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The relevance of title to form and content in the mature work of Barnett Newman

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THE RELEVANCE OF TITLE TO FORM AND CONTENT IN THE MATURE WORK OF BARNETT NEWMAN

Lily Mark

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GLOSSARY OF HEBREW TERMINOLOGY

Aggadah - Non-legal part of the Talmud i.e. the spiritual part dealing with legendary motifs.

Barmitzvah - At the age of thirteen a Jewish boy is obliged to study Hebrew in order to read the prayers from the Torah. At his barmitzvah he reads a portion from the Torah and from the prophets and subsequently he is allowed and encouraged to participate in the reading of the (law) Torah during synagogue services.

Book of Yetzirah - (Hebrew: Sefer Yetzirah) Book of Creation. Attaches great significance to the mystical power of numbers and enumerations. Kabbalistic mysticism is here attributed to Abraham.

Chumash - Means 'five' in Hebrew and is a reference to the five books of Moses: Genesis, Exodus, Leviticus, Numbers and Deutoronomy. The Greek term for this corpus is 'Pentateuch'. See Torah.

Diaspora - (Hebrew: Galut) Dispersion of the Jewish people after the exile, among the Gentiles.

Gemara - A vast corpus of rabbinic commentary on the Mishna, edited and brought together as an authoritative text by 5th Century B.C.E. Together with the Mishna this makes up the Talmud.

Gematria - All the letters of the Hebrew alphabet have corresponding numerical values i.e. Numerology. Gematria is a system designed to solve the mystical meaning thought to exist in the bible. The ancient mystics believed that every word in the bible had msytical significance and they attempted, to penetrate these mysteries by matching words with the number in many variations.

- For example, חי = 18 = life.
  Although this system is used extensively by the Kabbalists, it was used to decipher the Torah before the advent of Kabbalism. The author, Chaim Ben Atah* found gematria for everything and he wrote commentaries on the Torah and Midrash not on Kabbalah.

Table I The Hebrew Alphabet*

א ALEPH (A) Ox 1	ב BETH (B) House 2	ג GIMEL (G) Camel 3	ד DALETH (D) Door 4	ה HE (H) Window 5	ו VAU (V) Peg, Nail 6	ז ZAYIN (Z) Weapon 7	ח CHETH (CH) Enclosure 8	ט TETH (T) Serpent 9
י YOD (I) Hand 10	כ CAPH (K) Palm of the Hand 20	ל LAMED (L) Ox-Goad 30	מ MEM (M) Water 40	נ NUN (N) Fish 50	ס SAMEKH (S) Support 60	ע AYIN (O) Eye 70	פ PE (P) Mouth 80	צ TZADDI (TZ) Fishing Hook 90
ק QOPH (Q) Back of Head 100	ר RESH (R) Head 200	ש SHIN (SH) Tooth 300	ת TAV (TH) Sign of Cross 400	ך Final Caph 500	ם Final Mem 600	ן Final Nun 700	ף Final Pe 800	ץ Final Tzaddi 900

* Although there are only twenty-two letters in the Hebrew alphabet, five of these letters have final versions, which are also of importance.

Kabbalah - The word Kabbalah is a derivation of the Hebrew root KBL (pronounced Kibel) which means 'to receive'. This describes the ancient tradition of 'receiving' the secret doctrine orally.

Kabbalah is a tradition and most commonly-used term for the esoteric teachings of Judaism and for Jewish mysticism, especially the forms which it assumed in the Middle Ages from the 12th century onward. In its

---

* 18th century writer in Palestine (1696 - 1743). One of his most famous works is Or ha-Hayyim.

- wider sense it signifies all the esoteric movements in Judaism that evolved from the end of the Second Temple and became active factors in the history of Israel.

Kabbalah is a philosophical and theosophical system that was originally designed to answer man's eternal questions on the nature of God and the universe, and the ultimate destiny of mankind. As a practical system, it is based on the numerical correspondences between the various aspects of human life and the universal laws.

Kaddish - Means 'sanctification'. One of the most ancient prayers in the Jewish prayer book and is traditionally recited in the presence of a minyan.

(a) A blessing on God's power's and attributes used in various parts of the three daily services. The essential part of the prayer is the verse from Psalm 113 in its Aramaic version; "Let His great name be blessed forever and to all eternity."

(b) The Mourner's Kaddish is recited for eleven months after the death of a relative and on the anniversary of that relative, parent, child, brother or sister. Also said for the victims of the Holocaust.

(c) Last concrete bond with Judaism for many Jews who have alienated themselves from every other custom.

Luria, Isaac - 16th century Kabbalist from Safed, (Israel) through whom mystical insights were gained and to whom miracles have been attributed.

Midrash - (a) Method of interpreting scriptures to bring out lessons by stories or homiletics.

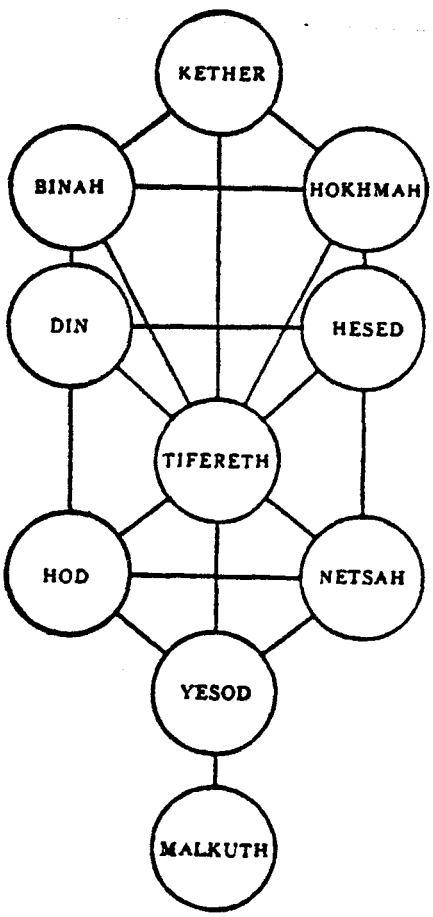
(b) Name for collection of such rabbinal interpretations.

Mishna - A legal code regulating all aspects of life, based on the interpretations of the Pharisees and rabbis of the Torah, and codified in the 2nd century B.C.E.

Minyan - Quorum of ten or more adult men traditionally required for congregational services.

Sefer Bereshit - The Book of Genesis.

Sefiroth - Divine emanations of God as infinite light. Described as the 'Tree of Life' having ten branches which are the ten principles of God.



The world of Sefiroth is described as a mystical organism, a symbol which has the additional advantage of supplying the Kabbalist with a ready justification for the anthropomorphic mode of Scriptural expression. The two most important

images used in this connection are that of the tree - see the drawing - and that of the man.

"All the divine powers form a succession of layers and are like a tree" - we read already in the book Bahir, through which, as we have seen, the thirteenth century Kabbalist became the heirs of Gnostical symbolism. The ten Sefiroth constitute the mystical Tree of God or tree of divine power each representing a branch whose common root is unknown and unknowable. But En-Sof is not only the hidden Root of all Roots, it is also the sap of the tree; every branch representing an attribute, exists not by itself but by virtue of En-Sof, the hidden God. And this tree of God is also, as it were, the skeleton of the universe; it grows throughout the whole of creation and spreads its branches through all its ramifications.[1]

Talmud - Hebrew word meaning 'study' or 'teaching'. Encyclopaedic collection of rabbinic thought on both the legal aspects of the bible, the Mishna and the Gemara as well as aggadic material from c200 B.C.E. - 500 C.E.

Torah - (a) Hebrew word meaning 'teaching'.

(b) Refers to the Five Books of Moses.

(c) The whole process and content of Jewish learning and law.

Tsimtsum - Contraction, restriction, retreat, concentration, used in Jewish esotericism chiefly since Isaac Luria (1534 - 1572) to describe the divine mystery on which creation depends.

The Midrashic concept is that God concentrated His Shekkinah, His Divine presence into the Holiest of Holies to create the universe.

The Kabbalistic concept is that God retreated away from Himself to create space for creation.

Zohar - The Holiest book of the Kabbalah called the 'Holy Zohar' or 'The Golden Book of Splendour'. Attributed to Moses de Leon, it was written in Aramaic in the thirteenth century.

Yom Kippur - Corresponding to the 'Day of Atonement'. It is one of the most solemn festivals in the Jewish calendar. A day of repentance marked by fasting from sundown on the ninth of Tishri to sunset of the tenth.

Table 1

Chronological list of work between the years 1944 and 1970

No	Date	Title	Ground Colour	Scale Height x Width (inches)	(cm)
1	1944	The Blessing	Mixed	25 x 19	63x 48
2	1944	The Slaying of Osiris	Mixed	19 x 14½	48x 37
3	1944	14 Untitled works	Mixed		
4	1945	Gea	Mixed	28 x 22	71x 56
5	1945	The Song of Orpheus	Mixed	19 x 14	48x 36
6	1945	13 Untitled works	Mixed		
7	1946	Pagan Void		33 x 38	84x 97
8	1946	The Command		48 x 36	122x 91
9	1946	The Beginning		40 x 29¾	102x 76
10	1946	Moment	Ochre	30 x 16	76x 41
11	1946	The Word I	Ochre/Grey	48 x 36	122x 91
12	1946	Genesis - The Break	Blue	24 x 27	61x 69
13	1946/7	Euclidian Abyss	Brown/Yellow	28 x 22	71x 56
14	1946	18 Untitled works			
15	1947	Genetic Moment	Ochre/Brown	38 x 28	97x 71
16	1947	Death of Euclid		16 x 20	41x 51
17	1947	Onement I (thought to be untitled)	Ink	10⅞x 7⅞	28x 20
18	1948	Onement I	Dark Red	27 x 16	69x 41
19	1948	Onement II	Red	60 x 36	152x 91
20	1948	Untitled	Red	18½x 20	47x 51
21	1948	Two Edges	Ochre	48 x 36	122x 91
22	1948	Untitled	Red	24 x 36	61x 91
23	1948	Untitled (The Moment)	Ink	18 x 12	46x 30
24	1949	Onement III	Red	72 x 34	183x 86
25	1949	Onement IV	Red	33 x 38	84x 97
26	1949	Horizon Light	Red	30½x 72½	77x184
27	1949	Concord	Dark Green	90 x 54	229x137
28	1949	End of Silence		38 x 30	97x 76
29	1949	Covenant	Dark Red	48 x 60	122x152
30	1949	By Two's	Dark Blue	66 x 16	168x 41

Table 1 cont.

No	Date	Title	Ground Colour	Scale Height x Width (inches)	(cm)
31	1949	Abraham	Black	82¾x 34½	210x 88
32	1949	Untitled (No. 3)	Dark Red	24 x 28	61x 71
33	1949	Argos	Red	31 x 72	81x183
34	1949	Dionysius	Green	69 x 48	175x122
35	1949	Galaxy	Dark Red	24 x 20	61x 51
36	1949	Yellow Painting	Yellow	67 x 52	170x132
37	1949	The Name I	Grey	48 x 60	122x152
38	1949	Untitled	Dark Red	30 x 39	76x 99
39	1949	The Promise	Black	52 x 70	132x178
40	1949	Untitled Drawing	Ink	16¾x 21	43x 53
41	1949	Untitled Drawing	Ink	24⅛x 15	61x 38
42	1949	Be I	Red	94 x 76	239x193
43	1950	Tundra	Orange	72 x 89	183x226
44	1950	The Voice		96 x108	244x274
45	1950	Eve	Red	96 x 68	244x173
46	1950	Joshua	Black	36 x 25	91x 64
47	1950	The Name II		108 x 96	274x244
48	1950	Untitled (No. 1)	Red	36 x 6	91x 15
49	1950	Untitled (No. 2)	Red	48 x 5¼	122x 13
50	1950	Untitled (No. 3)	Red	56 x 3	142x 8
51	1950	Untitled (No. 4)	Red	74 x 6	188x 15
52	1950	Untitled (No. 5)	Black	77 x 3½	196x 9
53	1950	The Wild	Red	95¾x 1⅝	243x 4
54	1950	Here I (To Marcia)	Sculpture		
55	1951	Vir Heroicus Sublimis	Red	95¾x179¼	243x455
56	1951	The Way	Black/Red	40 x 30	102x 76
57	1951	Queen of the Night	Dark Blue	96 x 19	244x 48
58	1951	Cathedra	Dark Blue	96 x213	244x541
59	1951	Day Before One	Purple	132 x 50	335x127
60	1951/2	Day one	Red	132 x 50	335x127
61	1952	Ulysses	Purple/Black	132 x 50	335x127
62	1952	Prometheus Bound		132 x 50	335x127
63	1952	Adam	Red	95⅝x 79⅝	243x202

Table 1 cont.

No.	Date	Title	Ground Colour	Scale Height x Width (inches)	(cm)
64	1952	Achilles	Red	96 x 79	244x201
65	1952	Onement V	Blue	60 x 38	152x 97
66	1953	L'Errance	Blue	86 x 77½	218x197
67	1953	Onement VI	Cerulean Blue	102 x120	259x305
68	1954	Right Here	Aquamarine	51 x 36	130x 91
69	1954	White Fire	Aquamarine	47⅞x 59¾	121x152
70	1954	The Gate	Aquamarine/ Brown/Black	94 x 76	239x193
71	1954	Primordial Light	Black	96 x 50	244x127
72	1954	The Word II	Black/Aqua-marine/Blue	90 x 70	229x178
73	1955	Uriel	Aquamarine	96 x216	244x549
74	1958	Outcry	Green-blue	82 x 6	208x 15
75	1958	First Station (Originally called Station)	Ungrounded canvas	78 x 60	198x152
76	1958	Second Station	Ungrounded canvas	78 x 60	198x152
77	1959	Untitled Drawing	Ink	35⅞x 24⅛	90x 61
78	1959	Untitled Drawing	Ink	36 x 24	91x 61
79	1959	Untitled Drawing	Ink	21 x 24	53x 61
80	1960	Treble	Ungrounded canvas	20¼x 6¾	51x 17
81	1960	Third Station	Ungrounded canvas	78 x 60	198x152
82	1960	Fourth Station	Ungrounded canvas	78 x 60	198x152
83	1960	White Fire II	Ungrounded canvas	96 x 80	244x203
	1960	22 Untitled Drawings			
84	1961	Black Fire I	Ungrounded canvas	114 x 84	290x213
85	1961	Noon Light	Ungrounded canvas	114 x 84	290x213
86	1961	Shining Forth (To George)	Ungrounded canvas	114 x174	290x442
87	1961	Untitled Lithograph		30 x 22	76x 56

Table 1 cont.

No.	Date	Title	Ground Colour	Scale Height x Width (inches)	(cm)
88	1961	Untitled Lithograph		30 x 22	76x 56
89	1961/4	Be II	Pale Blue/Grey	80 x 72	203x183
90	1962	Fifth Station	Ungrounded canvas	78 x 60	198x152
91	1962	Sixth Station	Ungrounded canvas	78 x 60	198x152
92	1962	The Third	Orange	$101\frac{1}{4}$x$120\frac{3}{8}$	257x300
93	1962	Not There - Here	Grey	78 x 35	198x 89
94	1962	The Three		76 x 72	193x183
95	1962	The Moment		102 x120	259x305
96	1962	Here I (To Marcia)	Sculpture		
97	1973	Model for a Synagogue			
98	1963	The Station		24 x 23	61x 58
99	1963	18 Cantos (I-VIII)	Lithographs		
100	1963	Broken Obelisk	Sculpture		
101	1964	18 Cantos (IX-XVIII)			
102	1964	Tertia	Orange	78 x $35\frac{1}{8}$	198x 90
103	1964	White Fire III	Canvas	80 x 72	203x183
104	1964	Seventh Station	Ungrounded canvas	78 x 60	198x152
105	1964	Eighth Station	Ungrounded canvas	78 x 60	198x152
106	1964	Ninth Station	Ungrounded canvas	78 x 60	198x152
107	1965	Now I	Black/White	78 x 12	198x 30
108	1965	Tenth Station	Black/White	78 x 60	198x152
109	1965	Eleventh Station	Black/White	78 x 60	198x152
110	1965	Twelfth Station	Black	78 x 60	198x152
111	1965	Here III	Sculpture		
112	1965	Triad	Orange	35 x 50	89x127
113	1966	Thirteenth Station	Black	78 x 60	198x152
114	1966	Fourteenth Station	Grey	78 x 60	198x152
115	1966	Who's Afraid of Red, Yellow and Blue	Red	75 x 48	191x122
116	1966	Here III	Sculpture		

Table 1 cont.

No.	Date	Title	Ground Colour	Scale Height x Width (inches)	(cm)
117	1967	Who's Afraid of Red, Yellow and Blue II	Red	120 x102	304x259
118	1966/7	Who's Afraid of Red, Yellow and Blue III	Red	96 x214	244x544
119	1967	Queen of the Night II	Dark Blue	108 x 48	274x122
120	1967	Profile of Light	Prussian Blue/ White	120 x 75	304x191
121	1967	Voice of Fire	Prussian Blue/ Red	214 x 96	544x244
122	1967	Now II	Black/White	132 x 50	335x127
123	1967	White and Hot	Red	84 x 72	213x183
124	1968	Shimmer Bright	Ungrounded canvas	72 x 84	183x213
125	1968	White Fire IV	White/White	132 x 50	335x127
126	1968	Lace Curtain For Mayor Daley	Sculpture		
127	1968	Anna's Light	Red	108 x240	274x610
128	1968	Jericho (Triangle)	Black	114 x106	290x269
129	1968	18 Etchings and Aquatints			
130	1969	Chartres (Triangle)	Yellow/Red	120 x114	304x290
131	1969	The Way II	Red/Black	78 x 60	198x152
132	1969	The Moment II		84 x 72	213x183
133	1969	Zim Zum	Sculpture		
134	1969	Who's Afraid of Red, Yellow and Blue	Red/Yellow	108 x238	274x605
135	1970	Untitled (No. 1)	Cerulean Blue	77½x 60	197x152
136	1970	Be I (Second Version)	Red	111½x 84	283x213
137	1970	Midnight Blue	Dark Blue	76 x 94	193x239
138	1970	Untitled (No. 2)		76 x 84	193x213

Tables 2 - 15

Newman's paintings have been grouped under headings denoting a theme common to all titles. As certain titles may relate to more than one theme, category letters have been used for cross-references. Titles have been grouped according to the meaning suggested by the title and there are instances when such grouping may be questionable.

