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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

PAUL KLEE IN AMERICAN COLLECTIONS*

THIS LIST DOES NOT INCLUDE
PICTURES WHICH ARE SHOWN
IN THE PRESENT EXHIBITION

Mr. Jere Abbot, Northampton: Goat, Gouache, 1925. Agriculture
Versuchsanlage Fuer den Spaetherbst, Watercolor, 1922
Walter C. Arensberg, Hollywood: Animal Terror, Oil, 1926. —
10 Watercolors

The Barnes Foundation, Merion: 2 Watercolors

Mr. W. Beffie, Brooklyn: Watercolors

Mrs. C. N. Bliss, New York: Girl's Mask, Watercolor

Mr. Walter P. Chrysler, Jr., New York: Memories of Nymphen-
burg, Watercolor, 1921

Heinz Berggruen, San Francisco: Perspektiver Spuk, Watercolor
1921

Wilhelm Dieterle, Hollywood: 2 Watercolors

John W. Dinkelspiel, San Francisco: Movement around the Child,
Gouache

Miss Marjorie Eatons, New York: 1 Oil, 1 Watercolor

William Eisendrath, Glencoe: The Old Maid, Oil

Mr. Lyonel Feininger, New York: Encounter, Watercolor, 1921

Mrs. Harold Florsheim, Highland Park: Little Village in Au-
tumn, Oil. Table Fruit, Oil. Village at the Turning Point, Oil.

Miss Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor,
1930

Mr. Walter Gropius, Lincoln: Gedenktafel, Watercolor, 1923; Fairy
Picture, Watercolor, 1924; Loudspeaker, Watercolor, 1924

The Solomon R. Guggenheim Foundation, New York: Lightning,

* The Buchholz Gallery would greatly appreciate hearing from
any owners of pictures by Paul Klee who may have been omitted
from this list. Titles, year, medium and size of these paintings
and watercolors should be furnished so that complete informa-
tion may be included in the supplementary list which will be
published.

Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants,
Watercolor, 1921.

Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

Philip Goodwin, New York: Dying Plants, Watercolor, 1922.—Pointed
Profile, Watercolor, 1924.

Jane Greenough, ~~Coeur~~ Coeur d'Alene: In the Spell of the Stars, Water-
color, 1921

Walter Gropius, Lincoln: Votive Tablet, Watercolor, 1923; Fairy Picture,
Watercolor, 1924; Loudspeaker, Watercolor, 1924.

Ground for Late
Autumn

Gouache, 1935.

Magic,
MAGIC

Watercolor,

21

color, 1921

or, 1921

Watercolor

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Plant

Table

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

Watercolor, 1920; Hut on Mountain, Watercolor, 1922; Tropical Culture, Watercolor, 1923; Tree Culture, Watercolor, 1924; Fixed Lightning, Watercolor, 1924; Comedy, Watercolor, 1926; The End of the Marionette, Watercolor, 1927; Erinnerungsdchen, Watercolor, 1929; Green Eyes, Gouache, 1935; Cheerful, Gouache, 1936; Peach Harvest, Watercolor, 1937; Go Shopping, Watercolor. Mr. Ernest Hemingway, Key West: Monument in Construction, Gouache, 1929

Mr. Arthur Henn, Chicago: Submersion and Separation, Watercolor; Sicily, Watercolor, 1926

Dr. F. H. Hirschland, New York: Cat and Bird, Oil, 1926

Mr. Mark Janis, Buffalo: Zoo, Oil, 1928

Mr. Phillip C. Johnson, New York: Sacred Islands, Watercolor, 1926

Mr. Edgar Kaufmann, Bear Run, Pa.: Isle of Flowers, Watercolor, 1929

Mrs. George A. Kennedy, Woodstock: Saint-Germain with the Tricolore, Watercolor, 1914

Mrs. R. Krautheimer, Poughkeepsie: Phantastic Flowers, Watercolor, 1918

Mr. Charles L. Kuhn, Cambridge: Still Life with Flowers, Pastel, 1924

Mrs. Adolph Mack, San Francisco: End of the Drama, Watercolor, 1920; Man of Winter, Watercolor, 1924; The Steamboat, Tempera, 1924; Still Life, Oil, 1927

Mrs. Leslie Maitland, Los Angeles: Junge Walddafel, Oil, 1920; The Bottle, Watercolor, 1930

Mrs. van S. Merle Smith, Oyster Bay: Winter Flowers, Gouache, 1930

Mr. Mies van der Rohe, Chicago: 5 Oils, 10 Watercolors

Museum of Living Art, New York: Landscape with Blue Birds, Gouache, 1919; Christmas Picture, Watercolor, 1923

Museum of Modern Art, New York: Mixed Weather, Oil, 1929; The Mocker Mocked, Oil, 1930

Mrs. Evelyn S. Mayer, San Francisco: Father and Son, Watercolor, 1927

J. B. Neumann, New York: Watercolors.

Dr. Eugen Ostwald, San Francisco: Composition, Oil

The Phillips Memorial Gallery, Washington: Young Plantation,

Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

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Ground for Late
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Magic,
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Watercolor,

color, 1921

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1922.

Plant

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Oil; The Land where Lemons Grow, Watercolor; Machine to Make Flowers Grow, Watercolor; Hour of Fate, Oil; Arrival of the Circus, Oil

Private Collection: Nigger Child cannot understand Snow, Watercolor; Red Earth, Watercolor; Heads and Heart, Pastel, Pastoral, Oil

Mr. Joseph Pulitzer, Jr. St. Louis: Watercolor, 1919

Mr. Perry T. Rathbone, St. Louis: Morning Star, Watercolor, 1919

Mr. Elmer Rice, New York: Perspective Scherzo, Watercolor, 1925; Aerodrome, Watercolor, 1925

Mr. Edgar P. Richardson, Detroit: Remnants, Watercolor, 1937

Mr. George Riddle, New York: Palace en Passant, Oil, 1928

Miss Elisabeth Rockwell, New York: Letter B, Watercolor

Societe Anonyme, New York: Architecture Red Green, Oil, 1919; Gruene Stufung, Watercolor, 1921; The King of Insects, Watercolor, 1922; Messenger of Autumn, Watercolor, 1922

Mr. A. J. Speyer, Pittsburgh: North German Town, Gouache, 1930

Mrs. Inez C. Stark, Chicago: Watercolor 1916

Mr. John Storck, Bronxville: Unfulfilled, Watercolor

Mr. Robert H. Tannahill, Detroit: Arrival of the Air Steamer, Watercolor, 1921

Mrs. H. D. Thayer, Wilton, Conn.: Tame Bird, Oil

Mr. G. D. Thompson, Pittsburgh: Watercolor

Dr. W. R. Valentiner, Detroit: Watercolor 1914; Fisherman, Watercolor, 1918; Stairs, Watercolor, 1921; Winter Landscape, Watercolor, 1924; Der Kanari-Magier, Watercolor

Mr. Edward M. M. Warburg, New York: Red Columns Passing By, Oil, 1928; Romantic Park, Oil, 1930

Mrs. G. Warren, New York: Vorspiel zu Golgatha, Watercolor, 1926

Mr. Paul Willard, New York: Oil

Mr. Paul Wiener, New York: Landscape with Birds, Watercolor, 1925

Dr. N. St. Wolff, New York: Fish Steamer, Oil, 1929

Miss Ethel Woodward, New York: Bird Ph feeds Ur with the Snake, Watercolor, 1925

Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

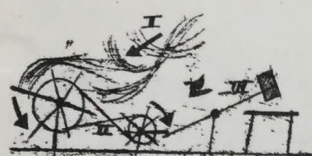
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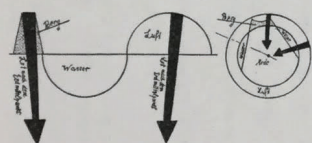
Walter Gropius, Lincoln: Votive Tablet, Watercolor, 1923; Fairy Picture, Watercolor, 1924; Loudspeaker, Watercolor, 1924.

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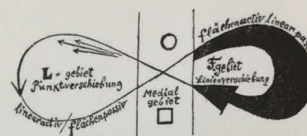
KLEE'S COURSE (BAUHAUS) FROM PAEDAGOGISCHES SKIZZENBUCH



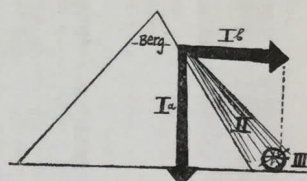
Paul Klee: Active intermediate and passive factors: (I) the waterfall (active); (II) the mill wheels* (intermediate); (III) the trip hammer (passive)



Paul Klee: Earth, water and air. Symbols of the province of statics are the plummet, which points toward the center of the earth, and the balance



Paul Klee: Line and plane: three stages. At left, the active line (produced by a moving point); at right, the active plane (produced by a moving line); in the middle, intermediate or transitional territory with linear forms giving the effect of planes



Paul Klee: Active intermediate and passive factors: the watermill. (I) The conflict of the two forces, (a) gravity and (b) the resisting mountain (both active factors), is expressed by (II) the diagonal waterfall (intermediate factor) which turns (III) the mill (passive factor)

Paul Klee

Plant

Table

Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

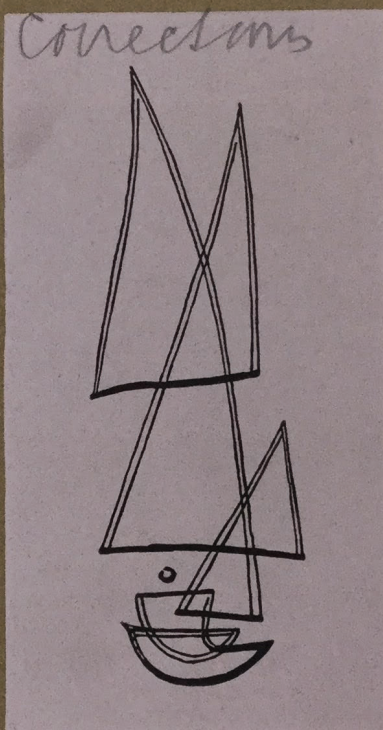
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PAUL KLEE

EXHIBITION
OCTOBER 9 TO
NOVEMBER 2,
1940

BUCHHOLZ GALLERY
CURT VALENTIN

WILLARD GALLERY
MARIAN WILLARD

32 East 57 Street, New York

Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

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CHRONOLOGY

- 1879 Born near Berne, Switzerland. Father a Bavarian music teacher and conductor. Mother of southern French stock
- 1898 To Munich. Studied drawing at the ~~Knitt~~ ^{Knirr} school and at the Academy under Stuck
- 1901 To Italy
- 1903-06 With parents in Berne. Trips to Berlin, Munich, Paris
- 1906 Settled in Munich where he lived until the war
- 1908-11 Came to admire van Gogh, Cézanne, and especially Matisse
- 1912 Formed with Kandinsky, Franz Marc, and August Macke the group called the Blaue Reiter
- 1912-13 Paris. Knew Apollinaire, Picasso, and Delaunay
- 1914 Tunis
- 1915-19 The War
- 1920 Professor at the Bauhaus Academy, Weimar
- 1924 First one-man exhibition, New York, Société Anonyme
- 1926 Moved with the Bauhaus to Dessau. Formed with Feininger, Jawlensky, and Kandinsky the group called the Blue Four which exhibited in Germany and America
- 1928 Visit to Egypt. First one-man show in Paris
- 1930 One-man show, New York, Museum of Modern Art
- 1931 To Sicily
- 1931-33 Professor at the Duesseldorf Academy
- 1934 Left Germany and settled in Berne, Switzerland
- 1940 June 29th, died in Lugano, Switzerland



December 18, 1939

PAUL KLEE

by James Johnson Sweeney

IN AN age that blasted privacy Paul Klee built a small but exquisite shrine to intimacy.

Klee did not belong to the tradition of the great decorators. Though he derived from the German Expressionist school that stemmed out of van Gogh and Munch, he was a designer in feathers rather than in flame. In an age that felt "it was necessary to shake an adult to get a reaction out of him," Klee lived fully in elaborating nuances and in capturing fancies. He was not a painter whose work speaks to us from a distance. Klee was fundamentally a cabinet artist who should be read and re-read — in a manner of speaking, on the knee. The subtle complexity of his texture justifies it. He spoke in a mixed tongue of representational and technical phantasy. These were fused by a remarkably untrammelled sensibility. The result was a curious pictorial poetry all his own. And in this character of so much of Klee's work we often feel a closer affinity with Oriental art than with that of the Occident.

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Yet if Klee did not belong to the tradition of the great Western decorators, he was the product of a tradition that has deeply marked our times. Klee was born in 1879. As a consequence his early impressionable years fell within the nineties — in Central Europe the decade of Munch and Hodler, of van de Velde and Obrist, and particularly of the *Art Nouveau-Jugendstil* movement. The keynote of the painting of this period was a stress on the basic linear pattern of an expression. Behind it lay the discovery of the Japanese print in the middle of the nineteenth century and more recently, the adaptation of the Japanese print's broad, running contour-lines by Gauguin, van Gogh and their Synthetist followers. Out of it came a new recognition of the immediacy and intimacy with which the emotions speak through the hand when it is not too closely controlled by the conscious, reasoning mind.

