coloration, without doubt having something to do with Ryder's shyness . . .

Bibl. 15. p.91





Labrador Ducks. 1936. Oil on board, 18 x 24". Private collection.



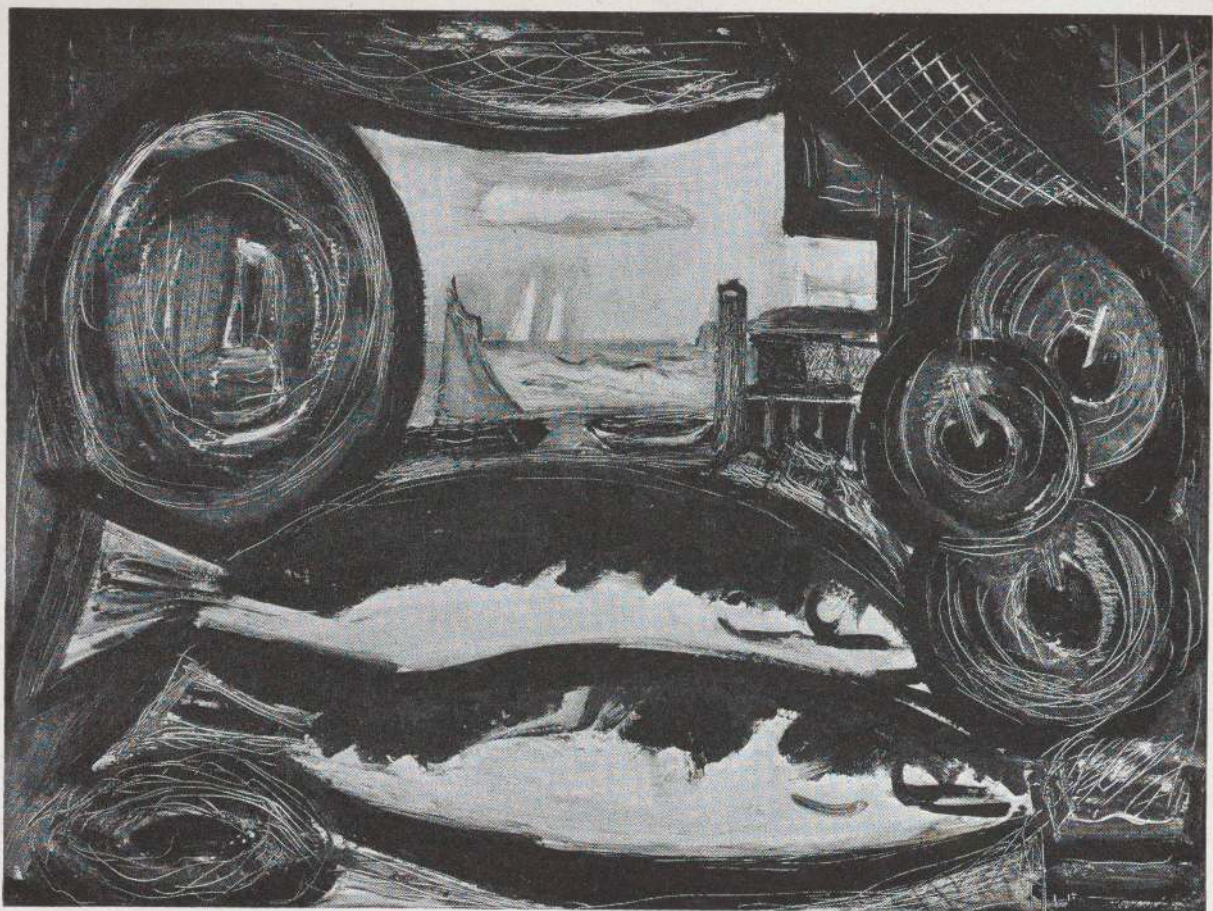
Braided Rope and Shells. 1936. Oil on board, 24 $\frac{1}{8}$  x 18 $\frac{1}{8}$ ". The estate of the artist, courtesy of Paul Rosenberg.





The Old Bars, Dogtown. 1936. Oil on board, 18 x 24". Whitney Museum of American Art, New York.





New England Fish House. 1934. Oil on board, 18 x 24". The estate of the artist, courtesy of Paul Rosenberg.





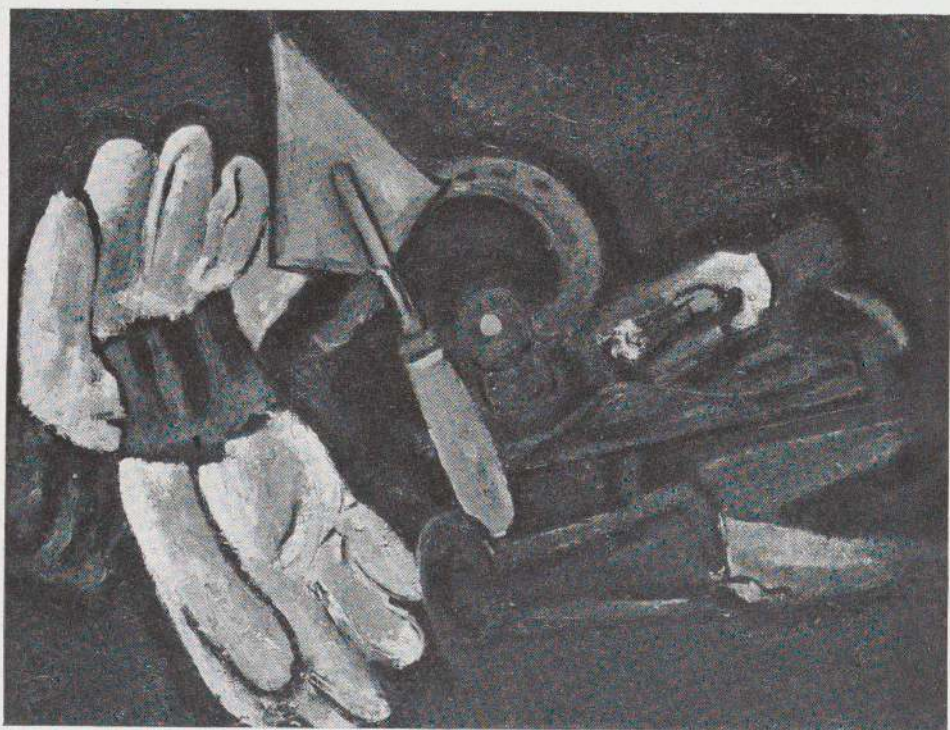
Fox Island, Georgetown, Maine. 1937-38. Oil on board, 22 x 28". Addison Gallery of American Art, Phillips Academy, Andover.





Sunday on the Reefs. 1935-36. Oil on board, 15 $\frac{7}{8}$  x 12". The estate of the artist, courtesy of T. R. Newell, administrator.

Below: Gardener's Gloves and Implements. 1937-38. Oil on board, 18 x 24". Collection Mrs. John D. Hamilton.







