

# **Paul Klee**

**Articles by Alfred H. Barr, Jr., James Johnson,  
Sweeney, Julia and Lyonel Feininger**

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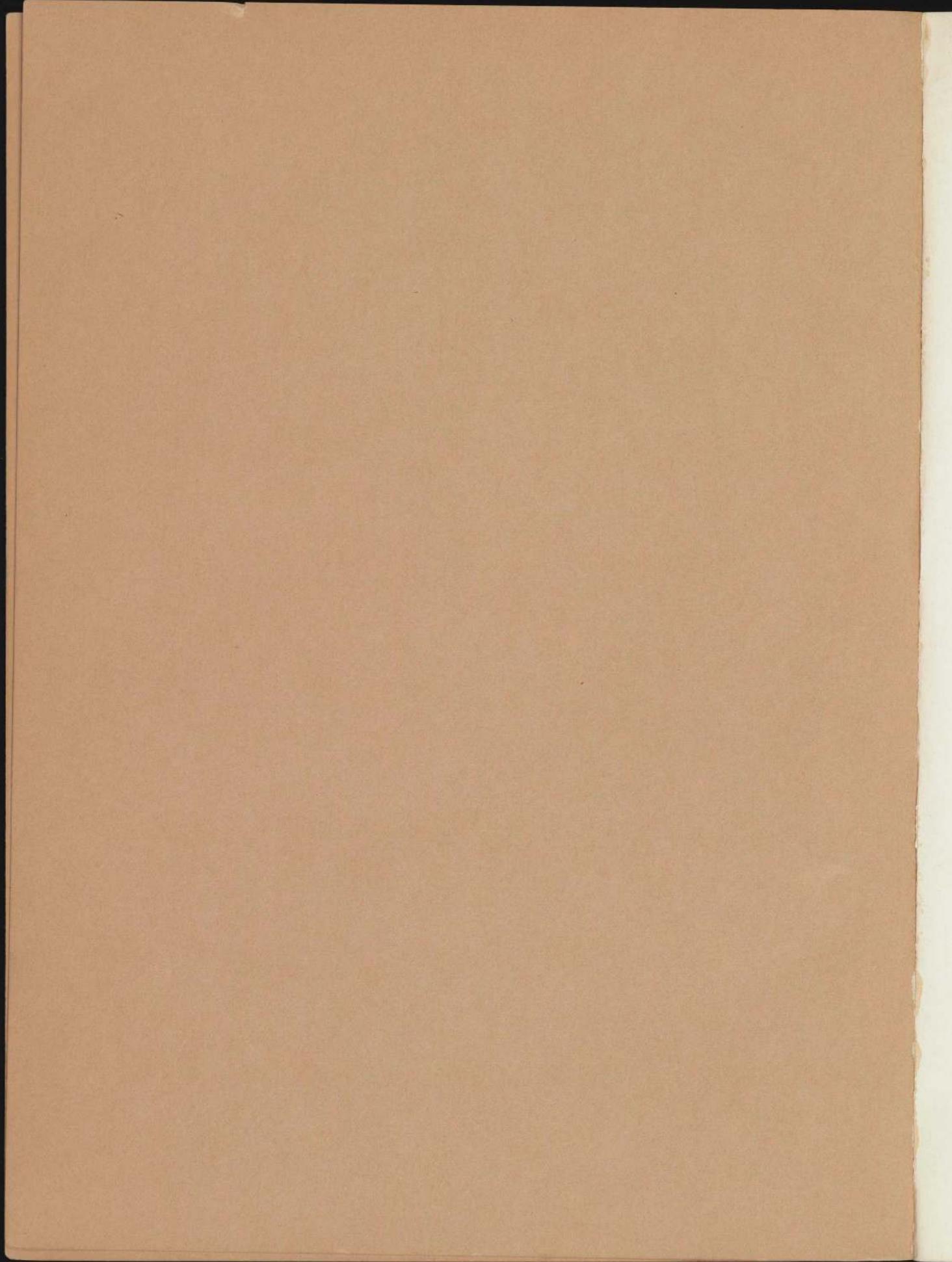
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# Paul Klee

ARTICLES BY / ALFRED H. BARR, JR.,  
JAMES JOHNSON SWEENEY  
/ JULIA AND LYONEL FEININGER

THE MUSEUM OF MODERN ART, NEW YORK

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Paul Klee

1926

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The line cut on the cover is adapted from Klee's *Letter Ghost*, No. 61 in the present exhibition.

\*Reprinted with revisions from the catalog of the Museum of Modern Art's Klee exhibition held in 1930.

\*\*Reprinted from the catalog of the Paul Klee exhibition held at the Buchholz Gallery and the Willard Gallery in October, 1940 by courtesy of Curt Valentin.

## ACKNOWLEDGMENT

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E. C.

# INTRODUCTION

Alfred H. Barr, Jr.

His father a Bavarian, his mother Southern French, Paul Klee was born, with geographical appropriateness, in Switzerland near the town of Berne, in the year 1879. His childhood was passed in an atmosphere of music for his father was a professional musician and conductor of the orchestra in which his son at an early age played the violin. His mother, too, came of a musical family so that for a time he expected to become a musician. However, after much debate, he was sent in 1898 to Munich to study drawing, at first at the Knitt school, and then with Franz Stuck at the Academy. Stuck was an academic painter of bizarre and macabre subjects, at times coarsely banal, but with considerable imaginative power. In 1901 Klee made the orthodox journey to Italy, but quite unorthodoxly he preferred early Christian art to that of the quattrocento, Baroque to High Renaissance painting, and the Naples aquarium to the classical antiquities of the Naples Museum.

For the next few years Klee lived with his parents, producing very slowly a remarkable series of etchings, among them *Perseus* (No. 1b) which he exhibited in Switzerland and Munich. Though he visited Paris he did not at first become aware of the post-Impressionist and *Fauve* revolutions. He found himself more concerned with drawing and caricature than with painting. Goya's fantastic *Caprichos* interested him as did the other-worldly engravings of Blake and Fuseli. Of more recent draughtsmen he found Kubin's weird humor, the bizarre pathos of James Ensor, and Redon's visionary lithographs most to his taste. He read the tales of Hoffmann and of Poe, the prose and poetry of Baudelaire. His admirations both in graphic art and literature were clearly fantastic.

He moved to Munich in 1906. In the next four years he came to know through exhibitions van Gogh, then Cézanne, and finally Matisse, who opened the eyes of the young artist to the

expressive (as opposed to the descriptive) possibilities of color and to the charm of the apparently artless and naive.

In Munich he became acquainted with three other young painters, Kandinsky, a Russian who had also studied under Stuck, Franz Marc, and August Macke, the last two, both of them men of great promise, lost to German art during the First World War. The four formed the nucleus of the famous group *Der Blaue Reiter* which raised the banner of revolt in staid academic Munich, won a considerable success in Berlin and made the word *Expressionism* known throughout the world. Marc painted compositions of animals, using brilliant, pure color, a line of great style and a Cubistic technique. Kandinsky's abstract *Improvisations* were among the first to disregard entirely all vestiges of representation. But Klee, while he experimented with abstract design, continued his researches in the realm of fantasy.

In 1912 Klee visited Paris, where he stayed for over a year. Guillaume Apollinaire, Picasso, Delaunay, became his friends. A journey to Tunis (Kairuan) in 1914 seems to have been equally important in the discovery of himself.

Shortly after the War, the town of Weimar asked the architect Walter Gropius to reorganize the art school. The Bauhaus, as the new school was called, was primarily a technical school devoted to the study of materials and design in architecture, furniture, typography, and other modern industrial arts. As a "spiritual counterpoint" to these technological and utilitarian activities Gropius invited three painters to live at the Bauhaus and give instruction in drawing and painting. They were the Russian Kandinsky, the American Feininger, and the Swiss Klee, three of the most gifted as well as most adventurous artists at work in Germany. Klee remained as professor at the Bauhaus from 1920 to 1928. In 1926 the Bauhaus moved to Dessau and in the same year Feininger, Javlenky, Kandinsky, and Klee, formed the Blue Four which exhibited throughout Germany and America. Klee also sent paintings to the *Société Anonyme* exhibitions in New York and Brooklyn.

Klee was "claimed" by the Surrealist group in Paris but refused to become in any formal sense a member of the movement. His work is, however, perhaps the finest realization of the Surrealist ideal of an art which appears to be purely of the imagination, untrammelled by reason or the outer world of empirical experience.

About 1929 Klee left the Bauhaus and accepted a professorship in the Düsseldorf Academy where he taught for three years. In the spring of 1933 came the Nazi revolution which forced all art in Germany to conform to the timid and vulgar prejudices of Adolf Hitler. Klee left Germany in disgust and returned to Berne. In Switzerland he died seven years later, honored throughout the world wherever the human spirit still retained its freedom.

Klee, when one talked with him seemed the opposite of eccentric, in spite of his amazing art. When I visited him at Dessau in 1927 he was living in a house designed by Gropius as a *machine à habiter* near the factory-like Bauhaus building. He was a smallish man with penetrating eyes, simple in speech and gently humorous. While one looked over his drawings in his studio one could hear his wife playing a Mozart sonata in the room below. Only in one corner were there significant curiosities, a table littered with shells, a skate's egg, bits of dried moss, a pine cone, a piece of coral, fragments of textiles, a couple of drawings by the children of his neighbor, Feininger. These served to break the logical severity of the Gropius interior and Bauhaus furniture—and perhaps also served as catalytics to Klee's creative activity.

Much has been written in German and French about Klee's art. Indeed few living painters have been the object of so much speculation. For a work by Klee is scarcely subject to methods of criticism which follow ordinary formulae. His pictures cannot be judged as representations of the ordinary visual world. Usually, too, they cannot be judged merely as formal compositions, though some of them are entirely acceptable to the esthetic purist.

Their appeal is primarily to the sentiment, to the subjective imagination. They have been compared, for this reason, to the drawings of young children at an age when they draw spontaneously from intuitive impulses rather than from observation. They have been compared to the fantastic and often truly marvelous drawings of the insane who live in a world of the mind far removed from circumstantial reality. Klee's work sometimes suggests the painting and ornament of primitive peoples such as: palaeolithic bone carvings, Eskimo drawings and Bushman paintings, the pictographs of the American Indian. Drawings made subconsciously or absentmindedly or while under hypnosis occasionally suggest Klee's devices. In fact, Klee has himself at times made "automatic" drawings with some success. The child, the primitive man, the lunatic, the subconscious mind, all these artistic sources (so recently appreciated by civilized taste) offer valuable analogies to Klee's method.

