

Fantastic art, dada, surrealism

**Edited by Alfred H. Barr, Jr., essays by Georges
Hugnet**

Date

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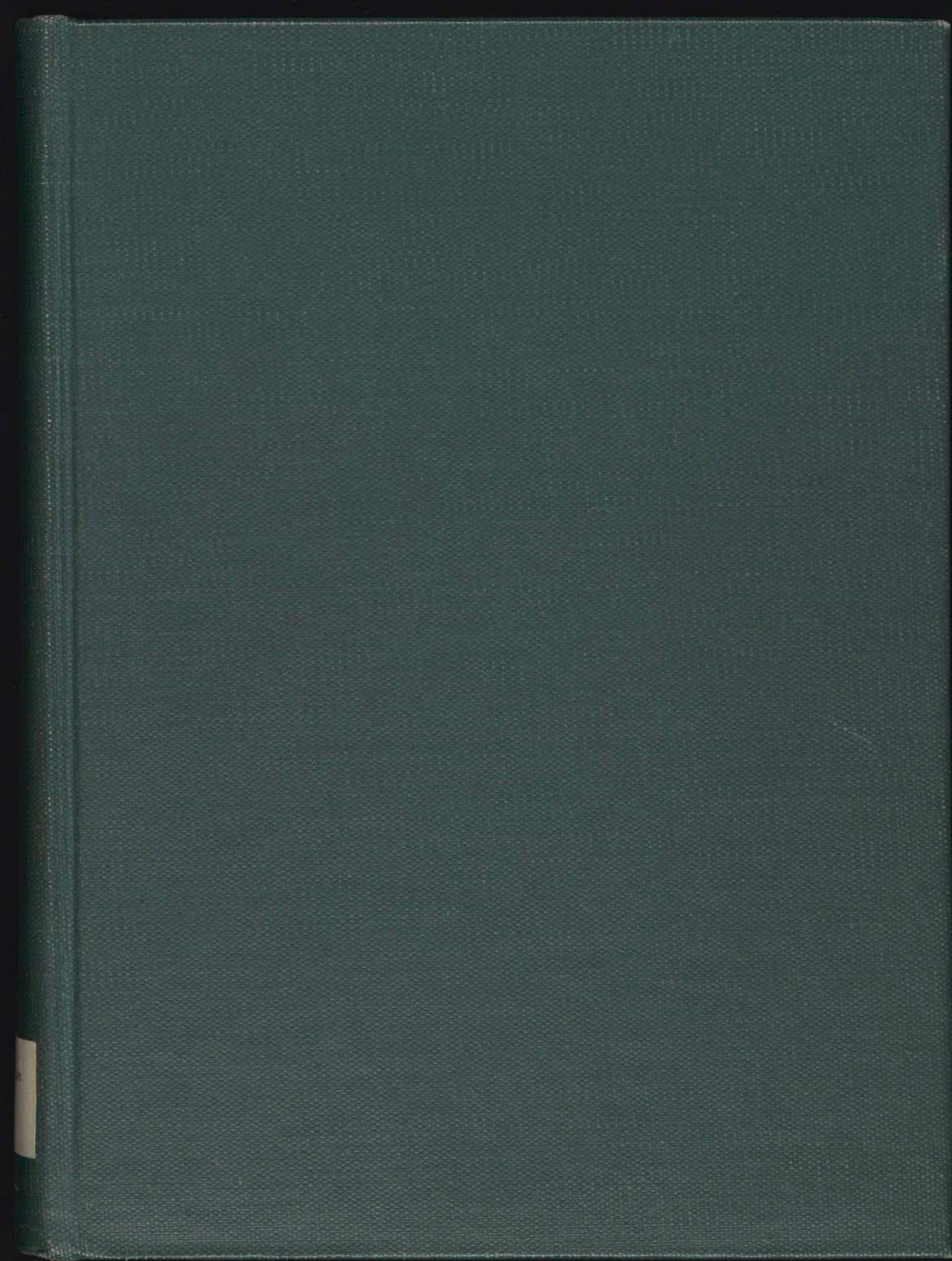
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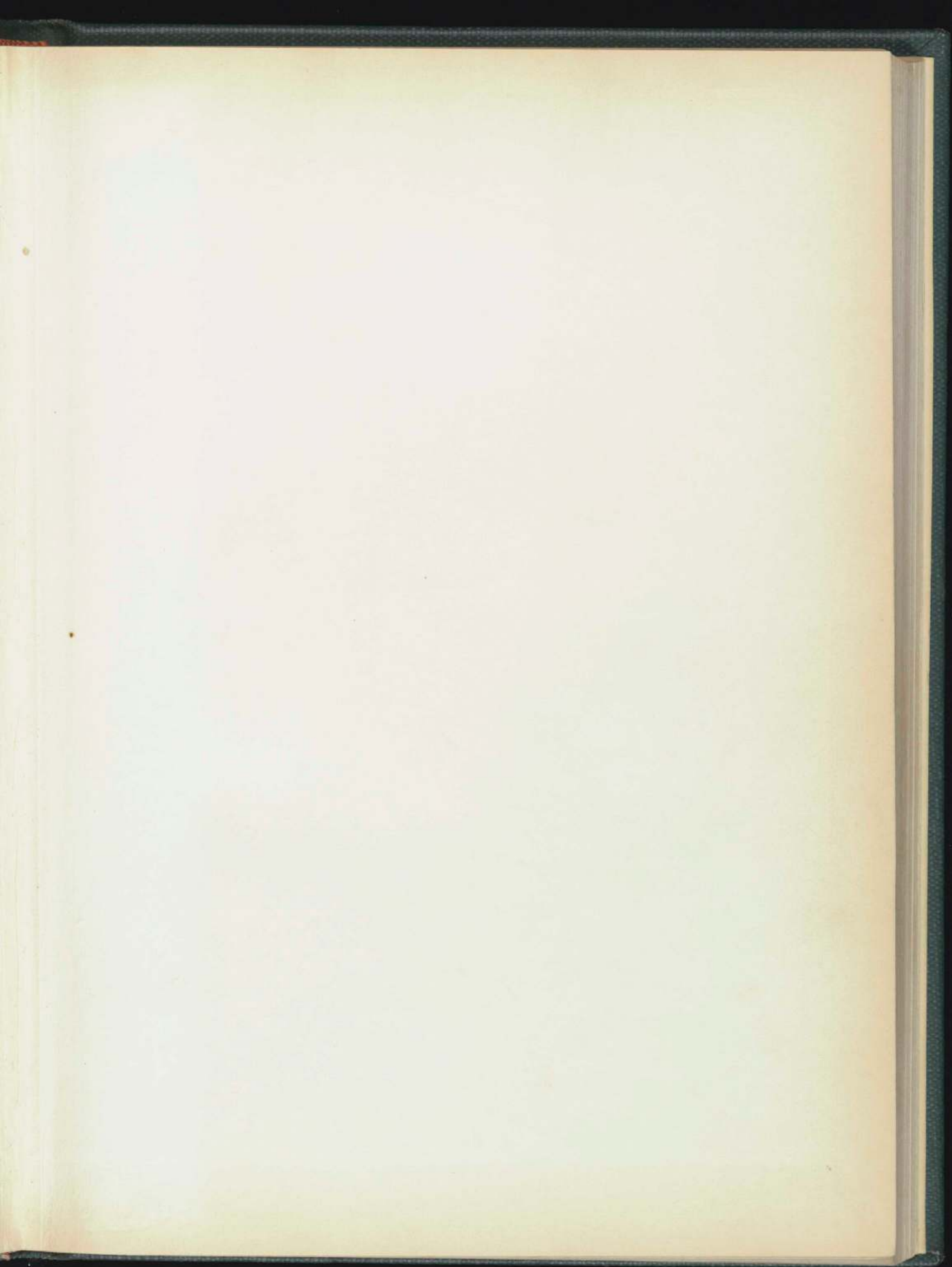
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Fantastic Art Dada Surrealism

edited by Alfred H. Barr, Jr.

essays by Georges Hugnet



The Museum of Modern Art, New York, 1936

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Preface to the first edition

Fantastic Art, Dada and Surrealism is the second of a series of exhibitions planned to present in an objective and historical manner the principal movements of modern art. The first of these, *Cubism and Abstract Art*, was held at the Museum in the spring of this year.

The divisions of the exhibition are self-explanatory. The fantastic and the marvelous in European and American art of the past five centuries is represented in a rather cursory way. The main body of the exhibition is represented by the Dada—Surrealist movement of the past twenty years together with certain of its pioneers. A number of artists who have worked along related but independent lines are brought together in a separate division. Then follow sections on comparative material and on fantastic architecture.

Even the most casual observer will notice certain obvious resemblances between some of the works in the historical division and certain Dada and Surrealist works: for example the use of the biaxial composite double image in the two paintings, no. 2 and no. 320, or the animation of the inanimate in the work of Bracelli, no. 53, Larmessin, no. 71, Beale, no. 93, Williams, no. 169, Busch, no. 103, Ernst, no. 343, Dali, no. 323. These resemblances, however startling, may prove to be superficial or merely technical in character rather than psychological. The study of the art of the past in the light of Surrealist esthetic is only just beginning. Genuine analogies may exist but they must be kept tentative until our knowledge of the states of mind of, say, Bosch or Bracelli has been increased by systematic research and comparison. One may suppose, however, that many of the fantastic and apparently Surrealist works of the Baroque or Renaissance are to be explained on *rational* grounds rather than on a *Surrealist* basis of subconscious and irrational expression.

The section devoted to the art of the past has been strictly limited. Only European art since the end of the middle ages is represented. Oriental art and the extremely relevant art of primitive and prehistoric man have not been touched. The section on comparative material is also arbitrarily limited. No natural objects of a Surrealist character, or photographs of them, are included (save only the bearded grapes of Albersweiler, no. 44a) and no documents from such rich fields as spiritualism, astrology, magic, alchemy and other occult sciences.

No attempt will be made in this preface to add to the already very large body of writing about Dada and Surrealism.* The bibliography lists several

instructive works both of explanation by participants in these movements and of criticism by outside observers. The chronology may serve to refresh the memory of those interested in historical sequences. In any case the works of art, or their reproductions, are eloquent.

It should however be stated that Surrealism as an art movement is a serious affair and that for many it is more than an art movement: it is a philosophy, a way of life, a cause to which some of the most brilliant painters and poets of our age are giving themselves with consuming devotion.

A. H. B., Jr.

Introduction

In presenting this exhibition of *Fantastic Art, Dada, Surrealism*, the Museum does not intend to sponsor a particular aspect of modern art, but rather to make a report to the public by offering material for study and comparison. This is, in fact, the fifty-fifth exhibition held by the Museum and the second in the series of general retrospective exhibitions of modern movements. The first of the retrospective series, *Cubism and Abstract Art*, was, as it happens, diametrically opposed in both spirit and esthetic principles to the present exhibition.

The explanation of the kind of art shown in this exhibition may be sought in the deep-seated and persistent interest which human beings have in the fantastic, the irrational, the spontaneous, the marvelous, the enigmatic, and the dreamlike. These qualities have always been present in the metaphors and similes of poetry but they have been less frequent in painting, which in the past was largely concerned with reproducing external reality, with decoration, or, as in some of the more advanced movements of recent years, with the composition of color and line into formal design.

Fantastic art of the past

Fantastic subject matter has been found in European art of all periods. The art of the middle ages, with its scenes of Hell (no. 15) and the Apocalypse, its circumstantial illustrations of holy miracles (25) and supernatural marvels (7), seems from a rational point of view to have been predominantly fantastic. Most of this subject matter was of a traditional or collective character, but the Dutch artist Bosch (10, 14, 15, 32), working at the end of the Gothic period, transformed traditional fantasy into a highly personal and original vision which links his art with that of the modern Surrealists.

