

THE ARTIST AS ADVERSARY

Works from the Museum Collections
(including promised gifts and extended loans)

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THE MUSEUM OF MODERN ART, NEW YORK

PAINTINGS, SCULPTURE, AND DRAWINGS

Benny Andrews. American, born 1930.

1. NO MORE GAMES. 1970. Oil and cloth on canvas; diptych, panels 8' 4 7/8" x 49 7/8" and 8' 4 7/8" x 51". Purchase. 35.71a-b

Malcolm Bailey. American, born 1937.

2. HOLD, SEPARATE BUT EQUAL. (1969). Synthetic polymer paint, presstype, watercolor, and enamel on composition board, 7' x 48". Mrs. John R. Jakobson Fund. 386.70

Ernst Barlach. German, 1870-1938.

3. HEAD (detail of WAR MONUMENT, Güstrow Cathedral). (1927). Bronze, 13 1/2 x 13 5/8 x 14 5/8". Gift of Edward M. M. Warburg. 521.41.
Note: The full figure of which this head is a detail hung in the Cathedral of Güstrow until 1937 when it was removed by the Nazis and melted down. A second cast, saved from destruction, was installed in the Antoniterkirche in Cologne after World War II, and a third was newly cast to replace the lost one in Güstrow Cathedral. *Removed August 11.*

Max Beckmann. German, 1884-1950. Worked in Amsterdam 1936-47; in U.S.A. 1947-50.

4. DEPARTURE. (1932-33). Oil on canvas; triptych, center panel, THE HOMECOMING, 7' 3/4" x 45 3/8"; left panel, THE CASTLE, and right panel, THE STAIRCASE, each 7' 3/4" x 39 1/4". Given anonymously (by exchange). 6.42.1-3. Note: When Beckmann shipped DEPARTURE out of Germany in 1937 he described it on the export papers as "Scenes from Shakespeare's Tempest" to mislead the Nazi customs officials.

Peter Blume. American, born Russia 1906. To U.S.A. 1911.

5. BEGGAR WOMAN (study for THE ETERNAL CITY). 1933. Pencil, 11 3/4 x 9 3/8" (sheet). Gift of Edgar Kaufmann, Jr. 242.54
6. ELEMOSINA (study for THE ETERNAL CITY). 1933. Pencil, 14 1/8 x 11 1/4". Gift of Abby Aldrich Rockefeller. 31.35
7. JACK-IN-THE-BOX (study for THE ETERNAL CITY). 1933. Pencil, 10 1/8 x 7 1/8". Mrs. Simon Guggenheim Fund. 575.42
8. INSURRECTION (study for THE ETERNAL CITY). 1934. Pencil, 8 5/8 x 12 5/8". Mrs. Simon Guggenheim Fund. 576.42

9. THE ETERNAL CITY. (1934-37; date on painting, 1937). Oil on composition board, 34 x 47 7/8". Mrs. Simon Guggenheim Fund. 574.42

Fernando Botero. Colombian, born 1932.

10. THE PRESIDENTIAL FAMILY. 1967. Oil on canvas, 6' 8 1/8" x 6' 5 1/4". Gift of Mr. and Mrs. Warren D. Benedek. 2667.67

Reg Butler (Reginald Cotterell Butler). British, born 1913.

11. THE UNKNOWN POLITICAL PRISONER (Project for a Monument). (1951-53). Welded bronze and brass wire and sheet, 17 3/8" high, on limestone base, 2 3/4 x 7 1/2 x 7 1/4". Saidie A. May Fund. 410.53. Note: Replica made by the artist to replace the original maquette, damaged after winning first prize in the international competition for a monument to The Unknown Political Prisoner, London, 1953. The full-scale monument has never been erected.

Corrado Cagli. American, born Italy 1910.

12. THE CONCENTRATION CAMP OF BUCHENWALD. (1945). Transfer drawing, 9 7/8 x 12 7/8". Purchase. 160.45

Carlo Carrà. Italian, 1881-1966.

13. FUNERAL OF THE ANARCHIST GALLI. (1911). Oil on canvas, 6' 6 1/4" x 8' 6". Acquired through the Lillie P. Bliss Bequest. 235.48

Bruce Conner. American, born 1933.

14. CHILD. 1959-60. Assemblage: wax figure with nylon, cloth, metal and twine in a high chair, 34 5/8 x 17 x 16 1/2". Gift of Philip Johnson. 501.70

Dušan Džamonja. Yugoslavian, born 1928.

15. METALLIC SCULPTURE. (1959). Welded iron nails with charred wood core, 16 3/8" high, 10" diameter. Philip Johnson Fund. 2.61

Melvin Edwards. American, born 1937.

16. B-WIRE. (1970). Sprayed bronze powder with image of barbed wire, 25 x 19". Purchase. 400.70

Öyvind Fahlström. Swedish, born Brazil 1928. To Sweden 1939.

17. EDDIE (SYLVIE'S BROTHER) IN THE DESERT. (1966). "Variable" collage on painted wood, 35 1/4 x 50 1/2". The Sidney and Harriet Janis Collection. 600.67
18. NOTES 4 (C.I.A. BRAND BANANAS). 1970. Synthetic polymer paint, pen and ink on paper, 16 5/8 x 14". Given anonymously. 430.71

19. PLAN FOR "WORLD TRADE MONOPOLY." 1970. Synthetic polymer paint, pen and ink and color pencil on paper. Given anonymously. 431.71

Fawcett, John. Algiers Motel INCIDENT. July 24, 1967. Pen + ink, rubber stamp, pasted photomechanical reproduction, and pasted paper. 433.71

20. MICROGRAPHY. 1966. Oil on canvas, 10 1/8 x 9 3/8". Purchase. 594.66

Julio González. Spanish, 1876-1942. Worked in Paris from 1900.

21. HEAD OF THE MONTSERRAT II. (1942). Bronze, 12 3/8 x 7 3/4 x 11 1/8 on stone base, 8 x 6 x 6". Gift of Mrs. Harry Lynde Bradley. 937.65.
Note: Montserrat, the mountain, and its church and Benedictine monastery, is venerated by Catalonians. González's first MONTSERRAT, a peasant mother holding a child and a sickle, was shown in the Spanish Pavilion of the Paris World's Fair of 1937, together with Picasso's GUERNICA and Miró's REAPER. It symbolized his defiance of the Rebel forces in the Spanish Civil War. MONTSERRAT II, of which only the head was completed, was his response to the horrors of World War II.

Morris Graves. American, born 1910.

22. ENGLISH NIGHTFALL PIECE. (1938). Pencil with pen and red ink on buff paper, 24 1/8 x 20 1/2". Purchase. 16.42
23. FRENCH NIGHTFALL PIECE. (1938). Pencil with pen and red ink on buff paper, 26 x 21". Purchase. 17.42
24. GERMAN NIGHTFALL PIECE. (1938). Pencil with pen and red ink on buff paper, 26 1/8 x 21 1/8". Purchase. 18.42
25. ROMAN NIGHTFALL PIECE. (1938). Pencil with pen and red ink on buff paper, 26 1/8 x 21". Purchase. 24.42

Note: Each of these four drawings symbolizes one of the nations participating in the Munich conference of 1938.

William Gropper. American, born 1897.

26. THE SENATE. (1935). Oil on canvas, 25 1/8 x 33 1/8". Gift of A. Conger Goodyear. 108.36

George Grosz. American, 1893-1959. Born and died in Germany. In U.S.A. 1932-59.

27. EXPLOSION. (1917). Oil on composition board, 18 7/8 x 26 7/8". Gift of Mr. and Mrs. Irving Moskowitz. 780.63
28. REPUBLICAN AUTOMATONS. (1920). Watercolor, 23 5/8 x 18 5/8". Advisory Committee Fund. 120.46

Robert Indiana. American, born 1928.

29. FRENCH ATOMIC BOMB. 1959-60. Assemblage: painted wood beam and metal, 38 5/8 x 11 5/8 x 4 7/8". Gift of Arne Ekstrom. 1127.64
30. THE AMERICAN DREAM I. 1961. Oil on canvas, 6' x 60 1/8". Larry Aldrich Foundation Fund. 287.61

Daniel LaRue Johnson. American, born 1938.

31. FREEDOM NOW NUMBER 1. 1963-64. Pitch on canvas with assemblage, including "Freedom Now" button, broken doll, hacksaw, mousetrap, flexible tube, and wood, 53 7/8 x 55 3/8 x 7 1/2". Given anonymously. 4.65

Edward Kienholz. American, born 1927.

32. THE FRIENDLY GREY COMPUTER - STAR GAUGE MODEL #54. (1965). Construction with rocking chair, motorized, 40 x 39 1/8 x 24 1/2". Gift of Jean and Howard Lipman. 605.65

Nobuaki Kojima. Japanese, born 1935.

33. Untitled. 1964. Construction of painted plaster and cloth coated with synthetic polymer paint, 67 5/8 x 35 1/2 x 19 3/8". Given anonymously. 2312.67

Alfred Kubin. Austrian, born Bohemia. 1877-1959.

34. GOVERNMENT. 1901. Wash, pen and ink, and pencil, 11 1/4 x 14 3/4". Gift of Mr. and Mrs. Wolfgang Schoenborn. 99.71

Jacob Lawrence. American, born 1917.

35. THE MIGRATION OF THE NEGRO. (1940-41). Series of 60 temperas on composition board, 18 x 12". The Phillips Collection, Washington, D.C. and The Museum of Modern Art, New York, Gift of Mrs. David M. Levy. 28.42. Note: The Phillips Collection owns the 30 odd-numbered, and the Museum the 30 even-numbered works.
- (1) DURING THE WORLD WAR THERE WAS A GREAT MIGRATION NORTH BY SOUTHERN NEGROES. 71.212
 - (2) THE WORLD WAR HAD CAUSED A GREAT SHORTAGE IN NORTHERN INDUSTRY AND ALSO CITIZENS OF FOREIGN COUNTRIES WERE RETURNING HOME. 28.42.1
 - (3) IN EVERY TOWN NEGROES WERE LEAVING BY THE HUNDREDS TO GO NORTH AND ENTER INTO NORTHERN INDUSTRY. 71.213
 - (4) THE NEGRO WAS THE LARGEST SOURCE OF LABOR TO BE FOUND AFTER ALL OTHERS HAD BEEN EXHAUSTED. 28.42.2
 - (5) THE NEGROES WERE GIVEN FREE PASSAGE ON THE RAILROADS WHICH WAS PAID BACK BY NORTHERN INDUSTRY. IT WAS AN AGREEMENT THAT THE PEOPLE BROUGHT NORTH ON THESE RAILROADS WERE TO PAY BACK THEIR PASSAGE AFTER THEY HAD RECEIVED JOBS. 71.214
 - (6) THE TRAINS WERE PACKED CONTINUALLY WITH MIGRANTS. 28.42.3
 - (7) THE NEGRO, WHO HAD BEEN PART OF THE SOIL FOR MANY YEARS, WAS NOW GOING INTO AND LIVING A NEW LIFE IN THE URBAN CENTERS. 71.215
 - (8) THEY DID NOT ALWAYS LEAVE BECAUSE THEY WERE PROMISED WORK IN THE NORTH. MANY OF THEM LEFT BECAUSE OF SOUTHERN CONDITIONS, ONE OF THEM BEING GREAT FLOODS THAT RUINED THE CROPS AND, THEREFORE, THEY WERE UNABLE TO MAKE A LIVING WHERE THEY WERE. 28.42.4
 - (9) ANOTHER GREAT RAVAGER OF THE CROPS WAS THE BOLL WEEVIL. 71.216
 - (10) THEY WERE VERY POOR. 28.42.5
 - (11) IN MANY PLACES BECAUSE OF THE WAR FOOD HAD DOUBLED IN PRICE. 71.217
 - (12) THE RAILROAD STATIONS WERE AT TIMES SO OVER-PACKED WITH PEOPLE LEAVING THAT SPECIAL GUARDS HAD TO BE CALLED IN TO KEEP ORDER. 28.42.6
 - (13) DUE TO THE SOUTH'S LOSING MUCH OF ITS LABOR THE CROPS WERE LEFT TO DRY AND SPOIL. 71.218
 - (14) AMONG THE SOCIAL CONDITIONS THAT EXISTED WHICH WAS PARTLY THE CAUSE OF THE MIGRATION WAS THE INJUSTICE DONE TO NEGROES IN THE COURTS. 28.42.7

