

Modern drawings

Edited by Monroe Wheeler

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MODERN DRAWINGS



Picasso
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MODERN

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FOREWORD

It is especially appropriate that the Museum of Modern Art should attempt the first general international survey to be undertaken in America of the particular aspects of modern art revealed by draftsmanship. Drawings have often figured prominently in the Museum's exhibitions and as early in its career as 1933 it held an exhibition of drawings by sculptors. The Museum is fortunate in the possession of a permanent collection of more than three hundred drawings, including many presented by Mrs. John D. Rockefeller, Jr., Miss Lillie P. Bliss, Mr. Edward M. M. Warburg and many generous donors.

The undertaking was not an easy one; the field is vast, and drawings are more widely scattered in individual collections than paintings and sculptures, and less well documented in books and periodicals. But through the generosity of other museums and private collectors it has been possible to arrange this representation of the drawing of our time and, in spite of the hindrances of war, to show the principal phases of the contemporary movement.

The lack of a bibliography on modern drawings has often been observed, and for this reason Mr. Bernard Karpel, Acting Librarian of the Museum of Modern Art, has prepared for this volume a somewhat more copious list of reference works than is customary, to assist those who may be prompted to make further studies. Drawings after all provide the best training ground for the new collector. Works by the artists who will be the important figures of the next decade are often acquired for modest sums. And, since the investment is not a large one, it is an activity which may be constantly renewed. The purchase of original drawings may require more courage and understanding than any other form of collecting but it can be wonderfully rewarding.

MONROE WHEELER
Director of the Exhibition

MODERN DRAWINGS

"... drawings are invaluable, not only because they give in its purity the mental intention of the artist, but because they bring immediately before us the mood of his mind at the moment of creation."

Goethe, in these words to Eckermann, speaks as a lover of drawings. Naturally the draftsman himself has a different point of view according to the use he may make of his drawings and his purpose in making them. For him there are three main types of draftsmanship: (1) the occasional sketch, (2) the preparatory study, and (3) the definitive drawing of finished artistry, an end in itself, probably undertaken with the connoisseur's pleasure in mind in the first place.

THREE KINDS OF DRAWINGS

The occasional sketch. The artist almost always sketches at random whatever happens to attract his eye or fleetingly arouse his imagination, and he usually keeps these pages for future reference: a store of chance discoveries, inspirations of the moment, little lines full of life, plays of light and shadow, by which, when the time comes, he can verify some detail of a more important work; or out of which, in the gradual process of art, the concept and composition of painting or sculpture may arise and develop. Obviously a piece of paper is a freer, more practicable means of exploration than canvas or clay; so that, among other things, draftsmanship is the artist's day-dreaming and soliloquy, his examination of artistic conscience, without pretense or self-deception. There is no more severe test, or clearer revelation, of his abilities. As Redon expressed it, "the more ambitious study does not give as enduring results as those fragmentary passages that come without thought of composition. It is not the ambitious study that the artist will consult when he needs reliable help. The naive study, when one forgets what one *knows* and approaches what one *sees* with humility, remains a real document, fruitful, inexhaustible in its lessons, and one that will never tire."

The preparatory study. When drawing is consciously a part of an artist's preparation for a given major work, the plan in his mind must have achieved a certain maturity or at least distinctness. Then there is no relaxation to the little beckonings of reality around him, or to visual instinct and manual dexterity as they may happen to prompt him. He has decided what he wants, he knows his way. By deliberate experiment, variation, or exercise—by rehearsing some difficult or crucial detail, or his pattern as a whole, over and over until it is perfect—he approaches the day of final execution in his chosen medium. The development of Matisse's *White Plumes* from drawing to drawing (pages 50 and 51), and the studies for Picasso's *Guernica* (pages 86 and 87) and for Tchelitchev's *Hide and Seek* are among the most impressive and instructive demonstrations of modern esthetic method.

Drawing for its own sake. Some artists think of drawing as an end in itself. Only a few, however, have the necessary virtuosity, assurance of form, linear precision, and cunning of hand to excel in this form of expression. Their great nineteenth-century prototype is Ingres. For some reason, perhaps economic, this kind of draftsmanship, complete in itself, is often portraiture. Picasso and Tchelitchev, Dali and Cadmus, have at times made a speciality of it. But they too, like Redon, have done what was not uncommon in past periods: invented intricate compositions or poetical or dramatic scenes, entire and final.*

MODERN DRAWING

The purpose of the present selection of drawings is not a final or even an altogether just presentation of the work of modern artists, man for man according to the amount, or beauty, or originality of the work each has done. It is rather intended to offer a general view of the draftsmanship of our time, with its background in the previous century; the outlines or, at least, the salients of the common accomplishment in this medium; and perhaps clues of styles ahead.

Draftsmanship is simpler to define than most terms of art. To draw is to record an object or model or scene or imaginary conception by linear means, rather than by volume or surface values. Most drawings are in black and white, but an image composed of colored lines is draftsmanship if it depends on the line primarily instead of its color; whereas there are pictures in black and white, with shadings and modelings of gray, which are scarcely drawings at all. The clearest manifestation of drawing as linear expression is to be found in pen and ink, pencil and silverpoint. This constitutes the point of departure from which, little by little, drawing approaches painting. Charcoal or sanguine may soften or thicken the outside outlines so that volumes and values develop as it were of their own accord. On the other hand, drawings may be adorned with a good deal of color with no diminution of the linear character, as in the work of Paul Klee. But art is forever interrelating and overlapping; it is vain to subdivide it in our studies more than the artist would himself, so the present survey ranges from pure line drawings to works where line is almost submerged in the tones and colors of the media.

The word modern, in strict usage, is a matter of time, not of style. In a consideration of history it is the present tense, that is all. Just as everything that is encountered in nature can be called natural, whatever develops in the human spirit or habit of mind contemporaneously with ourselves is modern; and this applies to modern art as well.

It is not, however, meaningless as a descriptive or qualitative adjective. But the meaning is plural; it embraces several distinct movements, standpoints in opposition and rival predilections of thought and emotion and technique: expressionism, abstraction, surrealism or dream-realism, to name the more obvious. They have had something in common, but not much. The artists who led them all showed great conviction, enduring unpopu-

* In book-illustration there is a numerous category of drawing closely related to this last—only not independent in subject matter—which has been considered in a previous Museum of Modern Art publication: *Painters and Sculptors as Illustrators*, edited by Monroe Wheeler. The Museum of Modern Art, New York. 1936

larity in their day. They all refused to submit to the traditions of the academies in which they had their esthetic education; or to that standard of representational exactitude which the invention of photography seemed to impose on everyone.

THE NINETEENTH-CENTURY INHERITANCE

Modern drawing is, of course, part of universal tradition. It is naturally not possible to give a certain date for the commencement of the modern movement as we know it. It arose at several points and different times, like the springs and rivulets of a river which cannot be marked exactly on any map. Certainly it was before 1900. In general the significant aspects of the modern movement became apparent in the early eighties. About 1885 Gauguin freed himself from Pissarro's influence and began his search for the ornamental line that was to lead to Art Nouveau. At the same time the short-lived but influential Seurat was creating his stately formalities; and Renoir went to Italy to study the masters of the Renaissance before devising the style which he was to practice in the new century. He soon abandoned his experiments in the precise mode of Ingres, preferring from then on soft, elusive sanguine and chalk to pencil or pen and ink. Degas, who was the truest successor to the linear clarity of Ingres, in his old age also relied more and more on color, while Seurat, Ingres' youngest "descendant," delighted—as did Redon—in conté crayon with its dense strokes and velvety blacks. But in the same years during which Seurat established his peculiar style of drawing in tonal masses rather than in line, Toulouse-Lautrec developed his acid and nervous pencil strokes and van Gogh borrowed from the Orient the reed pen for the execution of his linear weavings. Meanwhile Cézanne chose to suppress lines in his landscapes, substituting accords and contrasts of color. His drawings were never exhibited in his lifetime; in his opinion they served only for the solutions of specific problems, and in the end he preferred watercolor even for that.

The personal feeling of these great men about draftsmanship is by no means so clear as the inspiration they provided for modern art in general. Our selection begins with examples of the glorious and various work of these artists, but not so much to show that there was modernity in their draftsmanship as to clarify the retrospective part of the inspiration of the moderns who came after them, and to characterize the schools in which Picasso and Matisse and the others studied; or, to put it more exactly, the traditions in which they schooled themselves. It should be sufficient to recall that when the brilliant eye of Picasso fell upon Negro sculptures and Cézanne's pyramidal hills and the balanced and faceted still life paintings, cubism started; while out of the sardonic exaggerations of Daumier and Toulouse-Lautrec and Degas and the tragic dramatization of van Gogh came expressionism.

THE TWENTIETH CENTURY

While Bonnard, Vuillard and Segonzac were still developing the impressionist inheritance, there appeared other men who can be loosely grouped together as expressionists—those who have preferred some inner violence of feeling to any formulation of intellect, and have

rejected imitative reality rather for freedom's sake than for abstract beauty. Color for them was so much a necessity that they drew very little. The German expressionists sketched a great deal but for the most part in rough unlinear fashion. Rouault has never been primarily a draftsman in the linear sense, although his brushes have created forms through heavy outlines of color while his etchings are based more on the opposition of light and dark tones than on line. Soutine, too, has never been a draftsman, nor have the elder Americans such as Hartley and Weber. Augustus John, an artist notable for his force of personality, is expert in the normal style of British art from the pre-Raphaelite tradition. His emotional impulse is so free as to suggest improvisation, and he is exceptional also in the spirited facility of his linear production.

Matisse is the perfect instance of twentieth-century draftsmanship. For him drawing is an integral factor of his artistic thinking. The beauty of his drawing derives to some extent from a strong decorative faculty but to a far greater degree from the breadth and audacity of his original conception. The extent of his mastery may be observed in the gradual purification of design apparent in successive studies of the same subject. He has said, "Style which is the result of a period's necessities and is determined by exigencies independent of the artist's will, cannot be taught . . . He who really has something to say is driven to it by emotion which induces him to carry out his work in relation to his own qualities." In his drawings no less than his paintings there is always that powerful lyricism, perfectly free, yet with perfect control; for the least sketch has a kind of finality, and the most painstaking composition has brevity and vigor.

The powerful spirit and manifold proficiency of Picasso doubtless is the other most impressive and influential force in contemporary draftsmanship. His work is prodigious and protean. Critics and fellow artists often grow resentful of his easy overlordship in the esthetics of the era; but again and again one finds it incontrovertible. Whatever lack may be felt in one of his styles, he himself is able to compensate for it in his next style, and with greater enthusiasm and rapidity of invention than his rivals. In his youth as dramatic as van Gogh and as tender as Redon; in his early maturity the conspicuous leader of a revolution of taste and pictorial formula by which mere human interest seemed banished; tragic and humane again when Fascist violence swept over his native land—one might well say that the changing spirit of the century is inherent in his work.

The chief innovation to be credited to him is of course cubism. This movement was fortunate in the obvious genius of the master, while his interest in it lasted, but it was unfortunate in the early deaths of La Fresnaye and Gris. Its importance is to be realized not so much in the orthodox practice of it as in its effects and by-products; its prompting of half a dozen other more or less abstract movements—some of which are to be observed in the drawings of Braque, Kandinsky, Arp, Léger and Mondrian—and its thrilling and pervasive influence upon modern art in general. In recent years abstraction has persisted perhaps more vigorously in sculpture than in painting. Brancusi, the great abstract sculptor, is an old man; but Lipchitz and Zadkine, Henry Moore and Calder, and others still evidently have much to say in a manner at once abstract and dramatic.

SCULPTORS' DRAWINGS

The drawings of sculptors seem to deserve separate classification and consideration. Naturally, good sculptors make good draftsmen; for to the eye of the beholder the solid bronze and marble appear as an innumerable succession of linear profiles against surrounding space, boundaries of the voluminous form; and these contours from a given standpoint can be shown on paper as well. But upon second thought one finds that all the categories appropriate to the draftsmanship of painters will serve as well for what the sculptors have done; there is no essential difference between them. Sculpture and painting in our period are closely interlocked; whether abstract or not, they seem to be facets of the same artistic thought. The painters—Degas, Renoir, Matisse and Picasso, for example—have been fond of modeling. Modigliani worked in Brancusi's studio and sculptors like Lipchitz and Zadkine are doubtless beholden to other contemporary painters, while Calder has acknowledged the influence of Mondrian and Miro in the formation of his style.

The drawings of Rodin, incomparably swift and bold in seizing the motion of the model at the moment, are always surprising. They represent the occasional sketch at its best. No one ever took greater liberties with sculpture, and his capacity to imagine and capture movement of form through line may well be one reason for the astonishing effects in his bronzes. By seeking to record the ripple of actual movement—a typically modern kinesthetic idea—Rodin became more abstract in linear form than any of his contemporaries, and his freedom of method has been most rewarding to later artists, particularly painters.

The sculptor naturally thinks in terms of the definition of form, but although the three dimensional aspects may be in his mind's eye, he may be exceedingly elliptical and summarizing in his draftsmanship.

In the drawings of Despiau, however, we find considerable graphic realism. Those of Maillol, on the other hand, all show a search for reality in sculptural terms. Maillol keeps his studio littered with a decade's sketches, maintaining that if drawings are good enough, sculpture can be done from them without further reference to the human model. But he has produced great finished drawings as well, which are rather an equivalent of sculpture than a preparation for it.

SCHOOLS AND STYLES

Amid Picasso's copious production, in which one finds a greater number of bold attempts and odd originalities than in any other modern man's work, one may be amazed to find a seemingly opposite action: his part in different revivals of, and variations upon, the pictorial cultures of centuries past. This is often called pastiche, but this depreciatory term is far too simple. Certainly the love of the past has led Picasso forward as well as temporarily backward. His admiration of Ingres and of Hellenic sculpture was no more imitative than that interest in African sculpture which prompted a good part of cubism. In any case the fault, if it is a fault, is almost universal today. A similar reversion to the values of the museums and academies, now verging upon prettiness, now upon burlesque, has been like an undertow in the modern movement.

One aspect of it no doubt is mere sophistication. This century has inherited the eclecticism of all centuries, the exoticisms of all the continents. Photographic journalism and the publication of inexpensive volumes of art history and reproductions have let in upon the sensibility of contemporary artists a scattering and excitement of knowledge of the past greater than ever and heterogeneous above all.

That brilliant not quite harmonious group of artists who are called fantastic, including the surrealists or dream-realists, show other extremes of culture. Foremost among these are two dreamers of amazing invention and angelic spirit, Redon and Klee, who appear to have kept their thought simple, however unearthly their subject matter or audacious their pictorial inventions. So did Chirico, who, in his youth, was like a sleepwalker straying with an inspiration which in the daylight of later life he could never recover. But there is no such simplicity of thought about the younger men. Just as the decorative style of the last few years is full of the Baroque, so the imagination of Dali is furnished with an astonishing familiarity with psychiatry, orthodox and otherwise; that of Masson with mythology; that of Seligmann with medieval prophecy and black magic; that of Tchelitchev with veritable mysticism and strange science.

Now a word of pride in the state of art in America today, as the survey of draftsmanship shows it, and of apology to those who may argue that our pride is excessive. If originality were the sole consideration, perhaps there is a larger representation of our countrymen in our selections than the disinterested judgment of the matter would admit. Americans have not, by and large, excelled in audacious and imaginative drawings. Two tendencies appear to have been fairly constant in the artistic expression of this country: one is the vigorous informal documentation typified by Pascin and "Pop" Hart; the other is minute fidelity to observed fact which we find in Sheeler and Blume. Americans have also contributed to the development of certain of the modern movements which originated in Paris. For it is a fact that in the last fifty years Paris has been the capital of world art; the initial interpretation of this varies a great deal but the enthusiasms of the artists themselves often refer to Europe. Our conservatives are as faithful in their devotion to Daumier and Renoir, for instance, as our abstract painters are in their devotion to Braque and Gris.

But although American patriotism about art has been proud in spirit, its narrowness of intellectual outlook has sometimes been discouraging in effect. This appears especially in the way Americanism is estimated—far more strictly and exclusively than the French output has been in this century. The School of Paris was only half French. If Picasso, Brancusi, Modigliani, Pascin, Soutine, Chirico, Chagall, Lipchitz, Miro and Dali were Frenchmen in those days, then Léger, Masson, Tanguy, Mondrian, Lipchitz, Ozenfant, Tchelitchev, Berman, Dali and Matta are Americans at the moment; and some of them will not leave us when peace is declared. The New York School of tomorrow may not be very idiosyncratically American but this is an international era, for better or worse; and for art it should be better.

MONROE WHEELER AND JOHN REWALD



DEGAS: Two Dancers Resting, c. 1885. Charcoal and pastel, $18\frac{3}{8} \times 24\frac{3}{8}$ ". Collection Erich M. Remarque, New York.



DEGAS: Study of Nude, c.1885. Pastel and charcoal, $12\frac{3}{4} \times 9\frac{1}{2}$ ". The Metropolitan Museum of Art, New York.



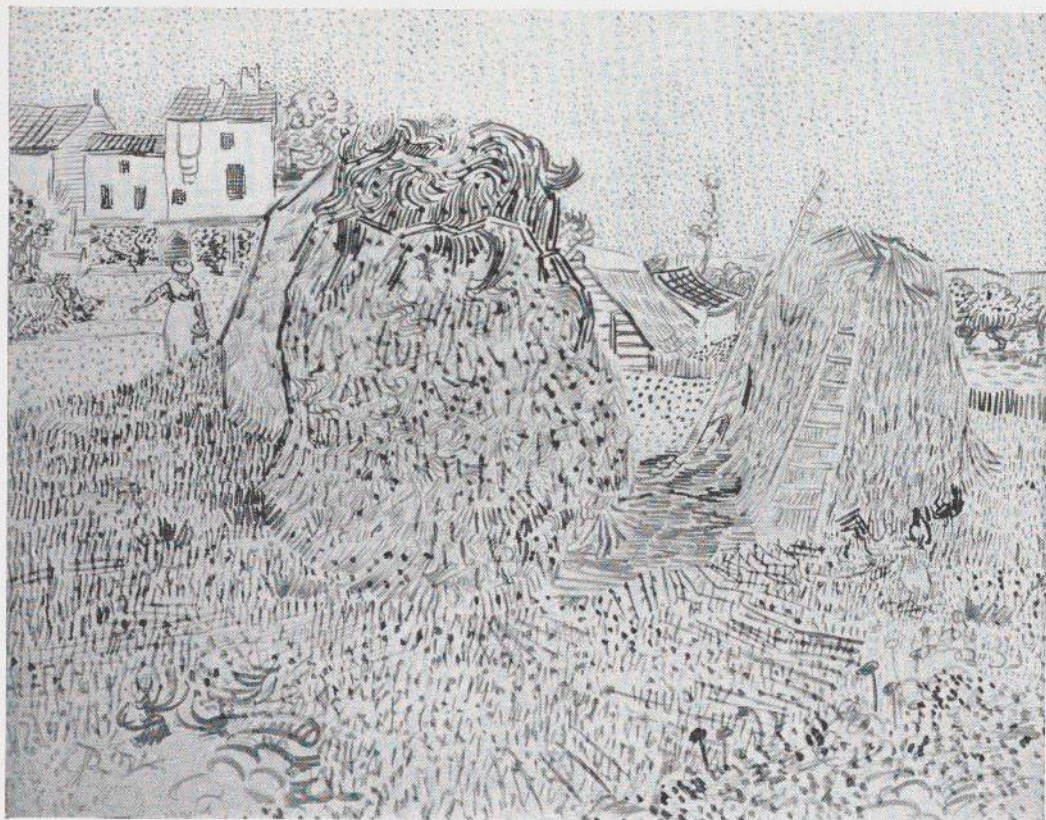
TOULOUSE-LAUTREC: At the Circus: The Bow, c.1899. Colored crayon, $13\frac{7}{8} \times 9\frac{7}{8}$ ".
Collection Philip Hofer, Cambridge.



TOULOUSE-LAUTREC: Head of a Woman. Sanguine, 21 x 14½". Collection Dr. and Mrs. David M. Levy, New York.



GAUGUIN: *L'Arlesienne*, 1888. Charcoal, 22 x 19". Collection T. Edward Hanley, Bradford, Pennsylvania.



VAN GOGH: Haystacks, 1888. Pen and ink, $9\frac{1}{2} \times 12\frac{1}{8}$ ". Collection Pierre Matisse, New York.



VAN GOGH: Grove of Cypresses, 1889. Pen and ink, $24\frac{3}{4} \times 18\frac{1}{4}$ ". The Art Institute of Chicago. Gift of Robert Allerton.



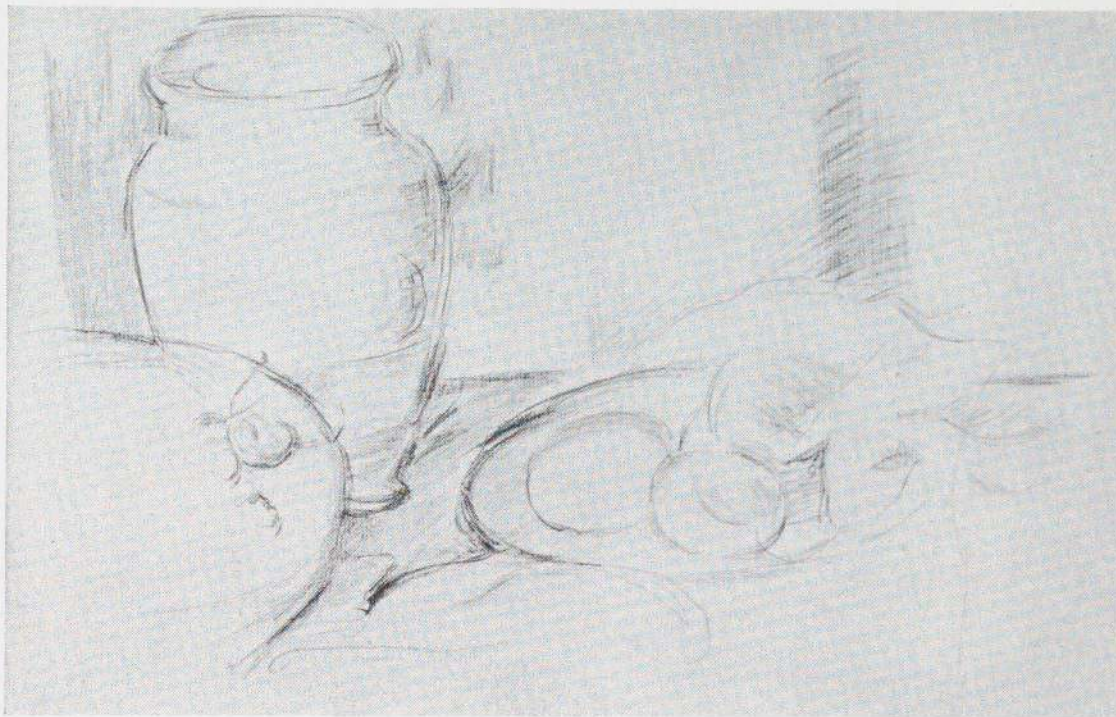
RENOIR: Bathers, c.1884. Pencil, $9\frac{3}{8} \times 13\frac{7}{8}$ ". Wadsworth Atheneum, Hartford.