Table 2

Category - Cosmic Creation 'a'

Category	Date	Title
e	1944	The Blessing
c+f	1945	Gea
	1946	The Beginning
l	1946	Pagan Void
e	1946	Genesis
m	1946	The Moment
m	1947	Genetic Moment
	1951	Day Before One
	1951	Day One
d	1954	Primordial Light

Table 3

Category - Human Presence 'b'

Category	Date	Title
e	1946	The Word
	1949	End of Silence
	1949	Be I
	1950-66	Here I, II, III
e	1950	The Voice
	1957	Outcry
	1970	Be I 2nd version

Table 4

Category - Mythology 'c'

Category	Date	Title
a+f	1945	Gea
f	1945	The Song of Orpheus
f	1945	The Slaying of Osiris
	1949	Argos
f	1949	Dionysius
f	1952	Ulysses
f	1952	Prometheus Bound
f	1952	Achilles

Table 5

Category - Light 'd'

Category	Date	Title
	1949	Horizon Light
	1949	Galaxy
e	1954-66	White Fire I
a	1954	Primordial Light
e	1955	Uriel
e	1960	White Fire II
e+n	1961	Black Fire
m	1961	Noon Light
	1961	Shining Forth (To George)
e+n	1964	White Fire III
	1967	Profile of Light
e+n	1968	White Fire IV
	1968	Shimmer Bright
f	1968	Anna's Light

Table 6

Category - Biblical 'e'

Category	Date	Title
a	1944	The Blessing*
	1946	The Command*
b	1946	The Word*
a	1946	Genesis
	1948-53	Onement I - VI
	1949	Covenant
j	1949	By Two's*
f	1949	Abraham
	1949	The Name I *
	1949	The Promise*
b	1950	The Voice*
f	1950	Eve
f	1950	Joshua
	1950	The Name II*
	1951	Cathedra*
f	1952	Adam
d	1954	White Fire I
	1954	The Word II*
d+f	1955	Uriel
	1960	White Fire II
d	1961	Black Fire I
	1964	White Fire III
	1968	White Fire IV
g	1968	Jericho
Biblical (Christian)		
j	1958-66	The Fourteen Stations

* Implied Biblical References

Table 7

Category - Personages 'f'

Category	Date	Title
a+c	1946	Gea
c	1945	The Song of Orpheus
c	1945	The Slaying of Osiris
h	1947	Euclidian Abyss
h	1947	Death of Euclid
e	1949	Abraham
c	1949	Dionysius
e	1950	Eve
e	1950	Joshua
e	1952	Adam
c	1952	Ulysses
c	1952	Prometheus Bound
c	1952	Achilles
d+e	1955	Uriel
d	1968	Anna's Light

Table 8

Category - Locations 'g'

Category	Date	Title
	1949	Argos
	1950	Tundra
b	1950-66	Here I
	1954	Right Here
	1962	Not There - Here
b	1965	Here II
b	1966	Here III
e	1968	Jericho
	1969	Chartres

Table 9

Category - Geometry 'h'

Category	Date	Title
f	1947	Euclidian Abyss
f	1947	Death of Euclid

Table 10

Category - Number (Three) 'i'

Category	Date	Title
	1960	Treble
	1962	The Third
	1962	The Three
	1964	Tertia
	1965	Triad

Table 11

Category - Numbers (General) 'j'

Category	Date	Title
	1948-53	Onement I-VI
	1948	Two Edges
e	1949	By Two's
e	1958-66	First Station - Fourteenth Station

Table 12

Category - Kabbalah 'k'

Category	Date	Title
	1969	Zim Zum

Table 13

Category - General 'l'

Category	Date	Title
a	1946	Pagan Void
	1949	Concord
	1950	The Wild
	1951	Vir Heroicus Sublimis
	1951	The Way
	1951	Queen of the Night
	1953	L'Errance
	1963-64	18 Cantos
	1967	Queen of the Night II
	1969	The Way II

Table 14

Category - Time 'm'

Category	Date	Title
	1946	Moment
a	1947	Genetic Moment
a	1962	The Moment
	1965	Now I
	1967	Now II
	1969	The Moment II
n	1970	Midnight Blue
d	1961	Noon Light

Table 15

Category - Colour 'n'

Category	Date	Title
	1949	Yellow Painting
d+e	1954	White Fire
d+e	1961	Black Fire
	1966-67	Who's Afraid of Red, Yellow and Blue I-IV
	1967	White and Hot
m	1970	Midnight Blue

Table 16

Paintings with measurements that contain multiples of 18 are indicated with an asterisk. Of the hundred and two tabulated works, twenty three fall into this category. It can be noted that these works are not specifically biblical and the 18 unit measure is arbitrary and found in paintings with varied titles and themes.

English measurements are given as they were used by Newman and by Hess.

Table 16

Possible Biblical Titles

Date	Title	English Measurements (inches)
1948	Onement I	27 x 16
1948	Onement II	60 x 36 *
1949	Onement III	72 x 34 *
1949	Onement IV	33 x 38
1952	Onement V	60 x 38
1953	Onement VI	102 x 120
1949	The Name	48 x 60
1949	Be I	94 x 76
1961	Be II	80 x 72 *
1949	Covenant	48 x 60
1949	Abraham	$82\frac{3}{4}$ x $34\frac{1}{2}$
1949	The Promise	52 x 70
1950	The Voice	96 x 108 *
1950	The Name II	108 x 96 *
1950	Eve	96 x 68
1950	Joshua	36 x 25 *
1951	Day Before One	132 x 50
1951	Day One	152 x $50\frac{1}{4}$
1951	Cathedra	96 x 213
1952	Adam	$95\frac{5}{8}$ x $79\frac{5}{8}$
1954	White Fire I	$47\frac{3}{4}$ x $59\frac{3}{4}$
1954	The Gate	94 x 76
1954	Primordial Light	96 x 50
1954	The Word II	90 x 70 *
1955	Uriel	96 x 216 *
1960	White Fire II	96 x 80
1961	Black Fire I	114 x 84
1961	Noon Light	114 x 84
1960	Treble	$20\frac{1}{4}$ x $6\frac{3}{4}$
1962	The Third	$101\frac{1}{4}$ x $120\frac{3}{8}$
1962	The Three	76 x 72 *

Table 16 cont.

Date	Title	English Measurements (inches)
1964	Tertia	78 x 35
1965	Triad	35 x 50
1961	Shining Forth (To George)	114 x 174
1967	Voice of Fire	214 x 96
1968	White Fire IV	132 x 50
1969	The Moment II	84 x 72 *
1969	The Way II	78 x 60
1970	Be I (Second version)	111½ x 84
1958-66	Fourteen Stations (14 Paintings)	78 x 60

Early works prior to Onement I

Date	Title	English Measurements (inches)
1944	The Blessing	25 x 19
1945	Gea	28 x 22
1945	The Song of Orpheus	28 x 22
1945	The Slaying of Osiris	19½ x 14½
1945	Untitled	36 x 24¼*
1946	Pagan Void	33 x 38
1946	The Command	48 x 36 *
1946	The Beginning	40 x 29¼
1946	The Moment	30 x 16
1946	The Word I	48 x 36 *
1946	Two Edges	48 x 36 *
1946	Euclidian Abyss	28 x 22
1947	Genetic Moment	38 x 28
1947	Death of Euclid	16 x 20

Table 16 cont.

Titles referring to general themes

Date	Title	English Measurements (inches)
1949	Horizon Light	$30\frac{1}{2}$ x $72\frac{1}{2}$
1949	Concord	90 x 54
1949	By Two's	66 x 16
1949	Argos	33 x 72 *
1949	Dionysius	69 x 48
1949	Galaxy	24 x 20
1949	Yellow Painting	67 x 52
1950	Tundra	72 x 89 *
1950	Series of narrow paintings	36 x 6 * 56 x 3 48 x 5 77 x $3\frac{1}{2}$ 76 x 6
1951	The Wild	$95\frac{3}{4}$ x $1\frac{5}{8}$
1951	Vir Heroicus Sublimis	$95\frac{3}{4}$ x $213\frac{1}{4}$
1951	Queen of the Night	96 x 19
1967	Queen of the Night II	108 x 48 *
1952	Ulysses	132 x 50
1952	Prometheus Bound	132 x 50
1952	Achilles	96 x 79
1953	L'Errance	86 x $77\frac{1}{2}$
1954	Right Here	51 x 36 *
1957	Outcry	82 x 6
1962	Not There - Here	78 x 35
1965	Now I	78 x 12
1967	Now II	132 x 50
1966	Who's Afraid of Red, Yellow and Blue I	75 x 48
1967	Who's Afraid of Red, Yellow and Blue II	120 x 102
1967	Who's Afraid of Red, Yellow and Blue III	96 x 214
1969	Who's Afraid of Red, Yellow and Blue IV	108 x 238 *

Table 16 cont.

Date	Title	English Measurements (inches)
1967	White and Hot	84 x 72 *
1968	Shimmer Bright	72 x 84 *
1968	Anna's Light	108 x 240 *
1970	Midnight Blue	76 x 94
1970	Untitled	77½ x 60

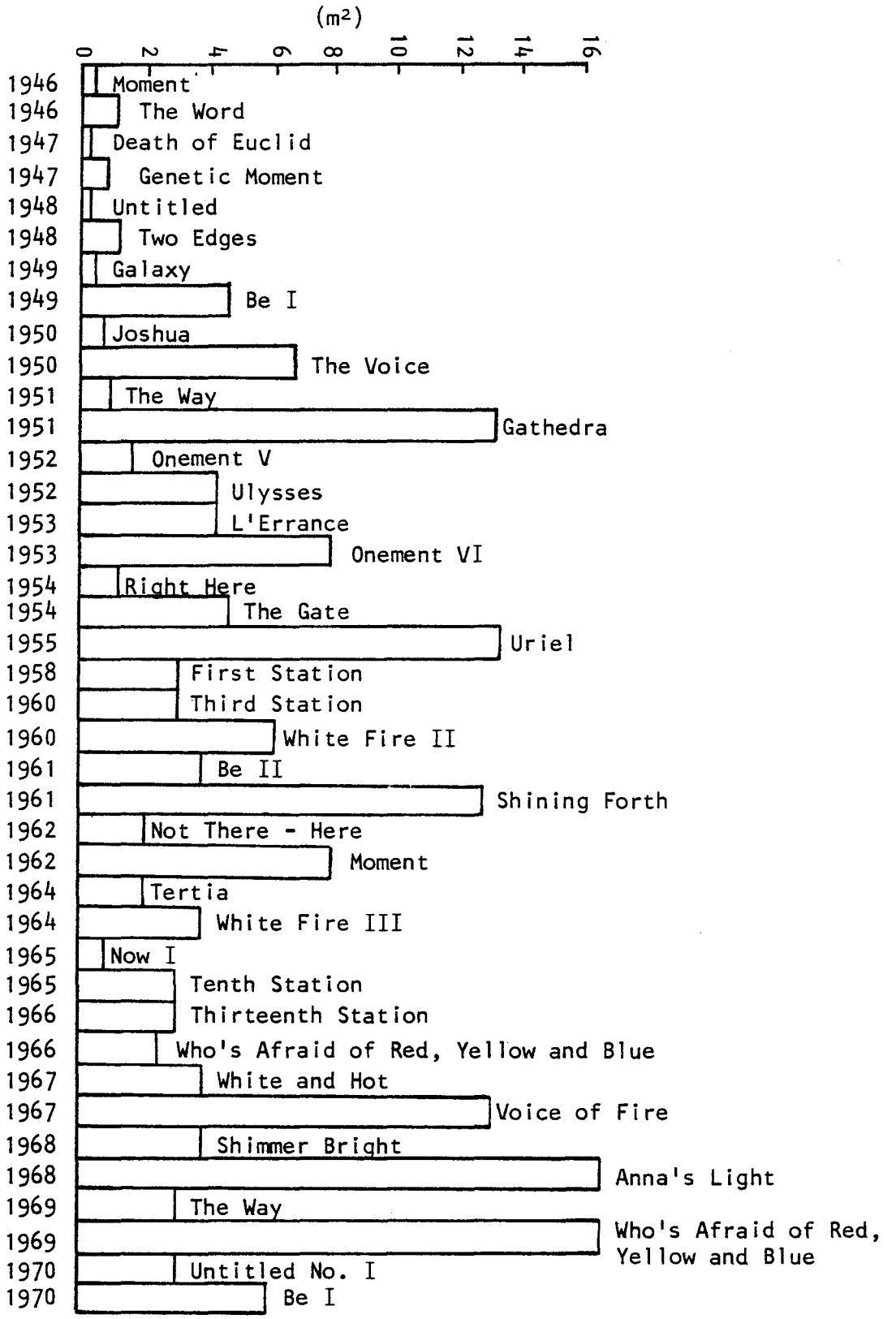
DETAILS OF PAINTINGS USED IN GRAPH

Works prior to 1946 have been excluded as they are mainly drawings and for the purpose of this exercise, drawings, prints and sculptures have been omitted.

As measurements have been taken from the over-all area of the paintings, the narrow works of 1950 have also been excluded. Measurements given below are height first by width but m^2 is used for the graph. The metric system is used.

The following list of paintings represent the smallest and the largest made in each productive year: there were some years when Newman did not paint due to ill health and other years when he was involved in sculpture or graphics.

1946	Moment	0,76 x 0,41	1960	White Fire II	2,90 x 2,13
1946	The Word	1,22 x 0,91	1961	Be II	2,03 x 1,83
1947	Death of Euclid	0,41 x 0,51	1961	Shining Forth	2,90 x 4,42
1947	Genetic Moment	0,97 x 0,71	1962	Not There - Here	1,98 x 0,89
1948	Untitled	0,47 x 0,51	1962	The Moment	2,59 x 3,05
1948	Two Edges	1,22 x 0,91	1964	Tertia	1,98 x 0,90
1949	Galaxy	0,61 x 0,51	1964	White Fire III	2,03 x 1.83
1949	Be I	2,39 x 1,93	1965	Now I	1,98 x 0,30
1950	Joshua	0,91 x 0,64	1965	Tenth Station	1,98 x 1,52
1950	The Voice	2,44 x 2,74	1966	Thirteenth Station	1,98 x 1,52
1951	The Way	1,02 x 0,76	1966	Who's Afraid of Red, Yellow and Blue	1,91 x 1,22
1951	Gathedra	2,44 x 5,41			
1952	Onement V	1,52 x 0,97	1967	White and Hot	2,13 x 1,83
1952	Ulysses	3,35 x 1,27	1967	Voice of Fire	5,44 x 2,44
1953	L'Errance	2,18 x 1,97	1968	Shimmer Bright	1,83 x 2,13
1953	Onement VI	2,59 x 3,05	1968	Anna's Light	2,74 x 6,10
1954	Right Here	1,30 x 0,91	1969	The Way	1,98 x 1,52
1954	The Gate	2,39 x 1,93	1969	Who's Afraid of Red, Yellow and Blue	2,74 x 6,05
1955	Uriel	2,44 x 5,49			
1958	First Station	1,98 x 1,52	1970	Untitled No. I	1,97 x 1,52
1960	Third Station	1,98 x 1,52	1970	Be I	2,83 x 2,13


(m²)
0
2
4
6
8
10
12
14
16
1946 Moment
1946 The Word
1947 Death of Euclid
1947 Genetic Moment
1948 Untitled
1948 Two Edges
1949 Galaxy
1949 Be I
1950 Joshua
1950 The Voice
1951 The Way
1951 Gathedra
1952 Onement V
1952 Ulysses
1953 L'Errance
1953 Onement VI
1954 Right Here
1954 The Gate
1955 Uriel
1958 First Station
1960 Third Station
1960 White Fire II
1961 Be II
1961 Shining Forth
1962 Not There - Here
1962 Moment
1964 Tertia
1964 White Fire III
1965 Now I
1965 Tenth Station
1966 Thirteenth Station
1966 Who's Afraid of Red, Yellow and Blue
1967 White and Hot
1967 Voice of Fire
1968 Shimmer Bright
1968 Anna's Light
1969 The Way
1969 Who's Afraid of Red, Yellow and Blue
1970 Untitled No. I
1970 Be I

THE SUBLIME IS NOW (BARNETT B. NEWMAN)

The invention of beauty by the Greeks, that is, their postulate of beauty as an ideal, has been the bugbear of European art and European aesthetic philosophies. Man's natural desire in the arts to express his relation to the Absolute became identified and confused with the absolutisms of perfect creations - with the fetish of quality - so that the European artist has been continually involved in the moral struggle between notions of beauty and the desire for sublimity.

The confusion can be seen sharply in Longinus, who despite his knowledge of non-Grecian art, could not extricate himself from his platonic attitudes concerning beauty, from the problem of value, so that to him the feeling of exaltation became synonymous with the perfect statement - an objective rhetoric. But the confusion continued on in Kant, with his theory of transcendent perception, that the phenomenon is more than phenomenon; and with Hegel, who built a theory of beauty, in which the sublime is at the bottom of a structure of kinds of beauty,thus creating a range of hierarchies in a set of relationships to reality that is completely formal. (Only Edmund Burke insisted on a separation. Even though it is an unsophisticated and primitive one, it is a clear one and it would be interesting to know how closely the Surrealists were influenced by it. To me Burke reads like a Surrealist manual.)

The confusion in philosophy is but the reflection of the struggle that makes up the history of the plastic arts. To us today there is no doubt that Greek art is an insistence that the sense of exaltation is to be found in perfect form, that exaltation is the same as ideal sensibility, in contrast, for example, with the Gothic or Baroque, in which the sublime consists of a desire to destroy form; where form can be formless.

The climax in this struggle between beauty and the sublime can best be examined inside the Renaissance and the reaction later against the Renaissance that is known as modern art. In the

Renaissance the revival of the ideals of Greek beauty set the artists the task of rephrasing an accepted Christ legend in terms of absolute beauty as against the original Gothic ecstasy over the legend's evocation of the Absolute. And the Renaissance artists dressed up the traditional ecstasy in an even older tradition - that of eloquent nudity or rich velvet. It was no idle quip that moved Michelangelo to call himself a sculptor rather than a painter, for he knew that only in his sculpture could the desire for the grand statement of Christian sublimity be reached. He could despise with good reason the beauty-cults who felt the Christ drama on a stage of rich velvets and brocades and beautifully textured flesh tints. Michelangelo knew that the meaning of the Greek humanities for this time involved making Christ - the man, into Christ - who is God; that his plastic problem was neither the medieval one, to make a cathedral, nor the Greek one, to make a man like a god, but to make a cathedral out of man. In doing so he set a standard for sublimity that the painting of his time could not reach. Instead, painting continued on its merry quest for a voluptuous art until in modern times, the Impressionists, disgusted with its inadequacy, began the movement to destroy the established rhetoric of beauty by the Impressionist insistence on a surface of ugly strokes.

The impulse of modern art was this desire to destroy beauty. However, in discarding Renaissance notions of beauty, and without an adequate substitute for a sublime message, the Impressionists were compelled to preoccupy themselves, in their struggle, with the culture values of their plastic history so that instead of evoking a new way of experiencing life they were able only to make a transfer of values. By glorifying their own way of living, they were caught in the problem of what is really beautiful and could only make a restatement of their position on the general question of beauty; just as later the Cubists, by their Dada gestures of substituting a sheet of newspaper and sandpaper for both the velvet surfaces of the Ranaissance and the Impressionists, made a similar transfer of values instead of creating a new vision, and succeeded only in elevating the sheet of paper. So strong is the grip of the rhetoric

of exaltation as an attitude in the large context of the European culture pattern that the elements of sublimity in the revolution we know as modern art, exist in its effort and energy to escape the pattern rather than in the realization of a new experience. Picasso's effort may be sublime but there is no doubt that his work is a preoccupation with the question of what is the nature of Beauty. Even Mondrian, in his attempt to destroy the Renaissance picture by his insistence on pure subject matter, succeeded only in raising the white plane and the right angle into a realm of sublimity, where the sublime paradoxically becomes an absolute of perfect sensations. The geometry (perfection) swallowed up his metaphysics (his exaltation).