During the Renaissance and the 17th century, fantastic art is to be seen principally in the art of minor men or in obscure works of great masters. Such technical devices (now used by the Surrealists) as the double-image (6), the composite image (5), distorted perspective (49), and the isolation of anatomical fragments (27) were practised at this time. It should, however, be pointed out that many of the fantastic works of the past, such as the engravings of Larmessin (70, 71), Hogarth (56-60), and *memento mori* compositions such

This introduction was originally published under the title, *A Brief Guide to the Exhibition of Fantastic Art, Dada, Surrealism*, January, 1937.

as no. 90, have a rational basis, magical, satirical or scientific, which distinguishes them from the art of the recent Dadaists and Surrealists.

The beginning of Romanticism in the mid-18th century brought with it a more serious kind of fantastic art in the terrifying prison perspectives of Piranesi (81a) and the nightmares of Füssli (112). By the year 1800, two of the greatest artists of the period, Blake (94) and Goya (124), were using in their most significant work fantastic, enigmatic images.

In the 19th century fantastic satire or humor was often used by European and American caricaturists. A purer vein of fantasy is to be found in the drawings of Gaillot (119), Victor Hugo (133), and Grandville (129-131) in France; Carroll (104) and Lear (142-144) in England; Busch (103) in Germany; Cole (105) and Beale (93) in America. By the end of the century a poetic tradition which passed in literature from Poe and Baudelaire through the French symbolists found its pictorial counterpart in certain works of Redon (163-167).

Fantastic and anti-rational art of the present

It is probable that at no time in the past four hundred years has the art of the marvelous and anti-rational been more conspicuous than at the present time. The two principal movements, Surrealism and its precursor, Dadaism, together with certain related artists, are discussed at length in the following articles by Georges Hugnet.

Dada began in New York and Zurich about 1916 and flourished after the Great War in Cologne, Berlin, Hanover and Paris. The Dadaist painters and poets were moved by indignation and despair at the catastrophe of the Great War and the ensuing Peace (just as Blake and Goya had cried out against war and the hollow conventions of religion and society during the period of the Napoleonic Wars).

As a result, there is much about Dada and its successor, Surrealism, that may seem wantonly outrageous and iconoclastic; in fact, these movements in advocating anti-rational values seem almost to have declared war on the conventions and standards of respectable society. But it should be remembered that the Dadaists and Surrealists hold respectable society responsible for the War, the Treaty of Versailles, post-War inflation, rearmament and a variety of social, political and economic follies which have made the *realities* of modern Christendom in their eyes a spectacle of madness just as shocking as their most outrageous *super-realities* seem to the ordinary world which believes itself sane and normal.

With robust iconoclastic humor the Dadaists mocked what they considered the sorry shams of European culture. They even attacked art—especially “modern” art—but while they made fun of the pre-War Cubists, Expressionists and Futurists, they borrowed and transformed many of the principles and techniques of these earlier movements.

In so doing the Dadaists, while attempting to free themselves from conventional ideas of art, developed certain conventions of their own—for example, automatism or absolute spontaneity of form (Arp, 264), extreme fantasy of subject matter (Ernst, 349; Baargeld, 292; Höch, 395), employment of accident or the laws of chance (Arp, 267; Man Ray, jacket of the catalog), fantastic use of mechanical and biological forms (Picabia, 462; Man Ray, 470; Ernst, 343, 346).

In many of their ideas the Dadaists had been anticipated by Kandinsky (226), Klee (231), Chagall (184, 185), de Chirico (193, 212), Duchamp (216, 220), Picasso (251).

Surrealism

Dada died in Paris about 1922 but from its ashes sprang Surrealism, under the leadership of the poet André Breton. The Surrealists preserved the anti-rational character of Dada but developed a far more systematic and serious experimental attitude toward the subconscious as the essential source of art. They practiced “automatic” drawing and writing, studied dreams and visions, the art of children and the insane, the theory and technique of psychoanalysis, the poetry of Lautréamont and Rimbaud.

Among the original Surrealist artists were the ex-Dadaists Ernst, Arp, and Man Ray. About 1925, Masson and Miro joined the ranks for a few years, then Tanguy, Magritte and Giacometti, and, about 1930, Dali. The Surrealists also admired and claimed independent artists such as de Chirico, Klee, Duchamp, and Picasso.

Technically, Surrealist painting falls roughly into two groups. The first group makes what can be called (to use Dali’s phrase) *hand-painted dream photographs*—pictures of fantastic objects and scenes done with a technique as meticulously realistic as a Flemish primitive. Dali, Tanguy, Magritte are the chief masters of “dream photographs” but they owe a great deal to the early work of both de Chirico (190-215) and Ernst (349-353).

The subject matter, the images, of Dali and Magritte are, supposedly, of extreme uncensored spontaneity; but their precise realistic technique is the opposite of spontaneous. The second kind of Surrealist painting suggests by

contrast complete spontaneity of *technique* as well as of subject matter. The free and almost casual technique of Masson (414, 416) and Miro (430, 439) belongs somewhat to the tradition of "automatic" drawing and painting previously carried on by Kandinsky (226), Klee (231, 234), and Arp (265).

Picasso (257, 260, 261) and Ernst (349, 360, 373), the most versatile of the artists associated with Surrealism, are masters of many methods. Ernst is the foremost master of Surrealist *collage* (362) and of the semi-automatic technique of *frottage* (360; cf. list of techniques on page 65).

The Surrealist object

Shortly before the War the Cubists incorporated in their painting and sculpture fragments of ordinary materials such as matches, playing cards, bits of newspaper, calling cards, etc., thereby undermining the tradition that "art" must necessarily be in conventional media such as oil painting or bronze or marble.

Cubist objects appealed to a sense of design or form but Dada and Surrealist objects have primarily a psychological interest—bizarre, dreamlike, absurd, uncanny, enigmatic. They are objects of "concrete irrationality".

In 1914 Duchamp signed as a work of art an ordinary bottle drier (221), the first of a long series of "ready-mades" or ordinary manufactured objects which were to appear in Dada and Surrealist exhibitions. Some were shown unaltered, others were elaborately "assisted". The most famous Dada "ready-made assisted" is Duchamp's *Why not sneeze?* (224), a bird cage, filled with marble cubes made to look like lumps of sugar, out of which sticks a thermometer. *Why not sneeze?* is an object remarkable for the subtlety, complexity and humor of its multiple incongruities; Oppenheim's *Fur-covered cup, plate and spoon* (452) is simple by contrast but seems to exert an extraordinary and disquieting fascination: it is probably the most famous tea set in the world.

Many other kinds of objects have a Surrealist character: for instance, the *Oval wheel* (624), the *Object made from a Sears-Roebuck catalog* (626), mathematical objects (36, 37, 629-643), botanical models (644), etc.

Art of children and the insane

Why should the art of children and the insane be exhibited together with works by mature and normal artists? But, of course, nothing could be more appropriate as comparative material in an exhibition of fantastic art, for many children and psychopaths exist, at least part of the time, in a world of their own unattainable to the rest of us save in art or in dreams in which the

imagination lives an unfettered life. Surrealist artists try to achieve a comparable freedom of the creative imagination, but they differ in one fundamental way from children and the insane: they are perfectly conscious of the difference between the world of fantasy and the world of reality, whereas children and the insane are often unable to make this distinction.

Conclusion

We can describe the contemporary movement toward an art of the marvelous and irrational but we are still too close to it to evaluate it. Apparently the movement is growing: under the name of Surrealism it is now active in a dozen countries of Europe, in North and South America, in Japan; it is influencing artists outside the movement as well as designers of decorative and commercial art; it is serving as a link between psychology on one hand and poetry on the other; it is frankly concerned with symbolic, "literary" or poetic subject matter and so finds itself in opposition to pure abstract art, realistic pictures of the social scene and ordinary studio painting of nudes or still life; its esthetic of the fantastic, hypnagogic and anti-rational is affecting art criticism and leading to discoveries and revaluations in art history. When the movement is no longer a cause or a cockpit of controversy, it will doubtless be seen to have produced a mass of mediocre and capricious pictures and objects, a fair number of excellent and enduring works of art and even a few masterpieces. But already many things in this exhibition can be enjoyed in themselves as works of art outside and beyond their value as documents of a movement or a period.

A. H. B., Jr.

Georges Hugnet, author of the following essays, is, among all the Surrealist writers, the one most interested in an historical approach to the movement. He was not old enough to take part in Dadaism so that his account of its activities and ideas, now some twenty years old, is comparatively detached and retrospective. Of Surrealism he writes more as an active participant and apologist. Both *Dada* and *In the Light of Surrealism* were originally published in the *Bulletin of the Museum of Modern Art*, Vol 4, No. 2-3, November-December, 1936.

Georges Hugnet was born in Paris, July 11, 1906. He is represented in the *Walter P. Chrysler, Jr., Surrealist Collection*, recently presented to the Museum's Library, by the following volumes of poetry and drama: *Le droit de Varch*, précédé par *Le muet, ou Les secrets de la vie*, Paris, Editions de la Montagne, 1930; *Ombres portées*, Paris, Editions de la Montagne, 1932; *Enfances*, Paris, Editions Cahiers d'Art, 1933; *La belle en dormant*, Paris, Editions des Cahiers Libres, 1933. He also edited and wrote a long introduction to *Petite Anthologie poétique du Surréalisme*, Paris, Editions Jeanne Bucher, 1934. His "*L'Esprit dada dans la peinture*," an important series of essays, appeared in *Cahiers d'Art*, 1932, Nos. 1-2, 6-7, 8-10, and 1934, No. 1-4. M. Hugnet's most recent work is an album of "cut-out poems," *La septième face du dé*, Paris, Editions Jeanne Bucher, 1936.

The following essays by M. Hugnet have been translated by Margaret Scolari.

Dada

Just two years before the War there appeared symptoms of a certain disregard of those rules which automatically accompany all forms of art no matter how novel. Cubism, marvelous in certain aspects, and yet already so inartistic and unpoetic, was, under the leadership of certain wastrels, drifting towards an odious estheticism. Futurism, noisy and attractive in some of its aims, added to the confusion.

With the advent of the War and in its atmosphere of breakdown, Dada was born. It subverted all values and made a clean sweep of everything. It was in a given place and at a precise date that Dada acquired a name and legal status, but its attitude of revolt, its desire for escape, its thirst for destruction existed already in various men and in various places: first in New York, then in Zurich, Berlin, Cologne, Paris, Hanover.

Dada is ageless, it has no parents, but stands alone, making no distinction between what is and what is not. It approves while denying, it contradicts itself, and acquires new force by this very contradiction. Its frontal attack is that of a traitor stealing up from behind. It undermines established authority. It turns against itself, it indulges in self-destruction, it sees red, its despair is its genius. There is no hope, all values are leveled to a universal monotony, there is no longer a difference between good and evil—there is only an awareness. Dada is a taking-stock, and as such it is as irreparable as it is ridiculous. It knows only itself.

Dada has a history only because we are willing to believe it, because it has clapped on a hat and a celluloid collar and has sat down beside us unknown, misunderstood and yet greeted by us from the beginning of the world as an inseparable companion.

No one has a right to ignore DADA.

It happened: just as if one day the Bébé Cadum had come down from its poster to sit beside you in the 'bus. Tristan Tzara gave a name to this delicious malaise: DADA. Dada was born from what it hated. At first it was commonly thought to be an artistic and literary movement or a mal du siècle. But Dada was the sickness of the world.

Books and periodicals marked by a dagger † are to be found in the Museum's Library.

Films marked with a double dagger ‡ are in the collection of the Museum of Modern Art Film Library.

In Zurich in 1916 Hugo Ball founded a literary nightclub: the *Cabaret Voltaire*. Here Dada manifests itself in such confusion that it's hard to tell it apart from its enemy, Art, and, indeed, it embarks on an evolution not unlike that of Cubism and Futurism. But Dada draws advantage from the confusion and profits from the fermentation of the neutral city, which harbors refugees, anarchists and revolutionaries. Those who seek safety in Zurich are not conscious of what's going on in their midst, they are ignorant of the force that right among them is gaining consistency and is about to explode.