RENOIR: Gabrielle and Coco, c.1903. Crayon, $23\frac{3}{4}$ x $18\frac{1}{4}$ ". Collection Hugo Perls, New York.



RENOIR: The Judgment of Paris, 1908-10. Sanguine and white chalk, 18 x 24". Phillips Memorial Gallery, Washington, D. C.



CEZANNE: Still Life, 1890-1900. Pencil, $8\frac{3}{4}$ x 14". Collection Hugo Perls, New York.



CEZANNE: Harlequin, c.1888. Pencil, $18\frac{1}{2} \times 10\frac{1}{2}$ ". The Art Institute of Chicago. Mr. and Mrs. Tiffany Blake Collection.



CEZANNE: Study after Houdon's *Ecorché*, c.1895. Pencil, $10\frac{3}{4} \times 8\frac{1}{4}$ ". The Museum of Modern Art. Lillie P. Bliss Collection.





SEURAT: At the "Concert Européen," c.1887. Conté crayon, $11\frac{5}{8} \times 9\frac{3}{8}$ ". The Museum of Modern Art. Lillie P. Bliss Collection.

Opposite: SEURAT: Portrait of the Painter, Aman Jean, 1882. Conté crayon, $24\frac{3}{4} \times 18\frac{3}{4}$ ". Collection Stephen C. Clark, New York.



REDON: Portrait of Edouard Vuillard, 1900.
Pen and ink, $10\frac{7}{8}$ x 9". Collection Walter
Pach, New York.



RODIN: Reclining Figure. Pencil, $7\frac{9}{16}$ x $11\frac{7}{8}$ ". The Metropolitan Museum of Art, New York.



RODIN: Three Studies of a Nude. Watercolor and pencil, $12\frac{3}{4} \times 10\frac{1}{4}$ ". Collection Mr. and Mrs. Carl O. Schniewind, Chicago.



REDON: Illustration for Flaubert, *The Temptation of St. Anthony*. Charcoal, 18 x 14 $\frac{3}{4}$ ".
Collection John Goriany, courtesy of the Art Institute of Chicago.



PICASSO: Head of a Woman, 1904. Ink and gouache, $14\frac{1}{2} \times 10\frac{1}{2}$ ". Collection Mr. and Mrs. Justin K. Thannhauser, New York.



MATISSE: Portrait of Mme. Manguin, 1906-07. Quill pen and ink, $24\frac{1}{2} \times 18\frac{1}{2}$ ". Pierre Matisse Gallery, New York.



MATISSE: Nude with Pipes, 1906. Quill pen and ink, 18 x 23 $\frac{3}{4}$ ". Justin K. Thannhauser Gallery, New York.



BONNARD: Goat, c.1906. Brush and ink, $12\frac{1}{8}$ x $7\frac{3}{4}$ " (sheet). Weyhe Gallery, New York.



BONNARD: Cock, c.1906. Brush and ink, 12 x $7\frac{3}{4}$ " (sheet). Weyhe Gallery, New York.



DERAIN: Landscape with Windmill, c.1905-1910. Quill pen and ink, $9\frac{1}{2} \times 12$ ". Lilienfeld Galleries Inc., New York.



UTRILLO: House at Montmartre, 1910. Pencil, $5\frac{3}{4} \times 9\frac{1}{2}$ ". Collection Robert Lebel, New York.



VALADON: The Bath, 1908. Pencil and charcoal, $12\frac{1}{2} \times 12\frac{1}{2}$ ". Collection A. Conger Goodyear, New York.



JOHN: Nude Study. Red chalk, 12 x 9 $\frac{1}{4}$ ". The Metropolitan Museum of Art, New York.





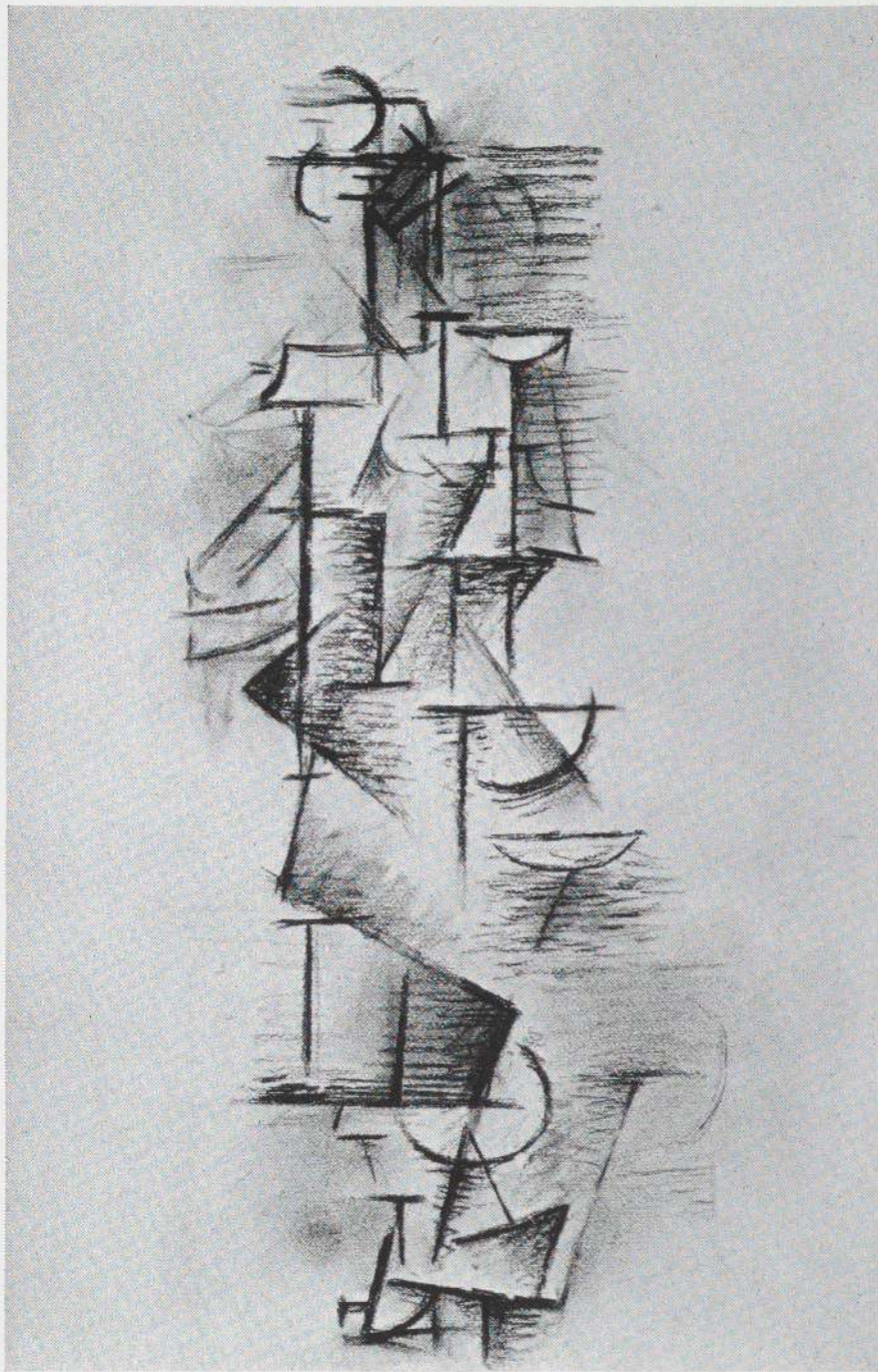
KLEE: Child with Toy, 1908. Pen and ink, $5\frac{5}{8} \times 4"$. Collection Edgar Wind, Chicago.



KLEE: Belp Moss, 1909. Pen and ink, $8\frac{1}{2} \times 10\frac{1}{8}"$. Collection Edgar Wind, Chicago.



PICASSO: Two Nudes, 1906. Pencil, $24\frac{1}{2} \times 17\frac{1}{2}$ ". The Art Institute of Chicago. Gift of Mrs. Potter Palmer.



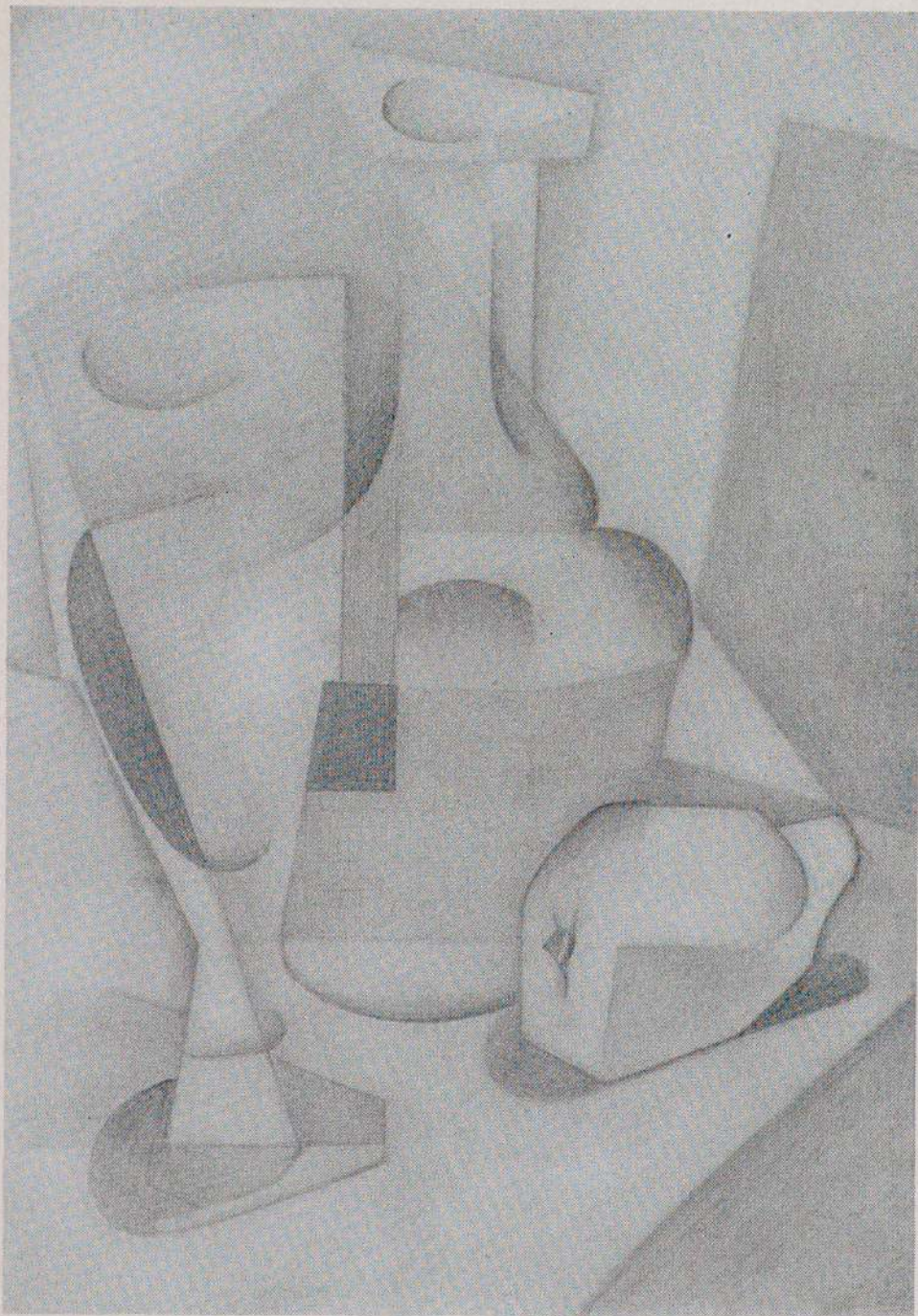
PICASSO: Figure, 1910. Charcoal, 19 x 12 $\frac{1}{4}$ ". Collection Alfred Stieglitz, New York.



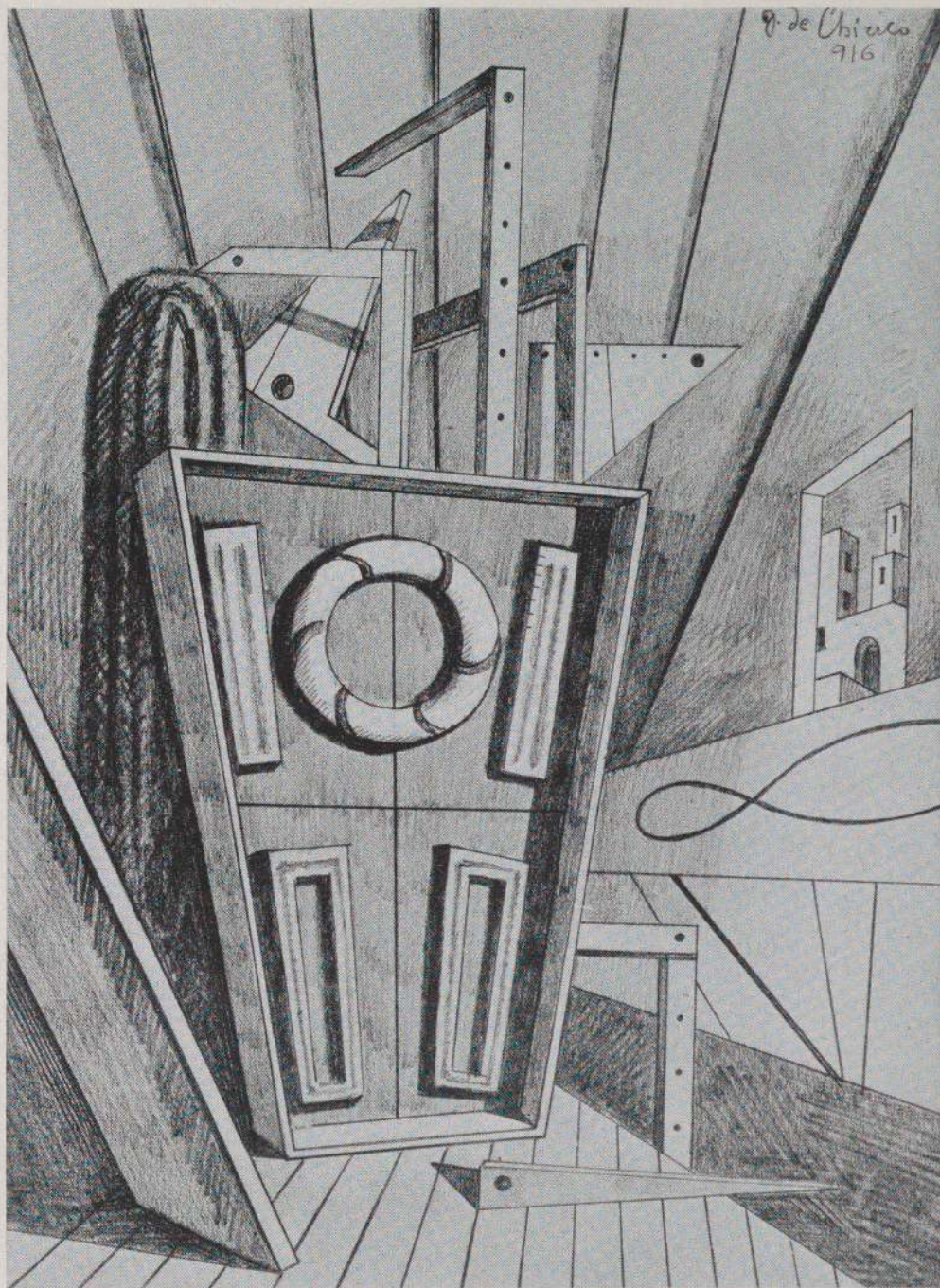
MODIGLIANI: Portrait of Leopold Zborowski. Pencil, $18\frac{1}{8} \times 11\frac{5}{8}$ ". Museum of Art, Rhode Island School of Design, Providence.



GRIS: Portrait of Max Jacob, 1919. Pencil, $14\frac{1}{8} \times 10\frac{1}{8}$ ". Private collection, New York.



GRIS: Composition, 1916. Pencil, $15\frac{1}{8} \times 10\frac{3}{4}$ ". Private collection, New York.



CHIRICO: Evangelical Still Life, 1916. Pencil, $11\frac{3}{4} \times 8\frac{5}{8}$ ". The Museum of Modern Art. Mrs. Simon Guggenheim Fund.



PICASSO: Philosopher, 1918? Pencil, $13\frac{5}{8} \times 10\frac{7}{16}$ ". The Fogg Museum of Art, Cambridge. Paul J. Sachs Collection.



PICASSO: The Fisherman, 1918. Pencil, $13\frac{3}{4}$ x 10". Private collection, New York.



MATISSE: Study for *The White Plumes*, 1919. Pencil, 14½ x 9½". The Cone Collection, Baltimore.



MATISSE: Study for *The White Plumes*, 1919. Pencil, 20½ x 14". Collection John S. Newberry, Jr., Grosse Pointe Farms, Michigan.



MATISSE: Study for *The White Plumes*, 1919. Pencil, 21 x 14 $\frac{1}{4}$ ". Collection Mrs. George Helm, Easthampton, Long Island.



MATISSE: Study for *The White Plumes*, 1919. Pencil, 20 $\frac{5}{8}$ x 14". Collection Henry P. McIlhenny, Philadelphia.





PASCIN: "Salon" at Marseilles. Pen and ink on wash, $17\frac{1}{2} \times 22$ ". Buchholz Gallery, New York.

Opposite above: SEGONZAC: Reclining Nude. Pen, $18\frac{3}{8} \times 25\frac{5}{8}$ ". Collection Frank Crowninshield, New York.

Opposite below: SEGONZAC: Landscape. Pen, $18\frac{3}{4} \times 24\frac{3}{4}$ ". The Art Institute of Chicago. Gift of Mr. and Mrs. William N. Eisendrath, Jr.



Left: PASCIN: Self-Portrait, c. 1927. Transfer, 19 x 12". The Museum of Modern Art. Gift of Mrs. John D. Rockefeller, Jr.

Right: COCTEAU: Diaghilev and Nijinsky. Pen and ink, 11 $\frac{5}{8}$ x 7 $\frac{1}{4}$ ". Collection Mrs. Charles B. Goodspeed, Chicago.



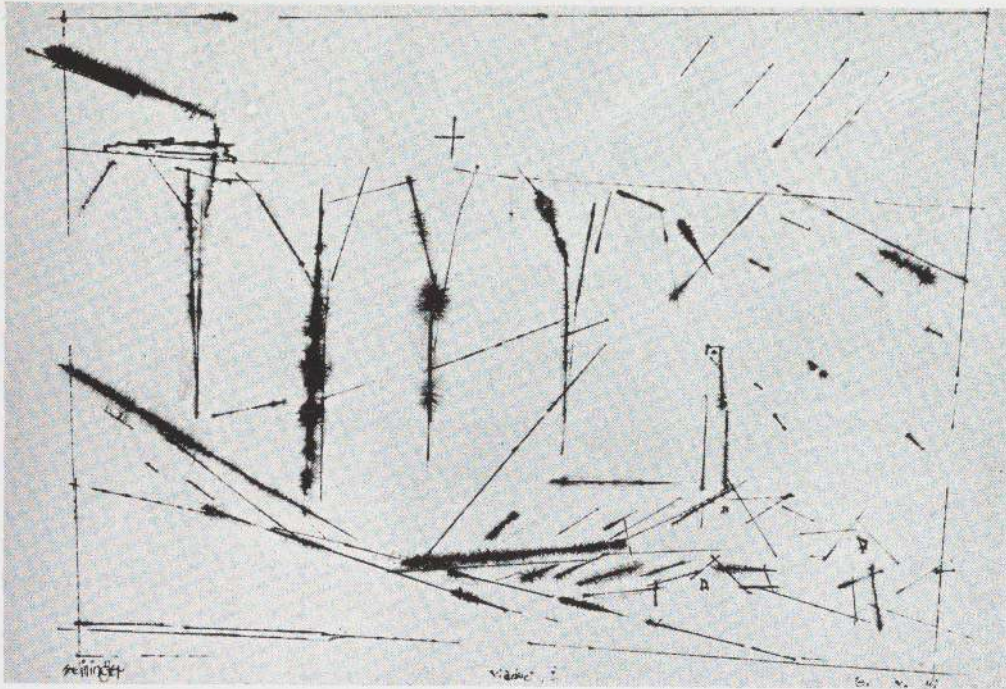
JOHN: James Joyce, 1930. Crayon, $16\frac{3}{4}$ x 12". Collection Mrs. W. Murray Crane, New York.



HART: The Jury, 1927. Wash, charcoal and ink, $14\frac{1}{4} \times 19\frac{1}{4}$ ". The Museum of Modern Art. Gift of Mrs. John D. Rockefeller, Jr.



BELLOWS: Dance in Insane Asylum, c.1917. Wash, charcoal, pen, $18\frac{7}{8} \times 24\frac{5}{8}$ ". The Art Institute of Chicago. Gift of Mr. and Mrs. Charles H. Worcester.



FEININGER: The Viaduct, 1941. Pen and ink, $13\frac{1}{2} \times 18$ ". Buchholz Gallery, New York.