The failure of European art to achieve the sublime is due to this blind desire to exist inside the reality of sensation (the objective world, whether distorted or pure) and to build an art within a framework of pure plasticity (the Greek ideal of beauty, whether that plasticity be a romantic active surface, or a classic stable one). In other words,modern art, caught without a sublime content, was incapable of creating a new sublime image, and unable to move away from the Renaissance imagery of figures and objects except by distortion or by denying it completely for an empty world of geometric formalisms—a pure rhetoric of abstract mathematical relationships, became enmeshed in a struggle over the nature of beauty; whether beauty was in nature or could be found without nature.

I believe that here in America, some of us, free from the weight of European culture, are finding the answer, by completely denying that art has any concern with the problem of beauty and where to find it. The question that now arises is how, if we are living in a time without a legend or mythos that can be called sublime, if we refuse to admit any exaltation in pure relations, if we refuse to live in the abstract, how can we be creating a sublime art?

We are reasserting man's natural desire for the exalted, for a concern with our relationship to the absolute emotions. We do not need the obsolete props of an outmoded and antiquated legend. We

are creating images whose reality is self-evident and which are devoid of the props and crutches that evoke associations with outmoded images, both sublime and beautiful. We are freeing ourselves of the impediments of memory, association, nostalgia, legend, myth, or what have you, that have been the devices of Western European painting. Instead of making cathedrals out of Christ, man, or "life", we are making it out of ourselves, out of our own feelings. The image we produce is the self-evident one of revelation, real and concrete, that can be understood by anyone who will look at it without the nostalgic glasses of history.[1]

CONCLUSION TO HESS'S CHAPTER ONEMENT

Three other titles, Primordial Light, Day One and Day before One, bring the subject of Genesis to an even more mystical image. From Newman's later statements and from evidence in the pictures themselves, it seems probable that the artist refers in these paintings to the extraordinary writings of the sixteenth-century Rabbi Isaac Luria of Safed, named by his followers the Holy Ari (ari means "lion"). He seems to recall Luria's doctrine of Tsimtsum, which Scholem calls "one of the most amazing and far-reaching conceptions ever put forward in the whole history of Kabbalism," and which, as Jacob Emden said, "is the only serious attempt ever made to give substance to the idea of Creation out of Nothing".

Herbert Weiner's paraphrase of Scholem's exegesis of Luria deprives the account of some of its more subtle images (especially one that probably appealed to Newman and which fixes the genetic moment at the appearance of a ray of divine light), but for our purposes it is easier to comprehend. Weiner writes:

> The protagonists of this drama are God, the cosmos and man. The language used in relating this myth is not that of the usual storyteller; indeed, if one were to attempt a visual abstraction of what takes place, one might begin with a blank canvas. But it is not really blank; it is a symbol of a universe coextensive with God. There is only God - nothing else ....

Scholem notes that "the Divine Being, before Tsimtsum took place, contained not only the qualities of love and mercy, but also that of Divine Sternness ...."

> Then there is a movement. A space opens up, as if within God himself; it is as if God "contracts" himself. The result is an area empty of God. That is the first act of the drama, an act which is called Tsimtsum, that is (literally) concentration or withdrawal.

Scholem notes:

> It came to pass within a realm of existence which, to use a Gnostic term, might well be called the sphere of Pleroma, or the "fullness" of divine light. The decisive point is that, according to this doctrine, the first being which emanated from the light was Adam Kadmon, the primordial man. Adam Kadmon is nothing but a first configuration of the divine light which flows from the essence of the En-Sof (the Hidden God) into the primeval space of the Tsimtsum - not indeed from all sides but, like a beam, in one direction only. He therefore is the first and highest form in which the divinity begins to manifest itself after the Tsimtsum.

I hope it is not necessary to underline the evident relationship of such texts to Newman's images and titles - the beam of light, zips, Vir Heroicus Sublimis, fullness,sternness, and so on. To continue with Herbert Weiner's explication:

The next act (after Tsimtsum) involves the re-entry of God into the empty spaces. Obviously, it will not be that kind of re-entry which restores completely the condition that existed before, otherwise the drama will cease. It is only a partial re-entry. A line or charge from the divine is extended into the empty space. This is the second step of the action, called Hitpashut, and it is the opposite of the first act, the breathing out which succeeds the breathing in Now, something begins to happen in the space which was made by the withdrawal of God.

What actually occurs is a subject for endless speculation on the part of Kabbalists, but its result is a terrible catastrophe. The something which had just begun to be formed is shattered. The outer husks or shell of what has been formed is shattered. The outer husks or shell of what has been formed is broken and the inner light, the creative life-charge of these emerging forms, is scattered in two directions. Some of this light, called holy sparks, returns to its source, that is upwards to the divine root of light, to God. But other sparks are entangled in the shattered husks, which are called klipot, and fall with them. The divine harmony has been broken: "things are not in their place". This is the end of the third action which sets the stage for the entrance of man.

The tension of the action has now been established. The sparks yearn to return to their source and the husks to their place, both want to be lifted to the roots so that the primordial unity may be re-established. The process of "lifting the sparks" to their roots and effecting a tikkun or "repair" is the task of man, a task in which all the generations can play a role. .... Through his life and deeds, he can also enable the sparks in the body and soul of man to ascend to its root, which in the mystical cosmology is identified with the image of a primordial man - Adam Kadmon. ... The holiest of the sparks (by their very power) are farthest away from their originating source, and the man who seeks to redeem them must descend into those depths where the power of darkness rivals the power of light. .... Terrible and difficult is the struggle which must take place in these depths so far from the divine effulgence .... and (man) himself may be caught in the abyss.

In the light of Luria's vision, we must look closely at Day before One and Day One, both started by the winter or early spring of 1951. The former is in the full, expansive blue and pale blue of Cathedra, Newman's celestial color; the latter, in deep red with fiery red-orange, Newman's color for earth, Adam - mankind. In Day before One, stripes limit the vertical format and apply a stabilizing pressure from the top and bottom. This probably reminded Newman of the stabilized force of the original "nothing" - of the universe coexistent with God. In Day One, that is the day of Tsimtsum, the mystical pressures contract inward on themselves. In the painting, the bands push in from the sides. The universe, like the painting, is bathed in the fullness of the light of man. When Newman returned to the image again, in 1954, he widened and staightened the stripes on the lateral edges, increasing the mass and thus

the weight of the contracting dynamic, and he chose Primordial Light - the radiance of Tsimtsum - as his title.

It is also probable that when Newman revised Adam in 1952 after his second one-man exhibition, he had similar ideas in mind. The wide orange-red stripe added to the left-center is slightly curved, turning to the bottom left as if responding to pressures of contraction and reacting against them. The side bands of color act as contracting forces, metaphors of Tsimtsum.

Nor is it a coincidence, I believe, that Day before One and Day One, the two eleven-foot paintings, were the ones that Newman knew could not be exhibited in his gallery or shown to the public. They were done out of the necessities of his pictorial experiences - the strong Kunstwollen "will to art", that marked his life. But that they would be kept private corresponds to the privacy which historically protects Luriac and other Kabbalist mysteries, like the high walls around a secret arbor.

The Kabbalah preserves the memories of the prophet Elijah who saw what was "there - when I stood before the Lord". It records visions of the "upper whiteness", which Weiner defines as "that primal openness which contracts as soon as script or sound is imposed upon it", and its initiates meditate on how, when Moses descended from Sinai, "all the people saw the voice". Thus it is possible to consider paintings such as The Voice and The Name II, in the white surfaces of which we are urged to watch an image emerge from nothing, as Tikkun - "man's highest tasks" - which attempt to restore the universe to harmony and unity, a labor at which each man must work with what the Kabbalah calls "oneness of soul" - with his unique abilities. The Blessed Luria's image of sparks can add to our understanding of Prometheus Bound, named after the Titan who stole sparks from Zeus, brought them to earth and taught mankind the useful arts. For in this picture, the level of radiance lies deep below a heavy, wall-like mass of black, just as the holiest sparks of God's light must be sought in the deepest levels where Satan dominates.

To make a Tikkun for such fires, man must undergo suffering, mental and physical pain. This was a path that largely was chosen for Newman, but which he also chose - with gaiety and courage.

"To hear with eyes belongs to love's fine wit", wrote Shakespeare.[1]

THE 14 STATIONS OF THE CROSS, 1958 - 1966

No one asked me to do these Stations of the Cross. They were not commissioned by any church. They are not in the conventional sense "church" art. But they do concern themselves with the Passion as I feel and understand it; and what is even more significant for me, they can exist without a church.

I began these paintings eight years ago the way I begin all my paintings - by painting. It was while painting them that it came to me (I was on the fourth one) that I had something particular here. It was at that moment that the intensity that I felt the paintings had, made me think of them as the Stations of the Cross.

It is as I work that the work itself begins to have an effect on me. Just as I affect the canvas, so does the canvas affect me.

From the very beginning I felt that I would do a series. However, I had no intention of doing a theme with variations. Nor did I have any desire to develop a technical device over and over. From the very beginning I felt I had an important subject and it was while working that it made itself clear to me that these works involved my understanding of the Passion. Just as the Passion is not a series of anecdotes but embodies a single event, so these fourteen paintings, even though each one is whole and separate in its immediacy, all together form a complete statement of a single subject. That is why I could not do them all at once, automatically, one after another. It took eight years. I used to do my other work and come back to these. When there was a spontaneous, inevitable urge to do them is when I did them.

The cry of Lema, for what purpose, this is the Passion and this is what I have tried to evoke in these paintings.

Why fourteen? Why not one painting? The Passion is not a protest but a declaration. I had to explore its emotional complexity. That is, each painting is total and complete by itself yet only

the fourteen together make clear the wholeness of the single event.

As for the plastic challenge, could I maintain this cry in all its intensity and in every manner of its starkness? I felt compelled - my answer had to be - to use only raw canvas and to discard all color palettes. These paintings would depend only on the color that I could create myself. There would be no beguiling esthetics to scrutinize. Each painting had to be seen - the visual impact had to be total, immediate - at once.

Raw canvas is not a recent invention. Pollock used it. Miro used it. Manet used it. I found that I needed to use it here not as a color among colors, not as if it were paper against which I would make a graphic image or as colored cloth - batik - but that I had to make the material itself into true color - as white light - yellow light - black light - that was my "problem".

The white flash is the same raw canvas as the rest of the canvas. The yellow light is the same raw canvas as the other canvases.

And there was, of course, the "problem" of scale. I wished no monuments, no cathedrals. I wanted human scale for the human cry. Human size for the human scale.

Neither did I have a preconceived idea that I would execute and then give a title to. I wanted to hold the emotion, not waste it in picturesque ecstasies. The cry, the unanswerable cry, is without end. But a painting has to hold it, world without end, in its limits.

The following statement by Barnett Newman appears in the catalogue accompanying his exhibition at the Guggenheim:

> Lema Sabachthani - why? Why did you forsake me? Why forsake me? To what purpose? Why?
>
> This is the Passion. This outcry of Jesus. Not the terrible walk up the Via Dolorosa, but the question that has no answer.
>
> This overwhelming question that does not complain, makes today's talk of alienation, as if alienation were a modern invention,

an embarrassment. This question that has no answer has been with us so long - since Jesus - since Abraham - since Adam - the original question.

Lema? To what purpose - is the unanswerable question of human suffering.

Can the Passion be expressed by a series of anecdotes, by fourteen sentimental illustrations? Do not the Stations tell of one event?

The first pilgrims walked the Via Dolorosa to identify themselves with the original moment, not to reduce it to a pious legend; nor even to worship the story of one man and his agony, but to stand witness to the story of each man's agony; the agony that is single, constant, unrelenting, willed - world without end.

> The ones who are born are to die ...
> Against thy will art thou formed
> Against thy will art thou born
> Against thy will dost thou live
> Against thy will die.

Jesus surely heard these words from the Pirke Abot, The Wisdom of the Fathers.

No one gets anybody's permission to be born. No one asks to live. Who can say he has more permission than anybody else? [1]

THE ICONOGRAPHY OF THE FOURTEEN STATIONS

The subject of the Stations of the Cross is a late development in Christian iconography. It was not until the seventeenth century that it developed in its modern form, as an expansion of a briefer early theme. From the fifteenth century there are numerous representations of the Way of the Cross, in the form of Seven Falls (a holy number extrapolated from the fullest account of the events in St. Luke). These were: Christ carrying the Cross, The First Fall, Christ meets Mary, the Second Fall, Veronica hands Him the face-cloth, The Third Fall, Entombment. In this form Christ, who carries the Cross alone in St. John, is aided by Simon and accompanied by a procession, including the grieving women (from St. Luke). This theme, with accompanying devotional exercises, spread in Germany, but not elsewhere, in the sixteenth century. Codified in devotional manuals it was doubled in length in the seventeenth century. Pope Innocent XI granted the Franciscans the right to erect Stations in their churches in 1686, and in 1731 Clement XII fixed the number at fourteen. The customary sequence of the Stations is now: Christ condemned to death, Christ carrying the Cross, the First Fall, Christ meets Mary, Simon helps to carry the Cross, Veronica hands Him the face-cloth, the Second Fall, He comforts the women, the Third Fall, He is stripped of His garments, the Crucifixion, the death of Christ, the Deposition, the Entombment.[1]

NEWMAN AND DRAWING

Brenda Richardson promulgates a theory to explain Newman's claim that 'drawing is central to my whole concept'.

> Newman said his painting was in fact about drawing. He also said he never planned a painting. This is somewhat startling in view of the scale at which he worked. To make paintings that large and that certain with no preliminary plan is a considerable achievement in itself. And now it would seem that he did not make drawings and paintings at the same time. The drawings, not sketches or plans, nonetheless preceded the paintings. As Smith said, "I had to think that way before ... I could make the Sculpture". Newman, too, "had to think that way before ..." He drew his way into the paintings, and then integrated the drawing experience in the process of painting. This knowledge is revelatory for our understanding of the drawings but perhaps even more so for our understanding of the paintings. Newman articulated his position in a 1962 interview:
>
> > For example, drawing is central to my whole concept. I don't mean making drawings, although I have always done a lot of them. I mean the drawing that exists in my painting. Yet no writer on art has ever confronted that issue. I am always referred to in relation to my color. Yet I know that if I have made a contribution, it is primarily in my drawing. The impressionists changed the way of seeing the world through their kind of drawing; the cubists saw the world anew in their drawing, and I hope that I have contributed a new way of seeing through drawing. Instead of using outlines, instead of making shapes or setting off spaces, my drawing declares the space. Instead of working with the remnants of space, I work with the whole space.
>
> Newman discovered his statement in the drawings, and made the statement in the paintings. Equally, he learned how he wanted to draw in the paintings by first drawing on paper. Color values and densities could be determined intuitively, on the palette and on the canvas. But the issue of the paintings, how they were to be composed, could only be drawn, were dependent on drawing. The drawings were basically a private activity, while the paintings (though created in private) called for a public - Newman was drawing for himself and painting for history.
>
> There are "experiments" in the drawings that never appear in the paintings. Newman could destroy a failed drawing without regret, presumably, and move on to another, thus obliterating an unsuccessful investigation without ever pursuing it on canvas. (Since Newman remarked that he always did "a lot of" drawings, and since there are only eighty-three preserved, it can be concluded that he destroyed many drawings in his lifetime.) [1]

TRANSCRIPTION OF TAPED INTERVIEW BETWEEN LAWRENCE ALLOWAY AND LILY MARK NEW YORK - JULY 1980

L.M. The problem that I find in Newman's work deals with the relation of the title to the form and content. Much has been written on the various interpretations of Newman's titles and on various formal analyses of the work, but there seems to be a gap in the relation of the title to the work.

For instance: works like White Fire and Right Here have very strong similarities. The paintings in each case are similar in colour and structure but there is a wide disparity between the implied meanings of the titles and the indicated content. Likewise The Way and Voice of Fire - these two paintings could interchange titles with little loss of meaning or visual impact. The titles presumably are important and the works are important, yet there seems to be some lack of correlation between them, (see Figs. 18, 20, 11, 13)

L.A. Well that's something Annalee Newman may be able to give you some guidance on. I must say of the works you mention I tend to agree that there may be connections of one sort or another. For instance, take Joshua and Jericho. Joshua is an earlier painting, Jericho's one of the two triangles. The connection between them is that they're both dark red and blackish brown. I think you may find the links are sometimes with colour, sometimes with proportions, sometimes with symmetry, sometimes with the edges. Not that this means that the titles will necessarily explain everything, but they may provide information towards coherent grouping. (see Figs. 21, 22)

L.M. Yes. I am trying to find out if there is some kind of grouping but I find there are many disparities.

L.A. In that case maybe there are other possibilities of the usefulness, and of the function, of the title. In Modern

Artists in America Newman and a whole bunch of artists are talking about titles. That it would be good for the titles to indicate the area of meaning. His titles, whether classical or Hebraic, tend to have a sort of mythological grandeur, a cultural grandeur, about them. It might be that the title is part of the signal system by which we can separate them - his paintings - from previous abstract painting. You know, he was very anxious that his kind of abstract art shouldn't be likened to the pro-technological, geometric abstract art that preceded it. So it might be the title would be part of predisposing us towards the dimensions of meaning in his work.

L.M. I find a problem here too, he aimed for the sublime, which is clearly a very strong factor in his work. Would you agree?

L.A. I think so.

L.M. Yes. And yet the titles sometimes seem to contradict the abstract and spiritual quality of the sublime in that they tend to invite human interpretation.

L.A. Is that anti-sublime? It's also sublime, it isn't only vast spaces. Sublime is also great thoughts. So I would think the title's signalling the presence of great thought. Not just voids.

L.M. Gershom Scholem in his book on Kabbalah said "Mystical knowledge, by its very nature, is related to a sphere where speech and expression are excluded" and I tend to relate Newman's works, as I understand them, to this sphere, this metaphysical sphere of the sublime.

L.A. You could be right, I don't know. I tend to lay off Kabbalah. I don't know anything about it. And I think that the influence of the Kabbalah on Newman has been over-emphasised by Thomas Hess. Newman by temperament was rather a generous out-going person and his range of mythology alluded to in

his titles confirms this. Whereas the Kabbalah consists essentially of constructing little secrets, I think Newman wanted to resonate on a very grand scale. So if the Kabbalah is there, and no doubt it is to some extent, I think it would have to be considered in relation to the communicative aspects of mythology and the sublime, and one shouldn't make too much of these secret wrapped-up packages, you know.

L.M. Why do you suppose that Hess stressed the Kabbalah in Newman's work?

L.A. People can get things wrong. And Thomas Hess devoted the first part of his writing life to the adulation of William de Kooning and later he continued to feel as he did about De Kooning but he added Newman. I think that between them he thought these two artists covered the world, one Jewish and one not Jewish and so here was De Kooning, the blonde European, and here was Newman the American Jew. I think he sort of ghettoized Newman to keep him apart from De Kooning. Bear it in mind when you're collecting information. Rosenberg didn't go along with this idea. Although a friend of Hess's he disagreed with him about the Kabbalah interpretation, I think. He expressly criticises Hess for it - in an article somewhere or other. It wouldn't be in the book.

L.M. Newman stated that his work was concerned with time, and not space. In your opinion, what did he mean by this?

L.A. What date was that?

L.M. That was .... I think, that was the Sylvester interview in London. It must have been 1967.