- (15) ANOTHER CAUSE WAS LYNCHING. IT WAS FOUND THAT WHERE THERE HAD BEEN A LYNCHING THE PEOPLE WHO WERE RELUCTANT TO LEAVE AT FIRST LEFT IMMEDIATELY AFTER THIS. 71.219
- (16) ALTHOUGH THE NEGRO WAS USED TO LYNCHING, HE FOUND THIS AN OPPORTUNE TIME FOR HIM TO LEAVE WHERE ONE HAD OCCURRED. 28.42.8
- (17) THE MIGRATION WAS SPURRED ON BY THE TREATMENT OF THE TENANT FARMERS BY THE PLANTER. 71.220
- (18) THE MIGRATION GAINED IN MOMENTUM. 28.42.9
- (19) THERE HAD ALWAYS BEEN DISCRIMINATION. 71.221
- (20) IN MANY OF THE COMMUNITIES THE NEGRO PRESS WAS READ CONTINUALLY BECAUSE OF ITS ATTITUDE AND ITS ENCOURAGEMENT OF THE MOVEMENT. 28.42.10
- (21) FAMILIES ARRIVED AT THE STATION VERY EARLY IN ORDER NOT TO MISS THEIR TRAIN NORTH. 71.222
- (22) ANOTHER OF THE SOCIAL CAUSES OF THE MIGRANTS' LEAVING WAS THAT AT TIMES THEY DID NOT FEEL SAFE, OR IT WAS NOT THE BEST THING TO BE FOUND ON THE STREETS LATE AT NIGHT. THEY WERE ARRESTED ON THE SLIGHTEST PROVOCATION. 28.42.11
- (23) AND THE MIGRATION SPREAD. 71.223
- (24) CHILD LABOR AND A LACK OF EDUCATION WAS ONE OF THE OTHER REASONS FOR THE PEOPLE WISHING TO LEAVE THEIR HOMES. 28.42.12
- (25) AFTER A WHILE SOME COMMUNITIES WERE LEFT ALMOST BARE. 71.224
- (26) AND PEOPLE ALL OVER THE SOUTH BEGAN TO DISCUSS THIS GREAT MOVEMENT. 28.42.13
- (27) MANY MEN STAYED BEHIND UNTIL THEY COULD BRING THEIR FAMILIES NORTH. 71.225
- (28) THE LABOR AGENT WHO HAD BEEN SENT SOUTH BY NORTHERN INDUSTRY WAS A VERY FAMILIAR PERSON IN THE NEGRO COUNTIES. 28.42.14
- (29) THE LABOR AGENT ALSO RECRUITED LABORERS TO BREAK STRIKES WHICH WERE OCCURRING IN THE NORTH. 71.226
- (30) IN EVERY HOME PEOPLE WHO HAD NOT GONE NORTH MET AND TRIED TO DECIDE IF THEY SHOULD GO NORTH OR NOT. 28.42.15
- (31) AFTER ARRIVING NORTH THE NEGROES HAD BETTER HOUSING CONDITIONS. 71.227
- (32) THE RAILROAD STATIONS IN THE SOUTH WERE CROWDED WITH PEOPLE LEAVING FOR THE NORTH. 28.42.16
- (33) PEOPLE WHO HAD NOT YET COME NORTH RECEIVED LETTERS FROM RELATIVES TELLING THEM OF THE BETTER CONDITIONS THAT EXISTED IN THE NORTH. 71.228

- (34) THEY LEFT THE SOUTH IN LARGE NUMBERS AND THEY ARRIVED IN THE NORTH IN LARGE NUMBERS. 28.42.17
- (35) THE NEGRO PRESS WAS ALSO INFLUENTIAL IN URGING THE PEOPLE TO LEAVE THE SOUTH. 71.229
- (36) THEY ARRIVED IN GREAT NUMBERS INTO CHICAGO, THE GATEWAY OF THE WEST. 28.42.18
- (37) THE NEGROES THAT HAD BEEN BROUGHT NORTH WORKED IN LARGE NUMBERS IN ONE OF THE PRINCIPAL INDUSTRIES WHICH WAS STEEL. 71.230
- (38) THEY ALSO WORKED IN LARGE NUMBERS ON THE RAILROAD. 28.42.19
- (39) LUGGAGE CROWDED THE RAILROAD PLATFORMS. 71.231
- (40) THE MIGRANTS ARRIVED IN GREAT NUMBERS. 28.42.20
- (41) THE SOUTH THAT WAS INTERESTED IN KEEPING THE CHEAP LABOR MADE IT VERY DIFFICULT FOR LABOR AGENTS RECRUITING SOUTHERN LABOR FOR NORTHERN FIRMS. IN MANY INSTANCES, THEY WERE PUT IN JAIL AND WERE FORCED TO OPERATE INCOGNITO. 71.232
- (42) THEY ALSO MADE IT VERY DIFFICULT FOR MIGRANTS LEAVING THE SOUTH. THEY OFTEN WENT TO RAILROAD STATIONS AND ARRESTED THE NEGROES WHOLESAL WHICH IN TURN MADE THEM MISS THEIR TRAINS. 28.42.21
- (43) IN A FEW SECTIONS OF THE SOUTH THE LEADERS OF BOTH GROUPS MET AND ATTEMPTED TO MAKE CONDITIONS BETTER FOR THE NEGRO SO THAT HE WOULD REMAIN IN THE SOUTH. 71.233
- (44) LIVING CONDITIONS WERE BETTER IN THE NORTH. 28.42.22
- (45) THEY ARRIVED IN PITTSBURGH, ONE OF THE GREAT INDUSTRIAL CENTERS OF THE NORTH IN LARGE NUMBERS. 71.234
- (46) INDUSTRIES ATTEMPTED TO BOARD THEIR LABOR IN QUARTERS THAT WERE OFT TIMES VERY UNHEALTHY. LABOR CAMPS WERE NUMEROUS. 28.42.23
- (47) AS WELL AS FINDING BETTER HOUSING CONDITIONS IN THE NORTH, THE MIGRANTS FOUND VERY POOR HOUSING CONDITIONS IN THE NORTH. THEY WERE FORCED INTO OVERCROWDED AND DILAPIDATED TENEMENT HOUSES. 71.235
- (48) HOUSING FOR THE NEGROES WAS A VERY DIFFICULT PROBLEM. 28.42.24
- (49) THEY ALSO FOUND DISCRIMINATION IN THE NORTH, ALTHOUGH IT WAS MUCH DIFFERENT FROM THAT WHICH THEY HAD KNOWN IN THE SOUTH. 71.236
- (50) RACE RIOTS WERE VERY NUMEROUS ALL OVER THE NORTH BECAUSE OF THE ANTAGONISM THAT WAS CAUSED BETWEEN THE NEGRO AND WHITE WORKERS. MANY OF THESE RIOTS OCCURRED BECAUSE THE NEGRO WAS USED AS A STRIKE BREAKER IN MANY OF THE NORTHERN INDUSTRIES. 28.42.25

- (51) IN MANY CITIES IN THE NORTH WHERE THE NEGROES HAD BEEN OVER-CROWDED IN THEIR OWN LIVING QUARTERS THEY ATTEMPTED TO SPREAD OUT. THIS RESULTED IN MORE RIOTS AND THE BOMBING OF NEGRO HOMES. 71.214³⁷
- (52) ONE OF THE LARGEST RACE RIOTS OCCURRED IN EAST ST. LOUIS. 28.42.26
- (53) THE NEGROES WHO HAD BEEN NORTH FOR QUITE SOME TIME MET THEIR FELLOW-MEN WITH DISGUST AND ALOOFNESS. 71.238
- (54) ONE OF THE MAIN FORMS OF SOCIAL AND RECREATIONAL ACTIVITIES IN WHICH THE MIGRANTS INDULGED OCCURRED IN THE CHURCH. 28.42.27
- (55) THE NEGRO BEING SUDDENLY MOVED FROM OUT OF DOORS AND CRAMPED INTO URBAN LIFE, CONTRACTED A GREAT DEAL OF TUBERCULOSIS. BECAUSE OF THIS, THE DEATH RATE WAS VERY HIGH. 71.239
- (56) AMONG ONE OF THE LAST GROUPS TO LEAVE THE SOUTH WAS THE NEGRO PROFESSIONAL WHO WAS FORCED TO FOLLOW HIS CLIENTELE TO MAKE A LIVING. 28.42.28
- (57) THE FEMALE WORKER WAS ALSO ONE OF THE LAST GROUPS TO LEAVE THE SOUTH. 71.240
- (58) IN THE NORTH THE NEGRO HAD BETTER EDUCATIONAL FACILITIES. 28.42.29
- (59) IN THE NORTH THE NEGRO HAD FREEDOM TO VOTE. 71.241
- (60) AND THE MIGRANTS KEPT COMING. 28.42.30

Jack Levine. American, born 1915.

36. THE FEAST OF PURE REASON. (1937). Oil on canvas, 42 x 48". Extended loan from the United States WPA Art Program. E.L.38.2926
37. ELECTION NIGHT. (1954). Oil on canvas, 63 1/8" x 6' 1/2". Gift of Joseph H. Hirshhorn. 153.55

Marisol (Marisol Escobar). Venezuelan, born France 1930. To U.S.A. 1950.

38. LBJ. (1967). Wood, synthetic polymer paint, and pencil, 6'8" x 27 7/8" x 24 5/8". Fractional gift and extended loan from Mr. and Mrs. Lester Avnet. 776.68

Joan Miró. Spanish, born 1893. Lived in Paris 1919-40.

39. STILL LIFE WITH OLD SHOE. 1937. Oil on canvas, 32 x 46". Fractional gift of James Thrall Soby. 1094.69

Henry Moore. British, born 1898.