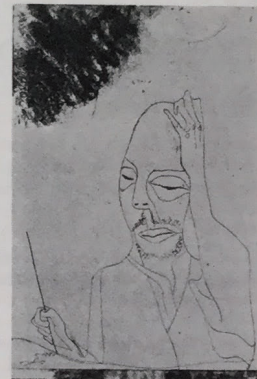
This was the door that opened the art of the twentieth century. In Western painting, especially since the Renaissance, design, planning, coordination of the parts with the whole had commonly taken precedence over our desire for variety, multiplicity, chance and the unforeseeable. The East had always recognized the wealth of obscure nervous and organic impulses that a free manual, or "calligraphic" style contributed toward enriching our expression's sensibility. With the liberation of the hand we begin to see a new rhythmic ordering of European pictorial expression that had its base in the organic life of the individual, rather than in the conscious mind. The way was then clear for the Fauves, the Expressionists, the Surrealists, and for artists like Picasso, Kandinsky and Miro in all of whom we recognize a predominant stress on the linear approach.

In Klee's work a period of wide experimentation succeeded his *Art Nouveau* apprenticeship. During the decade following 1905 we see traces of many influences: Matisse, Kubin, Nolde, the new German interest in children's drawings, Kandinsky, Delaunay and the Paris Cubists in general. Finally, about 1917 Klee's early bent began to reassert itself: "phantasy expressed in predominantly linear compositions" — a calligraphic expression sensitive to the most delicate suggestions of the nervous system, responsive to the most subtle unconscious associations. This was the Klee whom the Surrealists recognized as a precursor: a precursor in just such expressions of free sensibility as they ambitioned to achieve: an explorer of intimate lyric rhythms, who

never felt the need to undertake Surrealism's destructive work before concentrating on the problems raised in art by the "discovery" of the unconscious. This was the Klee who was to persevere in his scruples of craftsmanship and yet grow in invention, lightness of touch and richness of texture from those closing years of the last war down to his death in 1940.

Today we are faced by another vast social crisis. We see a world torn between the two great forces, democracy and totalitarianism. Today a planned organization to which all constituent units or elements are subordinated has the apparent advantage of efficiency. But if civilization is to survive, a new balance of interests must be achieved. In art a rational organization of the broader outlines of an expression, alone, is never enough, in spite of the most careful subordination of parts to the whole. In life the inelastic, inorganic, anti-vital, machine-attitude must give way to a system which will allow for the free development of sensibility and intelligence.

Yesterday, in a blind, self-satisfied world, Klee was forced to withdraw into himself to protect the sensibility his art cultivated. Tomorrow will find Klee's work a delicate distillation of those qualities most needed to give life to a renewed art in a renewed world.

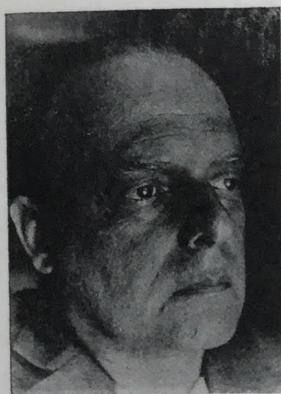


Selfportrait

1919

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1929 Photo Joseph Albers

PERSONAL RECOLLECTIONS OF PAUL KLEE

by Julia and
Lyonel Feininger

No attempt is made here to speak of Paul Klee's work, which is well known and accessible in collections of museums and galleries to every enthusiast.

Knowing the work before the man we admired the small drawings and paintings of the early period, those runic scratchings on copper plates, hieroglyphs on silk and canvas of figures and buildings, animals and flowers which created a microcosmic world,

charming in a strange and un-heard-of way. Our first thought was that the man who drew these lines must be a musician besides being a draftsman. Guessing that the instrument was either the flute or the violin, the latter proved to be right. In fact Klee the painter is unthinkable without Klee the musician. Dreamer and visionary Klee was short and somewhat sturdy, yet fine boned and of delicate physique. The overwhelming impression we got of Klee, when we first met him at the "Bauhaus" in 1922, was of his eyes. They were brown, wide open, set extremely far apart beneath a broad forehead, they seemed to look through and past one. His jaw bones were rather large, but the mouth was of the most delicate sensitiveness. A man whose wisdom was profound, and whose knowledge in many fields was amazing. Seemingly ageless, and yet to whom, as to an attentive child, all experiences of the eye and of the ear, of taste and touch, were ever new. Ripe, because his reaction to experiences were resolved into terms of creative incitement, mastered and controlled by his supreme intellect. No outburst broke his calm, his emotions found their outlet in his work, in utter creative silence; and in his interpretations on the instrument he mastered. Never was there the least suggestion of a pose, nor yet of exuberance. He was a supremely good listener. His habitual attitude always seemed to be one of self-communion, of "inner" listening. But when asked to express an opinion, or to deliver a judgment, his answers were fraught with the power of conviction, given with impersonal objectivity, in quiet tones, and the listener was placed under the spell of his personality.

Our memory of Klee in his studio — in the midst of seeming though carefully ordered confusion, for he was meticulous in his habits — was of the man himself with his never extinguished pipe, surrounded by a number of easels, each carrying one of those miraculous creations, his paintings, growing into completion slowly and by stages. His method of working can really be compared to the organic development of a plant. There was something akin to magic in the process. For hours he would sit quietly in a corner smoking, apparently not occupied at all — but full of inner watching. Then he would rise and quietly with unerring surety he would add a touch of color here, draw a line or spread a tone there, thus attaining his vision with infallible logic in an almost sub-conscious way.

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Klee loved to collect about him small objects of beauty, in themselves of no importance — such as: wings of butterflies, shells, colored stones, strangely formed roots, mosses and other growths. These he brought home from his lonely wanderings about the countryside. More than contributing to his recognition of structure and harmony of color these objects contained a deeper meaning for him. Klee once said: that he felt his innermost self related to all things under, on and above this earth. Other objects in his studio, products of his spare moments, were contraptions pieced together of flimsy materials, such as gauze, wire and bits of wood, some capable of moving by draughts of air, others manipulated by a tiny crank — ships of wierd design, animals, marionettes and masks which he made for a Punch and Judy theatre for Felix, his son.

One never could pass Klee's house in the evening without hearing the sounds of music. Klee practising on his violin — or playing with Frau Klee at the piano — or with some friends in a trio or quartet. His playing on the violin was spiritual to a high degree, with perfect technique. Music was a fundamental necessity to Klee. Although he had been trained in the classical tradition and his deepest love belonged to Bach and Mozart — yet later composers such as Ravel, César Franck, Stravinsky, Schoenberg, Hindemith were not excluded. He strove to penetrate into every realm of musical sound and wherever a new aspect of musical expression opened for him, he willingly followed with study and rendering. His acceptance of music might be said to be universal.

If one commences to recall the years passed in close association with Klee the wealth and profusion of memories becomes too large and overwhelming, hundreds of details contribute to build up the human picture of this most unusual man and artist.

CATALOGUE

1913-1919

- o Portrait of a Woman
Charcoal and watercolor, 1907, 10 x 13 1/8 inches
Collection: The Brooklyn Museum, Brooklyn
- 1 The Creation of the Plants
(Als Gott sich mit der Erschaffung der Pflanzen trug)
Watercolor, 1913, 9 x 12 inches
Collection: Dr. W. R. Valentiner, Detroit
- 2 Entering the Orient (Eintritt in den Orient)
Watercolor, 1914, 13 x 10 inches
Collection: Mrs. Martha Heiden, New Rochelle
- 3 The Hopeless (Die Hoffnungslosen)
Watercolor, 1914, 8 1/2 x 5 inches
Collection: Miss Marian Willard, New York
- 4 Carnival City
Watercolor, 1914, 14 1/4 x 11 1/4 inches
Collection: Dr. W. R. Valentiner, Detroit
- 5 Houses and Fields (Hauser und Reife Felder)
Watercolor, 1914, 13 x 10 inches
Collection: Dr. W. R. Valentiner, Detroit
- 6 Introducing the Miracle (Einfuehrung des Wunders)
Watercolor, 1916, 10 1/2 x 9 inches
Collection: Mr. Allan Roos, New York
- 7 Phantastic Goddess (Phantastische Gottheit)*
Watercolor, 1916, 6 3/4 x 9 1/2 inches

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- 8 Angelus Descendens
Watercolor, 1918, 6 x 4 inches
Collection: Mrs. Benjamin Watson, New York

- 9 Fairy Picture with Steamer
(Maerchenbild mit Fischdampfer)*
Oil, 1919, 13 $\frac{3}{4}$ x 17 $\frac{1}{4}$ inches

- 10 Where to? (Wohin?)*
Oil, 1919, 8 $\frac{1}{2}$ x 11 inches

1920-1923

- 11 Rhythm of Windows (Rythmus der Fenster)*
Oil, 1920, 20 $\frac{1}{4}$ x 16 $\frac{1}{4}$ inches
- 12 The End of the Last Act of a Drama
(Schluss des letzten Aktes eines Dramas)
Watercolor, 1920, 8 x 11 inches
Collection: Mr. Allan Roos, New York
- 13 Angler (Angler)*
Watercolor, 1921, 18 $\frac{3}{4}$ x 12 $\frac{1}{4}$ inches
Collection: Mr. John S. Newberry, Grosse Pointe
- 14 Fishes in the Deep (Fische in der Tiefe)
Watercolor, 1921, 5 x 7 $\frac{3}{4}$ inches
Collection: Dr. W. R. Valentiner, Detroit
- 15 Nocturne for Horn (Nocturno fuer Horn)
Watercolor, 1921, 14 x 9 $\frac{3}{4}$ inches
Collection: Dr. W. R. Valentiner, Detroit

* Formerly in the collections of museums in Germany.

- 16 Children Playing in Moonlight (Mondspiele)
Watercolor, 1921, 18 $\frac{1}{2}$ x 15 inches
Collection: Dr. W. R. Valentiner, Detroit

- 17 Scale of Twilight (Wage der Daemmerung)*
Watercolor, 1921, 17 $\frac{1}{2}$ x 11 $\frac{1}{2}$ inches

- 18 Female Goldfish (Weiblicher Goldfisch)
Watercolor, 1921, 13 $\frac{1}{2}$ x 20 inches
Collection: Miss Galka Scheyer, Hollywood

- 19 The Holy One (Heiliger)
Watercolor, 1921, 17 $\frac{1}{2}$ x 12 $\frac{1}{4}$ inches
Collection: Miss Galka Scheyer, Hollywood

- 20 Gate to Hades (Eingang zum Hades)
Watercolor, 1921, 10 $\frac{3}{4}$ x 15 $\frac{1}{4}$ inches
Collection: Miss Galka Scheyer, Hollywood

- 21 Reading Girl (Die Lesende)
Watercolor, 1921, 11 $\frac{3}{4}$ x 18 $\frac{3}{4}$ inches
Collection: The Detroit Institute of Arts, Detroit

- 22 In the Spell of the Stars (Im Banne des Gestirnes)
Watercolor, 1921, 12 $\frac{1}{2}$ x 17 $\frac{1}{4}$ inches
Collection: Miss Jane Greenough, Coeur d'Alène

- 23 Apparatus for Magnetic Treatment of Plants
(Apparat fuer magnetische Behandlung der Pflanzen)
Watercolor, 1921, 18 $\frac{7}{8}$ x 12 $\frac{1}{4}$ inches
Collection: Germanic Museum, Cambridge

- 24 Frigid City (Erstarrte Stadt)*
Watercolor, 1921, 9 x 12 $\frac{1}{4}$ inches
Private collection, New York

- 25 Dying Plants (Sterbende Pflanzen)*
Watercolor, 1922, 19 x 12 $\frac{3}{4}$ inches
Collection: Mr. Philip Goodwin, New York

Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

Philip Goodwin, New York: Dying Plants, Watercolor, 1922. - Pointed Profile, Watercolor, 1924.