L.A. I think .... if you look at his statements - from the time of the Dorothy Gees Seckler one in Art in America, there's a sort of a slight difference in emphasis, because, he's anxious to separate himself from Clement Greenberg and the

concept of field painting. That's why, when he talks to Seckler he stresses drawing as opposed to fields of colour. And if he's stressing drawing to Sylvester, if he's stressing time as opposed to space, it would be another way of separating himself from Greenberg and his support of Still and Rothko. Barney became very dissatisfied with that association and he quarrelled with all of them. So I think it might be a way of clearing his art of their contamination.

L.M. In a 1965 Artforum article you state "under the conditions of serial painting, as we may call it, the continuity of sequels tends to outweigh the determinate form of any one of the works in isolation". In terms of this statement, how do you explain that a group having such uniformity of image as a series in a sequel, could also have such diverse titles?

L.A. Well, that thing of mine of the mid-60s, was I think largely mistaken. I meant it as homage. I wanted to kind of show him in relation to emerging minimal art and younger artists and as a result imposed an unsuitable idea upon him. Newman never talked much about it, I don't think he was very pleased about that; in fact he rather dealt around that article of mine. I think it was a mistake because Newman was very much concerned with the "masterpiece", the solid, summarizing work, whereas at that moment I liked the idea of an on-going open series and I think I stuck him with it, whereas it wasn't appropriate. Looking at him later, I realised that his sizes shift a great deal - sometimes just by a few inches - he makes these little adjustments. Well, that's the complete reverse of the kind of serial painting that I was talking about. So I think he wanted to characterise works in their singleness and hopefully, to make masterpieces.

L.M. On the importance of scale and measurement - Hess strongly emphasized the concept of secret symmetry. Hess said that many of Newman's friends found him working out rows of figures. Was this meaningful for him?

L.A. It used not to be, because I took Newman's word for it that he wasn't interested in that kind of thing. But upon reflection I think that he in fact did go in for some kind of grid of that kind. But it was a grid not so much done in secret, but fairly simple grids, like for example, dividing a painting in the middle but then painting from the central line to one side, so that a picture is centred but off-centred, with symmetry and a departure from symmetry. I now believe he did go in for that kind of thing, though at the time I used to believe he didn't and he used to imply when one talked to him that he didn't go in for that sort of thing, so I was misled.

L.M. But Hess suggests this in terms of the mystical numerations. The gematric table is based on numerical equivalents for symbolic meanings and is used by the Kabbalists.

L.A. That's the point at which I'm not convinced. I see it as a physical dividing-up of the area because if you're going to put a stripe, where are you going to put it? It would give him a settled decision on where to put the stripe if he's done a bit of geometrising of the canvas. But the idea that these referred to imponderable, symbolic properties, does not follow necessarily.

But I do believe the geometric work was there. I think this is a very important point which is emerging only now. It's certainly something which in my own criticism of Newman I was unconscious of. I had Newman as the existential improviser or whatever it was, you know, not as a person given to that kind of planning.

L.M. Newman stated, "I am an intuitive painter" and as such one would not expect him to have approached a work with preconceived ideas such as geometric calculation.

L.A. Except that the geometric calculations could themselves be somewhat impulsive, you know, like sketching a ratio you're going to draw, and cutting it up and making quick decisions

like that. It's possible perhaps to be intuitive and to use simple geometric systems.

L.M. Would you say that the geometry relates in any way to the title?

L.A. It could be one of the factors which titles refer to, but I don't know.

L.M. Are you aware of how Newman approached his titling: when he actually titled his works? Did he title them specifically for an exhibition, or did he think up titles shortly after painting them?

L.A. It probably varies from case to case. For example, the First Station of the Cross was exhibited singly under the title of Station, which didn't tell one anything about the New Testament symbolism behind it. If you look at my catalogue on the Stations, it says there "When Newman identified the subject that he found he'd embarked upon", so that would be the point at which it got its title. You remember the sculpture, the first sculpture, the rough bit of wood, the shaggy bit of wood. stuck into a hunk of plaster - that was around his house for a long time before it was cast and titled, after years of speculation. What did he call that one? Right Here, Here and Now?

L.M. Here.

L.A. I remember him talking one evening, speculating about possible titles,because he wanted to emphasise the sculpture's ineluctable presence before us, and he went round a lot of words: 'right here', 'now', 'this is it', almost making lists.

L.M. That is very relevant.

L.A. I wish I'd made notes at the time.

L.M. He made a statement that he wanted to stress the importance of American art taking place, here, now, in America, and being unrelated to European art, which he felt was now redundant and which one needed to break away from.

L.A. Well, that's what he said, yes. That was the general abstract expressionist view of European art. I think - they wanted to get away from European art but transcend European art, which meant carrying it further. They didn't throw it away, they were just the next generation.

L.M. In a number of your articles - and even now - you speak of Newman as being an abstract expressionist, whereas a number of critics don't actually categorize him in that group because of the romantic connotations attached.

L.A. What would you call him?

L.M. Minimalist or Reductionist?

L.A. I had my little bid to make him a minimalist in 1965 which I regret. I don't think he is ... I'm not aware of any serious attempt to call him a minimalist, because one of the things that the minimalist did was reduce the momentous content of art, whereas Newman was anxious to preserve the sense of art's grandeur, preciousness and expressivity. The minimalists of the next generation, although influenced by Newman, dried out his content. So you get Newman's surface perhaps, but not Newman's sense of mystery or grandeur.

L.M. It is the content that we are dealing with and whether or not that content is described by the title. Or is it a separate entity? Does it belong to the actual work, and does the title possibly belong to Newman's philosophy?

L.A. Well, would you separate the title from the object, from the philosophy? It would seem to me that the work of art has its

existence in relation to the artist, in relation to the art of the period, to the rest of abstract expressionism, and so on. It seems to me that a full understanding of the art would include all these factors and that it is artificial to isolate the painting as a thing in itself from any other factors in the culture which may have determined it or any verbal commentary that Newman made.

L.M. Yes, except that so many titles invite philosophical interpretations which do not seem to relate to a specific painting but could again relate to any one or to the whole group.

L.A. Well, it may be that his titles have a double function, one to set the mood, the context within which you see them, and that they also signify within the work the way a name signifies a person.

White Fire could come to signify an aspect of Newman with some precision. You know, it was an experience of the abstract expressionists that when they numbered their pictures, they couldn't remember which was which. So by giving them names, they were able to signify them and to individualise them with more precision. Maybe Newman's titles add both as cultural background and names, providing the cues for interpretation.

L.M. I think that the titles function partially for cataloguing purposes. But they also tend to guide the viewer to an interpretation of a work. Did Newman want the interpretation?

L.A. He said so in Modern Artists in America. He says very specifically there that the titles should be an aid to the viewer, an aid towards interpretation. Well, that interpretation does not necessarily have to refer to each individual work. It could be the aid towards the interpretation of Newman's oeuvre as a whole.

L.M. He said, when asked by David Sylvester in 1967 to explain the significance of his titles, such as Adam, he replied that

his works were titled after they were completed but he tried to choose a title which evoked the emotional content and a kind of metaphor which had some correspondence to the feeling of the picture. Now I take that as being a rather abstract concept. In other words, I don't believe he really wanted a literal translation of the title and that is where we possibly face the problem of title-form relation.

L.A. Adam, like Onement, Concord and Day One all have in common a strong affirmation of singleness. They're all images of primalness, are they not?

L.M. Yes. But then I can think of other works of a similar nature like Tundra. Does that not also have the same quality? That singleness?

L.A. Well, the title doesn't express it in quite the same way.

L.M. No, not the title but the form.

L.A. I thought we were talking about the title.

L.M. We were, but whereas the title is apparently unrelated, there is a strong relation of visual elements.

L.A. Whereas Tundra is a very fine beautiful painting - it seems to belong in a different cluster of titles for some reason. We won't know .... I won't know what the reason is until you've written your dissertation.

L.M. I'm not sure I will know even then. All I am aware of is that he, Newman, obviously never intended to have his works interpreted by the title and yet he gave them specific titles. And as you have pointed out the titles can be grouped. Now is there any dating grouping? Is there any way that these groups have been done according to date, or as I said earlier, exhibitions? You said earlier that he had the sculpture Here,

around his studio for a long time and he played around with a lot of titles all relating to the Here and Now. So these works could have been done over a period of six months, a year, two years.

L.A. That's interesting. I think that you'd have to make a chronological list and see how the titles followed in it. That would show his process of thought well, I would think.

L.M. But how would I know the actual dating of the works?

L.A. Well I think you can assume that he doesn't title them until after they're finished, so you would know, at least in most cases, they would follow. Then if you compare the finishing date with the date of first exhibition, there must be some cases in which you can see what the time span in between completion of the work and the first public exhibition.

L.M. Where could I get information like that on all his work?

L.A. Well, the dating you could get from the published books and catalogues.

L.M. I believe that the Rosenberg book covers most of his oeuvre but I must check with Mrs. Newman if those dates are authentic or are only the dates of exhibitions.

L.A. Well, I think they're usually dates of paintings - but first you check with her. She'll settle it one way or the other. He paid a lot of care to his titles. When I did the exhibition at the Guggenheim with him of the Stations of the Cross, we spent a lot of time figuring out the form of the titles. There was no doubt as to what the title was going to be. First Station, Second Station and so forth.

L.M. I believe he actually did four works before he settled on the titles.

L.A. That is all in the catalogue. But when they were all finished and we were going to exhibit them, he was worried about titling the stations numerically, because used as figure number so-and-so in books later, it might be confusing. What we finally devised was to write out the title so that the title First or Fourteenth Station, whatever it would be, was always written out. You can see from this the care he brought to the niceties of titling. And don't forget that last painting he added to the Stations which he re-titled Be II had been called Resurrection. He decided he wanted a happy ending to the Stations so he put in this white picture with yellow edges and changed the title.

L.M. It is rather interesting that in all his works and his writings that I have managed to read, the only works that he has described in terms of the title, and in terms of the meaning, were the Fourteen Stations. I found that he doesn't really go into any in-depth explanation about other titles - am I right?

L.A. I think you probably are, yes.

L.M. Do you think that he described the Fourteen Stations because he thought that it could be misinterpreted?

L.A. I don't really know what the reason might be. Except that it is the series in which the content is most seemingly specific but the format is most severely abstracted. So that maybe he felt a need to reinforce it.

L.M. You speak of Newman's titles as being 'a lexicon of the summarising heroes of Hebraic, classical, Christian law'.

What is the distinction then between Newman's rejection of tradition which he wrote quite a lot about; and his use of it, in terms of the title and the cultural aspects of the title?

L.A. I think he accepted fully the large outlines of the culture - Hebraic, Christian, classical - but rejected strongly recent manifestations of it particularly in relation to the school of Paris. It is possible, you know, Mrs. Newman might put it another way, for example. It would be interesting to know. But my feeling is that he accepted culture as a way of getting in contact with the great forces that shaped the world. He said to somebody once who was complaining about a small-scale American painter, "I thought our argument was with Michelangelo". Actually there was a kind of grandeur about his view of culture and therefore he would be more interested in it in its wide manifestations, not in how it was shaping up in museums and the school of Paris.

L.M. In connection with Who's Afraid of Red, Yellow and Blue, Elizabeth Baker claims that he had a lot of other references in mind, including a 'swipe' at neo-plasticism and their dogmatic colour theories. Do you think you could expand on this? Do you agree with her?

L.A. Well I'm sure she's right because those were Mondrian's primary colours and Newman himself stayed away from them in his earlier work. As you know, his colour's emotional, monochrome, or whatever, and not Neo-Plastic. Then when he did these paintings, I think that it's part of a relationship to tradition. I feel myself that in one way or another, Mondrian probably was an influence on him and that this was an ackowledgement of it. There's definitely a kind of a swipe, but also an acceptance at the same time.

When he talked of the title of the new pictures Who's Afraid of Red, Yellow and Blue, I was shocked. I said "Oh Barney, that's a horrible title. You can't". He sort of smiled tolerantly, you know, because I was so used to his resonant, mythological, awesome names.

L.M. Well, how did you feel about his Mayor Daley Lace Curtain then?

L.A. Not mad about it. On the other hand, I think that the paintings that you mention are superb, really marvellous, the biggest one, best of all. But it's interesting about the Mayor Daley's Lace Curtain. I must say I think less of it than almost anything else of Newman's.

L.M. I only mentioned it in terms of its contemporary function. In the case of Who's Afraid of Red, Yellow and Blue what came first, the painting or the title?

L.A. I'm guessing but I would think that he must have made a prior decision to use those colours, because he hadn't used them in combination before, so that was a big change. I wouldn't think that the title would have come with the decision to do that. The colour-decision first, then the title was an ironic reference in it.

L.M. And possibly, despite your abhorrence of the title, a very natural title.

L.A. Oh, I think it was very stuffy of me in retrospect.

L.M. Newman must have been very flexible in his thought processes. What kind of person was he in your opinion?

L.A. Oh, tremendously energetic, generous, curious, talkative, interested in everything. He was a marvellous person.

L.M. Do you consider the concept of time in Newman's work as being important?

L.A. For me, the main reason that I see for Newman introducing the concept of time is as an ideological argument separating himself from Clement Greenberg's spatialization of the picture plane.

L.M. He also spoke often about the stripe as being the most important part of his painting, not the space; and that he

actually developed his narrow paintings from this idea.

L.A. What he told me was that he painted the narrow paintings because people tended to think of the narrow areas in the larger paintings as lines whereas he wanted to emphasise that they were also colour. By painting them in these very narrow stripes, he showed that the line itself had substance as plane and colour. So it was to emphasise not the directional quality of line but the planar existence of colour. I think this was one of the reasons that they were painted.

If you read Brenda Richardson's* article about Newman's drawings in the catalogue, she's got it wrong. She seems to think that he made them to show they were lines - but that's ridiculous. Everybody thought they were lines. Newman's problem was to correct that impression and make them see that these lines were in fact colour.

L.M. In terms of the line or band, did the concept of the zip evolve possibly from his years in the clothing factory?

L.A. I shouldn't think so. That sounds like a vulgarism of Tom Hess's.

L.M. Not at all. I didn't get it out of Mr. Hess's book.

L.A. I say that about Hess because he had a marvellous way of connecting art and life, sometimes in a slightly flashy and flamboyant fashion. I can't see how clothing ... no, I really don't see it.

L.M. Well I mention it because of the obvious association. No other artist had ever used the term zip before and it is a

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* Catalogue to: Barnett Newman
The Complete Drawings 1944 - 1969
The Baltimore Museum of Art
by Brenda Richardson

technical term associated with the clothing industry.

L.A. I think you ought to check when Barnett Newman first called it a zip: it's the later marks which he calls 'zips', not the earlier ones which he tended to call bands. He called them 'zips' later when they got tighter and more intense in colour, and there was a more vibrant visual effect. Hess, I think, made a mistake. He sort of carried the term 'zip' backwards over the whole oeuvre so that every band is a zip in Hess. But I think zip actually is an historical unit, not a master term.

L.M. The fact that some of his stripes are rigid while others have tremendous vibrancy, movement and broken edges?

L.A. Yes, the ones with more intense colour and the ones that approach on optical effect can be referred to as zips.

L.M. Having an optical movement?

L.A. Yes.

L.M. Do you think that the political and social climate of the 1930's had a very important impact on Newman, in terms of the financial privations that he and Annalee must have been subjected to at that time?

L.A. I imagine so but I don't really know that I've got anything illuminating to say on how they showed. You could tell he was a Depression man in one way at museum openings. He never left the bar. It was like a free drink and he was so charmed that that was where he'd be at the opening. I don't mean he was getting drunk: he wasn't, it was just that that would be his main location. I saw that as a response to a depression when there weren't many free drinks.

He always made a point that he hadn't been a member of the WPA. But his solution was for his wife to teach full-time. Annalee

taught typing and I know that he thought that sort of separated him socially from some of the boys.

L.M. Did you know anything about his problems when he worked in his father's factory?

L.A. No.

L.M. Do you know of any works that exist prior to 1939? I believe that Newman made a point of destroying them?

L.A. No, I don't know.

L.M. You don't know anything about titling either at that stage?

L.A. About?

L.M. His titles prior to 1939?

L.A. No, I'm afraid I do not.

L.M. The first important work was Onement. Have you any idea when Newman titled this particular work? We know the story about the 'interrupted painting' as Hess calls it.

L.A. Right. I have nothing to add to the existing literature, I'm afraid ... and I don't know when it was titled. When was the first Onement exhibited?

L.M. The Onement I - 1948.

L.A. And was it called Onement then?

L.M. Yes.

L.A. You're sure?

L.M. Well, to my knowledge and according to the available literature.

L.A. Well that .... I don't know. I don't think it could precede that by much, really.

L.M. Did Newman ever discuss with you the source of his title? For example, his use of Latin and Greek titles?

L.A. No, he didn't. I suppose I could have asked him but one doesn't realise at the time that one's sitting next to the oracle, you know, and so I passed up opportunities like that, unfortunately.

L.M. And his reading interests?

L.A. He read very widely indeed. If you'll be going to Mrs. Newman's house, where I'm sure everything is pretty much as he left it, you'll see that there are masses of books on pyramids, on mythology, on geology, on maps, you name it.

L.M. He apparently had this very wide interest in so many subjects and yet one doesn't see it coming through in the titles. He doesn't have a single painting with the title of a bird.

L.A. True, but several of the biomorphic drawings ....

L.M. Those earlier ones .... 1946? Gea the Beginning ..... yes, but I don't think they actually relate to specific animal forms or organic elements as such.

He stopped painting by 1951 or 1952. Do you know why?

L.A. You must ask Mrs. Newman that, but ask it tactfully.

L.M. That's why I'm asking you.

L.A. He was very disappointed in the reception of his exhibitions, especially the second one. You can see Tom Hess's original

reviews, for example, if you want a sample: they were very cheap and hostile. Newman actually withdrew to Brooklyn and lived in Pierpoint Street. It was there that I visited him in 1958, the year of my first visit to the United States, at the time he was just surfacing again. That was the year when he had his one man exhibition at Bennington College and as a result of that I was led to him and I visited him in Brooklyn. I saw the first two paintings of the Stations of the Cross. They weren't stations then though.

L.M. Did you help him in the titling of that work?

L.A. No, not at all.

L.M. Did you ever suggest titles for him?

L.A. No. At one time I discussed his first sculpture in terms of possible titles, but I didn't come up with anything.

L.M. But he was playing around with ideas for titles. In other words, he didn't merely take a title out of his thumb. He thought about it?

L.A. He thought about it, decidedly. There's no doubt about it.

L.M. The title had a tremendous meaning for him?

L.A. It was part of the complex: you paint a picture, you stretch it, you title it properly. You know, it's kind of like the well-rounded picture that has all the things working for it.

L.M. I accept that there is a relationship but I'm afraid I still can't tie it up and this is what I'm working on.

L.A. I'll be fascinated to see what you come up with.

L.M. Do you agree that there is a gap between the title's connotation and the actual image?

L.A. Well, I have been content to take the titles as an index to general sublimity and the resonance of great thoughts, you know, and I've left it at that. But yes ... I wouldn't know how to proceed from that without doing the kind of work you are doing now. That's what now needs to be done to test that idea and to see if it's a hazy presumption or if in fact it can be reinforced and so on.

L.M. But listening to you I have the distinct impression that there is a meaning behind it; that there is a definite correlation somewhere along the line between the choice of title and its attachment to a specific painting.