But there are in Klee's work qualities other than the naive, the artless, and the spontaneous. Frequently the caricaturist which he might have been emerges in drawings which smile slyly at human pretentiousness. Often he seduces the interest by the sheer intricacy and ingenuity of his inventions. At times he charms by his gaiety or makes the flesh creep by creating a spectre fresh from a nightmare.

Of course he has been accused of being a "literary" painter. For the person who still insists upon regarding painting as decorative, or surface texture, or pure, formal composition the accusation is just. But Klee defies the purist and insists as do Chirico and Picasso upon the right of the painter to excite the imagination and to consider dreams as well as still life material for their art.

Klee is a master of line which seems negligent but is unusually expressive. *Couple in the Twilight* and *The Holy One* (No. 13) are suggested by the most sensitive calligraphy. *The Shepherd* (No. 41) presents no earthly beings but creatures of the mind drawn with the finality of hieroglyphics. Equally interesting to the Klee

enthusiast are such humorous graphic contrivances as the *Apparatus for Magnetic Treatment of Plants* (No. 16), *Metamorphosis*, and *The Twittering Machine* (No. 19).

Klee's abstract designs have little to do with Cubism for they, too, are improvisations rather than abstractions of things seen. *Evening Architecture* is a subtle arrangement of squares and triangles of color; *Classical Coast*, a mosaic-like composition of horizontal bands. *Three Polyphonic Subjects* (No. 50) and *Abstract Trio* are obviously suggested by music; they seem related to the linear abstractions of Miro, Masson and Ernst.

Klee made a study of masks in theatrical and ethnographic museums, and experimented with their power to startle and bind the imagination. *Actor's Mask* (No. 32) reminds one of Melanesian ceremonial masks in its startling, hypnotic effect. Comparable as disquieting apparitions are the large *Mask of Fear* (No. 52), the *Idol for House Cats*, and the *Child Consecrated to Suffering*.

The arrow is a motive which frequently occurs in Klee's compositions. It is used to indicate the movement and direction of forces as in the diagrams from Klee's course at the Bauhaus (see back cover). In *Dead Cataract* the arrows point in the direction of the snake's movement. In *Mixed Weather* (No. 42) the arrow sweeps along the earth like a tempest beneath the dripping moon. In *Wounded Mother Animal* it is more literally a missile.

Klee has used a variety of media, all of them handled with remarkable skill and inventiveness. He combines watercolor and ink, oil and gouache, using diverse surfaces including paper, canvas, linen, burlap, silk, tin and comboard. Like the Cubists and Surrealists he has made many experiments with textures.

Nothing is more astonishing to the student of Klee than his extraordinary variety. Not even Picasso approaches him in sheer inventiveness. In quality of imagination also he can hold his own with Picasso; but Picasso of course is incomparably more powerful. Picasso's pictures often roar or stamp or pound; Klee's whisper a soliloquy—lyric, intimate, incalculably sensitive.

## PAUL KLEE

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.

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 constitu-

ent 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.

## RECOLLECTIONS OF PAUL KLEE

*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 unheard-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 subconscious way.

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.



# CATALOG

Except for the prints, the pictures are arranged chronologically, regardless of medium. The original German title follows the English translation. An asterisk before a title indicates that the picture is illustrated by the half-tone reproduction which bears the same number.

- 1a. VIRGIN IN THE TREE (Jungfrau im Baum), 1903  
Etching, 9 x 11½ inches  
Lent by the Buchholz Gallery, New York
- \*1b. PERSEUS, THE TRIUMPH OF BRAIN OVER BODY, 1904 (Der Witz hat über das Leib gesiegt)  
Etching, 3¾ x 4¾ inches  
Lent by the Buchholz Gallery, New York
- \*1c. LITTLE WORLD (Klein Welt), 1914  
Etching, 5½ x 3¾ inches  
Lent by the Buchholz Gallery, New York
2. READING GIRL, 1910  
Pen drawing, 6¼ x 9 inches  
Lent by Curt Valentin, New York
3. TWO WOMEN (2 Damen), 1911  
Ink drawing, 5½ x 4 inches  
Lent by J. B. Neumann, New York
4. THE HOPELESS (Die Hoffnungslosen), 1914  
Watercolor, 8½ x 5 inches  
Lent by Marian Willard, New York
5. INTRODUCING THE MIRACLE (Vorführung des Wunders), 1916  
Watercolor, 10½ x 9 inches  
Lent by Allan Roos, New York
6. ANGEL DESCENDING (Angelus Descendens), 1918  
Watercolor, 6 x 4 inches  
Lent by Mrs. Benjamin Watson, New York
7. MORNING STAR, 1919  
Watercolor, 8⅝ x 5¾ inches  
Lent by Perry Rathbone, St. Louis
- \*8. COSMIC COMPOSITION (Kosmische Komposition), 1919  
Oil on wood, 16 x 18¾ inches  
Lent by the Nierendorf Gallery, New York
9. RHYTHM OF WINDOWS (Rhythmus der Fenster), 1920  
Oil on board, 20¼ x 16¼ inches  
Lent by the Buchholz Gallery, New York
10. THE END OF THE LAST ACT OF A DRAMA (Schluss des letzten Aktes eines Dramas), 1920  
Watercolor, 8 x 11 inches  
Lent by Allan Roos, New York
11. THE ANGLER (Der Angler), 1921  
Watercolor, 19¼ x 12¼ inches  
Lent by John S. Newberry, Grosse Pointe
12. MOONPLAY (Mondspiel), 1921  
Watercolor, 20 x 15½ inches  
Lent by Dr. W. R. Valentiner, Detroit
- \*13. THE HOLY ONE (Die Heilige), 1921  
Watercolor, 17½ x 12¼ inches  
Lent by Mme. Galka Scheyer, Hollywood
14. IN THE SPELL OF THE STARS (Im Bann des Gestirnes), 1921  
Watercolor, 12½ x 17¼ inches  
Lent by Miss Jane Greenough, Coeur d'Alene
15. GATE TO HADES (Das Tor zum Hades), 1921  
Watercolor, 10¾ x 15¼ inches  
Lent by Mme. Galka Scheyer, Hollywood
- \*16. APPARATUS FOR MAGNETIC TREATMENT OF PLANTS (Apparat für magnetische Behandlung der Pflanzen), 1921  
Watercolor, 18⅞ x 12¼ inches  
Lent by the Germanic Museum, Cambridge
17. MEMORIES OF NYMPHENBURG, 1921  
Watercolor, 6 x 4¾ inches  
Lent by the Walter P. Chrysler, Jr. Collection, New York
- \*18. DYING PLANTS (Sterbende Pflanzen), 1922  
Watercolor, 19 x 12¾ inches  
Lent by Philip Goodwin, New York
- \*19. THE TWITTERING MACHINE (Die Zwitscher-Maschine), 1922  
Watercolor, 16¼ x 12 inches  
Collection The Museum of Modern Art, New York
20. MOON OVER THE TOWN (Mond über der Stadt), 1922  
Oil on canvasboard, 13¾ x 19¾ inches  
Lent by Herman Shulman, New York
21. ABSTRACT TRIO (Abstractes Terzett), 1923  
Watercolor and ink, 12⅞ x 19¾ inches  
Lent anonymously
22. WOUNDED MOTHER ANIMAL (Getroffenes Muttertier), 1923  
Watercolor, 9 x 12¼ inches  
Lent by Karl Nathan, New York
- \*23. MRS. R. ON A JOURNEY IN THE SOUTH (Frau R. auf Reisen im Süden), 1924  
Watercolor, 14¾ x 10½ inches  
Lent anonymously
24. POINTED PROFILE (Scharfes Profil), 1923  
Watercolor, 11⅝ x 8⅝ inches  
Lent by Philip Goodwin, New York
25. METAMORPHOSIS (Metamorphose), 1924  
Watercolor, 10¾ x 13½ inches  
Lent anonymously