Jane Greenough, Coeur d'Alène: In the Spell of the Stars, Watercolor, 1921

Walter Gropius, Lincoln: Votive Tablet, Watercolor, 1923; Fairy Picture, Watercolor, 1924; Loudspeaker, Watercolor, 1924.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

- 26 Twittering Machine (Zwitschermaschine)*
Watercolor, 1922, 16 x 12 inches
Lent anonymously
- 27 Vocal Cloth of the Singer Rosa Silber
(Vokaltuch der Saengerin Rosa Silber)*
Tempera, 1922, 20½ x 16½ inches
Lent anonymously
- 28 Dance you Monster . . .
(Tanze Du Ungeheurer zu meinem sanften Spiel)
Oil, 1922, 15¾ x 11½ inches
Collection: The Solomon R. Guggenheim
Foundation, New York
- 29 Precious Container for Stars
(Kunstvoller Sternbehälter)
Watercolor, 1922, 9¼ x 11¾ inches
Collection: The Société Anonyme, New York
- 30 Moon over the Town (Mond ueber der Stadt)*
Oil 1922, 13¾ x 19¾ inches
Collection: Mr. Herman Shulman, New York
- 31 Little Regatta Picture (Kleines Regattabild)
Watercolor, 9⅛ x 5⅞ inches
Collection: Miss Katherine Dreier, New York
- 32 Autumn Flowers (Herbstblumen)
Oil, 1922, 17 x 13½ inches
Collection: The Société Anonyme, New York
- 33 Abstract Trio (Abstraktes Trio)
Ink and watercolor, 1923, 13 x 17¼ inches
Private Collection, New York
- 34 Wounded Mother Animal (Getroffenes Muttertier)
Watercolor, 1923, 9 x 12¼ inches
Collection: Mr. Karl Nathan, New York

- 35 Snake Killer (Schlangentoeterin)
Tempera, 1923, 15¾ x 9¼ inches
Collection: Mrs. Adolph Mack, San Francisco
- 36 On the Lawn (Auf der Wiese)
Watercolor, 1923, 12 x 8¾ inches
Collection: Miss Marian Willard, New York

1924-1927

- 37 Mrs. R. on a Journey in the South
(Frau R. auf Reisen im Sueden)
Watercolor, 1924, 14¾ x 10½ inches
Private collection, New York
- 38 Metamorphosis (Metamorphose)
Watercolor 1924, 10 x 13½ inches
Private collection, New York
- 39 Pointed Profile (Scharfes Profil)
Watercolor, 1924, 11¾ x 8¾ inches
Collection: Mr. Philip Goodwin, New York
- 40 Couple in Twilight (Paar in der Daemmerung)
Watercolor, 1924, 11½ x 17½ inches
Collection: Mr. J. B. Neumann, New York
- 41 Idol for House Cats (Idol fuer Hauskatzen)
Oil, 1924, 13¾ x 18¼ inches
Collection: Miss Galka Scheyer, Hollywood
- 42 Garden Still Life (Gartenstilleben)
Watercolor, 1924, 9 x 13 inches
Collection: The Phillips Memorial Gallery,
Washington

Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants,
Watercolor, 1921.

Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

Philip Goodwin, New York: Dying Plants, Watercolor, 1922.-Pointed
Profile, Watercolor, 1924.

Jane Greenough, ~~Coeur~~ Coeur d'Alene: In the Spell of the Stars, Water-
color, 1921

Walter Gropius, Lincoln: Votive Tablet, Watercolor, 1923; Fairy Picture,
Watercolor, 1924; Loudspeaker, Watercolor, 1924.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 43 Modest Home (Bescheidenes Heim)
Oil, 1924, 15½ x 14 inches
Collection: Mrs. Leslie M. Maitland, Los Angeles
- 44 Collection of Symbols (Zeichensammlung)*
Watercolor, 1924, 9½ x 11¾ inches
- 45 Water Plant Scripts (Wasserpflanzen Schriftbild)
Watercolor, 1924, 9½ x 11½ inches
Collection: Mr. Lyonel Feininger, New York
- 46 Mr. Pep and his Horse (Herr Pep und sein Pferd)
Watercolor, 1925, 11¾ x 14½ inches
Collection: The Wadsworth Atheneum, Hartford
- 47 Actor's Mask (Schauspielermaske)
Oil, 1925, 13½ x 12¾ inches
Collection: Mr. Sidney Janis, New York
- 48 Slavery (Sklaverei)
Gouache, 1925, 10 x 13¾ inches
Collection: The Museum of Modern Art, New York
Gift of Mrs. John D. Rockefeller, Jr.
- 49 Ghost Chamber with High Door
(Geisterzimmer mit hoher Tuer)*
Watercolor, 1925, 19 x 11½ inches
- 50 Fish Magic (Fischzauber)
Oil, 1925, 30¼ x 38½ inches
Collection: Mr. Walter C. Arensberg, Hollywood
- 51 Around the Fish (Um den Fisch)*
Oil, 1926, 18¾ x 25½ inches
Collection: The Museum of Modern Art, New York
The Mrs. John D. Rockefeller, Jr. Purchase Fund
- 52 Elephant and Lion (Elephant and Loewe)
Watercolor, 1926, 12 x 18¼ inches
Collection: Mr. Elmer Rice, New York
- 53 Barbaric Classical-Festive
(Barbarisch-Klassisch-Festlich)
Watercolor, 1926, 11½ x 12 inches
Collection: Mrs. Adolph Mack, San Francisco
- 54 Deep Sea Flowers (Tiefseeblumen)
Gouache, 1927, 9¼ x 12¼ inches
Private Collection, New York
- 55 Florentine Residential Section
(Florentinisches Villenquartier)
Oil 1926, 12 x 18¼ inches
Collection: Mr. Elmer Rice, New York
- 56 Young Garden (Junger Garten)*
Oil, 1927, 25½ x 20 inches
Collection: Miss Flora Maitland, Los Angeles
- 57 Full Moon over the Town
(Vollmond ueber der Stadt)
Watercolor, 1927, 9¾ x 11½ inches
Collection: The Solomon Guggenheim Foundation, New York
- 58 Departure of the Boats (Abfahrt der Schiffe)
Oil, 1927, 19½ x 25¼ inches
Collection: Mr. Edward M. M. Warburg, New York

1928-1932

- 59 Gifts for J (Gaben fuer J)
Oil, 1928, 16 x 22 inches
Collection: Mr. James T. Soby, Hartford
- 60 A Motley Meal (Bunte Mahlzeit)
Oil, 1928, 33¼ x 26¾ inches
Lent anonymously

Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

Philip Goodwin, New York: Dying Plants, Watercolor, 1922.-Pointed Profile, Watercolor, 1924.

Jane Greenough, Coeur d'Alene: In the Spell of the Stars, Watercolor, 1921

Walter Gropius, Lincoln: Votive Tablet, Watercolor, 1923; Fairy Picture, Watercolor, 1924; Loudspeaker, Watercolor, 1924.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 61 Lost Game (Verlorenes Spiel)
Oil, 1928, 13 x 11 3/4 inches
Collection: Mr. Karl Nathan, New York
- 62 Joyous Mountain Landscape (Heitere Gebirgslandschaft)
Oil, 1929, 17 1/2 x 25 inches
- 63 Marionettes in a Storm (Marionetten im Sturm)
Watercolor, 1929, 17 3/4 x 13 inches
Collection: The Wadsworth Atheneum, Hartford
- 64 Old Warrior (Alter Krieger)
Watercolor, 1929, 18 1/2 x 12 1/4 inches
Collection: Mr. J. B. Neumann, New York
- 65 Ghost Rider at Night (Reiterspuk in der Nacht)*
Watercolor, 1929, 18 1/4 x 12 1/4 inches
Collection: Miss Martha Higgins, Cleveland
- 66 Knight Errant (Versprengter Reiter)
Oil, 1929, 21 x 17 inches
Collection: Mr. Elmer Rice, New York
- 67 The Good Shepherd (Der Hirte)
Oil, 1929, 20 x 26 1/2 inches
Collection: Mr. Bernhard Reis, New York
- 68 Twins (Zwillinge)
Oil, 1929, 24 x 20 1/4 inches
Collection: Mr. and Mrs. Henry Tracy Kneeland, Hartford
- 69 Battle (Gefecht)
Gouache, 1930, 11 3/4 x 17 3/4 inches
Collection: Mr. J. B. Neumann, New York
- 70 In the Grass (Im Gras)
Oil, 1930, 16 1/2 x 20 1/2 inches
Collection: Mr. Sidney Janis, New York
- 71 Cymbal Organ (Paukenorgel)*
Oil, 1930, 12 3/4 x 16 1/2 inches
- 72 Upper Town T (Obere Stadt T)
Tempera, 1930, 8 x 18 1/4 inches
Collection: Mr. Lyonel Feininger, New York
- 73 Mask of Fear (Maske der Furcht)
Oil, 1932, 39 1/2 x 22 1/2 inches
Collection: Mr. Allan Roos, New York
- 74 Head of an Athlete (Kopf eines Athleten)
Gouache, 1932, 23 x 19 inches
Collection: Mr. Herman Shulman, New York
- 75 Still Life with the Apple (Stilleben mit dem Apfel)
Gouache, 1932, 9 1/2 x 12 1/2 inches

1933-1939

- 76 La Kash-Ne
Oil 1933, 12 1/4 x 8 1/4 inches
- 77 The Factory Town (Fabrikstadt)
Oil, 1933, 20 x 22 inches
- 78 Prize Apple (Praemierter Apfel)
Tempera, 1934,
Private Collection, New York
- 79 Square Dancer (Gittertanz)
Watercolor, 1934, 19 x 12 inches
Private Collection, New York

✓Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

✓Philip Goodwin, New York: Dying Plants, Watercolor, 1922.-Pointed Profile, Watercolor, 1924.

✓Jane Greenough, ~~Coeur~~ Coeur d'Alene: In the Spell of the Stars, Watercolor, 1921

Walter Gropius, Lincoln: Votive Tablet, Watercolor, 1923; Fairy Picture, Watercolor, 1924; Loudspeaker, Watercolor, 1924.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 80 One who Understands (Verstaendiger)
Oil, 1934, 14 x 31 inches
Collection: Mr. Georges L. K. Morris, New York
- 81 Necropolis
Gouache, 1935, 20 x 14 inches
- 82 Around the Kernel (Um den Kern)
Oil, 1935, 18 x 23 1/4 inches
Collection: Mr. Paul Mellon, New York
- 83 Child Consecrated to Suffering
(W-Geweihtes Kind)
Gouache, 1935, 6 x 9 1/4 inches
Collection: The Albright Art Gallery, Buffalo
- 84 Flower (Blume)
Gouache, 1936, 9 x 6 inches
Collection: Baroness Hilla von Rebay, New York
- 85 Equation (Gleichung)
Gouache, 1936, 12 x 18 1/2 inches
Collection: Miss Marion Willard, New York
- 86 God of War (Kriegsgott)
Oil, 1937, 13 3/4 x 11 1/4 inches
Collection: Mr. Lockwood Thompson, Cleveland
- 87 Secret Letters (Geheime Schriftzeichen)
Gouache, 1937, 19 x 13 inches
Private collection, New York
- 88 Scene in a Port (Hafenscene)
Gouache, 1937, 19 1/2 x 13 1/2 inches
Private collection, New York
- 89 Holy Stones (Heilige Steine)
Gouache, 1937, 19 1/2 x 13 1/2 inches
Collection: Miss Marian Willard, New York
- 90 Botanical High Culture
(Botanische Hochkultur)
Gouache, 1937, 8 x 12 3/4 inches
- 91 Efflorescence (Unter dem Zeichen der Bluete)
Oil, 1937, 13 1/2 x 11 1/2 inches
Collection: The Phillips Memorial Gallery, Washington
- 92 Traveling Circus (Wanderzirkus)
Oil, 1937, 25 1/2 x 19 3/4 inches
- 93 Picture Album (Bilderbogen)
Oil, 1937, 23 1/4 x 22 inches
- 94 Strange Hunt (Seltsame Jagd)
Oil and pastel, 1937, 32 1/4 x 21 1/2 inches
- 95 Garden in Hot Season (Garten in heisser Zeit)
Gouache, 1938, 32 1/4 x 10 inches
Private collection, New York
- 96 Severing the Snake
(Zerteilung Der Schlange)
Tempera, 1938, 14 1/2 x 19 1/2 inches
- 97 The Heart's Chalice (Schale des Herzens)
Gouache, 1938, 19 1/2 x 14 1/2 inches
Collection: Miss Annemarie Henle, San Francisco
- 98 Exotic (Exoten)
Oil, 1939, 27 1/2 x 21 inches
Collection: Karl Nierendorf, New York
- 99 The Man of Confusion
(Der Mann der Verwechslung)
Oil, 1939, 20 x 26 1/4 inches
- 100 Baroque Centaur (Barocker Zentaur)
Gouache, 1939, 13 x 9 inches

Fruit, Oil. - Village at the ...

Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

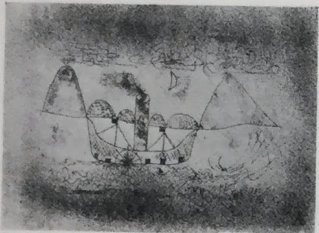
Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

Philip Goodwin, New York: Dying Plants, Watercolor, 1922. - Pointed Profile, Watercolor, 1924.

Jane Greenough, ~~Coeur~~ Coeur d'Alene: In the Spell of the Stars, Watercolor, 1921

Walter Gropius, Lincoln: Votive Tablet, Watercolor, 1923; Fairy Picture, Watercolor, 1924; Loudspeaker, Watercolor, 1924.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88



Lugano, 1922

Lithograph

Brüder! Ich ging es ja so nah,
eingermaßen mit alten Weltteil
Und heut ist Neujahr und
man wünscht sich Gutes.

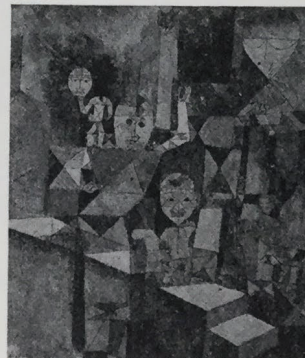
Nehmen Sie nun besten
Dank für Ihre Lieben Gaben,
und alles Gute auch für Sie!

7/1
Klee

Klee's Handwriting
January 1, 1940



Zoo, 1926



No. 6

1916



No. 11

1920

- Fruit, Oil.- Village at the turning
- Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.
 - Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930
 - Philip Goodwin, New York: Dying Plants, Watercolor, 1922.-Pointed Profile, Watercolor, 1924.
 - Jane Greenough, Coeur d'Alene: In the Spell of the Stars, Watercolor, 1921
 - Walter Gropius, Lincoln: Votive Tablet, Watercolor, 1923; Fairy Picture, Watercolor, 1924; Loudspeaker, Watercolor, 1924.