40. THREE WOMEN IN A SHELTER. 1941. Watercolor, colored crayon, pen and ink, 18 3/16 x 14 3/4". Extended loan from The Joan and Lester Avnet Collection. E.L.70.722

Robert Motherwell. American, born 1915.

41. PANCHO VILLA, DEAD AND ALIVE. 1943. Gouache and oil with collage on cardboard, 28 x 35 7/8". Purchase. 77.44
42. ELEGY TO THE SPANISH REPUBLIC, 54. (1957-61). Oil on canvas, 70" x 7'6 1/4". Given anonymously. 132.61

Zühtü Müritoğlu. Turkish, born 1906.

43. THE UNKNOWN POLITICAL PRISONER. (1956). Wood and iron, 53 3/4" high, at base 15 1/4 x 11 3/8". Purchase. 135.58. Note: Variant of the model submitted by the artist to the international competition for a monument to The Unknown Political Prisoner, London, 1953.

Reuben Nakian. American, born 1897.

44. HIROSHIMA. 1965-66 (cast 1967-68). Bronze, 9' 3 3/4" x 6' 2 3/4" x 45 1/4". Mrs. Simon Guggenheim Fund. 1514.68. Note: Installed in the Museum's garden.

Claes Oldenburg. American, born Sweden 1929. To U.S.A. 1936.

45. PROPOSED MONUMENT FOR THE INTERSECTION OF CANAL STREET AND BROADWAY, NEW YORK: BLOCK OF CONCRETE INSCRIBED WITH THE NAMES OF WAR HEROES. 1965. Crayon and watercolor, 16 x 12". Promised gift of an anonymous donor. 71.211

José Clemente Orozco. Mexican, 1883-1949.

46. BARRICADE. (1931). Oil on canvas, 55 x 45". Given anonymously. 468.37. Note: Variant of the fresco (1924) in the National Preparatory School, Mexico City.
47. ZAPATISTAS. 1931. Oil on canvas, 45 x 55". Given anonymously. 470.37. Note: Zapatistas was the name given to followers of Emiliano Zapata, the Mexican revolutionary and agrarian reformer who led the peasants of the Morelos region from 1909 until his assassination in 1919.

48. DIVE BOMBER AND TANK. 1940. Fresco, 9 x 18', on six panels, 9 x 3' each. Commissioned through the Abby Aldrich Rockefeller Fund. 1630.40.1-6. Note: This portable mural, commissioned by the Museum on the occasion of the exhibition Twenty Centuries of Mexican Art, was painted in the galleries where visitors could follow its progress. It is both a portable and a variable mural. The artist's conception of the work provided for omitting one or more panels, arranging them in any sequence, and even showing them upside down.

Dominique-Paul Peyronnet. French, 1872-1943.

49. THE FERRYMAN OF THE MOSELLE. (ca. 1934). Oil on canvas, 35 x 45 5/8". Abby Aldrich Rockefeller Fund. 664.39

Pablo Picasso. Spanish, born 1881. In France since 1904.

Studies and "Postscripts" for GUERNICA. May 1 - October 17, 1937. Extended loan from the artist. E.L.39.1093.1-38, 40-54, 56-59. Note: In January 1937, Picasso was commissioned to paint a mural for the Spanish Pavilion at the Paris World's Fair of that year. On April 27, Guernica, ancient capital of the Basques, was subjected to saturation bombing by German planes flying for General Franco, though it was not a military target. On May 1, Picasso made his first sketches for the mural. After it was finished in June he continued to explore some of its ideas in further studies. The mural itself, also on extended loan from the artist since 1939, is on view on the third floor.

May 1, 1937

50. THREE COMPOSITION STUDIES. Pencil on blue paper, each 8 1/4 x 10 5/8". .59a, 59b, 4c
51. TWO STUDIES FOR THE HORSE. Pencil on blue paper, each 8 1/4 x 10 1/2". .3, 4b
52. COMPOSITION STUDY. Pencil on gesso, on wood, 21 1/8 x 25 1/2". .2.

May 2, 1937

53. COMPOSITION STUDY. Pencil on gesso, on wood, 23 5/8 x 28 3/4". .1.
54. STUDY FOR HORSE'S HEAD. Pencil on blue paper, 8 1/4 x 6". .8a.
55. STUDY FOR HORSE'S HEAD. Pencil on blue paper, 10 1/2 x 8 1/4". .8b.
56. HORSE'S HEAD. Oil on canvas, 25 1/2 x 36 1/4". .7

(Early May 1937?)

57. HORSE AND BULL. Pencil on tan paper, 8 7/8 x 4 3/4". .9

May 8, 1937

58. COMPOSITION STUDY. Pencil on white paper, 9 1/2 x 17 7/8". .5
59. HORSE AND MOTHER WITH DEAD CHILD. Pencil on white paper, 9 1/2 x 17 7/8". .10

May 9, 1937

60. MOTHER WITH DEAD CHILD. Ink on white paper, 9 1/2 x 17 7/8". .21.
 61. COMPOSITION STUDY. Pencil on white paper, 9 1/2 x 17 7/8". .6.
 62. MOTHER WITH DEAD CHILD ON LADDER. Pencil on white paper, 17 7/8 x 9 1/2". .20.

May 10, 1937

63. STUDY FOR THE HORSE. Pencil on white paper, 9 1/2 x 17 7/8". .11.
 64. STUDIES FOR THE HORSE. Pencil on white paper, 17 7/8 x 9 1/2". .12.
 65. BULL'S HEAD WITH HUMAN FACE. Pencil on white paper, 17 7/8 x 9 1/2". .15.
 66. STUDY FOR THE HORSE. Pencil and color crayon on white paper, 9 1/2 x 17 7/8". .13.
 67. MOTHER WITH DEAD CHILD ON LADDER. Color crayon and pencil on white paper, 17 7/8 x 9 1/2". .23

May 11, 1937

68. BULL WITH HUMAN FACE. Pencil on white paper, 9 1/2 x 17 7/8". .16

May 13, 1937

69. WOMAN'S HEAD. Pencil and color crayon on white paper, 17 7/8 x 9 1/2". .28.
 70. HAND WITH BROKEN SWORD. Pencil on white paper, 9 1/2 x 17 7/8". .57.
 71. MOTHER WITH DEAD CHILD. Color crayon and pencil on white paper, 9 1/2 x 17 7/8". .22.

May 20, 1937

72. HORSE'S HEAD. Pencil and wash on white paper, 11 1/2 x 9 1/4". .14.
 73. HORSE'S HEAD. Pencil and wash on white paper, 9 1/4 x 11 1/2". .17.
 74. TWO STUDIES FOR BULL'S HEAD. Pencil and wash on white paper, each 9 1/4 x 11 1/2". .18, .19.
 75. WOMAN'S HEAD. Pencil and wash on white paper, 11 1/2 x 9 1/4". .50

May 24, 1937

76. TWO STUDIES FOR WEeping HEAD. Pencil and wash on white paper, each 11 1/2 x 9 1/4". .47, .48.
 77. HEAD. Pencil and wash on white paper, 9 1/4 x 11 1/2". .44.

May 27, 1937

78. WEeping HEAD. Pencil and wash on white paper, 9 1/4 x 11 1/2". .29
 79. FALLING MAN. Pencil and wash on white paper, 9 1/4 x 11 1/2". .49

May 28, 1937

80. MOTHER WITH DEAD CHILD. Pencil, color crayon, gouache, and hair on white paper, 9 1/4 x 11 1/2". .24.

81. MOTHER WITH DEAD CHILD. Pencil, color crayon, and gouache on white paper, 9 1/4 x 11 1/2". .25.

82. WEeping HEAD. Pencil, color crayon and gouache on white paper, 9 1/4 x 11 1/2". .33.

May 31, 1937

83. WEeping HEAD. Pencil, color crayon, and gouache on white paper, 9 1/4 x 11 1/2". .37.

June 3, 1937

84. THREE STUDIES FOR A WEeping HEAD. Pencil, color crayon, and gouache on white paper, each 9 1/4 x 11 1/2". .34, .35, .36.

85. HEAD AND HORSE'S HOOFS. Pencil and wash on white paper, 9 1/4 x 11 1/2". .45.

June 4, 1937

86. STUDY FOR MAN'S HEAD. Pencil and wash on white paper, 9 1/4 x 11 1/2". .46.

87. STUDY FOR HAND. Pencil and wash on white paper, 9 1/4 x 11 1/2". .56.

June 8, 1937

88. WEeping HEAD. Pencil, color crayon, and wash on white paper, 11 1/2 x 9 1/4". .31.

89. WEeping HEAD. Pencil and wash on white paper, 11 1/2 x 9 1/4". .30.

June 13, 1937

90. WEeping HEAD. Pencil and color crayon on white paper, 11 1/2 x 9 1/4". .32.

June 15, 1937

91. WEeping HEAD. Pencil, color crayon, and oil on canvas, 21 5/8 x 18 1/8". .26.

92. WEeping HEAD. Pencil and gouache on cardboard, 4 5/8 x 3 1/2". .51.

June 22, 1937

93. WEeping HEAD WITH HANDKERCHIEF. Oil on canvas, 21 5/8 x 18 1/8". .38.

94. MOTHER WITH DEAD CHILD. Pencil, color crayon, and oil on canvas, 21 5/8 x 18 1/8". .27.

July 2, 1937

95. WEeping WOMAN. Etching and aquatint, 27 1/4 x 19 1/2". First state, no. 6/15. .43. ~~NOT EXH.~~

96. WEeping WOMAN. Etching and aquatint, 27 1/4 x 19 1/2". Second state, no. 4/15. ~~NOT EXH.~~ .42 (42) ~~NOT EXH.~~

July (4), 1937

97. WEEPING HEAD WITH HANDKERCHIEF. Ink on white paper, 10 x 6 3/4". .54.

July 6, 1937

98. WEEPING HEAD WITH HANDKERCHIEF. Ink on tan paper, 6 x 4 1/2". .53.

September 26, 1937

99. MOTHER WITH DEAD CHILD. Oil on canvas, 51 1/4" x 6' 4 3/4". .58.

October 12, 1937

100. WEEPING HEAD. Ink and pencil on white paper, 35 3/8 x 23". ~~NOT EXH~~

October 13, 1937

101. WEEPING HEAD WITH HANDKERCHIEF. Ink and oil on canvas, 21 5/8 x 18 1/8". ~~NOT EXH~~

October 17, 1937

102. WEEPING WOMAN WITH HANDKERCHIEF. Oil on canvas, 36 1/4 x 28 5/8". .41

103. THE CHARNEL HOUSE. 1945. Oil on canvas, 6' 6 5/8" x 8' 2 5/8".
Mrs. Sam A. Lewisohn Bequest (by exchange) and Purchase. 93.71

Diego Rivera. Mexican, 1886-1957.

104. AGRARIAN LEADER ZAPATA. 1931. Fresco, 93 3/4 x 74". Abby Aldrich Rockefeller Fund. 1631.40. Note: The Museum invited the artist to New York to paint seven frescoes for an exhibition in 1931, under a grant from Abby Aldrich Rockefeller. AGRARIAN LEADER ZAPATA, the only one of the seven in the Museum Collection, is a variant of the fresco in the Palace of Cortés, Cuernavaca, 1930.