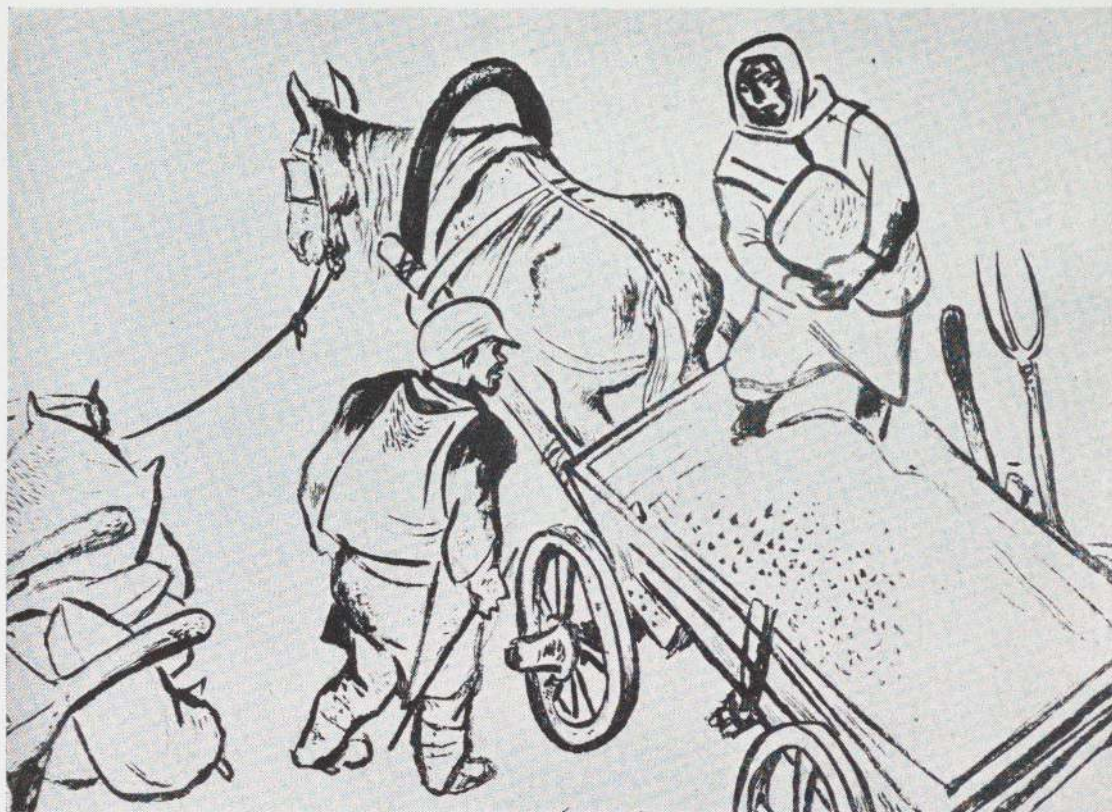
GROSZ: Café, 1922. Pen and ink, $12\frac{3}{8} \times 25\frac{1}{2}$ ". The Museum of Modern Art.



Grosz: Second Course, 1929. Brush and ink, $24\frac{7}{8} \times 19\frac{3}{4}$ ". Collection Mr. and Mrs. Erich Cohn, New York.



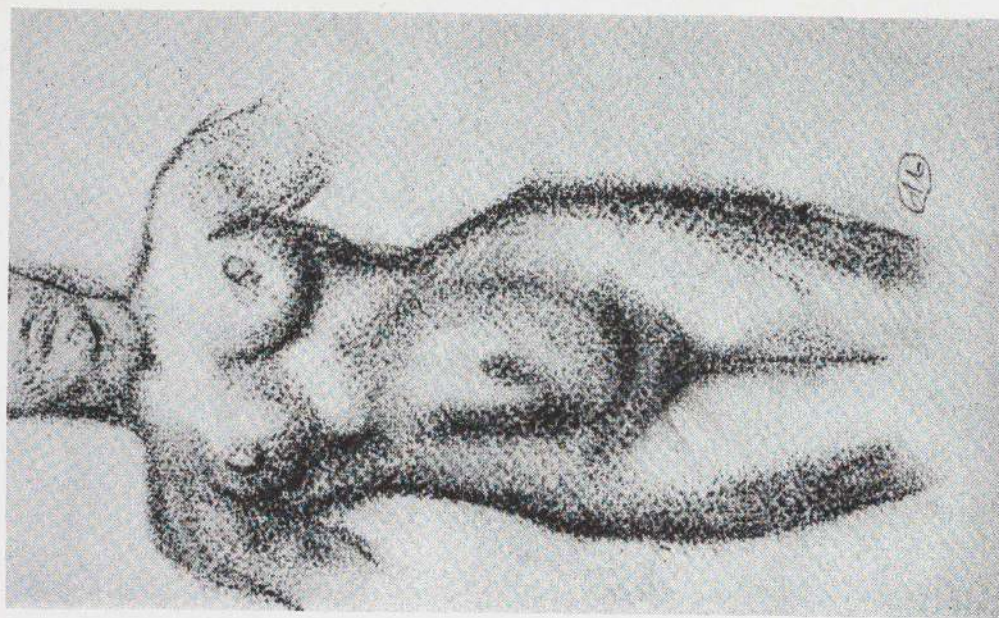
KOLLWITZ: Mother Embracing Her Children, 1932. Charcoal, $21\frac{1}{2} \times 17\frac{1}{8}$ ". Collection Herman Shulman, New York.



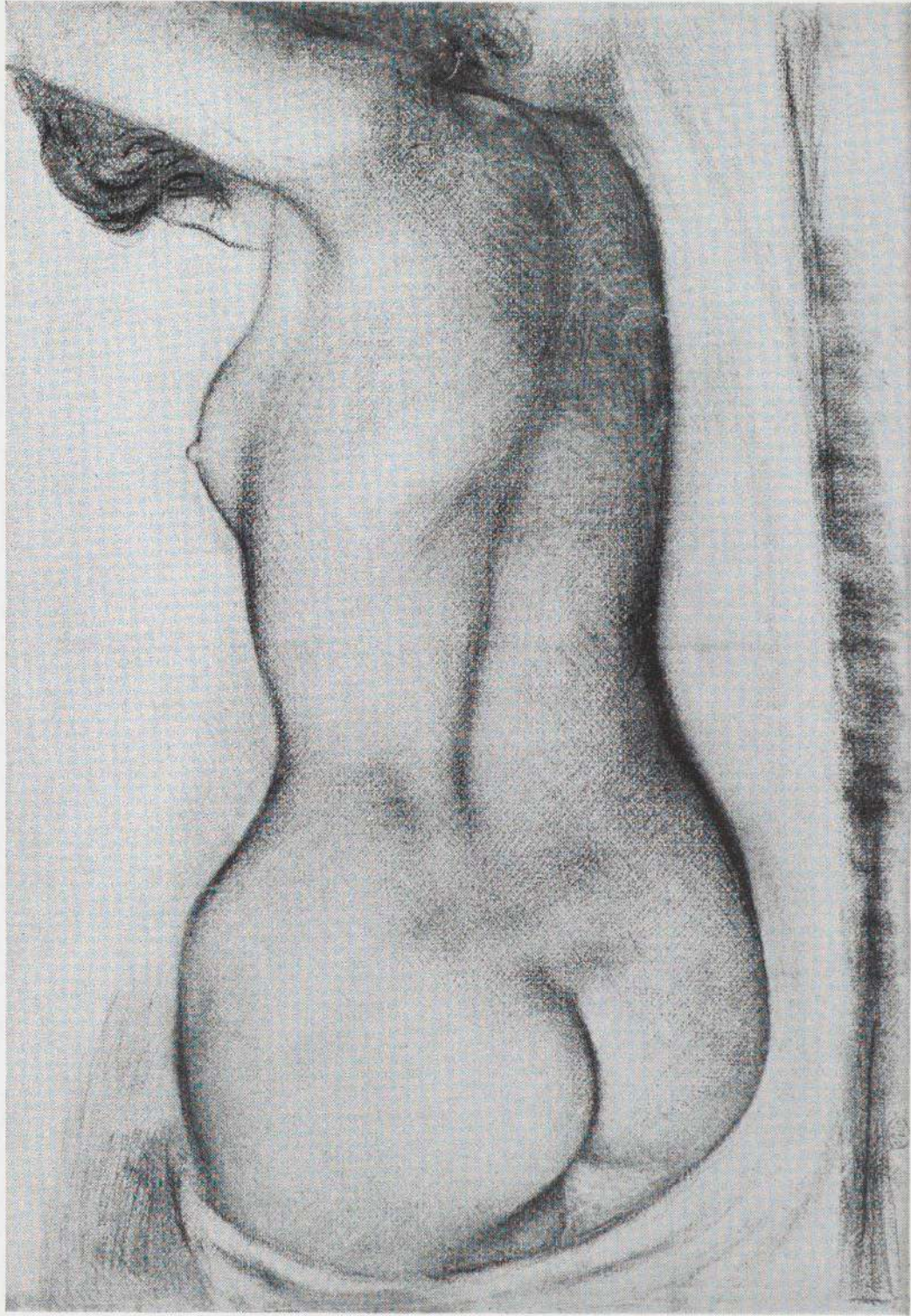
GROPPER: Wheat Cart, Russia. 1927. Brush and ink, $10\frac{1}{2} \times 14\frac{3}{4}$ ". Collection J. D. Hatch, Jr., Albany.



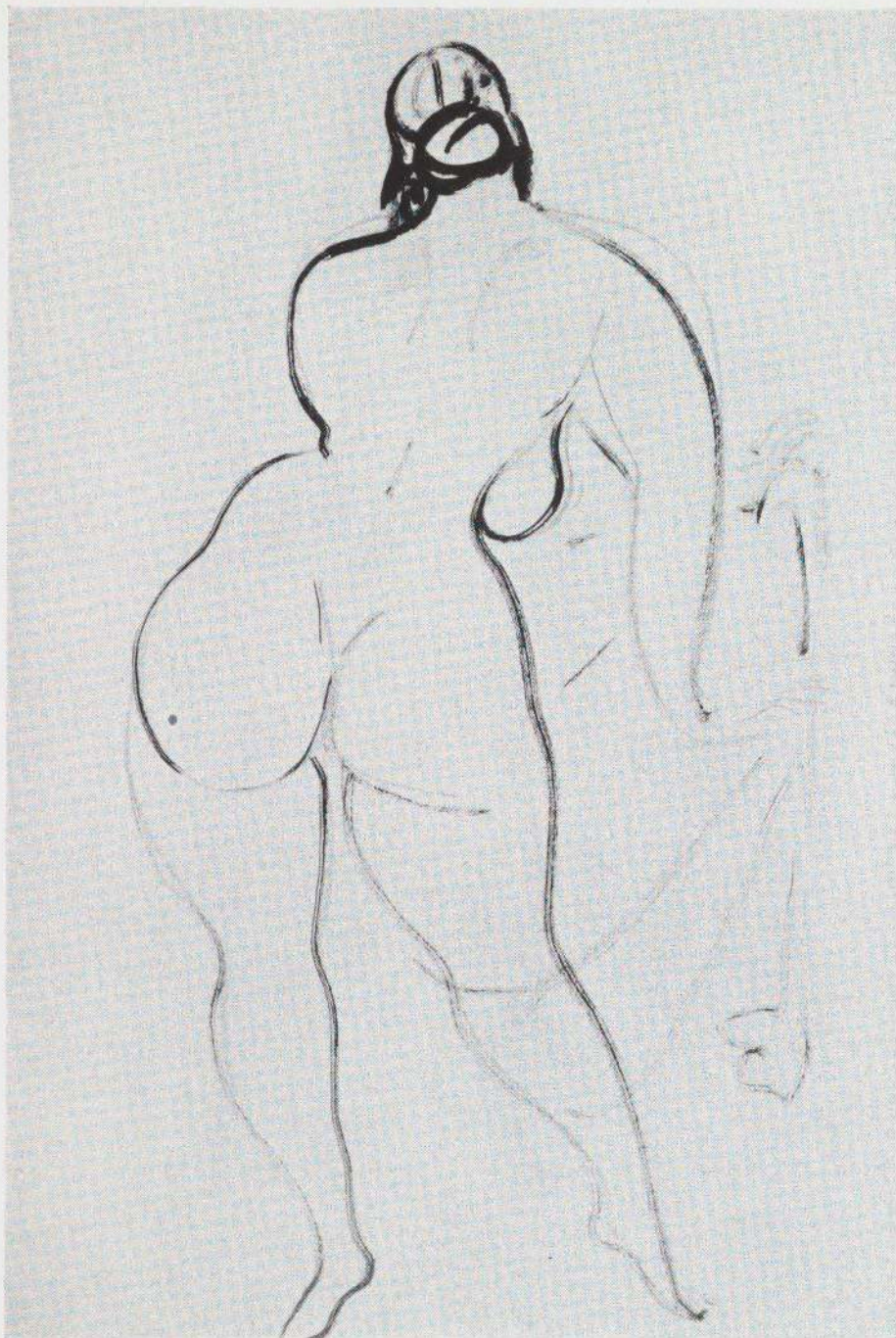
DESPiau: Seated Nude, 1928. Sanguine, $10\frac{3}{4} \times 8\frac{1}{8}$ ". The Cone Collection, Baltimore.



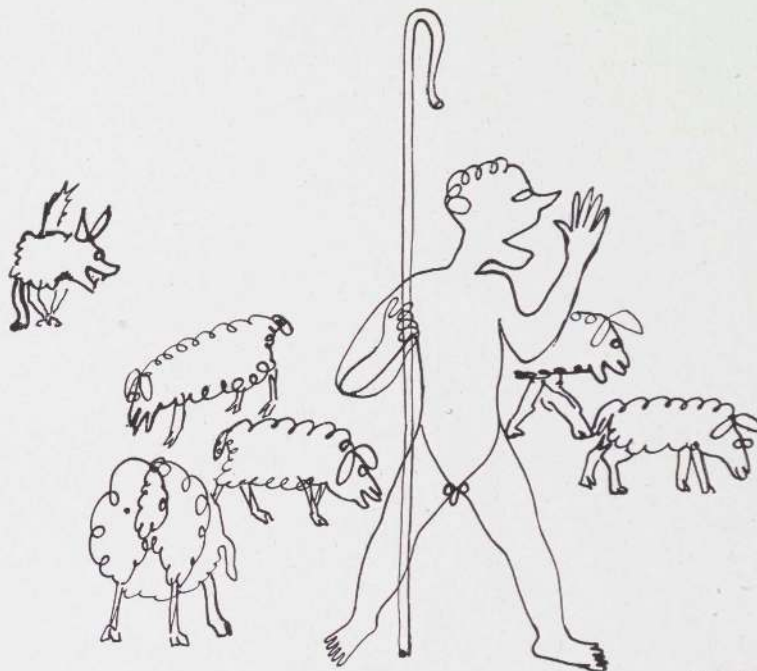
MAILLOt: Standing Nude, c.1925. Sanguine, 10×6 ". Collection A. Conger Goodyear, New York.



MAILLOL: Reclining Nude, 1932. Sanguine, $21\frac{1}{4} \times 30\frac{3}{4}$ ". Art Institute of Chicago. Gift of Mr. and Mrs. William N. Eisendrath, Jr.



LACHAISE: Back of Nude Woman, 1929. Quill pen and ink, $17\frac{7}{8} \times 12$ ". The Brooklyn Museum.



Calder

CALDER: A Boy and False Alarms, 1931. Illustration for the *Fables of Aesop*. Pen and ink, $9\frac{5}{8} \times 7\frac{1}{4}$ " (sheet). Private collection, New York.



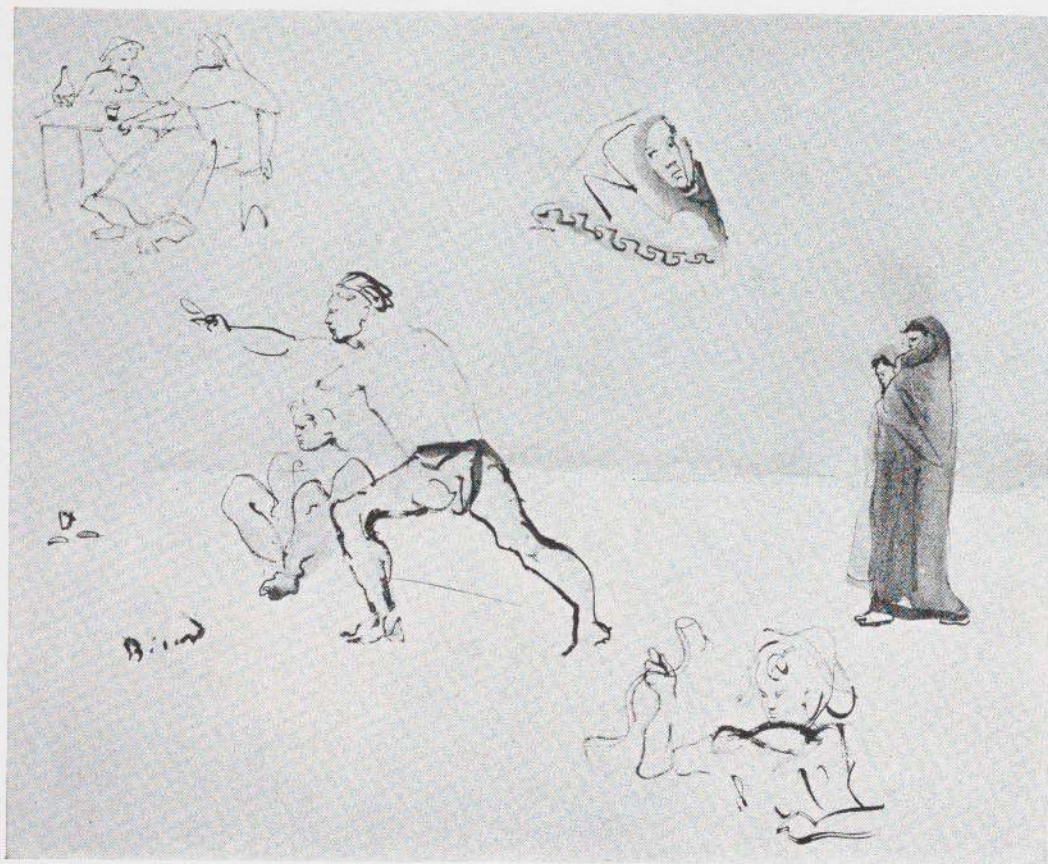
FLANNAGAN: Pelican, 1941. Brush and ink, $11\frac{5}{8} \times 18\frac{3}{8}$ ". Collection Miss Betty Chamberlain.



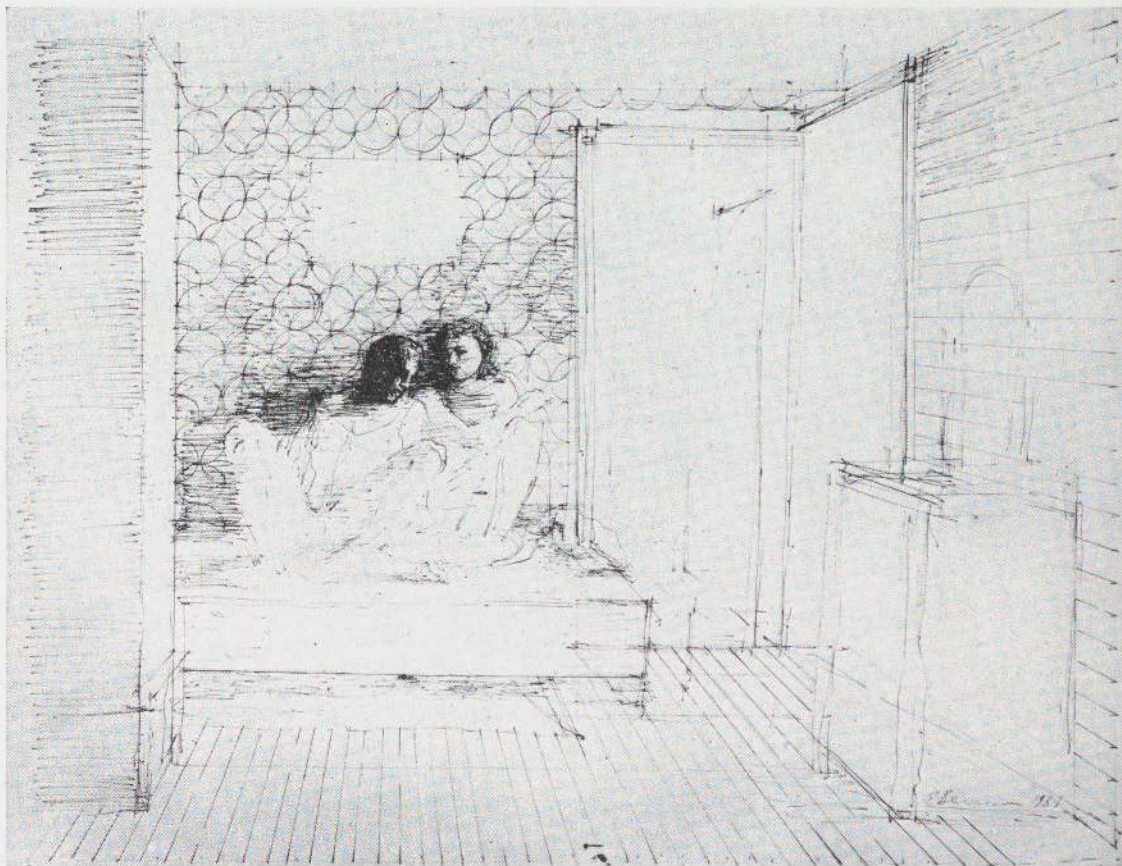
CHAGALL: King David, 1935. Illustration for a book of Hebrew poetry. Pen and ink, 9 x 6 $\frac{3}{16}$ ".
Owned by the artist.



