MAX WEBER
RETROSPECTIVE EXHIBITION
1907 1930

MUSEUM OF MODERN ART
730 FIFTH AVENUE
NEW YORK
CATALOG

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

1 PARIS, 1907
Oil on canvas, 24½ x 31 inches

*2 THE YOUNG MODEL, 1907
Oil on canvas, 38½ x 31½ inches

3 FIGURE, 1907
Pencil, 13½ x 8½ inches

4 SKETCH, 1907
Charcoal, 12 x 6½ inches

5 ON THE SHORE, 1907
Ink, 9 x 12 inches

6 FIGURE STUDY, 1908
Oil on canvas-board, 22 x 12 inches
Note: This study was made from the model in Matisse’s class. Complementary colors of green-yellow and red-violet are used. Matisse admired this study, especially the drawing of the legs. He always encouraged directness and simplification in the indication of contour and mass.

7 STUDY FROM MODEL, 1908
Pencil, 63¼ x 4½ inches

8 SUMMER, 1909
Oil on canvas, 39¾ x 23¾ inches

9 STILL LIFE WITH BANANAS, 1909
Oil on canvas, 32 x 23¾ inches

10 STATUETTE, 1909
Pencil and watercolor, 10 x 6¾ inches

11 THE OLD AMERICAN ART GALLERIES, 1909
Gouache, 9½ x 6¾ inches

*12 COMPOSITION WITH THREE FIGURES, 1910
Oil on corrugated paper, 47 x 23½ inches
13. **BOY**, 1910  
Gouache, 28 1/2 x 12 inches

14. **MEDALLION**, 1910  
Watercolor, oval, 5 x 4 inches

15. **RED PARASOL**, 1910  
Watercolor, 7 1/8 x 4 5/8 inches

16. **FIGURE—SIDE VIEW**, 1910  
Charcoal and chalk, 9 3/4 x 3 3/4 inches

17. **DRAWING FOR CARVING**, 1910  
Pencil, 12 1/4 x 8 inches

18. **BREAKFAST**, 1911  
Pastel and gouache on corrugated paper, 47 1/2 x 23 3/4 inches

*19. **THE GERANIUM**, 1911  
Oil on canvas, 39 1/4 x 31 3/4 inches

   **Note:** Two crouching figures of women dwelling and brooding in a nether or unworldly realm. The conception and treatment spring from a search of form in the crystal. It is a painter’s realization of sculpturesque and tactile values.—M. W.

20. **TWO FIGURES**, 1911, Study for The Geranium  
Oil on canvas-board, 12 x 17 3/4 inches

21. **THE BLACK FENCE**, 1911  
Oil on canvas-board, 15 1/4 x 17 1/4 inches

22. **FIGURE COMPOSITION**, 1911  
Watercolor, 18 x 24 1/8 inches

23. **FIGURE STUDY**, 1911  
Ink and gouache, 11 1/2 x 6 inches

24. **FOUR SAILS**, 1912  
Oil on canvas, 35 1/4 x 20 3/4 inches

25. **TWO HEADS**, 1912  
Pastel, 24 3/4 x 18 inches

26. **FIGURE**, 1912  
Gouache, 15 x 10 3/4 inches

*27. **DECORATION WITH CLOUD**, 1913  
Oil on canvas, 59 1/4 x 40 inches

   **Note:** A few simple objects—a black tree, white blossoms, a portion of a hut with a carmine colored roof, a pale yellowish green cloud, birds, two figures of primitive type in attitudes of gaze and quest—are placed with utmost regard for distribution and space, and beauty of
design and color. This is purely decorative study, arabesque and primitive in its intent. Charm or sweetness was avoided. Flat, subdued, intermediary tints were chosen in a manner that seemed to help in mellowing the expression of primitive austerity.—M. W.