Georges Rouault. French, 1871-1958.

105. THE THREE JUDGES. 1913. Gouache and oil on cardboard, 29 7/8 x 41 5/8". Sam A. Lewisohn Bequest. 17.52

Antonio Ruiz. Mexican, born 1897.

106. THE NEW RICH. 1941. Oil on canvas, 12 5/8 x 16 5/8". Inter-American Fund. 6.43

Peter Saul. American, born 1934.

107. UNTITLED. 1961. Colored crayons and paper collage, 26 3/8 x 27 1/8".
Gift of Allan Frumkin. 119.63

Pablo Serrano. Spanish, born 1910.

108. HEAD OF ANTONIO MACHADO. 1965. (2nd cast). Bronze, 26 x 20 7/8 x 24 5/8". Gift of the Comisión Organizadora del Homenaje Paseos con Antonio Machado. 97.67. Note: The Spanish poet Antonio Machado died in exile in 1939. This portrait was commissioned as part of a larger monument to the poet in Baeza, the Andalusian city where he taught for many years. Dedication of the monument, planned for February 20, 1966, was prohibited by the Spanish government authorities.

Gino Severini. Italian, 1883-1966. Active chiefly in Paris.

109. THE ARMORED TRAIN. 1915. Charcoal, 22 1/2 x 18 3/4". Benjamin Scharps and David Scharps Fund. 92.58

Ben Shahn. American, born Lithuania. 1898-1969. To U.S.A. 1906.

110. BARTOLOMEO VANZETTI AND NICOLA SACCO. (1931-32). Tempera on paper over composition board, 10 1/2 x 14 1/2". Gift of Abby Aldrich Rockefeller. 144.35. Note: One of twenty-three paintings from the Sacco-Vanzetti series. Nicola Sacco and Bartolomeo Vanzetti were accused of murdering and robbing a paymaster and a guard at a shoe factory in Braintree, Massachusetts on April 15, 1920. They were subsequently convicted and sentenced to death. The case aroused world-wide protests based on allegations of trial irregularities and contradictory evidence, but primarily on the belief that the two Italian-American anarchists had been convicted for their radical political beliefs, not for the crime. The controversy persisted long after they were executed, despite pleas for clemency, on August 23, 1927.
111. WELDERS. (1943). Tempera on cardboard mounted on composition board, 22 x 39 3/4". Purchase. 264.44
112. LIBERATION. (1945). Tempera on composition board, 29 3/4 x 39 3/4". Promised gift of James Thrall Soby 71.245.
113. PACIFIC LANDSCAPE. (1945). Tempera on paper over composition board, 25 1/4 x 39". Gift of Philip L. Goodwin. 1.50

David Alfaro Siqueiros. Mexican, born 1896.

114. PROLETARIAN VICTIM. 1933. Duco on burlap, 6'9" x 47 1/2". Gift of the Estate of George Gershwin. 4.38
115. ECHO OF A SCREAM. 1937. Duco on wood, 48 x 36". Gift of Edward M. M. Warburg. 633.39

David Smith. American, 1906-1965.

- 116. DEATH BY GAS (from the MEDALS FOR DISHONOR series). 1939-40. Bronze medallion, 11 3/8" diameter. Given anonymously. 267.57
- 117. DEATH BY GAS. (1940). Pen and brown ink on tracing paper, 9 1/4 x 11 1/2". Given anonymously, 1957. ~~435.71~~
- 118. MEDALS FOR DISHONOR. (ca.1940). Pen and ink on tracing paper, 9 7/8 x 6 3/8". Gift of Miss Lura Beam in memory of Louise Stevens Bryant. 160.57. Note: Drawing for exhibition catalog cover, 1940.

Shinkichi G. Tajiri. American, born 1923. Lives in the Netherlands.

- 119. MUTATION. (1959-60). Brazed and welded bronze, 8' 4 3/4" high, at base 8 3/4 x 8 3/4". Gift of G. David Thompson. 12.61

Mark Tobey. American, born 1890. In Basel since 1960.

- 120. REMOTE FIELD. 1944. Tempera, pencil, and crayon on cardboard, 28 1/8 x 30 1/8". Gift of Mr. and Mrs. Jan de Graaff. 143.47

Ernest Trova. American, born 1927.

- 121. STUDY FROM FALLING MAN SERIES. (1964). Chromium figure, miniature automobile chassis, in plexiglass case, 6 7/8 x 15 3/4 x 6 1/8", including black plastic base, 3/4 x 15 3/4 x 6 1/8". Larry Aldrich Foundation Fund. 10.65a-b

Renzo Vespignani. Italian, born 1924.

- 122. HANGED MAN. 1949. Pen and ink, wash, 15 7/8 x 7 1/4". Purchase. 19.50

ARCHITECTURE

Ludwig Mies van der Rohe. American, born Germany. 1886-1969. To U.S.A. 1938.

Studies for MONUMENT TO KARL LIEBKNECHT AND ROSA LUXEMBURG. Berlin, 1926. Ludwig Mies van der Rohe Bequest, 1969. Note: During World War I, Karl Liebknecht and Rosa Luxemburg founded the Spartacus Party which later became the German Communist Party. After the abortive Spartacist uprising in January 1919 they were arrested and, while being taken to prison, were murdered by soldiers. This monument to them was destroyed by the Nazis in the early or mid-1930s.

123. ELEVATION SKETCH. Pencil on tracing paper, 19 13/16 x 39 1/2". Inscribed: "I was I am I will be / To the dead heroes of the revolution." *TR 3232*.
124. ELEVATION SKETCH. Charcoal on tracing paper, 21 9/16 x 32 1/16". *TR 3232*.
125. SITE PLAN AND TWO ELEVATIONS. White print, pencil and wash, 26 3/4 x 19 1/4". Inscribed: "Monument to Revolutionary Martyrs at the Friedrichsfelder Cemetery, Berlin. Scale 1-100" Berlin, April 20, 1926." *TR 3232*.

PRINTS

Neil R. Anderson. American, born 1933.

126. MALCOLM X. 1965. Etching, 12 x 18". Purchase. 276.66

Raul Anguiano. Mexican, born 1909.

127. NAZISM, 12TH LECTURE: THE THIRD AND FOURTH REICH. (1938). Lithograph and letterpress, printed in color, 14 5/8 x 17". Inter-American Fund. 628.42. Note: Poster for the League for German Culture in Mexico, published by El Taller de Gráfica Popular, Mexico City.

Luis Arenal. Mexican, born 1909; and Antonio Pujol. Mexican, born 1914.

128. FASCISM, 3RD LECTURE: GERMAN FASCISM. (1938). Lithograph and letterpress, printed in color, 12 11/16 x 18 1/8". Inter-American Fund. 627.42. Note: Poster for the League for German Culture in Mexico, published by El Taller de Gráfica Popular, Mexico City.

Ernst Barlach.

129. DONA NOBIS PACEM! 1916. Lithograph, 7 1/8 x 9 3/16". Gift of Mrs. Bertha M. Slattery. 330.52.68

Leonard Baskin. American, born 1922.

130. MAN OF PEACE. (1952). Woodcut, 59 1/2 x 30 5/8". Purchase. 430.53

Max Beckmann.

131. From the portfolio HELL (Die Hölle). 10 lithographs and title page published by J. B. Neumann, Berlin, 1919. Larry Aldrich Fund. 306.54; 310-11.54

- (1) MARTYRDOM. 21 9/16 x 20 1/2". Plate 3.
- (2) PATRIOTIC SONG. 30 5/8 x 20 1/2". Plate 8.
- (3) THE LAST ONES. 26 1/4 x 18 13/16". Plate 9.

Thomas Hart Benton. American, born 1889.

132. MINE STRIKE. Lithograph, 9 3/4 x 10 13/16". Gift of Abby Aldrich Rockefeller. 648.40.1. Note: From the album THE AMERICAN SCENE. NO. 2, published by the Contemporary Print Group, 1936.

José Chavez-Morado. Mexican, born 1909.

133. THE RIFLE BARRELS OF REACTION... (ca. 1938-40). Linoleum cut, folded sheet size, 13 5/16 x 9 3/16". Inter-American Fund. 821.42.2D. Note: Page 4 of "Invitation to Subscribe to 'The Illustrated Educational Leaflets of El Taller de Gráfica Popular,'" a four-page broadside by Chavez-Morado and Leopoldo Mendez.
134. BALLAD OF THE STRETCARS. (ca. 1942). Linoleum cut, 6 x 8 13/16". Inter-American Fund. 675.42 Note: Leaflet published by El Taller de Gráfica Popular, Mexico City.
135. STALINGRAD CALAVERAS. (1942). Linoleum cut, folded sheet size, 18 5/8 x 13 3/4". Inter-American Fund. 155.44.1. Note: Page 1 of "War Calaveras," a four-page broadside by Chavez-Morado and Gabriel Fernandez-Ledesma, published by Artistas Libras de Mexico, Mexico City. Calavera (literally, skull) is the name given to representations in Mexican art of living people, things, and even ideas in the form of skulls and skeletons.

136. THE SKIRMISH. 1945. Wood engraving, 10 9/16 x 16 9/16". Inter-American Fund. 57.54

Warrington Colescott. American, born 1921.

137. IN BIRMINGHAM JAIL. 1963. Aquatint, drypoint, etching, and roulette, printed in color, 17 3/4 x 23 11/16". John B. Turner Fund. 151.65

William N. Copley. American, born 1919.

138. Untitled. (1967). Serigraph, printed in color, 20 3/4 x 23 1/4". John B. Turner Fund. 2350.67.4 Note: From the portfolio ARTISTS AND WRITERS PROTEST AGAINST THE WAR IN VIETNAM, published by Artists and Writers Protest, Inc.

Jan Cox. Belgian, born 1919.

139. CHILDREN PLAYING. 1949. Lithograph, 18 1/2 x 14 7/8. Given anonymously. 514.51

Jim Dine. American, born 1935.

140. DRAG. 1967. Etching, aquatint, and stencil, printed in color, 31 1/4 x 47". Gift of Mr. and Mrs. John R. Jakobson. 2431.67

Otto Dix. German, 1891-1969.

141. WAR CRIPPLES. 1920. Drypoint, 10 1/8 x 15 1/2". Purchase. 480.49

142. From the portfolio WAR (Der Krieg). 50 etchings published by Karl Nierendorf, Berlin, 1924. Given anonymously. 159.34.1-50

(1) GASSED (TEMPLEUX-LA-FOSSE, AUGUST 1916). Etching, 7 3/4 x 11 3/8". Series I, no. 3. 159.34.3

(2) SHELL HOLES AT DONTRIEN, ILLUMINATED BY ROCKETS. Etching, 7 5/8 x 9 7/8". Series I, no. 4. 159.34.4.

(3) WOUNDED SOLDIER, FLEEING (BATTLE OF THE SOMME 1916). Etching, 7 3/4 x 5 1/2". Series I, no. 10. 159.34.6.