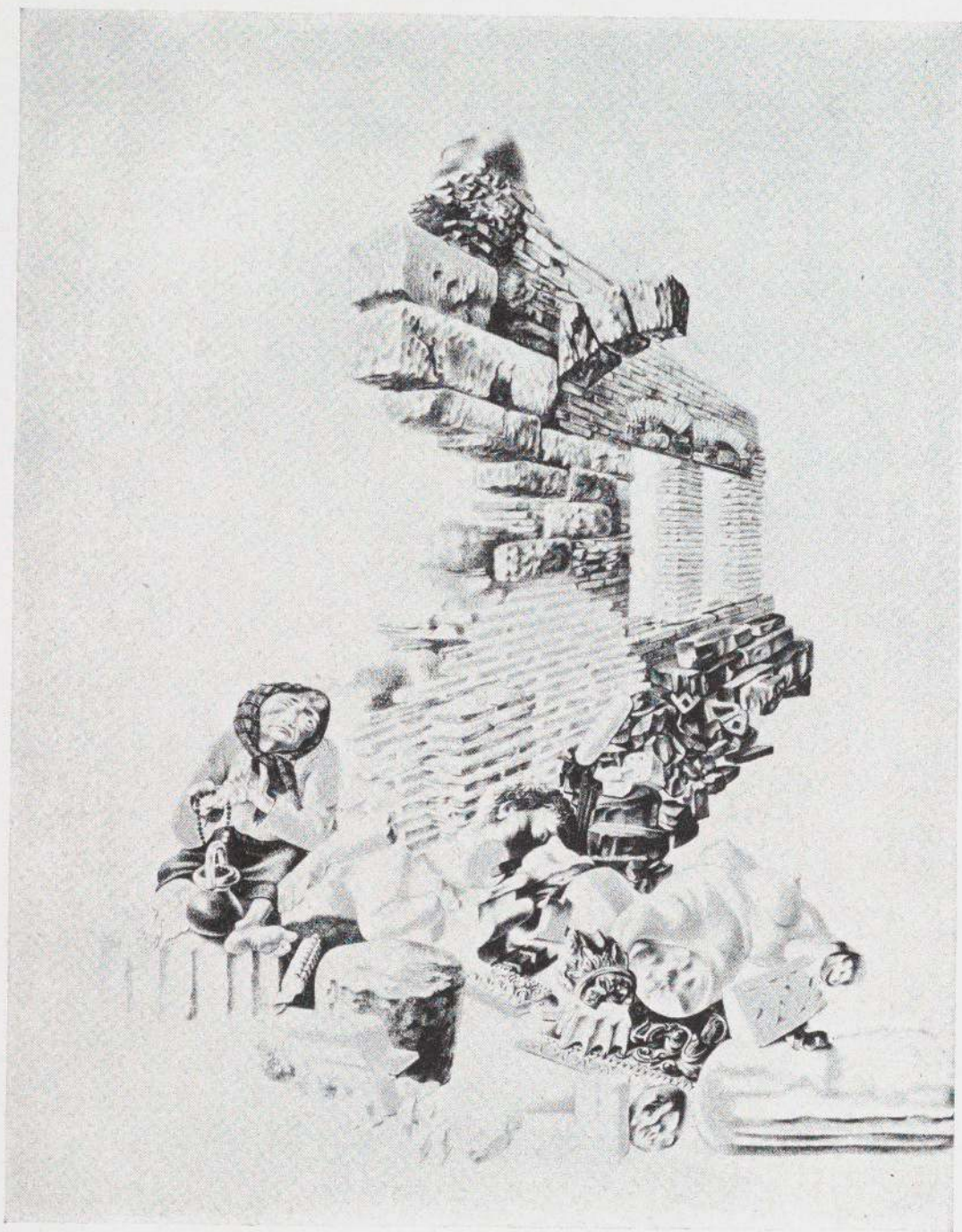
MATISSE: Girl in Rumanian Blouse, 1937. Pen and ink, $24\frac{3}{8} \times 19\frac{1}{4}$ ". Collection Erik Charell, Beverly Hills, California.



BERARD: Page of Sketches, c.1934. Brush, ink and watercolor, $11\frac{1}{4}$ x 14". Wadsworth Atheneum, Hartford.



BERMAN: The Lovers, 1931. Pen and ink, $14\frac{3}{4} \times 19\frac{5}{8}$ ". Private collection, New York.



BLUME: Beggar Woman, 1932. Pencil, $10\frac{1}{2} \times 8\frac{3}{8}$ ". Collection Edgar J. Kaufmann, Jr.



TCHELITCHEW: Metamorphic Landscape with Lion, 1941. Pen and ink wash, $10\frac{3}{8} \times 8\frac{1}{4}$ ".
The Museum of Modern Art. Gift of Miss Edith Wetmore.



DALÍ: Cavalier of Death, 1934. Pen and ink, $33\frac{1}{2} \times 22\frac{3}{8}$ ". Collection Miss Ann Clark Resor, Greenwich, Connecticut.



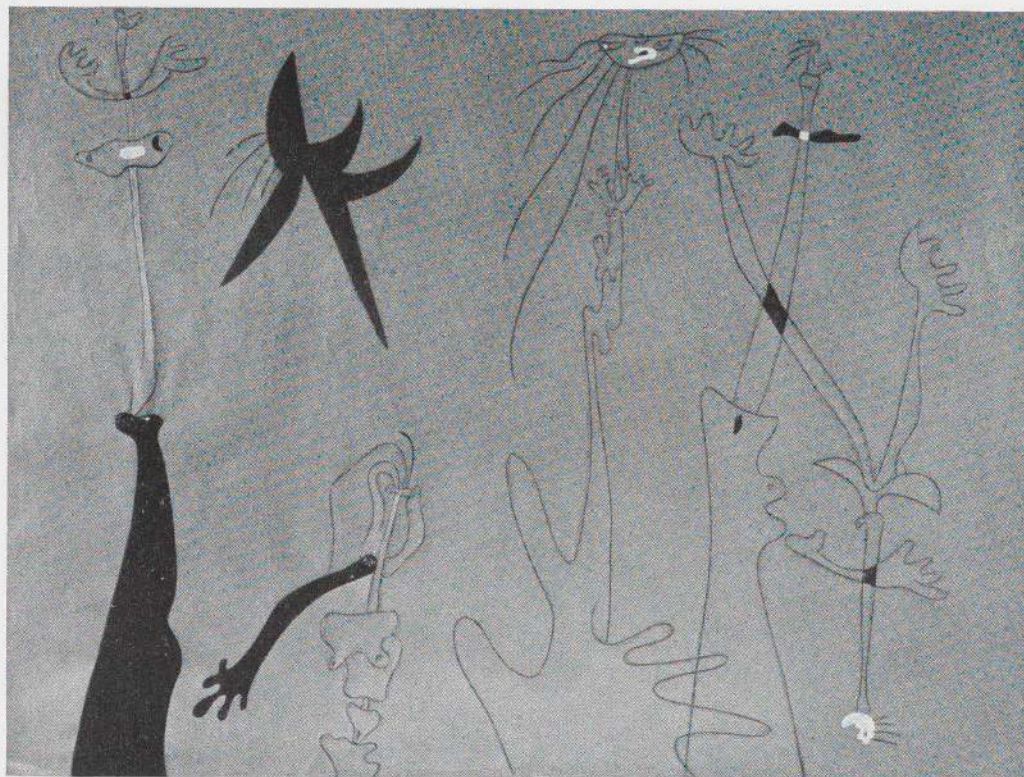
DALÍ: Figure of Drawers, 1937. Pen and ink, $30\frac{1}{4} \times 22\frac{5}{8}$ ". Collection Alfonso Gonzalez, New York.



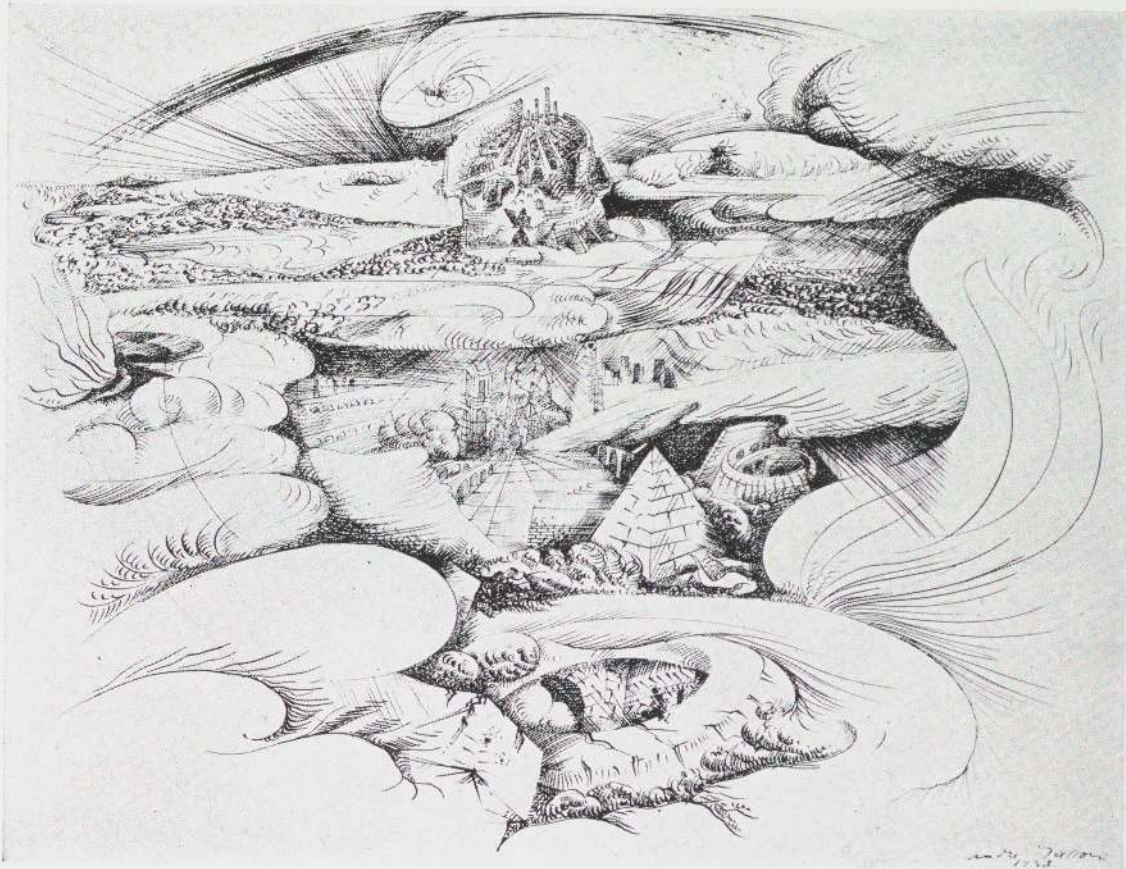
PICASSO: The End of a Monster, 1937. Pencil, $15\frac{1}{8}$ x $22\frac{1}{4}$ ". Collection Roland Penrose.



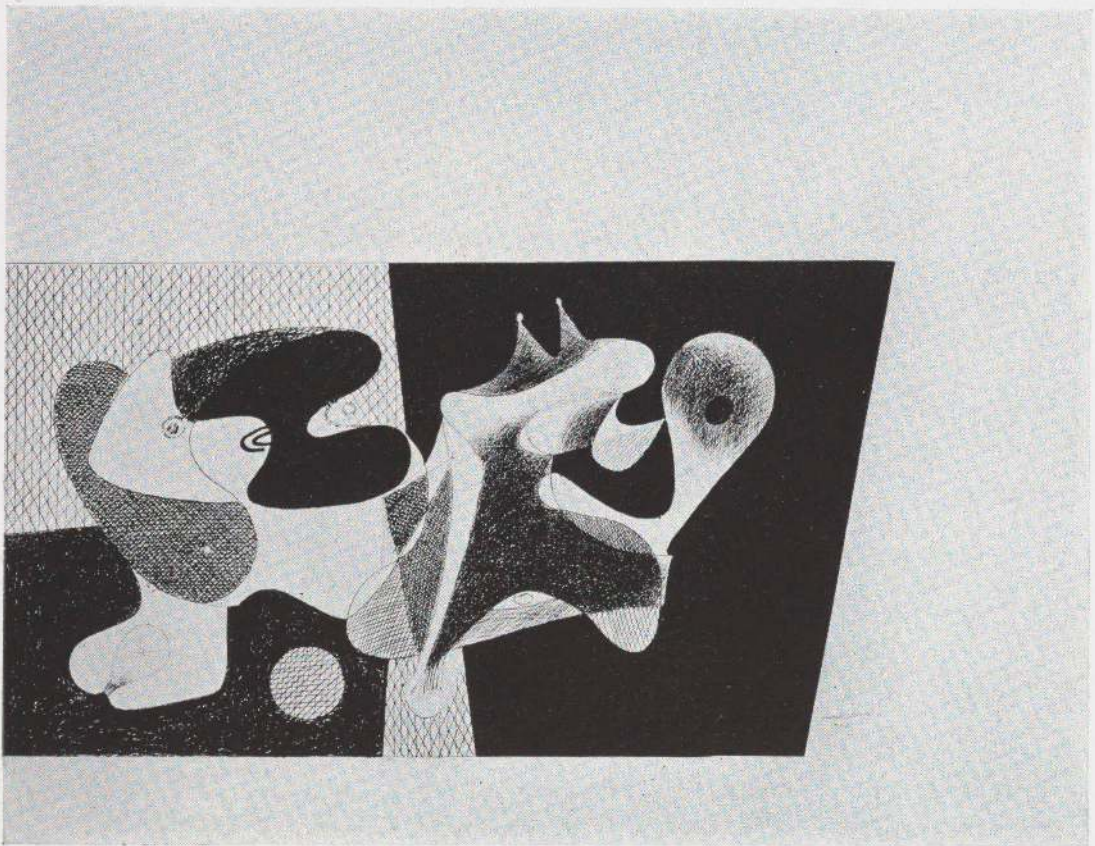
PICASSO: Minotaur, 1933. Pen and ink wash, $18\frac{7}{8} \times 24\frac{3}{4}$ ". Private collection, New York, courtesy of the Kleemann Galleries.



MIRO: The Blue Star, 1934. Pencil and gouache on red paper, 19½ x 25½". Private collection, New York.



MASSON: Dream of a Future Desert, 1938. Pen and ink, $19\frac{3}{8} \times 25\frac{3}{8}$ ". Collection Henry Church, New York.





DICKINSON: Winter, c.1920. Ink, charcoal and pencil, $15\frac{5}{8} \times 19$ ". The Cleveland Museum of Art.

Opposite above: BRAQUE: Still Life, 1931. Pastel in gray, black and white, $7 \times 11\frac{1}{2}$ ". The Baltimore Museum of Art. Collection Mrs. Saidie A. May.

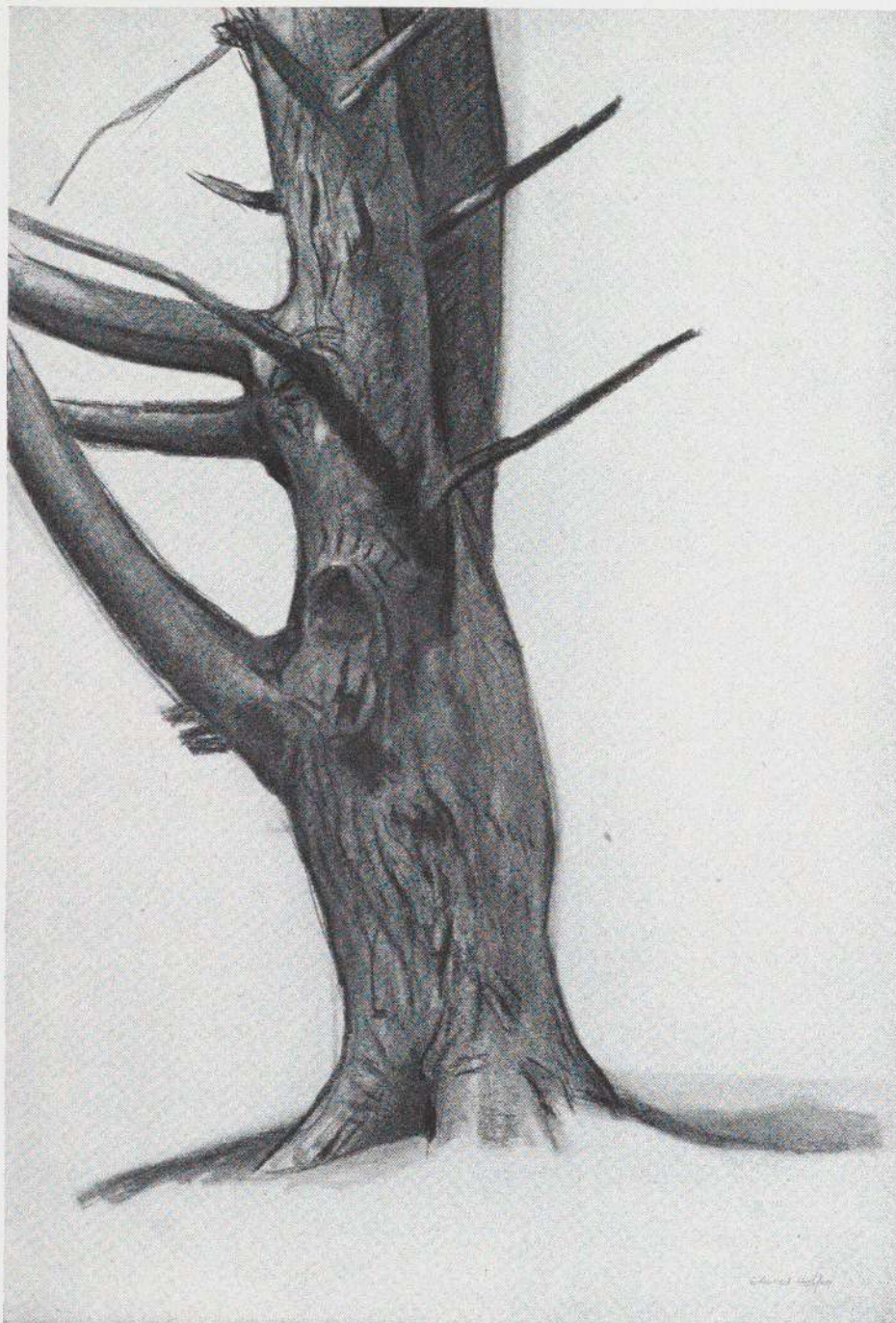
Opposite below: GORKY: Objects, 1932. Pen and ink, $22\frac{1}{4} \times 30$ ". The Museum of Modern Art.



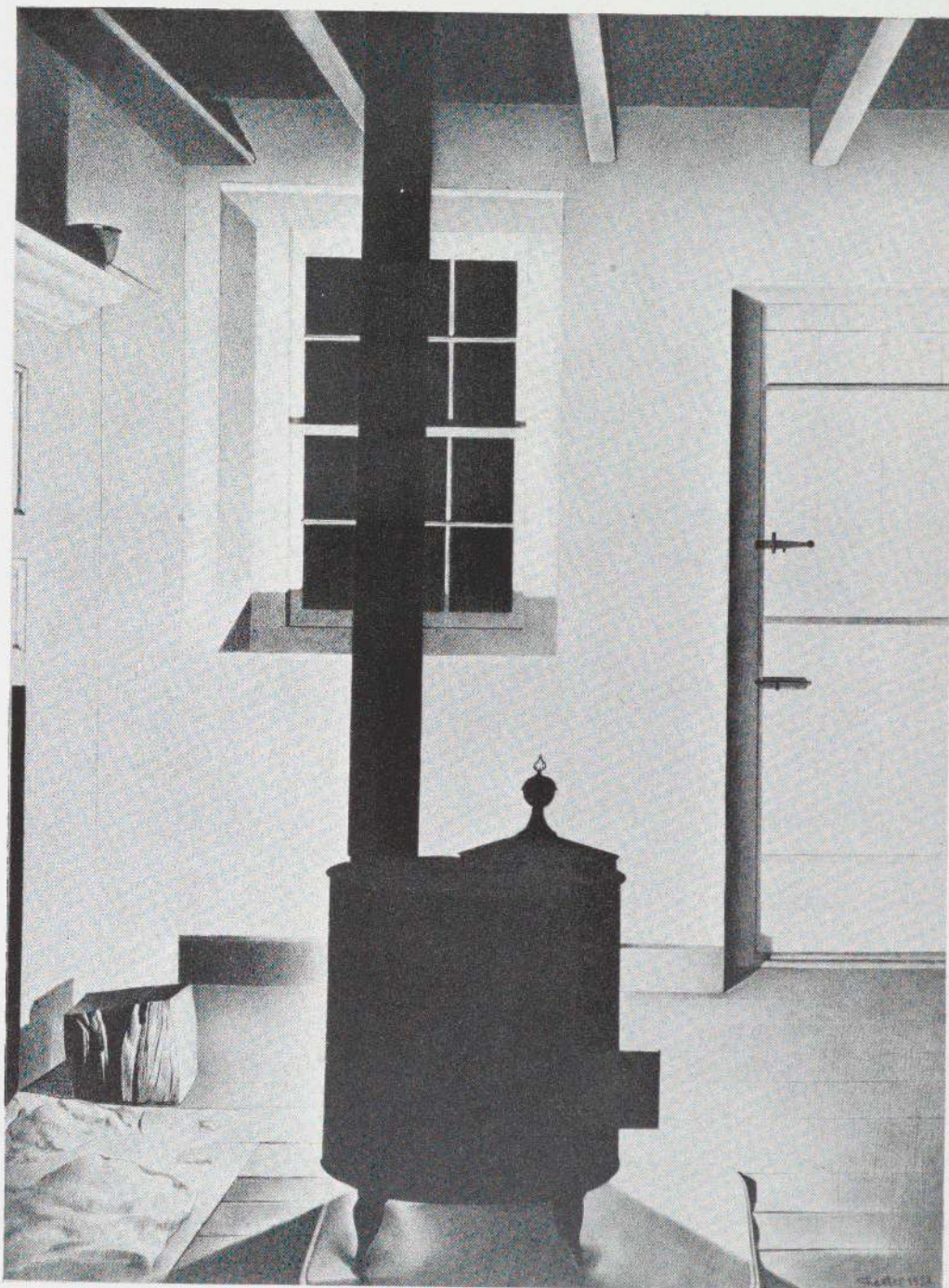
LIPCHITZ: Prometheus Strangling the Vulture, 1936. A study for sculpture. Ink wash, $17\frac{3}{4} \times 11\frac{3}{4}$ ". Collection Curt Valentin, New York.



MOORE: Pale Shelter Scene, 1941. Ink, watercolor, gouache, $18\frac{1}{2} \times 16\frac{5}{8}$ ". The British Ministry of Information.