L.A. I would tend to think so, like with that small example of Joshua and Jericho. I feel that, upon analysis, you'll find that correspondences will start emerging.

L.M. I've read that Jericho could have originated with the idea of Géricault's Medusa Raft, do you remember that?

L.A. That's one of Tom Hess's eccentricities. I think that was a joke. Give it no credence.

L.M. Unfortunately or fortunately, Newman's paintings are so simple in form and so complex in content that they lay themselves open for any type of interpretation and that is a major problem.

L.A. Well that's why I think ... you're proceeding at a disciplined, rational manner and that's the only way to do it.

L.M. Do you think that the Cantos were influenced by the poems of Ezra Pound? Titled in the same way?

L.A. I've wondered that myself and I don't know. I've thought about it and I never can sort of decide and I would expect Newman to perhaps have arrived at the title of the Cantos by a less direct route. I mean after all there's Dante, the sections of the Divine Comedy are Cantos. He may have got at it that way rather than directly through Pound. I think Pound's anti-semitism would be a great barrier to him.

L.M. How did Newman feel about his Jewishness, as far as you knew?

L.A. I think he was very confident and proud of it.

L.M. As an American Jew, or because of his cultural heritage would you say?

L.A. I would think because of his cultural heritage, whereas Thomas Hess sometimes seems to be stressing a narrower notion of Jewishness.

L.M. Professor Alloway, I want to thank you very much for your kindness and co-operation.

L.A. It's been a pleasure, it's fun talking.

L.M. Thank you very much and I wish you a speedy recovery.*

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* Professor Alloway was recovering from a serious illness at the time of this interview but nevertheless generously consented to the interview and was enthusiastic and co-operative.

TRANSCRIPTION OF TAPED INTERVIEW BETWEEN PROFESSOR GERSHOM SCHOLEM AND LILY MARK JERUSALEM - JULY 1981

Professor Scholem was asked if he objected to the interview being taped and he replied that it depended on what was discussed. He read the relevant passages in Thomas Hess's 1971 book on Barnett Newman dealing with Kabbalistic interpretations, and consented to the interview. He said that he had never seen this book and was surprised as usually when a writer quoted extensively from his works they sent him a copy of their book out of courtesy but in this case it had not been done.

The following transcription is part of the interview which was taped and which is relevant to this dissertation.

L.M. Barnett Newman used certain titles for paintings which Thomas Hess has interpreted in terms of the Kabbalah, such as White Fire

G.S. Reference to the White Fire is a text from the Zohar which I have included in the book he mentioned here. The 'edition' is not an edition: I did an anthology and the title is Zohar The Book of Splendour (Schocken Books) which is by far the most widely read of my books since it costs only $2 and therefore thousands have bought it. In it is a text about the White and Black Fire. Yes, it is a Kabbalist title but it does not mean that the work is Kabbalistic: it means that he (Newman) has read something that has kindled his imagination. I don't know the painting but the title is taken from a text published in English by me.

L.M. In Ginzberg's Legend of the Jews he also refers to White Fire and Black Fire and that is not Kabbalah.

G.S. Of course, he mentions White and Black Fire because White and Black Fire is a Talmud reference. I mentioned it in a

Zoharic passage but the Zoharic passage (which he (Hess) certainly read in my anthology because he mentions that he had seen this) is based, as many Kabbalistic things are, on a Talmudic motif and the Talmudic motif which is not Kabbalistic comes from the third Century from Palestine by a famous Talmudic Rabbi, Resh Lakish (R. Shimon Ben Lakish). He said that before the world was created, the Torah which is pre-existent, was written because the Torah was the instrument by which the Lord created the world. How does an architect work? What do you call it - the plan? So the Torah is the cosmic plan of creation according to the author of the Talmud at the time of this passage which the Kabbalists brought in their way. And it says that the Torah was written with black fire on white fire. It's a Midrashic motif and from this motif comes the Kabbalistic creation but Ginzberg (if he read it in Ginzberg) ....?

L.M. No. I read it in Ginzberg.

G.S. Ginzberg mentions this Talmudic motif: that the Torah was written before the creation, in black fire on white fire.

L.M. It is therefore not Kabbalistic in this sense.

G.S. Not in this sense, but it may very well be Kabbalistic because if he read this anthology there is a very impressive passage from the Zohar about this motif. You can read it up for only $2.

L.M. He (Newman) also painted a work which he called Cathedra.

G.S. Cathedra. Yes?

L.M. In your book entitled Kabbalah you said that Cathedra is the throne of God.

G.S. It could be.

L.M. Newman used that title.

G.S. Yes. But I do not know in what sense. Cathedra is not necessarily a Kabbalistic motif. Cathedra is a Greek word used very much in the Midrash, in Aggadic writings. That depends on the content of the painting whether he means by this a throne of God or whether it means something else like the place on which Moses sat, on Cathedra for instance, you understand. Cathedra is nothing, it is like Cathedra in English, it is taken from the Greek word. So I cannot answer your question. It depends on the painting.

L.M. Newman claimed that he took the idea from Isaiah.

G.S. Isaiah does not have that word.

L.M. It says he stood before the throne of God.

G.S. I see, but it is not called Cathedra.

L.M. No, but that's how he relates the concept to the painting.

G.S. The motif is about the throne of God?

L.M. Its actually a very simply structured painting.
(L.M. shows G.S. a reproduction of the painting Cathedra).

G.S. This is called Cathedra?

L.M. Yes Sir.

G.S. I see, that's beyond me - I do not say that I disapprove - I just do not know what he means. I cannot say why he calls this Cathedra: it's beyond me. I have not studied it (abstract painting). It is certainly not a Kabbalistic painting. I don't know what it is. If you ask me is it a Kabbalistic painting, I'd say no.

L.M. May I ask Sir, what would you define as a Kabbalistic painting?

G.S. I would define a Kabbalistic painting as one which obviously

is based on some Kabbalistic motif which is found in Kabbalistic writings or not only in Kabbalistic writings. I think a painting which can be shown, for instance, by what a man read which is using a motif which he may not have known is in the Midrash done before the Kabbalah or is not in the Midrash and only in the Kabbalah. It depends from where the painter took it. If the painter took it from a book on Kabbalah like those by me or by somebody else, you understand, it could be taken from a passage, from a motif which in the Kabbalah is already based on a Midrashic motif: this I would call a Kabbalistic thing but this I cannot say because I don't understand it. I don't know. It says nothing to me because I am not initiated in this knowledge.
(G.S. is referring to abstract art).

L.M. The artist was a prolific writer in addition to his art and he discussed this title.

G.S. Yes, what did he say?

L.M. He said that he wanted to create a painting that would evoke the response in the spectator which was similar to the feelings that he had when he painted the work.

G.S. O.K. but that is not Kabbalistic. This by definition does not come under the heading of Kabbalah.

L.M. No?

G.S. No. Not with me. If I look at it (referring to a figurative work) I can see that the man based himself on something which indeed he found in a book about Kabbalah.

L.M. You mean if he painted something like the Sephiroth?

G.S. And if he got an inspiration. Where he got this is beyond me. I don't know. Forget about it.

L.M. With reference to Hess's interpretation of different titles - he speaks about <u>Onement</u>. (L.M. shows reproduction to G.S.)

G.S. Why is this a Kabbalistic painting?

L.M. Hess refers to it as a Kabbalistic painting. It is called Onement - it's not a real word.

G.S. I don't know - I understand 'one' - I can understand Oneness: but Onement I don't know, because my English is limited.

L.M. It derives from the word Atonement.

G.S. Atonement - No - Onement is Atonement?

L.M. It's the derivation or a fragmented form. The painter has said that it derives from atonement - to be at one with God, to be at one with yourself.

G.S. And this comes from Atonement? Has something to do with Atonement? You ask me if this is a Kabbalistic motif? Onement could be referred in some way to the working of and to the meaning of a mystical mind like a Kabbalistic one if Atonement is a process by which onement can be achieved - that would be possible - not necessarily. It could be his own idea, I do not know.

I would not say that it is impossible that he was perhaps inspired by something Kabbalistic but because atonement is always an act of restitution, and restitution for a Kabbalist is always restitution of something multiplied into a unity. So atonement is in a sense what is the meaning of Yom Kippur. A Kabbalist could have thought that. This is not impossible. I do not say that it was so for him it could have been his own understanding as a Jew. But maybe he knew what Yom Kippur was. I do not know whether he had an idea of the Jewish holidays. This could be very well his own speculation without any Kabbalistic knowledge. I could not say it was impossible, I do not know. I do not believe it was Kabbalistic - to me it conveys no Kabbalistic image.

L.M. Hess, the art critic, interprets this in terms of Kabbalah. Firstly he says that it refers to Adam because of the single line

- man stands upright - then it refers to Adom because it is red - then it refers to Adomah because man was made from clay. This is Hess's Kabbalistic interpretation based on the use of the Shoresh of Adam, Adom and Adomah.

G.S. This is not Kabbalah, every midrash says the same. What you said this moment you can find in the midrashim, Sefer Bereshit, Genesis, where Adam, Adom and Adomah are brought together beyond Kabbalah. This could be very well midrashic. Of course midrashic motifs have been taken over by the Kabbalists. Its obvious because Kabbalists looked at the midrashic imagery and midrashic motifs as a source of their own inspiration.

What you said - I don't need any Kabbalah for this- its obvious that Adam, Adom, Adomah are related to the midrash, as it says in Breshit Raba* Therefore I think it has nothing to do with Kabbalah. This is not a Kabbalistic painting in my opinion. It's a Jewish motif. I don't see it - I cannot deny it - I only deny that it is a Kabbalistic idea. It's a midrashic idea.

L.M. May I quote you?

G.S. You may quote everybody, you don't need me. Adam, Adom and Adomah is in Ginzberg - quote Ginzberg.

L.M. I would rather quote you, Sir, because this book (Hess's book on Newman, 1971) is based on your book.

G.S. But in my book this is not to be found, he found it elsewhere. If he uses my book, he should use it for a specific thing not for something which anybody can read (about Jewish imagination) in the midrash ... So you better say that I referred you to the midrash and this is to me not a Kabbalistic motif. It is a midrashic motif in his interpretation. What

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* Breshit Raba i.e. Aggadic literature.
One of the main midrashic sources for Talmudic literature.

it is in itself I do not know.

L.M. He also spoke about it in terms of Genesis and the unity of man and woman. He said that this was male and female, the division divides male and female and it is the unity, the onement of male and female which Mr. Hess says is Kabbalistic.

G.S. Of course the Kabbalists say this but they are not the first to say this. All these are things which are Jewish ideas. The Talmud says "Let man be called man only by the union of male and female". It is in the Talmud.

L.M. But it is also in your book.

G.S. Of course, but I don't say that the Kabbalists invented that. The Zohar says literally this sentence but the sentence is taken over from the Talmud. Of course it's in the Kabbalah, it has a greater implication, it is true that man and woman together, are man. That man alone is only ('plaq adam' in Hebrew) a half man. Woman without man is a half man together but this is a motif to be found in the Talmud.

L.M. I'd like to speak to you about a difficult word - Tsimtsum.

G.S. Tsimtsum is very simple. It means contraction.

L.M. Yes, Sir, but is that not strictly a Kabbalistic term?

G.S. It is not strictly a Kabbalistic term, its strictly a non-Kabbalistic term in the Midrash but in the sense it is used by the Kabbalists it is not in the Midrash. The Midrash says, "God contracted .... several times" (its a famous aggadah - in Ginzberg you will find it) that God contracted His glory in the Holy of Holies.

The Midrash says in this Holy of Holies ..... (in a famous passage) that God concentrated as it were Himself into this place but the Kabbalistic idea is exactly the contrary. They use the same word Tsimtsum. In the Midrash the noun is not used - the verb is used (in Hebrew the verb is a variant of the noun).

He contracted himself into this place. The Kabbalistic idea which is new is that God contracted away from Himself to make possible the existence of something which is not God. How could there be anything which is not God? If God, according to this definition, is everything, how could the perfect thing - how could something exist without God? That was the question of the Kabbalists to which the rationalists say that the Kabbalists are idiots, which we no longer are so sure of.

So, for instance - in my book Major trends I devoted 5 pages in my chapter on Luria to this problem whereas the Kabbalist say that there is a possibility of something which is not God - like here. The possibility could be only if God, before doing the act of creation, made possible such a thing - by getting away into Himself. In other words He removed Himself. By contracting Himself but not into this place but out of this place - that is the meaning of Tsimtsum. That's the Kabbalistic idea.

L.M. If the term is used by an artist, does it not have Kabbalistic connotations?

G.S. Yes, of course, it could be, if the term Tsimtsum is used by someone: clearly there is no problem. Yes, it is a Kabbalistic motif which he could find in my book.

L.M. Would that make the artist a Kabbalistic artist?

G.S. No - it would not make him a man impressed by Kabbalistic notions. Yes, of course - why not - a Jew.

The imagery of Tsimtsum has had a great history in Jewish tradition since it came up in the Kabbalah. It came up very late. The Zohar has no Tsimtsum. It is a Kabbalistic notion but a man who uses it, or an artist whose imagination is fired by a Kabbalist notion which is clearly Kabbalistic is not a Kabbalist because he uses it.

An artist uses all kinds of things. If he uses an Indian motif about Shiva or about Krishnu it doesn't make him an Hinduist.

Because people use Indian motifs it doesn't make them Hinduists. You have clearly a Kabbalistic idea. Without any doubt he was inspired by it. O.K. So what? - I only say the man uses a Kabbalistic motif without any doubt but which means nothing else.

L.M. There are other titles like Covenant and Uriel.

G.S. Uriel - that means the angel. Uriel is before Kabbalah. It depends on the painting. The name Uriel is not a Kabbalistic invention. The name Uriel is a very old name which existed 1500 years before the Kabbalists used it. It was one of the four Archangels.

L.M. He was the angel of light and the artist had made a statement that his painting was about light.

G.S. For this you don't need Kabbalah.

L.M. It isn't Kabbalah?

G.S. Every Kabbalist would repeat this, but it is not Kabbalistic in itself. It's a Midrashic idea. That Uriel is the angel of light, that Michael is the angel of water, of Chessed (charity), that Gabriel is the angel of fire. In Hebrew light is 'or' therefore Uriel is the light of God. But Uriel appears in Midrashic, Aggadic sources, even in Jewish writings outside the bible which are called Apocrypha.

It is not a Kabbalistic motif. It is a Jewish motif from the Apocrypha, which are the books written before Christianity or at the beginning of Christianity e.g. Enoch. The book Enoch was written approximately 150 years before Jesus.

L.M. Please explain the use of Gematria by the Kabbalists.

G.S. Gematria is not Kabbalistic - It's also Kabbalistic but came into use in the late first Century or second Century. The word Gematria was taken over in the third Century.

Gematria is in Midrashic writings in the Talmud and the Kabbalists used it later.

L.M. Mr Hess has intimated that Mr Newman used Gematric numerations in structuring his paintings. One is titled Vir Heroicus Sublimis. Hess elaborates on the use of the number 18 - 'Chai' and infers that it is Kabbalistic.

G.S. 'Chai' could be also Kabbalistic but clearly Gematria existed before the Kabbalah. The Kabbalists used Gematria very much, but the symbol 'chai' does not come from the Kabbalah.

L.M. Would you say that Hess has misinterpreted your book by attributing this painting to the Kabbalah?

G.S. Yes - because in some of my books I would have used as an example 'chai' meaning 18 - but it does not originate with the Kabbalists.

Gematria has been in existence long before the Kabbalah came up. So I would say that Mr. Hess has not understood my books because he just oversaw that when I mention certain things - I mention things which are innovations by the Kabbalists and things which are developments of older motifs, of the Talmudic Midrashic age. This goes for 'chai'. Every Jew and Jewish ritual uses it. If you give Zdaka (charity) a Jew who knows nothing about Kabbalah given $18, 18 cents, 18 sheckels, 18 as a number of charity because it means 'chai' (life). It conveys the idea of life. Therefore for instance if you have a new born, a first born male according to Jewish ritual you have to, after 30 days, bring a Kohen and because there is a law, give him a tithe, you give to the Kohen $18.

L.M. I did it for my first child.

G.S. You are not a Kabbalist because you did it. The symbolism of 'chai' 18 is one of the most widely known Jewish motifs in Jewish life. Every Jew knows that chai is 18. For this he does not become a Kabbalist.

In general I get the impression that this gentleman over-interprets me, he attributes to me things which I would never

have said. This is the impression I get from your questions and from the excerpts I have read from his book.

While taking leave of Professor Scholem, he commented that he may have been responsible for a serious error when he wrote a book on the Kabbalah that was sold for $2. As this book became easily available to everyone it could be misused as in the case of Hess. He reiterated his earlier statement by saying that it would seem his books and their content had been taken out of context by Hess and that it was a pity he had not seen Hess's book before it was published.

Gershom Scholem died in 1982, a few months after the interview recorded.

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i. The greatest Kabbalists were all great masters of prayer, nor would it be easy to imagine the Kabbalah's speculative development without such permanent roots in the experience of mystical prayer. p. 628

ii. Esoteric knowledge, however, in theory can be transmitted, but those who possess it are either forbidden to pass it on or do not wish to do so. The Kabbalists stress this esoteric aspect by imposing all kinds of limitations on the propagation of their teachings, either with regard

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		to the age of the initiates, the ethical qualities required of them, or the number of students before whom these teachings could be expounded. p. 490	
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> When God bade Moses fashion a candlestick, he found it difficult to execute the command, not knowing how to set to work to construct it in all its complicated details. God therefore said to Moses: "I shall show thee a model." He then took white fire, red fire, green fire, and black fire, and out of these four kinds of fires He fashioned a candlestick with its bowls, its knops and its flowers. (Vol. iii, p. 219)

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82:2	Hess, T.B.	op.cit. 3:4	p. 100
83:1	_____	ibid.	p. 103
83:2	_____	ibid.	p. 104
84:1	Newman, B.	(see c.v. pp. 178-180)	
85:1	Hess, T.B.	op.cit. 3:4	p. 110
86:1	_____	ibid.	p. 111
87:1	_____	ibid.	pp. 111-114
88:1		See footnote, p. 68	
88:2	Scholem, G.	op.cit. 27:2	
88:3	_____	ibid.	
89:1	_____	ibid.	
89:2	_____	ibid.	
90:1	Rosenberg, H.	op.cit. viii:4	pp. 79-80
90:2		op.cit. 3:2	
91:1	Newman, A.	op.cit. 3:1	
91:2	Hess, T.B.	op.cit. 3:4	p. 111

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94:1 Encyclopaedia Judaica. Vol. 15. Synagogue Architecture. (Keter Publishing House.) Jerusalem, 1971. p.605
This Synagogue is referred to in many books on architecture printed prior to this edition.

94:2 Hess, T.B. op.cit. 3:4 p. 110

95:1 Scholem, G. op.cit. 27:2

96:1 Donin, Hayim. To be a Jew. (Basic Books Inc.) New York, 1972. p. 194

96:2 _____ ibid.

97:1 Holy Bible. Rev. Standard version. (World Publishing Co.) Ohio, 1962.
Proverbs 20:22

97:2 Scholem, G. Kabbalah, (Keter Publishing House.) Jerusalem, 1977. p. 37

98:1 Hess refers to terms in the mystical context of Kabbalah but they are basic to the Midrash.