28 IMAGINARY PORTRAIT OF A WOMAN, 1913
Oil on canvas, 35 1/4 x 24 1/4 inches
Collection Mrs. Nathan J. Miller, New Rochelle, New York

29 WOMEN AND TENTS, 1913
Oil on canvas, 24 1/2 x 35 3/4 inches
Collection Mrs. Nathan J. Miller, New Rochelle, New York

30 THE BATHER, 1913
Oil on canvas, 59 1/4 x 23 1/2 inches

31 MAINE, 1914
Pastel, 24 1/2 x 18 inches

32 INTERIOR WITH MUSIC, 1915
Oil on canvas, 59 1/4 x 40 inches
Note: There are moments when our senses seem to take on the functions of each other. To hear is to see, to see is to touch, and so it seems that the audible tones of music float and interlace or blur in space as do volumes of smoke or even vapors or aromas. Here is an expression of a conception of music as it wafts in space and is encased or seized in rhythmic architectural contour. The visible gamut of color seemed appropriate at the time for the harmony of music then heard in silence and isolation.—M. W.

33 RUSH HOUR, NEW YORK, 1915
Oil on canvas, 35 3/4 x 29 1/2 inches

34 CHINESE RESTAURANT, 1915
Oil on canvas, 39 1/2 x 47 1/2 inches
Note: On entering a Chinese Restaurant from the darkness of the night outside, a maze and blaze of light seemed to split into fragments the interior and its contents, the human and inanimate. For the time being the static became transient and fugitive—oblique planes and contours took vertical and horizontal positions, and the horizontal and vertical became oblique, the light so piercing and so luminous, the color so liquid and the life and movement so enchanting! To express this, kaleidoscopic means had to be chosen. The memory of bits of pattern were less obvious than the spirit and festive loveliness and gaiety—almost exotic movement. Therefore, the glow, the charm, the poetry of geometry was stressed. The whole picture is made even more significant by the distribution of flickers here and there in fitting place of a hand, an eye, or drooping head.—M. W.

*35 NEW YORK AT NIGHT, 1915
Oil on canvas, 34 x 22 inches
Note: Electrically illumined contours of buildings, rising height upon height against the blackness of the sky now diffused, now interknotted, now pierced by occasional shafts of colored light. Altogether—a web of colored geometric shapes, characteristic only of the Grand Canyons of New York at Night.—M. W.
36 AVOIRDUPOIS, 1915  
Oil on canvas, 21 x 18 inches  
Note: Inanimate objects are exceedingly fascinating. A life all their own seems to inform them. The scale, for example, in its process or function of weighing, seems to be a living, balancing, knowing instrument. It searches for equilibrium between matter and matter, regardless of content or composition. It is the moment before the stillness in balance that was aimed at in terms of geometry and symbol.—M. W.

37 COLTS, 1915  
Watercolor, 9½ x 13½ inches

38 KITCHEN, 1915  
Pastel, 24¼ x 18 inches

*39 THE PIQUÉ SHIRT, 1916  
Oil on canvas, 31 x 24 inches  
Note: Mere caricature was not the aim in this study. It is an effort to express the dignity, poise and concentration of a man seated at a table reading a book. It is a plastic expression of visual memory and not of optic reality.—M. W.

40 WOMAN BATHING, 1917  
Gouache, 24¼ x 18 inches

41 COURTING, 1917  
Gouache, oval, diameters 24 x 18 inches

*42 LECTURE, METROPOLITAN MUSEUM, 1917  
Pastel, 24¼ x 18 inches  
Note: A lecture on Giotto was given at the Metropolitan Museum. The late hastening visitor finds himself in an interior of plum-colored darkness on leaving the glaring daylight, speed and noise behind. The darkness of the interior becomes a background upon which one discerns the focussing spray-like yellowish-white light, the concentric, circular rows of seats, a portion of the screen, and indications of figures upon it. There was much more visible, but the memory retained only the essential expressed in this pastel study.—M. W.