26. COUPLE IN THE TWILIGHT (Das Paar in der Dämmerung), 1924  
Watercolor,  $11\frac{1}{2} \times 17\frac{1}{2}$  inches  
Lent by J. B. Neumann, New York
27. ODE TO A GARDEN (Gedicht auf einen Garten), 1924  
Oil on canvas,  $12 \times 18$  inches  
Lent by the Nierendorf Gallery, New York
- \*28. WATER PLANT SCRIPTS (Wasser Pflanzen Schriftbild), 1924  
Watercolor,  $9\frac{1}{2} \times 11\frac{1}{2}$  inches  
Lent by Lyonel Feininger, New York
29. IDOL FOR HOUSE CATS (Götten Bild für Haus Katzen), 1924  
Oil and lace,  $14\frac{3}{8} \times 18\frac{1}{4}$  inches  
Lent by Mme. Galka Scheyer, Hollywood
30. BAY OF MAZZARÓ (Die Bucht von Mazzaró), 1924  
Gouache,  $11\frac{1}{2} \times 17\frac{1}{4}$  inches  
Lent by J. B. Neumann, New York
31. MR. PEP AND HIS HORSE (Herr Pep und sein Pferd), 1925  
Watercolor,  $11\frac{3}{4} \times 14\frac{1}{4}$  inches  
Lent by the Wadsworth Atheneum, Hartford
- \*32. ACTOR'S MASK (Schauspielermaske), 1925  
Oil on wood,  $13\frac{3}{4} \times 12\frac{1}{2}$  inches  
Lent by Sidney Janis, New York
- \*33. AROUND THE FISH (Um den Fisch), 1926  
Oil on canvas,  $18\frac{3}{8} \times 25\frac{1}{8}$  inches  
Collection The Museum of Modern Art, New York  
Mrs. John D. Rockefeller, Jr. Purchase Fund
- \*34. EXOTIC GARDEN (Exotischer Garten), 1926  
Oil,  $23\frac{1}{4} \times 19\frac{1}{4}$  inches  
Lent by the Buchholz Gallery, New York
35. DEEP SEA FLOWERS (Tiefseeblumen), 1927  
Gouache,  $9\frac{1}{4} \times 12\frac{1}{4}$  inches  
Lent anonymously
- \*36. THE JESTER (Figurine der Naar), 1928  
Oil on canvas,  $28\frac{1}{2} \times 18\frac{3}{4}$  inches  
Lent by the Nierendorf Gallery, New York
37. THE GAY REPAST (Bunte Mahlzeit), also translated "A Motley Meal," 1928  
Oil on wood,  $33\frac{3}{8} \times 26\frac{5}{8}$  inches  
Lent by Miss Helen Resor
38. LOST GAME (Verlorenes Spiel), 1928  
Oil on canvas,  $13 \times 17\frac{3}{4}$  inches  
Lent by Karl Nathan, New York
39. MARIONETTES IN A STORM (Marionetten im Sturm), 1929  
Watercolor,  $17\frac{3}{4} \times 13$  inches  
Lent by the Wadsworth Atheneum, Hartford
40. OLD WARRIOR (Alter Krieger), 1929  
Watercolor,  $18\frac{1}{2} \times 12\frac{1}{4}$  inches  
Lent by J. B. Neumann, New York
- \*41. THE SHEPHERD (Der Hirt), 1929  
Oil on wood,  $19\frac{5}{8} \times 26\frac{1}{4}$  inches  
Lent by Bernard J. Reis, New York
- \*42. MIXED WEATHER (Gemischtes Wetter), 1929  
Mixed medium on canvas,  $19\frac{1}{2} \times 16\frac{1}{4}$  inches  
Collection The Museum of Modern Art, New York  
Gift of Mr. Cary Ross
- \*43. THE DANCER (Tanzer), 1930  
Oil and ink on linen,  $17\frac{1}{4} \times 14\frac{3}{4}$  inches  
Lent by J. B. Neumann, New York
44. BATTLE (Gefecht), 1930  
Gouache,  $11\frac{3}{4} \times 17\frac{3}{4}$  inches  
Lent by J. B. Neumann, New York
- \*45. THE MOCKER MOCKED, 1930  
Oil on canvas,  $17 \times 20\frac{5}{8}$  inches  
Collection The Museum of Modern Art, New York  
Gift of J. B. Neumann
- \*46. IN THE GRASS (Im Gras), 1930  
Oil on canvas,  $16\frac{3}{4} \times 20$  inches  
Lent by Sidney Janis, New York
47. UPPER TOWN T (Obere Stadt T), 1930  
Tempera,  $19\frac{1}{8} \times 25\frac{3}{8}$  inches  
Lent by Lyonel Feininger, New York
48. DEAD CATARACT (Toter Katarakte), 1930  
Oil on canvas,  $21\frac{1}{2} \times 17\frac{3}{8}$  inches  
Lent by the Nierendorf Gallery, New York
49. CLASSIC COAST (Klassische Küste), 1931  
Oil on canvas,  $31\frac{5}{8} \times 26\frac{7}{8}$  inches  
Lent by the Nierendorf Gallery, New York
- \*50. THREE POLYPHONIC SUBJECTS (Drei Subjekte, polyphon), 1931  
Watercolor,  $19 \times 24\frac{7}{8}$  inches  
Lent by the Nierendorf Gallery, New York
51. ROSE ARBOR (Rosenhag), 1932  
Gouache,  $8\frac{3}{4} \times 12\frac{7}{8}$  inches  
Lent by the Nierendorf Gallery, New York
- \*52. MASK OF FEAR (Maske Furcht), 1932  
Oil on burlap,  $39\frac{1}{2} \times 22\frac{1}{2}$  inches  
Lent by Allan Roos, New York
53. HEAD OF AN ATHLETE (Athleten Kopf), 1932  
Gouache,  $23 \times 19$  inches  
Lent by Herman Shulman, New York
54. MASK OF A WOMAN (Frauenmaske), 1933  
Oil,  $22 \times 18\frac{1}{8}$  inches  
Lent by the Nierendorf Gallery, New York
- \*55. SQUARE DANCER (Gittertanz), 1934  
Watercolor,  $19 \times 12$  inches  
Lent by Marian Willard, New York
- \*56. ONE WHO UNDERSTANDS (Ein Verständiger), 1934  
Oil on canvas,  $21\frac{1}{4} \times 16\frac{7}{8}$  inches  
Lent by George L. K. Morris, New York

57. BEGINNING LANDSCAPE PAINTER (Beginnder Landschafts Maler), 1935  
Gouache, 14 $\frac{5}{8}$  x 7 $\frac{3}{4}$  inches  
Lent by the Nierendorf Gallery, New York
58. CHILD CONSECRATED TO SUFFERING (W-Geweihtes Kind), 1935  
Gouache, 6 x 9 $\frac{1}{4}$  inches  
Lent by the Albright Art Gallery, Buffalo
59. EQUATION (Gleichung), 1936  
Gouache, 12 x 18 $\frac{1}{2}$  inches  
Lent by Marian Willard, New York
60. EVENING ARCHITECTURE (Architektur Abends), 1937  
Oil on canvas, 23 $\frac{3}{4}$  x 17 $\frac{3}{4}$  inches  
Lent by the Nierendorf Gallery, New York
61. LETTER GHOST (Geist eines Briefes), 1937  
Gouache, 13 x 19 inches  
Collection The Museum of Modern Art, New York  
Mrs. John D. Rockefeller, Jr. Purchase Fund
62. SEVERING THE SNAKE (Zerteilung Der Schlange), 1938  
Tempera on burlap, 14 $\frac{1}{2}$  x 19 $\frac{1}{2}$  inches  
Lent by the Nierendorf Gallery, New York
63. THE MAN OF CONFUSION (Der Mann der Verwechslung), 1939  
Oil on canvas, 26 $\frac{1}{4}$  x 20 inches  
Lent by the Nierendorf Gallery, New York
- \*64. EXOTIC (Exoten), 1939  
Oil on canvas, 27 $\frac{1}{2}$  x 21 inches  
Lent by the Nierendorf Gallery, New York

In addition to the pictures in the exhibition, works of Paul Klee are in the following American public collections:

BARNES FOUNDATION, Merion, Pennsylvania  
2 watercolors

BROOKLYN MUSEUM, Brooklyn  
1 watercolor

DETROIT MUSEUM OF ART, Detroit  
1 watercolor

SOLOMON GUGGENHEIM FOUNDATION, New York  
10 watercolors, 1 gouache

MUSEUM OF MODERN ART, New York  
1 watercolor

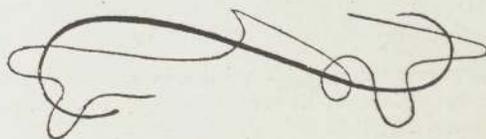
MUSEUM OF LIVING ART, New York  
1 watercolor, 1 gouache

PHILLIPS MEMORIAL GALLERY, Washington  
4 oils, 1 gouache, 2 watercolors

The diagram at the right is one of the variations on an "active" line taken from page 6, fig. 2 of Klee's *Pedagogical Sketchbook*, Bauhaus book #2, Munich, 1925

## CHRONOLOGY

- 1879 Born, December 18, near Berne, Switzerland. Father a Bavarian music teacher and conductor. Mother of Southern French stock.
- 1898 To Munich. Studied drawing at the Knitt School and at the Academy under Franz Stuck.
- 1901 To Italy with Hermann Haller.
- 1903-05 With parents at Berne. Trips to Paris, Munich, and Berlin. Exhibited first etchings in Switzerland and Munich.
- 1906 Married a musician and settled in Munich where he lived until 1920.
- 1908-10 Came to admire the work of van Gogh, Cézanne, and especially Matisse.
- 1912 Founded with Kandinsky, Franz Marc and Auguste Macke the group called *Der Blaue Reiter* (The Blue Rider) which held exhibitions in Munich and Berlin.
- 1912-13 Paris. Knew Apollinaire, Picasso, Rousseau, and Delaunay. Exhibited.
- 1914 Kairuan in Tunis.
- 1916-18 The war. In the army as "painter" and other services.
- 1920 Invited by Gropius to become a professor at the Bauhaus Academy, Weimar, together with Kandinsky and Feininger.
- 1924 First one-man exhibition, New York, *Société Anonyme*.
- 1926 Moved with the Bauhaus to Dessau. Formed with Feininger, Javlensky and Kandinsky the group called the Blue Four which exhibited in Germany and America.
- 1928 Visit to Egypt. First one-man show in Paris.
- 1929 Fiftieth birthday exhibition in many German and Swiss museums.
- 1930 One-man exhibition, The Museum of Modern Art, New York.
- 1931 To Sicily.
- 1931-33 Professor at the Düsseldorf Academy.
- 1934 Left Germany and settled in Berne, Switzerland.
- 1940 Died, June 29, at Lugano, Switzerland.