Arp, van Rees and Mme. van Rees, who had exhibited together in 1915, hung their works on the walls of the Cabaret Voltaire together with those of Picasso, Eggeling, Segal, Janco, Marinetti. On February 8th, 1916, with the help of a paper-knife slipped at random into a dictionary a name was found for the new state of mind—DADA. Thanks to Richard Huelsenbeck, a German just in from Berlin, a celebration was organized. Dada, from then on, has but one aim, to be subversive and, like Cubism, Futurism, negro music, exasperating to the public.

But Dada is neither modern nor modernistic, it is immediate.

The first Dada publication is printed by the Heuberger press and is given the name *Cabaret Voltaire*. It brings together Apollinaire, Picasso, Modigliani, Arp, Tzara, van Hoddiss, Huelsenbeck, Kandinsky, Marinetti, Cangiullo, van Rees, Slodky, Ball, Hennings, Janco, Cendrars. The series of Dada publications continues with two books: *La première aventure céleste de M. Antipyrine* [*The first heavenly adventure of Mr. Fire-extinguisher*] by Tristan Tzara, illustrated by Janco—and *phantastische gebete* [*fantastic prayers*] by Richard Huelsenbeck with woodcuts by Hans Arp. Two numbers of a periodical directed by Tristan Tzara, *Dada 1*† and *Dada 2*† appear in 1917. Despite certain symptoms of incipient orderliness they persist in a confusion which serves to make Dada increasingly conscious of itself as the only absolute in a world where values, feelings and sincerity are relative. Dada utilizes for its own ends what has been done already and then turns against it threateningly.

Although when Dada first began in Zurich, the manifestations organized by poets were the most characteristic and the most effective, we are here concerned with Dada painting. Dada painting fought Cubism, Futurism and Expressionism alike; it demanded total abstraction or, at least, absolute purity of construction. Eggeling wanted to utilize moving pictures, but in the service of abstraction. Yet, it was not until after the appearance of Duchamp's works, after the coming of Picabia, after the exhibitions in Cologne and Hanover

of Arp, Max Ernst, Baargeld and Kurt Schwitters, that Dada painting, independent at last, was ready to reinforce and abet Tzara's work of destruction and systematic demoralization. (For Eggeling see *Cubism and Abstract Art*, plate 182.)

The Dada activities in Zurich from 1916 to 1918 shook off their literary character and directly attacked the conventions and stale sensibility of a public which in the face of such effrontery wavered between rage and amazement. On the stage of the cabaret keys were jangled till the audience protested and went crazy. Serener instead of reciting his poems placed a bunch of flowers at the feet of a dressmaker's mannequin. Some marionettes and some masks of Sophie Täuber-Arp, curious objects in painted cardboard, recited the poems of Arp. Huelsenbeck screamed his verses louder and louder while Tzara followed the same crescendo on a kettle drum. For hours on end they went through gymnastic exercises which they called *noir cacadou*. Tzara invented chemical and static poems. Static poems were made by rearranging chairs upon which posters, each with a word, had been placed. For these performances Janco designed paper costumes of every color, put together with pins and above all spontaneous. Perishable, purposely ugly and absurd, these materials, chosen by the hazard of eye and mind, symbolized in showy rags the perpetual revolt, the despair which refuses to let itself despair. (Cf. Janco, no. 400; Täuber-Arp, nos. 511, *512.)

Dada spread like a spot of oil. New names kept cropping up—Picabia, Reverdy, Birot, Dermée, Soupault, Huidobro, Savinio. For the *Anthologie dada*† (*Dada*, nos. 4 and 5) Arp devised a singular cover, important because it marks a sharp separation between Dada and modernism. This cleavage, accentuated soon by Picabia, was ultimately made total by the Dada spirit of Berlin, Hanover, Cologne, represented by Grosz, Heartfield, Schwitters, Baargeld, Max Ernst, and Arp. One might nearly say, despite the spirit of disorder which distinguishes it, that the cover of *Dada* 4-5† was to Cubism what the words drawn from a hat by Tristan Tzara were to the poetry of the early 20th century. In Picasso's *papiers collés* and his cardboard objects, in the extraneous textures introduced into his paintings as early as 1912 (newspaper, imitation wood and marble) the materials used are still lyrical elements not detached from reality. With Arp, on the other hand, and even more with Ernst, newspaper, wallpaper, photographs, and vignettes, picked up at random, taken ready-made and unaltered from their normal context and redistributed easily and blindly, integrate what was borrowed in a recreation of the object and transpose its superficial reality into a superior reality. In 1920 in Cologne

Ernst's own collages¹ as well as those resulting from his collaboration with Arp will achieve their intensity under the cover-all name of Fatagaga (*fabrication de tableaux garantis gazométriques*). (Cf. Ernst, no. 330.)

If one excepts certain collages, Arp's most significant works of this time, inasmuch as they embark upon an active destruction in the Dada spirit, are his illustrations for two works of Tzara: *25 poèmes*† and *Calendrier cinéma du coeur abstrait*.† These illustrations are much freer than those for Richard Huelsenbeck's book, which were rigid, formal, aiming at purity of form. For Arp abstract art was the main preoccupation as evidenced by his persistent intent not to imitate nature. He was thus separated to an extent from Tzara and Huelsenbeck, partisans of systematic disorder and of that total confusion of the arts by which they were finally to be annihilated. Nevertheless, we must note here certain experiments undertaken by Arp, all the more important inasmuch as they harmonize with experiments which were later to play an important rôle in the exploration of the unconscious. Arp traced on paper every morning the same drawing and thus obtained, whether inspired or not, a series of drawings, the variations of which were practically automatic. He also trusted to the laws of chance when he cut out with deliberate absentmindedness pieces of paper colored on one side, placed them, colored face down, on a piece of cardboard, shook them, shuffled them, strewed them around, and finally turned them over and pasted them on a cardboard, preserving the pattern of shapes and the arrangement of colors which he had obtained by chance. (Cf. Arp, nos. *264, *265, *267.)

In 1919 in Zurich a nucleus of painters of disparate tendencies united under the name of *Association des artistes révolutionnaires* upon the instigation of Hans Richter, a former member of the German expressionist group *Die Aktion*, which already during the War had established the principle that the artist must take an active part in politics (at that time they were to oppose the War and support the Revolution). When revolution broke out in Munich and Budapest the *Association*, fearing that the artists would be ignored, tried to involve in the revolution the more esthetically revolutionary painters. Certain of the Dadaists saw fit to take part in this movement, which lasted only a few weeks, but enlisted the participation of Richter, Eggeling, Segal, Janco, Arp, Helbig and Baumeister. It was taken up shortly afterwards by the Russian painters

¹ "Collage," the French word meaning a "pasting," has now become a generally accepted international term for pictures composed partially or entirely of pasted pieces of paper, etc., often with a bizarre or incongruous effect. The term *papier collé* is usually confined to Cubist works of 1912-14 and similar compositions in which a formal rather than a Dada or Surrealist interest predominates. Ed.

under the name of *Constructivism*¹ and resulted in a decorative art of limited interest (Lissitzky, Tatlin, Malevich, Gabo, Pevsner). Doubtless the Zurich *Association* realized soon enough that the radical methods of Dada, represented by Serener and Tzara, were more efficacious even from a revolutionary point of view. Be that as it may, it should be remarked that abstract art proved inactive and sterile. It was one of the weaknesses of Dada's beginning.

New York

In New York at the same time and even somewhat earlier Marcel Duchamp, Francis Picabia and Man Ray were accomplishing a revolution of the same type. They gave no name to the movement they were creating and of which they were half unaware. They didn't care much really. For various reasons, mainly their proud detachment, they figure as pre-Dadaists, as authentic Dadaists. When they discover Dada it is really Dada that discovers them.

Marcel Duchamp, a painter first influenced by Cézanne, then by Cubism, began as early as 1913 to feel bored with the new estheticism, the new attitude of pictorial formalism which already had been swallowed whole as an artistic dogma. Even in 1911 and 1912 Marcel Duchamp, turning from Cubism, painted the *Nude descending the stairs* and the *Sad young man in the train*, both of which show interests other than those of stylization and beauty of forms. *The bride, The king and queen traversed by swift nudes* and the *Chocolate grinder* were painted in Munich and Paris in 1912-1913; the synchronized movements contrast with the static elements, and the machine style, instead of adorning itself with Futurist estheticism, serves to transform nudes or figures. (Cf. Duchamp, nos. *216, *217, *218; also *Cubism and Abstract Art*, plate 40.)

It is at this epoch that Duchamp, doubtless exasperated by the turn that painting was taking, selected a series of objects which he called "ready-made," amongst them a rotating bottle drier, 1914, and a bicycle wheel, both of which he signed. In the first New York Independents' exhibition, 1917, he entered a porcelain urinal with the title *Fontaine* and signed it R. Mutt to test the impartiality of the executive committee of which he was himself a member. By this symbol Duchamp wished to signify his disgust for art and his complete admiration for ready-made objects. But R. Mutt's entry was thrown out of the

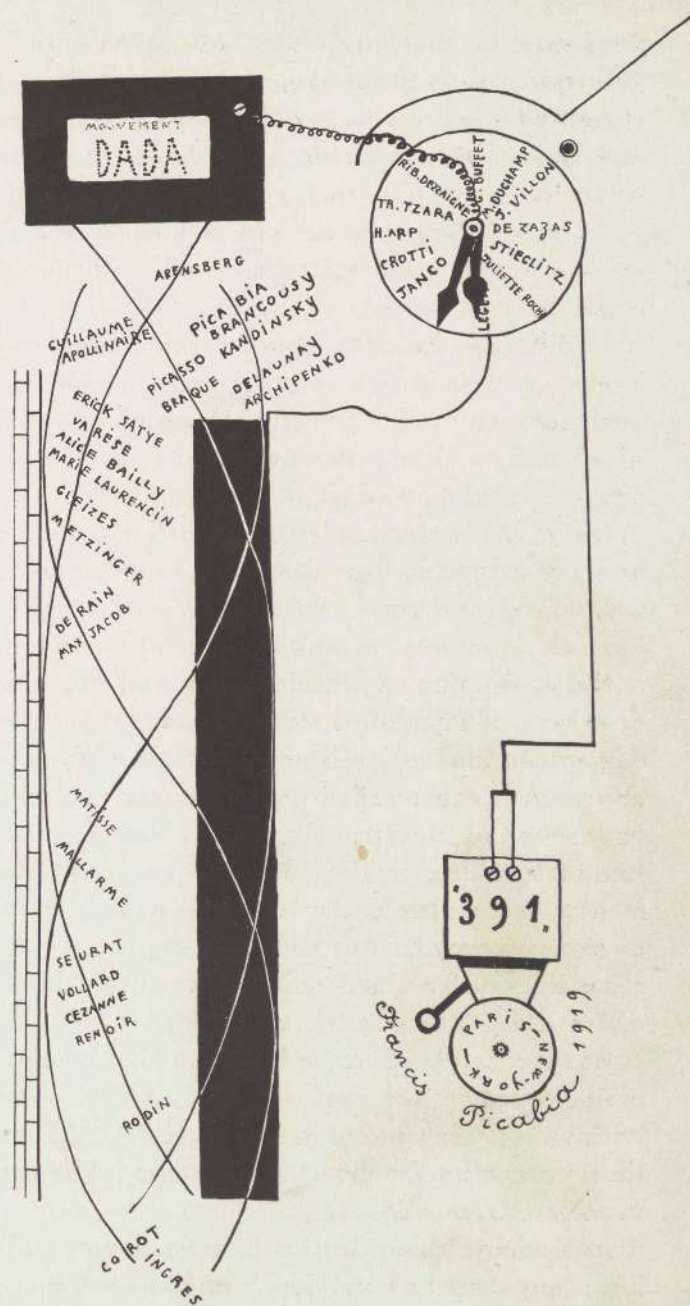
¹ The Russian movement, called Constructivism in 1920, began about 1914 and was, like Dada, under the joint influence of Futurism and Cubism. Malevich, the Suprematist, passed through a proto-Dada phase in 1914 as is proven by the *Private of the First Division*, No. 564, a collage with postage stamp, thermometer, etc. (see also *Cubism and Abstract Art*, plates 111-139). Ed.

show after a few hours' debate and Duchamp, making the issue a question of principle, tendered his resignation. Later he sent a snow shovel, a typewriter cover and a hatrack to an exhibition at the Bourgeois galleries, where Matisse and Picasso were being shown. Ready-made objects were thus consecrated and put on the same footing as masterpieces. (Cf. Duchamp, no. *221.)