Smelt Brook Falls. 1937. Oil on board, 28 x 22". City Art Museum of St. Louis.





Lobster Fishermen, Corea, Maine. 1940–41. Oil on board,  $29\frac{3}{4} \times 40\frac{5}{8}$ ". Metropolitan Museum of Art.

Opposite below: . . . After all Hiroshige did 80 wood blocks of Fujiyama, why can't I do 80 Katahdins—and each time I do it I feel I am nearer the truth, even more so than if I were trying to copy nature from the thing itself. No one has ever done mountain portraits anyhow; not a single painter outside of Cézanne who loved the movement of his *Ste. Victoire* which in reality was not a mountain at all—but what a design! Curious that there should be so many mountains of the same conical form, and too, Katahdin is only conical at just the spot where I was; you know how it looks broadside—not very attractive as a painting form.

*From a letter by Marsden Hartley to Carl Sprinchorn, October 23, 1942, Corea, Maine.*



Give Us This Day.  
1938-39. Oil on canvas,  
30 x 40". Private collec-  
tion.



Mt. Katahdin, Winter No. 1. 1939-40. Oil on board, 22 x 28". Collection Mr. and Mrs.  
Arnold Hutcheson.

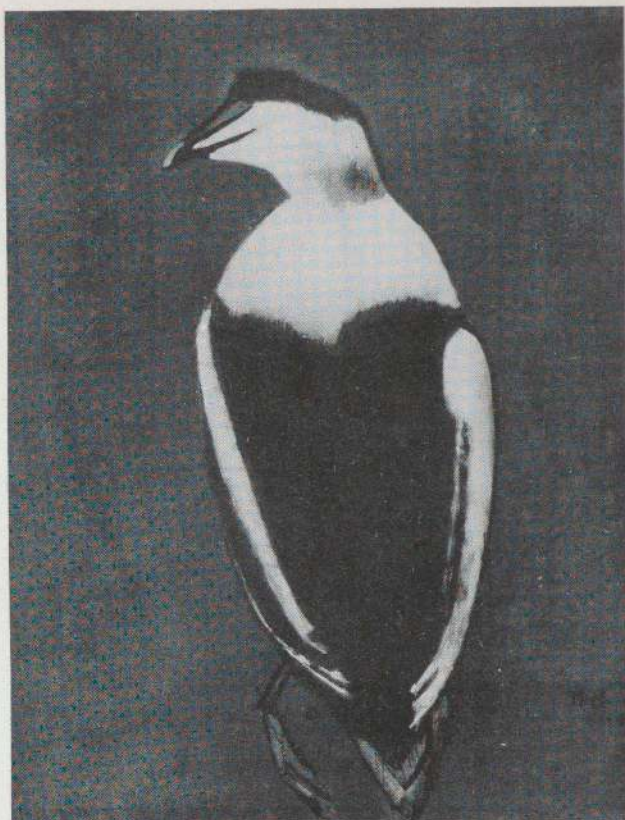




The Lighthouse. 1940-41. Oil on board, 30 x 40". Collection William A. M. Burden.

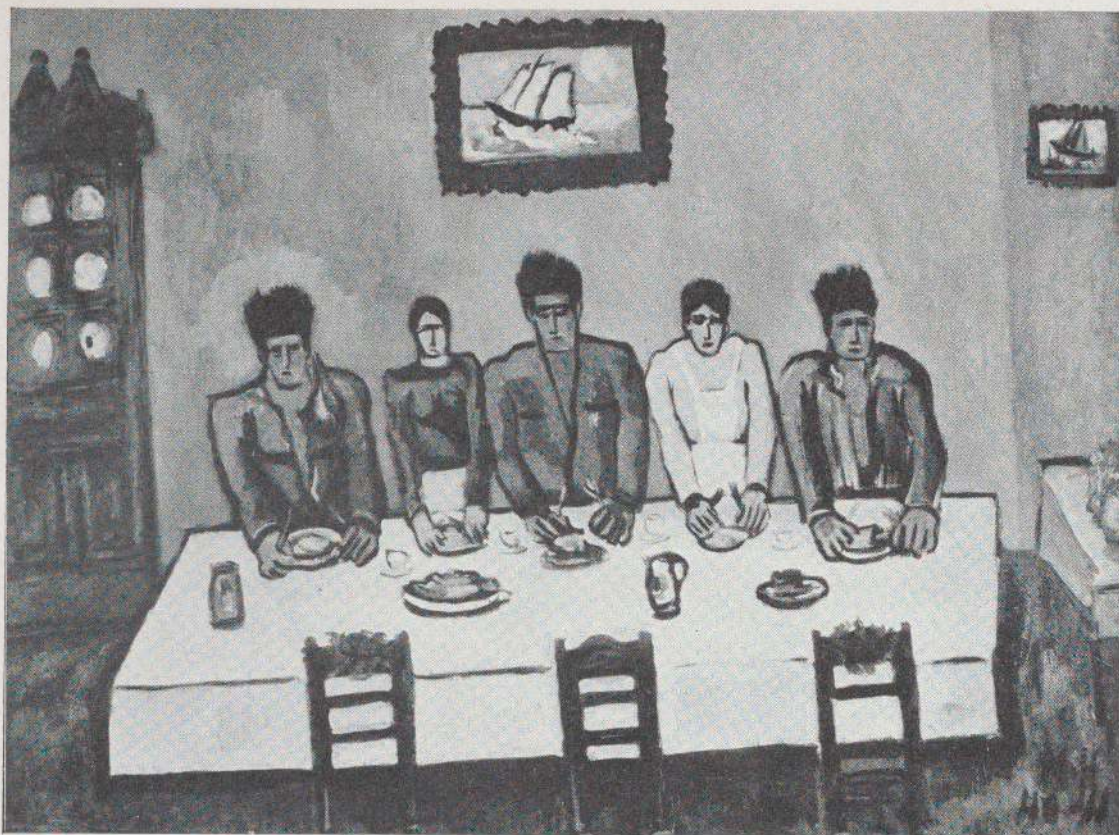


Black Duck. 1940-41. Oil on board, 28 x 22".  
Museum of Fine Arts, Boston.



Migration. 1943. Oil on board,  
19½ x 21½". Collection Dikran  
G. Kelekian, Inc.





Fishermen's Last Supper. 1940-41 (second version). Oil on board, 30 x 41". Collection Mr. and Mrs. Roy R. Neuberger.