(4) ABANDONED POSITION AT NEUVILLE. Etching, 7 11/16 x 5 11/16". Series II, no. 11. 159.34.11

- (5) SHOCK TROOPS ADVANCING UNDER GAS ATTACK. Etching and aquatint, 7 5/8 x 11 3/8". Series II, no. 12, ~~159.34.12~~.
- (6) MEALTIME IN THE DUGOUT, LORETTO HEIGHTS. Etching, aquatint, roulette, and drypoint, 7 11/16 x 11 3/8". Series II, no. 13, ~~159.34.13~~.
- (7) CORPSE IN BARBED WIRE ENTANGLEMENT (FLANDERS). Etching, aquatint, and roulette, 11 3/4 x 9 5/8". Series II, no. 16, ~~159.34.16~~ 71.194.
- (8) DEAD TRENCH PICKET. Etching, 7 13/16 x 5 11/16". Series II, no. 18 ~~159.34.18~~.
- (9) DANCE OF DEATH IN '17 (DEAD MAN HILL). Etching, aquatint, roulette, and drypoint, 9 11/16 x 11 5/8". Series II, no. 19. 71.196.
- (10) FATIGUED TROOPS RETURNING FROM THE FRONT (BATTLE OF THE SOMME). Etching, 7 5/8 x 11 5/16". Series III, no. 21. ~~159.34.21~~.
- (11) MEETING A MADMAN AT NIGHT. Etching, aquatint, and drypoint, 10 1/4 x 7 5/8". Series III, no. 22. ~~159.34.22~~ 71.195.
- (12) BOMB CRATER WITH FLOWERS (SPRING 1916, BEFORE RHEIMS). Etching and drypoint, 5 13/16 x 7 13/16". Series III, no. 24. ~~159.34.24~~.
- (13) EVENING ON THE PLAIN OF WIJTSCHAETE, NOVEMBER 1917. Etching and aquatint, 9 5/8 x 11 11/16". Series III, no. 27. ~~159.34.27~~.
- (14) SEEN ON THE SLOPES OF CLÉRY-SUR SOMME. Etching and aquatint, 10 1/4 x 7 11/16". Series III, no. 28. ~~159.34.28~~.
- (15) SKULL. Etching, 10 1/8 x 7 3/4". Series IV, no. 31. ~~159.34.31~~.
- (16) BOMBING OF LENS. Etching and drypoint, 11 3/4 x 9 5/8". Series IV, no. 33. ~~159.34.33~~.
- (17) HOUSE DESTROYED BY BOMBS (TOURNAI). Etching, aquatint, and roulette, 11 3/4 x 9 13/16". Series IV, no. 39. ~~159.34.39~~.
- (18) SKIN GRAFTING. Etching, drypoint, and aquatint, 7 7/8 x 5 13/16". Series IV, no. 40. ~~159.34.40~~.
- (19) MACHINE GUN UNIT ADVANCING (SOMME, NOVEMBER 1916). Etching and aquatint, 9 5/8 x 11 9/16". Series V, no. 41. ~~159.34.41~~.
- (20) DEAD MAN (ST. CLÉMENT). Etching and aquatint, 11 3/4 x 10 3/16". Series V, no. 42. ~~159.34.42~~.
- (21) MESS TIME AT PILKEM. Etching, aquatint, and drypoint, 9 3/4 x 11 9/16". Series V, no. 43. ~~159.34.43~~.
- (22) THE SLEEPING MEN OF FORT VAUX, GASED. Etching, aquatint, and drypoint, 9 3/4 x 11 3/4". Series V, no. 46. ~~159.34.46~~.

- (23) TRANSPORTING THE WOUNDED IN HOUTHULSTER FOREST. Etching, aquatint, and drypoint, 7 13/16 x 10". Series V, no. 47 159.34.47.
- (24) TRENCH PICKETS HAVE TO KEEP UP THE FIRING AT NIGHT. Etching, aquatint, and drypoint, 9 13/16 x 11 9/16". Series V, no. 48 159.34.48
- (25) ROLL CALL OF THOSE WHO HAVE RETURNED. Etching and aquatint 7 3/4 x 11 5/16". Series V, no. 49 159.34.49
- (26) DEAD MEN BEFORE THE LINE AT TAHURE. Etching, aquatint, and drypoint, 7 13/16 x 10 1/8". Series V, no. 50 159.34.50

Francisco Dosamentes. Mexican, born 1911.

143. FASCISM, 2ND LECTURE: ITALIAN FASCISM. (1938). Lithograph, printed in color, 12 11/16 x 18 1/8". Inter-American Fund. 691.42
Note: Executed, in collaboration with Alfredo Zalce, as a poster for League for German Culture in Mexico published by El Taller de Gráfica Popular, Mexico City.

144. DEAD SOLDIER. (1940). Lithograph, 16 x 16 1/2". Inter-American Fund 688.42

Gabriel Fernandez-Ledesma. Mexican, born 1900.

145. CALAVERAS OF THE SECOND FRONT. (1942). Wood engraving, folded sheet size, 18 5/8 x 13 3/4". Inter-American Fund. 155.44.4.
Note: Page 4 of "War Calaveras," a four-page broadside by Fernandez-Ledesma and José Chavez-Morado published by Artistas Libras de Mexico, Mexico City.

George Grosz.

146. From the portfolio GOD FOR US (GOTT MIT UNS), A POLITICAL PORTFOLIO BY GEORGE GROSZ. 9 lithographs published by Der Malik Verlag, Berlin, 1920. Purchase. 329.47; 485-490.49
- (1) "GOD FOR US." 11 5/8 x 16 7/8". Plate 1 329.47.
- (2) "THE GERMANS TO THE FRONT." 15 x 12 5/16". Plate 2. Also inscribed: "Les Boches sont vaincus - La Bochisme est vainqueur - Für deutsches Recht und deutsche Sitte." 485.49
- (3) "I SERVE." 15 1/4 x 11 3/4". Plate 3. Also inscribed: "L'Angelus à Munich - Feierabend - 'Ich dien.'" 486.49
- (4) GERMAN DOCTORS FIGHTING THE BLOCKADE. 12 5/8 x 11 3/4". Plate 5. Inscribed: "Le Triomphe des sciences exactes - Die Gesundbeter." Note: KV = Kriegs verwendungsfähig = fit for active service." 487.49

- (5) "THE WORLD MADE SAFE FOR DEMOCRACY." 17 3/8 x 11 7/8". Plate 7. Also inscribed: "L'Etat c'est moi - Die vollendete Demokratie." 488.49
- (6) BLOOD IS THE BEST SAUCE. 12 x 17 3/4". Plate 8. Inscribed: "Ecrasez la famine - Die Kommunisten fallen-und die Devisen stegen." 489.49
- (7) "MADE IN GERMANY." 11 1/4 x 9 3/4". Plate 9. Also inscribed: "Honni (sic) soit qui mal y pense - Den macht uns keiner nach." 490.49
147. HE SCOFFED AT HINDENBURG. 1920. Lithograph, 9 1/4 x 6 7/8". Transferred from the Museum Library. 2.42.8
148. THE HERO. (1935). Lithograph, 12 11/16 x 8 7/8". Gift of Abby Aldrich Rockefeller. 652.40.4. Note: From the album THE AMERICAN SCENE. NO. 1: A COMMENT ON AMERICAN LIFE BY AMERICA'S LEADING ARTISTS, published by the Contemporary Print Group, 1935.
149. INTERROGATION BY S. A. MEN. (1936). Photolithograph after a drawing in pen and ink, 8 9/16 x 10 11/16". Gift of Miss Caresse Crosby. 306.38.4. Note: Plate 41 from the portfolio Interregnum, published by Black Sun Press, New York, with introductory comment by John Dos Passos.

Richard Hamilton. British, born 1922.

150. KENT STATE. 1970. Serigraph, printed in color, 34 5/16 x 26 3/8". John R. Jakobson Foundation Fund. 608.70

Carlos Irizarry. American, born Puerto Rico, 1938.

151. MY SON, THE SOLDIER. 1970. Serigraph, printed in color, in two parts, each 23 x 60". San Juan Racing Association Fund. 176.70.1-.2

R. B. Kitaj. American, born 1932. Lives in Great Britain.

152. ACHESON GO HOME. (1963). Serigraph, printed in color, 28 3/4 x 21". Dorothy B. and Joseph M. Edinburg Fund. 567.65
153. "GO AND GET YOURSELF KILLED COMRADE, WE NEED A BYRON IN THE MOVEMENT." (1967). Serigraph, printed in color, 31 7/8 x 21 13/16". Purchase. 2644.67.14. Note: From the portfolio MAHLER BECOMES POLITICS, BEISBOL, with text by Jonathan Williams.

Paul Klee. German, 1879-1940. Born and died in Switzerland.

154. CROWN MANIA (Der Kronennaar). 1904. Etching and aquatint, 6 1/4 x 6 1/4". Purchase. 333.41

155. THE HERO WITH THE WING (Der Held mit dem Flügel). 1905. Etching, 10 x 6 1/4". Purchase. 182.42. Inscribed: "The hero with the wing. By nature especially endowed with a wing, he has thus formed the idea that he is destined to fly, which causes his death."

Oskar Kokoschka. British subject, born in Austria of Austrian-Czech parents, 1886. Lives in Switzerland.

156. LIBERTY, EQUALITY, FRATRICIDE. (Liberté, égalité, fraternité). (1918). Lithograph, printed in color, 13 5/8 x 9 5/8". Purchase. 540.49

Robert Mallary. American, born 1917.

157. THIS IS THE NEW NAZI REGIME. (1942). Lithograph, 24 11/16 x 17 7/8". Inter-American Fund. 160.44

Reginald Marsh. American, 1898-1954.

158. BREADLINE - NO ONE HAS STARVED. (1932). Etching, 6 9/16 x 11 15/16". Purchase. 95.65

Matta (Sebastian Antonio Matta Echaurren). Chilean, born 1912. In U.S.A. 1939-48. Lives in Italy.

159. From the portfolio JUDGMENTS. 7 etchings published by Editions of the Blue Moon Gallery, Yorktown Heights, N.Y., 1967. Inter-American Fund. 59.68.3 .4, .7

(1) GENOCIDE. Softground etching and aquatint, printed in color, 16 3/8 x 21 9/16"

(2) NUREMBERG JUDGMENTS. Softground etching, aquatint, and roulette, printed in color, 16 3/8 x 21 3/4"

(3) "TO BE READ IN ONE'S OWN MIRROR AFTER LOOKING AT ONESELF." Softground etching, 16 3/8 x 21 15/16".

Leopoldo Mendez. Mexican, 1902-1969.