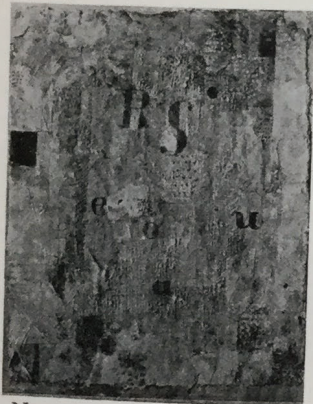
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88



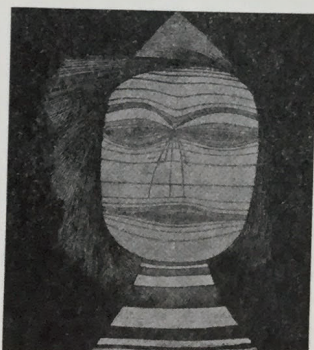
No. 26 1922



No. 25 1922



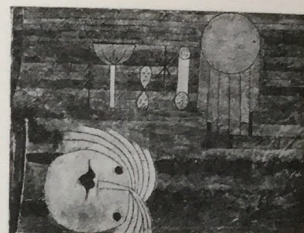
No. 27 1922



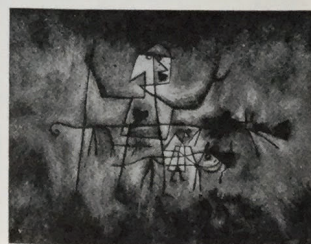
No. 47 1925



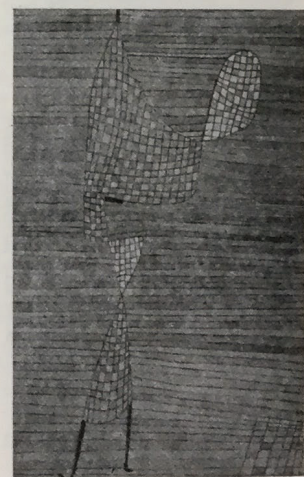
No. 56 1927



No. 59 1928



No. 67 1929



No. 79 1934

Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

Philip Goodwin, New York: Dying Plants, Watercolor, 1922. - Pointed Profile, Watercolor, 1924.

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Walter Gropius, Lincoln: Votive Tablet, Watercolor, 1923; Fairy Picture, Watercolor, 1924; Loudspeaker, Watercolor, 1924.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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No. 84 1936



No. 86 1937



No. 93 1937



No. 98 1939

ACKNOWLEDGMENT

The Buchholz Gallery and the Willard Gallery wish to express their indebtedness to the following individuals and institutions who have had the great kindness to lend pictures to the exhibition:

The Albright Art Gallery, Buffalo; The Brooklyn Museum, Brooklyn; The Detroit Institute of Art, Detroit; The Germanic Museum, Cambridge; The Solomon R. Guggenheim Foundation, New York; The Museum of Modern Art, New York; The Phillips Memorial Gallery, Washington; The Wadsworth Atheneum, Hartford; The Société Anonyme, New York;

Anonymus; Mr. and Mrs. Walter C. Arensberg, Hollywood; Miss Elodie Courter, New York; Miss Katherine S. Dreier, New York; Mr. and Mrs. Lyonel Feininger, New York; Mr. Phillip L. Goodwin, New York; Miss Jane Greenough, Coeur d'Alène; Mrs. Martha Heiden, New Rochelle; Miss Annemarie Henle, San Francisco; Miss Janet Henrich, New York; Miss Martha Higgins, Cleveland; Mr. and Mrs. Sidney Janis, New York; Mr. and Mrs. Henry Tracy Kneeland, Hartford; Mrs. Adolph Mack, San Francisco; Mr. & Mrs. Leslie M. Maitland, Miss Flora Maitland, Los Angeles; Mr. George L. K. Morris, New York; Mr. Karl Nathan, New York; Mr. J. B. Neumann, New York; Mr. John S. Newberry, Grosse Pointe; Mr. Karl Nierendorf, New York; Baroness Hilla von Rebav, New York; Mr. Bernhard Reis, New York; Mr. and Mrs. Elmer Rice, New York; Mr. and Mrs. Allan Roos, New York; Miss Galka Scheyer, Hollywood; Mr. and Mrs. Herman Shulman, New York; Mr. James Thrall Soby, Hartford; Dr. and Mrs. W. R. Valentiner, Detroit; Mr. & Mrs. Edward M. M. Warburg, New York.

and to Miss Katherine Dreier, Miss Annemarie Henle, Miss Katherine Kuh, Mr. J. B. Neumann and Mr. Karl Nierendorf for valuable assistance.

Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

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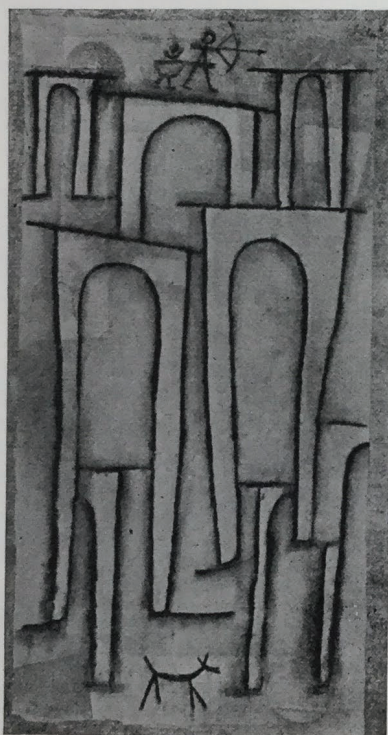
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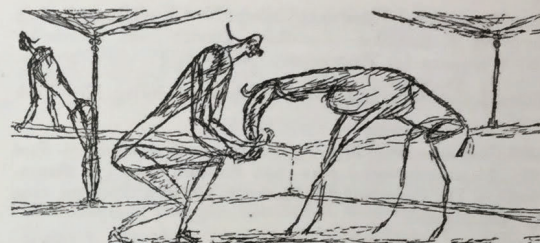
Art has to choose between being monumental or intimate. A destructive age can only erect valid monuments to destruction (Picasso's *Guernica*). Its appropriate art is an art for individuals, for those who have retired into the kingdom of the spirit. For such, Klee is one of the few consolations of an age that has renounced magnanimity.

HERBERT READ



No. 94

1937



From Voltaire, *Candide*

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Der Blaue Reiter. Edited by Franz Marc and Wassily Kandinsky. Munich 1912.

C. J. Bulliet, *The Significant Moderns*, New York 1936.

Cahiers d'Art, Paris 1928. (Will Grohmann, 15 illustrations).—1930 (4 illustrations).—1930 (10 illustrations).—1934 (8 illustrations).

Carl Einstein, *Die Kunst des XX. Jahrhunderts*, Berlin 1926. (8 illustrations).

René Crevel, *Paul Klee*. Paris 1930 (37 illustrations).

Documents. Vol. I. Paris 1929. (Georges Limbour).

Exhibition catalogues: Hans Goltz Gallery, Munich 1925 (18 illustrations).—Alfred Flechtheim Gallery, Berlin 1929 (17 illustrations).—Museum of Modern Art, New York 1930. Preface by Alfred H. Barr, Jr. (12 illustrations).—Kunsthal, Bern 1933 (8 illustrations).—Kunsthal, Basel 1935 (12 illustrations).—Cubism and Abstract Art, Museum of Modern Art, New York 1936.—Fantastic Art, Dada, Surrealism, Museum of Modern Art,

Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

Philip Goodwin, New York: Dying Plants, Watercolor, 1922.—Pointed Profile, Watercolor, 1924.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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New York, 1936.—Nierendorf Gallery, New York 1937. Preface by Perry T. Rathbone.—Kunsthaus, Zuerich 1940. Preface by W. Wartmann (12 illustrations). *Buchholz Gallery, New York 1940 (with Willard Gallery: Preface by J.J. Sweeney, Recollection)*
Robert J. Goldwater, Primitivism in Modern Painting, New York 1938. *by L. Feininger*

Will Grohmann, Paul Klee, Paris 1929 (91 illustrations).—Paul Klee, Handzeichnungen 1921-1930, Potsdam 1934 (74 illustrations).—Die Sammlung Ida Bienert in Dresden, Potsdam 1933 (16 illustrations).

Wilhelm Hausenstein, Kairuan oder eine Geschichte von Maler Paul Klee, Munich 1921. (53 illustrations).

Hommage to Paul Klee, 48 illustrations [in preparation]

Paul Klee, Paedagogisches Skizzenbuch, Munich 1927 (87 illustrations).—Voltaire, Candide. Illustrated by Paul Klee (26 illustrations) Munich 1920.

Jerome Klein, Line of Introversion, The New Freeman, 1930

Das Kunstblatt, Potsdam 1930. (Kinder ueber Klee, 10 illustrations).

Musaion, Prag 1929-1930. (Carl Jacob Hirsch, 7 illustrations)

Museum der Gegenwart, Berlin 1930-31, (Alois Schardt, 3 illustrations)

Nouvelle Revue Française, Paris 1926 (André Lhote)

Parnassus, New York 1937 (John H. Thwaites, 8 illustrations)

Herbert Read, Art Now, New York 1933.

Sturmilderbuecher III, Berlin 1918 (22 illustrations)

XXe Siècle, Paris 1938 (Pierre Courthion, Herbert Read, 13 illustrations)

Hans von Wedderkop, Paul Klee, Leipzig 1920 (33 illustrations)

Leopold Zahn, Paul Klee, Potsdam 1920 (68 illustrations)

Christian Zervos, Histoire de l'Art Contemporain, Paris 1938 (18 illustrations).

clifford. rosenberg

PAUL KLEE IN AMERICAN COLLECTIONS*

THIS LIST DOES NOT INCLUDE PICTURES WHICH ARE SHOWN IN THE PRESENT EXHIBITION

Mr. Jere Abbot, Northampton: Goat, Gouache, 1925. Agriculture Versuchsanlage Fuer den Spaetherbst, Watercolor, 1922

Walter C. Arensberg, Hollywood: Animal Terror, Oil, 1926. — 10 Watercolors

The Barnes Foundation, Merion: 2 Watercolors

Mr. W. Beffie, Brooklyn: Watercolors

Mrs. C. N. Bliss, New York: Girl's Mask, Watercolor

Mr. Walter P. Chrysler, Jr., New York: Memories of Nymphenburg, Watercolor, 1921

Heinz Berggruen, San Francisco: Perspektiver Spuk, Watercolor 1921

Wilhelm Dieterle, Hollywood: 2 Watercolors

John W. Dinkelspiel, San Francisco: Movement around the Child, Gouache

Miss Marjorie Eatons, New York: 1 Oil, 1 Watercolor

William Eisendrath, Glencoe: The Old Maid, Oil

Mr. Lionel Feininger, New York: Encounter, Watercolor, 1921

Mrs. Harold Florsheim, Highland Park: Little Village in Autumn, Oil. Table Fruit, Oil. Village at the Turning Point, Oil.

Miss Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

Mr. Walter Gropius, Lincoln: Gedenktafel, Watercolor, 1923; Fairy Picture, Watercolor, 1924; Loudspeaker, Watercolor, 1924

The Solomon R. Guggenheim Foundation, New York: Lightning,

* The Buchholz Gallery would greatly appreciate hearing from any owners of pictures by Paul Klee who may have been omitted from this list. Titles, year, medium and size of these paintings and watercolors should be furnished so that complete information may be included in the supplementary list which will be published.