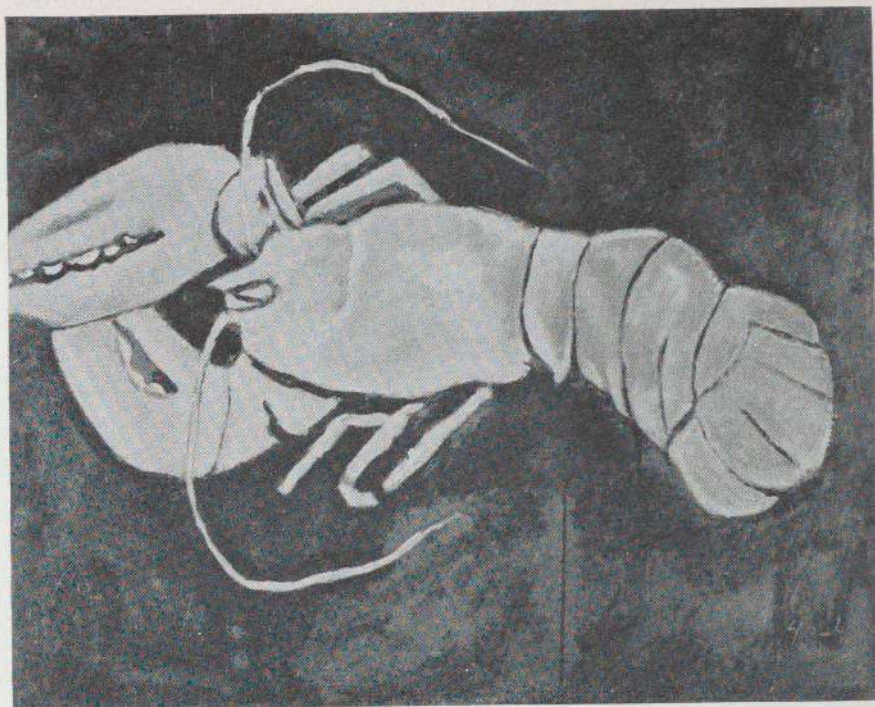
*Husbands and sons are drowned at sea, and this is just as natural to hear as if they died of measles or of a fever, and these men who are pretty much as children always, go to their death without murmur and without reproach.*

*Bibl. 24.*

*I have a group of what I call archaic portraits of the people I loved in Nova Scotia and a small study of a fisherman's "Last Supper" with the two drowned brothers, mother, father and sister at the table—and if I ever get freedom I want to do a large painting of it.*

*Letter from Marsden Hartley to H. W., October 8, 1938, Vinal Haven, Maine.*



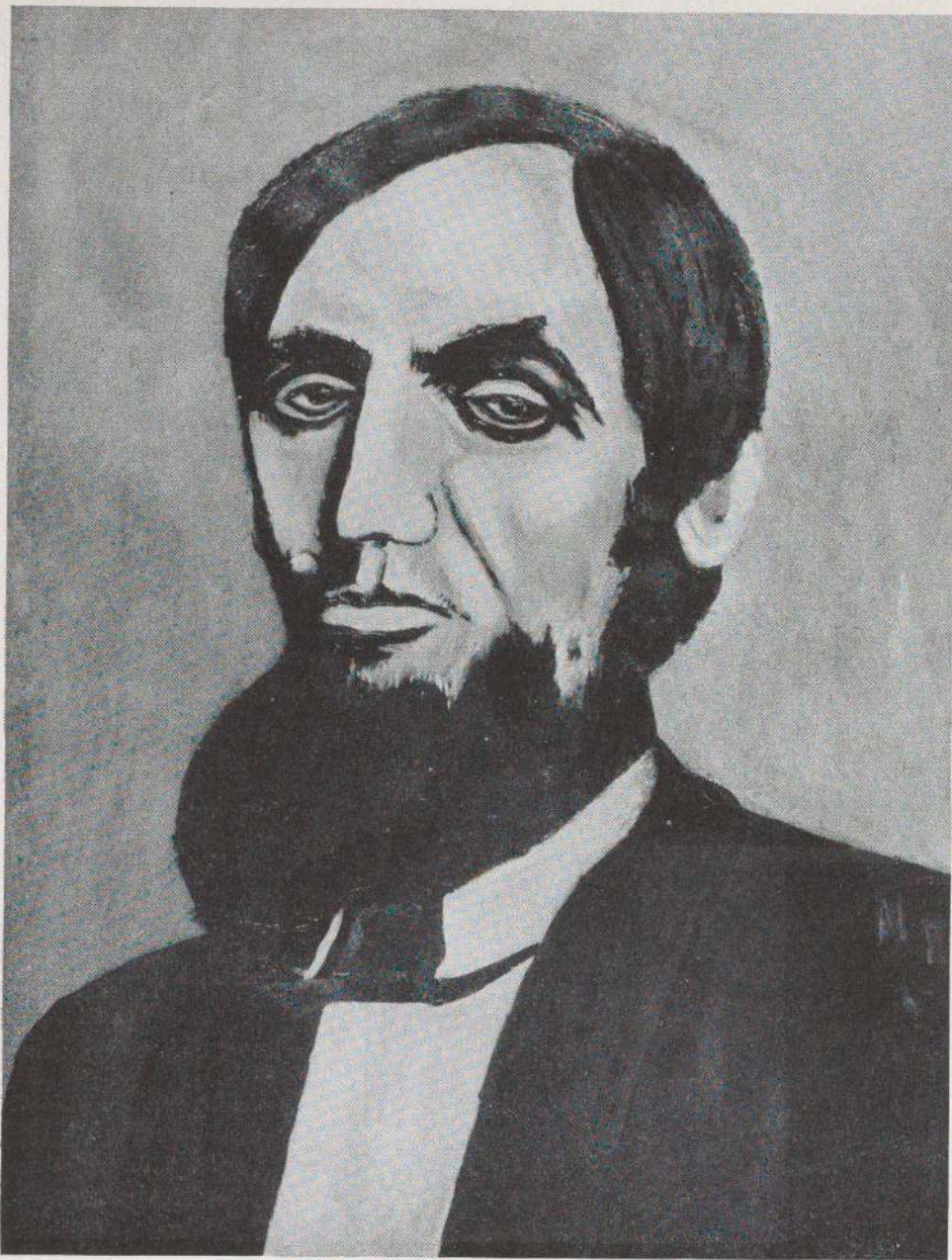


Red Lobster. 1940-41. Oil on board, 22 x 28". The estate of the artist, courtesy of Paul Rosenberg.



Log Jam, Penobscot Bay. 1940-41. Oil on canvas,  $30\frac{1}{16}$  x  $40\frac{15}{16}$ ". The Detroit Institute of Arts.