Around 1920 Duchamp was making objects of painted glass, starred with cracks, and sumptuous toys endowed with movement. One of these, spun by a motor, nearly decapitated Man Ray. Duchamp was also working on an immense glass pane, *The bride*, which can be said to recapitulate his work, limited in quantity but concentrated, compact, of capital importance. Out of disdain and a kind of haughty detachment he stopped producing works of art about 1923 and devoted himself to chess. In New York Duchamp published two periodicals which had three issues in all: *The blind man and Wrong-wrong*, 1917. These reviews together with 291, Picabia's New York publication, give the measure of the peculiar negativistic spirit, detached and humorous, which was to leave a deep mark on the period. (Cf. Duchamp, nos. *220, 222; also *Cubism and Abstract Art*, plate 193.)

Before speaking of Picabia's departure in 1917, it is important to consider the work of Man Ray in New York, for Man Ray became the principal American participant in the Dada movement and belongs today to the Surrealist group. In 1916 and '17 Man Ray constructed objects containing elements extraneous to painting, objects of everyday use. This effort was parallel to that of Duchamp. Man Ray paints the elements of a world that really belongs to him, of a world where reality has the ineluctability of a dream. Interested in photography, he exploits its every possibility and follows the lead of accidents and chance discoveries. (He experiments, but Man Ray objects to any of his work being called experimental, everything is a completed achievement.) Without the aid of a camera he devises strange photographic images which he calls "rayographs," 1921. (Cf. Ray, nos. 467-469, *470, 471-*474.)

Thanks to Duchamp and Man Ray the mechanically made and everyday object enters the realm of painting and sculpture with all the honors due to its rank. Monstrous toys are constructed, amusing and murderous, no longer made to hang on a wall but to penetrate everyday life. In Duchamp's house, when impelled by boredom or despair, one could push with one's thumb the wheel of a bicycle, throw into action the antennae of an object which described the curves of a spiral—a game for the eye, strictly and insanely mathematical. One could also catch one's foot and kill oneself on a clothes hanger nailed to the floor. Duchamp opens the era of poetic experience where casual, concrete



The Dada Movement, by Francis Picabia, published in *Anthologie Dada* (Dada 4-5) and lent by the editor, Tristan Tzara, to the exhibition of Fantastic Art, Dada and Surrealism. (Catalog no. 464.)

things are the poetry you take in your hand. In 1913, in Paris he had painted three pictures entitled *Trois stoppages étalon* (three standard stops) which attempted to give a new appearance to the measure of a meter. This is how they were done: Duchamp took three threads, each a meter long, which he dropped from the height of a meter one after the other on to three blank canvases. Scrupulously he traced the contours of the threads with a thin trickle of varnish—a purely accidental design. (Cf. Duchamp, nos. 222, 223, *224; Ray, no. *476.)

In different ways Duchamp, Picabia, Man Ray, were haunted by the laws of chance while elsewhere at the same time, though in mutual ignorance, other men were similarly haunted. The latter found a name for the state of mind which was to blaze a new trail and take possession of the world to give it a new basis and a new conscience. Dada puts the world with its back to the wall.

In 1917, after having left New York, Picabia published in Barcelona several issues of a review entitled *391*† in memory of his *291* in New York.

His illustrations are sensational. His drawing, *Novia*, for the cover of the first number represents parts of an engine. Later he contributes to *Dada*† a drawing made by dipping cogwheels in ink and applying them to paper. It was out of a kind of anarchical sense of humor that Picabia undertook his work of demoralization both in his publications and in his exhibitions. His mechanical drawings mingled with inscriptions are meant to revolt the art-lover. Bored no less by Cubist stylization than by Futurism (that peculiar brand of Impressionism produced by the cult of the machine) Picabia sublimates the machine-made object and recreates it outside its original purpose according to the laws of chance very much as had Duchamp, who constantly insisted upon *not* creating works of art and who towers in his magnificent detachment over the entire epoch. (Cf. Picabia, nos. 460, *461.)

As early as 1913 Picabia had abandoned the new forms assumed by painting as is proven by his work of the "orphyic" period such as *Udnie jeune fille américaine*. This painting is conceived according to an anti-static pictorial theory whereby the movement of time and memory is transposed into color. (Cf. Picabia, no. *459.)

In Zurich Picabia, feeling himself at ease and appreciated by those around him, contributed a great deal to the moral importance of the Dada movement; he helped to exteriorize it, to establish its power and its dictatorship. His pictorial and poetic activity, his very personal spirit of negation made him at this period a figure of primary importance to the development of Dada.

Wherever it spreads Dada takes on a different color. In Berlin it is above all political. Richard Huelsenbeck, who had been made Commissioner for Fine Arts during the German Revolution, gathers a group of intellectuals under the banner of Dada. In the wake of some preparatory articles, a lecture, a manifesto signed by the Berlin group and by the Zurich Dadaists, the periodicals *Club Dada*, *Der dada* (1918) make their appearance. We find in them the names of Raoul Haussmann, Richard Huelsenbeck, George Grosz, F. Jung, Johannes Baader, Heartfield, Walter Mehring, Gerhard Preiss, Tristan Tzara, Francis Picabia and others. The works of Duchamp, Charlie Chaplin, Erik Satie are discussed. The typography, by Raoul Haussmann, as untidy and arbitrary as it was in Zurich, is enriched with dishevelled layouts in which vignettes, Hebrew characters and ink-blots are scattered at random. The illustrations consist of collages of newspapers, photographs, photomontages composed without much seriousness by Haussmann and Heartfield. One senses an effort to be daring, outrageous, and at the same time entertaining and funny in the humorous exploitation of current anecdote. The drawings and deformed photographs of Grosz contribute an aspect of caricature, sometimes ferocious, nevertheless curious rather than new. The field of the plastic arts is not restricted to the painters: handmade poetry belongs to all. (Cf. Haussmann, no. *383; Grosz, nos. 380, *381, *382; Baader, no. *289.)

This confusion of genres, of techniques and media, and the systematic exploration of every possibility for purposes of plastic representation are two of the characteristics of Dada.

In Berlin as elsewhere we notice the persistent desire to destroy art, the deliberate intent to wipe out existing notions of beauty, the insistence upon the greatest possible obliteration of individuality. Heartfield works under the direction of Grosz while Max Ernst and Arp sign each other's paintings at random. Dada rejects narrow individualism, it is a communal activity. *Der dada* gives publicity to the other Dada magazines: *Dada* and *Der Zeltweg* of Zurich; *Die Schammade*† of Cologne; *DADAphone*,† *Proverbe*,† 391,† and *Cannibale*† of Paris, all of which are active at approximately the same time.

Berlin Dada takes on an increasingly revolutionary character. It inclines more sharply towards Communism. A continuous preoccupation with actuality, an instantaneous and ruthless revolutionary expression, a negation of artistic values together with caricatures of a popular nature combine to make the Berlin Dada movement sterile when compared to the exhilarating aspects of the movements of Zurich, Cologne, and Paris, all of which functioned more

completely under the sign of the marvelous, under the lyrical fulguration of Dada.

After various activities, some individual, some communal, after the spreading of propaganda, the disseminating of prospectuses, the organizing of lecture tours, the opening of a Dada nightclub, Dada in 1920 reached its zenith in Berlin and in the same year its decline and fall. The most important pictorial manifestation of Dada in Berlin took place in that year and consisted of an exhibition of 174 items. The catalog[†] establishes and clarifies the position of Dada by many prefaces and statements and confirms the aims of the struggle already undertaken. It is repeated that "Dada is political" and all should be sacrificed to the present and the immediate; contemporary allusions, now outdated, escape the reader and some of the works now seem incomprehensible.

The Berlin Dadaists invited to their great 1920 exhibition almost all those who, to their knowledge, participated in Dada both in Germany and abroad: Baargeld and Max Ernst (Cologne), Rudolph Schlichte (Karlsruhe), W. Stuckenschmitz (Magdeburg), Hans Citroen (Amsterdam), Otto Schmalhausen (Antwerp), Hans Arp, Francis Picabia and many others. Max Ernst called himself Dadamax Ernst and exhibited *Dadafex maximus* and *Codex national et index de la délicatesse du Dada Baargeld*; Otto Schmalhausen, who called himself Dada-oz, exhibited the head of Beethoven with moustache and squinting eyes, which calls to memory Duchamp's mustachioed Mona Lisa. With the exception of Haussmann (called Dadasophe) and Hannah Höch, who contributed collages, objects and drawings not unlike those of Arp and Picabia, the exhibits of the Berlin Dadaists all reveal the same intentions. Grosz, Heartfield and Baader were particularly subversive, though the latter's revolutionary inclinations were sharpened by his personality and insanity. Practically all Grosz' drawings and collages dealt with politics and propaganda; Heartfield, under the direction of Grosz, at that time marshal of Dada, had constructed various mannequins, one of which, to be hung from the ceiling, represented a German officer with a pig's head. (Cf. Höch, no. *395.)

One of Johannes Baader's exhibits was labeled: *The baggage of Surdada upon his first flight from the madhouse, 17 September 1899, Dada relic. Historical*. This entry draws attention to a singular aspect of Dada—unbridled insanity, an anarchical force describing a trajectory toward extinction. The following are the titles with which Baader chose to design himself: "Surdada, president of the Justice of the world, secret president of intertelligical superdadaist nations, agent for headmaster Hagenndorf's school desks, ex-architect and writer." In November 1918 he had managed to climb, unobserved, into

the pulpit of the Berlin Cathedral, from which he proclaimed that Dada would save the world. At the congress of the Weimar Constitution he launched a tract† signed by "The Central Council of Dada for the World Revolution," in which appeared such phrases as: "the President of the terrestrial globe sits on the saddle of Dada. The Dadaists against Weimar." To finish off the day he had processions of children sing and dance around the statues of Goethe and Schiller. All Baader's activities bear the imprint of that particular lyric insanity which is typical of Dada in its expansive moods, when it comes out into the open, absurd and profound, grave and grotesque, but always human in the most direct manner possible. (Cf. Baader, no. *289.)

Cologne

Since 1910 Hans Arp and Max Ernst had exhibited off and on with painters whose work differed widely from theirs. They met in Cologne in 1913 and became friends. Extraordinary as it may seem, Arp was at this time under the combined influence of Cubism and of the earliest experimenters in abstract painting, or, to be more precise, he was under the influence of Kandinsky. Arp became a collaborator of the Munich *Der Blaue Reiter*,† an artistic anthology edited by Kandinsky. He also joined the more advanced group *Moderner Bund*, also Expressionist in tendency. Finally we should mention that Paul Klee exerted a certain influence upon Arp. (Cf. Arp, nos. *264, *265, *267; also Kandinsky, nos. *226, 228, and Klee, nos. *231, 232.)

As for Max Ernst, connected for a time with the Expressionist *Sturm* group in Berlin (directed by Herwarth Walden) he painted with no particularly defined intention. He must, however, have admired Picasso's *papiers collés*, and pictures with extraneous objects pasted or nailed upon them. Ernst sensed in these technical innovations the sign of a new freedom: at the same time he had a foreboding that in the game they played the stake was really the creation of a spiritual world whose existence was then only potential. Later, in 1919, at the height of the Dada period in Cologne, other influences are noticeable in Ernst: one, somewhat removed, of Archipenko in his sculpto-paintings, another, more obvious, of de Chirico visible for instance in *Fiat modes*, an album of lithographs by Ernst (Cologne, 1920). (Cf. Ernst, nos. 327, 328; also Picasso, no. *251, and de Chirico, nos. *190, *196, *211.)