In the ...
Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

Philip Goodwin, New York: Dying Plants, Watercolor, 1922.—Pointed Profile, Watercolor, 1924.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Watercolor, 1920; Hut on Mountain, Watercolor, 1922; Tropical Culture, Watercolor, 1923; Tree Culture, Watercolor, 1924; Fixed Lightning, Watercolor, 1924; Comedy, Watercolor, 1926; The End of the Marionette, Watercolor, 1927; Erinnerungsdchen, Watercolor, 1929; Green Eyes, Gouache, 1935; Cheerful, Gouache, 1936; Peach Harvest, Watercolor, 1937; Go Shopping, Watercolor. Mr. Ernest Hemingway, Key West: Monument in Construction, Gouache, 1929
 Mr. Arthur Heun, Chicago: Submersion and Separation, Watercolor; Sicily, Watercolor, 1926
 Dr. F. H. Hirschland, New York: Cat and Bird, Oil, 1926
 Mr. Mark Janis, Buffalo: Zoo, Oil, 1928
 Mr. Phillip C. Johnson, New York: Sacred Islands, Watercolor, 1926
 Mr. Edgar Kaufmann, Bear Run, Pa.: Isle of Flowers, Watercolor, 1929
 Mrs. George A. Kennedy, Woodstock: Saint-Germain with the Tricolore, Watercolor, 1914
 Mrs. R. Krautheimer, Poughkeepsie: Phantastic Flowers, Watercolor, 1918
 Mr. Charles L. Kuhn, Cambridge: Still Life with Flowers, Pastel, 1924
 Mrs. Adolph Mack, San Francisco: End of the Drama, Watercolor, 1920; Man of Winter, Watercolor, 1924; The Steamboat, Tempera, 1924; Still Life, Oil, 1927
 Mrs. Leslie Maitland, Los Angeles: Junge Walddafel, Oil, 1920; The Bottle, Watercolor, 1930
 Mrs. van S. Merle Smith, Oyster Bay: Winter Flowers, Gouache, 1930
 Mr. Mies van der Rohe, Chicago: 5 Oils, 10 Watercolors
 Museum of Living Art, New York: Landscape with Blue Birds, Gouache, 1919; Christmas Picture, Watercolor, 1923
 Museum of Modern Art, New York: Mixed Weather, Oil, 1929; The Mocker Mocked, Oil, 1930
 Mrs. Evelyn S. Mayer, San Francisco: Father and Son, Watercolor, 1927
 J. B. Neumann, New York: Watercolors.
 Dr. Eugen Ostwald, San Francisco: Composition, Oil
 The Phillips Memorial Gallery, Washington: Young Plantation,

Oil; The Land where Lemons Grow, Watercolor; Machine to Make Flowers Grow, Watercolor; Hour of Fate, Oil; Arrival of the Circus, Oil

Private Collection: Nigger Child cannot understand Snow, Watercolor; Red Earth, Watercolor; Heads and Heart, Pastel, Pastorale, Oil

Mr. Joseph Pulitzer, Jr. St. Louis: Watercolor, 1919

Mr. Perry T. Rathbone, St. Louis: Morning Star, Watercolor, 1919

Mr. Elmer Rice, New York: Perspective Scherzo, Watercolor, 1925; Aerodrome, Watercolor, 1925

Mr. Edgar P. Richardson, Detroit: Remnants, Watercolor, 1937

Mr. George Riddle, New York: Palace en Passant, Oil, 1928

Miss Elisabeth Rockwell, New York: Letter B, Watercolor

Societe Anonyme, New York: Architecture Red Green, Oil, 1919; Gruene Stufung, Watercolor, 1921; The King of Insects, Watercolor, 1922; Messenger of Autumn, Watercolor, 1922

Mr. A. J. Speyer, Pittsburgh: North German Town, Gouache, 1930

Mrs. Inez C. Stark, Chicago: Watercolor 1916

Mr. John Storck, Bronxville: Unfulfilled, Watercolor

Mr. Robert H. Tannabill, Detroit: Arrival of the Air Steamer, Watercolor, 1921

Mrs. H. D. Thayer, Wilton, Conn.: Tame Bird, Oil

Mr. G. D. Thompson, Pittsburgh: Watercolor

Dr. W. R. Valentiner, Detroit: Watercolor 1914; Fisherman, Watercolor, 1918; Stairs, Watercolor, 1921; Winter Landscape, Watercolor, 1924; Der Kanari-Magier, Watercolor

Mr. Edward M. M. Warburg, New York: Red Columns Passing By, Oil, 1928; Romantic Park, Oil, 1930

Mrs. G. Warren, New York: Vorspiel zu Golgatha, Watercolor, 1926

Mr. Paul Willard, New York: Oil

Mr. Paul Wiener, New York: Landscape with Birds, Watercolor, 1925

Dr. N. St. Wolff, New York: Fish Steamer, Oil, 1929

Miss Ethel Woodward, New York: Bird Ph feeds Ur with the Snake, Watercolor, 1925

Fruit, Oil.- village at the turning point, 1921

Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

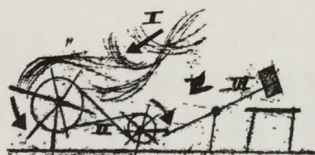
Philip Goodwin, New York: Dying Plants, Watercolor, 1922.-Pointed Profile, Watercolor, 1924.

Jane Greenough, Coeur d'Alene: In the Spell of the Stars, Watercolor, 1921

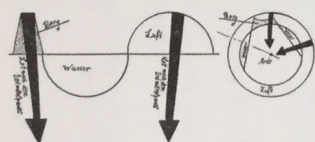
Walter Gropius, Lincoln: Votive Tablet, Watercolor, 1923; Fairy Picture, Watercolor, 1924; Loudspeaker, Watercolor, 1924.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

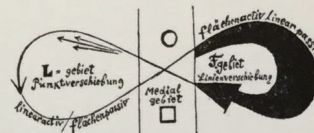
KLEE'S COURSE (BAUHAUS) FROM PAEDAGOGISCHES SKIZZENBUCH



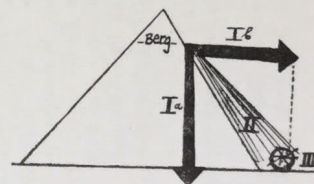
Paul Klee: Active intermediate and passive factors: (I) the waterfall (active); (II) the mill wheels (intermediate); (III) the trip hammer (passive)



Paul Klee: Earth, water and air. Symbols of the province of statics are the plummet, which points toward the center of the earth, and the balance



Paul Klee: Line and plane: three stages. At left, the active line (produced by a moving point); at right, the active plane (produced by a moving line); in the middle, intermediate or transitional territory with linear forms giving the effect of planes



Paul Klee: Active intermediate and passive factors: the watermill. (I) The conflict of the two forces, (a) gravity and (b) the resisting mountain (both active factors), is expressed by (II) the diagonal waterfall (intermediate factor) which turns (III) the mill (passive factor)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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GOLDEN EAGLE PRESS

- ✓Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.
- ✓Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930
- ✓Philip Goodwin, New York: Dying Plants, Watercolor, 1922. - Pointed Profile, Watercolor, 1924.
- ✓Jane Greenough, Coeur d'Alene: In the Spell of the Stars, Watercolor, 1921
- ✓Walter Gropius, Lincoln: Votive Tablet, Watercolor, 1923; Fairy Picture, Watercolor, 1924; Loudspeaker, Watercolor, 1924.

Spotted with "S" on
1st page

Anything
in Magic
Museum

Ground for Late
hs- Autumn

quache, 1935.

Magic,
MAGIC

Watercolor,

21

color, 1921

or, 1921

Watercolor

1922.

Plant

Table

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

Josef Albers, Black Mountain, N. C.: Watercolors (2)

Jere Abbott: Northampton: Goat, Gouache, 1925.- *at Proving Ground for Late Autumn*
 Anlage fuer den Spaetherbst, Watercolor, 1922.

✓ Albright Art Gallery, Buffalo: Child Consecrated to Suffering, Gouache, 1935.

Walter C. Arensberg, Hollywood: Animal Terrot, Oil, 1926.- *Fish Magic, MASIC*
 Oil, 1925.- Watercolors.

Barnes Foundation, Merion: Watercolors (2).

Albert Bloch, Lawrence: Little Park Landscape, Watercolor, 1914.- Watercolor, 1919.

Mr. W. Beffie, Brooklyn: Watercolors.

Heiz Berggruen, San Francisco: *Perspective Spook* Perspectiver Spuk, Watercolor, 1921

A. Breeskih, Baltimore: Indian Princess, Watercolor. *scholarship*

✓ Brooklyn Museum, Brooklyn: Portrait of a Woman, Watercolor, 1907

Mrs. C. N. Bliss, New York: Girl's Mask, Watercolor.

Sheldon Cheney, Westport: Kairuan, Watercolor, 1914.

Speller with "O" on 1st page
 HENRY PHILADELPHIA *Rose Dwarf*
 Henry Y. Clifford, Philadelphia: Rosenzweig, Oil.

Walter P. Chrysler, Jr., New York: Memories of Nymphenburg, Watercolor, 1921

H. J. Cozard, Rock Island: Watercolor;

✓ Detroit Institute of Arts, Detroit: Reading Girl, 1921, Watercolor, 1921

Wilhelm Dieterle, Hollywood: Watercolors (2)

John W. Dinkelspiel, San Francisco: Movement Around the Child, Watercolor

✓ Katherine Dreier, New York: Little Regatta Picture, Watercolor, 1922.

Marjorie Eatons, New York: Oil (1), Watercolor (1)

William Eisendrath, Glencoe: The Old Maid, Oil

Lyonel Feininger, New York: Encounter, Watercolor, 1921.- *Water Plant*
 Scripts, Watercolor, 1924.- *Upper Town* *Lower Town* Tempera, 1930.

Harold Florsheim, Highland Park: Little Village in Autumn, Oil.- *Table*
 Fruit, Oil.- Village at the Turning Point, Oil.

✓ Germanic Museum, Cambridge: Apparatus for Magnetic Treatments of Plants, Watercolor, 1921.

Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

✓ Philip Goodwin, New York: Dying Plants, Watercolor, 1922.- *Pointed*
 Profile, Watercolor, 1924.

✓ Jane Greenough, ~~Coeur~~ Coeur d'Alene: In the Spell of the Stars, Watercolor, 1921

Walter Gropius, Lincoln: Votive Tablet, Watercolor, 1923; Fairy Picture, Watercolor, 1924; Loudspeaker, Watercolor, 1924.

*anyone
in magic
house*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Solomon R. Guggenheim Foundation, New York: Lightning, Watercolor, 1920.-
Hut on Mountain, Watercolor, 1922.- Dance You Monster ..., Watercolor,
1922.- Tropical Culture, Watercolor, 1923.- Tree Culture, Watercolor,
1924.- Fixed Lightning, Watercolor, 1924.- Comedy, Watercolor, 1926.-
Full Moon over the Town, Watercolor, 1927.- The End of the Marionette,
Watercolor, 1927.- Erinneraechen, Watercolor, 1929.- Green Eyes, Gouache,
1935.-
Little Memory Whisks

✓Martha Heiden, New Rochelle: Entering the Orient, Watercolor, 1914.-

Ernest Hemingway, Key West: Monument on Construction, Gouache, 1929.

✓Annemarie Henle, San Francisco: The Heart's Chalice, Gouache, 1938

Arthur Heun, Chicago: Submersion and Separation, Watercolor.- Sicily,
Watercolor, 1926.

✓Martha Higgins, Cleveland: Ghost Rider at Night, Watercolor, 1929

Dr. F. H. Hirschland, New York: Cat and Bird, Oil, 1926

Marc Janis, Buffalo: Zoo, Oil, 1928

✓Sidney Janis, New York: Actor's Mask, Oil, 1925.- In the Grass, Oil, 1930.

Philip C. Johnson, New York: Sacred Islands, Watercolor, 1926

Edgar Kaufmann, Bear Run: Isle of Flowers, Watercolor, 1929

George A. Kennedy, Woodstock: Saint-Germain with the Tricolors, Watercolor,
1914.

✓Henry Tracy Kneeland, Hartford: Twins, Oil, 1929

R. Krautheimer, Poughkeepsie: Fantastical Flowers, Watercolor, 1918

Charles L. Kuhn, Cambridge: Still Life with Flowers, Pastel, 1924

*two chills
in brush?* Charlotte Mack, San Francisco: End of the Drama, Watercolor, 1920.- Snake
Killer, Tempera, 1923.- Man of Winter, Watercolor, 1924.- The Steam Boat,
Tempera, 1924.- Barbaric Classic, Watercolor, 1926.- Still Life, Oil, 1927.
at Winter

Young Forest Panel Leslie Maitland, Los Angeles: Junge Walddafel, Oil, 1920.- Modest Home,
Oil, 1924.- Young Garden, Oil, 1927.- The Bottle, Watercolor, 1930.

Sadie Saidie A. May, Baltimore: Traveling Circus, Oil, 1937

*no collection
in brush. cat.* ✓Paul Mellon, New York: Around the Kernel, Oil, 1935

Van S. Merle Smith, Oyster Bay: *WINTER* Winter Flowers, Gouache, 1930
Polyphonic Streams *Surveyed Fields* *Dissected
Quarrel Point*

STROMUNGEN *LEAVES* *View of the Sea* Miës van der Rohe, Chicago: Sphinx, Oil.- The Island, Oil.- Zankduett, Oil.-
Counter Arrow, Oil.- Polyphone *Stromungen*, Watercolor, 1928.- Monuments
near Gizeh, Oil, 1928.- Vermessene Felder, Watercolor, 1929.- Village on
Rhythmic Basis, Tempera, 1930.- Bouquet of Autumn Leaves, Oil, 1930.- Two
Flowers, Oil, 1930.- Winter Desert, Watercolor, 1931.- Artificial Garden,
Watercolor, 1932.- From the Mobile to the Static, Oil, 1932.- Mask Moth,
Watercolor, 1933.- Seelenblick, Oil, 1938.

✓Georges L. K. Morris, New York: One Who Understands, Oil, 1934

Museum of Living Art, New York: Landscape with Blue Birds, Gouache, 1919.-
Christmas Picture, Watercolor, 1923.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Museum of Modern Art, New York: ~~Twittering Machine~~, Watercolor, 1922.-
 ✓ ~~Slavery, Gouache, 1925.~~ - ✓ ~~Around the Fish~~, Oil, 1926.- Mixed Weather,
 Oil, 1929.- The Mockers Mocked, Oil, 1930.- Letter Ghost, Gouache, 1937.

Evelyn S. Mayer, San Francisco: Father and Son, Watercolor, 1927.