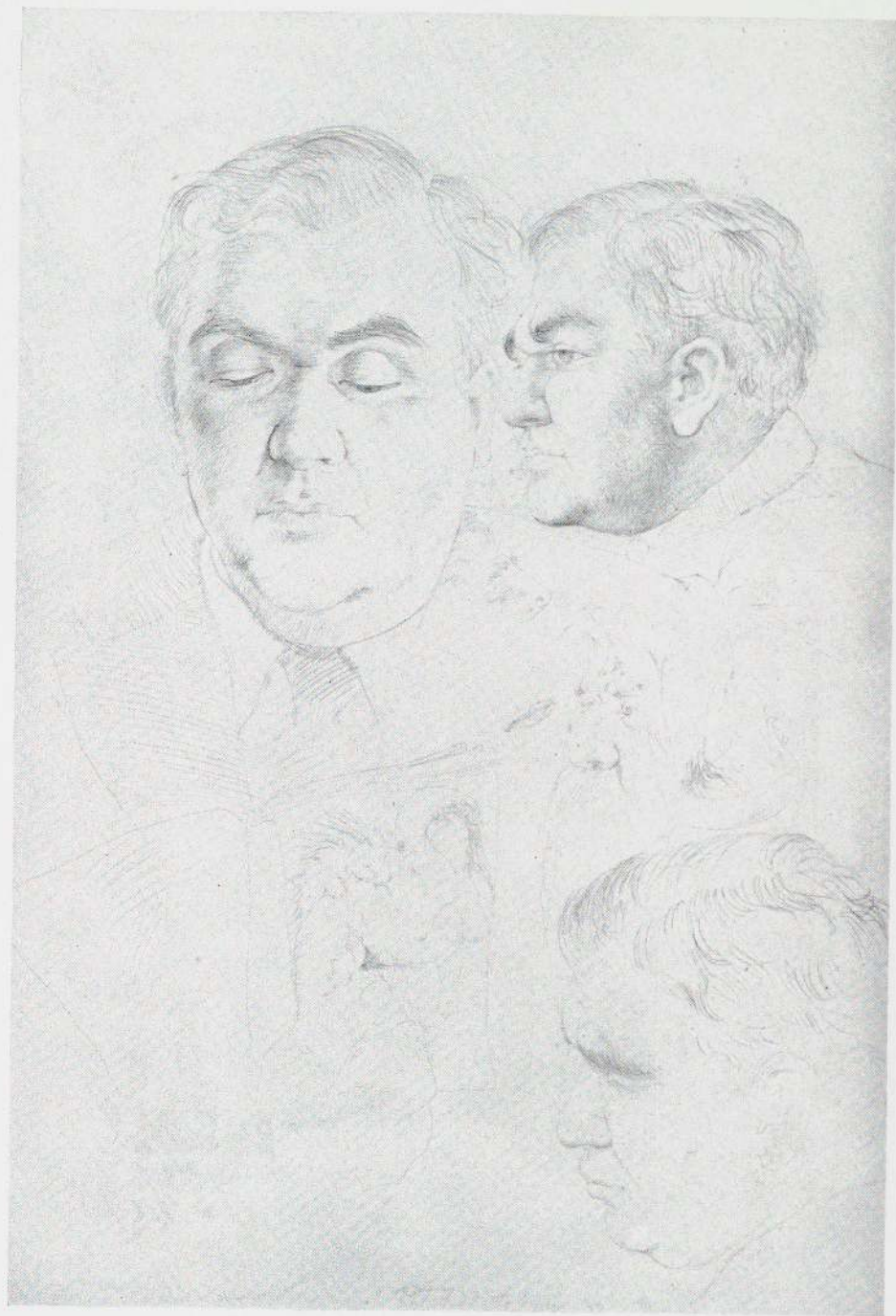
HOPPER: Tree. Charcoal, 22 $\frac{1}{8}$ x 15" (sheet). Frank K. M. Rehn Gallery, New York.



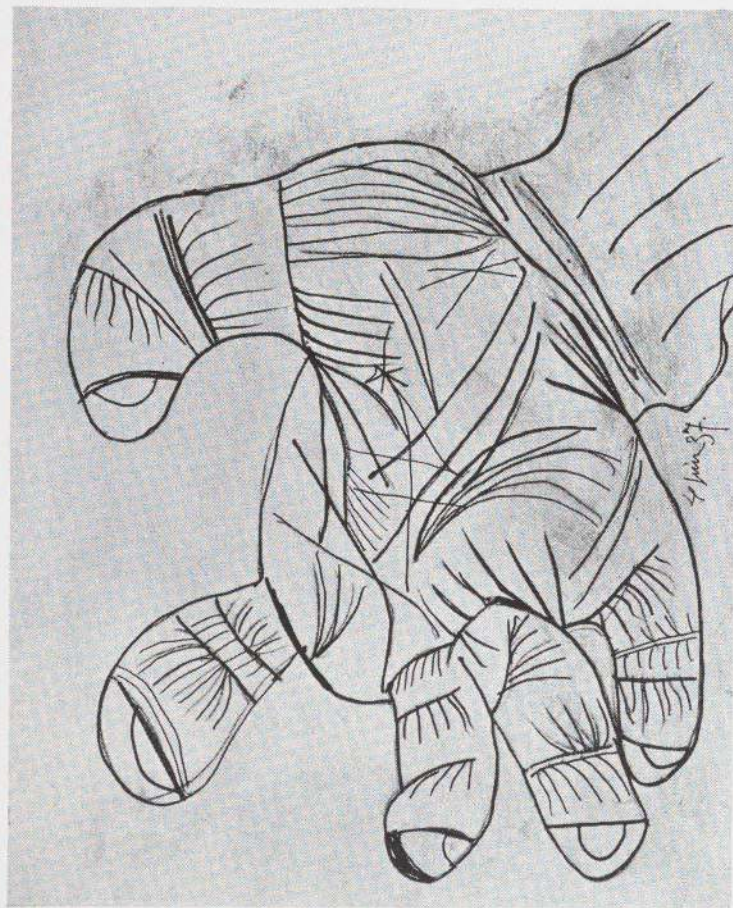
SHEELER: Interior with Stove, 1932. Conté crayon, $28\frac{5}{8} \times 20\frac{3}{4}$ ". Collection Edward Steichen, Ridgefield, Connecticut.



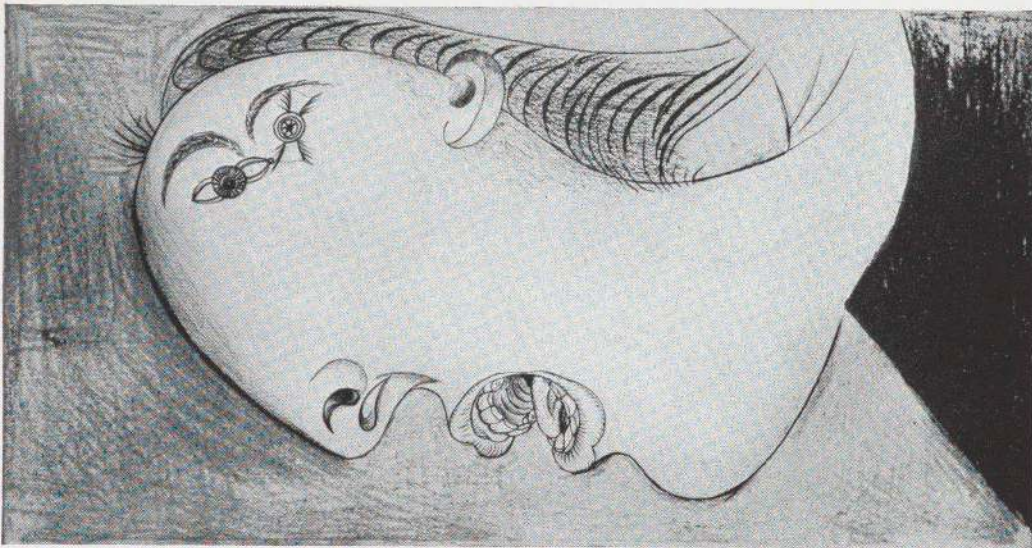
CADMUS: Portrait of the Artist's Sister, 1943. Pencil, $9\frac{1}{2} \times 6\frac{5}{8}$ ". Collection Lincoln Kirstein, New York.



TCHELITCHEV: Portrait of Nikolas Kopekin, 1937. Silverpoint, $18\frac{7}{8} \times 12\frac{3}{8}$ ".
The Fogg Museum of Art, Cambridge. Paul J. Sachs Collection.



PICASSO: Study for *Guernica*. Hand, June 4, 1937. Pencil on gouache, $9\frac{1}{4}$ x $11\frac{1}{2}$ ". On extended loan to the Museum of Modern Art from the artist.



Right: PICASSO: Study for *Guernica*. Head, May 13, 1937. Pencil and colored crayon, $17\frac{7}{8}$ x $9\frac{1}{2}$ ". On extended loan to the Museum of Modern Art from the artist.



CATALOG OF THE EXHIBITION

All measurements are sight (mat opening) unless otherwise indicated; height precedes width. Items preceded by an asterisk (*) are illustrated.

ARP, Hans. French, born Strasbourg 1888.

AUTOMATIC DRAWING, 1916.

Ink, $16\frac{5}{8} \times 21\frac{1}{8}$ ".

The Museum of Modern Art. Given anonymously.

BACON, Peggy. American, born 1895.

SORE THROAT, c. 1925.

Crayon, $12 \times 8\frac{5}{8}$ ".

Collection J. D. Hatch, Jr., Albany.

BARLACH, Ernst. German, 1870-1938.

"When time like eternity . . ." ("Wenn Zeit wie Ewigkeit . . ."), 1916.

Charcoal, $29\frac{1}{2} \times 21\frac{1}{2}$ ".

Buchholz Gallery, New York.

BECKMANN, Max. German, born 1884. Lives in Amsterdam.

BOY WITH LOBSTER, 1926.

Charcoal and gouache, $23\frac{3}{4} \times 17\frac{7}{8}$ ".

Buchholz Gallery, New York.

BELLMER, Hans. German.

DRAWING, 1936.

White ink on black paper, $13\frac{3}{4} \times 9\frac{7}{8}$ ".

The Museum of Modern Art. Purchase Fund.

BELLOWS, George. American, 1882-1925.

*DANCE IN INSANE ASYLUM, c. 1917.

Wash, charcoal, pen, $18\frac{7}{8} \times 24\frac{5}{8}$ ".

The Art Institute of Chicago. Gift of Mr. and Mrs. Charles H. Worcester. *Ill. p. 57.*

BEMELMANS, Ludwig. American, born Austria 1898.

MOVING.

Pen and ink, $17\frac{3}{4} \times 22$ ".

Collection Erik Charell, Beverly Hills, Calif.

BERARD, Christian. French, born 1902.

DANCER RESTING, c. 1930.

Brush and ink wash, $14\frac{3}{8} \times 11\frac{1}{2}$ ".

Collection Mr. and Mrs. Lloyd Bruce Wescott, Clinton, N. J.

*PAGE OF SKETCHES, c. 1934.

Brush, ink and watercolor, $11\frac{1}{4} \times 14$ ".

Wadsworth Atheneum, Hartford, Conn. *Ill. p. 68.*

BERMAN, Eugene. American, born Russia 1899. Worked in Paris.

*THE LOVERS, 1931.

Pen and ink, $14\frac{3}{4} \times 19\frac{5}{8}$ ".

Private collection. New York. *Ill. p. 69.*

LANDSCAPE NEAR ST. REMY, 1935.

Pen and ink wash, $15\frac{3}{8} \times 19\frac{3}{4}$ ".

Private collection, New York.

BLUME, Peter. American, born Russia 1906.

HARPS, 1932.

Pencil, $13\frac{1}{2} \times 12\frac{1}{4}$ ".

The Museum of Modern Art. Gift of Mrs. John D. Rockefeller, Jr.

*BEGGAR WOMAN, 1932. Study for *The Eternal City*.

Pencil, $10\frac{1}{2} \times 8\frac{3}{8}$ ".

Collection Edgar J. Kaufmann, Jr. On extended loan to the Museum of Modern Art. *Ill. p. 70.*

BOCCIONI, Umberto. Italian, 1882-1916.

STATES OF MIND: THOSE WHO STAY, 1911. Study for a painting of the same title.

Pencil, 23×34 ".

The Museum of Modern Art. Gift of Vico Baer.

One of a series of three drawings in the Museum collection; the other two are titled, *States of Mind: The Farewells* and *States of Mind: Those Who Go*.

BONNARD, Pierre. French, born 1867.

NUDE, c. 1905.

Crayon, $11\frac{3}{4} \times 13\frac{1}{4}$ ".

Collection Miss Louise Bourgeois, New York.

*COCK, c. 1906. Illustration for Jules Renard, *Histoires Naturelles*.

Brush and ink, $12 \times 7\frac{3}{4}$ " (sheet).

Weyhe Gallery, New York. *Ill. p. 36.*

*GOAT, c. 1906. Illustration for Jules Renard, *Histoires Naturelles*.

Brush and ink, $12\frac{1}{8} \times 7\frac{3}{4}$ " (sheet).

Weyhe Gallery, New York. *Ill. p. 36.*

BRANCUSI, Constantin. Rumanian, born 1876. Lives in Paris.

PORTRAIT OF MISS CARPENTER.

Pencil, $24 \times 16\frac{1}{2}$ ".

The Arts Club of Chicago.

BABIES.

Pen and ink, $18\frac{5}{8} \times 12\frac{1}{8}$ ".

The Art Institute of Chicago. Gift of Robert Allerton.

BRAQUE, Georges. French, born 1881.

STILL LIFE, c. 1913.

Charcoal, black paper and white crayon, $24\frac{1}{2} \times 18\frac{3}{8}$ ".

Collection Mr. and Mrs. Walter C. Arensberg, Hollywood.

*STILL LIFE, 1931.

Pastel in gray, black and white, $7\frac{1}{2} \times 11\frac{1}{2}$ ".

The Baltimore Museum of Art. Collection Mrs. Saidie A. May. *Ill. p. 78.*

- CADMUS, Paul. American, born 1904.
 TREE, 1939.
 Ink, 11 x 14".
 Collection George Platt Lynes, New York.
- *PORTRAIT OF THE ARTIST'S SISTER, 1943.
 Pencil, $9\frac{1}{2}$ x $6\frac{5}{8}$ ".
 Collection Lincoln Kirstein, New York. *Ill. p. 84.*
- CALDER, Alexander. American, born 1898.
 Three illustrations for *The Fables of Aesop*, 1931.
 *A BOY AND FALSE ALARMS.
 Pen and ink, $9\frac{5}{8}$ x $7\frac{1}{4}$ " (sheet).
 Private collection, New York. *Ill. p. 65.*
 A BAT AND A WEASEL.
 Pen and ink, $9\frac{3}{4}$ x $7\frac{3}{8}$ " (sheet).
 Private collection, New York.
 A WOLF AND A SOW.
 Pen and ink, $9\frac{3}{4}$ x $7\frac{1}{4}$ " (sheet).
 Private collection, New York.
- CARREÑO, Mario. Cuban, born 1913.
 DANCERS, 1943.
 Pen and ink, 14 x 11" (sheet).
 Perls Galleries Inc., New York.
- CASSATT, Mary. American, 1845-1926. Worked in Paris.
 THE TEA, 1893.
 Pencil, $13\frac{7}{8}$ x $10\frac{1}{2}$ ".
 Collection A. Conger Goodyear, New York.
- CEZANNE, Paul. French, 1839-1906.
 *HARLEQUIN, c. 1888. Study for *Mardi Gras*.
 Pencil, 18 x 10".
 The Art Institute of Chicago. Mr. and Mrs. Tiffany Blake Collection.
 STUDY OF TREES, 1890-1895.
 Pencil, $18\frac{3}{8}$ x $11\frac{1}{4}$ ".
 Weyhe Gallery, New York.
 *Study after Houdon's *Ecorché*, c. 1895.
 Pencil, $10\frac{3}{4}$ x $8\frac{1}{4}$ ".
 The Museum of Modern Art. Lillie P. Bliss Collection. *Ill. p. 27.*
 *STILL LIFE, 1890-1900.
 Pencil, $8\frac{3}{4}$ x 14".
 Collection Hugo Perls, New York. *Ill. p. 25.*
- CHAGALL, Marc. Born Russia 1887. Worked in Paris; now in U.S.A.
 AT DAWN, Moscow, 1920.
 Ink on gray paper, $18\frac{1}{4}$ x $12\frac{1}{2}$ ".
 Owned by the artist.
 Eight illustrations for a book of modern Hebrew poetry.
 *KING DAVID, *ill. p. 66.* 1935.
 Pen and ink, each 9 x $6\frac{3}{16}$ " (sheet).
 Owned by the artist.
- NUDE, 1942.
 Pen and gray ink, $19\frac{3}{8}$ x $12\frac{7}{8}$ " (sheet).
 Owned by the artist.
- GIRL WITH COCK, 1943.
 Pen and ink, $23\frac{1}{4}$ x $15\frac{3}{4}$ " (sheet).
 Owned by the artist.
- CHIRICO, Giorgio de. Italian, born Greece 1888. Worked in Italy and Paris.
 *EVANGELICAL STILL LIFE, 1916.
 Pencil, $11\frac{3}{4}$ x $8\frac{5}{8}$ ".
 The Museum of Modern Art. Mrs. Simon Guggenheim Fund. *Ill. p. 47.*
 THE PYTHAGOREAN, 1916.
 Pencil, $12\frac{7}{8}$ x $9\frac{3}{8}$ ".
 The Museum of Modern Art. Mrs. Simon Guggenheim Fund.
 IL CONDOTTIERO, 1917.
 Pencil, 13 x $9\frac{3}{8}$ ".
 The Museum of Modern Art. Mrs. Simon Guggenheim Fund.
 Study for the large *Metaphysicians*, 1918.
 Pencil, 13 x $9\frac{3}{8}$ ".
 The Museum of Modern Art. Mrs. Simon Guggenheim Fund.
- COCTEAU, Jean. French, born 1891.
 *DIAGHILEV AND NIJINSKY.
 Pen and ink, $11\frac{5}{8}$ x $7\frac{1}{4}$ ".
 Collection Mrs. Charles B. Goodspeed, Chicago. *Ill. p. 54.*
- CORBINO, Jon. American, born Sicily 1905.
 HALF NUDE, 1943.
 Pen and ink, $11\frac{3}{8}$ x $8\frac{1}{8}$ ".
 Kleemann Galleries, New York.
- CORINTH, Lovis. German, 1858-1925.
 SELF-PORTRAIT, 1924.
 Crayon, 19 x 12".
 Collection Mrs. Charlotte Berend-Corinth, New York.
- DALI, Salvador. Spanish, born 1904. Worked in France; now in U.S.A.
 *CAVALIER OF DEATH, 1934.
 Pen and ink, $33\frac{1}{2}$ x $22\frac{3}{8}$ ".
 Collection Miss Ann Clark Resor, Greenwich, Conn. *Ill. p. 72.*
 STUDIES, 1934.
 Pencil, $10\frac{1}{2}$ x $6\frac{3}{4}$ ".
 Wadsworth Atheneum, Hartford, Conn.
 STUDIES OF HORSEMEN, 1936.
 Pen and ink, 17 x 21".
 The Museum of Modern Art. Gift of Samuel A. Lewisohn.
 HARPO MARX, 1937.
 Pencil, $16\frac{1}{4}$ x $12\frac{3}{4}$ ".
 Collection Henry P. McIlhenny, Philadelphia.

- *FIGURE OF DRAWERS, 1937.
Pen and ink, $30\frac{1}{4} \times 22\frac{5}{8}$ ".
Collection Alfonso Gonzalez, New York. *Ill. p. 73.*
- DAVIES, Arthur B. American, 1862-1928.
ISADORA DUNCAN, c. 1924.
Pastel, $21\frac{5}{8} \times 14\frac{1}{2}$ ".
Ferargil Galleries, New York.
- DEGAS, Edgar. French, 1834-1917.
SKETCHES OF DANCERS, c. 1877.
Brush and ink, $7\frac{1}{2} \times 9\frac{3}{4}$ ".
The Fogg Museum of Art, Cambridge. Paul J. Sachs Collection.
- *TWO DANCERS RESTING, c. 1885.
Charcoal and pastel on green paper, $18\frac{3}{8} \times 24\frac{3}{8}$ ".
Collection Erich M. Remarque, New York. *Ill. p. 15.*
- GIRL BATHING, c. 1895.
Pastel and charcoal, $25\frac{1}{2} \times 19\frac{1}{2}$ ".
Durand-Ruel, New York.
- *STUDY OF NUDE, c. 1895.
Pastel and charcoal, $12\frac{1}{8} \times 9\frac{1}{4}$ ".
The Metropolitan Museum of Art, New York. *Ill. p. 76.*
- Study for *Dancers in Blue*, c. 1900.
Charcoal, $27\frac{3}{4} \times 19\frac{1}{2}$ ".
Allen Memorial Art Museum, Oberlin College, Ohio.
- DELAUNAY, Robert. French, 1885-1941.
EIFFEL TOWER, 1910.
Pen and ink on wallboard, $21\frac{1}{2} \times 19\frac{3}{8}$ ".
The Museum of Modern Art. Purchase Fund.
- DERAIN, André. French, born 1880.
*LANDSCAPE WITH WINDMILL, c. 1905-1910.
Quill pen and ink, $9\frac{3}{8} \times 11\frac{7}{8}$ ".
Lilienfeld Galleries Inc., New York. *Ill. p. 37.*
- ROAD UNDER THE TREES.
Sanguine, $18\frac{1}{2} \times 24\frac{1}{8}$ ".
The Cleveland Museum of Art.
- DESPIAU, Charles. French, born 1874.
SEATED NUDE.
Sanguine, $11\frac{3}{4} \times 7\frac{3}{4}$ ".
The Museum of Modern Art. Gift of Mrs. Saidie A. May.
- RECLINING NUDE.
Sanguine, $8\frac{5}{8} \times 14$ ".
Collection Mr. and Mrs. Edward M. M. Warburg, New York.
- *SEATED NUDE, 1928.
Sanguine, $10\frac{3}{8} \times 8\frac{1}{4}$ ".
The Cone Collection, Baltimore. *Ill. p. 62.*
- DICKINSON, Preston. American, 1891-1930.
HARLEM RIVER, c. 1920.
Ink, $16 \times 19\frac{1}{2}$ ".
The Cleveland Museum of Art.
- *WINTER, c. 1920.
Ink, charcoal and pencil, $15\frac{5}{8} \times 19$ ".
The Cleveland Museum of Art. *Ill. p. 79.*
- DOMINGUEZ, Oscar. Spanish. Worked in Paris.
DEGALCOMANIA, 1936.
Ink, $14\frac{1}{4} \times 11\frac{1}{2}$ ".
The Museum of Modern Art. Purchase Fund.
- DOVE, Arthur G. American, born 1880.
SKETCH FOR A PAINTING, 1933.
Charcoal, $4\frac{7}{8} \times 6\frac{7}{8}$ ".
An American Place, New York.
- BLACK AND WHITE LANDSCAPE, 1941.
Brush and wash, 5×7 ".
An American Place, New York.
- THE INN, 1941.
Brush and wash, 5×7 ".
An American Place, New York.
- DUCHAMP, Marcel. French, born 1887. Now in U.S.A.
TÉMOINS OCULISTES, 1920. Study for *La Mariée mise à nu . . .*
Stylus on carbon paper, $19\frac{3}{4} \times 14\frac{3}{4}$ ".
Collection Mr. and Mrs. Walter C. Arensberg, Hollywood.
- DUFY, Raoul. French, born 1879.
NUDE, c. 1925.
Pencil, $19\frac{3}{8} \times 24\frac{1}{4}$ ".
Collection R. Sturgis Ingersoll, Philadelphia.
- EPSTEIN, Jacob. American, born 1880. Lives in London.
FACTORY WORKER, EAST SIDE, c. 1902.
Crayon, $13\frac{3}{4} \times 10\frac{7}{8}$ ".
Collection J. D. Hatch, Jr., Albany.
- ERNST, Max. German, born 1891. Worked in France; now in U.S.A.
THE LEAF, c. 1926.
Frottage, $16\frac{3}{4} \times 10$ ".
Collection Mme. Helena Rubinstein, New York.
- FEININGER, Lyonel. American, born 1871. Worked in Germany 1887-1936; now in U.S.A.
THE MILL, 1912.
Charcoal, $8\frac{3}{8} \times 10\frac{3}{4}$ ".
J. B. Neumann Gallery, New York.
- *THE VIADUCT, 1941.
Pen and ink, $13\frac{5}{8} \times 18\frac{1}{2}$ ".
Buchholz Gallery, New York. *Ill. p. 58.*
- FLANNAGAN, John B. American, 1898-1942.
*PELICAN, 1941.
Brush and ink, $11\frac{5}{8} \times 18\frac{3}{8}$ ".
Collection Miss Betty Chamberlain. On extended loan to the Museum of Modern Art. *Ill. p. 65.*