Immediately after the War Ernst met Baargeld, who also lived in Cologne. Baargeld was a painter and a poet. The history of Dada in Cologne may be summed up in their two names with the addition of Arp's. The *Ventilator*, a Dada paper, mainly political, distinctly subversive, threatening and Commu-

nist, met with a great success. Sold at the gates of factories, it reached a circulation of 20,000. Its life was brief only because it was forbidden by the British Army of Occupation in the Rhineland.

Baargeld soon found himself heading both the Communists and the Dadaists of Cologne. It was he who established the Communist party in the Rhineland and allied it with the German Communist party. Nevertheless, together with Max Ernst he energetically opposed the Berlin Dada movement because he disapproved of its exclusively propaganda spirit. Baargeld and Ernst refused *a priori* to extinguish their poetic light and to tie up all their energy in political agitation. Their dissent posed a problem which is still unsolved.

Having clarified their stand, Baargeld and Ernst published in 1919 *Bulletin D*,† which also served as a catalog to an exhibition, and, in February 1920, *Die Schammade*,† subtitled *Wake up dilettantes*. In these two bulletins we find besides the names of Ernst and Baargeld those of Arp, Picabia and Tzara with some new names, the names of the contributors to *Littérature*,† the Parisian Dada periodical: Aragon, Breton, Eluard, Ribemont-Dessaignes, Soupault. The unity of *Bulletin D*† and of *Die Schammade*† — rare indeed in Dada publications—should be admired no less than the excellent selection of contributors when there were so many to choose from. It is interesting to observe the influence exerted upon the Cologne group by Parisian Dada, which was by this time in full action. (A cursory mention should be made at this point of the movement called *Stupid*, born of Dada in Cologne, and which included the painters H. Hoerle, Angelina Hoerle, A. Räderscheidt and the sculptor F. W. Seiwert.)

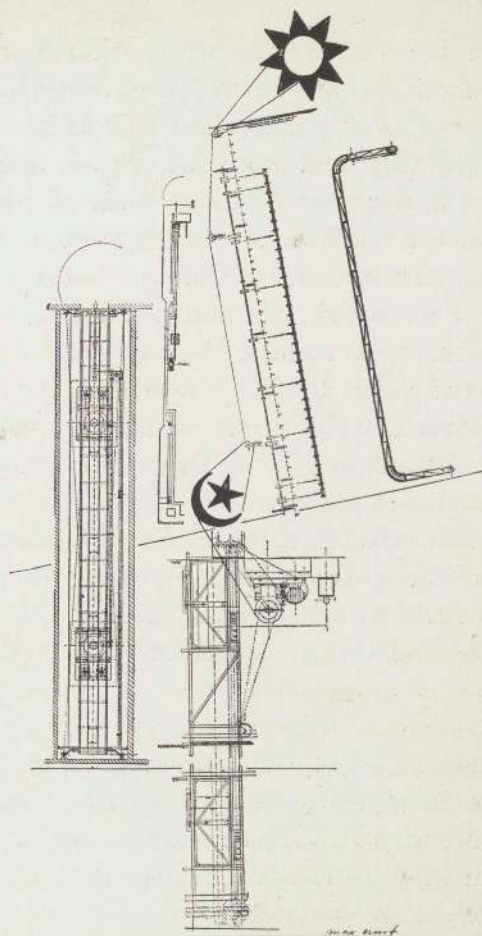
In 1919, Baargeld and Ernst, increasingly absorbed in spontaneous or automatic painting, embarked together with Arp upon a new experiment, peculiarly Dada in spirit and extremely important (quite how important, the authors don't realize to this day). In this experiment it was not so much the result that counted as the intention and the intention was to destroy individuality. I have already spoken of the pictorial collaborations of Arp and Ernst called *Fatagaga*; now Baargeld and Ernst start collaborating on paintings in mutual ignorance. They begin to discover in a drawing another drawing the contours of which appear slowly out of the tangled lines—like an apparition, like a prophecy, like the messages in table tapping. We are confronted here with a process not quite comparable to that of perceiving an image in a spot on the wall as Leonardo da Vinci did; nor yet does it consist of lifting an object out of its natural environment. Other forces are at work: accident and surprise at their most inscrutable and intense, the discovery of second sight in the spirit

itself. The process is somewhat analogous to Dali's theory of the paranoiac image. (Cf. Baargeld, nos. *292, *294, and Baargeld and Ernst, no. *297.)

Ernst, led by his restless fancy, began at this time to cut out engravings and vignettes used for illustrations, and to put them together again arbitrarily in order to create the unexpected. This led to the astonishing series of collages flung by Max Ernst in the path of poetry. On the same principle he combined a set of stencil drawings consisting of tracings of fragments of machinery, of sections of architectural and scientific drawings cut up and put together again. In 1920 he sent one of these to the Paris *Section d'Or*, an exhibition of dissident Cubists, who refused it because it was not handmade. (Cf. Ernst, nos. *330, *332, *341, *343, *346; *Trophy, hypertrophied*, no. *336, was sent to the *Section d'Or*.)

But to return to Cologne. A sensational exhibition was held in 1920 which included only Arp, Baargeld and Ernst. In all the history of Dada I know of no single event that seems to me more weighty or compelling. It marks the heroic period of the movement. The exhibition hall was selected with careful foresight. The location was both accessible, in the center of the city, and outrageous, for it was in a little glass-enclosed court to which access could be gained through the lavatory of a café. This was wise; visitors were assured—visitors or victims, it didn't matter.

The blue posters, arranged by Ernst with doves and charming cows cut out of books of object lessons, hardly led one to foresee what this show of young painters would be. I can just imagine those first brave, gullible visitors in search of artistic sensations. In the center of the room stands a little girl in a



Trophy, hypertrophied, by Max Ernst, Cologne 1920; rejected by the Cubist *Section d'Or* exhibition, Paris. Given to the Museum by Tristan Tzara. (Catalog no. 363.)

religious costume reciting shocking poems. In a corner rises Baargeld's *Fluidoskepatrik*, an aquarium full of fuchsia-red fluid at the bottom of which lies an alarm clock; a marvelous lock of hair floats negligently in the water like the milky way, and from the surface there emerges a handsome arm of turned wood. Near the *Fluidoskepatrik* stands an object by Ernst in hard wood to which a hatchet is chained; visitors are invited to chop at the object if they wish, like cutting down a tree. Naturally, as the beer drinking customers of the café came drifting in, the exhibition received some severe treatment—the objects were broken, the aquarium destroyed and the red fluid spilt—and all to the complete triumph of Dada. A protest for obscenity was lodged with the police. The police came and had to admit that what had excited most indignation was an etching by Dürer. The exhibition was reopened. Here again, Dada's action was both demoralizing and destructive, revolutionary and anti-religious.

Dada died in the same year in Berlin and in Cologne. In 1922 Max Ernst left for Paris; Arp had merely passed through Cologne on his way from Zurich to Paris; as for Baargeld, he soon gave up painting and all public activity. He died in 1927 in an avalanche.

Hanover

Dada came to the surface again about this time in Hanover. A publisher, Paul Stegeman, started a Dada almanac, *Der Marstall*, and also published books or albums by Arp, Huelsenbeck, Serener, Vägst (a Czechoslovak Dadaist) and by Kurt Schwitters. It was Schwitters who said the last word for Dada.

Poet and painter, Schwitters occupies a particular place in the history of Dada. Avoided by the Berlin group, which was interested only in political action and which distrusted his uncertain and merely poetic attitude, he found himself isolated in Hanover. With regard to political matters, Schwitters maintained a prudence which was judged bourgeois; he was not invited to contribute to the great Berlin exhibition of 1920, which had included almost all the other German Dadaists. As a matter of fact, Haussmann and Huelsenbeck openly declared their opposition to him.

Schwitters labelled all that he painted or constructed, all his statements and books and poems with the new word *Merz*, a term with no meaning, just the fragment of a word which was to become a symbol. Like Ball and Tzara,¹ Schwitters wrote long poems consisting only of sounds which he recited, singing and whistling, in a most extraordinary way. His genuine and exciting per-

¹ For Tzara, Schwitters organized a lecture tour to Jena, Weimar and Hanover. In this city, after the lecture, there was dancing around a mannequin in one of the galleries.

sonality reveals itself more fully in his life and works than in the rôle he attempted to play with his magazine. He managed to create around himself an atmosphere of evasion and in this, too, he was truly Dada.

His strange house evoked the impossible. When he walked on the street, he would pick up threads, papers, pieces of glass—the discarded royalties of vacant lots—so that in his house there were piles of little sticks and pieces of wood, tufts of hair, old rags, disused unrecognizable objects, all of which were like fragments of life itself. With these witnesses stolen from the ground he constructed sculptures and objects which are by far the most disquieting things produced at the time. To the principle of the object he added a feeling of respect for everyday life in the form of dirt and deterioration. Under his influence Arp composed some objects of the same kind. But when compared to the ordinarily meticulous, mechanical neatness of Arp's objects, so baffling by their immaculateness, and to the fantastic quality of Ernst's creations, Schwitters' work seems to be endowed with the unreasonableness of dreams, with total spontaneity, with an ineluctable acceptance of hazard. Schwitters made a model for a full scale monument to humanity composed of many materials used pell-mell—wood, plaster, women's corsets, musical toys, Swiss chalets. Certain parts of the monuments were to move and emit sounds. Schwitters' extremely individual collages were made of scraps of paper picked out of the mud, of trolley car tickets, of stamps and of paper money withdrawn from circulation. (Cf. Schwitters, nos. *494, *670, *671.)

Paris

Breton, Soupault, Eluard, Aragon, Ribemont-Dessaignes and the other contributors to the Paris periodical *Littérature*† (founded in 1918) were immediately attracted by the program of Dada. This seems only natural if we consider their sympathies. Their poetic and critical tradition lay between Lautréamont (Ducasse) and Rimbaud on the one hand, Jarry and Apollinaire on the other. They continued the spiritual liberation first systematically undertaken in the middle of the 19th century; consequently they were by principle resolutely modern insofar as the spirit can rise above contemporary and already compromised thought and pass judgment upon it. Finally they were partisans of evasion and of revolt at any price. Already Jacques Vaché, a friend of Breton's, out of a personal, dangerous, disintegrating and lucid humor had managed to induce in the group a habit of disorganization of thought, logic and life. Arthur Cravan, in his periodical *Maintenant*, 1913-15, Marcel Duchamp and Francis Picabia had attacked the serious-mindedness and the

estheticism of modern art; this appealed, of course, to the contributors to *Littérature*, whose habit of mind was a negation of reality. On the other hand, the revolutionary aspects of Rimbaud and Lautréamont swung them towards less anarchical and facile methods in the struggle they were planning. In truth, their poetic temperaments inclined them towards the marvelous, towards the fathomless depths of the subconscious recently probed by Freud, rather than to a total disorder. They needed, however, some way of making a clean slate and of getting rid of what was in their way. Dada, a phenomenon of the post-war crisis, they welcomed as a way of salvation. Here was a monster who would create the necessary void. Here was a first class offensive arm. And so, although the word Surrealism was already currently used between Breton and Soupault (authors of automatic texts, published in 1921 with the title *Les champs magnétiques*†), the group of *Littérature*, deeming no other action possible for the moment, surrendered to Dada, glittering scarecrow which stood at the cross-roads of the epoch.

The *Premier vendredi de Littérature* was a confused meeting. This Friday, the 23rd of January, 1920, gathered a large audience which came to watch Dada put at liberty. First, modern poems were recited. Then masks declaimed disarticulated poetry by Breton. Under the title *Poème* Tzara read a newspaper article accompanied by bells and rattles. The audience grew angry and hissed. To wind up the hullabaloo, some paintings were shown, amongst them a very shocking one by Picabia entitled, like some of his writings of the time, *LHOOQ*. After this meeting, which was meant merely to start the ball rolling, activities and publications became more abundant and outrageous.