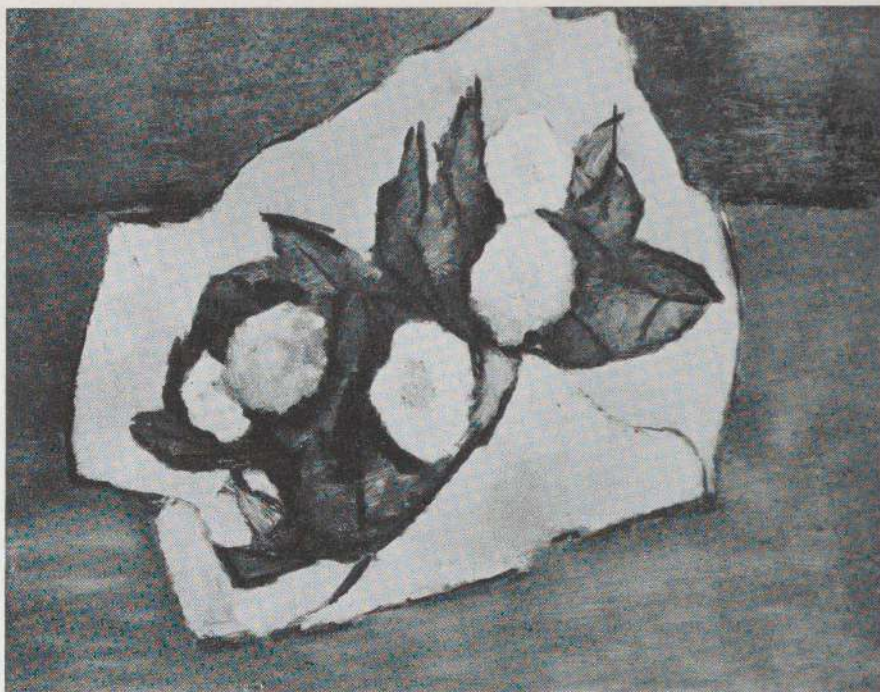


Great Good Man. 1942. Oil on board, 40 x 30". The estate of the artist, courtesy of T. R. Newell, administrator.

*I work grand these days and finished a swell (if I do say it myself) 40 x 30 head and shoulders portrait of Lincoln. I am simply dead in love with that man; I took the particular arrangement from one of the original Brady photo replicas, modifying it somewhat and I really like it. Someday I am going to do a life size, full length because L. was so rangy and grand when he stood up. It is the one great face for me and I never tire of looking at it, he was photoed so often by Brady and each time so different—so completely plastic he was.*

*From a letter to Carl Sprinchorn, November 29, 1942, Corea, Maine.*





Wild Roses. 1942. Oil on board, 22 x 28". Phillips Memorial Gallery, Washington, D. C.



Gull. 1942-43. Oil on board, 28 x 22 $\frac{1}{4}$ ". The estate of the artist, courtesy of T. R. Newell, administrator.





Three Friends. 1942. Oil on board, 40 x 30". Collection Mr. and Mrs. Henry R. Hope.



# CATALOG OF THE EXHIBITION

## Lenders

William A. M. Burden, Washington, D. C.; Mrs. Florence Cane, New York; Max E. Friedmann, Milwaukee; Mrs. John D. Hamilton, Paoli, Pennsylvania; Mr. and Mrs. Henry R. Hope, Bloomington, Indiana; Mr. and Mrs. Arnold Hutcheson, New York; Mr. and Mrs. Mervin Jules, New York; Mrs. Adelaide Kuntz, New York; George Platt Lynes, New York; Mr. and Mrs. Roy R. Neuberger, New York; T. R. Newell, Cleveland; Henry Hope Reed, New York; Paul Rosenfeld, New York; Mr. and Mrs. Harry A. Solomon, Port Washington, Long Island; Carl Sprinchorn, New York; Miss Ettie Stettheimer, New York; Alfred Stieglitz, New York.

Addison Gallery of American Art, Phillips Academy, Andover; Albright Art Gallery, Buffalo; Carnegie Institute, Pittsburgh; City Art Museum of St. Louis; The Columbus Gallery of Fine Arts; The Detroit Institute of Arts; The Metropolitan Museum of Art, New York; Museum of New Mexico, Santa Fe; Museum of Fine Arts, Boston; Philadelphia Museum of Art; Phillips Memorial Gallery, Washington, D. C.; Portland Art Museum, Portland, Oregon; The University of Nebraska, Lincoln; Whitney Museum of American Art, New York; Worcester Art Museum.

Ferargil Galleries; Dikran G. Kelekian, Inc.; Knoedler Galleries; Macbeth Gallery; Paul Rosenberg and Co., *all in New York*.

An asterisk (\*) preceding the catalog entry indicates that the work is illustrated. When no lender is listed, the work has been lent by the estate of the artist, courtesy Paul Rosenberg and Company. In dimensions, height precedes width.

## Paintings

SUMMER. 1908?  
Oil on board. 9 x 12".  
Lent by the Knoedler Galleries, New York.

BATHERS. 1909?  
Oil on board. 9 x 9".  
Lent by Alfred Stieglitz, New York.

\*DESERTED FARM. 1909?  
Oil on board. 32 x 28".  
Lent by Paul Rosenfeld, New York. *Ill. p.68.*

THE DARK MOUNTAIN. 1909?  
Oil on board. 19½ x 23½".  
Lent by Alfred Stieglitz, New York.

THE DARK MOUNTAIN, No. 2. 1909?  
Oil on board. 19¼ x 23¼".  
Lent by Alfred Stieglitz, New York.

\*MAINE LANDSCAPE, AUTUMN, No. 13. 1909.  
Oil on board. 11⅝ x 13½".  
Lent by Alfred Stieglitz, New York. *Ill. p.67.*

MAINE LANDSCAPE, No. 30. 1909.  
Oil on canvas. 30¼ x 30".  
Lent by Alfred Stieglitz, New York.

NEW ENGLAND FARM, LATE AUTUMN. 1909?  
Oil on wood. 12¼ x 12¼".  
Lent by The Columbus Gallery of Fine Arts, Ferdinand Howald Collection.

\*MAINE SNOWSTORM. 1911?  
Oil on canvas. 30 x 30".  
Lent by the Ferargil Galleries, New York. *Ill. p.67.*

STILL LIFE. c.1912-14.  
Oil on wood. 15½ x 11⅝".  
Lent by Mrs. Adelaide Kuntz, New York.

\*PEARS. 1913.  
Oil on wood. 12 x 16".  
Lent by Mrs. Florence Cane, New York. *Ill. p.68.*

\*PAINTING No. 5. Berlin. 1915?  
Oil on canvas. 39½ x 31¾".  
Lent by Alfred Stieglitz, New York. *Ill. p.69.*

FORMS ABSTRACTED. Berlin. 1915?  
Oil on canvas. 39 x 32".  
Lent by the Knoedler Galleries, New York.

"HIMMEL." Berlin. 1915?  
Oil on canvas. 47 x 47".

MOVEMENT No. 5. PROVINCETOWN HOUSES. 1916.  
Oil on board. 20 x 16".  
Lent by Alfred Stieglitz, New York.

MOVEMENT No. 6. Provincetown. 1916.  
Oil on board. 20 x 16".  
Lent by Alfred Stieglitz, New York.

STILL LIFE No. 3. 1916?  
Oil on glass. 14 x 9¾".  
Lent by Alfred Stieglitz, New York.

VASE OF FLOWERS. 1917.  
Oil on glass. 17½ x 16".  
Lent by Miss Ettie Stettheimer, New York.

STILL LIFE No. 2. 1917.  
Oil on wood. 19¼ x 13".  
Lent by The Columbus Gallery of Fine Arts, Ferdinand Howald Collection.

FLORAL AIR—DEBONAIR. 1920.  
Oil on canvas. 22 x 16".  
Lent by Alfred Stieglitz, New York.