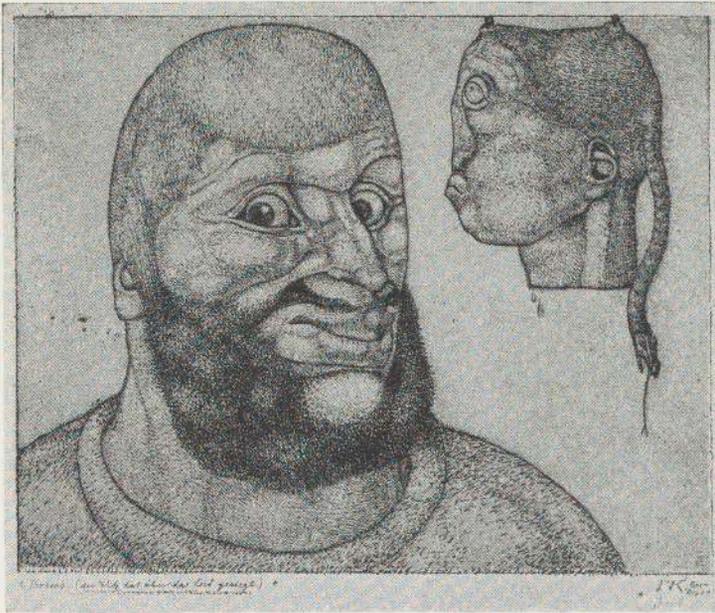


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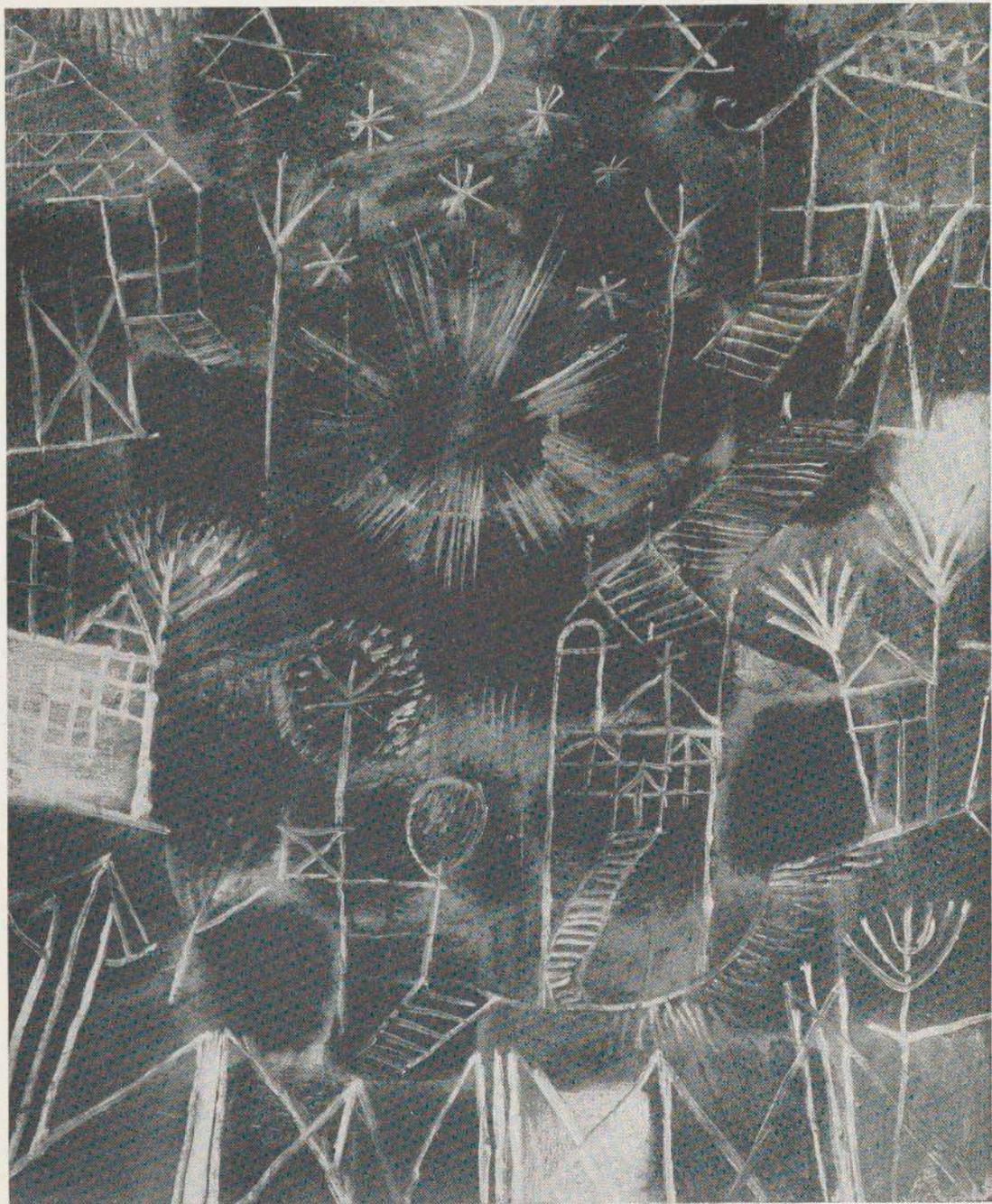
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*1b. Perseus, the Triumph of Brain over Body, 1904*