✓ Karl Nathan, New York: ✓ Wounded Mother Animal, Watercolor, 1923.-
 ✓ Lost Game, Oil, 1928

GRUESOME
 misery

J. B. Neumann, New York: Open Air Sport, 1923 Watercolor, 1923.-
 ← ~~Gruesome Animals~~, Watercolor, 1926.- Couple in Twilight, Gouache, 1924.
 - ✓ Old Warrior, Watercolor, 1929.- ✓ Battle, Gouache, 1930.-
 Meganthemum, Oil, 1927.- The Dancer, Oil, 1930. *last snow*

✓ John S. Newberry, Groesbe Pointe: Angler, Watercolor, 1921

all

✓ Karl Nierendorf, New York: Exotic, Oil, 1939

Dr. Eugen Ostwald, San Francisco; Composition, Oil.

GRDW

Phillips Memorial Gallery, Washington: Young Plantation, Oil.- The
 Land Where Lemons Grow, Watercolor.- Hour of Fate, Oil.- Arrival of
 the Circus, Oil.- Garden Still Life, Gouache, 1924.- Efflorescence,
 Oil, 1937.- Machine to Make Flowers Grow, Watercolor.

all to garden
 cosmic &
 composition

L. S. de Pinna, New York: Individual Orchestra, Watercolor, 1927

Private Collection, New York: Nigger Child cannot understand Snow,
 Gouache.- ~~Machine to make Flowers Grow, Watercolor.~~ Hour of Fate,
 Oil.- ~~Arr~~ Read Earth, Watercolor.- Heads and Heart, Pastel.-
 Pastorale, Oil.- Vocal Cloth of the Singer Rosa Silber, Oil 1922,
 Tempera.- A Motley Meal, Oil, 1928.-

✓ Private Collection, New York: Abstract Trio, Watercolor, 1923

✓ Private Collection, New York: Frigid City, Watercolor, 1921

✓ Private Collection, New York: ✓ Mrs. R. on a Journey in the South,
 Watercolor, 1924.- Metamorphosis, Watercolor, 1924.

Joseph Pulitzer, St. Louis: Watercolor, 1919

Perry T. Rathbone, St. Louis: Morning Star, Watercolor, 1919

✓ Bernhard Reis, New York: The Good Shepherd, Oil, 1929

✓ Baroness Hilla von Rebay: Flower, Gouache, 1936

Elmer Rice, New York: Perspective Scherzo, Watercolor, 1925.-

✓ Elephant and Lion, Watercolor, 1926.- Aerodrome, Watercolor, 1925.-
 ✓ Florentine Residential Section, Oil, 1926.- Knight Errant, Oil, 1929

Edgar P. Richardson, Detroit: ^{REMNANTS} ~~Remnants~~, Watercolor, 1937

George Riddle, New York: Palace en Passant, Oil, 1928

Elisabeth Rockwell, New York: Letter B., Watercolor

✓ Allan Ross, New York: ✓ Introducing the Miracle, Watercolor, 1916.-

✓ The End of the Last Act of a Drama, Watercolor, 1920. ✓ Mask of Fear,
 Oil, 1932

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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✓James T. Soby, Hartford: Gifts for J, Oil, 1928

Société Anonyme, New York: Architecture Red Green, Oil, 1919.- Gruene
Stufung, Watercolor, 1921.- The King of Insects, Watercolor, 1922.-
Message of Autumn, Watercolor, 1922.- ✓Precious Container for Stars,
Watercolor, 1922.- ✓Autumn Flowers, Oil, 1922.

✓Galka Scheyer, Hollywood: ✓The Holy One, Watercolor, 1921.- ✓Gate to
Hades, Watercolor, 1921.- ✓Idol for House Cats, Watercolor, 1924.-
Watercolors ~~Female Goldfish, Watercolor, 1921~~ ? oil

✓Hermann Shulman, New York: Moon over the Town, Oil, 1922.- ✓Head of
an Athlete, Gouache, 1932.

A. J. Speyer, Pittsburgh: North German Town, Gouache, 1930

Inez C. Stark, Chicago: Watercolor, 1916

John Storck, Bronxville: Unfulfilled, Watercolor

Robert H. Tannahill, Detroit: Arrival of the Air Steamer, Watercolor, 1921

H. D. Thayer, Wilton: Tame Bird, Oil

DAVIDSON

✓Robinson Taylor, New York: Ghost Chamber with High Door, Watercolor, 1925

G. D. Thompson, Pittsburgh: Watercolor

✓Lockwood Thompson, Cleveland: God of War, Oil, 1937

Curt Valentin, New York: Resort, Watercolor, 1913.- Still Life with
the Apple, Gouache, 1932.

Creation of the Moon
MOONPLAY
A. W. R. Valentiner, Detroit: Watercolor, 1914.- Fisherman, Watercolor,
1918.- ✓Carnival City, Watercolor, 1914.- Houses and Fields, Watercolor,
1914.- ✓Fishes in the Deep, Watercolor, 1921.- ✓Nocturne for Horn, Water-
color, 1921.- ✓Children Playing in Moonlight, 1921.- Stairs, Watercolor,
1921.- Winter Landscape, Watercolor, 1924.- Kanari-Magier, Watercolor.
Canary Magician

✓Wadsworth Atheneum, Hartford: ✓Mr. Pep and His Horse, Watercolor, 1925.-
✓Marionettes in a Storm, Watercolor, 1929.

✓Barbara Wallace, Bronxville: Wohin ?, Oil, 1919
Whither ? Where to.

Edward M. M. Warburg, New York: ✓Departure of the Boats, Oil, 1927.-
Red Columns Passing By, Oil, 1928.- Romantic Park, Oil, 1930

G. Warren, New York: Vorspiel zu Golgatha, Watercolor, 1926
Vorspiel zu Golgatha

✓Mrs. Benjamin Watson, N.Y.: Angelus Descendens, Watercolor, 1913
Paul Wiener, New York: Landscape with Birds, Watercolor, 1925

Marian Willard, New York: ✓The Hopeless, Watercolor, 1914.- ✓On the Lawn,
Watercolor, 1923.- ✓Prize Apple, Tempera, 1934.- ✓Square Dancer, Water-
color, 1934.- ✓Equation, Gouache, 1936.- Secret Letters, Gouache, 1937.-
Scene in a Port, Gouache, 1937.- ✓Holy Stones, Oil, 1937.- ✓Garden in
Hot Season, Oil, 1938

Paul Willard, New York: Oil

Dr. N. St. Wolff, New York: Fish Steamer, Oil, 1929

Ethel Woodward, New York: Bird Ph feeds Ur with the Snake, Watercolor,
1925

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

ELODIE COURTER
DIRECTOR OF CIRCULATING EXHIBITIONS

July 8, 1941

Dear Mr. Valentin:

I am enclosing two lists of American collections which contain paintings by Paul Klee. I trust that this is the material which you have requested from Miss Courter.

Very sincerely yours,

Marjorie H. Woodruff
Marjorie H. Woodruff, Assistant

Curt Valentin, Esq.
Buchholz Gallery
32 E. 57th Street
New York City

encls.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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You are cordially invited to a preview
of paintings and watercolors by

P A U L K L E E

Tuesday Oct. 8th 3 to 6 o'clock at the

Buchholz Gallery

Willard Gallery

Curt Valentin

Marian Willard

32 East 57th Street

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The White gale
Wah Coten

1933?

J. H. Middles
NY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

ARTHUR HEUN
410 SOUTH MICHIGAN AVENUE
ROOM 1021
CHICAGO

My Dear Mr. Valentin

I am sorry not to have been able to answer
your letter of the 20th but I have been away +
returned only yesterday

Yes I have two Klee's and wish I had
more but when I bought them in 1928 in Munich
I knew little about him and understood him even
less - The subjects are titled

"Versenkung und Scheidung" (Submersion + Separation)
a geometric design in blue red + black + off that
period -

The second is titled "Sicilianische Landschaft"
(Sicilian Landscape) an almost realistic rendition
in silvery green + grey - suggesting sea - weed under
water - With all best wishes and wishing I
could see your exhibition -

Arthur Heun

Sept 26/40

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

September 20, 1940

Mr. Arthur Henn
200 East Pearson Street
Chicago, Illinois

Dear Mr. Henn:

Starting October 7 or 14 at the latest I am going to show an exhibition in memory to Paul Klee, who died in Switzerland last June.

Miss Katherine Kuh was so kind to let me know that you own two watercolours by this artist. I would be extremely grateful could you give me some exact information about these watercolours as far as titles, year, medium and dimensions are concerned so that I can include these details in a list I am preparing for the catalogue and which will include all of Klee's work to be found in American museums and private collections.

Please forgive me for all the trouble I am causing you and thanking you very much in advance,

very sincerely yours,

Curt Valentin

CV:JS

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	Valentin	I. 88

BAKER BRIDGE ROAD
LINCOLN, MASS.

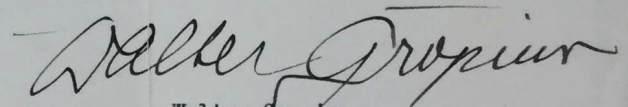
September 21, 1940

Dear Mr. Valentin,

this is the list of paintings of Paul Klee that we own:

1. 1923 (42) 'Gedenktafel', Watercolour, $9\frac{1}{2}$ " by 14"
2. 1924 (185) 'Märchenbild', Watercolour, 8" by 13"
3. 1924 'Lautsprecher', Watercolour, $5\frac{1}{2}$ " by $7\frac{1}{2}$ "

Very sincerely yours


Walter Gropius

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

September 14, 1940

Mr. Walter Gropius
Lincoln, Massachusetts

Dear Mr. Gropius:

For the beginning of October I am preparing a rather extensive exhibition in memory to Paul Klee who, as you know, died in Switzerland last June. The exhibition will mainly consist of loans from American museums and private collections. In the catalogue I am including a list of all paintings and watercolours by Klee which can be found in this country. As I am trying to make this list as complete as possible, I would like to ask you if you would be so kind to give me some information about the pictures by Klee that you own. For that I need the German titles, year, medium and, if possible the dimensions of the pictures.

Thank you very much and I hope to hear from you soon,

very sincerely yours,

Curt Valentin

CV:JS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

October 1, 1940

Mr. William N. Eisenbraut
1127 W. Division Street
Chicago, Illinois

Dear Mr. Eisenbraut:

I thank you very much indeed for your letter of September 30, and also for your generosity in telling me that you would be willing to lend this picture to my exhibition. Unfortunately it is now too late as the exhibition opens on Tuesday and the catalogue is under print. Besides I really think I have enough loans, as a matter of fact, too many.

The catalogue will of course be forwarded to you as soon as it comes from the printer.

Very many thanks again,

very sincerely yours,

Curt Valentin

CV:JS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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AIR MAIL

WILLIAM N. EISENDRATH, JR.
1127 W. DIVISION ST.
CHICAGO

September 30, 1940

Mr. Kurt Valentin
Buchholz Galleries
32 East 57th Street
New York City, New York

Dear Mr. Valentin:

I am in receipt of your letter of
September 20th, and apologize for not
having answered it sooner.

Mrs. Eisendrath and I own the
"Old Maid", by Klee, painted in 1932. We
would be very happy to loan this to you
if you so desire --- for the exhibition
that you mentioned in your letter.

If you will let us know, I will
see to it that this is forwarded to you.

Yours sincerely,

W^m Eisendrath.

WNEJr/PA

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

September 20, 1940

Mr. William Eisendraht
Longwood Avenue
Glencoe, Illinois

Dear Mr. Eisendraht:

Starting October 7 or 14 at the latest, I am going to show an extensive exhibition in memory to Paul Klee, which will mainly consist of loans from American museums and private collections.

Miss Katherine Kuh was so kind to tell me that you own an oil by Klee called "The Old Maid".

I would be extremely grateful could you give me some exact information about this picture as far as the year, medium and dimension are concerned so that I can include these details in a list I am preparing for the catalogue and which will include all of Klee's work to be found in American museums and collections. If you could consider to lend this painting to my exhibition, I would be very thankful. I am sure Miss Kuh would be able to take care of the shipping of the picture and, of course, all expenses regarding insurance and shipment will be covered by me.

Please forgive me for all the trouble I am causing you and thanking you very much in advance,

very sincerely yours,

Curt Valentin

CV:JS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

sun over the village. 1919. 20x22cm

children arriving at the city. 1928.
oil on paper

me & the night birds

Es ist ein Klee-Sammelset und enthält
einen Klee. Ich habe ihn vor Jahren
mal zu Ihnen geschickt.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

*all
file*

XI. 14. 40

Mexico. D. F.
Calle de Puebla 388.

Lieber Valentin,

Danke für den Klee Katalog. Sehr schön.

Betreffend „Paul Klee in American Collections“:

Wir Albert (Huni & Josef)
haben 2 Klee - Aquarelle.
verschiedene Lithos
und Zeichnungen.

Die genauen Angaben über Titel, Technik
und Größe können wir Ihnen erst im Decem-
ber schreiben. wenn wir wieder in V. Park sind.
und. (in der 2. Hälfte des December)

Herscherst. Albert

Schicken Sie mir einen Katalog
an Mr John Thwaites
Consulato General Britanico
Calle de Lopez N° 1
Mexico. D. F.