43 STUDY FOR SCULPTURE, 1917  
Pastel, 24 x 15 inches

44 THE FOUNDRY, 1917  
Pencil, 5½ x 7¾ inches

*45 THE CELLIST, 1917  
Oil on canvas, 39½ x 29½ inches  
Note: Two bearded young French musicians, a cellist and pianist, giving a recital. This is an effort to combine the arabesque with the pictorial. To obtain the unity and rhythm of interlaced form or pattern and the fantastic visual spacial beauty that such interplay evokes, the opaque was treated as if it were transparent, and two or three objects as if they occupied the same space at the same time. The human touch, the spirit and charm of music was cherished and vested in the plastic.—M. W.
46 CONVERSATION, 1917
Oil on canvas, 41 1/2 x 33 1/2 inches

47 THE EGYPTIAN POT, 1917
Oil on canvas, 28 x 20 inches
Collection Mrs. Nathan J. Miller, New Rochelle, New York

*48 THE SISTERS, 1917
Oil on canvas, 36 x 17 3/4 inches

Note: This is an expression of withheld emotion or ecstasy—a subconscious state of the spirit. Technique, process, style were utterly abandoned and useless in the painting of this picture.
—M. W.

49 THE RABBI, 1918
Oil on canvas, 24 x 20 inches
Collection Mrs. Nathan J. Miller, New Rochelle, New York

50 THE WORSHIPPER, 1918
Oil on canvas, 30 1/2 x 23 3/4
Collection Mrs. Nathan J. Miller, New Rochelle, New York

51 THE MUSICIANS, 1918
Oil on canvas, 24 x 18 inches
Collection J. B. Neumann, New York

51a OPPOSITION, 1918
Gouache, 17 x 11 1/4 inches

52 SEATED FIGURE, 1918
Gouache, 8 1/4 x 5 3/8 inches

53 THE BLACK EYE, 1918
Gouache, 11 1/4 x 5 3/8 inches

54 INTERSECTION OF SOLIDS—HUMAN, 1918
Gouache, 8 1/4 x 5 3/4 inches

55 THE VISIT, 1918
Gouache, 6 x 12 inches

56 THE BLUE DRESS, 1918
Gouache, 8 1/4 x 4 1/2 inches

57 SUPPER, 1918
Gouache, 4 1/2 x 4 1/2 inches
Collection J. B. Neumann, New York
58 THE BATH, 1918
Gouache, 4 1/4 x 4 1/4 inches
Collection J. B. Neumann, New York

59 OLD WOMAN IN GREEN CHAIR, 1918
Gouache, 4 1/2 x 4 1/2 inches
Collection J. B. Neumann, New York

*60 THE DRAMATIST, 1918
Gouache, 4 1/2 x 4 1/2 inches
Private Collection, New York

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

61 THE LEMON, 1918
Gouache, 4 3/4 x 2 3/4 inches

62 CRYSTALLINE NUDE, 1918
Gouache, 5 x 3 3/4 inches

63 LANDSCAPE, 1918
Pencil, 5 1/4 x 7 inches

WOODCUTS, 1918

64 THE WINDOW (No. 17)

65 THOUGHT (No. 20)

66 PRAYER (No. 2)

67 THE BLUE POT (No. 26)

68 MASK WITH A VEIL (No. 5)

69 ABSTRACT HEAD (No. 15)

70 HEAD WITH A CROWN (No. 8)

71 PRIMITIVE MAN (No. 41)

72 ABSTRACT FIGURE (No. 20)

73 MASK WITH TWO BUTTONS (No. 7)
74 INVOCATION, 1919
Oil on canvas, 48 x 41\(\frac{1}{2}\) inches

NOTE: Sculpturesque, dynamic form was sought for in this picture, but the chief aim was to express a deep religious archaic spirit in fitting attitudes and gestures.—M. W.