VALLEY ROAD. 1920?  
Oil on canvas. 24 x 28".  
Lent by the Ferargil Galleries, New York.

\*CASH ENTRY MINES, New Mexico. 1920 (dated).  
Oil on canvas. 28 x 36".  
Lent by Alfred Stieglitz, New York. *Ill. p.70.*

EL SANTO. 1920.  
Oil on canvas. 36 x 32".  
Lent by the Museum of New Mexico, Santa Fe.



- \*STILL LIFE No. 16. 1920?  
Oil on board.  $26\frac{1}{2} \times 18\frac{1}{2}$ " (sight).  
Lent by Alfred Stieglitz, New York. *Ill. p.71.*
- MOTIF FROM AN AFRICAN TEXTILE. 1925?  
Oil on board.  $29\frac{1}{2} \times 9\frac{1}{4}$ ".  
Lent by Carl Sprinchorn, New York.
- GRAPES AND PEARS. Venice. 1926?  
Oil on canvas.  $19\frac{1}{2} \times 24$ ".
- \*MONT STE VICTOIRE. Aix-en-Provence. 1928.  
Oil on canvas.  $25\frac{1}{2} \times 31\frac{7}{8}$ ". *Ill. p.71.*
- THE WINDOW. c. 1928.  
Oil on canvas.  $35\frac{5}{8} \times 25\frac{5}{8}$ ".  
Lent by The Columbus Gallery of Fine Arts, Ferdinand Howald Collection.
- WHITE YUCCA (Memorial to Charles Philip Kuntz). 1928.  
Oil on canvas.  $31\frac{3}{4} \times 25\frac{5}{8}$ ".  
Lent by Mrs. Adelaide Kuntz, New York.
- SEA SHELLS. Paris. 1929 (dated on back).  
Oil on board.  $19\frac{3}{4} \times 24$ ".
- PITCHER WITH CALLA LILIES. 1929?  
Oil on canvas.  $37\frac{1}{4} \times 25\frac{3}{4}$ ".  
Lent by Miss Ettie Stettheimer, New York.
- MOUNTAIN, NEW ENGLAND. 1929?  
Oil on canvas.  $31 \times 35\frac{1}{8}$ ".
- KINSMAN FALLS. 1930 (dated on back).  
Oil on canvas.  $29 \times 17$ ".  
Lent by the Whitney Museum of American Art, New York.
- \*WHALE'S JAW, DOGTOWN. 1931 (dated on back).  
Oil on board.  $18\frac{1}{16} \times 20\frac{1}{16}$ ".  
Lent by Mrs. Adelaide Kuntz, New York. *Ill. p.72.*
- THE FISH. Mexico. 1932-33 (dated on back).  
Oil on board.  $15\frac{3}{4} \times 24\frac{5}{8}$ ".
- \*WALDENSTEIN PEAKS, GARMISCH-PARTENKIRCHEN. 1933-34?  
Oil on board.  $29\frac{1}{4} \times 18\frac{1}{8}$ ".  
Lent by George Platt Lynes, New York. *Ill. p.73.*
- \*NEW ENGLAND FISH HOUSE. 1934.  
Oil on board.  $18 \times 24$ ". *Ill. p.78.*
- STILL LIFE, FRUIT. 1934-35.  
Oil on canvas.  $18\frac{1}{2} \times 28\frac{1}{4}$ ".
- ALPSPITZ, MITTENWALD ROAD. 1935.  
Oil on board.  $17\frac{1}{2} \times 29\frac{1}{2}$ ".  
Lent by Dikran G. Kelekian, Inc., New York.
- \*SUNDAY ON THE REEFS. 1935-36.  
Oil on board.  $15\frac{7}{8} \times 12$ ".  
Lent by the estate of the artist, courtesy of T. R. Newell, administrator. *Ill. p.80.*
- GREEN LANDSCAPE AND ROCKS, No. 2. Dogtown. 1935-36.  
Oil on board.  $13 \times 17\frac{3}{4}$ ".
- RED STILL LIFE WITH FISH. 1935-36 (dated on back).  
Oil on canvas board.  $13\frac{7}{8} \times 18$ ".  
Lent anonymously.
- ROPE AND SHELLS. 1936.  
Oil on board.  $11\frac{1}{8} \times 16$ ".
- \*BRAIDED ROPE AND SHELLS. 1936.  
Oil on board.  $24\frac{1}{8} \times 18\frac{1}{8}$ ". *Ill. p.76.*
- CRAB, ROPE AND SEA SHELLS. 1936.  
Oil on board.  $11\frac{3}{4} \times 15\frac{3}{4}$ ".  
Lent by Mr. and Mrs. Mervin Jules, New York.
- \*THE OLD BARS, DOGTOWN. 1936.  
Oil on board.  $18 \times 24$ ".  
Lent by Whitney Museum of American Art, N. Y. *Ill. p.77.*
- \*LABRADOR DUCKS. 1936.  
Oil on board.  $18 \times 24$ ".  
Lent anonymously. *Ill. p.76.*
- \*NORTHERN SEASCAPE (OFF THE BANKS). 1936-37.  
Oil on board.  $18 \times 24$ ".  
Lent by Max E. Friedmann, Milwaukee. *Ill. p.75.*
- \*SMELT BROOK FALLS. 1937.  
Oil on board.  $28 \times 22$ ".  
Lent by the City Art Museum of St. Louis. *Ill. p.81.*
- \*FOX ISLAND, GEORGETOWN, MAINE. 1937-38.  
Oil on board.  $22 \times 28$ ".  
Lent by the Addison Gallery of American Art, Phillips Academy, Andover. *Ill. p.79.*
- \*GARDENER'S GLOVES AND IMPLEMENTS. 1937-38.  
Oil on board.  $18 \times 24$ ".  
Lent by Mrs. John D. Hamilton, Paoli, Pa. *Ill. p.80.*
- CHURCH AT HEAD TIDE. 1937-38 and 1940.  
Oil on board.  $28 \times 22$ ".
- PINK HIBISCUS. 1938.  
Oil on board.  $16 \times 12$ ".
- \*GIVE US THIS DAY. 1938-39.  
Oil on canvas.  $30 \times 40$ ".  
Lent anonymously. *Ill. p.83.*
- NOVA SCOTIAN WOMAN CHURNING. 1938-39.  
Oil on board.  $28 \times 22$ ".
- AFTER THE STORM. 1938-39.  
Oil on canvas.  $30\frac{1}{8} \times 44\frac{1}{16}$ ".  
Lent by the Portland Art Museum, Portland, Oregon.
- \*PORTRAIT OF ALBERT PINKHAM RYDER. 1938-39.  
Oil on board.  $28 \times 22$ ". *Ill. p.74.*
- YOUNG HUNTER HEARING CALL TO ARMS. 1939.  
Oil on board.  $41 \times 30$ ".  
Lent by the Carnegie Institute, Pittsburgh.
- \*THE LOST FELICE. 1939.  
Oil on canvas.  $40 \times 30$ ". *Ill. p.54.*
- KENNEBEC RIVER, WEST GEORGETOWN. 1939.  
Oil on wood.  $22 \times 28$ ".  
Lent by Mr. and Mrs. Harry A. Solomon, Port Washington, Long Island.
- CAMDEN HILL FROM BAKERS ISLAND, PENOBSCOT BAY. 1939.  
Oil on board.  $28 \times 22$ ".  
Lent anonymously.
- ROBIN HOOD COVE, GEORGETOWN, MAINE. 1939.  
Oil on board.  $22 \times 26$ ".  
Lent anonymously.
- FLOWERS FROM CLAIRE SPENCER'S GARDEN. 1939-40.  
Oil on board.  $28 \times 22$ ".  
Lent by the Albright Art Gallery, Buffalo.