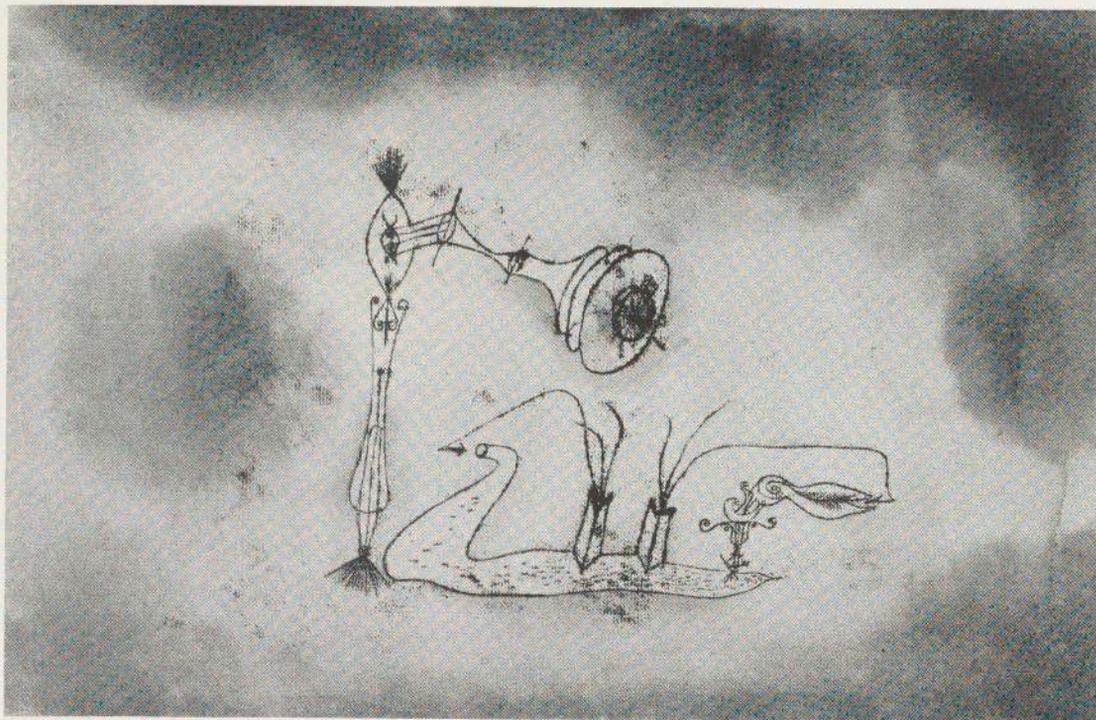
*1c. The Little World, 1914*



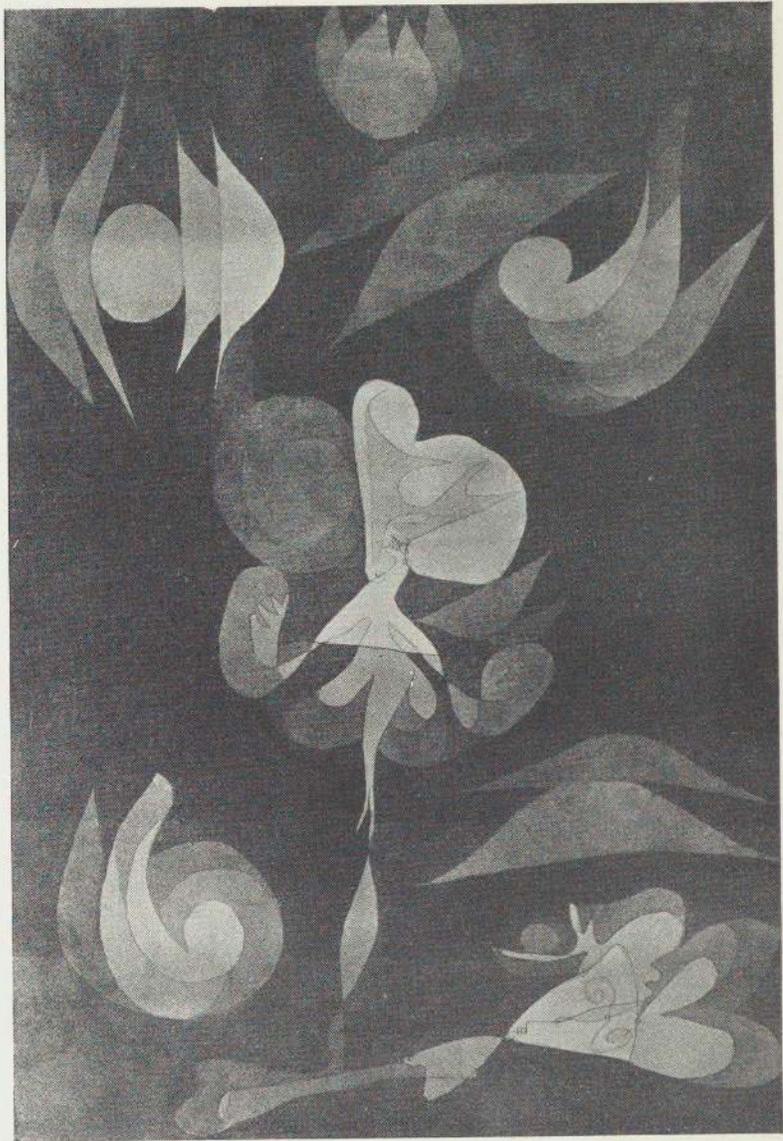
8. *Cosmic Composition, 1919*



13. *The Holy One*, 1921



16. Apparatus for Magnetic Treatment of Plants, 1921



18. *Dying Plants, 1922*



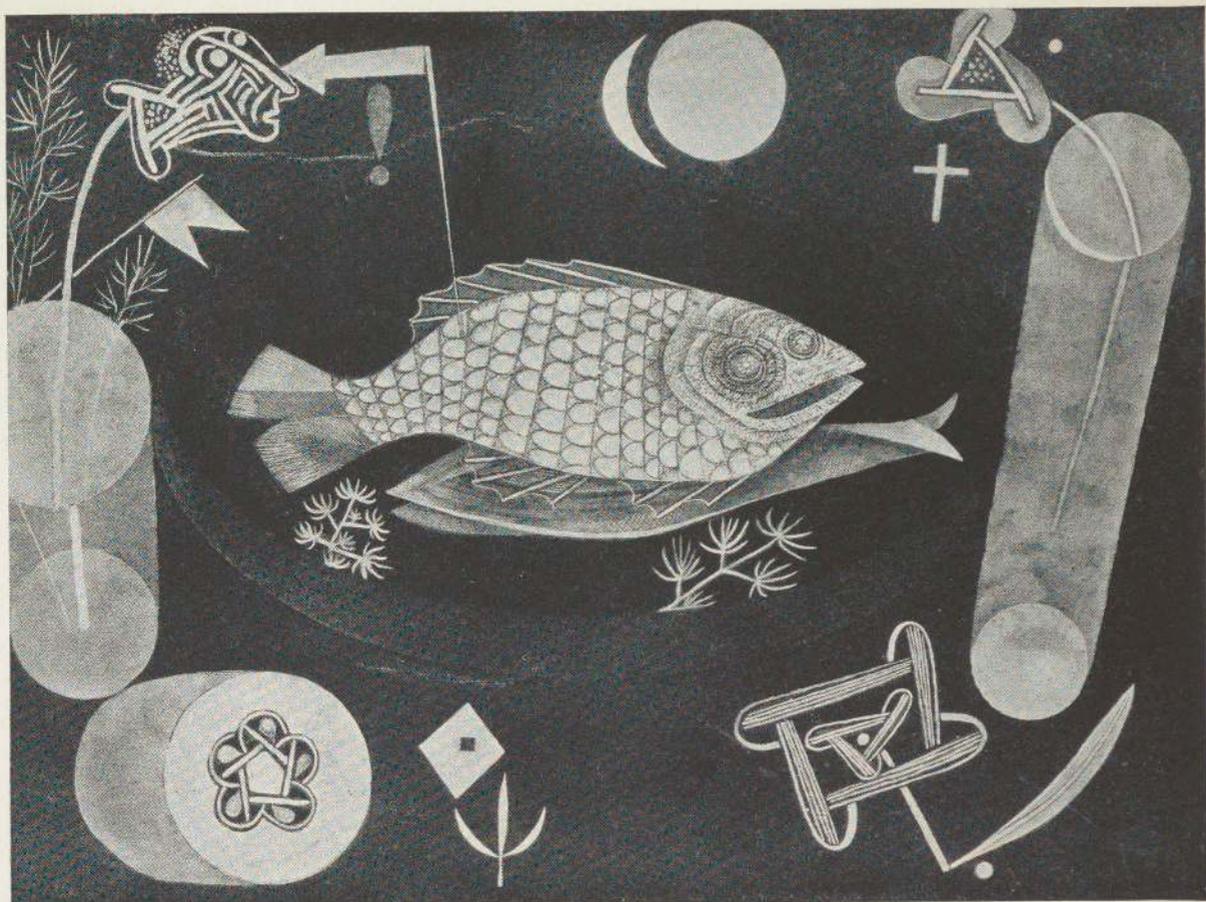
19. *The Twittering Machine*, 1922



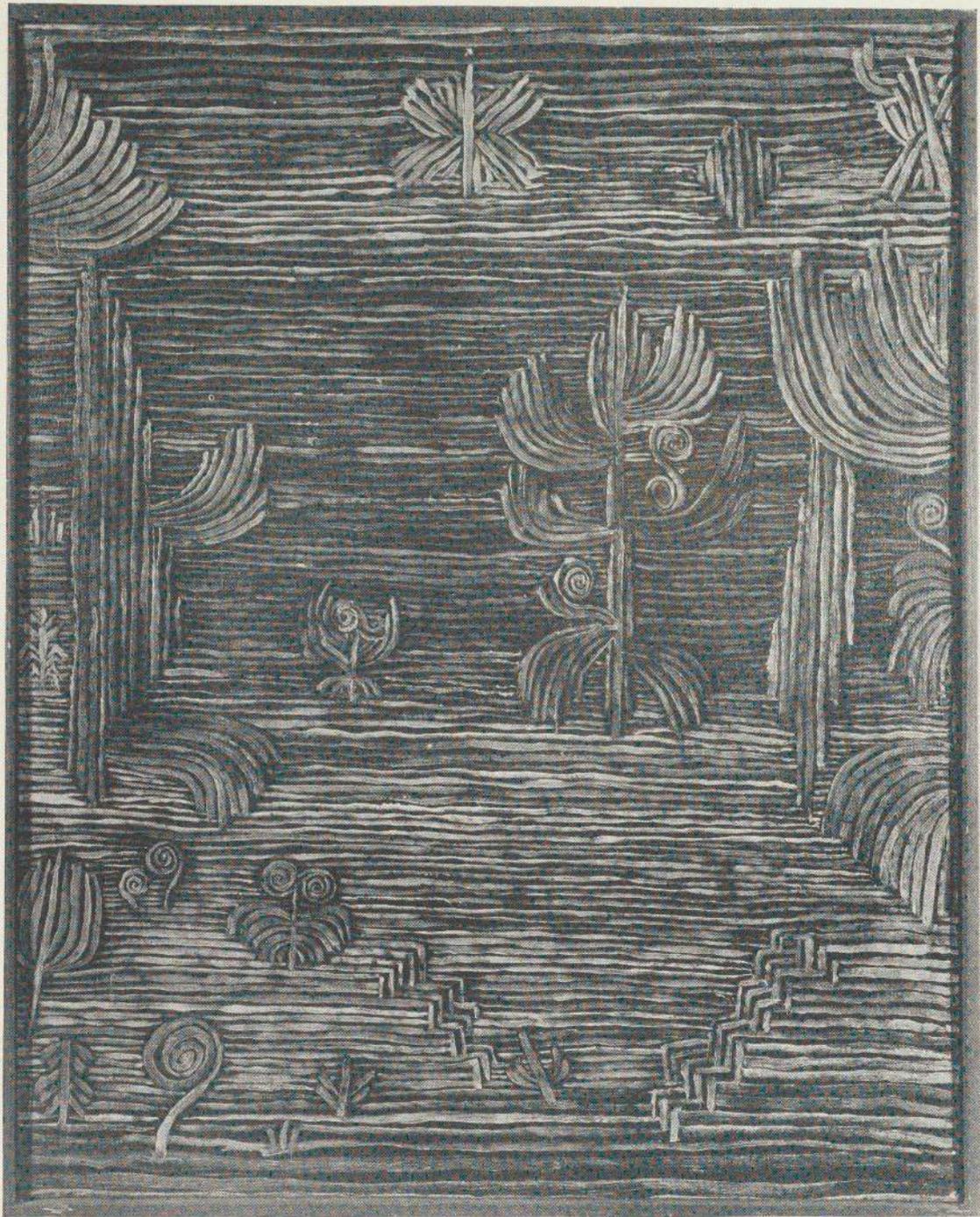
23. Mrs. R. on a Journey to the South, 1924