75 THE CAVE, 1920
Ink drawing and watercolor, 9 x 12 inches

76 THE GESTURE, 1921
Oil on canvas, 18 x 22
Collection Dr. F. H. Hirschland, New York

77 THE CUP, 1921
Gouache. 15\(\frac{5}{8}\) x 11\(\frac{3}{4}\) inches
Private Collection, New York

78 SEATED FIGURE, 1921
Pencil, 9\(\frac{1}{2}\) x 6\(\frac{1}{2}\) inches

79 DAHLIAS AND ZINNIAS, 1922
Oil on canvas, 40 x 18 inches
Collection J. B. Neumann, New York

80 THE BLACK CHAIR, 1922
Oil on canvas, 46\(\frac{1}{2}\) x 30\(\frac{1}{2}\) inches

81 FIGURES AS ARCHITECTURE, 1922
Oil on canvas, 20 x 30 inches

82 OUTSKIRTS OF THE TOWN, 1925
Oil on canvas, 21 x 28 inches
Collection Julius Oppenheimer, New York

*83 THE RIVER, 1926
Oil on canvas, 24\(\frac{1}{2}\) x 29\(\frac{1}{2}\) inches

84 THE FLUTED BOWL, 1926
Oil on canvas, 39\(\frac{1}{4}\) x 31\(\frac{3}{4}\) inches
Collection Mrs. Nathan J. Miller, New Rochelle, New York

85 THE BLUE SAUCER, 1926
Oil on canvas, 28 x 23 inches
Collection Mr. and Mrs. Samuel A. Lewisohn, New York

86 RABBI READING, 1926
Oil on canvas, 17\(\frac{1}{2}\) x 9\(\frac{1}{2}\) inches
Collection J. B. Neumann, New York
*87 OLD BARNS, 1926
Oil on canvas, 25 x 30 inches
Collection Dr. B. D. Saklatwalla, Crafton, Pennsylvania

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

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

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

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

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

92 PEWTER CUP, 1928
Lithograph, 8⅞ x 9⅝ inches

93 SCULPTOR’S MODEL, 1928
Lithograph, 7⅝ x 4½ inches

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

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

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

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

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

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

MARCH 13 1930 APRIL 2
MUSEUM OF MODERN ART
730 FIFTH AVENUE
NEW YORK
CATALOG

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

1. ESCAPEMENT
   Tempera on canvas, 1919
   Collection E. Weyhe, New York

2. LANDSCAPE WITH THE BLUE BIRDS
   Gouache, 1919
   Collection Gallery of Living Art, New York University

*3. ABSTRACT TRIO (Abstraktes Terzett)
   Ink drawing and watercolor, 1923

4. SCENE PLAYED TO A HAND ORGAN (Kleine Handlung zur Drehorgel)
   Ink and watercolor, 1923

5. UPPER AND LOWER CASE (Buchstabenbild)
   Color on paper strips on board, 1924

6. PORTRAIT OF MRS. P. IN THE SOUTH (Bildnis der Frau P. im Süden)
   Gouache and watercolor, 1924

7. COOKIE PICTURE (Lebkuchenbild)
   Oil on fibre-board with wax reliefs, 1925

8. PERSPECTIVES (Perspective Figuration)
   Tempera (?) on cardboard, 1925

*9. GOAT (Bock)
   Pen and air brush with watercolor, 1925
   Private Collection, New York

10. CATHEDRALS, II (Kathedralen, II)
    Oil on canvas on board, 1925

11. STILL LIFE WITH FRAGMENTS (Stilleben mit Fragmenten)
    Air brush on waxed cardboard, 1925
*12 ACTOR’S MASK (Schauspielmaske)
Oil on canvas on fibre-board (1927) 1927