- FORAIN, Jean-Louis. French, 1852-1931.
 THE SUICIDE, c. 1918.
 Crayon and watercolor, $13\frac{1}{4} \times 16\frac{5}{8}$ ".
 The Cleveland Museum of Art.
- FRENCH, Jared. American, born 1905.
 FIGURES ON THE BEACH, 1940-41.
 Pencil, 13×20 ".
 Owned by the artist.
- GAUDIER-BRZESKA, Henri. French, 1891-1915
 Worked in England.
 SEATED NUDE.
 Ink, $14 \times 9\frac{1}{4}$ ".
 Collection A. Conger Goodyear, New York.
- GAUGUIN, Paul. French, 1848-1903.
 A BRITTANY WOMAN, c. 1886.
 Charcoal and pastel, $12\frac{3}{8} \times 18\frac{1}{2}$ ".
 The Art Institute of Chicago. Gift of Mr. and Mrs. Carter H. Harrison.
 BATHER, 1888. Study for *Bathers in Brittany*.
 Charcoal with pastel, $23 \times 13\frac{3}{4}$ ".
 Collection Mrs. Charles B. Goodspeed, Chicago.
 *L'ARLÉSIENNE, 1888.
 Charcoal, $21\frac{1}{2} \times 18\frac{3}{4}$ ".
 Collection T. Edward Hanley, Bradford, Pa. *Ill. p. 19*.
- GLACKENS, W. J. American, 1870-1938
 Illustration for Paul de Koch, *The Proh Family*.
 Crayon and wash, $10 \times 13\frac{1}{2}$ ".
 The Detroit Institute of Arts.
- VAN GOGH, Vincent. Dutch, 1853-1890. Worked in France.
 *HAYSTACKS, 1888.
 Pen and ink, $9\frac{3}{8} \times 12$ ".
 Collection Pierre Matisse, New York. *Ill. p. 20*.
 VIEW OF ARLES, 1888.
 Pen and ink, $17 \times 21\frac{1}{2}$ ".
 The Museum of Art, Rhode Island School of Design, Providence.
 *GROVE OF CYPRESSES, 1889.
 Pen and ink, $24\frac{3}{4} \times 18\frac{3}{8}$ ".
 The Art Institute of Chicago. Gift of Robert Allerton. *Ill. p. 21*.
- GORKY, Arshile. American, born Russia 1904.
 *OBJECTS, 1932.
 Pen and ink, $22\frac{1}{4} \times 30$ " (sheet).
 The Museum of Modern Art. Van Gogh Purchase Fund. *Ill. p. 78*.
- GRAVES, Morris. American, born 1910.
 ENGLISH NIGHTFALL PIECE, 1938.
 Pencil and red ink, $24\frac{1}{8} \times 20\frac{1}{2}$ " (sheet).
 The Museum of Modern Art. Purchase Fund.
- TREE FROG, 1940.
 Pencil, $19\frac{1}{4} \times 22\frac{3}{4}$ ".
 Phillips Memorial Gallery, Washington, D. C.
- GRIS, Juan. Spanish, 1887-1927. Worked in Paris.
 *COMPOSITION, 1916.
 Pencil, $15\frac{1}{8} \times 10\frac{3}{4}$ ".
 Private collection, New York. *Ill. p. 46*.
 *PORTRAIT OF MAX JACOB, 1919.
 Pencil, $14\frac{1}{8} \times 10\frac{1}{8}$ ".
 Private collection, New York. *Ill. p. 45*.
- GROPPER, William. American, born 1897.
 *WHEAT CART, RUSSIA, 1927.
 Brush and ink, $10\frac{1}{2} \times 14\frac{3}{4}$ ".
 Collection J. D. Hatch, Jr., Albany. *Ill. p. 61*.
 THE REFUGEES, 1940.
 Charcoal and ink wash, $18\frac{1}{2} \times 24$ ".
 A.C.A. Gallery, New York.
- GROSZ, George. American, born Germany 1893.
 Worked in Germany until 1932.
 *CAFE, 1922.
 Pen and ink, $12\frac{3}{8} \times 25\frac{1}{2}$ " (sheet).
 The Museum of Modern Art, acquired through the Lillie P. Bliss Bequest. *Ill. p. 58*.
 PORTRAIT STUDY, c. 1926.
 Pencil, 27×21 ".
 The Museum of Modern Art. Gift of Paul J. Sachs.
 *SECOND COURSE, 1929.
 Brush and ink, $24\frac{7}{8} \times 19\frac{3}{4}$ ".
 Collection Mr. and Mrs. Erich Cohn, New York. *Ill. p. 59*.
- HART, "Pop" (George Overbury). American, 1869-1933.
 *THE JURY, 1927.
 Wash, charcoal and ink, $14\frac{1}{4} \times 19\frac{1}{4}$ ".
 The Museum of Modern Art. Gift of Mrs. John D. Rockefeller, Jr. *Ill. p. 56*.
- HARTLEY, Marsden. American, 1877-1943.
 LANDSCAPE, 1927.
 Silverpoint, $12\frac{1}{4} \times 13\frac{3}{4}$ ".
 Estate of the artist.
- HAYTER, Stanley William. English, born 1901. Worked in Paris; now in U.S.A.
 FISH AND FIGURES, 1943.
 Red ink on green paper, $9\frac{1}{8} \times 20$ ".
 Owned by the artist.
- HELIKER, John E. American, born 1910.
 HARVESTING, 1944.
 Pen and ink, $13\frac{3}{4} \times 16\frac{3}{4}$ " (sheet).
 Kraushaar Galleries, New York.

HOPPER, Edward. American, born 1882.

*TREE.

Charcoal, $22\frac{1}{8} \times 15$ " (sheet).

Frank K. M. Rehn Gallery, New York. *Ill. p. 82.*

JOHN, Augustus. English, born 1878.

*NUDE STUDY.

Red chalk, $12 \times 9\frac{1}{4}$ ".

The Metropolitan Museum of Art, New York. *Ill. p. 39.*

HEAD OF DORELIA.

Charcoal, $10\frac{5}{8} \times 9\frac{1}{8}$ ".

Collection Miss Agnes Mongan, Cambridge, Mass.

*JAMES JOYCE, 1930.

Crayon, $16\frac{3}{4} \times 12$ ".

Collection Mrs. W. Murray Crane, New York. *Ill. p. 55.*

KANDINSKY, Wassily. Russian, 1866-1944. Worked in Germany and France.

COMPOSITION, 1915.

Pen and ink, $9 \times 13\frac{1}{4}$ ".

The Museum of Modern Art. Purchase Fund.

KANTOR, Morris. American, born Russia 1896.

CHILD.

Pen and ink, $7\frac{7}{8} \times 10\frac{3}{4}$ ".

Frank K. M. Rehn Gallery, New York.

KIRCHNER, Ernst Ludwig. German, 1880-1938.

STREET SCENE, 1914.

Brush and ink, $20\frac{7}{8} \times 15$ ".

The Museum of Modern Art. Gift of Curt Valentin.

KLEE, Paul. Swiss, 1879-1940. Worked in Germany.

PORTRAIT OF A WOMAN, 1907.

Charcoal on watercolor wash, $9\frac{1}{2} \times 13$ ".

The Brooklyn Museum, New York.

*CHILD WITH TOY, 1908.

Pen and ink, $5\frac{5}{8} \times 4$ ".

Collection Edgar Wind, Chicago. *Ill. p. 41.*

*THE QUARRY, 1909.

Pen and ink, $4\frac{1}{2} \times 10\frac{3}{8}$ ".

Buchholz Gallery, New York. *Ill. p. 40.*

*BEEP MOSS, 1909.

Pen and ink, $8\frac{1}{2} \times 10\frac{1}{8}$ ".

Collection Edgar Wind, Chicago. *Ill. p. 41.*

HARBOR.

Pen and ink, $7\frac{1}{2} \times 6\frac{3}{8}$ ".

Collection Henry Church, New York.

THE READER.

Pen, ink and wash, $11\frac{3}{4} \times 18\frac{1}{8}$ ".

The Detroit Institute of Arts.

THE ANGLER, 1921.

Pen, ink and watercolor, $19\frac{1}{4} \times 12\frac{1}{4}$ ".

Collection John S. Newberry, Jr., Grosse Pointe Farms, Mich.

TWITTERING MACHINE, 1922.

Pen, ink and watercolor, $16\frac{1}{4} \times 12$ ".

Museum of Modern Art. Purchase Fund.

MARIONETTES IN A STORM, 1929.

Pen, ink and watercolor, $17\frac{3}{4} \times 12\frac{7}{8}$ ".

Wadsworth Atheneum, Hartford, Conn.

KOKOSCHKA, Oskar. Czech, born Austria 1886. Lives in England.

PORTRAIT OF A GIRL, 1931.

Sanguine, $17\frac{5}{8} \times 21\frac{3}{4}$ " (sheet).

The Art Institute of Chicago. Mr. and Mrs. Tiffany Blake Collection.

KOLBE, Georg. German, born 1877.

HEAD.

Brush and ink wash, $14\frac{3}{4} \times 11\frac{3}{4}$ ".

Collection A. Conger Goodyear, New York.

NUDE, 1920's.

Wash, $19\frac{1}{2} \times 14\frac{3}{8}$ ".

The Museum of Modern Art. Gift of Mrs. John D. Rockefeller, Jr.

KOLLWITZ, Kaethe. German, born 1867.

THE UNEMPLOYED, c. 1925.

Charcoal, $24\frac{3}{4} \times 19$ " (sheet).

Buchholz Gallery, New York.

*MOTHER EMBRACING HER CHILDREN, 1932.

Charcoal, $21\frac{1}{2} \times 17\frac{1}{8}$ ".

Collection Herman Shulman, New York. *Ill. p. 60.*

KUNIYOSHI, Yasuo. American, born Japan 1893.

FISHERMAN, 1924.

Lithographic crayon and ink, $21\frac{1}{2} \times 27\frac{1}{2}$ ".

The Museum of Modern Art.

LACHAISE, Gaston. American, born France. 1882-1935.

*BACK OF NUDE WOMAN, 1929.

Pencil, quill pen and ink, $17\frac{7}{8} \times 12$ ".

The Brooklyn Museum, New York. *Ill. p. 64.*

WOMAN IN PROFILE, 1930's.

Pencil, $24\frac{1}{4} \times 19$ ".

The Museum of Modern Art. Gift of Edward M. M. Warburg.

STANDING WOMAN, 1930's.

Pencil, $24\frac{1}{4} \times 19$ ".

Museum of Modern Art. Gift of Edward M. M. Warburg.

LEBRUN, Rico. American, born Italy 1900.

MUSICIAN, 1940.

Pen and ink, $25\frac{1}{8} \times 18\frac{7}{8}$ ".

The Museum of Modern Art. Mrs. Simon Guggenheim Fund.

LE CORBUSIER (Charles-Edouard Jeanneret). Born Switzerland 1888. Worked in France.

STILL LIFE WITH BOTTLE AND PIPE, 1921.
Blue print of pencil drawing, $11\frac{1}{2} \times 15\frac{3}{4}$ ".
Collection Mr. and Mrs. Carl O. Schniewind, Chicago.

LEE, Arthur. American, born 1881.

NUDE RESTING, 1943.
Sanguine, $18\frac{1}{4} \times 15\frac{1}{4}$ ".
Owned by the artist.

LEGER, Fernand. French, born 1881. Now in U.S.A.

Study for a detail of *The Cardplayers*, 1916.
Ink and pencil, $21\frac{3}{4} \times 14\frac{1}{2}$ ".
Private collection, New York.
HANDS AND FOOT (left), COMPOSITION (right), 1933.
Pen and ink, $12 \times 9\frac{1}{4}$ " each.
The Museum of Modern Art. Purchase Fund.
Study for *The Divers*, 1941.
Ink, wash and charcoal, 75×42 ".
Valentine Gallery, New York.

LEHMBRUCK, Wilhelm. German, 1881-1919.

SKETCHES, 1912.
Sepia, $24\frac{1}{8} \times 18$ ".
Collection John S. Newberry, Jr., courtesy of the
Detroit Institute of Arts.

LEVINE, Jack. American, born 1915.

STREET SCENE, 1936.
Grafitti, $22\frac{3}{8} \times 14\frac{1}{8}$ ".
Collection Miss Jane Cahill, New York.

LIPCHITZ, Jacques. French, born Lithuania 1891.
Now in U.S.A.

Study for *Prometheus*, 1936.
Ink wash with watercolor, $16\frac{5}{8} \times 12\frac{1}{8}$ ".
Collection Bernard J. Reis, New York.

*Study for *Prometheus*, 1936.
Brush and ink wash, $17\frac{3}{4} \times 11\frac{3}{4}$ ".
Collection Curt Valentin, New York. *Ill. p. 80.*
Study for *Prometheus*, 1936.
Brush and ink, $13\frac{7}{8} \times 10\frac{3}{4}$ ".
Owned by the artist.

PAGE OF FIVE SKETCHES. Studies for *Prometheus*, 1936.
Brush and ink, 13×12 ".
Buchholz Gallery, New York.

PAGE OF TWO SKETCHES. Studies for *Prometheus*, 1936.
Sanguine and ink wash, $9 \times 12\frac{1}{4}$ " (sheet).
Buchholz Gallery, New York.

Study for *Mother and Child*, 1939.
Gouache and crayon, $21\frac{1}{2} \times 14\frac{1}{4}$ ".
Private collection, New York.

MAILLOL, Aristide. French, born 1861.

CROUCHING NUDE, c. 1920.
Sanguine, $12\frac{1}{2} \times 8\frac{1}{2}$ ".
Collection John S. Newberry, Jr., Grosse Pointe
Farms, Mich.

*STANDING NUDE, c. 1925.

Sanguine, 10×6 ".
Collection A. Conger Goodyear, New York. *Ill. p. 62.*

CROUCHING NUDE, 1932.
Charcoal and pastel, $39\frac{7}{8} \times 30\frac{3}{4}$ ".
Collection Stephen C. Clark, New York.

*RECLINING NUDE, 1932.

Sanguine, $21\frac{1}{8} \times 30\frac{3}{8}$ ".
The Art Institute of Chicago. Gift of Mr. and Mrs.
William N. Eisendrath, Jr. *Ill. p. 63.*

A STUDY FOR SCULPTURE, c. 1934.
Pencil, $7\frac{1}{4} \times 9$ " (sheet).
Collection Mr. and Mrs. John Rewald, New York.

STANDING NUDE. Study for *La Rose*, 1940-41.
Crayon and sanguine, $15 \times 9\frac{5}{8}$ ".
Collection Mr. and Mrs. John Rewald, New York.

MARIN, John. American, born 1870.

DANCE OF THE SANTO DOMINGO INDIANS, New Mexico,
1929.
Pencil and watercolor, $22 \times 30\frac{3}{4}$ ".
An American Place, New York.
NEW YORK, DOWNTOWN, No. 7, 1936.
Ink and wash, 26×20 ".
An American Place, New York.

MARSH, Reginald. American, born 1898.

SKETCH PAGE, 1941.
Pen and ink, 9×12 ".
Frank K. M. Rehn Gallery, New York.

MASSON, André. French, born 1896. Now in U.S.A.

BIRTH OF BIRDS, c. 1925.
Pen and ink, $16\frac{1}{2} \times 12\frac{3}{8}$ ".
The Museum of Modern Art. Purchase Fund.

ANIMALS DEVOURING THEMSELVES, 1928.
Pastel, $28\frac{3}{4} \times 45\frac{3}{4}$ ".
The Museum of Modern Art. Purchase Fund.

*DREAM OF A FUTURE DESERT, 1938.
Pen and ink, $19\frac{3}{8} \times 25\frac{3}{8}$ ".
Collection Henry Church, New York. *Ill. p. 77.*

SELF-PORTRAIT, 1940.
Pen and ink, $20 \times 14\frac{1}{2}$ ".
The Baltimore Museum of Art. Collection Mrs. Saidie
A. May.

MATISSE, Henri. French, born 1869.

BEARDED NUDE MAN, 1900.
Pen and ink, $12\frac{1}{4} \times 9$ ".
Justin K. Thannhauser Gallery, New York.

*NUDE WITH PIPES, 1906. Study for *La Joie de Vivre*.
Quill pen and ink, $17\frac{3}{4} \times 23\frac{1}{4}$ ".
Justin K. Thannhauser Gallery, New York. *Ill. p. 35.*

*PORTRAIT OF MME. MANGUIN, 1906-07.

Quill pen and ink, $24\frac{1}{4} \times 18$ ".

Pierre Matisse Gallery, New York. *Ill. p. 34.*

TWO SKETCHES OF A WOMAN, c. 1906.

Crayon and pencil, $12\frac{5}{8} \times 8\frac{3}{4}$ ".

Justin K. Thannhauser Gallery, New York.

GIRL WITH CAT, 1910. Study for a painting of the same title.

Pencil, $10\frac{3}{4} \times 8\frac{1}{2}$ ".

The Art Institute of Chicago. Gift of Mrs. Emily Crane Chadbourne.

Study for *The White Plumes*, 1919.

Pencil, $19\frac{1}{4} \times 14\frac{3}{8}$ ".

Collection T. Edward Hanley, Bradford, Pa.

*Study for *The White Plumes*, 1919.

Pencil, $21 \times 14\frac{1}{4}$ ".

Collection Mrs. George Helm, Easthampton, L. I. *Ill. p. 51.*

*Study for *The White Plumes*, 1919.

Pencil, $20\frac{1}{2} \times 14$ ".

Collection John S. Newberry, Jr., Grosse Pointe Farms, Mich. *Ill. p. 50.*

*Study for *The White Plumes*, 1919.

Pencil, $14\frac{1}{2} \times 9\frac{1}{2}$ ".

The Cone Collection, Baltimore. *Ill. p. 50.*

Study for *The White Plumes*, 1919.

Pencil, $14\frac{1}{4} \times 9\frac{3}{8}$ ".

Collection Miss Helen Resor, Washington, D. C.

*Study for *The White Plumes*, 1919.

Pencil, $20\frac{5}{8} \times 14$ ".

Collection Henry P. McIlhenny, Philadelphia. *Ill. p. 51.*

WOMAN WITH GUITAR, 1922.

Charcoal, $18\frac{1}{2} \times 12\frac{3}{8}$ ".

Carroll Carstairs, New York.

THE VENETIAN DRESS, 1922-23.

Charcoal, $19\frac{3}{4} \times 15$ ".

Collection Dr. F. H. Hirschland, New York.

RECLINING NUDE, c. 1925.

Charcoal, $18 \times 23\frac{5}{8}$ ".

Collection Arthur Heun, courtesy the Arts Club of Chicago.

SELF-PORTRAIT, 1937.

Charcoal, $13\frac{1}{4} \times 11\frac{1}{4}$ ".

Collection Pierre Matisse, New York.

*GIRL IN RUMANIAN BLOUSE, 1937.

Pen and ink, $24\frac{3}{8} \times 19\frac{1}{4}$ ".

Collection Erik Charell, Beverly Hills, Calif. *Ill. p. 67.*

*GLADIOLI, 1938.

Pen and ink, $13\frac{3}{4} \times 20\frac{5}{8}$ " (sheet).

Collection Pierre Matisse, New York. *Endleaves.*

MATTA (Matta Echaurren), Chilean, born 1911
Worked in Paris; now in U.S.A.

COMPOSITION, c. 1939.

Pencil and crayon, $19\frac{1}{4} \times 25\frac{1}{8}$ ".

Wadsworth Atheneum, Hartford, Conn.

MELCARTH, Edward. American, born 1914

FIGURE STUDIES, 1939.

Pen and ink, $14\frac{3}{4} \times 10\frac{3}{4}$ ".

Collection Mr. and Mrs. R. Kirk Askew, Jr., New York.

MEZA, Guillermo. Mexican, born 1917.

GIANTESS, 1941.

Pen and ink, $25\frac{5}{8} \times 19\frac{7}{8}$ ".

The Museum of Modern Art. Gift of Edgar J. Kaufmann, Jr.

MIRO, Joan. Spanish, born 1893. Worked in Spain and France.

STATUE, 1926.

Charcoal, $24\frac{1}{2} \times 18\frac{3}{8}$ ".

The Museum of Modern Art. Purchase Fund.

*THE BLUE STAR, 1934.

Pencil and gouache on red paper, $20 \times 25\frac{3}{4}$ ".

Private collection, New York. *Ill. p. 76.*

SELF-PORTRAIT, 1938.

Pencil and oil on canvas, $57\frac{1}{2} \times 38\frac{1}{4}$ ".

Collection Pierre Matisse, New York.

MODIGLIANI, Amedeo Italian, 1884-1920. Worked in France.

PORTRAIT OF LEON BAKST, 1917.

Pencil, $22\frac{1}{2} \times 16\frac{1}{2}$ ".

Wadsworth Atheneum, Hartford, Conn.

PORTRAIT OF A WOMAN.

Pencil, $15\frac{3}{8} \times 9\frac{7}{8}$ ".

Collection Ludwig Charell, New York.

*PORTRAIT OF LEOPOLD ZBOROWSKI.

Pencil, $18\frac{1}{8} \times 11\frac{5}{8}$ ".

Museum of Art, Rhode Island School of Design, Providence. *Ill. p. 44.*

STANDING NUDE.

Pencil, $11\frac{7}{8} \times 8\frac{5}{8}$ ".

Collection Mr. and Mrs. Walter S. Brewster, Chicago.

MONDRIAN, Piet. Dutch, 1872-1944. Worked in France and U.S.A.

PIER AND OCEAN, 1914.

Crayon, pencil and wash, $34\frac{5}{8} \times 44$ ".

The Museum of Modern Art. Mrs. Simon Guggenheim Fund.

MOORE, Henry. English, born 1898.

SHAPES, 1934.

Charcoal and wash, $14\frac{7}{8} \times 22"$.

The Museum of Modern Art, acquired through the Lillie P. Bliss Bequest.