99:1 Hess, T.B. op.cit. 3:4 pp. 123-124

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101:1 Newman, B. op.cit. vii:1

102:1 Ashton, D. op.cit. 4:1 p. 1

102:2 Rosenberg, H. The American Action Painters. Art News, Vol. 51. New York, Dec. 1952. pp. 22-23

102:3 Rose, Barbara. American Art Since 1900. A Critical History. (Thames and Hudson.) London, 1975. p. 130

103:1 Ashton, D. op.cit. 4:1 p. 102

103:2 Rosenblum, R. op.cit. viii:6 p. 18

103:3 Alloway, L. op.cit. viii:5 p. 34

104:1 Harrison, C. op.cit. x:2 p. 178

104:2 Rose, B. op.cit. 102:1 pp. 155-156

105:1 Harrison, C. op.cit. x:2 p. 186

105:2 Arnason, H.Harvard. A History of Modern Art. (Thames and Hudson.) London, 1978. p. 527

106:1 Judd, D. op.cit. 35:4

106:2 Gottlieb, Carla. Beyond Modern Art. (E.P. Dutton.) New York, 1986. p. 45

106:3 Gees Seckler, D. op.cit. ix:3

106:4 Rose, B. op.cit. 102:1 p. 51

106:5 Paskus, B.G. op.cit. 15:3 p. 89
Quotations from Henry Moore, Notes on Sculpture. The Listener, Aug. 1937.

107:1 Baker, E. op.cit. 33:1

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107:2	Burke, E.	op.cit. 34:3	p. 128, p. 182
108:1	Alloway, L.	op.cit. viii:5	p. 38
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109:2	_____	ibid.	
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115:3	Hess, T.B.	op.cit. 3:4	p. 55
115:4	Greenberg, C.	op.cit. 10:2	p. 225
115:5	_____	ibid.	p. 227
116:1	Rosenberg, H.	The Anxious Object. (First Collier Books Edition.) U.S.A., 1973. p. 174	
116:2	Alloway, L.	Barnett Newman. Artforum. June 1965. pp. 20-22	
116:3	Geldzahler, Henry.	New York Painting and Sculpture, 1940-1970. (E.P. Dutton.) New York, 1969, p. 368	
116:4	Alloway, L.	op.cit. 116:2	
117:1	Hess, T.B.	op.cit. 3:4	p. 67
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117:3	Rosenberg, H.	op.cit. x:6	p. 50
117:4	Alloway, L.	Colour, Culture, The Stations. Artforum. Dec. 1971. pp. 31-39	
117:5	Baker, E.	op.cit. 33:1	p. 4
118:1	Sandler, I.	op.cit. 33:2	pp. 185-192
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119:1	Harrison, C.	op.cit. 15:2	p. 58
119:2	Baigell, Matthew.	American Painting on Space and Time in the Early 1960s. Art Journal, 28. Summer 1969. pp. 368-374.	
119:3	_____	ibid.	

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119:4	Baigell, M.	op.cit. 119:3
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129:1	Alloway, L.	op.cit. 47:1
129:2	Newman, B.	Statement made in Artists' Session. In Modern Artists in America No. 1. (Ed. Robert Motherwell, Ad Reinhardt.) (Wittenborn, Schultz.) New York, 1951. p. 15
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133:1	Leeper, A.	Minimal Art and Primary Meanings. (Ed. Gregory Battock.) (E.P. Dutton.) New York, 1968. pp. 200-208
133:2	Winkworth, W.W.	Chinese Art. (Batsford.) London, 1935. p. 52

As writing is for the Chinese not only a means of communication, but an art, the most untrained eye will find itself following with ever increasing fascination the varied rhythms, the intricate designs, of symbols whose meaning has no concern for them.

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182:1	Richardson, B.	op.cit. x:5	pp. 16 & 18

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NOTE RE ILLUSTRATIONS

Accurate colour reproductions for all copies of this dissertation are beyond the technical and financial means of author. It is recommended that the books on Newman by H. Rosenberg and T.B. Hess be consulted as colour reproduction of all works discussed are to be found in these books.

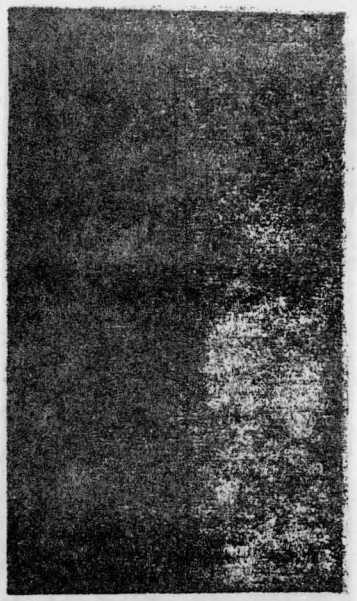


Fig. 1 Onement I 1948
69x41 cm Oil on canvas
Collection Annalee Newman, New York



Fig. 2 Onement II 1948
152x91 cm Oil on canvas
Wadsworth Atheneum Hartford Connecticut

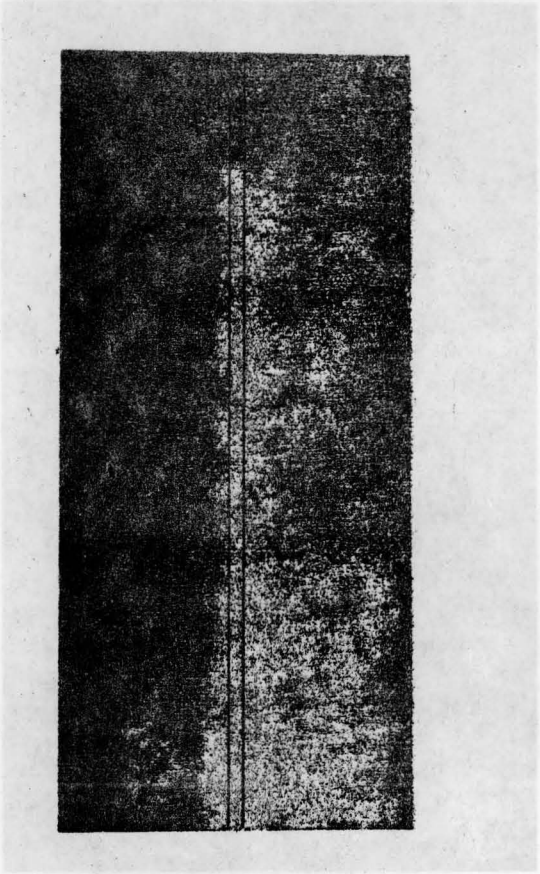


Fig. 3 Onement III 1949
183x86 cm Oil on canvas
Collection Sylvia and Joe Slifka, New York

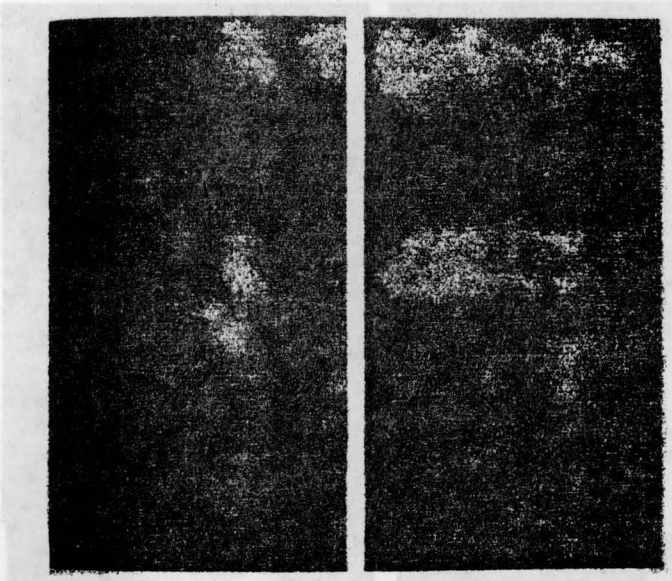


Fig. 4 Onement IV 1949 (Red)
83x97 cm Oil on canvas
Allen Memorial Art Museum, Oberlin College
Oberlin, Ohio

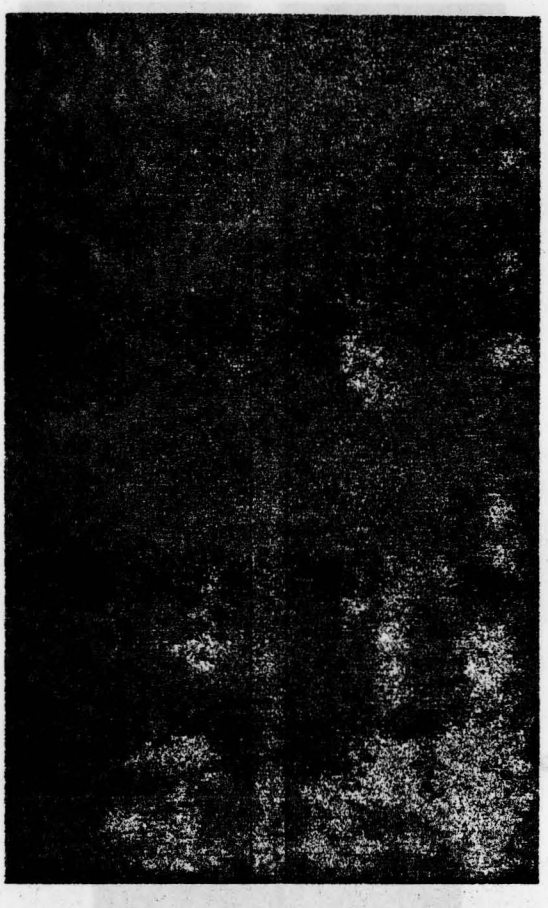


Fig. 5 Onement V 1952
152x97 cm Oil on canvas
Collection Mr and Mrs Stephen D. Paine
Boston Massachusetts

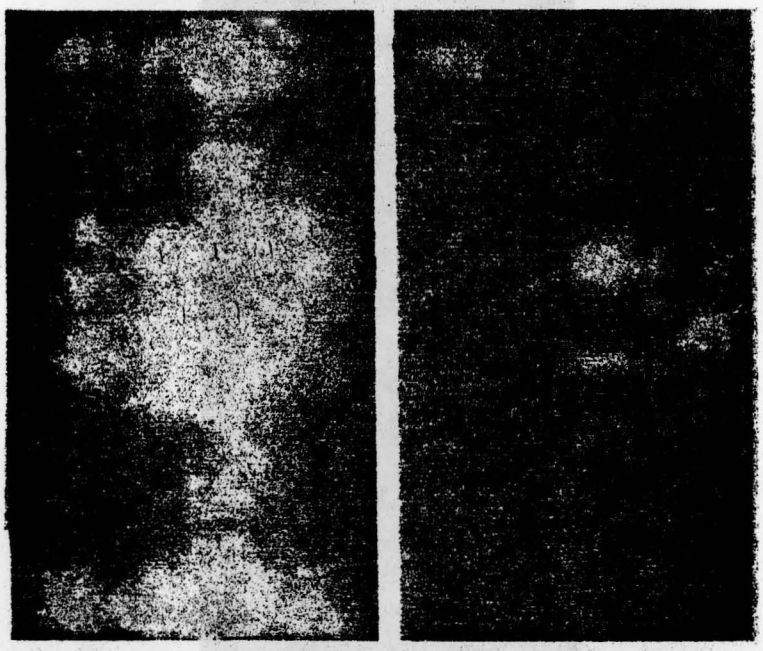


Fig. 6 Onement VI 1953
259x305 Oil on canvas
Weisman Collection of Art, Beverley Hills
California.

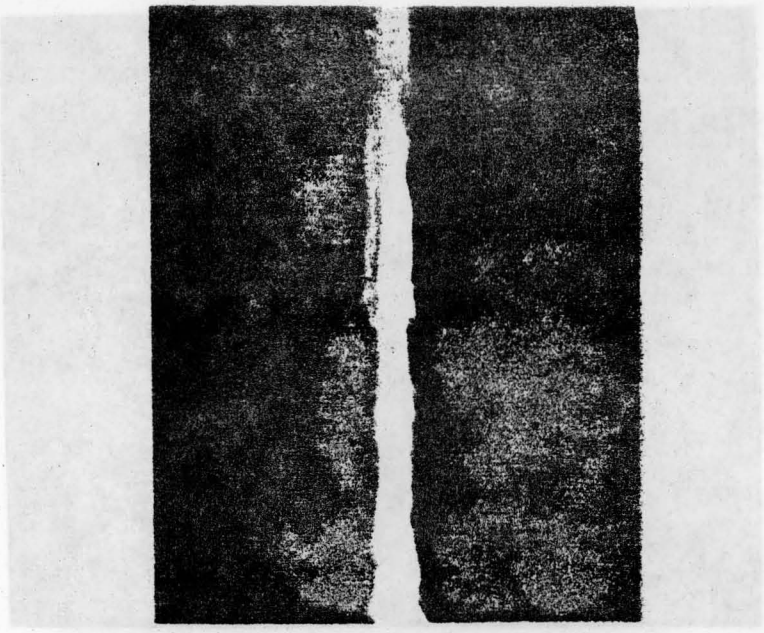


Fig. 7 End of Silence 1949
97x76 cm Oil on canvas
Collection Mrs Francis Cohen Brooklyn, New York

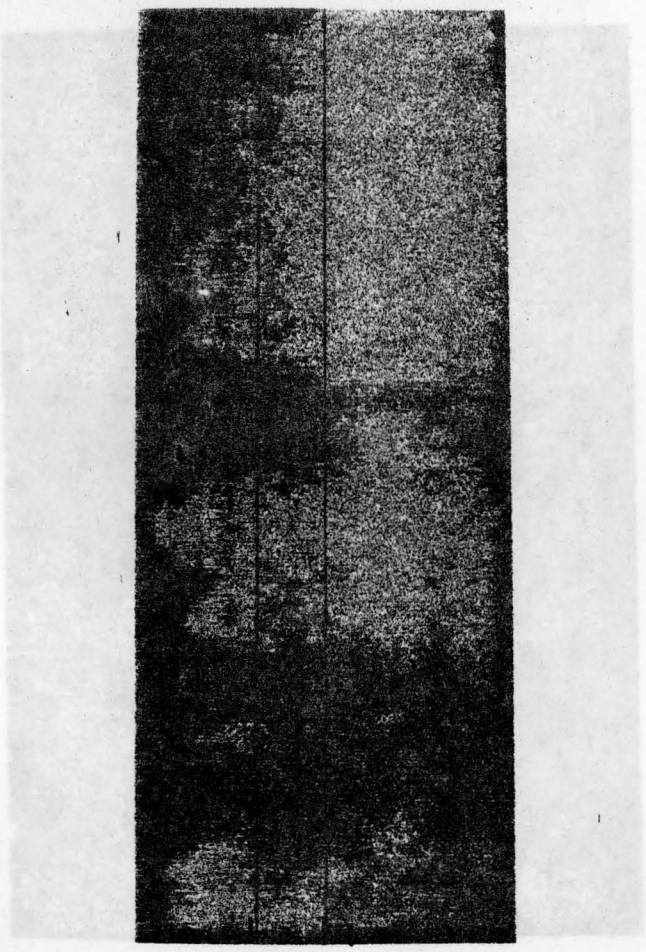


Fig. 8 Abraham 1949
210x88 cm Oil on canvas
Museum of Modern Art, New York
Philip Johnson Fund

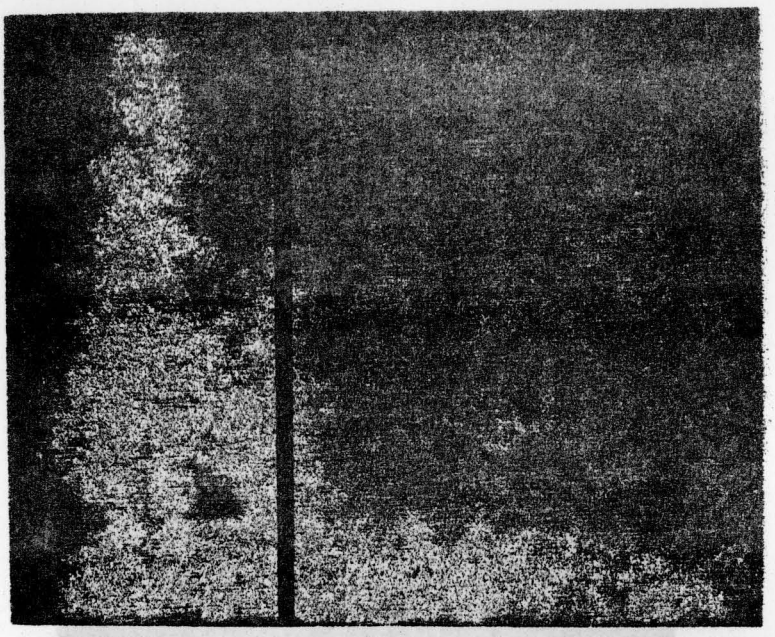


Fig. 9 Tundra 1950
183x226cm Oil on canvas
Collection Dr and Mrs M Farris, La Jolla, California

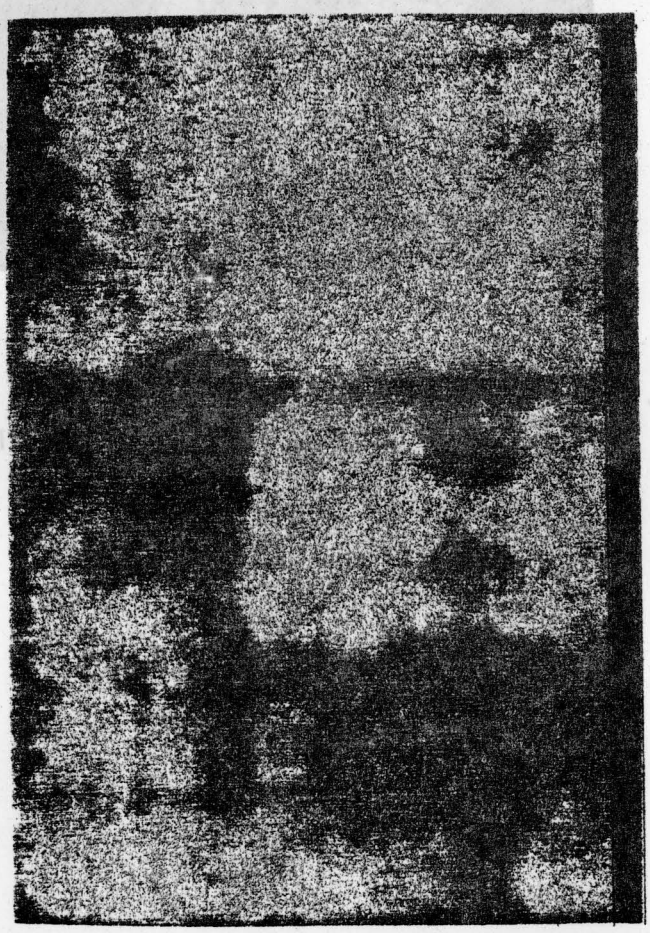


Fig. 10 Eve 1950
244x173 cm Oil on canvas
Collection E.J. Power (Tate Gallery) London