160. CAPTURE OF THE ALHÓNDIGA DE GRANADITAS. 1931. Wood engraving, 8 9/16 x 5 3/4". Gift of Dr. W. Andrew Archer. 531.53

161. THE CONCERT OF THE LUNATICS. 1932. Wood engraving, 5 7/8 x 5 7/8". Gift of Dr. W. Andrew Archer. 538.53
162. THE LADY WITH HER CHATELLETS. 1932. Wood engraving, 4 3/8 x 6 1/8". Gift of Dr. W. Andrew Archer. 540.53
163. THE SOCIAL GATHERING. 1932. Wood engraving, 6 1/4 x 5 15/16". Gift of Dr. W. Andrew Archer. 539.53
164. REVOLUTIONARY CONSTITUTIONAL PARTY. 1936. Wood engraving, 11 7/16 x 8 3/4". Inter-American Fund. 153.44
165. IMPERIALISM AND WAR. (1937). Lithograph, 7 1/4 x 5 7/8". Inter-American Fund. 734.42. Note: Sheet published by El Taller de Gráfica Popular, Mexico City.
166. INVITATION TO SUBSCRIBE TO "THE ILLUSTRATED EDUCATIONAL LEAFLETS OF EL TALLER DE GRÁFICA POPULAR," (ca. 1938-40). Linoleum cut, folded sheet size, 13 5/16 x 9 3/16". Inter-American Fund. 821.22.2A. Note: Page 1 of a four-page broadside by Mendez and José Chavez-Morado.
167. MANY BIRDS KILLED WITH ONE STONE! LONG LIVE CARDENAS! 1940. Linoleum cut, 5 1/16 x 7 3/8". Inter-American Fund. 735.42. Note: Sheet published by El Taller de Gráfica Popular, Mexico City.
168. BALLAD OF STALINGRAD. (1942). Linoleum cut, folded sheet size, 18 11/16 x 13 3/4". Gift of Pablo O'Higgins. 612.42.4. Note: Page 4 of Strangling Calaveras (see note below).
169. STRANGULATING CALAVERAS. (1942). Linoleum and pressboard cuts, folded sheet size, 18 11/16 x 13 3/4". Gift of Pablo O'Higgins. 612.42.1 Note: Page 1 of a four-page broadside by Mendez, Robert Mallary, Pablo O'Higgins and Alfredo Zalce, published by El Taller de Gráfica Popular, Mexico City.
170. DEPORTATION INTO DEATH. (1942). Linoleum cut, 13 3/4 x 19 5/8". Inter-American Fund. 152.44
171. THE YOUTH OF MEXICO OPPOSES.... 1943. Linoleum cut, printed in color, 11 5/8 x 16 1/8". Inter-American Fund. 162.44. Note: Poster published by El Taller de Gráfica Popular, Mexico City.
172. TORCHES. (1948). Wood engraving, 12 x 16 3/8". Inter-American Fund. 446.53. Note: From the portfolio RIO ESCONDIDO.
173. ZAPATA. ALL LAND FOR THE PEASANTS. Linoleum cut, 5 7/8 x 7 5/8". Inter-American Fund. 736.42. Note: Leaflet published by El Taller de Gráfica Popular, Mexico City.

Joan Miró.

174. HELP SPAIN. (1937). Color stencil, 9 3/4 x 7 5/8". Gift of Pierre Matisse. 634.49. Inscribed: "In the present struggle I see, on the Fascist side, spent forces; on the opposite side, the people, whose boundless creative will gives Spain an impetus which will astonish the world. Miró."

Miscellaneous Mexican Artists

175. MUSIC-CRAZED CALAVERAS. (1938). Lithographs, folded sheet size, 18 5/8 x 13 5/16. Inter-American Fund. 827.42. Note: Pages 1, 4, 5, and 8 from an eight-page broadside by Raul Anguiano, Luis Arenal, Francisco Dosamentes, Pablo O'Higgins and others, published by El Taller de Gráfica Popular, Mexico City.
176. HOOF AND MOUTH DISEASE CALAVERAS WITH NYLON STOCKINGS. (ca. 1946). Wood and linoleum cuts, folded sheet size, 15 15/16 x 12 15/16". Given anonymously. 842.56.1-28. Note: Pages 1, 4, 5, and 8 from an eight-page broadside by various artists.

Pablo O'Higgins. Mexican, born U.S.A. 1905. To Mexico 1927.

177. THE BEAN WAR. (ca. 1940). Zinc relief etching, folded sheet size, 22 1/2 x 17 9/16". Inter-American Fund. 822.42.3 Note: Page 3 from VACILLATING WAR CALAVERAS, a six-page broadside by O'Higgins, José Chavez-Morado, Leopoldo Mendez and Alfredo Zalce, published by El Taller de Gráfica Popular, Mexico City.
178. THE OIL WAR. (ca. 1940). Zinc relief etching and linoleum cuts, folded sheet size, 22 1/2 x 17 9/16". Inter-American Fund. 822.42.6. Note: Page 6 from VACILLATING WAR CALAVERAS (see note above).

José Clemente Orozco.

179. THE HANGED MEN (also called NEGROES HANGED) (1933-34). Lithograph, 12 3/4 x 8 15/16". Gift of Abby Aldrich Rockefeller. 652.40.6. Note: From the portfolio THE AMERICAN SCENE. NO. 1: A COMMENT ON AMERICAN LIFE BY AMERICA'S LEADING ARTISTS, published by the Contemporary Print Group, 1935.
180. THE MASSES (Also called DEMONSTRATION AND MOUTHS). 1935. Lithograph, 13 3/8 x 16 7/8". Inter-American Fund. 79.44

Pablo Picasso.

181. THE DREAM AND LIE OF FRANCO. January 8, 1937. Etching and aquatint, 12 3/8 x 16 9/16. Extended loan from the artist. E.L. 39.1093.55
182. THE DREAM AND LIE OF FRANCO. January 8-9, June 7, 1937. Etching and aquatint, 12 3/8 x 16 9/16. Extended loan from the artist. E.L. 39. 1093.60

Alton Pickens. American, born 1917.

183. SATURN AND FAMILY. 1953. Aquatint and etching, 11 3/4 x 23 9/16". Purchase. 447.53

José Guadalupe Posada. Mexican, 1851-1913.

184. ANTI-CLERICAL MANIFESTATION. (1892). Wood engraving, 4 5/16 x 6 15/16". Gift of Philip Sills. 81.65.12. Note: Page 29 of Posada's 39 Grabados, Ediciones Arsacio Vanegas Arroyo, Mexico D.F., 1943. Originally published in the Gaceta Callejera as an illustration for a story about an Anti-Reelectionist manifestation.
185. ENCOUNTER BETWEEN ZAPATISTAS AND FEDERAL FORCES. (1910-12). Relief etching on zinc, 5 7/8 x 3 3/4". Larry Aldrich Fund. 411.54
186. HUERTIST CALAVERA. (1913). Wood engraving, 8 5/8 x 8 9/16". Inter-American Fund. 476.69. Note: Victoriano Huerta (1854-1916), after supporting the democratic reformer, President Francisco Madero, in 1913 defected to his enemies, assassinated Madero and established his own reactionary regime. He was forced to resign as President of Mexico in 1914.
187. BALLAD OF THE EXECUTION OF CAPTAIN CLOROMIRO COTA. Wood engraving, 6 15/16 x 9 1/2". Gift of Philip Sills. 81.65.11 Note: Page 28 from an unidentified publication.
188. ZAPATIST CALAVERA. Wood engraving, 8 7/8 x 8 3/8". Inter-American Fund. 477.69

Ad Reinhardt. American, 1913-1967.

189. Untitled. (1967). Serigraph, printed on two air-mail postcards, 11 1/4 x 3 5/16". John B. Turner Fund. 2350.67.11. Note: From the portfolio, ARTISTS AND WRITERS PROTEST AGAINST THE WAR IN VIETNAM, published by Artists and Writers Protest, Inc.

Georges Rouault.

From the portfolio, MISERERE, 58 prints executed 1914-1927. Published by L'Etoile Filante, Paris, 1948. Originally planned as two series of 50 prints each entitled MISERERE and GUERRE. Commissioned by Ambroise Vollard.

190. FAR FROM THE SMILE (OF THE ANGEL) OF RHEIMS. 1922. Aquatint, drypoint, and roulette over heliogravure, 20 1/8 x 15 1/8". Plate 51. Purchase. 91.49.51
191. HIS LAWYER, IN HOLLOW PHRASES, PROCLAIMS HIS ENTIRE UNAWARENESS.... 1922. Aquatint, drypoint, and roulette over heliogravure, 21 1/16 x 16". Plate 19. Purchase. 91.49.19
192. CHINESE INVENTED GUNPOWDER, THEY SAY, AND MADE US A GIFT OF IT. 1926. Aquatint, drypoint, and roulette over heliogravure, 22 3/4 x 16 7/16". Plate 38. Abby Aldrich Rockefeller Fund. 91.49.38
193. THE LAW IS HARD, BUT IT IS THE LAW. 1926. Etching, aquatint, drypoint, and roulette over heliogravure, 22 9/16 x 17 1/4". Trial proof for plate 52. Gift of the artist. 415.49.
194. "MAN IS WOLF TO MAN." 1926. Etching, aquatint, and drypoint, with pen and ink, 23 1/16 x 16 1/2". Trial proof for plate 37. Inscribed: "Dig your grave, my boy... and then rest." Gift of the artist. 406.49
195. "THE NOBLER THE HEART, THE LESS STIFF THE COLLAR." 1926. Aquatint over heliogravure, with pen and ink, 23 x 16 5/8". Trial proof for plate 49. Inscribed: "Neither young nor happy." Gift of the Artist. 413.49
196. "THEY HAVE RUINED EVEN THE RUINS." 1926. Etching, drypoint, and aquatint over heliogravure, 22 13/16 x 17 5/8". Trial proof for plate 34. Purchase. 298.48
197. ARISE, YE DEAD! 1927. Aquatint, drypoint, and roulette over heliogravure, 23 1/8 x 17 1/2". Trial proof of plate 54. Inscribed: "Even the dead arose." Gift of the artist. 416.49
198. BATTLEFIELD. (1927?). Aquatint, 23 3/8 x 17 5/8". Trial proof for an unpublished plate. Gift of Mr. and Mrs. Charles Henry Kleemann. 798.56
199. MY SWEET HOMELAND, WHAT HAS BECOME OF YOU? 1927. Etching, aquatint, drypoint, and roulette over heliogravure, 16 11/16 x 23 9/16". Trial proof for plate 44. Inscribed: "Man is wolf to man." Gift of the artist. 409.49
200. THIS WILL BE THE LAST TIME, LITTLE FATHER! 1927. Aquatint, drypoint, and roulette over heliogravure, 23 3/8 x 17". Trial proof for plate 36. Gift of the artist. 405.49

201. "WAR, WHICH ALL MOTHERS HATE." 1927. Etching, aquatint, drypoint, and roulette over heliogravure, with pen and ink, 23 x 17 7/8". Trial proof for plate 42. Gift of the artist. 408.49

Henri Rousseau. French, 1844-1910.

202. WAR. (ca. 1895). Transfer lithograph, 8 3/4 x 13". Given anonymously. 684.43

Georg Scholz. German, born 1890.

203. DIRECTOR'S ASSOCIATION. 1921. Lithograph, 15 13/16 x 11 3/4". Gertrud A. Mellon Fund. 294.64

Rudolf Schoofs. German, born 1932.