- \*MT. KATAHDIN, AUTUMN, NO. 1. 1939-40.  
Oil on canvas. 30 $\frac{1}{8}$  x 40".  
Lent by the University of Nebraska Art Galleries, Hall Collection, Lincoln, Nebraska. Color plate facing p.66.
- \*MT. KATAHDIN, WINTER, NO. 1. 1939-40.  
Oil on board. 22 x 28".  
Lent by Mr. and Mrs. Arnold Hutcheson, N. Y. *Ill. p.83.*
- BACKWATERS UP MILLINOCKET WAY. 1939-40.  
Oil on board. 22 x 28".  
Lent by Henry Hope Reed, New York.
- THE WAVE. 1940.  
Oil on board. 30 $\frac{1}{2}$  x 41".  
Lent by the Worcester Art Museum.
- MAINE COAST STILL LIFE. 1940-41.  
Oil on board. 40 x 30".
- \*RED LOBSTER. 1940-41 (dated).  
Oil on board. 22 x 28". *Ill. p.87.*
- \*FISHERMEN'S LAST SUPPER. 1940-41 (dated).  
Oil on board. 30 x 41".  
Lent by Mr. and Mrs. Roy R. Neuberger, N. Y. *Ill. p.86.*
- \*BLACK DUCK. 1940-41 (dated).  
Oil on board. 28 x 22".  
Lent by the Museum of Fine Arts, Boston. *Ill. p.85.*
- \*THE LIGHTHOUSE. 1940-41 (dated).  
Oil on board. 30 x 40".  
Lent by William A. M. Burden, Washington, D. C. *Ill. p.84.*
- \*LOBSTER FISHERMEN. 1940-41 (dated).  
Oil on board. 29 $\frac{3}{4}$  x 40 $\frac{7}{8}$ ".  
Lent by the Metropolitan Museum of Art, N. Y. *Ill. p.82.*
- \*LOG JAM, PENOBSBOT BAY. 1940-41 (dated).  
Oil on canvas. 30 $\frac{1}{16}$  x 40 $\frac{1}{16}$ ".  
Lent by the Detroit Institute of Arts. *Ill. p.87.*
- BOOTS. 1941.  
Oil on board. 28 $\frac{1}{8}$  x 22 $\frac{1}{4}$ ".  
The Museum of Modern Art, Mrs. Simon Guggenheim Fund.
- YOUNG LOBSTER ON RED GROUND. 1942.  
Oil on board. 11 $\frac{1}{2}$  x 15 $\frac{1}{2}$ ".  
Lent by Dikran G. Kelekian, Inc., New York.
- DUCK AND ROBIN. 1942.  
Oil on board. 22 x 28".
- HURRICANE ISLAND, VINAL HAVEN, MAINE. 1942 (dated).  
Oil on board. 30 x 40 $\frac{1}{4}$ ".  
Lent by the Philadelphia Museum of Art.
- MUSICAL SEA NOTES. 1942 (dated).  
Oil on board. 8 x 30".
- \*GREAT GOOD MAN. 1942 (dated).  
Oil on board. 40 x 30".  
Lent by the estate of the artist, courtesy of T. R. Newell, administrator. *Ill. p.88.*
- \*WILD ROSES. 1942.  
Oil on board. 22 x 28".  
Lent by the Phillips Memorial Gallery, Washington, D. C. *Ill. p.89.*

- EVENING STORM, SCHOODIC, MAINE. 1942 (dated).  
Oil on board. 30 x 40".  
The Museum of Modern Art, acquired through the Lillie P. Bliss Bequest.
- \*THREE FRIENDS. 1942.  
Oil on board. 40 x 30".  
Lent by Mr. and Mrs. Henry R. Hope, Bloomington, Indiana. *Ill. p.90.*
- SUMMER SEA WINDOW. 1942 (dated).  
Oil on board. 40 x 30".  
Lent by the Addison Gallery of American Art, Phillips Academy, Andover.
- \*GULL. 1942-43.  
Oil on board. 28 x 22 $\frac{1}{4}$ ".  
Lent by the estate of the artist, courtesy of T. R. Newell, administrator. *Ill. p.89.*
- DEAD PLOVER. 1942-43.  
Oil on board. 16 x 20".
- \*MIGRATION. 1943 (dated).  
Oil on board. 19 $\frac{1}{2}$  x 21 $\frac{1}{2}$ ".  
Lent by Dikran G. Kelekian, Inc., New York. *Ill. p.85.*

## Drawings, Prints, Pastels

When no lender is listed, the work has been lent by the estate of the artist, courtesy of the Knoedler Galleries.

- SEATED MAN. 1908. Pencil. 12 x 8 $\frac{7}{8}$ ".
- EL CERRITO. 1920. Pastel. 21 $\frac{1}{2}$  x 33" sight. Lent by Paul Rosenfeld, New York.
- PEONIES. 1920's. Pastel. 23 $\frac{5}{8}$  x 18".
- FEMALE FIGURE. 1920's. Pastel. 20 $\frac{3}{4}$  x 16 $\frac{5}{8}$ ".
- FEMALE NUDE. 1920's. Pastel. 17 $\frac{3}{4}$  x 24 $\frac{1}{4}$ ".
- MALE NUDE SEATED. 1920's. Pastel. 18 x 23 $\frac{1}{2}$ ".
- VASE OF FLOWERS. 1923. Lithograph. 25 $\frac{5}{8}$  x 19 $\frac{3}{4}$ ".
- DISH OF APPLES. 1923. Lithograph. 19 $\frac{5}{8}$  x 25 $\frac{5}{8}$ ".
- TREE AND ROCK. 1927. Pencil. 14 $\frac{3}{4}$  x 11 $\frac{3}{4}$ ".
- PEACHES. 1927. Pencil. 11 $\frac{3}{4}$  x 14 $\frac{3}{4}$ ".
- TREES. c. 1928. Brush and ink. 29 $\frac{3}{4}$  x 21 $\frac{3}{8}$ ". Lent by the estate of the artist, courtesy of T. R. Newell, administrator.
- DOGTOWN. 1931. Pastel. 19 x 25". (sight) Lent by the Macbeth Gallery, New York.
- ALPSPITZ, MITTENWALD ROAD. 1932-33. Charcoal on cardboard. 18 x 30".
- \*DOGTOWN. 1936. Pen and ink. 12 x 8 $\frac{7}{8}$ ". Lent by the estate of the artist, courtesy of T. R. Newell, administrator. *Ill. p.63.*
- SHELL. 1936. Pen and ink. 6 x 4 $\frac{3}{4}$ ".
- LOBSTER POTS. 1936. Crayon and white chalk. 18 $\frac{3}{8}$  x 24 $\frac{3}{4}$ ".
- \*FISH NETS DRYING. 1936. Pen and ink on salmon paper. 12 $\frac{1}{2}$  x 15". Lent by the estate of the artist, courtesy of T. R. Newell, administrator. *Ill. p.58.*
- SMELT BROOK FALLS. 1937. Crayon and white chalk on cardboard. 26 x 19 $\frac{3}{4}$ ".
- \*MT. KATAHDIN. 1939. Crayon. 22 x 28 $\frac{1}{8}$ ". *Ill. p.65.*