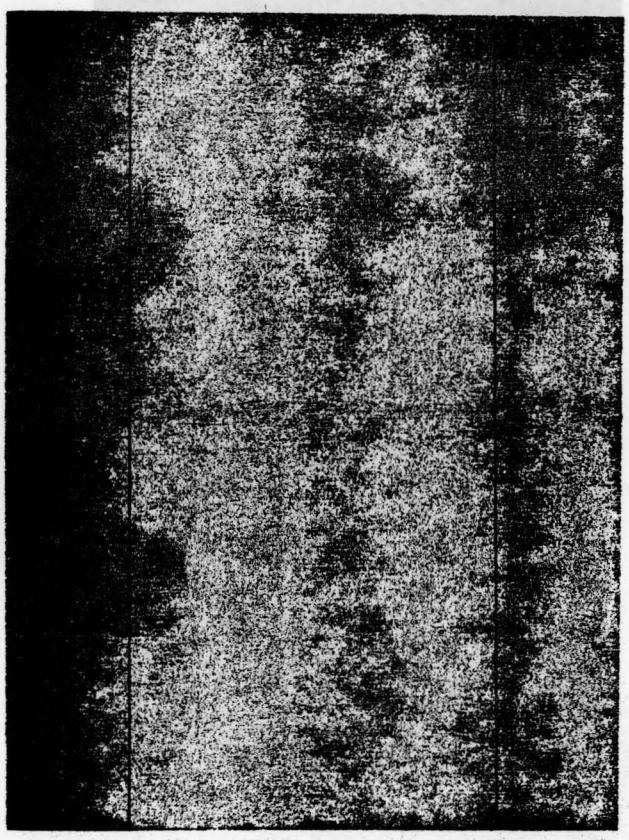


Fig. 11 The Way II 1969
198x152 cm Acrylic on canvas
Collection Annalee Newman, New York

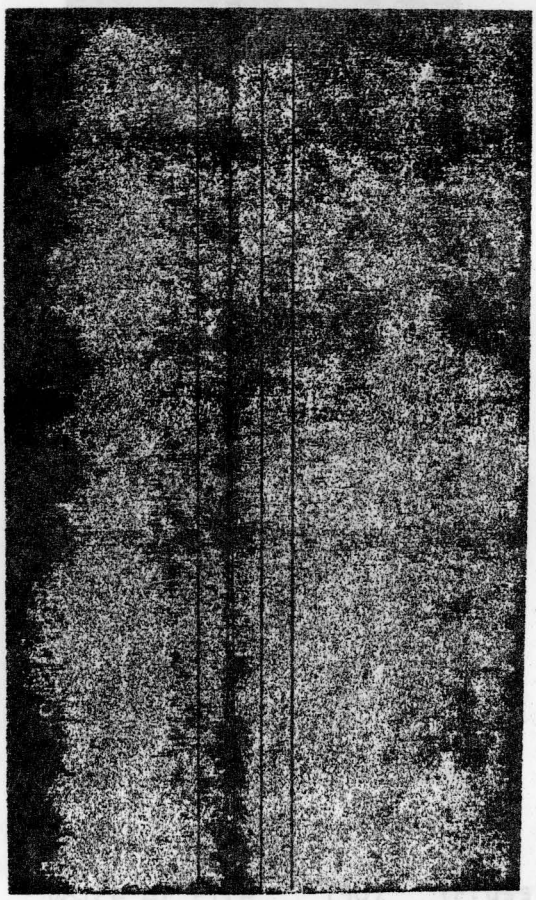


Fig. 12 Concord 1949 (Mottled green)
229x137 cm Oil on canvas
The Metropolitan Museum of Art, New York
Purchase 1968. George A. Hearn Fund

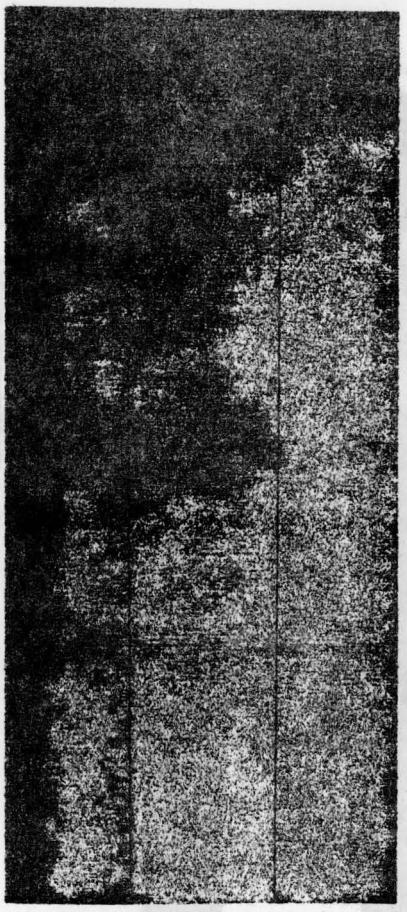


Fig. 13 Voice of Fire 1967 (Prussian Blue/Red)
544x244 cm Acrylic on canvas
Collection Annalee Newman, New York

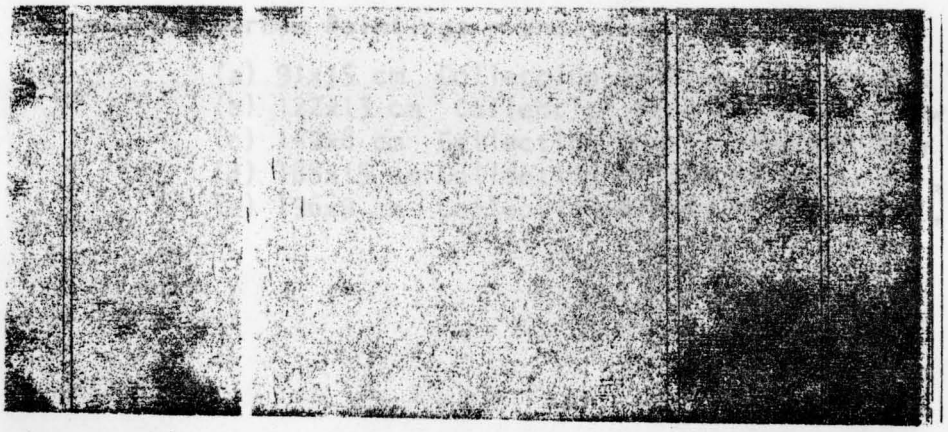
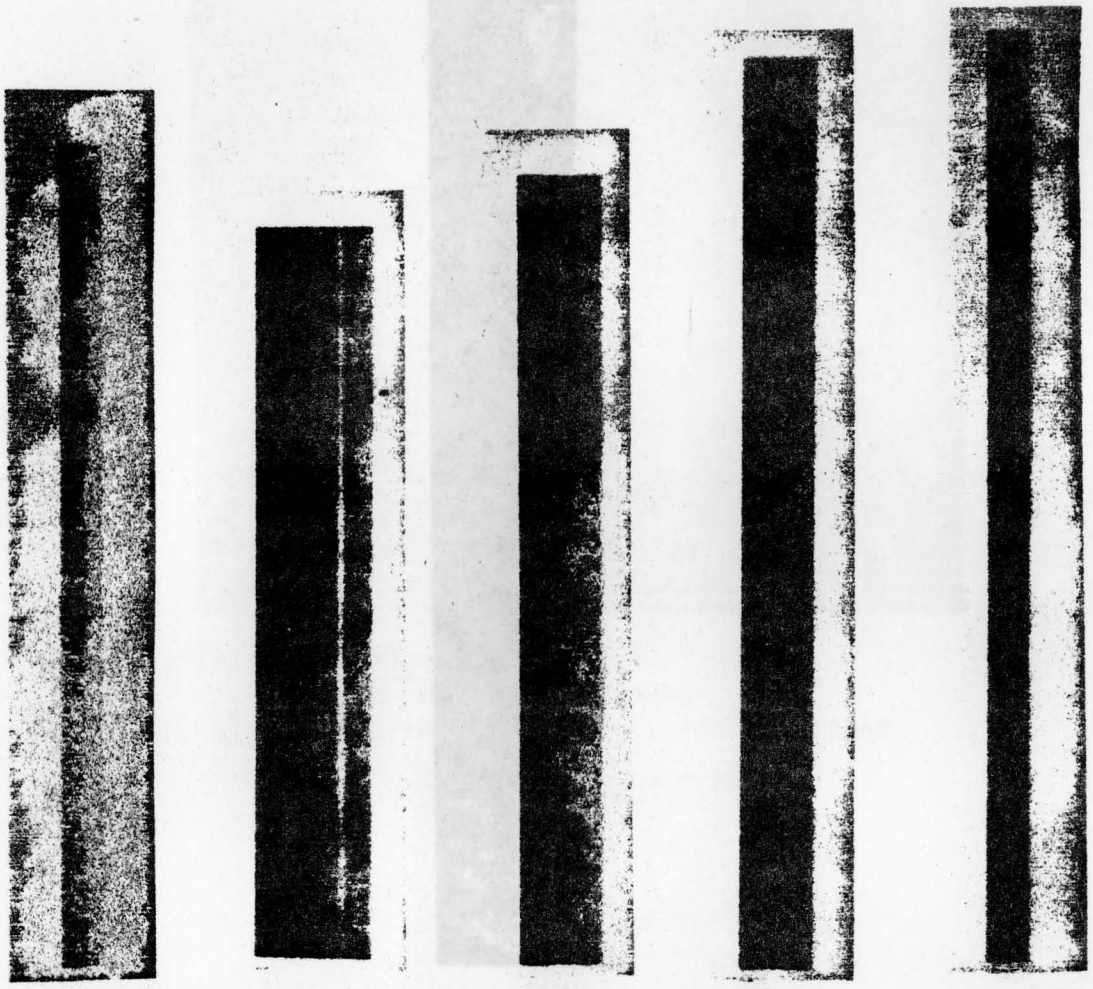


Fig. 14 Vir Heroicus Sublimis 1950
243x455 Oil on canvas
The Museum of Modern Art New York
Gift of Mr and Mrs Ben Heller



a b c d e

Fig. 15 Narrow Paintings - Untitled 1950

(a) 91x15 cm Collection Annalee Newman, New York
(b) 122x13 cm Collection Annalee Newman, New York
(c) 142x8 cm Collection Annalee Newman, New York
(d) 188x15 cm Collection Mr and Mrs I.M. Pei, New York
(e) 196x9 cm Collection Mr and Mrs I.M. Pei, New York



Fig. 16 The Wild 1950
243x4 cm Oil on canvas
The Museum of Modern Art, New York
Gift of the Kulicke Family

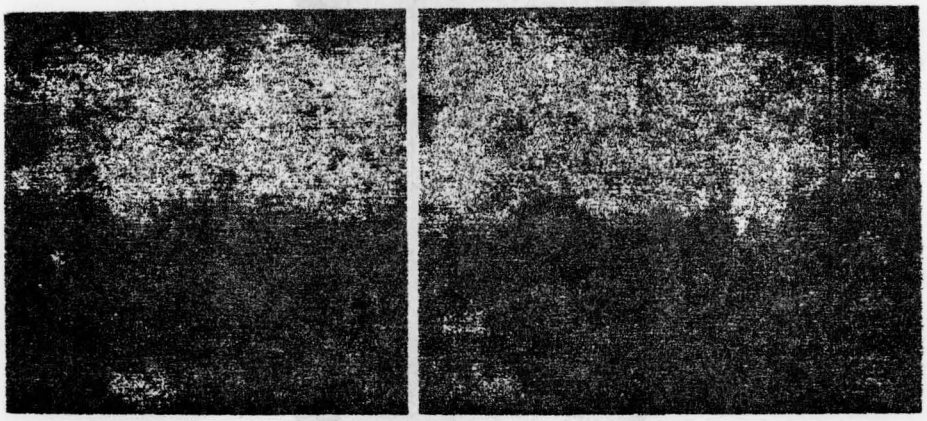


Fig. 17 Cathedra 1951
244x541 cm Oil and magna on canvas
Stedelijk Museum, Amsterdam, The Netherlands

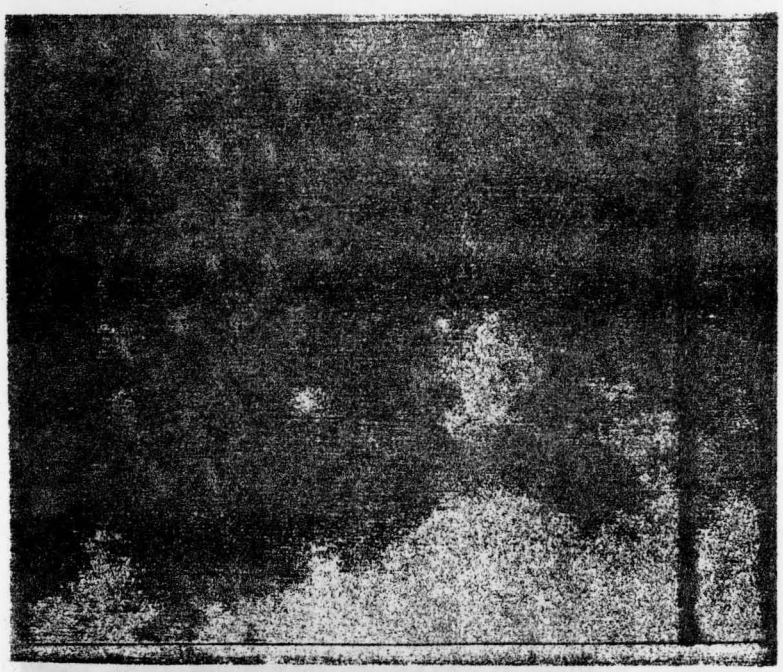


Fig. 18 White Fire I 1954
121x152 cm Oil on canvas
Collection E.J. Power, London, England

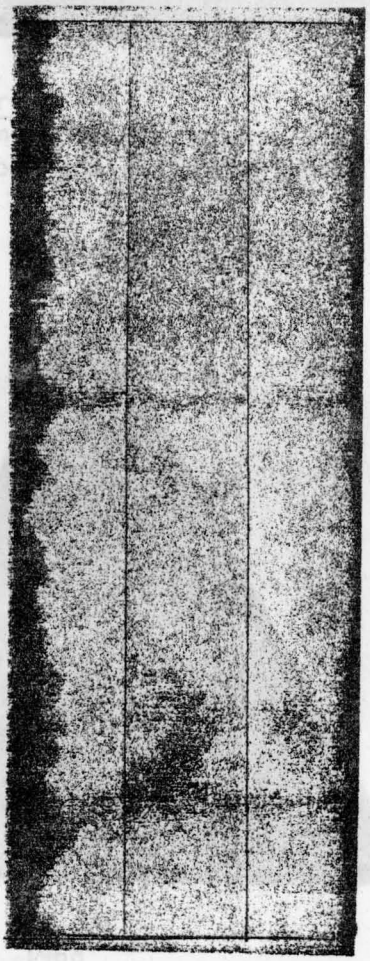


Fig. 19 White Fire IV 1968 (White on white)
335x127 cm Acrylic on canvas
Collection Annalee Newman, New York



Fig. 20 Right Here 1954
130x91 cm Oil on canvas
Collection Annalee Newman, New York

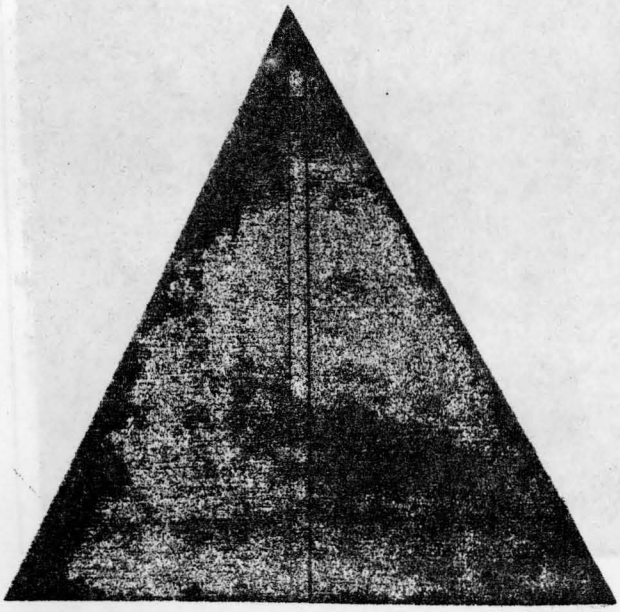


Fig. 21 Jericho 1968
290x269 cm Acrylic on canvas
Annalee Newman, New York

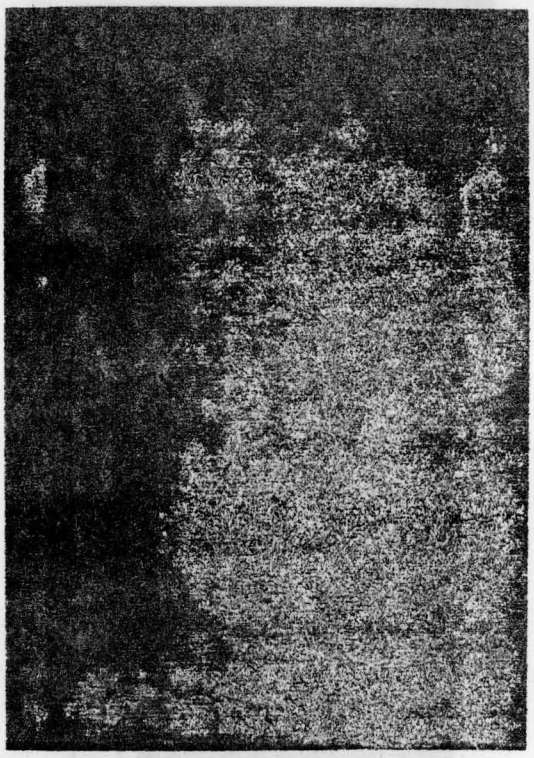


Fig. 22 Joshua 1950 (Black/Red)
91x64 cm Oil on canvas
Collection Mrs Harriet Weiner

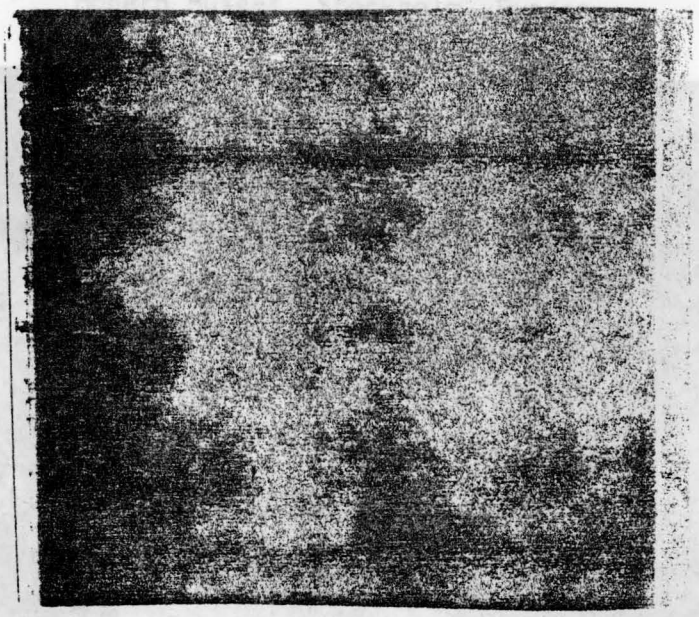


Fig. 23 The Third 1962
257x300 cm Oil on canvas
Walker Art Center, Minneapolis, Minnesota