204. From the portfolio ISRAEL & VIETNAM, THE HORRORS OF WAR, A DEDICATION TO GOYA. (1967-68). Lithographs, printed in color. Gift of the artist. 766.68.4,.10

(1) Untitled. 24 15/16 x 18 15/16".

(2) Untitled. 19 1/2 x 16 15/16".

Arthur Secunda. American, born 1927.

205. THE LOOTERS. 1965. Lithograph, 20 x 14". John B. Turner Fund. 72.67 NOT EXH

Antonio Segui. Argentinean, born 1934.

206. Untitled. 1964. Lithograph, printed in color, 18 3/8 x 23 11/16". Purchase. 212.65

Ben Shahn.

207. THE PASSION OF SACCO AND VANZETTI. (1958). Serigraph, printed in color, 25 13/16 x 17 7/16". Gift of The Junior Council. 216.64.
Note: Inscribed: "If it had not been for these thing, I might have live out my life talking at street corners to scorning men. I might have die, unmarked, unknown a failure. Now we are not a failure. This is our career and our triumph. Never in our full life could we hope to do such work for tolerance, for joostice, for man's onderstanding of man as now we do by accident. Our words-- our lives -- our pains nothing! The taking of our lives--lives of a good shoemaker and a poor fish peddler--all! That moment belongs to us-- that agony is our triumph."-- Bartolomeo Vanzetti in a letter to his son.

David Alfaro Siqueiros.

208. ZAPATA. (1930). Lithograph, 21 x 15 3/4". Gift of Abby Aldrich Rockefeller. 1565.40

Joe Tilson. British, born 1928.

209. IS THIS CHE GUEVARA? 1969. Serigraph, printed in color, 39 7/8 x 23 11/16". Donald Karshan Fund. 922.69

Félix Édouard Vallotton. French, born Switzerland. 1865-1925.

210. THE CHARGE. (1893). Woodcut, 7 7/8 x 10 1/4". Larry Aldrich Fund. 192.54

211. MANIFESTATION. (1893). Woodcut, 8 x 12 5/8". Gift of Victor S. Riesenfeld. 368.48

212. PATRIOTIC SPEECH. (1893). Woodcut, 6 13/16 x 10 11/16". Gift of William S. Rubin. 541.53

William Weege. American, born 1935.

213. From the portfolio PEACE IS PATRIOTIC. 25 serigraphs and offset prints published by The Shenanigan Press, Ltd., Madison, Wisconsin, July 4, 1967. John B. Turner Fund. 1393.68.17, .20, .25

(1) BRAND-X NOODLE SOUP. Photo-offset, 22 7/8 x 15 3/16".

(2) OUR WAR DEAD. Serigraph, printed in color, 17 5/8 x 13 1/4".

(3) HELL NO I WON'T GO! Photo-offset, 10 1/2 x 12 7/16".

Alfredo Zalce. Mexican, born 1908.

214. NAZISM, 8TH LECTURE: THE WOMAN IN NAZI SOCIETY. (1938?). Lithograph, 13 9/16 x 17 3/4". Inter-American Fund. 818.42. Note: Poster for the League for German Culture in Mexico, published by El Taller de Gráfica Popular, Mexico City.

215. VACILLATING WAR CALAVERAS. (ca. 1940). Zinc relief etching and linoleum cut, folded sheet size, 22 1/2 x 17 9/16". Inter-American Fund. 882.42.1. Note: Page 1 of a six-page broadside by Zalce, José Chavez-Morado, Leopoldo Mendez, and Pablo O'Higgins, published by El Taller de Gráfica Popular, Mexico City.

POSTERS

Milton Ackoff. American, born 1915.

216. WIPE OUT DISCRIMINATION. (1949). Offset lithograph, 46 x 33".
Gift of CIO. 103.68

Art Workers Coalition, New York; and R. L. Haeblerle, photographer.

217. Q. AND BABIES? A. AND BABIES. (1970). Offset lithograph,
25 x 38". Given anonymously, 1970. SC 70.

Lester Beall. American 1903-1969

218. CROSS OUT SLUMS. (1941). Offset lithograph, 39 1/2 x 29 1/8".
Gift of the designer. 89.44

219. SLUMS BREED CRIME. (1941). Offset lithograph, 39 1/2 x 29 1/8".
Gift of the designer. 111.68

Lucian Bernhard. German, born 1883.

220. DAS IST DER WEG ZUM FRIEDEN (That is the way to peace). (1914-18).
Lithograph, 25 3/4 x 18 3/4". Gift of Peter Muller-Munk. 552.43

Jean Carlu. French, born 1900.

221. GIVE 'EM BOTH BARRELS. (1941). Offset lithograph, 30 x 40".
Gift of the U. S. Office for Emergency Management. 117.68

222. AMERICA'S ANSWER! PRODUCTION. 1942 (re-issue of poster produced
in 1941). Offset lithograph, 30 x 40". Gift of the U. S. Office
for Emergency Management. 92.44

Seymour Chwast. American, born 1931.

223. END BAD BREATH. 1967. Offset lithograph, 37 x 24". Gift of
Push Pin Studios. 355.69

Charles Coiner. American, born 1898.

224. GIVE IT YOUR BEST! 1942. Offset lithograph, 20 x 28 1/2". Gift
of the U. S. Office for Emergency Management. 124.68

Hans Erni. Swiss, born 1909.

225. ATOMKRIEG NEIN (Atomic War No). (1954). Offset lithograph, 50 x 35 1/4". Gift of the designer. ~~130.68~~ 129.68

Jules-Abel Faivre. French, 1867-1945.

226. ON LES AURA! (We'll Win!) (1916). Lithograph, 44 1/2 x 31 1/4". Acquired by exchange. 130.68

Vittorio Fiorucci. Canadian, born Italy 1931.

227. KEEP THE ATOMIC BOMB WHITE. (1967). Silk screen, 35 x 25". Gift of the Triton Gallery, New York, 1967. SC 67.

James Montgomery Flagg. American, 1877-1960.

228. I WANT YOU FOR THE U.S. ARMY. 1917. Lithograph, 40 1/4 x 29 1/2". Acquired by exchange. 352.67

Heinz Fuchs. German, born 1886.

229. ARBEITER HUNGER TOD NAHT STREIK ZERSTÖRT ARBEIT ERNÄHRT TUT EURE PFLICHT ARBEITET (Workers/Starvation Approaches/Strike Destroys/Work Nourishes/Do Your Duty/Work). (1919). Lithograph, 20 1/2 x 40 3/4". Gift of Peter Muller-Munk. 557.43 NOT EXH

Abram Games. British, born 1914.

230. OVER 200,000 DISPLACED JEWS LOOK TO YOU (1946-49). Offset lithograph, 29 1/4 x 19 1/2". Gift of the designer. 134.68.

Cristos Gianakos. American, born 1934.

231. SEND OUR BOYS HOME. (1966). Offset lithograph, 12 1/4 x 17". Gift of the designer. 320.66

John Heartfield (Helmut Herzfeld). German, 1891-1968.

232. ZUM KRISEN-PARTEITAG DER SPD (For the Crisis Party Convention of the SPD). Page from Arbeiter-illustrierte-Zeitung, June 15, 1931. Photogravure, 13 7/8 x 10 1/4". Given anonymously, 1951. Printed below: "Social democracy does not want the downfall of capitalism. Like a doctor, it endeavors to heal and improve. (Fritz Tarnow, Chairman of the Woodworkers Union)" "The veterinarians of Leipzig: 'Of course we will pull the tiger's teeth, but first we have to nourish him back to health and feed him.'" SC 51.

233. NEUER LEHRSTUHL AN DEN DEUTSCHEN UNIVERSITÄTEN E VÖLKISCHE TIEFENSCHAU (A New Chair for the German Universities and National Introspection). Page from Arbeiter-illustrierte-Zeitung, July 26, 1933. Photogravure, 14 1/2 x 10 1/4". Given anonymously, 1951. Printed below: "A Professor Vitlawopsky of Heidelberg University has established that the human corn (in German literally "hen's eye"), only the Germanic variety, that is, is capable of seeing into the future. As soon as Hitler learned of this highly gifted scholar's discovery he ordered 1300 chiropodists transported to concentration camps." SC 51

F.H.K. Henrion. British, born Germany 1914.

234. ARTISTS AID RUSSIA EXHIBITION. 1940. Offset lithograph, 25 1/4 x 19 1/4". Gift of Mrs. John Carter. 287.43 NOT EXH

Mort Kallen. American.

235. Untitled. 1970. Serigraph, 14 3/4 x 21 1/8". Gift of the designer, 1971. Note: published by the Art Directors' Workshop. SC 71

E. McKnight Kauffer. American, 1890-1954.

236. EL NUEVO ORDEN ... DEL EJE (The New Order...of the Axis). (1941). Offset lithograph, 40 x 28 1/2". Gift of the designer, 1941. Published by the Coordinator of Inter-American Affairs, Washington, D.C. SC 41.

Karl Koehler. American, born 1913; and Victor Ancona. American, born 1912.

237. THIS IS THE ENEMY. (1942). Offset lithograph, 34 1/4 x 23 3/4". Given anonymously. 147.68

Oskar Kokoschka.

238. NIEDER MIT DEM BOLSCHEWISMUS (Down with Bolshevism). (1919). Lithograph, 26 1/4 x 39 1/4". Acquired by exchange. 148.68

Käthe Kollwitz. German, 1867-1945.

239. WIEN STIRBT! RETTET SEINE KINDER! (Vienna is Dying! Save her Children!). (1920). Lithograph, 37 x 22". Given anonymously. 147.52

Kukryniksy: Mikhail Kuprianov. Russian, born 1903; Porfiry Krylov. Russian, born 1902; and Nikolai Sokolov. Russian, born 1903.

240. CRUSH AND DESTROY THE ENEMY WITHOUT MERCY! 1941. Lithograph, 34 3/8 x 24 1/2". Given anonymously. 150.68

Leo Lionni. American, born the Netherlands, 1910.

241. KEEP 'EM ROLLING. (1941). Offset lithograph, 40 x 28 1/8". Gift of the U.S. Office for Emergency Management. 151.68

"Melendreras" (Spanish).

242. TODAS LAS MILICIAS FUNDIDAS EN EL EJERCITO POPULAR (All Militias United in the People's Army). (1936?) Offset lithograph, 43 3/4 x 31 1/4". Purchase. 233.37

Moor (Dimitri Orlov). Russian, 1883-1946.

243. SNATCH THE 8 NEGRO YOUTHS FROM THE CLUTCHES OF THE EXECUTIONER! 1932. Lithograph, 40 3/4 x 28 1/2". Gift of Jack Rau, 1970.
Note: In April 1931, eight Negro boys were convicted of the rape of two white girls in Scottsboro, Alabama and were sentenced to death. (A ninth boy, originally excluded because he was only 13 years old, was later convicted as well.) In the following years the case became a cause célèbre and went through a number of appeals and retrials, on the grounds that the defendants' right to counsel had been infringed, that the evidence did not support conviction, and that the juries had excluded Negroes. Slowly the convictions were quashed until by 1946 only one defendant remained in prison. SC 70

"Pedrero" (Spanish).