In February, 1920, *Bulletin Dada*† is published, the sixth number of the periodical *Dada*, now permanently established in Paris. The same names figure in it: Picabia, Tzara, Breton, joined by Duchamp, Dermée, Cravan. The *Bulletin* takes an anti-pictorial and anti-literary position. Printed over drawings by Picabia were declarations, alarming proclamations, gratuitous and wantonly contradictory definitions. There is a list of Dada presidents. In large type we read: "The real Dadaists are against Dada. Every one is director of Dada . . ."

The *Bulletin Dada*† serves as a program to the second manifestation which took place on the 5th of February at the Salon des Indépendants. Thirty-eight lecturers were in line. Newspapers had announced in all seriousness the presence of Charlie Chaplin. Various tracts and manifestos were chanted in such a mad confusion that the lights had to be extinguished to bring the meeting to an end. The audience flung coins at the lecturers.

Shortly afterwards Paul Eluard launches a monthly sheet called *Proverbe*.† Its tone is different from that of all the other publications and it is concerned with a revision of language.

About this time Dada is excluded from the *Section d'Or* at a riotous meeting held at the Closerie des Lilas. We have spoken of this group of artists, which included Archipenko, Gleizes, Survage, and other Cubists. They had already refused a drawing by Ernst because it had been mechanical in execution. The *Section d'Or*, embarrassed by the subversiveness of the Dadaists, wanted to make a clean break with them. The Closerie des Lilas incident marks the practical rupture of Dada with art movements.

Dada reaches its highest degree of intensity in Paris. It causes much talk and agitation. Poetry, painting and life march together on one front. Dada is ALL—and makes itself as conspicuous as possible, no matter how. Various issues of the magazines *DADAphone*,† *Cannibale*,† 391,† *Z*† define the state of mind of Dada. We find in them reproductions of works that have a great *succès de scandale*; the *Mona Lisa with a mustache* by Duchamp; the famous inkspot that Picabia entitles *Sainte Vierge*, and the toy monkey which he calls *Portrait of Cézanne*. *Littérature*† prints twenty-three Dada manifestos.

Because this brief history of Dada has to do primarily with painting, I shall omit many extremely interesting events of this period. The Dada spirit was most conspicuously proclaimed in theatrical and public performances which were more shocking verbally than visually. Two of these Dada public *soirées* must, however, be mentioned, one at the *Théâtre de l'oeuvre* and one at the *Salle Gaveau*, for as a result of these, Dada was first characterized as German and as Bolshevistic.

But, returning to painting, we must describe some of the most important Dada exhibitions of the years 1920 to 1922, after which Dada came to an end. Tristan Tzara organized at the *Sans Pareil* a show of the recent works of Picabia, mechanical drawings and pictures in which real objects are incorporated. This was followed by a Max Ernst exhibition with a catalog† introduction by Breton. The invitation to the show welcomes "*le petit et la petite . . .*" and announces: "at 10 p.m. the Kangaroo; at 10.30 high frequency; at 11 distribution of prizes; from 11.30 on intimacies." Max Ernst's collages and his imaginative paintings based on mechanical inventions, utilize, in the pictorial field, automatic processes not unlike those of Breton and Soupault in *Les champs magnétiques*.† They contributed to Dada painting a new and particular vision which foreshadows Surrealism. (Cf. Picabia, nos. *462, 463, 465; Ernst, nos. *343, etc., *349, 350, 351.)

From the point of view of setting and arrangement the Ernst exhibition was a grand success. This is what a contemporary journalist wrote about it: "With characteristic bad taste the Dadaists make their appeal this time to the human instinct of fear. The scene is in a cellar with all the lights in the shop extinguished. Moanings are heard through a trap door. Another wag, hidden behind a cupboard, insults the more important visitors. . . . The Dadaists, with no neckties and wearing white gloves, walk around the place. Breton crunches matches. G. Ribemont-Dessaignes keeps on remarking at the top of his voice, 'It's raining on a skull.' Aragon mews like a cat, Ph. Soupault plays hide and seek with Tzara, Benjamin Péret and Charchoune never stop shaking hands. On the threshold, Jacques Rigaut counts out loud the cars and the pearls of the lady visitors."

The ensuing week the Ribemont-Dessaignes exhibition was announced as a *Breeding course of microcardiacal cigarettes and of electrical mountain climbing*, preface by Tristan Tzara. Ribemont-Dessaignes, whose name I find for the first time in 391† in 1917, had written the *Dumb Canary* and the *Emperor of China*† (1916), two astonishing plays that prove him to be a very pure Dadaist. His work represented geometrical and mechanical forms in motion and were somewhat influenced by Picabia. (Cf. Ribemont-Dessaignes, nos. 481-484.)

A Man Ray exhibition reveals to Paris his pictorial and photographic researches. At this time, a series of his rayographs are published in an album entitled *Les champs délicieux*. In these amazing pictures, reality assumes a face which is at the same time actual and mysterious. (Cf. Ray, nos. 471-474.)

Breton writes a preface to a retrospective show of de Chirico. In this, as in most of his other writings, Breton seems to depend very little on Dada: "During our time a few wise men, Lautréamont, Apollinaire, have held up for universal admiration the umbrella, the sewing machine, the top hat." Breton points out that a new modern mythology is coming into being. Haunted by Surrealism, liberated by the anarchy of Dada, Breton builds something new and finds in de Chirico, who is more Surrealist than Dada, a world to be explored. (Cf. de Chirico, nos. *190-215.)

At the Galerie Montaigne other activities are staged to bring the Dada season to a close, among them an important permanent exhibition. The works of painters and poets are shown together. A very fine catalog† lists works by Arp, Baargeld, Duchamp, Max Ernst, Man Ray, Ribemont-Dessaignes, and publishes poems of Tzara, Eluard, Péret, Arp and Aragon. Dada was meeting opposition within its own ranks, for Breton, who was opposed to activities of

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NUL
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IGNORER
DADA

A MORT



PIÈCES
à
DADA

Qui est-ce qui veut une paire de claques

myosotis, s.v.p.

ON CHERCHE
ATHLÈTES

IMMOBILISATION

Salon Dada

EXPOSITION INTERNATIONALE

Cover of the catalog of the "Salon Dada," Galerie Montaigne, Paris, 1922. From the Library of the Museum of Modern Art.

this kind on the part of an anti-literary and anti-artistic group, had refused to participate. Among the most remarkable entries sent by the poets was a mirror of Soupault's entitled *Portrait of an unknown*, and a piece of asphalt which bore the title *Cité du Retiro*. Certain paintings by Duchamp supposed to be in this exhibition were replaced by sheets of paper marked with numbers which corresponded to the Duchamp entries in the catalog. Duchamp, who had been asked to take part in the exhibition, had just cabled from New York: "Nuts."

In order to maintain itself, Dada tried to invade life more directly and intimately. Dada visits and walks were organized in Paris. But a new affair, "Le Congrès de Paris," precipitated events which were to bring about the end of Dada. Tired of the organized pranks of Dada, Breton consented to take part

in this Congress, of which the aim was to *determine the direction and the defense of the modern spirit*. In the midst of uncertainty Breton was intent upon taking stock and seized this occasion against the opposition of his friends who were still attached to Dada. Dissensions, rivalries, personal quarrels, contradictory tendencies accelerated disintegration. A play by Tzara, *Le coeur à gaz*, brought confusion to its zenith, arbitrarily uniting and separating poets and painters. Finally, Breton managed to bring together again around *Littérature*,[†] now definitely taking its leave of Dada, a nucleus of ex-Dadaists joined by some new poets. Reproductions of Picasso, Max Ernst, Duchamp, de Chirico, whose works appear in a new light, mingle with texts which indicate a systematic research in the realm of poetry and criticism, and in the world of the subconscious and of hypnotic sleep. A new period begins. Picabia, still faithful to Dada, but in an increasingly light and humorous manner, leaves this circle, which grows in size and which will constitute by 1924 the initial group of the Surrealists in the true sense of the word, who are gathered around Breton when he issues the *Premier manifeste du Surréalisme*.[†]

GEORGES HUGNET

In the Light of Surrealism

When the word Surrealism no longer appeared in quotation marks in critical and theoretical writings, the meaning of the term was established: it had acquired a direction and a will of its own. Surrealism springs from the marvelous, and it has always existed. As the earth dreams its dreams of stone, so man from the very first has taken refuge in dreams as in a magic rock around which life, the elements and the stars revolve. Now and again in the course of time voices have spoken in accents which we do not hesitate to call Surrealist, giving unexpected expression to a reality only vaguely understood yet as dizzily evident as a blazing meteor. Perpetually, beyond the limits of time, a force exists which pervades the realm of the rational and of the irrational; at times it consents to put in a ghostly appearance. Of these haunting flashes I cannot make an inventory nor yet can I trap them into the cramped cage of the possible.

In this brief essay on Surrealist painting I shall mention dates, places, facts, attitudes and works in an effort to determine historically within our peculiarly marvelous and desolate epoch, the times and circumstances in which certain men, dissatisfied with life and reality, watched for the crack in the wall, for the loose bar in the prison window, and so made Surrealism conscious of itself. Thanks to its persistent exploration of the mind, of the sources of thought, of inspiration and of the inexpressible, it became a working system for acquiring knowledge, it undertook the rediscovery and the recreation of the world of reality.

The first theoretical foundations were laid in 1924 by the *First Surrealist Manifesto*.† After describing the confusion and crises which followed in the steps of the War, the author, André Breton, recounts his personal experiences and the predicaments of those in whose name he speaks; then, after tracing the initial stages of the Surrealist activity, he sums up its aims in definitions suitable for an encyclopedia; he uses this device in order to be precise and impressive; he does not mean, however, to lay down ironbound formulae, recipes for poetry for practical operations in the manner of *L'Archidoxe Magique* of Paracelsus. Breton then investigates the origins of poetry in the works and in the lives of those who sought to escape reality by adventure or by the creation of a special setting. He explains in what and why certain men were or are Surrealist. But, as the Surrealist quality or attitude is not always complete, he qualifies: "I insist, they were not always Surrealist for I can dis-

tinguish in them a certain number of preconceived ideas to which—naïvely enough—they were attached. They were attached to them because they had not heard the Surrealist voice, the voice that goes on preaching till the very eve of death and above the howl of the storm, because they did not want to be used in the orchestration of the marvelous score. They were too proud and that is why they have not always given forth a harmonious sound.”

Breton, after the leveling action of anarchical Dada, proposes to declare allegiance to folly, to dreams, to the absurd, to the incoherent, to the hyperbolic—in a word—to all that is contrary to the general appearance of reality. Is not Surrealism within everyone's reach? The vast maps of dreams and of desires still hang on every wall. Who has not suddenly heard—perhaps just for a second—the imperious voice calling from behind the threshold of memory? Convinced from the start that “literature is a sad road that leads anywhere (*à tout*),” Breton wishes only to let himself go to unbridled imagination. The more this contradicts all known trends of thought, the better. He attacks “*the hatred of the marvelous wherever it rages.*” He declares that the “*marvelous is always beautiful, in fact only the marvelous is beautiful.*” He puts at the disposal of those who would venture into the realm of the marvelous not only poetic arguments, but the means to investigate modern thought and, above all, the new and decisive interpretation of psychoanalysis. During the course of Surrealist development, outside all forms of idealism, outside the opiates of religion, the marvelous comes to light within *reality*. It comes to light in dreams, obsessions, preoccupations, in sleep, fear, love, chance; in hallucinations, pretended disorders, follies, ghostly apparitions, escape mechanisms and evasions; in fancies, idle wanderings, poetry, the supernatural and the unusual; in empiricism, in *super-reality*. This element of the marvelous, relegated for so long to legends and children's fairy tales, reveals now in a true light, in a Surrealist light, the immanent reality and our relations to it. Surrealism has never doubted its power to “resolve the heretofore contradictory conditions of dream and of reality into an absolute reality, a super-reality.” Surrealism will persist in forwarding and consolidating the identification of contraries which every modern discovery proves to be possible and true. The graph which would trace through the course of time the attraction of irreconcilables would be the history of Surrealism. Surrealism lowers its barriers against those who consider it impossible to verify reality.