IDEAS FOR LEAD SCULPTURE, 1939.

Pen and ink with wash, $17 \times 10"$.

Buchholz Gallery, New York.

BROWN TUBE SHELTER.

Ink on watercolor wash, $18\frac{1}{2} \times 14\frac{3}{4}"$.

On extended loan to the Museum of Modern Art from the British Ministry of Information.

*PALE SHELTER SCENE, 1941.

Ink, watercolor and gouache, $18\frac{1}{2} \times 16\frac{5}{8}"$.

On extended loan to the Museum of Modern Art from the British Ministry of Information. *Ill. p. 87.*

O'KEEFFE, Georgia. American, born 1887.

EAGLE CLAW AND BEAN NECKLACE, 1934.

Charcoal, $18\frac{7}{8} \times 25\frac{1}{8}"$.

The Museum of Modern Art.

OROZCO, José Clemente. Mexican, born 1883.

NUDE WITH MIRROR.

Charcoal, $24 \times 18\frac{1}{8}"$.

The Museum of Modern Art. Gift of Samuel A. Lewisohn.

OZENFANT, Amédée. American, born France 1886.

Worked in France.

FUGUE, 1925.

Pencil, $18 \times 22"$.

The Museum of Modern Art. Gift of the artist.

PASCIN, Jules. American, born Bulgaria. 1885-1930. Worked in Germany, Paris.

CUBAN SKETCH BOOK, c. 1914-1920. 166 watercolors and drawings, $2\frac{1}{8} \times 2\frac{1}{4}"$ to $10\frac{1}{4} \times 7\frac{3}{4}"$.

The Museum of Modern Art. Gift of Mrs. John D. Rockefeller, Jr.

*SELF-PORTRAIT, c. 1927.

Transfer, $19 \times 12"$ (sheet).

The Museum of Modern Art. Gift of Mrs. John D. Rockefeller, Jr. *Ill. p. 54.*

GEORGE BIDDLE PLAYING THE FLUTE, c. 1927.

Transfer, $16\frac{1}{4} \times 21\frac{1}{2}"$.

The Downtown Gallery, New York.

**"SALON" AT MARSEILLES.

Pen and ink on wash, $17\frac{1}{2} \times 22"$.

Buchholz Gallery, New York. *Ill. p. 53.*

PEREIRA, I. Rice. American, born 1905.

EXPLORATION WITH A PENCIL, 1940.

Pencil, $13\frac{3}{8} \times 17"$.

The Museum of Modern Art. Gift of Mrs. Marjorie Falk.

PICASSO, Pablo. Spanish, born 1881. Lives in Paris.

PORTRAIT OF ANGEL DE SOTO, c. 1900.

Brush and watercolor, $7\frac{1}{2} \times 5\frac{1}{2}"$.

Justin K. Thannhauser Gallery, New York.

*HEAD OF A WOMAN, 1904.

Ink and gouache, $14 \times 10"$.

Collection Mr. and Mrs. Justin K. Thannhauser, New York. *Ill. p. 33.*

MOTHER AND CHILD, 1904.

Crayon, $13\frac{1}{4} \times 10\frac{3}{8}"$.

The Fogg Museum of Art, Cambridge. Paul J. Sachs Collection.

*TWO NUDES, 1906.

Pencil, $24\frac{1}{2} \times 17\frac{1}{2}"$.

The Art Institute of Chicago. Gift of Mrs. Potter Palmer. *Ill. p. 42.*

*FIGURE, 1910.

Charcoal, $19 \times 12\frac{1}{4}"$.

Collection Alfred Stieglitz, New York. *Ill. p. 43.*

DIAGHILEV AND SELISBURG, 1917.

Pencil, $24\frac{7}{8} \times 18\frac{7}{8}"$.

On extended loan from the artist to the Museum of Modern Art.

*PHILOSOPHER, 1918?

Pencil, $13\frac{5}{8} \times 10\frac{7}{16}"$ (sheet).

The Fogg Museum of Art, Cambridge. Paul J. Sachs Collection. *Ill. p. 48.*

*THE FISHERMAN, 1918.

Pencil, $13\frac{3}{4} \times 10"$.

Private collection, New York. *Ill. p. 49.*

BATHERS, 1918.

Pencil, $8\frac{3}{4} \times 11\frac{7}{8}"$.

The Fogg Museum of Art, Cambridge. Paul J. Sachs Collection.

PIERROT AND HARLEQUIN, 1918.

Pencil, $10\frac{1}{4} \times 7\frac{3}{8}"$.

Collection Mrs. Charles B. Goodspeed, Chicago.

TWO MEN ON THE BEACH, 1921.

Pencil, $19 \times 23\frac{1}{2}"$.

Paul Rosenberg and Co., New York.

THREE SKETCHES, 1923.

Pen and ink, $9\frac{3}{8} \times 11\frac{1}{2}"$.

Private collection, New York.

*FOUR BALLET DANCERS, 1925.

Pen and ink, $13\frac{1}{2} \times 10"$.

The Museum of Modern Art. Given anonymously. *Frontispiece.*

PAINTER AND HIS MODEL, 1926.

Pen and ink, $11\frac{1}{4} \times 14\frac{3}{4}"$.

Private collection, New York.

- ARTIST IN HER STUDIO, 1933.
Charcoal, 11 x 10 $\frac{1}{8}$ ".
Collection Mrs. John Wintersteen, Philadelphia.
- *MINOTAUR, 1933.
Pen and ink wash, 18 $\frac{7}{8}$ x 24 $\frac{3}{4}$ ".
Private collection, New York, courtesy of the Klee-
mann Galleries. *Ill. p. 75.*
- GUERNICA STUDIES, 1937.
WOMAN WITH DEAD CHILD ON LADDER, May 9.
Pencil, 17 $\frac{7}{8}$ x 9 $\frac{1}{2}$ ".
HORSE AND BULL, early May.
Pencil on tan paper, 8 $\frac{3}{8}$ x 4 $\frac{3}{4}$ ".
*WOUNDED HORSE, May 10.
Pencil, 9 $\frac{1}{2}$ x 17 $\frac{7}{8}$ ". *Ill. p. 87.*
*HEAD, May 13.
Pencil and colored crayon, 17 $\frac{7}{8}$ x 9 $\frac{1}{2}$ ". *Ill. p. 86.*
BULL'S HEAD, May 30.
Pencil and gouache, 9 $\frac{1}{4}$ x 11 $\frac{1}{2}$ ".
*HAND, June 4.
Pencil and gouache, 9 $\frac{1}{4}$ x 11 $\frac{1}{2}$ ". *Ill. p. 86.*
HEAD, June 4.
Pencil and gouache, 9 $\frac{1}{4}$ x 11 $\frac{1}{2}$ ".
All of the above drawings are on extended loan from
the artist to the Museum of Modern Art.
- *THE END OF A MONSTER, 1937.
Pencil, 15 $\frac{1}{8}$ x 22 $\frac{1}{4}$ ".
Collection Roland Penrose. On extended loan to the
Museum of Modern Art. *Ill. p. 74.*
- THREE FIGURES, 1938.
Pen and ink, 17 $\frac{1}{4}$ x 26 $\frac{1}{2}$ ".
Valentine Gallery, New York.
COCK, 1938.
Pastel, 30 $\frac{1}{2}$ x 22 $\frac{1}{4}$ ".
Collection Miss Helen Resor, Washington, D. C.
- PRENDERGAST, Maurice. American, born Newfound-
land. 1859-1924.
SKETCHBOOK, 1894-1900.
Pencil, 6 $\frac{1}{2}$ x 4 $\frac{1}{4}$ ".
Collection Mr. and Mrs. Charles Prendergast, West-
port, Conn.
- REDON, Odilon. French, 1840-1916.
*PORTRAIT OF EDOUARD VUILLARD, 1900.
Pen and ink, 10 $\frac{7}{8}$ x 9".
Collection Walter Pach, New York. *Ill. p. 30.*
SEATED NUDE.
Sanguine, 19 $\frac{3}{8}$ x 13 $\frac{3}{8}$ ".
The Museum of Modern Art. Gift of Mrs. John D.
Rockefeller, Jr.
- *Illustration for Flaubert, *The Temptation of St. Anthony*.
Charcoal, 17 $\frac{7}{8}$ x 14 $\frac{3}{8}$ ".
Collection John Goriany, courtesy of the Art Institute
of Chicago. *Ill. p. 32.*
Illustration for Flaubert, *The Temptation of St. Anthony*.
Charcoal, 18 $\frac{7}{8}$ x 14".
Collection John Goriany, courtesy of the Art Institute
of Chicago.
- RENOIR, Pierre Auguste. French, 1841-1919.
*BATHERS, c. 1884.
Pencil, 9 $\frac{3}{8}$ x 13 $\frac{7}{8}$ ".
Wadsworth Atheneum, Hartford. *Ill. p. 22.*
STUDY SHEET.
Watercolor, ink and crayon, 11 $\frac{3}{4}$ x 18 $\frac{1}{8}$ ".
The Detroit Institute of Arts.
Mlle. LEROLLE, 1890.
Sanguine, 19 $\frac{1}{2}$ x 13 $\frac{3}{4}$ ".
Collection Sam Salz, New York.
*GABRIELLE AND COCO, c. 1903.
Crayon, 23 $\frac{3}{4}$ x 18 $\frac{1}{4}$ ".
Collection Hugo Perls, New York. *Ill. p. 23.*
*THE JUDGMENT OF PARIS, 1908-10.
Sanguine and white chalk, 18 $\frac{5}{8}$ x 24 $\frac{1}{8}$ ".
Phillips Memorial Gallery, Washington, D. C. *Ill. p. 24.*
BABY, c. 1913.
Crayon and pastel, 24 $\frac{1}{4}$ x 18 $\frac{1}{4}$ ".
Albright Art Gallery, Buffalo.
- RIVERA, Diego. Mexican, born 1886.
PORTRAIT OF A BOY, 1918.
Pencil, 18 $\frac{1}{2}$ x 12".
The Detroit Institute of Arts.
STILL LIFE, 1918.
Pencil, 9 x 12".
Collection Mr. and Mrs. Walter S. Brewster, Chicago.
SAWING RAILS, Moscow, 1927.
Charcoal, 24 $\frac{3}{4}$ x 19" (sheet).
Private collection, New York.
- ROBINSON, Boardman. American, born 1876.
MME. HOLOKOV. Illustration for *The Brothers Kara-
mazov*, 1934.
Wash, 16 $\frac{1}{4}$ x 10 $\frac{3}{4}$ ".
Kraushaar Galleries, New York.
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NUDE STUDY.
Pencil and wash, 12 $\frac{1}{4}$ x 9 $\frac{3}{8}$ ".
Rodin Museum, Philadelphia Museum of Art.

- DRAPED NUDE.**
 Pencil, 12 x 7 $\frac{3}{8}$ ".
 Rodin Museum, Philadelphia Museum of Art.
- FEMALE NUDE.**
 Conté crayon, 13 $\frac{1}{4}$ x 9 $\frac{5}{8}$ ".
 Rodin Museum, Philadelphia Museum of Art.
- *RECLINING FIGURE.**
 Pencil, 7 $\frac{9}{16}$ x 11 $\frac{7}{8}$ ".
 The Metropolitan Museum of Art, New York. *Ill. p. 30.*
- *THREE STUDIES OF A NUDE.**
 Watercolor and pencil, 12 $\frac{7}{8}$ x 10 $\frac{1}{4}$ ".
 Collection Mr. and Mrs. Carl O. Schniewind, Chicago.
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- SARGENT, John Singer.** American, 1856-1925.
- PORTRAIT OF THE DUCHESS OF MARLBOROUGH, c. 1905.
 Pencil, 11 x 7 $\frac{5}{8}$ ".
 The Metropolitan Museum of Art, New York.
- WILLIAM BUTLER YEATS, 1908.
 Charcoal, 24 x 17 $\frac{7}{8}$ ".
 Collection Stephen C. Clark, New York.
- SEGONZAC, André Dunoyer de.** French, born 1885.
- *LANDSCAPE.**
 Pen and ink, 18 $\frac{7}{8}$ x 24 $\frac{7}{8}$ ".
 The Art Institute of Chicago. Gift of Mr. and Mrs. William N. Eisendrath, Jr. *Ill. p. 52.*
- LE COMMANDANT D'ARTILLERIE. Illustration for Roland Dorgelès, *La Boule de gui*, 1922.
 Pen, brush and ink, 10 $\frac{3}{8}$ x 7 $\frac{3}{4}$ ".
 Collection A. Conger Goodyear, New York.
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 Brush and ink, 9 $\frac{7}{8}$ x 7 $\frac{1}{2}$ ".
 Collection Miss Edith Wetmore, New York.
- *RECLINING NUDE.**
 Pen and ink, 18 $\frac{3}{8}$ x 25 $\frac{5}{8}$ ".
 Collection Frank Crowninshield, New York. *Ill. p. 52.*
- SELIGMANN, Kurt.** Swiss, born 1900. Now in U.S.A.
- THE YOUTH OF OEDIPUS, 1943.
 Ink, 18 x 12 $\frac{1}{8}$ ".
 Durlacher Brothers, New York.
- SEURAT, Georges.** French, 1859-1891.
- *PORTRAIT OF THE PAINTER, AMAN JEAN, 1882.**
 Conté crayon, 24 $\frac{1}{4}$ x 18 $\frac{1}{2}$ ".
 Collection Stephen C. Clark, New York. *Ill. p. 28.*
- SEATED WOMAN, c. 1885. Study for *La Grande Jatte*.
 Conté crayon, 18 x 11 $\frac{3}{4}$ ".
 Collection Mrs. John D. Rockefeller, Jr., New York.
- LADY FISHING, c. 1885. Study for *La Grande Jatte*.
 Conté crayon, 12 x 9".
 The Museum of Modern Art. Lillie P. Bliss Collection.
- *AT THE "CONCERT EUROPÉEN," c. 1887.**
 Conté crayon, 11 $\frac{5}{8}$ x 9 $\frac{3}{8}$ ".
 The Museum of Modern Art. Lillie P. Bliss Collection.
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- TROMBONE PLAYER, 1887.** Study for *La Parade*.
 Conté crayon, 12 x 9".
 Collection Henry P. McIlhenny, Philadelphia.
- DRAWBRIDGE, c. 1890.**
 Conté crayon, 9 x 11 $\frac{1}{4}$ ".
 The Lewisohn Collection, New York.
- SHAHN, Ben.** American, born Russia 1898.
- HEARING FOR MOONEY TRIAL, 1933.
 Pen and ink, 12 x 15 $\frac{7}{8}$ ".
 Owned by the artist.
- WM. B. WILSON, SECRETARY OF LABOR. Mooney Trial Series, 1933.
 Pen and ink, 5 $\frac{1}{2}$ x 4".
 Owned by the artist.
- SHEELER, Charles.** American, born 1883.
- BARN, 1917.
 Crayon, 4 $\frac{1}{4}$ x 6" (sheet).
 The Museum of Modern Art. Gift of Mrs. John D. Rockefeller, Jr.
- *INTERIOR WITH STOVE, 1932.**
 Conté crayon, 28 $\frac{5}{8}$ x 20 $\frac{3}{4}$ ".
 Collection Edward Steichen, Ridgefield, Conn. *Ill. p. 83.*
- OF DOMESTIC UTILITY, 1933.
 Conté crayon, 22 x 16".
 The Museum of Modern Art. Gift of Mrs. John D. Rockefeller, Jr.
- SIPORIN, Mitchell.** American, born 1910.
- THE JURY. From the Haymarket Trial Series, c. 1935.
 Pen and ink, 21 x 15 $\frac{3}{8}$ ".
 The Museum of Modern Art.
- SLOAN, John.** American, born 1871.
- THE BACHELOR GIRL, 1915.
 Crayon and watercolor, 13 $\frac{3}{8}$ x 13".
 The Art Institute of Chicago. Oliver Shaler Swan Memorial Collection.
- SPEICHER, Eugene.** American, born 1883.
- RED MOORE.
 Charcoal, 12 $\frac{1}{2}$ x 9 $\frac{1}{4}$ ".
 Addison Gallery of American Art, Phillips Academy, Andover, Mass.
- STELLA, Joseph.** American, born Italy 1880.
- PORTRAIT OF LOUIS EILSHEMIUS.
 Pencil, 28 $\frac{3}{8}$ x 21 $\frac{3}{4}$ ".
 Whitney Museum of American Art, New York.

STERNE, Maurice. American, born Latvia 1877.

CLOAKED FIGURE.

Pencil, $22\frac{3}{4} \times 11\frac{1}{4}$ ".

Collection A. Conger Goodyear, New York.

ROCKS, MAINE COAST, 1916.

Brush and ink, $17\frac{1}{8} \times 22\frac{3}{8}$ ".

The Museum of Modern Art.

TAMAYO, Rufino. Mexican, born 1899. Now in U.S.A.

WOMAN WITH MELON, 1944.

Pencil, 30×22 ".

Valentine Gallery, New York.

TCHELITCHEW, Pavel. Russian, born 1898. Now in U.S.A.

THE HARVESTERS, 1928.

Pen and ink, $17\frac{1}{4} \times 11\frac{1}{4}$ ".

Private collection, New York.

Study for *The Blue Clown*, 1929.

Ink, $16 \times 10\frac{1}{2}$ ".

The Museum of Modern Art. Mrs. Simon Guggenheim Fund.

FARMHAND, c. 1932.

Pen and sepia, $10\frac{7}{8} \times 10\frac{3}{4}$ ".

Private collection, New York.

*PORTRAIT OF NIKOLAS KOPEKIN, 1937.

Silverpoint, $18\frac{7}{8} \times 12\frac{3}{8}$ ".

The Fogg Museum of Art, Cambridge. Paul J. Sachs Collection. *Ill. p. 85.*

WOMAN AND CHILD, 1938.

Silverpoint, $12\frac{1}{2} \times 16$ ".

Durlacher Brothers, New York.

*METAMORPHIC LANDSCAPE WITH LION, 1941.

Pen and ink wash, $10\frac{3}{8} \times 8\frac{1}{4}$ ".

The Museum of Modern Art. Gift of Miss Edith Wetmore, New York. *Ill. p. 71.*

TWO PORTRAITS OF ZORINA, 1942.

Left: silverpoint, $14\frac{1}{2} \times 10\frac{3}{4}$ "; *right:* pencil, $14\frac{1}{4} \times 10\frac{7}{8}$ ".

Collection Mr. and Mrs. George Balanchine, New York.

THURBER, James. American, born 1894.

BALLET.

Pen and ink, $8\frac{1}{4} \times 11$ ".

Private collection, New York.

TONNY, Kristians. Dutch, born Paris 1906.

THE BOATS, 1927.

Transfer, $19 \times 24\frac{1}{4}$ ".

Collection Henry-Russell Hitchcock, Jr., Middletown, Conn.

TOULOUSE-LAUTREC, Henri de. French, 1864-1901.

*HEAD OF A WOMAN.

Sanguine on blue paper, $21 \times 14\frac{1}{8}$ ".

Collection Dr. and Mrs. David M. Levy, New York.

Ill. p. 18.

MAY BELFORT, 1895.

Gouache, $27\frac{1}{2} \times 19$ ".

Collection Mrs. Frank Griesinger, Gates Mills, Ohio.

AT THE CIRCUS: HIGH SCHOOL RIDER, c. 1899.

Crayon, $13\frac{3}{4} \times 9\frac{3}{4}$ ".

M. Knoedler and Co., New York.

*AT THE CIRCUS: THE BOW, c. 1899.

Colored crayon, $13\frac{3}{4} \times 9\frac{3}{4}$ ".

Collection Philip Hofer, Cambridge, Mass. *Ill. p. 17.*

EQUESTRIENNE, c. 1899.

Crayon, $19\frac{1}{8} \times 12\frac{1}{2}$ ".

The Museum of Art, Rhode Island School of Design, Providence.

UTRILLO, Maurice. French, born 1883.

*HOUSE AT MONTMARTRE, 1910.

Pencil, $5\frac{3}{4} \times 9\frac{1}{2}$ ".

Collection Robert Lebel, New York. *Ill. p. 38.*

BOAT, c. 1910.

Pencil and crayon, $8\frac{5}{8} \times 13\frac{1}{4}$ ".

Collection Lionello Venturi, New York.

VALADON, Suzanne. French, 1867-1938.

*THE BATH, 1908.

Pencil and charcoal, $12\frac{1}{2} \times 12\frac{1}{2}$ ".

Collection A. Conger Goodyear, New York. *Ill. p. 38.*

VILLON, Jacques. French, born 1875.

PORTRAIT OF THE ARTIST'S FATHER.

Pencil, $13\frac{7}{8} \times 10\frac{3}{4}$ ".

Collection Walter Pach, New York.

VUILLARD, Edouard. French, 1868-1940.

PLACE de VINTIMILLE, PARIS.

Turpentine wash on cardboard, $13 \times 14\frac{1}{2}$ ".

Collection Mr. and Mrs. Walter S. Brewster, Chicago.

WEBER, Max. American, born Russia 1881.

HEAD, 1929.

Charcoal on cardboard, $16\frac{1}{8} \times 13$ ".

The Museum of Modern Art. Gift of Mrs. John D. Rockefeller, Jr.

ZADKINE, Ossip. French, born Russia 1890. Now in U.S.A.

PROJECT FOR A GARDEN STATUE, 1943.

Pen and ink, $23\frac{3}{8} \times 17\frac{7}{8}$ ".

Owned by the artist.

ZORACH, William. American, born Russia 1887.

EDNA ST. VINCENT MILLAY, 1923.

Charcoal, $22\frac{5}{8} \times 18\frac{3}{4}$ ".

The Museum of Modern Art. Gift of Mrs. John D. Rockefeller, Jr.

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ABBREVIATIONS: * in the Museum of Modern Art Library. Ap April, Ag August, bibl. bibliography, ch. chapter, col. colored, D December, ed. editor (edition), F February, illus. illustration(s), incl. including, Ja January, Jy July, Mr March, My May, n.d. no date, N November, no. number(s), O October, p. page(s), S September, ser. series.

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- 51 DODGSON, CAMPBELL. Modern drawings. 176p. incl. 125 illus. London, Studio, 1933.
Survey of European, American and Mexican artists.

- 52 *HANDZEICHNUNGEN DEUTSCHER IMPRESSIONISTEN.* Mit einer Einleitung herausgegeben von Julius Elias. 68 plates (some col.) Berlin, Propyläen Verlag [n.d.].

Works by Corinth, Kollwitz, and others.

- *53 LAVER, JAMES. *Adventures in monochrome.* An anthology of graphic art. 126p. illus. London & New York, Studio publications, 1941.

Contemporary drawings in all media.