## ONE-MAN EXHIBITIONS OF HARTLEY'S WORK

- 1909 NEW YORK. *Photo Secession Gallery* (291—Alfred Stieglitz). May
- 1912 NEW YORK. *Photo Secession Gallery*. February
- 1914 NEW YORK. *Photo Secession Gallery*. January
- 1915 NEW YORK. *Daniel Gallery*. February
- 1916 BERLIN. House of Max Liebermann, Parizer Platz. January  
NEW YORK. *Photo Secession Gallery*. April
- 1917 NEW YORK. *Photo Secession Gallery*. January
- 1926 NEW YORK. *Intimate Gallery* (Alfred Stieglitz). March
- 1928 CHICAGO. *The Arts Club*. March
- 1929 NEW YORK. *The Intimate Gallery*. January
- 1930 NEW YORK. *An American Place* (Alfred Stieglitz). December
- 1932 NEW YORK. *Downtown Gallery*. April 26-May 15
- 1933 MEXICO CITY. *Galeria de la Escuela Central de Artes Plasticas*. February
- 1936 NEW YORK. *An American Place*. March 22-April 14
- 1937 NEW YORK. *An American Place*. April 20-May 17
- 1938 NEW YORK. *Hudson D. Walker Gallery*. February 28-April 2  
PHILADELPHIA. *Carlen Gallery*. September
- 1939 NEW YORK. *Hudson D. Walker Gallery*. March 6-April 8  
BOSTON. *Symphony Hall*. December-January
- 1940 NEW YORK. *Hudson D. Walker Gallery*. March 11-March 30  
BATON ROUGE, LOUISIANA. *Louisiana State University*. January 28-February 10  
SAN ANTONIO, TEXAS. *Witte Memorial Museum*. March-April 15  
PORTLAND, OREGON. *Portland Art Museum*. May 1-19  
SAN FRANCISCO. *California Palace of the Legion of Honor*. July 5-August 6  
LINCOLN, NEBRASKA. *University of Nebraska*. September 15-October 15  
MINNEAPOLIS, MINNESOTA. *Walker Art Center*. November
- 1941 CINCINNATI, OHIO. *Cincinnati Modern Art Society* (with Stuart Davis). October 24-November 24
- 1942 NEW YORK. *Paul Rosenberg and Co.* February 2-27  
NEW YORK. *Macbeth Gallery*. March 9-28.  
NEW YORK. *Knoedler Galleries* (early drawings). October 12-31
- 1943 WASHINGTON, D. C. *Phillips Memorial Gallery*. October 24-November 23  
NEW YORK. *Paul Rosenberg and Co.* November 15-December 15
- 1944 COLUMBUS, OHIO. *Columbus Gallery of Fine Arts*. January 8-February 7  
NEW YORK. *Museum of Modern Art*. October 24-January 14

## WORKS BY HARTLEY IN AMERICAN MUSEUMS

- ANDOVER, MASSACHUSETTS. Addison Gallery of American Art. Phillips Academy. 2 oils.
- BOSTON, MASSACHUSETTS. Museum of Fine Arts. 1 oil.
- BROOKLYN, NEW YORK. Brooklyn Museum. 1 oil.
- BUFFALO, NEW YORK. Albright Art Gallery. 1 oil.
- CLEVELAND, OHIO. Cleveland Museum of Art. 1 oil.
- COLUMBUS, OHIO. Columbus Gallery of Fine Arts (Ferdinand Howald Collection). 16 oils.
- DETROIT, MICHIGAN. Detroit Institute of Arts. 2 oils.
- LINCOLN, NEBRASKA. University of Nebraska Art Galleries (Hall Collection). 1 oil.
- MERION, PENNSYLVANIA. Barnes Foundation. 2 oils.
- NEWARK, NEW JERSEY. Newark Museum. 1 oil.
- NEW HAVEN, CONNECTICUT. Yale University. 1 oil.
- NEW YORK. Metropolitan Museum of Art. 1 oil.
- NEW YORK. Museum of Modern Art. 2 oils. 1 lithograph.
- NEW YORK. Whitney Museum of American Art. 3 oils.
- PHILADELPHIA, PENNSYLVANIA. Philadelphia Museum of Art. 1 oil.
- PITTSBURGH, PENNSYLVANIA. Carnegie Institute. 1 oil.
- PORTLAND, OREGON. Portland Museum of Art. 1 oil.
- ST. LOUIS, MISSOURI. City Art Museum. 1 oil.
- SANTA FE, NEW MEXICO. Museum of New Mexico. 1 oil.
- WASHINGTON, D. C. Phillips Memorial Gallery. 8 oils.
- WICHITA, KANSAS. Wichita Art Museum (Roland P. Murdock Collection). 2 oils.
- WILLIAMSTOWN, MASSACHUSETTS. Lawrence Art Museum, Williams College. 1 pastel.
- WORCESTER, MASSACHUSETTS. Worcester Art Museum. 1 oil.

## LITHOGRAPHS BY HARTLEY

- Dish of Apples and Pears. Berlin, 1923.  $13\frac{5}{8} \times 16\frac{7}{8}$ ".
- Grapes in Bowl. Berlin, 1923.  $13\frac{1}{2} \times 16\frac{7}{8}$ ".
- Fruit Basket. Berlin, 1923.  $15\frac{5}{8} \times 16\frac{3}{4}$ ".
- Bowl of Fruit. Berlin, 1923.  $14\frac{1}{4} \times 12\frac{1}{8}$ ".
- Grapes. Berlin, 1923.  $10 \times 11\frac{7}{8}$ ".
- Flowers in Goblet #1. 1923.  $23\frac{7}{8} \times 14\frac{7}{8}$ ".
- Flowers in Goblet #2. 1923.  $17\frac{3}{4} \times 12\frac{1}{4}$ ".
- Flowers in Goblet #3. 1923.  $17 \times 12\frac{1}{8}$ ".
- Flowers in Goblet #4. 1923.  $17\frac{3}{4} \times 12$ ".
- Pears in Basket. 1923.  $14\frac{7}{8} \times 19\frac{1}{8}$ ".
- Apples on Table. 1923.  $13\frac{3}{4} \times 18$ ".
- Apples in Basket. 1923.  $14\frac{1}{2} \times 18\frac{1}{2}$ ".
- Pomegranate, Pear and Apple. 1923.  $12\frac{1}{4} \times 15\frac{1}{2}$ ".
- Alpspitz. 1933-34.  $14 \times 17\frac{1}{8}$ ".
- Kopelberg, Oberammergau. 1934.  $18\frac{7}{8} \times 14\frac{1}{2}$ ".
- Dreitorspitz. 1934.  $15 \times 17\frac{1}{8}$ ".