In the case of Surrealism even more than in the case of Dada it is difficult to separate the experiments and the activities of the painters from those of the

writers, for Surrealism is a mental attitude and a method of investigation; its action runs parallel in every field; time has proved valid the behavior that it has established for itself. Surrealism raises its voice in the name of man, in the name of poetry, in the name of an entire system of creation. In every field of endeavor the preoccupations are the same, be they formal or moral. Their exterior manifestations are analogous in character, their spirit sheds the same light and the same shadow. Exhibitions, experiments, works of theory and poetry merge, justify each other and are mutually exalting. To Surrealism, its relations with itself and its time are more important than its relations with individuals.

Dada gave back to current ideas their original vigor: Surrealism, under the impulse of André Breton, is dedicated to a revision of values. It picks up the lost thread from the immediate past. Painting, considered from a new angle, undergoes a metamorphosis. Certain painters known heretofore only because sensational or original are esteemed by Surrealism not for these qualities but because they seem to unveil wished for worlds, to propose exciting questions. Subversiveness itself is charged now with a deeper meaning. Seurat seems Surrealist to Breton in his choice of motifs and Picasso in his Cubism. Cubist estheticism is condemned but its denial of reality, in favor of a superior reality, is counted in its favor. Certain objects composed by Picasso in 1913 and 1914 take on considerable importance; seen in a Surrealist light, they shed a strange radiance. Some intentions, experiments, methods and achievements are registered, others are deliberately rejected. Some names fall, others spring up, and still others are born again. (Cf. *Cubism and Abstract Art*, plates 98, 99.)

In 1933 Max Ernst writes: "The investigations into the mechanism of inspiration which have been ardently pursued by the Surrealists, lead them to the discovery of certain techniques, poetic in essence, and devised to remove the work of art from the sway of the so-called conscious faculties. These techniques, which cast a spell over reason, over taste and the conscious will, have made possible a vigorous application of Surrealist principles to drawing, to painting and even, to an extent, to photography. These processes, some of which, especially collage, were employed before the advent of Surrealism, are now modified and systematized by Surrealism, making it possible for certain men to represent on paper or on canvas the dumbfounding photograph of their thoughts and of their desires." And Paul Eluard in 1936 says: "It is only when objects become complicated that they become possible to describe. Picasso contrived to paint the simplest objects in such a way that everyone again became not only able but eager to describe them. For the artist as for the most

uncultivated man, there are neither concrete forms nor abstract forms. There is only a communication between what sees and what is seen—an effort to understand, an establishment of relationship, almost a determination, a creation. To see is to understand, to judge, to deform, to imagine, to forget or forget oneself, to be or to disappear.”

Together with the well known names of Picasso, de Chirico and Max Ernst, we find in the first number of *La Révolution Surréaliste*† a new name: André Masson. This painter who had not belonged to any movement comes to Surrealism with a series of paintings and drawings which he had exhibited some months earlier at the Galerie Simon, 1924. Devoid of any investigation of materials, having no plastic preoccupation except that of a sort of chemistry of lines, the work of Masson at this time outlines the new frontiers of a poetic world of very pure similes: landscapes take on strange human forms, ghosts peep behind transparent vaults, doves live like little girls, daggers like men; under broken capitals which miraculously take flight. Hands enliven still-lives, objects take on a special life beyond the control of the fascinated eye. (Cf. Masson, nos. 413, *414, 415, *416, 417-421, *423.)

Nearly at the same time another aspect of the human universe, of the Surrealist universe, is revealed by a painter from Catalonia: Joan Miro. At first Miro had been satisfied with reproducing as well as possible a world enlivened by his fancy. Then, faces, houses, gardens, objects—the superfluous, in a word—gave way to a fantastic, naïve, vibrant reality, to passion, to humor, to a luxurious vegetation issuing from the most unbridled dreams and from the most absolute manual spontaneity. These irrevocable paintings, composed without metaphor, were exhibited in 1925, under the aegis of the Surrealist group and with a preface by Benjamin Péret. (Cf. Miro, nos. *430, 431-33, *434.)

The second number of *La Révolution Surréaliste*† described French art as a scarecrow, and arbitrarily separated painting from art in order to tie it up with automatism, with dreams, and revelations. Along with the reproductions of paintings, we find strange photographs, curious documents, mediums' drawings, and drawings by poets accompanied by transcriptions of dreams and automatic texts. The Surrealist atmosphere becomes so explicit that it needs no explanation.

André Breton and Robert Desnos collaborate on the preface† to the first Surrealist exhibition in November 1925. It includes Arp, de Chirico, Ernst, Klee, Masson, Miro, Picasso, Man Ray, Pierre Roy. Poems by Eluard, Desnos

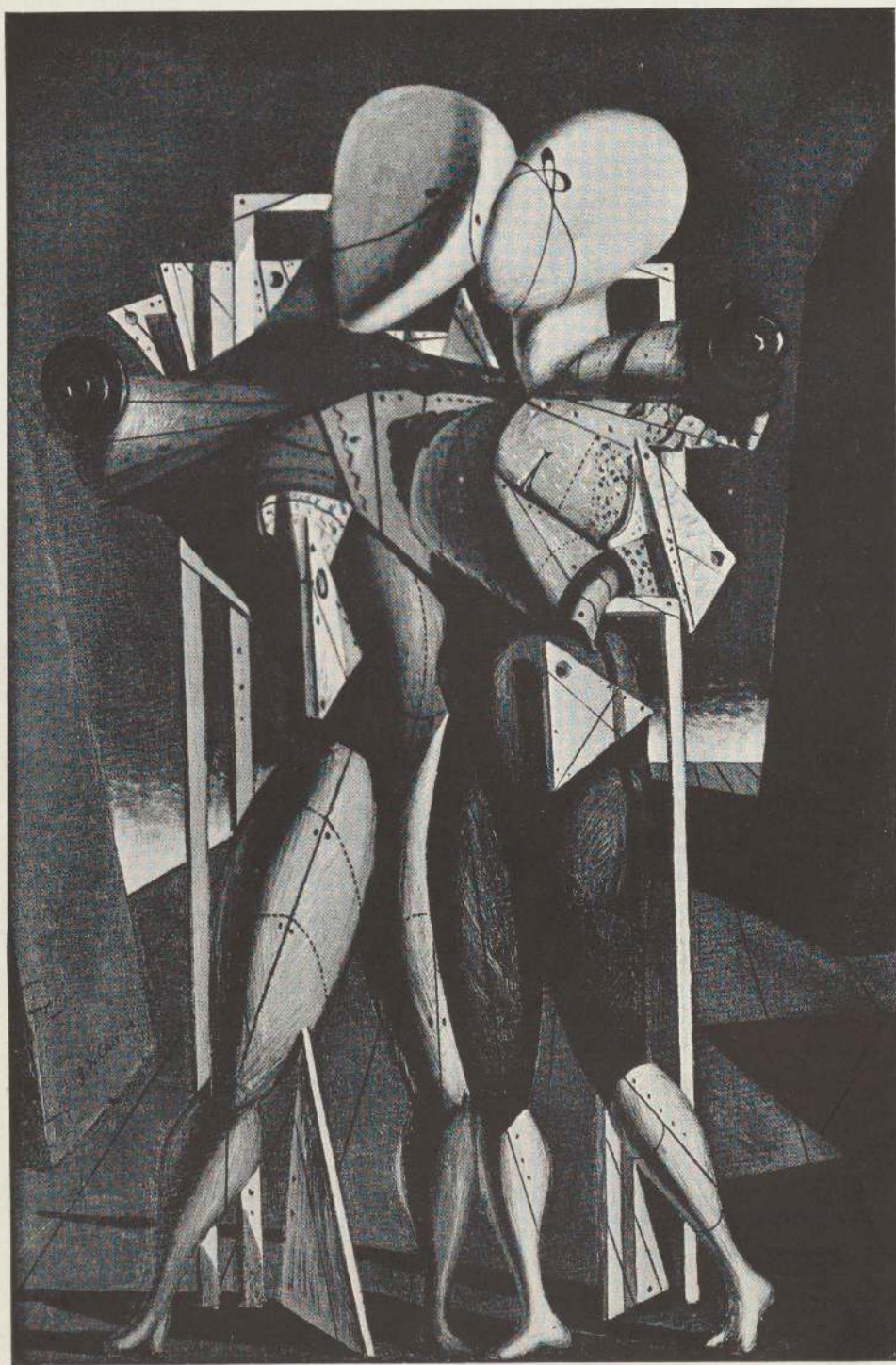
and Péret serve as an accompaniment to Ernst's one man show of recent canvases which depict admirable forests enlivened by the most beautiful Surrealist images. The Surrealist gallery is opened and shows works of Arp, Braque, de Chirico, Duchamp, Ernst, Klee, Malkine, Masson, Miro, Picabia, Picasso, Man Ray, Tanguy. (Cf. Arp, nos. 274, *276; Ernst, nos. 354, *355, 356-359; Masson, no. *416; Miro, no. 434; Picabia, no. 466; Ray, no. *474; Tanguy, no. *490; Klee, nos. *234-242.)

Let us repeat that Surrealism makes its own certain attempts, certain behaviors, certain attitudes while it rejects others. It exalts what strengthens it, it keeps what helps it, it eliminates what diminishes it. It claims the marvelous liberating power of Picasso, Duchamp, Picabia, Arp, Ernst, Man Ray. Its researches and interpretations establish their stand on a foundation of humor, subversiveness and dreams; in the evasion of all that is conventional.

Surrealism lives in de Chirico's cities and in his superb dislocations, but his more recent works, academic in style, dishonor the author of the *Disquieting muses*. A pamphlet in the form of a preface peremptorily puts an end to the whole question and one of his pictures appears crossed out in *La Révolution Surréaliste*. (Cf. de Chirico, nos. *190-*215.)

The Surrealist Gallery keeps abreast of all the Surrealist activities: it shows not only pictures but books, illustrated publications, manuscripts, documents and objects. Together with an exhibition of primitive objects, amongst them some admirable masks from New Mecklenburg, is held an exhibition of paintings by Man Ray. Their very particular poetry consists in technical inventions and in unprecedented images of reality and unreality mysteriously precise like mathematical magic.

Shortly afterward, Yves Tanguy presents his first paintings, which are Surrealist daylight itself. For the past ten years, Tanguy, lyrically inspired, has described in one picture after another an immense and troubling panorama, a unique universe, complete, resembling only itself, where nothing can be recognized in anything, where one can see everything and nothing, dead cities and cities coming into being, marble ruins, dream ant-hills, where the laws of gravity are but a game and the horizon only an ultimate concession. Between the technical discoveries of a Max Ernst and the extreme manual freedom of a Miro whose automatism is in both cases peremptory, Tanguy paints without makeup and without premeditation but with the meticulousness of a coral. In the course of a questionnaire concerning painting, Tanguy declares: "I expect nothing from reflection but I am sure of my reflexes." The painting of Tanguy withstands all tests. Before the blank canvas, dream and instinct direct his



Hector and Andromache, about 1916, by Giorgio de Chirico.