32. *Actor's Mask, 1925*



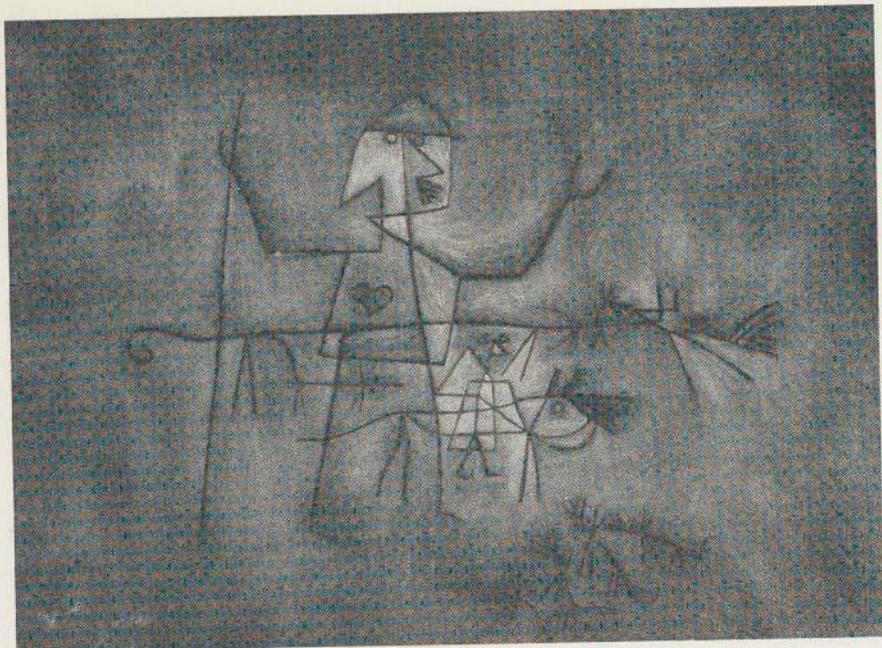
33. *Around the Fish*, 1926



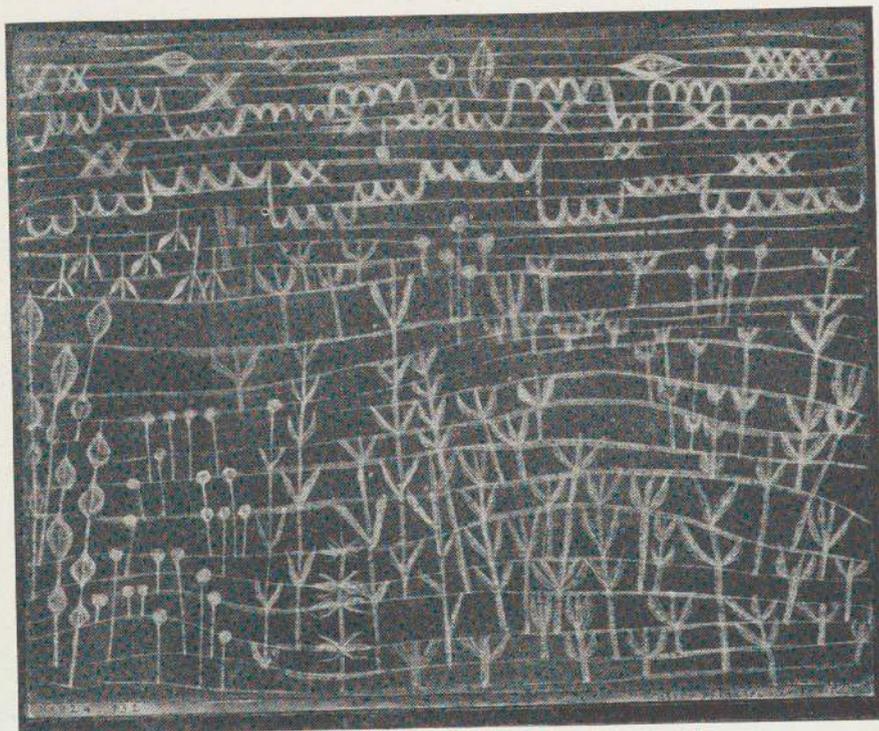
34. *Exotic Garden*, 1926



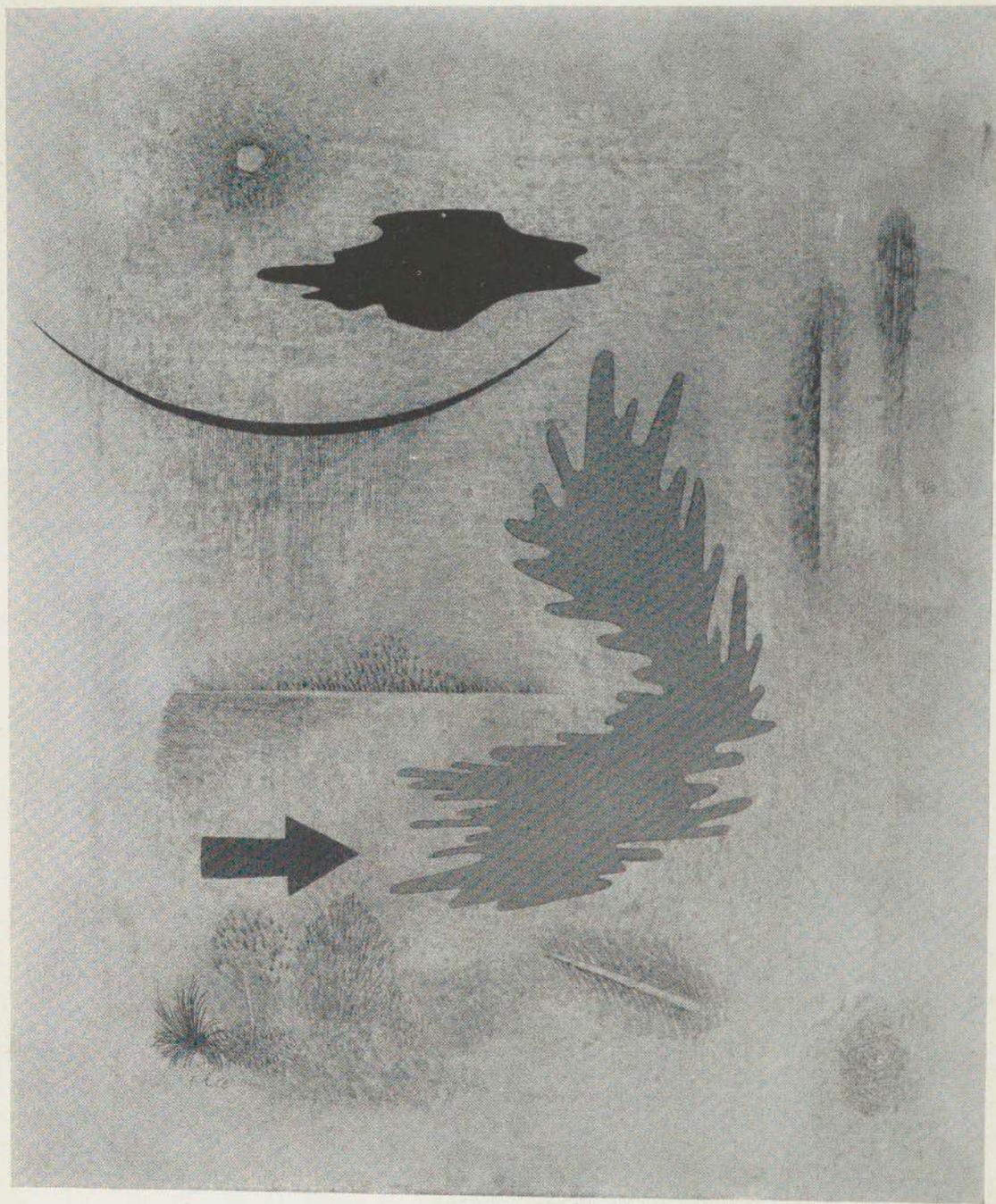
36. *The Jester*, 1928



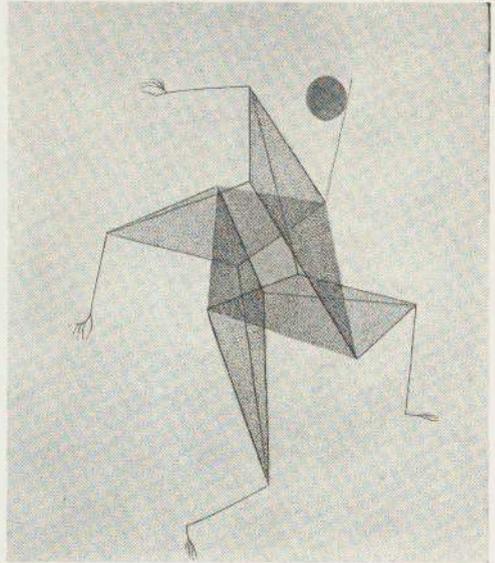
41. *The Shepherd*, 1929



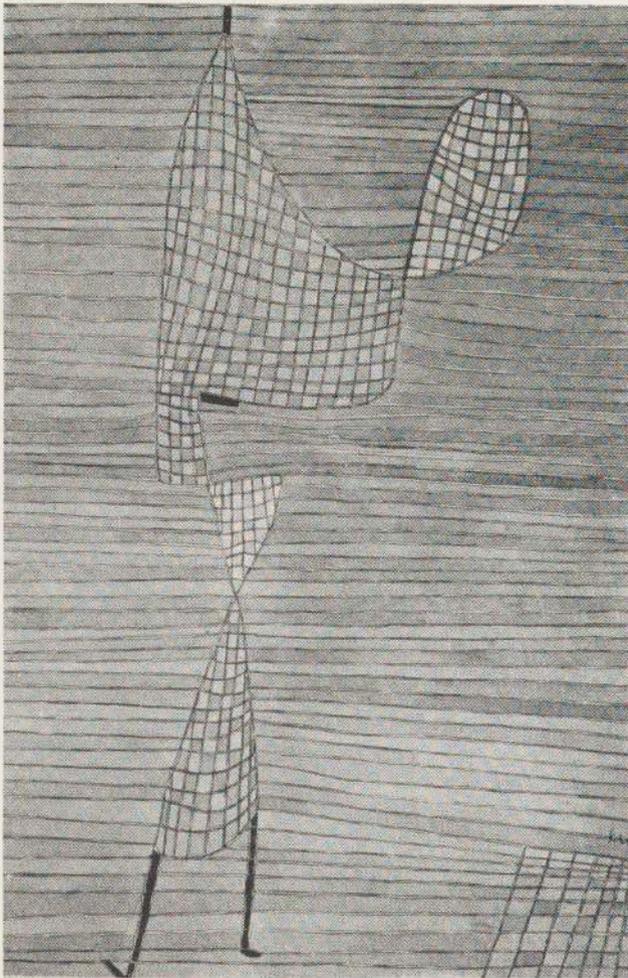
28. *Water Plant Scripts*, 1924



42. *Mixed Weather, 1929*



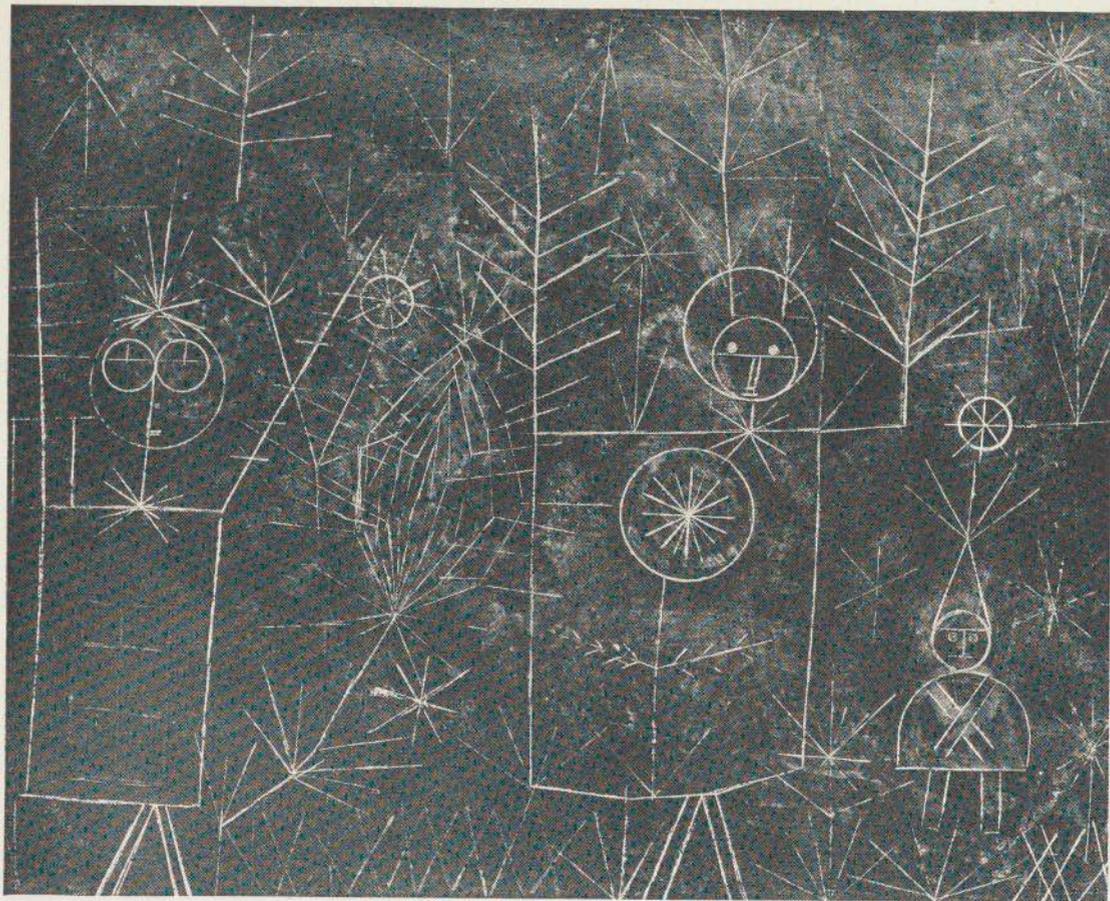
55. *Square Dancer*, 1934



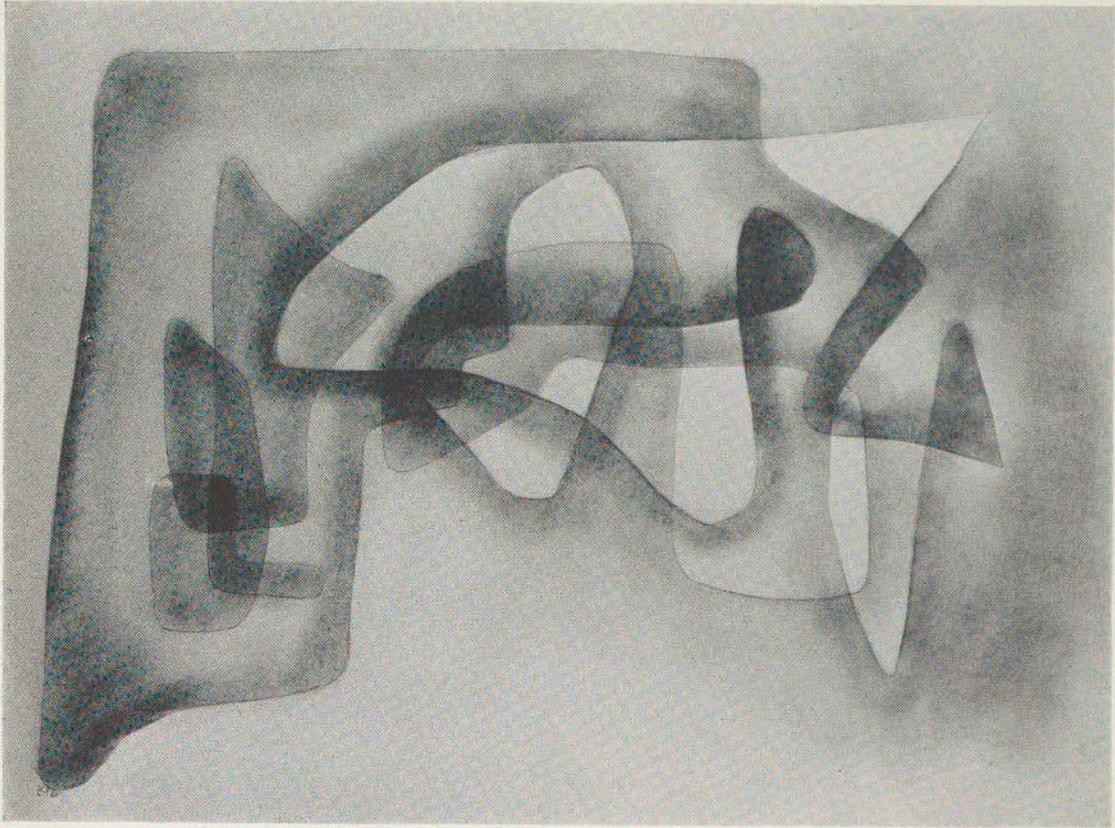