Er ist ein Klee-Sammler und schreibt
über Klee. Ich habe ihn vor Jahren
mal zu Ihnen geschickt.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE UNIVERSITY OF KANSAS
SCHOOL OF FINE ARTS
LAWRENCE

DEPARTMENT OF PAINTING

October 8, 1940

Buchholz Gallery
32 East 57th Street
New York, N. Y.

Gentlemen:

The current issue of the Art Digest mentions the Paul Klee Memorial Exhibition which your gallery is preparing, and the catalogue which is to be issued in connection with the exhibition. Since it is requested that all who own works of Klee in this country communicate with the Gallery, I am asked by Mr Albert Bloch to say that he has the following four pieces of Klee's work in his collection:

1. Pferderennen -- 1911 -- Pen Drawing
2. Kleine Parklandschaft -- 1914 -- Watercolor
3. Watercolor -- Title and date hidden by frame. (ca 1919)
4. Colored chalks -- No title -- 1920

Very truly yours,

Anna Francis

Secretary
Department of Painting

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

SHELDON CHENEY
198 EVERGREEN AVENUE
WESTPORT, CONNECTICUT

October 8, 1940

Buchholz Gallery,
32 East 57th Street,
New York.

Gentlemen:

I have seen the note of your Klee
exhibition and list in the Art Digest.

Mrs. Cheney and I have a Klee
of the Kairuan Series, entitled "Strassen-
skizze aus Kairuan" - 1914, #209.

It is different from anything else of
Klee's I have seen, and it might make an
interesting addition to any exhibition. It
is, I understand, too late for additions
to your present show, but should you
want it at any time we would be
glad to loan it.

Very sincerely yours

Sheldon Cheney

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

"Sphinx"

Oil on canvass, no date, 3' 1" x 2' $\frac{1}{2}$ " —

"The Island"

Oil on sanded plywood, no date, 2' 9 $\frac{1}{2}$ " x 1' 7 $\frac{1}{2}$ " —

"Zankduett"

Oil on canvass, no date, 3' 4" x 2' 3 $\frac{1}{2}$ " —

"Der Gegenpfeil"

Oil on plastered canvass, 1933, 2' 6" x 9 $\frac{1}{2}$ " —

"Polyphone Stimmungen"

Watercolor, 1928, 1' 5 $\frac{1}{2}$ " x 11 $\frac{3}{4}$ " |

"Maske Motte"

Watercolor, 1933, 1' $\frac{1}{2}$ " x 1' 4 $\frac{3}{4}$ " |

"Vermessene Felder"

Watercolor, 1929, 1' 6" x 1' —

"From the mobile to the static"

Oil on fine canvass, 1932, 2' 11" x 1' 1 $\frac{1}{4}$ " —

"Monuments near Gizeh" ~~1928~~

Oil on canvass, 1928, 2' 3 $\frac{1}{2}$ " x 1' 8", |

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"Art auf rhythmischer Grundlage"

Tempera on paper, 1930, $1'2'' \times 10\frac{1}{2}''$, —

"Künstlicher Garten"

Watercolor, 1932, $1'6\frac{3}{4}'' \times 11''$, —

"Winterwüste"

October 6, 1940

Watercolor, 1931, $2' \frac{1}{2}'' \times 1'7\frac{1}{2}''$, —

"Seelenblick"

Oil on canvass, 1938, $1'4'' \times 1'$, —

"Herbstblätterphantasie"

Oil on canvass, 1930, $1'3\frac{1}{2}'' \times 1'3\frac{1}{2}''$, ☐

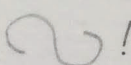
"Two flowers"

Watercolour 9 $\frac{1}{2}$ x 13 $\frac{1}{2}$.

Oil on paper, 1930, $1'6\frac{1}{2}'' \times 1'2\frac{3}{4}''$, |

Watercolour 9 $\frac{3}{4}$ x 13.

Yours very truly,

N.B. Die Masszahlen gehen zuerst die Breite, dann die Höhe (in zwei Fällen sind sie umzustellen, angedeutet durch )

— heisst Breitformat,

| heisst Hochformat.

Hoffentlich ist alles deutlich.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

WILLIAM LANDMAN

65 LAWRENCE AVENUE, E · TORONTO · CANADA
TELEPHONE MOHAWK 2932

please file

October 6, 1940

Buchholz Gallery
Curt Valentin
32 East 57th Street
New York U.S.A

Gentlemen:

The Art Gallery of Toronto has asked me to give you an account of the Paul Klees in my possession. They are the following:

- 1) "Blumenfenster" 1916/64
Watercolour 4 1/2 x 6 1/4.
- 2) "Hexenscene" 1921/52
Watercolour 9 1/2 x 13 1/2.
- 3) "Topfformen" Transparent
Watercolour 7 1/2 x 9 1/2
- 4) Figurine "Kleiner Fürtüfel"
1927
Watercolour 9 3/4 x 13.

Yours very truly,

William Landman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	Valentin	I. 88

THE ART INSTITUTE OF CHICAGO

POTTER PALMER, *President* CHARLES H. WORCESTER, *Honorary President* WALTER B. SMITH, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* CHAUNCEY McCORMICK, *Vice-President* RUSSELL TYSON, *Vice-President*
DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

TELEPHONE CENTRAL 7080

October 19, 1940

Dear Mr. Valentin:

A notice at the end of the first page of the list of Paul Lee paintings in American collections appeals for information concerning other paintings by this artist that do not figure in your lists. Mrs. Galka Scheyer owns an oil entitled Maid of Saxony 7 1/8 x 11 6/8" which I do not find in your lists.

If this is new to you all right, if not, forget it.

The enclosed circulars may be of interest to you, particularly that about the Cumulative list I am compiling. If you should be able to make use of the information it contains, I shall be glad to give it to you.

Yours sincerely

G. E. Kaltenbach

G. E. Kaltenbach
Museum Registrar
Keeper of Archives

Mr. Curt Valentin
Buchholz Gallery
3 West 46th Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

THE ART INSTITUTE OF CHICAGO

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DANIEL CATTON RICH, *Director of Fine Arts* CHARLES H. BURKHOLDER, *Director of Finance and Operation* CHARLES FABENS KELLEY, *Assistant Director*

TELEPHONE CENTRAL 7080

We have undertaken the preparation of a

CUMULATIVE LIST OF PAINTINGS
Owned in the United States and Canada

Mediums: oil, water color, tempera, gouache, pastel, fresco.

They are listed under: a) Artist, b) Title, c) Owners, d) Locality

- a) Artist: name and surname -- nationality or school -- date(s) -- title -- date of painting -- medium -- measurements (height by width) -- owner -- year of acquisition -- source of information (an asterisk * here means "reproduced in the source indicated.")
- b) Title or subject: artist, reference number in list, owner of work.
- c) Owner: correct title of institution and/or private collection.
- d) Listing all owners mentioned under the artist's name.

The advantages, the many uses of such a list, its difficulties, the obvious objections, uncertainties, etc., are as evident to you as to us, and need not be retailed here, since the list is intended for a working tool subject to constant revision.

From sources available, to whom is left the responsibility for the statement and attribution, some 18,000 TITLES BY ABOUT 3,750 ARTISTS have already been listed.

Because of the ready and unanimous response of those who have been approached so far, we confidently solicit your kind cooperation in sending us the list of the pictures you own together with the data suggested above, respectively a copy of your latest printed or manuscript catalog brought up to date with your latest accessions.

It goes without saying that we are reciprocally ready at all times to give you every assistance that lies within our power or province in whatever problem you may wish to submit to us.

The enclosed circular may interest you.

Yours faithfully

CE Kattenbach

Museum Registrar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

September 13, 1940

Mr. Carl O. Schniewind
Art Institute of Chicago
Print Department
Michigan Avenue
Chicago, Illinois

Dear Mr. Schniewind:

I am preparing an exhibition for Paul Klee for the beginning of October which includes mostly loans from American Museums and private collections. In the catalogue I will have a list of all painting and water-colours ~~which~~ which I can locate in this country. If the Art Institute of Chicago owns any works by him, I would be extremely grateful if you could give me some exact information about them as far as titles, year, medium and dimensions are concerned. I would also appreciate it if you would tell me of other works by Klee in or around Chicago.

Katharine Kuh is showing the collection of watercolours by Emil Nolde that you have seen in my gallery, starting September 30. There are still two watercolours on approval with you. In case you decide not to buy these watercolours before the end of the month, I would like to include these in the exhibition at the Kuh Galleries, which does not mean that I want to rush your decision in any way.

Very sincerely yours,

Curt Valentin

CV:JS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Valentin	I. 88



DAVENPORT COLLEGE
YALE UNIVERSITY

JAMES S. ACKERMAN

Dear Mrs. Valentin:

When I was in the other
day you asked me to send
you the information on my
Klee. It is a watercolor done
in 1938. Title: Schwarze Fenster-
Kreuz. It is signed, "Klee".
Measurements: $15\frac{1}{2}$ inches x $11\frac{1}{4}$ inches.
My permanent address, incidentally,
is 3080 Pacific Ave. San Francisco
in case you are listing the towns
also.

Yours Sincerely,

J. Ackerman

Profile, Watercolor, 1924.

Jane Greenough, *Coeur d'Alene: In the Spell of the Stars*, Watercolor, 1921

Walter Gropius, *Lincoln: Votiv Tablet*, Watercolor, 1923; *Fairy Picture*, Watercolor, 1924; *Loudspeaker*, Watercolor, 1924.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

The Table is Set 1910
 Chinese ink $9\frac{1}{2} \times 3\frac{3}{4}$
 Two Ladies 1911
 Pencil $3\frac{1}{2} \times 5\frac{1}{4}$
 Open Air Sport 1923
 Watercolor $9\frac{1}{4} \times 9$
 Gruesome Animals 1926
 Watercolor and Ink $12 \times 18\frac{1}{4}$
 Couple in Twilight 1924
 Gouache $17\frac{1}{4} \times 11\frac{1}{2}$
 Battle 1930
 Gouache $18 \times 11\frac{1}{2}$
 Old Warrior 1929
 Gouache $11\frac{3}{4} \times 18$
 Meganthenum 1927
 Oil 18×29
 The Dancer 1930
 Oil $14\frac{3}{4} \times 16\frac{3}{4}$
 Dead Cataract 1930
 Oil $17\frac{1}{4} \times 21\frac{1}{2}$

*There is
 an Collections*

in, N. C.: Watercolors (2)

bat, Gouache, 1925.- Agriculture Versuchs-
t, Watercolor, 1922.

alo: Child Consecrated to Suffering, Gouache, 1935.

wood: Animal Terrot, Oil, 1926.- Fish Magig,

Watercolors (2).

ttle Park Landscape, Watercolor, 1914.- Watercolor,

atercolors.

sco: Perspectiver Spuk, Watercolor, 1921

dian Princess, Watercolor.

Portarit of a Woman, Watercolor, 1907

: Girl's Mask, Watercolor.

Kairuan, Watercolor, 1914.

plpia: Rosenzweig, Oil.

ew York: Memories of Nymphenburg, Watercolor, 1921
Watercolor:

Detroit: Reading Girl, 1921, Watercolor, 1921

Wilhelm Dieterle, Hollywood: Watercolors (2)

John W. Dinkelspiel, San Francisco: Movement Around the Child, Watercolor

Katherine Dreier, New York: Little Regatta Picture, Watercolor, 1922.

Marjorie Eatons, New York: Oil (1), Watercolor (1)

William Eisendrath, Glencoe: The Old Maid, Oil

Lyonel Feininger, New York: Encounter, Watercolor, 1921.- Water Plant
Scripts, Watercolor, 1924.- Upper Toen T, Tempera, 1930.

Harold Florsheim, Highland Park: Little Village in Autumn, Oil.- Table
Fruit, Oil.- Village at the Turning Point, Oil.

Germanic Museum, Cambridge: Appara us for Magnetic Treatments of Plants,
Watercolor, 1921.

Priscilla Gilbert, Neenah: Lady with Tomato, Watercolor, 1930

Philip Goodwin, New York: Dying Plants, Watercolor, 1922.- Pointed
Profile, Watercolor, 1924.

Jane Greenough, Ceaur Coeur d'Alene: In the Speell of the Stars, Water-
color, 1921

Walter Gropius, Lincoln: Votiv Tablet, Watercolor, 1923; Fairy Picture,
Watercolor, 1924; Loudspeaker, Watercolor, 1924.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

*Paul Mee is
American Collection*

Josef Albers, Black Mountain, N. C.: Watercolors (2)

Jere Abbot: Northampton: Goat, Gouache, 1925.- Agriculture Versuchs-
anlage fuer den Spaetherbst, Watercolor, 1922.

Albright Art Gallery, Buffalo: Child Consecrated to Suffering, Gouache, 1935.

Walter C. Arensberg, Hollywood: Animal Terrot, Oil, 1926.- Fish Magig,
Oil, 1925.- Watercolors.

EXHIBITION: JANUARY 8th to 27th 1940. NEW WORK BY

**MARCEL GROMAIRE
MARK ROTHKO
JOSEPH SOLMAN**

NEUMANN-WILLARD GALLERY 543 MADISON AVENUE

John W. Dinkelspiel, San Francisco: Movement Around the Child, Watercolor

Katherine Dreier, New York: Little Regatta Picture, Watercolor, 1922.