244. EL GENERALISIMO (The Commander-in-Chief). (1937). Lithograph, 27 3/4 x 39". Purchase. 250.37

Pablo Picasso.

245. CONGRÉS MONDIAL DES PARTISANS DE LA PAIX (World Congress of Partisans of Peace). 1949. Lithograph, 16 x 23 1/2". Gift of Mildred Constantine. 473.51

Louis Raemaekers. Dutch, born 1869.

246. TEGEN DE TARIEFWET. VLIEGT NIET IN'T WEB! (Oppose the Tariff Law. Don't Get Caught in the Web!). (1916). Lithograph, 38 3/4 x 30 1/2". Given anonymously, 1945 *SC 45 NOT EXH*

Ben Shahn.

247. WE FRENCH WORKERS WARN YOU...DEFEAT MEANS SLAVERY, STARVATION, DEATH. (1942). Lithograph, 28 1/2 x 39 7/8. Gift of the War Production Board. 108.44
248. THIS IS NAZI BRUTALITY. (1943). Offset lithograph, 27 7/8 x 38 1/4". Gift of the Office of War Information. 107.44
249. BREAK REACTION'S GRIP REGISTER VOTE. (1944). Offset lithograph, 44 x 29". Gift of S. S. Spivack. 96.47
250. FOR FULL EMPLOYMENT AFTER THE WAR REGISTER VOTE. (1944). Offset lithograph, 30 x 39 7/8". Gift of the CIO Political Action Committee. 146.47
251. FOR ALL THESE RIGHTS WE'VE JUST BEGUN TO FIGHT. 1946. Lithograph, 38 3/4 x 28 7/8". Gift of S.S. Spivack. 97.47
252. THE DUET (or A GOOD MAN IS HARD TO FIND). (1948). Lithograph, 46 x 30". Gift of Mildred Constantine. 296.61

Students for Peace, Berkeley, California

253. PEACE IS PATRIOTIC. (1970). Silk screen on reverse of computer paper printout, 22 x 15". Given anonymously, 1971 *SC 71 NOT EXH*
254. Untitled. (1970). Silk screen on reverse of computer paper printout, 15 x 22". Given anonymously, 1971 *SC 71*

Unknown (American).

255. UNCLE SAM WANTS YOU. (1970). Silk screen, 35 x 22 1/2". Given anonymously, 1970

Unknown (German).

256. BERLIN, HALT EIN: BESINNE DICH. DEIN TÄNZER IST DER TOD. (Berlin, Stop! Consider. Your Partner is Death). Letterpress, 28 1/4 x 37 1/4". Acquired by exchange, 1967. SC 67

Tadanori Yokoo. Japanese, born 1936.

257. THIS IS AMERICA. (1967). Offset lithograph, 28 5/8 x 20 1/4". Gift of the designer. 368.69

PHOTOGRAPHS

Diane Arbus. American, born 1923.

258. PRO-WAR PROTESTER. (1967). The Ben Schultz Memorial Collection. Gift of the photographer. 2669.67

Gordon Bennett. American, born 1933.

259. COLMA. (1967). Purchase. 370.68

Larry Burrows. British, 1926-1971.

260. AT A FIRST-AID CENTER DURING OPERATION PRAIRIE, SOUTH VIETNAM. (1966). ~~Gift of Time, Inc. S.C. 71~~ 71.197 lent by Time, Inc.
261. A WOMAN MOURNING OVER THE BUNDLED REMAINS OF HER HUSBAND, SOUTH VIETNAM. (1968). Gift of Time, Inc. S.C. 71

Margaret Bourke-White. American, born 1904.

262. AT THE TIME OF THE LOUISVILLE FLOOD. (1937). Gift of the photographer. S.C. 41

Bill Brandt. British, born 1906.

263. LONDON. (ca. 1934). Gift of the photographer. 101.59

Robert Capa. American, born Hungary. 1913-1954.

264. DEATH OF A SPANISH LOYALIST. (1936). Gift of Edward Steichen. 126.59

- 265. SPAIN. (1937). Gift of Magnum Photos, Inc. and Cornell Capa. S.C. 52
- 266. THE MOTHERS OF NAPLES LAMENT THEIR SONS' DEATHS. (1944). Gift of Cornell Capa. S.C. 52
- 267. THE LAST SHOT FIRED IN WORLD WAR II, GERMANY. (1945). Gift of Cornell Capa. 312.64

Roy De Carava. American, born 1919.

- 268. GRADUATION. (1950). Purchase. S.C. 58

David Douglas Duncan. American, born 1916.

- 269. KOREA. (From THIS IS WAR). (1950). Gift of the photographer. S.C. 64
- 270. KOREA. (From THIS IS WAR). (1950). Gift of the photographer. S.C. 53
- 271. KOREA. (From THIS IS WAR). (1950). Gift of the photographer. S.C. 64
- 272. KOREA. (From THIS IS WAR). (1950). Gift of the photographer. S.C. 64

Elliott Erwitt. American, born 1928.

- 273. WILMINGTON, NORTH CAROLINA. (1950). Gift of the photographer. 1413.68
- 274. WASHINGTON, D.C. (1954). Gift of the photographer. 1438.68
- 275. RUSSIA. (ca. 1969). Gift of the photographer. 539.70

Walker Evans. American, born 1903.

- 276. BETHLEHEM, PENNSYLVANIA. (1936). Gift of The Farm Security Administration. 569.53

Benedict J. Fernandez. American, born 1936.

- 277. CHICAGO SUBURB. (From IN OPPOSITION - IMAGES OF AMERICAN DISSENT IN THE SIXTIES). (1966). Purchase. S.C. 71
- 278. RESURRECTION CITY, WASHINGTON, D.C. (From IN OPPOSITION - IMAGES OF AMERICAN DISSENT IN THE SIXTIES). (1968). Purchase. S.C. 71

Robert Frank. American, born Switzerland 1924.

279. LONG BEACH, CALIFORNIA. (From THE AMERICANS). (ca. 1955).
Purchase. ~~S.C. 64~~ *#1.282* *Lent by Latent Image*

Lee Friedlander. American, born 1934.

280. LOS ANGELES DREAMIN'. (1965). Purchase. S.C. 71

Declan Haun. American, born 1937.

281. JUSTICE. (1963). Gift of the photographer. S.C. 64

Lewis Hine. American, 1874-1940.

282. CAROLINA COTTON MILL. (1908). Purchase. 195.44

283. INDIANAPOLIS. (1908). Stephen R. Currier Memorial Fund. 552.70

284. BREAKER BOYS IN A PENNSYLVANIA COAL MINE. (1911). Gift of The
Photo League. 18.46

285. NEW YORK CITY. (1911). Stephen R. Currier Memorial Fund. 558.70

286. PENNSYLVANIA. (1911). Stephen R. Currier Memorial Fund. 550.70

Dorothea Lange. American, 1895-1965.

287. WHITE ANGEL BREADLINE, SAN FRANCISCO. (1933). Gift of Albert M.
Bender. 108.40

288. DAMAGED CHILD, SHACKTOWN, ELM GROVE, OKLAHOMA. (1936). Purchase.
S.C. 66

289. MIGRANT MOTHER, NIPOMO, CALIFORNIA. (1936). Purchase. S.C. 66

290. ON THE ROAD TO LOS ANGELES. (1937). Gift of The Farm Security
Administration. 41.41

291. U.S. HIGHWAY 99, California. (1937). Gift of The Farm Security
Administration. S.C. 41

292. U.S. HIGHWAY 40, CALIFORNIA. (1956). Purchase. S.C. 66

Leonard McCombe. American, born Great Britain 1923. To U.S.A. 1946.

- 293. MAN AND CHILD HIDING FROM BRIGANDS, POLAND. (From the series DISPLACED PERSONS). (1946). Gift of the photographer. S.C. 47
- 294. UNWANTED BOY, POLAND. (From the series DISPLACED PERSONS). (1946). Gift of the photographer. S.C. 47

Tina Modotti. Italian, 1896-1942. Worked in Mexico.

- 295. ILLUSTRATION FOR A MEXICAN SONG. (ca. 1925). Given anonymously. 341.65

Timothy H. O'Sullivan. American, 1840-1882.

- 296. A HARVEST OF DEATH, GETTYSBURG, PENNSYLVANIA. (From Gardner's SKETCHBOOK OF THE WAR). (1863). Purchase. 34.41.36
- 297. FIELD WHERE GENERAL REYNOLDS FELL, GETTYSBURG, PENNSYLVANIA. (From Gardner's SKETCHBOOK OF THE WAR). (1863). Purchase. 34.41.37

Homer Page. American, born 1918.

- 298. AMERICAN LEGION CONVENTION, SAN FRANCISCO. (1946). Gift of the photographer. 328.64
- 299. AMERICAN LEGION CONVENTION, SAN FRANCISCO. (1946). Gift of the photographer. S.C. 47
- 300. AMERICAN LEGION CONVENTION, SAN FRANCISCO. (1946). Gift of the photographer. S.C. 47
- 301. AMERICAN LEGION CONVENTION, SAN FRANCISCO. (1946). Gift of the photographer. S.C. 47

J. Reekie. American.

- 302. A BURIAL PARTY, COLD HARBOR, VIRGINIA. (From Gardner's SKETCHBOOK OF THE WAR). (1865). Purchase. 34.41.94

Jacob A. Riis. American, born Denmark. 1849-1914.

- 303. IN POVERTY GAP, WEST 28TH STREET, NEW YORK. (1887). Courtesy of The Museum of the City of New York. S.C. 57

304. ONE OF FOUR PEDDLERS WHO SLEPT IN THE CELLAR OF 11 LUDLOW STREET, REAR. (ca. 1888-95). Courtesy of The Museum of the City of New York. S.C. 57
305. FIVE CENTS A SPOT: LODGERS IN A BAYARD STREET TENEMENT. (ca. 1889). Courtesy of The Museum of the City of New York. S.C. 57
306. POLICE STATION LODGERS, WEST 47TH STREET, NEW YORK. (ca. 1890). Courtesy of The Museum of the City of New York. S.C. 57

Arthur Rothstein. American, born 1915.

307. BIRMINGHAM, ALABAMA. (1937). Gift of The Farm Security Administration. S. C. 41

Ben Shahn.

308. SHERIFF DURING STRIKE, MORGANTOWN, WEST VIRGINIA. (1935). Gift of The Farm Security Administration. S.C. 41

W. Eugene Smith. American, born 1918.

309. BANDAGED AMERICAN OFFICER, LEYTE, PHILIPPINES. (1944). Purchase. 529.59
310. PITTSBURGH. (1955). Purchase. 325.63

Edward Steichen. American, born Luxembourg 1879. To U.S.A. 1881.

311. THE MATRIARCH. (1935). Courtesy of the photographer. S.C. 71

Jerry Uelsmann. American, born 1934.

312. BLESS OUR HOME AND EAGLE. (1962). Purchase. 893.65
313. MASSACRE OF THE INNOCENTS. (1964). Gift of the photographer. 946.69

Edward Weston. American, 1886-1958.

314. CARMEL, CALIFORNIA. (1942). Gift of David H. McAlpin. 1874.68