13 THE BIRD FEEDS WITH THE SNAKE (Vogel füttert mit der Schlange)
Ink drawing and gouache, 1925

14 SLAVERY (Sklaverei)
Ink drawing and gouache, 1925

15 PALACE PARTIALLY DESTROYED (Palast teilweise zerstört)
Watercolor, 1926

16 SNAILS (Schnecken)
Ink drawing and air brush, 1926

17 THE SACRED ISLAND (Heilige Inseln)
Ink drawing and watercolor, 1926
Collection: Philip C. Johnson, Cleveland

18 ARTIFICIAL ROCK (Künstlicher Fels)
Oil on fibre-board, 1927

19 LIGHTNING (Blitz)
Gesso (?) on fibre-board, 1927

*20 VARIATIONS (Variationen)
Oil on canvas, 1927

21 THREE GOBLETS AND OTHER THINGS (Drei Gefäße und Anderes)
Oil on cardboard, 1927

22 PASTORALE
Tempera on canvas on board, 1927

23 DEPARTURE OF THE SHIPS (Abfahrt der Schiffe)
Oil on canvas, 1927

24 PORTRAIT OF AN EQUILIBRIST
Oil on fibre-board, 1927

*25 DRAGON OF THE AIR (Luftdrache)
Oil on canvas, 1927

26 MEGANTHEMUM
Oil on wood panel, 1927

27 A PHANTOM BREAKS UP (Ein Phantom bricht zusammen)
Ink drawing and gouache, 1927
28 FIGURINE “THE OLD WOMAN” (Figurine “die Alte”)
Oil on canvas on paper, 1927

*29 THE HARBOR OF PLIT (Der Hafen von Plit)
Ink drawing, 1927

30 QUADRUPULA GRACILES P. K.
Ink drawing, 1927

31 PORTRAIT OF A RATHER EXTRAORDINARY MAN (Geringer Ausserordentlicher, Bildnis)
Ink and brush drawing, 1927

32 FIGURINE “DEATH” (Figurine “der Tod”)
Oil ink spattered on paper, 1927

33 A LITTLE FOOL IN A TRANCE (Kleiner Narr in Trance)
Ink drawing, 1927

34 CITY AND SUN (Burg und Sonne)
Tempera and oil on canvas, 1928

35 SHE MOOS, WE PLAY (Sie brüllt, wir spielen)
Oil on canvas, 1928

36 JUST MISSED (Fast getroffen)
Oil on canvas on board, 1928

*37 ZOO (Tiergarten)
Oil on wood panel, 1928

38 RADIATING LANDSCAPE (Landschaft im Drehpunkt)
Tempera on cheese cloth on board, 1928

*39 CAT AND BIRD (Katz und Vogel)
Oil on canvas on wood, 1928

40 GIFTS FOR T. (Gaben für T.)
Tempera on gesso on canvas on wood, 1928

41 GROUP FROM A PARK (Gruppe aus einem Park)
Ink and watercolor, 1928

42 FLOWERS IN A ROOM (Blumen im Zimmer)
Oil on canvas on paper, 1928

43 AEOLIAN RACE (Aeolisches Rennen)
Oil on canvas on paper, 1928

44 SCENE WITH FOUR FIGURINES (Handlung mit vier Figurinen)
Pencil drawing, 1928
45 BEFORE AND BEHIND THE BRIDGE (Vor und hinter der Brücke)
Ink drawing, 1928