Marjorie Eatons, New York: Oil (1), Watercolor (1)

William Eisendrath, Glencoe: The Old Maid, Oil

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Walter C. Arensberg, Hollywood: Animal Terrot, Oil, 1926.- Fish Magig,
Oil, 1925.- Watercolors.

Barnes Foundation, Merion: Watercolors (2).

Albert Bloch, Lawrence: Little Park Landscape, Watercolor, 1914.- Watercolor,
1919.

Ma. W. Beffie, Brooklyn: Watercolors.

Heiz Berggruen, San Francisco: Perspectiver Spuk, Watercolor, 1921

A. Breeskin, Baltimore: Indian Princess, Watercolor.

Brooklyn Museum, Brooklyn: Portrait of a Woman, Watercolor, 1907

Mrs. C. N. Bliss, New York: Girl's Mask, Watercolor.

Sheldon Cheney, Westport: Kairuan, Watercolor, 1914.

Henri Y. Clifford, Philadelphia: Rosenzweig, Oil.

Walter P. Chrysler, Jr., New York: Memories of Nymphenburg, Watercolor, 1921

H. J. Cozard, Rock Island: Watercolor:

Detroit Institute of Arts, Detroit: Reading Girl, 1921, Watercolor, 1921

Wilhelm Dieterle, Hollywood: Watercolors (2)

John W. Dinkelspiel, San Francisco: Movement Around the Child, Watercolor

Katherine Dreier, New York: Little Regatta Picture, Watercolor, 1922.

Marjorie Eatons, New York: Oil (1), Watercolor (1)

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Watercolor, 1924; Loudspeaker, Watercolor, 1924.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Solomon R. Guggenheim Foundation, New York: Lightning, Watercolor, 1920.-
Hut on Mountain, Watercolor, 1922.- Dance You Monster ..., Watercolor,
1922.- Tropical Culture, Watercolor, 1923.- Tree Culture, Watercolor,
1924.- Fixed Lightning, Watercolor, 1924.- Comedy, Watercolor, 1926.-
Full Moon over the Town, Watercolor, 1927.- The End of the Marionette,
Watercolor, 1927.- Erinnerungsdchen, Watercolor, 1929.- Green Eyes, Gouache,
1935.-

Martha Heiden, New Rochelle: Entering the Orient, Watercolor, 1914.-

Ernest Hemingway, Key West: Monument on Construction, Gouache, 1929.

Annemarie Henle, San Francisco: The Heart's Chalice, Gouache, 1938

Arthur Heun, Chicago: Submersion and Separation, Watercolor.- Sicily,
Watercolor, 1926.

Martha Higgins, Cleveland: Ghost Rider at Night, Watercolor, 1929

Dr. F. H. Hirschland, New York: Cat and Bird, Oil, 1926

Marc Janis, Buffalo: Zoo, Oil, 1928

Sidney Janis, New York: Actor's Mask, Oil, 1925.- In the Grass, Oil, 1930.

Philip C. Johnson, New York: Sacred Islands, Watercolor, 1926

Edgar Kaufmann, Bear Run: Isle of Flowers, Watercolor, 1929

George A. Kennedy, Woodstock: Saint-Germain with the Tricolore, Watercolor,
1914.

Henry Tracy Kneeland, Hartford: Twins, Oil, 1929

R. Krauthamer, Poughkeepsie: Phantastic Flowers, Watercolor, 1918

Charles L. Luhn, Cambridge: Still Life with Flowers, Pastel, 1924

Charlotte Mack, San Francisco: End of the Drama, Watercolor, 1920.- Snake
Killer, Tempera, 1923.- Man of Winter Watercolor, 1924.- The Steam Boat,
Tempera, 1924.- Barbaric Classic, Watercolor, 1926.- Still Life, Oil, 1927.

Leslie Maitland, Los Angeles: Junge Walddtafel, Oil, 1920.- Modest Home,
Oil, 1924.- Young Garden, Oil, 1927.- The Bottle, Watercolor, 1930.

Saidie H. May, Baltimore: Traveling Circus, Oil, 1937

Paul Mellon, New York: Around the Kernel, Oil, 1935

Van S. Merle Smith, Oyster Bay: Winer Flowers, Gouache, 1930

Mies van der Rohe, Chicago: Sphinx, Oil.- The Island, Oil.- Zankduett, Oil.-
Counter Arrow, Oil. - Polyphone Stoemungen, Watercolor, 1928.- Monuments
near Gizeh, Oil, 1928.- Vermessene Felder, Watercolor, 1929.- Village on
rythmic Basis, Tempera, 1930.- Bouquet of Autumn Eaves, Oil, 1930.- Two
Flowers, Oil, 1930.- Winter Desert, Watercolor, 1931.- Artificial Garden,
Watercolor, 1932.- From the Mobile to the Static, Oil, 1932.- Mask Moth,
Watercolor, 1933.- Seelenblick, Oil, 1938.

Georges L. K. Morris, New York: One Who Understands, Oil, 1934

Museum of Living Art, New York: Landscape with Blue Birds, Gouache, 1919.-
Christmas Picture, Watercolor. 1927

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Museum of Modern Art, New York: Twittering Machine, Watercolor, 1922.-
Slavery, Watercolor, 1925.- Around the Fish, Oil, 1926.- Mixed Weather,
Oil, 1929.- The Mockery Mocked, Oil, 1930.- Letter Ghost, Gouache

Evelyn S. Mayer, San Francisco: Father and Son, Watercolor, 1927.

Karl Nathan, New York: Wounded Mother Animal, Watercolor, 1928.-
Lost Game, Oil, 1928

J. B. Neumann, New York: Open Air Sport, 1925 Watercolor, 1923.-
Gruesome Animals, Watercolor, 1926.- Couple in Wilight, Gouache, 1924.
- Old Warrior, Watercolor, 1929.- Battle, Gouache, 1930.-
Meganthemum, Oil, 1927.- The Dancer, Oil, 1930.

John S. Newberry, Groese Pointe: Angler, Watercolor, 1921

Karl Nierendorf, New York: Exotic, Oil, 1939

Dr. Eugen Ostwald, San Francisco: Composition, Oil.

Phillips Memorial Gallery, Washington: Young Plantation, Oil.- The
Land Where Lemons Grow, Watercolor.- Hour of Fate, Oil.- Arrival of
the Circus, Oil.- Garden Still Life, Gouache, 1924.- Efflorescence,
Oil, 1937.- Machine to Make Flowers Grow, Watercolor.

L. S. de Pinna, New York: Individual Orchestra, Watercolor, 1927

Private Collections, New York: Nigger Child cannot understand Snow,
Gouache.- ~~Machine to make Flowers Grow, Watercolor.- Hour of Fate,~~
~~Oil.- Arr~~ Read Earth, Watercolor.- Heads and Heart, Pastel.-
Pastorale, Oil.- Vocal Cloth of the Singer Rosa Silber, Oil 1922,
Tempera.- A Motley Meal, Oil, 1928.-

Private Collection, New York: Abstract Trio, Watercolor, 1923

Private Collection, New York: Frigid City, Watercolor, 1921

Private Collection, New York: Mrs. R. on a Journey in the South,
Watercolor, 1924.- Metamorphosis, Watercolor, 1924.

Joseph Pulitzer, St. Louis: Watercolor, 1919

Perry T. Rathbone, St. Louis: Morning Star, Watercolor, 1919

Bernhard Reis, New York: The Good Shepherd, Oil, 1929

Baroness Hilla von Rebay: Flower, Gouache, 1936

Elmer Rice, New York: Perspective Scherzo, Watercolor, 1925.-
Elephant and Lion, Watercolor, 1926.- Aerodrome, Watercolor, 1925.-
Florentine Residential Section, Oil, 1926.- Knight Errant, Oil, 1929

Edgar P. Richardson, Detroit: Remnants, Watercolor, 1937

George Riddle, New York: Palace en Passant, Oil, 1928

Elisabeth Rockwell, New York: Letter B., Watercolor

Allan Rooss, New York: Introducing the Miracle, Watercolor, 1916.-
The End of the Last Act of a Drama, Watercolor, 1920.- Mask of Fear,
...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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James T. Soby, Hartford: Gifts for J, Oil, 1928

Societe Anonyme, New York: Architecture Red Green, Oil, 1919.- Gruene Stufung, Watercolor, 1921.- The King of Insects, Watercolor, 1922.- Message of Autumn, Watercolor, 1922.- Precious Container for Stars, Watercolor, 1922.- Autumn Flowers, Oil, 1922.

Galka Scheyer, Hollywood: The Holy One, Watercolor, 1921.- Gate to Hades, Watercolor, 1921.- Idol for House Cats, Watercolor, 1924.- Watercolors

Hermann Shulman, New York: Moon over the Town, Oil, 1922.- Head of an Athlete, Gouache, 1932.

A. J. Speyer, Pittsburgh: North German Town, Gouache, 1930

Inez C. Stark, Chicago: Watercolor, 1916

John Storck, Bronxville: Unfulfilled, Watercolor

Robert H. Tannahill, Detroit: Arrival of the Air Steamer, Watercolor, 1921

H. D. Thayer, Wilton: Tame Bird, Oil

Robinson Thayer, New York: Ghost Chamber with High Door, Watercolor, 1925

G. D. Thompson, Pittsburgh: Watercolor

Lockwood Thompson, Cleveland: God of War, Oil, 1937

Curt Valentin, New York: Resort, Watercolor, 1913.- Still Life with the Apple, Gouache, 1932.

W. R. Valentiner, Detroit: Watercolor, 1914.- Fisherman, Watercolor, 1918.- Carnival City, Watercolor, 1914.- Houses and Fields, Watercolor, 1914.- Fishes in the Deep, Watercolor, 1921.- Nocturne for Horn, Watercolor, 1921.- Children Playing in Moonlight, 1921.- Stairs, Watercolor, 1921.- Winter Landscape, Watercolor, 1924.- Kanari-Magier, Watercolor.

Wadsworth Atheneum, Hartford: Mr. Pep and His Horse, Watercolor, 1925.- Marionettes in a Storm, Watercolor, 1929.

Barbara Wallace, Bronxville: Wohin ?, Oil, 1919

Edward M. M. Warburg, New York: Departure of the Boats, Oil, 1927.- Red Columns Passing Bye, Oil, 1928.- Romantic Park, Oil, 1930

G. Warren, New York: Vorspiel zu Golgatha, Watercolor, 1926

Paul Wiener, New York: Landscape with Birds, Watercolor, 1925

Marian Willard, New York: The Hopeless, Watercolor, 1914.- On the Lawn, Watercolor, 1923.- Prize Apple, Tempera, 1934.- Square Dancer, Watercolor, 1934.- Equation, Gouache, 1936.- Secret Letters, Gouache, 1937.- Scene in a Port, Gouache, 1937.- Holy Stones, Oil, 1937.- Garden in Hot Season, Oil, 1938

Paul Willard, New York: Oil

W. M. St. Wolff, New York: Fish Steamer, Oil, 1929

W. M. St. Wolff, New York: Fish Steamer, Oil, 1929
*W. M. St. Wolff, New York: Fish Steamer, Oil, 1929
 he 1929*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88

Paul K L E E,

(Collection of Dr. and Mrs. W. R. Valentiner, Grosse Pointe Farms, Mich.)

Aquarelle,

- | | |
|---|---|
| 1) Der Netzfischer | 1918/93, Hochformat, 13 1/4 : 9 3/4 inch. |
| 2) Häuser und reife Felder | 1914/130, " " , 13 : 10 " |
| 3) | 1914/148, " " , 14 1/4 : 11 1/4 " |
| 4) Winterlandschaft | 1924/88, Querformat, 13 1/4 : 11 1/4 " |
| 5) Als Gott sich mit der Erschaffung
der Pflanzen trug | 1913/176, " " , 12 1/2 : 9 1/2 " |
| 6) Fische in der Tiefe | 1921 " " , |

Obige 6 Aquarelle sind mit Rahmen gemessen, Rahmen bei allen 1/2 inch.
breit.

- | | |
|------------------------------------|--|
| 7) Stufen rot/grün(roter Zinnober) | 1921/102, Querformat, mit Rahmen:
19 1/4 : 17 1/4 inch.
ohne Rahmen:
12 1/2 : 10 " |
| 8) Notturmo für Horn | 1921/91, Hochformat, mit Rahmen:
20 : 15 inch.
ohne Rahmen:
14 : 9 3/4 inch. |
| 9) Mondspiele | ABOUT 1921 Hochformat, mit Rahmen:
29 1/2 : 25 3/4 inch.
ohne Rahmen:
18 1/2 : 15 inch. |

10) Der Kanari-Magier (oil)

1920-24

16 1/2 x 20 1/2 inches

CARNIVAL CITY, WC, ABOUT 1914

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Valentin	I. 88



In Reply, Refer To

November 4, 1940

Buchholz Gallery and
Willard Gallery
32 East 57th Street
New York, New York

Dear Sirs:

In response to your suggestion printed
in your catalogue, I am sending details of a picture
which Mr. Robert E. Gross has in his possession.

It is called "P 14" by Paul Klee and
was evidently done in the year 1931. It is an oil in
soft pastels with tans, sand and yellow predominating.

Very truly yours,

Virginia Kane
Secretary to Robert E. Gross

vk