- 54 LIVING ART. *Twenty facsimile reproductions after paintings, drawings and engravings and ten photographs after sculpture by contemporary artists.* 22p. plus 20 plates (some col.) New York, Dial publishing co., 1923.

Printed at the Ganymed press, Berlin.

- 55 *LES MAÎTRES DU DESSIN . . .* Éditée sous la direction de Roger Marx. 3v. Paris, L'Imprimerie Chaix, 1899-1902.

- 56 MARÉES-GESELLSCHAFT. *Die Kunst der Gegenwart.* Zweiundvierzig Facsimiles nach Aquarellen und Zeichnungen zeitgenössischer Künstler. Mit einer Einleitung von J. Meier-Graefe. 42 plates (some col.) München, R. Piper & co., 1923.

Maillol, Bonnard, Picasso, Segonzac, Barlach, Lehmbruck, Kokoschka, Marc, and others.

- 57 RICCI, SEYMOUR DE. *Les Dessins français.* 3p. plus 42 plates. Paris, Librairie des arts décoratifs, 1938.

Drawings chosen for the International Exposition of 1937.

Monographs

BARLACH, ERNST

- *58 ——— *Zeichnungen.* Mit einer Einführung von Paul Fechter. 22p. plus 56 plates. München, R. Piper & co. [n.d.].

Mounted reproductions of nine drawings will also be found in his *Fries der Lauschenden* (Othmarschen, 1936).*

BELLOWS, GEORGE

- *59 NEW YORK. METROPOLITAN MUSEUM OF ART. *Memorial exhibition of the work of George Bellows.* 132p. incl. illus. [The Museum] 1925.

Introduction by Frank Crowninshield. *His drawings*, p.20-1; *Reproductions: Drawings*, p.105-17. A letter containing the artist's definition of drawing is contained in *The Paintings of George Bellows* (New York, 1929).*

BONNARD, PIERRE

- *60 TERRASSE, CHARLES. *Bonnard.* 207p. incl. illus. Paris, Henri Floury, 1923.

Reproductions of 30 drawings. Leon Werth *Bonnard* (Paris, 1923)* contains a section of *XII dessins*, and a few but excellent facsimiles are included in the monograph by G. Coquiott (Paris, 1922).*

BRANCUSI, CONSTANTIN

- *61 Five drawings. 5 illus. *This Quarter* 1, no.1:239-46 1925.

CÉZANNE, PAUL

- *62 CHAPPUIS, ADRIEN. *Dessins de Paul Cézanne.* 15p. plus 52 plates (some col.) Paris, Chroniques du jour, 1938.

- 63 MARÉES-GESELLSCHAFT. *Cézanne und seine Ahnen.* Faksimiles nach Aquarellen, Feder- und anderen Zeichnungen von Tintoretto, Greco, Poussin, Corot, Delacroix, Cézanne. Mit einer Vorrede von J. Meier-Graefe, 22 plates. München R. Piper & co., 1921.

- *64 VENTURI, LIONELLO. *Cézanne, son art—son oeuvre.* 1,600 illustrations. 2v. Paris, Paul Rosenberg, 1936.

CORINTH, LOVIS

- *65 BIERMANN, GEORG. *Der Zeichner Lovis Corinth.* 29p. plus 86 plates. Dresden, Verlag Ernst Arnold, 1924.

50 drawings are reproduced in: Hans W. Singer, *Zeichnungen von Lovis Corinth* (Leipzig, 1921).

DALI, SALVADOR

- *66 NEW YORK. MUSEUM OF MODERN ART. *Salvador Dali.* Paintings, drawings, prints. By James Thrall Soby. 87p. incl. illus. [The Museum] 1941.

DEGAS, HILAIRE GERMAIN EDGAR

- *67 ——— *Catalogue des tableaux, pastels et dessins pour Edgar Degas et provenant de son atelier.* 4v. illus. Paris, Galerie Georges Petit, 1918. Sales catalogs, with 1523 halftone reproductions.

- 68 ——— *Degas dessins.* 4p. plus 30 plates. Paris, Éditions Braun [1935].

- 69 ——— *Les Dessins de Degas.* Reproduits en fac-similé, réunis et publiés par les soins de Henri Rivière. Paris, Demotte, 1922.

- *70 PHILADELPHIA. MUSEUM OF ART. *Degas, 1834-1917.* 52p. plus 88 plates. [The Museum] 1936.

- 71 VALÉRY, PAUL. *Degas, danse, dessin.* 161p. plus 25 plates. Paris, Ambroise Vollard, 1936.

DERAIN, ANDRÉ

- *72 ——— *Calendar composed by André Derain* (drawings, titles, signs). *Verve* 2, no.8:28-50 S-N 1940.

- *73 FAURE, ELIE. A. *Derain.* 42p. plus 60 plates. Paris, G. Crès et cie, 1923.

XXVII dessins de André Derain.

- *74 GEORGE, WALDEMAR. *Derain's message.* 6 illus. *Formes* no.19:145-52 N 1931.

DUFY, RAOUL

- *75 BERR DE TURIQUE, MARCELLE. *Raoul Dufy.* 286p. illus. Paris, Librairie Floury, 1930.

The monograph by Pierre Courthion (Paris, 1929)* reproduces 20 drawings.

EPSTEIN, JACOB

- 76 ——— *Seventy-five drawings.* With a foreword by Hubert Wellington. 4p. plus 75 plates. London, J. Saville Ltd., 1929.

- *77 BLACK, ROBERT. *The art of Jacob Epstein.* 251p. incl. illus. New York, World publishing co., 1942.

Drawings section, plates 101-175.

GAUDIER-BRZESKA, HENRI

- *78 ——— H. Gaudier Brzeska, 1891-1915. 1p. plus 20 plates. London, Ovid press [n.d.].
"20 drawings from the notebooks of H. Gaudier Brzeska."

- *79 EDE, H. S. A life of Gaudier-Brzeska. 206p. plus 22 plates. London, William Heinemann Ltd., 1930.
22 drawings done between 1912 and 1914.

GAUGUIN, PAUL

- *80 ——— Avant et après. 241p. illus. Paris, G. Crès et cie, 1923.

27 drawings from the original manuscript. English translation by Van Wyck Brooks. *Paul Gauguin's intimate journals* (New York, 1921). * Additional drawings will be found in the Marées-Gesellschaft facsimile of *Noanoa. Voyage de Tahiti* (München, 1936), * and in the monograph by Charles Morice (Paris, 1919). *

- *81 BERLIN. GALERIEN THANNHAUSER. Paul Gauguin, 1848-1903. [The Gallery] 1928.

Verzeichnis: Zeichnungen, no. 141-80.

- 82 GUÉRIN, MARCEL. L'Oeuvre gravé de Gauguin. 2v. illus. Paris, H. Floury, 1927.

Includes many drawings for the prints.

GOGH, VINCENT VAN

- 83 ——— Les Dessins de van Gogh. 6p. plus 30 plates. Paris, Éditions Braun [1936]

- *84 ——— Vincent van Gogh. Facsimile-reproductions of water-colours and drawings. 13 plates (some col.) Munich, R. Piper and co. 1928.

Edited for the Marées Society by J. Meier-Graefe. German editions also issued in 1928 and 1919.

- *85 LA FAILLE, JACOB-BAARDT DE. L'Oeuvre de Vincent van Gogh. Catalogue raisonné. 4v. illus. Paris et Bruxelles, Éditions G. van Oest, 1928.

- *86 MEIER-GRAEFE, JULIUS. Vincent van Gogh der Zeichner. 52p. plus 52 plates. Berlin, Otto Wacker Verlag, 1928.

GROSZ, GEORGE

- *87 ——— Über alles die Liebe. 60 neue Zeichnungen. 120p. incl. illus. Berlin, Bruno Cassirer, 1930.

One of many similar books of drawings.

- *87a ——— George Grosz, drawings. With an introduction by the artist. 14p. plus 52 plates (some col.) New York, H. Bittner, 1944.

- *88 RAY, MARCEL. George Grosz. 70p. plus 30 plates. Paris, G. Crès et cie, 1927.

Includes 29 drawings.

HART, GEORGE OVERBURY

- *89 NEWARK MUSEUM. George Overbury "Pop" Hart, 1868-1933. Catalog of an exhibition of oils, water colors, drawings and prints. 62p. plus 18 illus. [The Museum] 1935.

HENRI, ROBERT

- *90 ——— The art spirit. Notes . . . and talks to students . . . compiled by Margery Ryerson. 292p. Philadelphia & London, J. B. Lippincott co., 1923.
Observations on drawing, e.g., p. 105-11, 248-52.

JOHN, AUGUSTUS

- 91 BROWSE, LILLIAN, ed. Augustus John drawings. 29p. plus 64 plates. London, Faber and Faber Ltd., 1941.

- *91a ROTHENSTEIN, JOHN. Augustus John. 26p. plus 109 plates. New York, Oxford University press, 1944.
Contains 26 reproductions of drawings.

KANDINSKY, WASSILY

- *92 ——— The value of a concrete work. 12 illus. XXe Siècle no. 5-6: 48-52; supplement, 2e année, no. 1: [3-4] 1939.

Includes 12 small reproductions of unpublished drawings. The *de luxe* edition of the monograph by Grohmann contains original drawings.

KIRCHNER, ERNST LUDWIG

- *93 GROHMANN, W. Kirchner-Zeichnungen. 100 Tafeln und zahlreiche Holzschnitte im Text. 37p. illus. plus 100 plates. Dresden, Verlag Ernst Arnold, 1925.

KLEE, PAUL

- *94 ——— Pedagogical sketchbook. 65p. illus. New York, Nierendorf gallery, 1944.

Translated by Sibyl Peech. "First published under the title *Paedagogisches Skizzenbuch* * in 1925 as the second of the fourteen Bauhaus books."

- *95 GROHMANN, WILL. The drawings of Paul Klee. 20p. illus. plus 72 plates. New York, Curt Valentin, 1944.

A reissue of the plates and a translation, by Mimi Catlin and Margit von Ternes, of the text of *Handzeichnungen*, 1921-1930. Potsdam, Berlin, Müller & I. Kiepenheuer, 1934. The German version contains a definitive catalog not reprinted in the 1944 edition, and, in nos. 1-25 of the *de luxe* edition, an original drawing.

- *96 READ, HERBERT. Klee: imagination and phantasy. 3 illus. XXe Siècle no. 4: 30-5 Christmas 1938.

Drawings by Paul Klee, 1909-1911, p. 35.

KOKOSCHKA, OSKAR

- 97 ——— Handzeichnungen. 126 plates. Berlin, 1923.

- *98 WESTHEIM, PAUL. Oskar Kokoschka. 115p. plus 85 plates. Berlin, Paul Cassirer Verlag, 1925.

Der Zeichner, p. 99-115.

KOLBE, GEORG

- 99 ——— Eine Tänzerin. illus. Leipzig, E. A. Seemann [n.d.].

12 facsimile drawings in pen and wash, issued in folio.

- *100 VALENTINER, WILHELM R. Georg Kolbe. Plastik und Zeichnung. 50p. plus 61 plates. München, Kurt Wolff Verlag, 1922.

LA FRESNAYE, ROGER DE

- *101 ——— Dessins et gouaches (1919-1925). Notice de Waldemar George. 16p. plus 39 plates (some col.) Paris, Librairie de France [1927].

LE CORBUSIER (JEANNERET-GRIS, CHARLES ÉDOUARD)

- *102 ——— Oeuvre plastique. Peintures et dessins, architecture. illus. Paris, Éditions Albert Morancé [n.d.].

32 crayon and pen sketches, 4 silverpoint drawings.

LEHMBRUCK, WILHELM

- *103 HOFF, AUGUST. Wilhelm Lehmbruck, seine Sendung und sein Werk. 119p. illus. Berlin, Rembrandt-Verlag, 1936.

MAILLOL, ARISTIDE

- *104 ———— Feuilles de carnet. 11 illus. Cahiers d'Art no.10:129-31 1926.
 *105 DENIS, MAURICE. A. Maillol. 42p. plus 42 plates. Paris, G. Crès et cie, 1925.
 Includes section *X dessins de Maillol, 1900-1924*.
 106 PARIS. GALERIE BALAI ET CARRÉ. Catalog of an exhibition of recent drawings by Maillol. [The Gallery] 1942.
 *107 REWALD, JOHN. Maillol. 167p. incl. illus. Paris, New York, Hyperion press, 1939.
 Reproductions of 18 drawings.

MARC, FRANZ

- *108 SCHARDT, ALOIS J. Franz Marc. 176p. illus. Berlin, Rembrandt-Verlag, 1936.
Werkverzeichnis: III: Zeichnungen, p.168-71.

MASSON, ANDRÉ

- *109 ———— Anatomy of my universe. 82p. incl. 34 drawings. New York, Curt Valentin, 1943.
 Copies 1-10 include an original pen and ink drawing.
 *110 ———— [Dessins] 14 illus. Minotaure no. 1:57-61 1933; no.11:57-60 1938.
 *111 ———— Mythology of being. A poem, eight pen and ink drawings, and a frontispiece. New York, Wittenborn and co., 1942.

MATISSE, HENRI

- *112 ———— Cinquante dessins. Album édité par les soins de l'artiste. 8p. plus 50 plates. Paris, 1920.
 Preface by Charles Vildrac.
 113 ———— Les Dessins d'Henri Matisse. 4p. plus 30 plates. Paris, Éditions Braun [1939].
 Preface by Claude Roger-Marx.
 *114 ———— Dessins de Matisse. 38 illus. Cahiers d'Art 11e année, no.3-5:69-147 1936.
 *115 ———— Notes d'un peintre sur son dessin. 8 illus. Le Point 4, no.3 (XXI): 8-15 Jy 1939.
 *116 BARNES, ALBERT C. and DE MAZIA, VIOLETTE. The art of Henri Matisse. 464p. incl. 151 illus. New York, Charles Scribner's sons, 1933.
 Chapter VIII: *Drawing*.
 *117 GEORGE, WALDEMAR. Henri-Matisse dessins. 17p. plus 64 plates. Paris, Éditions des Quatre chemins, 1925.

MODIGLIANI, AMEDEO

- *118 PFANNSTIEL, ARTHUR. Modigliani. Préface de Louis Latourrettes. [200]p. illus. Paris, Marcel Seheur, 1929.
Ses dessins, p.33-79, with supplementary catalog of 48 drawings.
 *119 VITALI, LAMBERTO. Disegni de Modigliani. 15p. plus 30 illus. Milano, Ulrico Hoepli, 1929.

MOORE, HENRY

- *120 EVANS, MYFANWY, ed. The painter's object. 147p. illus. London, Gerald Howe ltd., 1937.
 Henry Moore *Notes on sculpture: drawings and sculpture*, p.21-9.
 *121 READ, HERBERT. The drawings of Henry Moore. 7 illus. Art in Australia ser.3, no.3:10-18 S-N 1941.
 His *Henry Moore, sculptor* (London, 1934)* includes 6 drawings.
 *121a READ, HERBERT. Henry Moore, sculpture and drawings. 44p. plus 384 plates. New York, Curt Valentin, 1944.

OROZCO, JOSÉ CLEMENTE

- *122 ———— José Clemente Orozco. Introduction by Alma Reed. 10p. plus 220 illus. New York, Delphic studios, 1932.
 Lithographs and drawings.

OZENFANT, AMÉDÉE

- 123 L'Élan (Paris) no.1-10 1915-16.
 Periodical edited by the artist, including reproductions of his drawings.

PASCIN, JULES

- *124 MORAND, PAUL. Pascin. 46p. plus 48 plates. Paris, Chroniques du jour, 1931.
 Includes 26 drawings.

PICASSO, PABLO

- *125 FAURE, ELIE. Les Dessins de Picasso. 2 illus. Feuillets d'Art 2,no.6:267-70 S 1922.
 *126 GEORGE, WALDEMAR. Picasso dessins. 15p. plus 64 plates. Paris, Éditions des Quatre chemins, 1926.
 *126a NEW YORK. MUSEUM OF MODERN ART. Picasso, forty years of his art. Edited by Alfred H. Barr, Jr. 207p. illus. [The Museum] 1939.
 *127 RAYNAL, MAURICE. Picasso. 117p. plus 100 illus. Paris, G. Crès et cie, 1922.
 Includes 31 drawings from 1901-1919.
 128 SOLMI, SERGIO. Picasso, der Zeichner. illus. Zürich, 1933.
 Also an undated edition, published at Rome called *Picasso, disegnatore*.

REDON, ODILON

- *129 MELLERIO, ANDRÉ. Odilon Redon. Peintre, dessinateur et graveur. 215p. illus. Paris, H. Floury, 1923.

RENOIR, PIERRE AUGUSTE

- *130 ———— Twenty-one facsimile-reproductions of pastels, water-colours, pen-and-ink drawings and crayon drawings of all his periods. 21 plates (some col.) Munich-Dresden, Marées-Society [1920].
 Variant editions: *Faksimiles nach Zeichnungen, Aquarellen und Pastellen* and *Facsimiles of water colours, crayons and drawings*.
 *131 BAZIN, GERMAIN. Renoir's sanguine drawings. 4 illus. Formes no.5:7-10 My 1930.
 *132 VOLLARD, AMBROISE. La vie et l'oeuvre de Pierre-Auguste Renoir. 280p. incl. illus. Paris, Ambroise Vollard, 1919.

RIVERA, DIEGO

- *132a SAN FRANCISCO MUSEUM OF ART. Diego Rivera: drawings and watercolors from the collection of the San Francisco museum of art and . . . the San Francisco art association. 31p. incl. 12 illus. San Francisco, 1940.

ROBINSON, BOARDMAN

- *133 ——— Ninety-three drawings. Introduction by George Biddle. 16p. plus 93 plates. Colorado Springs, Fine arts center, 1937.

RODIN, AUGUSTE

- *134 ——— L'Art. Entretiens réunis par Paul Gsell. 318p. illus. Paris, Bernard Grasset, 1911.
Ch.V: *Le Dessin et la couleur*.

- 135 ——— Les Dessins d'Auguste Rodin. 129 planches comprenant 142 dessins reproduit en fac-similé. Préface d'Octave Mirbeau. Paris, Maisson Goupil, 1897.

Excellent facsimiles also in Judith Cladel *Auguste Rodin* (Bruxelles, 1908).*

- 136 ——— Rodin dessins. [Préface par Georges Grappe] 4p. plus 30 plates. Paris, Braun et cie, 1933.

- 137 COPENHAGEN. NY CARLSBERG GLYPTOTEK. From the collections of the Ny Carlsberg Glyptotek 1938. Second volume. illus. Copenhagen, Ejnar Munksgaard, 1939.

Haavard Rostrup *Dessins de Rodin*, p.211-26.

- *138 GRAPPE, GEORGES. Rodin's drawings. illus. *Formes* 30:318-21 1932.

"Le secours le plus précieux, pour la compréhension des dessins de Rodin, et l'évolution de leur style." H. Rostrup.

SARGENT, JOHN SINGER

- *139 BIRNBAUM, MARTIN. John Singer Sargent. A conversation piece. 48p. plus 32 illus. New York, William E. Rudge's sons, 1941.

21 halftone reproductions of drawings.

- 140 CHARTERIS, EVAN EDWARD. John Sargent, with reproductions from his paintings and drawings. 308p. illus. New York, C. Scribner's sons, 1927.

SEGONZAC, ANDRÉ DUNOYER DE

- *141 ——— XXX dessins. Nus, Isadora Duncan, Ida Rubenstein, boxeurs. Paris, Édition du Temps présent [n.d.].

- 142 A propos d'un dessin [de A.-D. de Segonzac] illus. *L'Élan* no.3:1-2 My 15 1915.

Additional drawings in nos.4,5,6.

- *143 JAMOT, PAUL. Dunoyer de Segonzac. 248p. incl. illus. Paris, Librairie Floury, 1929.

Includes drawings. *Albums des dessins*, p.234.

- *144 ROGER-MARX, CLAUDE. Les dessins et les gravures de Dunoyer de Segonzac. *Arts et Métiers Graphiques* no.6:360-68 1928.

The monograph on Segonzac by the same author (Paris, 1925)* includes 20 drawings.

SEURAT, GEORGES

- *145 ——— Les Dessins de Georges Seurat (1859-1891). 2v. illus. Paris, Bernheim-Jeune [1928].

149 mounted plates.

- *146 COUSTURIER, LUCIE. Seurat. 36p. plus 41 plates. Paris, G. Crès et cie, 1921.

Les Dessins, p.25-36.—XIV *dessins*, plates 27-40.

- *147 REWALD, JOHN. Georges Seurat. 123p. incl. illus. New York, Wittenborn and co., 1943.

Many reproductions of drawings.

SHEELER, CHARLES

- *148 NEW YORK. MUSEUM OF MODERN ART. Charles Sheeler. Paintings, drawings, photographs, with an introduction by William Carlos Williams. 53p. incl. illus. [The Museum] 1939.

SLOAN, JOHN

- *149 ——— Gist of art. 346p. incl. illus. New York, American artists group, inc., 1939.

Ch.V: *Drawing*.—VI: *Figure drawing*.

STERNE, MAURICE

- *150 SAN FRANCISCO. MUSEUM OF ART. Drawings by Maurice Sterne. Accessions to Albert M. Bender collection, 1936-37. 19p. illus. [The Museum] 1937.

Reproductions also in the catalog of the Museum of Modern Art *Maurice Sterne, paintings, sculpture, drawings* (New York, 1933).*

TCHELITCHEW, PAVEL

- *151 NEW YORK. MUSEUM OF MODERN ART. Tchelitchev, paintings, drawings, by James Thrall Soby. 100p. incl. illus. [The Museum] 1942.

TOULOUSE-LAUTREC, HENRI DE

- 152 ——— Au cirque. Préface par Arsène Alexandre. Album avec 22 fac-similés de dessins. [Paris] Manzi, Joyant et cie, 1905.

- 153 ——— Au cirque. Dix-sept dessins aux crayons de couleur. 3p. plus 17 plates. Paris, Librairie de France, 1932.

"L'Album a pour but de compléter l'oeuvre éditée en 1905 par Manzi, Joyant et cie."

- 154 ——— Henri de Toulouse Lautrec. Soixante-dix reproductions de Léon Marotte avec une notice et un catalogue par Maurice Joyant. 70 col. plates. Paris, Helleu et Sergent, 1930.

Dessins de maîtres français. IX.

- 155 ——— Submersion. Album de quarante-neuf dessins inédits à la plume. Préface de Curnonsky. Paris, M. Knoedler et cie, Arts et métiers graphiques, 1938.

- *156 JOYANT, MAURICE. Henri de Toulouse-Lautrec, 1864-1901. Dessins, estampes, affiches. 284p. incl. illus. Paris, H. Floury, 1927.

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