43. *The Dancer*, 1930



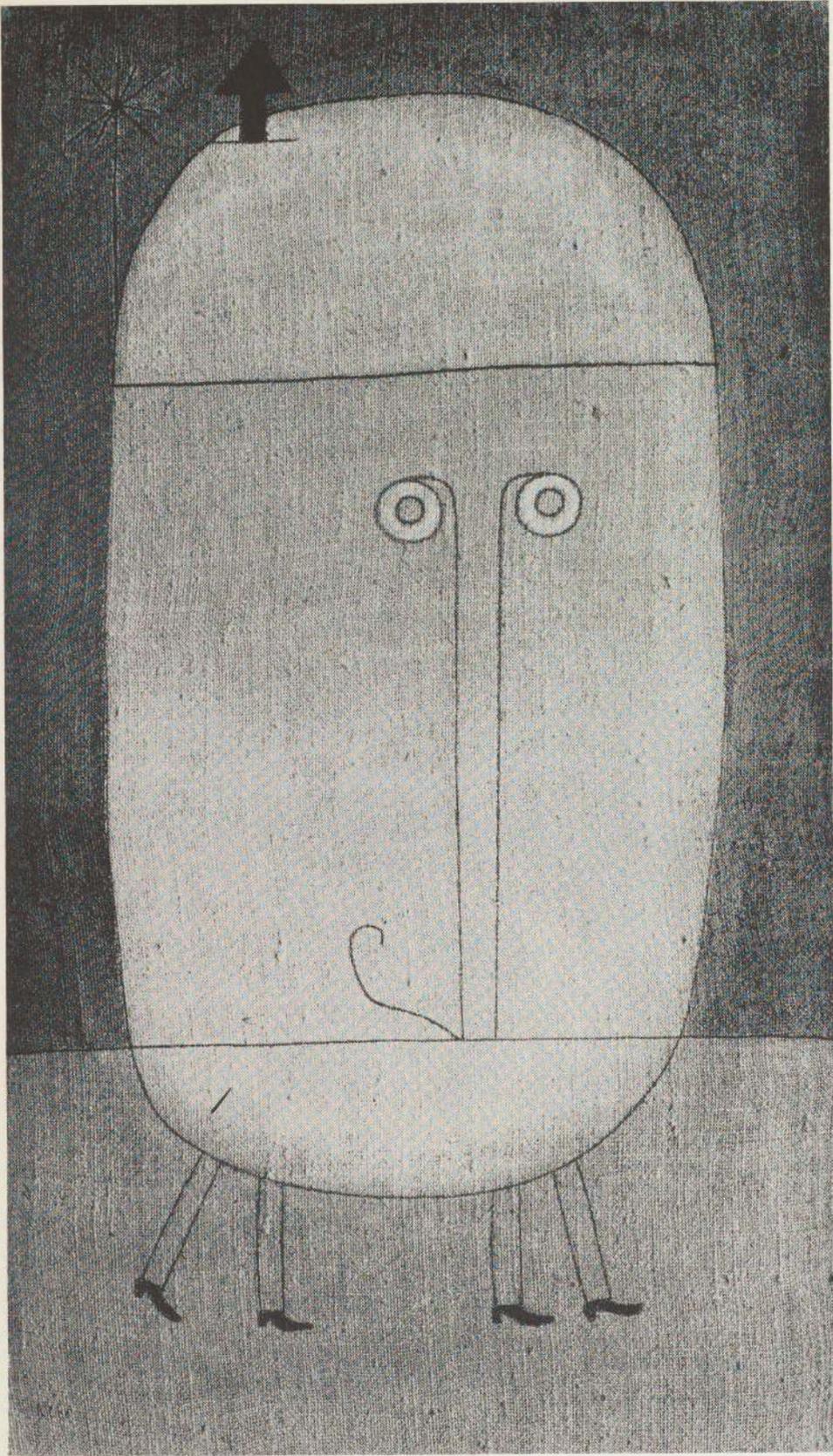
45. *The Mocker Mocked*, 1930



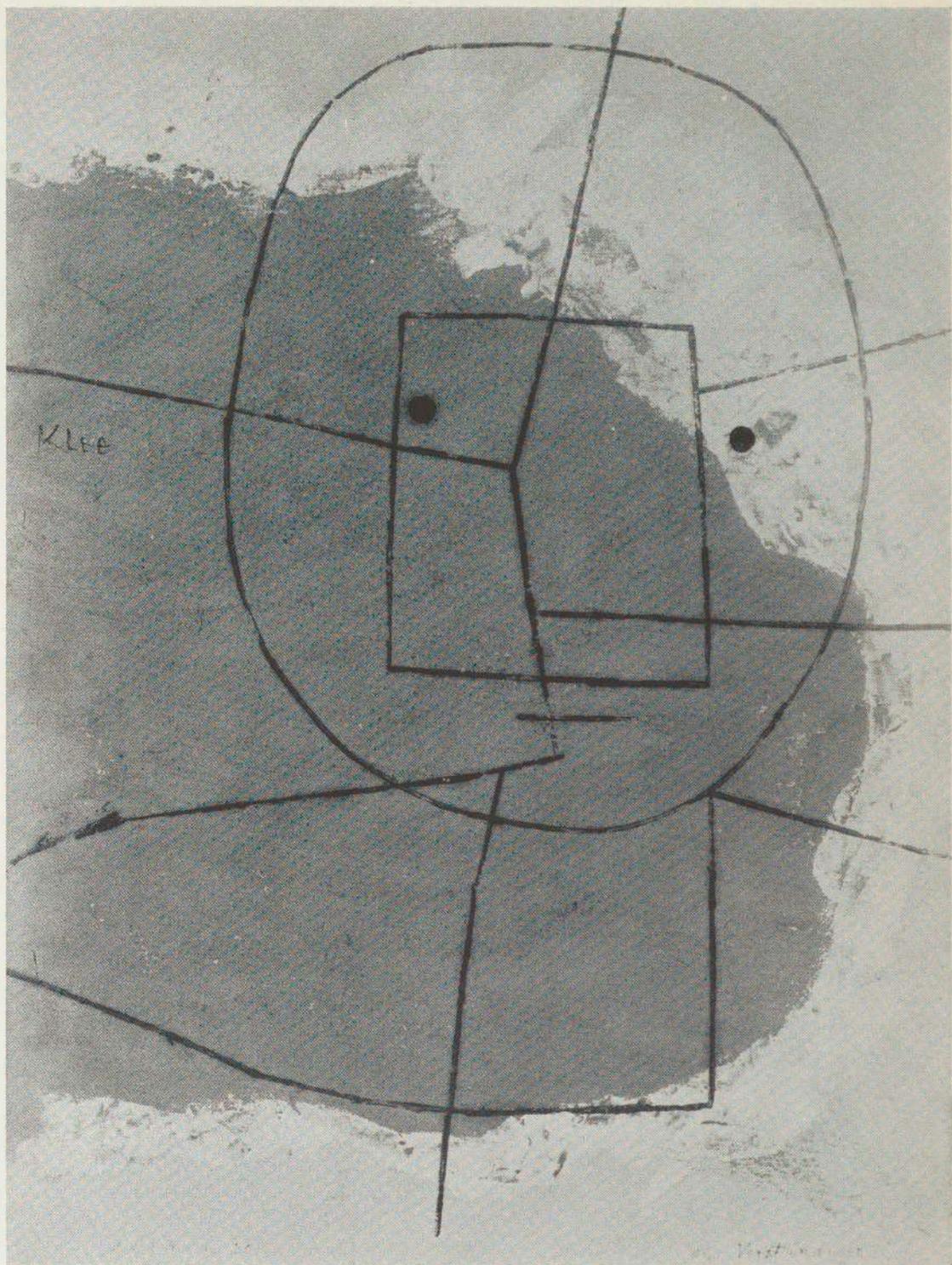
46. *In the Grass*, 1930



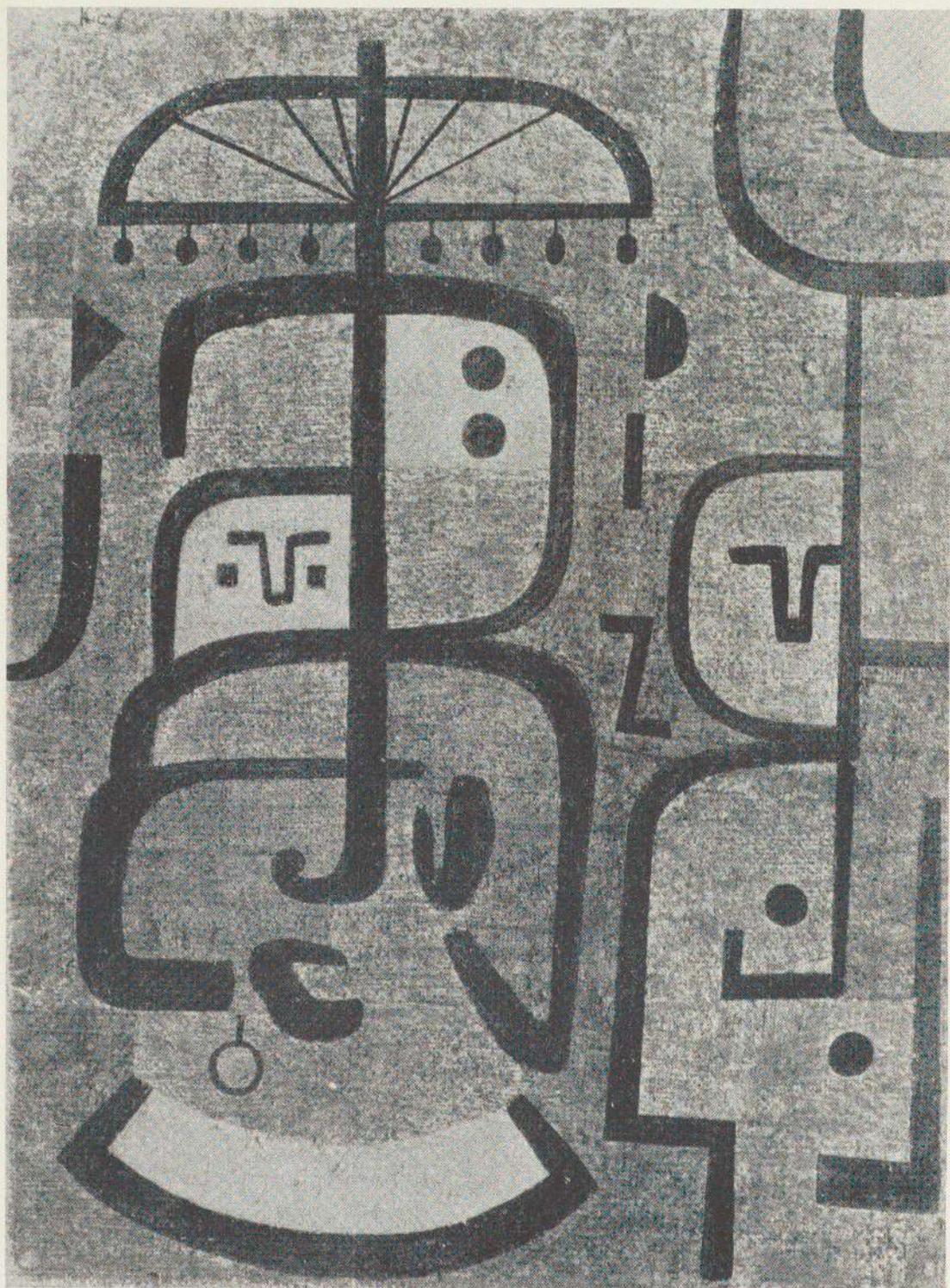
50. *Three Polyphonic Subjects, 1931*



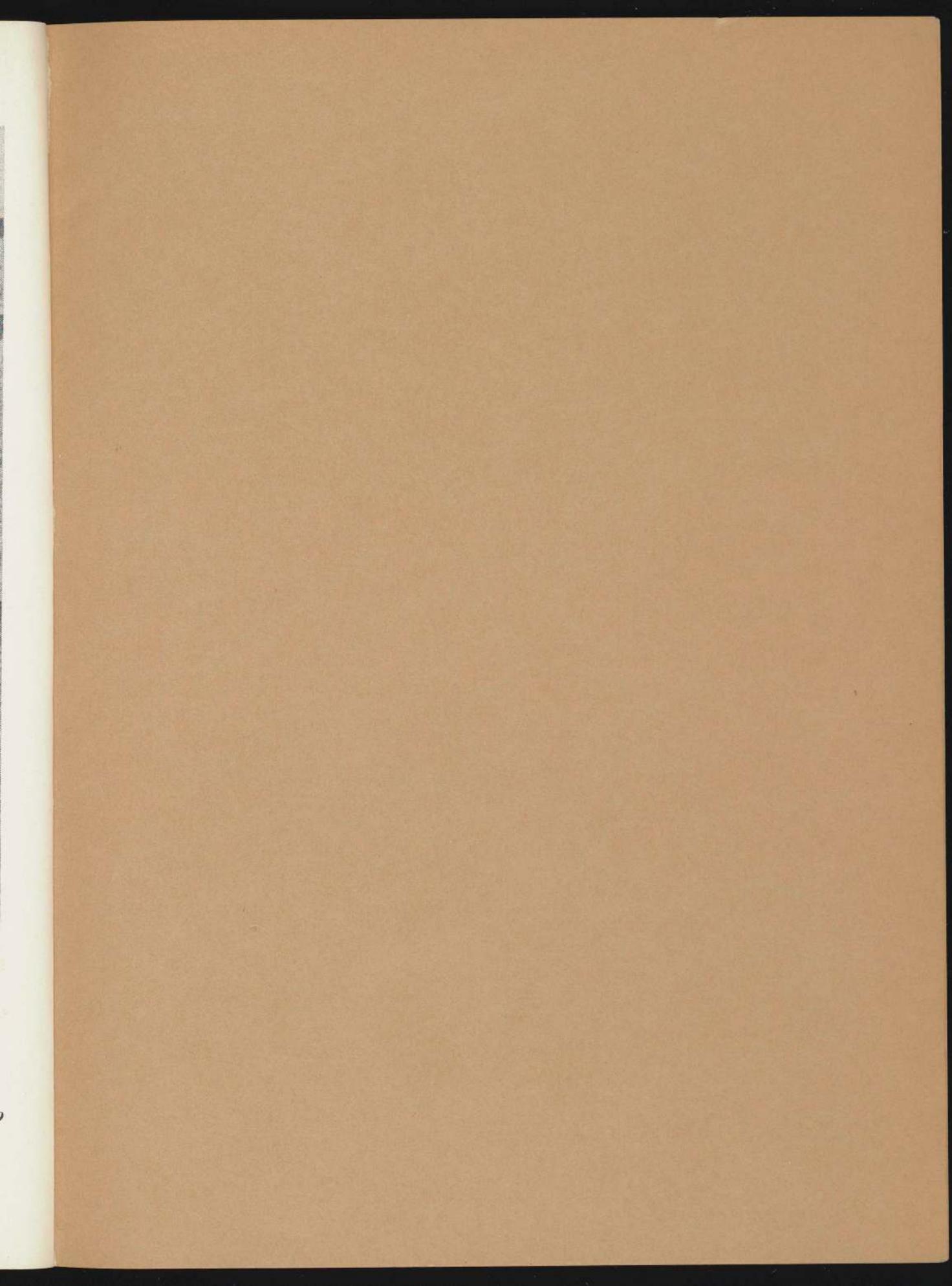
52. *Mask of Fear*, 1932



56. *One Who Understands*, 1934



64. Exotic, 1939



EXCERPTS FROM THE "PEDAGOGICAL SKETCHBOOK"  
 WRITTEN BY KLEE FOR HIS STUDENTS AT THE BAUHAUS

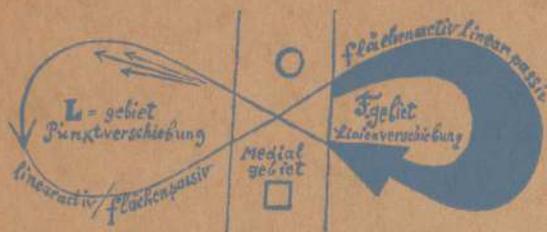


Fig. 1.