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Not included are individual references to essays by Hartley reprinted in *Adventures in the Arts* (\*1) and to exhibition notes before 1937 which are listed in the bibliography of *Index of Twentieth Century Artists* (\*44).

Abbreviations: Ag August, Ap April, D December, F February, il illustration(s), Ja January, Je June, Jy July, Mr March, My May, N November, no number(s), n.d. no date, O October, p page(s), S September, sup supplement(ary).

\* Entries so marked are in the Museum Library.

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2. *Androscoggin.* 52p Portland, Me., Falmouth publishing house, 1940.
- \*3. *Art—and the personal life.* il *Creative Art* 2: xxxi-xxxiv Je 1928.
- \*4. *As to John Marin, and his ideas.* In New York. Museum of Modern Art. John Marin, watercolors, oil paintings, etchings. p15-8 New York, 1942.
5. *Business of poetry.* *Poetry* 15:152-8 D 1919.
- \*5a *Commentary by Marsden Hartley.* In O'Toole, James St. L., *Galleries*, New York. Paintings and drawings by John Blomshield. p3-5 New York [1941].
6. *Crucifixion of Noël; poem.* *Dial* 70:378-80 Ap 1921.
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8. *The greatest show on earth.* *Vanity Fair* 22:33,88 Ag 1924.
9. *Kaleidoscope; poems.* *Poetry* 12:195-201 Jy 1918.
- \*10. *New England on the trapeze.* *Creative Art* 8: sup57-8 F 1931.
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- \*14. *The six greatest New England painters.* *Yankee* 3:14-6 Ag 1937.
- \*15. *The spangle of existence: casual dissertations.* 198p. Unpublished manuscript.
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18. *Three notes: Mary with the Child—of Leonardo, in the Pinakothek, Munich; Memling portraits; Thinking of Gaston Lachaise.* *Twice A Year* no3-4:253-63 1939-40.
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- \*24. *AN AMERICAN PLACE, NEW YORK.* Marsden Hartley: exhibition of recent painting, 1936. April 20-May 17, 1937. 5p.  
Exhibition catalog with text by Hartley.
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33. DOOLEY, WILLIAM GERMAIN. *Marsden Hartley.* il *Boston Evening Transcript* D 23 1939.



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Exhibition catalog.
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SEVEN THOUSAND TWO HUNDRED COPIES OF THIS BOOK HAVE BEEN PRINTED IN OCTOBER 1944 FOR THE TRUSTEES OF THE MUSEUM OF MODERN ART BY THE PLANTIN PRESS, NEW YORK. THE COLOR INSERTS WERE PRINTED BY WILLIAM E. RUDGE'S SONS, NEW YORK.



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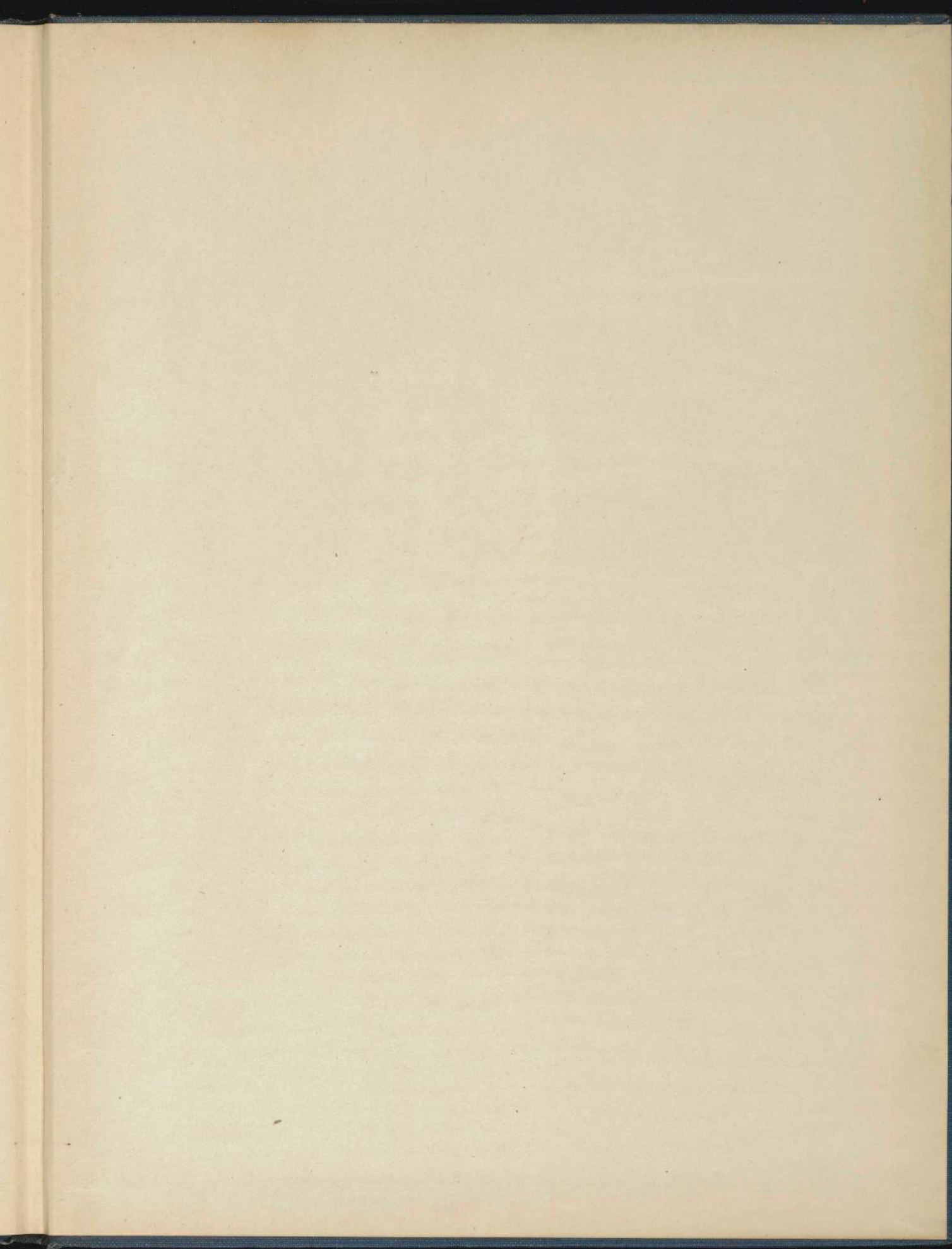
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