46 HAPPY MOUNTAIN LANDSCAPE (Heitere Gebirgslandschaft)
Tempera on fibre-board, 1929

*47 MIXED WEATHER (Gemischtes Wetter)
Mixed medium on canvas, 1929

48 STEPS (Stufen)
Oil on canvas, 1929

49 NECROPOLIS
Tempera on wood panel, 1929

50 MONUMENTS NEAR G. (Denkmäler bei G.)
Oil on canvas, 1929

*51 HURRYING SPIRIT (Fliessender Geist)
Oil on canvas, 1929

52 ARROW IN A GARDEN (Pfeil im Garten)
Tempera on canvas, 1929

53 DISPUTE (Disput)
Tempera on canvas, 1929

54 SOLITARY RIDER (Versprengter Reiter)
Tempera and gesso on canvas, 1929

55 LOADED DOWN (Beladene)
Tempera and gesso on panel, 1929

56 LEMON ORCHARD (Citronengegend)
Gouache, 1929

57 NEAR THE HARBOR (Stadtteil am Hafen)
Watercolor, 1929

58 LANDSCAPE WITH A WHEEL (Landschaft mit dem Rad)
Gouache, 1929

59 FEMALE DWARF (Zwergin)
Gouache, 1929

60 THE SECOND GLANCE (Der andere Blick)
Oil on canvas, 1930
61 IN THE GRASS (Im Gras)
Oil on canvas, 1930

62 DESERT TOWN (Wüstendorf)
Gouache, 1930

63 FURNACE-MURDERER (Mordbrenner)
Gouache, 1930
MUSEUM OF MODERN ART

WILHELM LEHMBrUCK SCULPTURE

ARISTIDE MAILLOL

13 MARCH 1930

730 FIFTH AVENUE : NEW YORK

APRIL 2
CATALOG

An asterisk before a number indicates that the picture is illustrated by the half-tone reproduction bearing the same number.

SCULPTURE BY LEHMBRUCK

*1 STANDING WOMAN
   Bronze, height 76 inches
   Private Collection, New York
   Lent through the courtesy of The Brooklyn Museum

*2 HEAD OF A YOUNG WOMAN
   Terra Cotta, height 20 inches
   Collection Albright Art Gallery, Buffalo

3 STANDING FEMALE FIGURE
   Terra Cotta, height 20\(\frac{3}{4}\) inches
   Collection Detroit Institute of Arts

*4 HEAD OF A MAN
   Terra Cotta, height 21 inches
   Private Collection, New York

*5 FIGURE OF A WOMAN
   Composition, height 36 inches
   Collection Dr. F. H. Hirschland, New York

*6 FIGURE OF A WOMAN
   Composition, height 28 inches
   Private Collection, New York

*7 TORSO OF A WOMAN
   Composition, height 40 inches
   Collection Hillyer Art Gallery, Smith College, Northampton, Massachusetts

8 WOMAN LOOKING BACK
   Terra Cotta, height 36\(\frac{3}{4}\) inches
   Collection The Weyhe Gallery, New York
SCULPTURE BY MAILLOL

*9 TORSO OF A YOUNG WOMAN
  Bronze, height 43 inches
  Collection Museum of Modern Art, New York
  Gift of A. Conger Goodyear

10 DESIRE
  Plaster relief, 47 x 45 inches
  Lent by the Sculptor

11 SUMMER
  Plaster, height 64 inches
  Lent by the Sculptor

*12 SPRING
  Plaster, height 58 inches
  Lent by the Sculptor

*13 TORSO OF "CHAINED ACTION"
  Bronze, height 46 inches
  Collection Metropolitan Museum of Art, New York

*14 TORSO OF A WOMAN
  Bronze, height 34 inches
  Collection Maurice L. Stone, New York

15 HEAD OF THE PAINTER RENOIR
  Bronze, height 16 inches
  Collection John A. Dunbar, New York

*16 HEAD OF A GIRL
  Bronze, height 13 inches
  Collection Mrs. Charles J. Liebman, New York

17 VENUS
  Bronze, height 69 inches
  Collection John A. Dunbar, New York

18 GRIEF
  Wax, height 6 inches
  Private Collection, New York

19 TORSO OF A WOMAN
  Terra Cotta, height 6 3/4 inches
  Private Collection, Buffalo
20 HEAD OF VENUS
Bronze, height 16 \( \frac{3}{4} \) inches
Collection Detroit Institute of Arts

21 RECLINING NUDE
Terra Cotta, length 9 \( \frac{1}{4} \) inches
Private Collection, New York

22 STUDY FOR “HOMAGE À CÉZANNE”
Terra Cotta, length 11 \( \frac{3}{4} \) inches
Private Collection, New York

23 REVERY
Terra Cotta, length 6 inches
Private Collection, New York

24 FIGURE WITH DRAPERY
Plaster, height 10 \( \frac{3}{4} \) inches
Private Collection, New York

25 STANDING FIGURE
Plaster, height 14 \( \frac{3}{4} \) inches
Private Collection, New York

26 TORSO OF A WOMAN
Terra Cotta, height 6 inches
Private Collection, New York

27 STANDING DRAPED FIGURE
Plaster, height 21 \( \frac{1}{4} \) inches
Private Collection, New York