Fig. 1. 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.

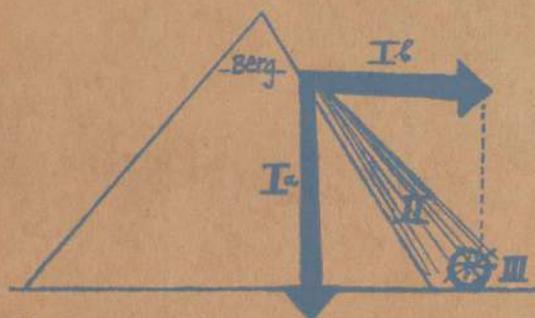


Fig. 2.

Fig. 2. 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).



Fig. 3.

Fig. 3. Active intermediate and passive factors: (I) the waterfall (active); (II) the mill wheels (intermediate); (III) the trip hammer (passive).

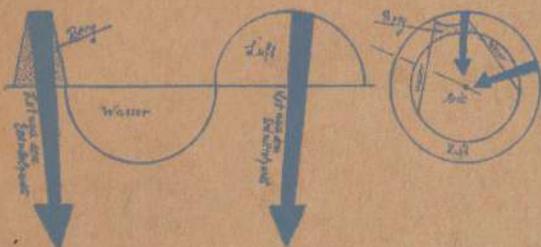


Fig. 4.

Fig. 4. Earth, water and air. Symbols of the province of statics are the plummet, which points toward the center of the earth, and the balance.