Fig. 24 Tertia 1964
198x90 cm Oil on canvas
Modern Museet, Stockholm, Sweden

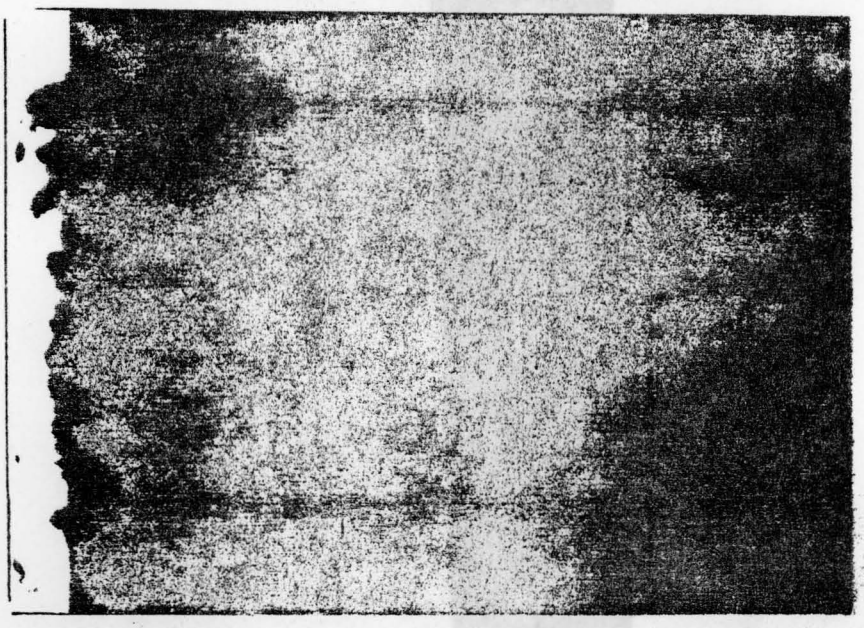


Fig. 25 Triad 1965
89x127 cm Oil and magna on canvas
Collection Kimiko and John Powers, Aspen, Colorado

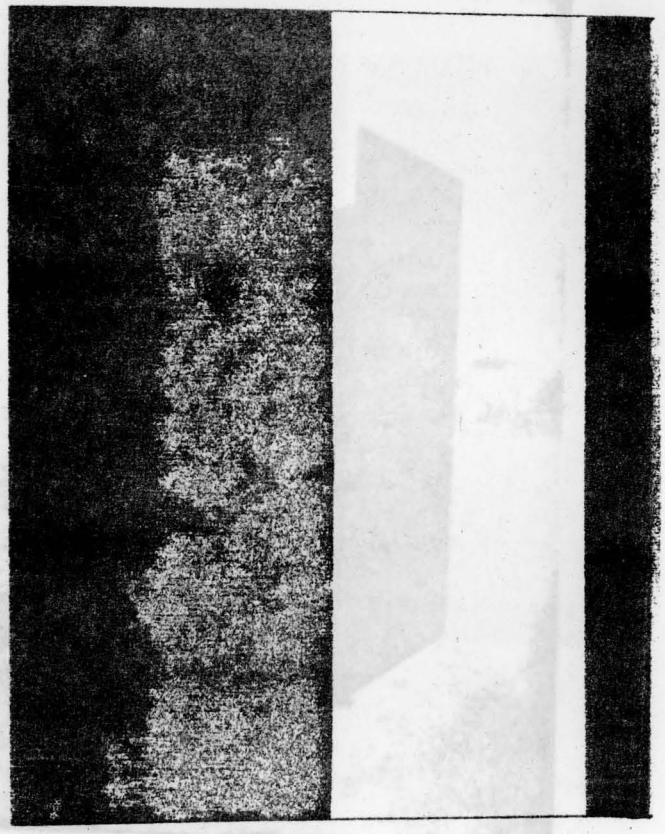


Fig. 26 The Gate 1954
239x193 cm Oil on canvas
Stedelijk Museum, Amsterdam, The Netherlands

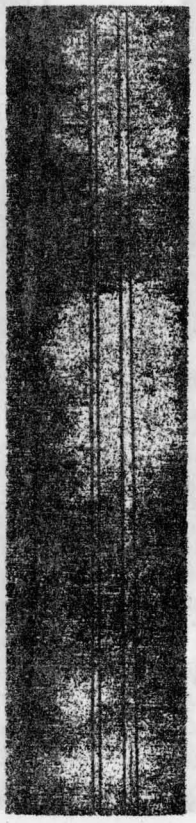


Fig. 27 By Two's 1949
163x41 cm Oil on canvas
Collection E.J. Powers, London, England

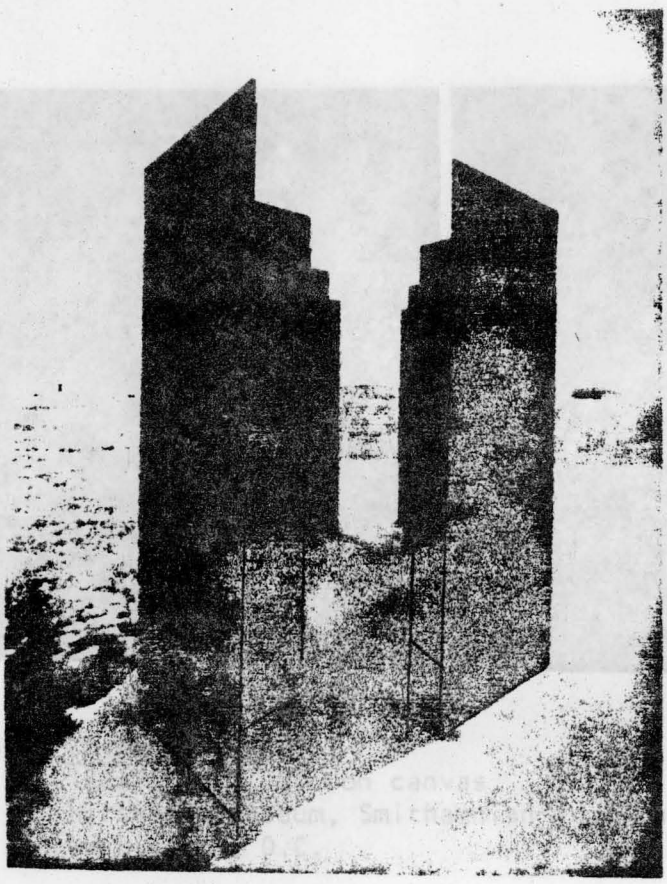


Fig. 28 Zim Zum I 1969
244x198x457 cm Corten steel
Collection Annalee Newman, New York

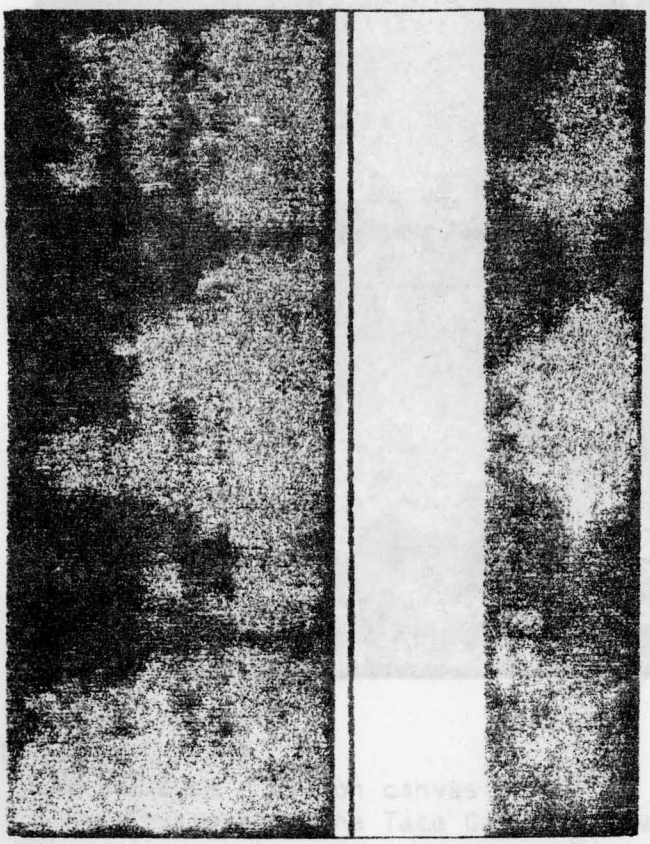


Fig. 29 The Word II 1954
229x178 Oil on canvas
Collection Mr and Mrs S.I. Newhouse, Jr., New York

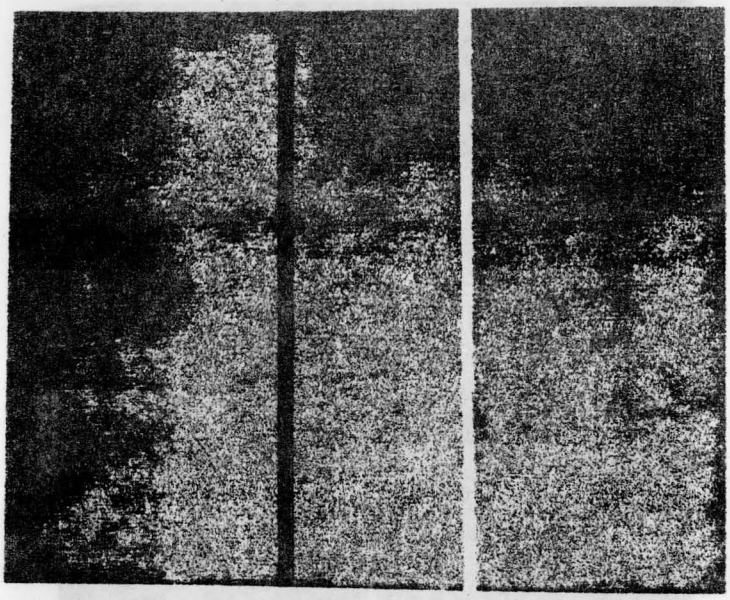


Fig. 30 Covenant 1949
122x152 cm Oil on canvas
Hirshhorn Museum, Smithsonian Institute,
Washington, D.C.

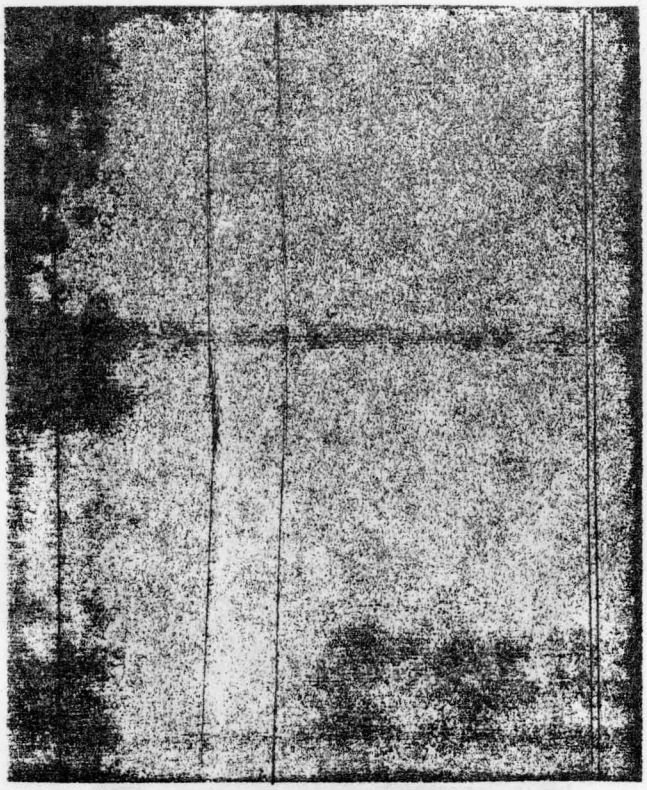


Fig. 31 Adam 1952
243x202 cm Oil on canvas
The Trustees of the Tate Gallery, London

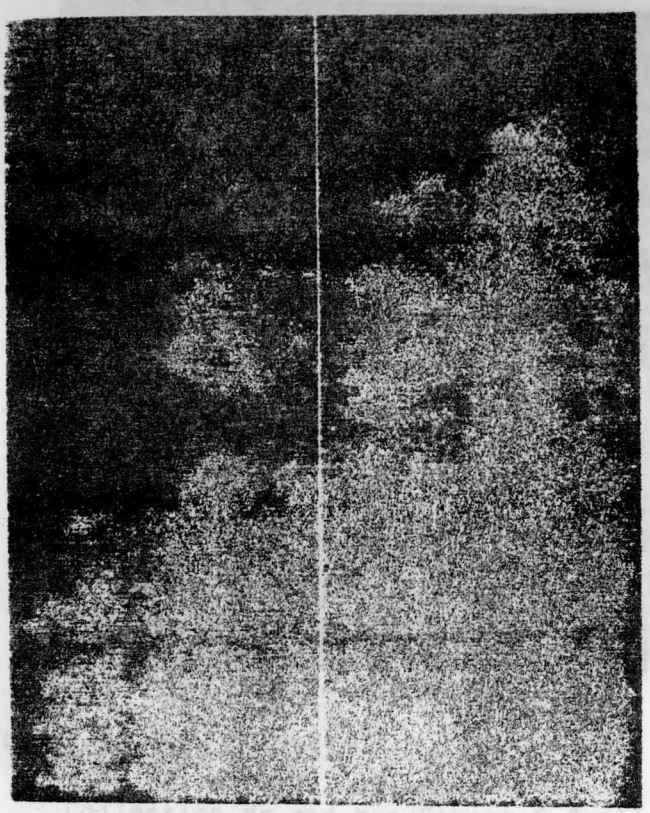


Fig. 32 Be I 1949
239x193 Oil on canvas
Estate of the artist



Fig. 33 Who's Afraid of Red, Yellow and Blue I 1966
191x122 cm Oil on canvas
Collection S.I. Newhouse Jr., New York

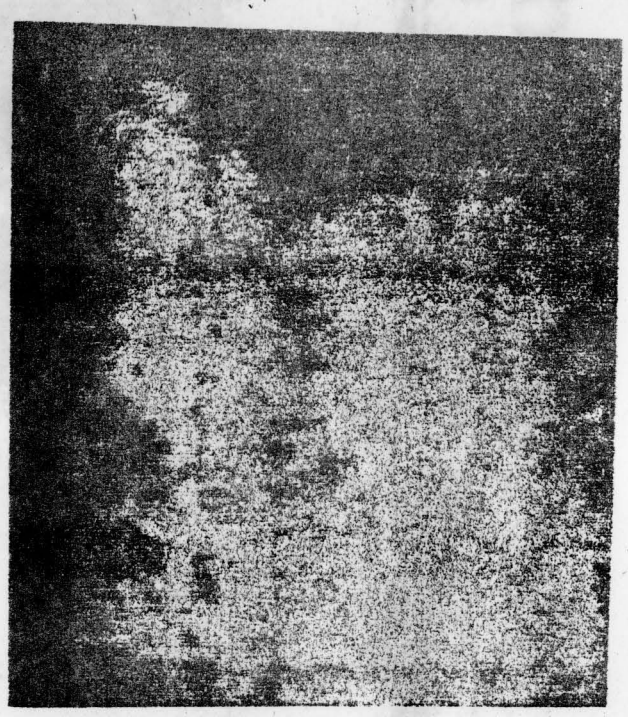


Fig. 34 L'Errance 1953
218x197 cm Oil on canvas
Collection Mr and Mrs Robert C.Scull, New York

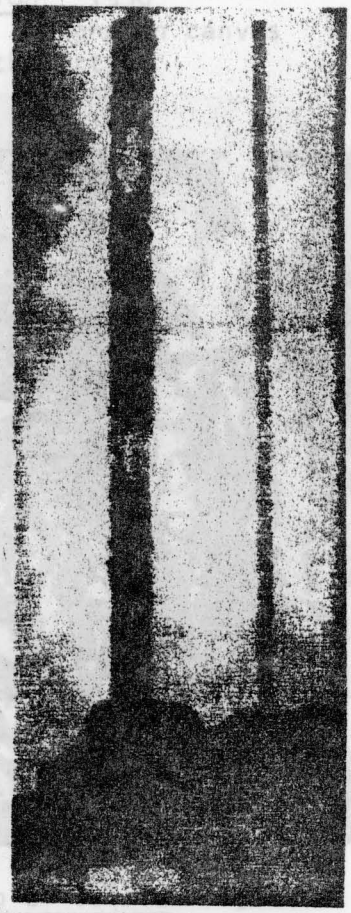


Fig. 35 Here I (To Marcia) 1950
272x72x69 cm Bronze
Collection Annalee Newman, New York



Fig. 36 First Station 1958
198x152 cm Magna on canvas
Estate of the artist



Fig. 37 The Slaying of Osiris 1944
48x37 cm Mixed media on paper
Collection of Annalee Newman, New York

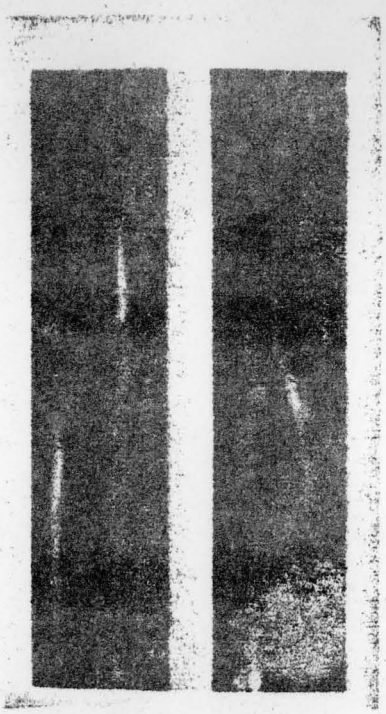


Fig. 38 Moment 1946
76x41 cm Oil on canvas
Collection Annalee Newman, New York

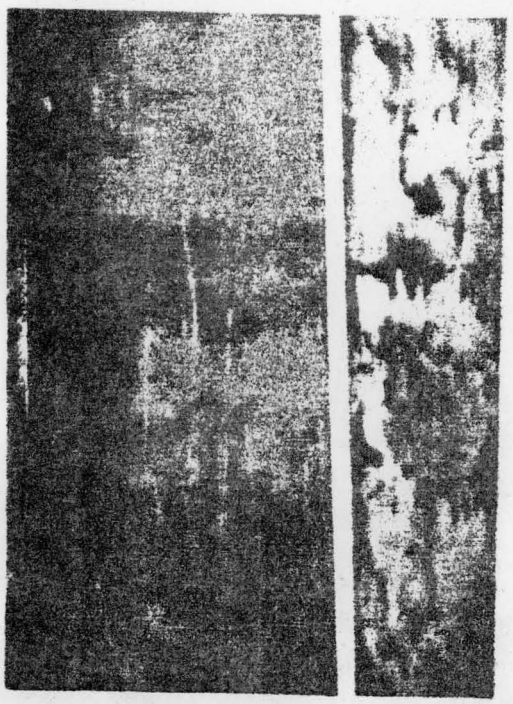


Fig. 39 The Command 1946
122x91 cm Oil on canvas
Collection Annalee Newman, New York