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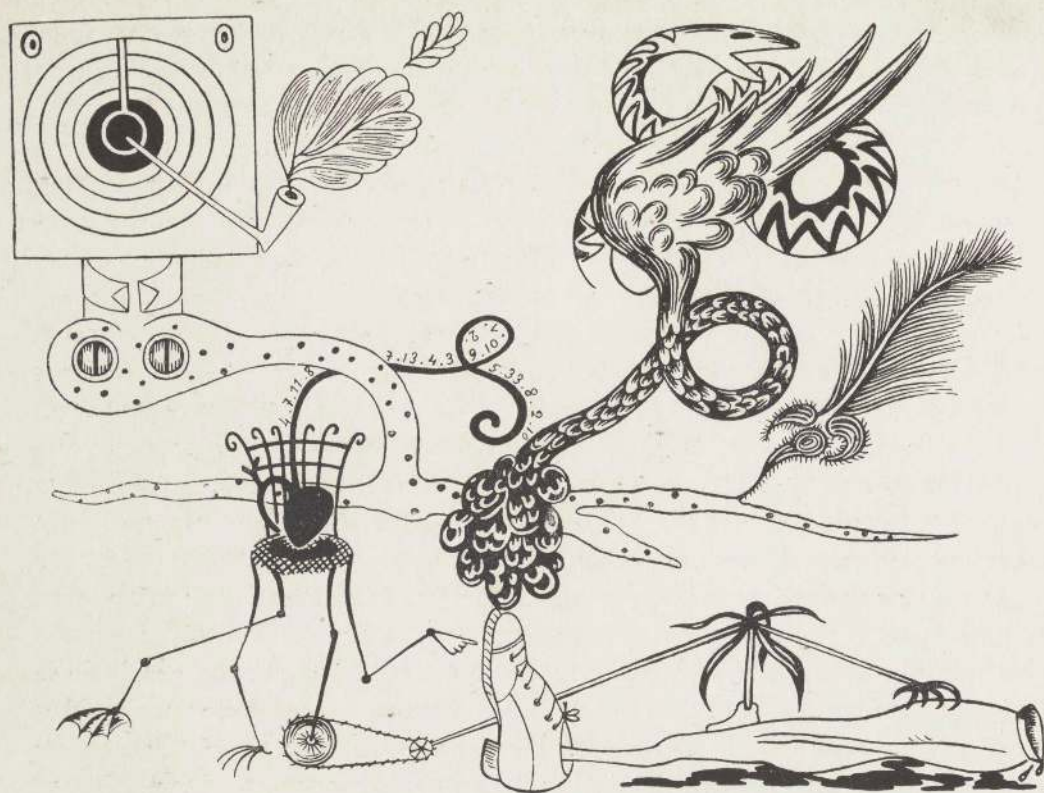
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hand. A spot is born, an object appears, it propagates, it evolves. A strange landscape fills the desert to which a splendid clarity gives depth. For his first exhibition Breton wrote the preface. (Cf. Tanguy, nos. *498-509.)

During the same period, Pierre Roy was showing, with a preface† by Aragon, his paintings whose elements were hardly less removed from their natural sphere than those of de Chirico. (Cf. Roy, nos. *474, *475.) Among the Surrealist publications of this year, the most important after the astonishing *Répétitions*† of Eluard, decorated with collages by Max Ernst, was the *Dormir, dormir dans les pierres*,† by Péret, illustrated by Tanguy, and Eluard's *Défense de savoir*† with a frontispiece by de Chirico. The Surrealist Gallery was exhibiting pictures by Malkine. Several shows by Ernst were held.

Breton presented Surrealist pictorial activity in his *Le Surréalisme et la peinture*.† In this he went back to essentials, he tracked down intentions. He expressed admiration for the works of certain painters who, working under various labels and using various technical means, had liberated painting from its previously puny rôle. Reopening the question of what is real, he singled out those who had touched true reality, those who had gone to the heart of the subject, to the core of the great trees of the forest of the marvelous. In emphasizing what touched him and exalted him in the work of these painters, he expressed a renewed hope for painting. "The narrow concept of imitation as the goal of art is at the source of the serious misunderstanding which we see perpetuated even in our own time. Basing their work on the belief that man is capable only of reproducing more or less happily the superficial image of that which moves him, painters have shown themselves much too conventional in the choice of their subjects. Their mistake was to suppose that the subject could be taken only from the external world, whereas it should not be taken from the external world at all. It is true that human sensibility can give to the most ordinary object an unexpected distinction; but the magic power of the imagination is put to very feeble use indeed if it serves merely to preserve or reinforce that which already exists. That is an inexcusable abdication. It is impossible, in the present state of modern thought, when the exterior world appears more and more suspect, to agree any longer to such a sacrifice. The work of art, if it is to assist in that absolute revision of values, upon which we all agree, must base itself upon a purely subjective inspiration or it will cease to exist."

At the same time in which he states the current situation of Surrealism in its plastic activities, André Breton, with that clairvoyance and extraordinary



Landscape, a Surrealist composite drawing or "exquisite corpse" by André Breton, Tristan Tzara, Valentine Hugo, Greta Knutsen. Lent by Tristan Tzara to the Museum's exhibition of Fantastic Art, Dada and Surrealism.

lucidity which distinguishes him, defines Surrealist painting by indicating its goal, by revealing its magic power, by discovering the problems which face it. In this connection *Le Surréalisme et la peinture*† is a book of capital importance. As in the case of all Surrealist activities, painting becomes a document in which man is revealed to himself, in which he sets up a hypothesis which serves as a basis for all possible inductions. In painting, as in the poem and the image, man ought to offer the key of the secret door in order to find again the peace which is lacking in the perpetual clock.

Certain technical processes: the use of elements foreign to painting, mechanical drawings, collages, and other experiments were, as we have seen, intended only to get painting out of its rut or, under the impulsion of Dada, to destroy ideas of beauty, of quality, of purity, to exalt disorder, to deny at all costs. Systematized, directed, exploited by Surrealism, these processes no longer lead to destruction but become methods of investigation. The written Surrealist games: questions and answers, sentences written by a group transposed into drawings lead to the creation of curious figures: "exquisite corpses."

The process of collage, introduced or in any case used in a special fashion for the first time by Max Ernst, is in this connection very instructive. To this process Max Ernst has added another, *frottage* or rubbing, by which he reveals with infinite variety the otherwise invisible secrets of objects. When Surrealism interrogates chance, it is to obtain oracular replies. (Cf. Ernst, nos. 358, *360, 372.)

To the Cubist *papiers collés*, where a plastic preoccupation prevails, the Surrealist collages add the supernatural spark of that anonymous and mechanical liberty which transports painting outside its own limits. The ready-made elements taken from life, still living—wallpaper, newspaper, poster, cloth, marble-izing, graining, sand, string—delivered painting from its conventional ideal, and renewed the problem of reality, the miserable understanding of truth. The public's reaction, "*this is not painting*," by itself proves the intense reality of the *papier collé*, the super-reality of collage. The transmutation of materials, a guitar made of iron, of cloth . . . emphasizes the reality of the object. (Cf. Picasso, no. *251; Ernst, nos. *330, *341, *343; also *Cubism and Abstract Art*: Picasso, plates 65, 67; Braque, plate 64; Gris, plate 66.)

Tristan Tzara has written very justly: "A form plucked from a newspaper and introduced in a drawing or picture incorporates a morsel of everyday reality into another reality constructed by the spirit. The contrast between materials which the eye is capable of transposing almost into a tactile sensa-

tion, gives a new dimension to the picture in which the object's weight, set down with mathematical precision by symbols, volume and density, its very taste on the tongue, its consistency brings before us a unique reality in a world created by the force of the spirit and the dream." The Surrealist collage and particularly the admirably captioned collages of Max Ernst (*La Femme 100 têtes*, † 1929; *Rêve d'une petite fille qui voulut entrer au Carmel*, † 1930; *Une semaine de bonté*, † 1934) are the fruit of imagination, of inspiration freed from caution, transforming the spirit into matter and putting itself within the reach of all. The incorporation in a picture of an element foreign to painting reconciles the irreconcilable. It is from this resolved contradiction that art dies: just as it dies in the works of lunatics when they tyrannically identify objective appearances and oneiric delirium. To this identification Surrealism contributes a freedom of experiment and of rationalization, a transition from the unconscious to the conscious, a will to analysis, which creates a marvelous world at once poetic and critical. "The painter," says Louis Aragon in *La peinture au défi*, † "if he should still be called painter, is no longer tied to his picture by a mysterious physical relationship as if he had given birth to it. With the breakdown of this conception the individuality of choice comes into play. A manufactured object can be set into a picture, in fact it can even be the whole picture. Picabia may decide that an electric light is a young girl. Painters are now using objects as if they were words. Incantation has been invented again by the new magicians." This individuality of choice is as personal and distinctive in each painter as the selection of words and the reappearance of certain images is in each poet; chance, unconsciousness and automatism do not destroy these personal predilections. In hallucination, reiterated clichés, reiterated expressions, betray the man and it is this betrayal that Surrealism requires. (Cf. Ernst, no. *362, nos. *330, *341.)

As the Surrealist universe becomes visible, as the Surrealist spirit and behavior become more sharply defined, a kind of Surrealist beauty comes into being. André Breton in 1928 concludes his book *Nadja* † with this decisive phrase: "Beauty will be convulsive or will not be." *Convulsive beauty* can be born only from the Surrealist image, from the automatic image by which the imagination itself is stunned. Lautréamont, who announced: "The new shivers in the intellectual atmosphere," prophesied this implacable beauty in his simile: "beautiful as the trembling of hands in inebriation," and in this other simile in which the excitement of dislocation is wonderfully rendered: "Beautiful as the chance encounter of a sewing machine and an umbrella on a dis-

secting table." This unexpected, arbitrary beauty, these dumbfounding juxtapositions are the very voice of Surrealism. From such images, tyrannically unforgettable, springs all that is un hoped for, all that is admirable in its jagged, lightning-torn contours. I am thinking of some of Breton's and Eluard's incomparable images, identifications which remain indelible. In the visual field it is de Chirico who revealed such juxtapositions to us and introduced into Surrealist painting a whole range of possibilities. De Chirico created a tradition in which many imaginations developed. I allude especially to a painter who first makes his appearance in Surrealism in 1929—René Magritte. He contributes poetic images quite personal to himself, painted most tangibly and emanating a strange fascination. His paintings are an unbroken series of concrete object lessons which require no technical commentary. Their astonished reality seems more convincing than the reality of a photograph. (Cf. Magritte, nos. *409-*412.)

At the same moment as Breton in his *Second Surrealist Manifesto*† proceeds towards an evaluation of the Surrealist spirit, a new painter assumes a rôle of capital importance. The poetic, pictorial and critical contributions of Salvador Dali turned Surrealist research in a particular direction and gave a strong impulse to experiments which had been approached till then only in the most tentative fashion. His work is like an immense carnivorous flower blooming in the Surrealist sun. Moved by the lyrical expression of certain works of Ernst and Tanguy rather than won over by their plastic processes, and carrying to its extreme conclusions certain statements of the *First Manifesto*,† he gives full rein to dreams and hallucinations which he represents in the most faithful and meticulous way. He asserts his taste for chromolithographs, the most colored, the most complete, and the least accidental imitation of nature. He disdains all experiment with surfaces and all the familiar clichés of the painter's craft. He puts his "manner," his pictorial talent directly at the service of delirium. The *trompe-l'oeil* is his way out. He creates a feverish world in which rôles are played by simulations, physical illnesses, nervous conditions, sexual phenomena, inhibitions. Without inconsistency his range extends from collage to chromo, from ready-made objects to perfect illusions, from de Chirico and Picasso to Millet and Meissonier—and all by the method of paranoiac obsession. His experiments, though remarkably fruitful, could not be successfully vulgarized. His conception of the purpose of painting accounts for his anti-artistic tendency, his delight in double images, and his desire to make his paintings like "handmade snapshots." His method of subjective criticism, his interpretation of the most familiar works of art as recurrent

obsessions, his acceptance of every aberration both in his paintings and in his writings, and his respect for dreams in their integrity no matter how contradictory, are all essential contributions to Surrealist documentation. (Cf. Dali, nos. *310, *311, 312-315, *320, *322.)

Dali is deeply interested in insanity, hysteria, trance phenomena, every symptom of mania; it is not surprising therefore that in the field of art he should find that debilitated and debilitating style known in America as *Art Nouveau* particularly fascinating. Its architecture of dank and petrified hair, its somnambulistic furniture of unmeasured flowers, are rich in irrational confusion like the fruit of a collective hallucination—and excellent material for Surrealist interpretation. All that is neurotic is worthy of investigation. As Eluard says of certain fantastic postcards so popular in pre-war times: "Commissioned by the exploiters to amuse the exploited, they should not, however, be counted a popular art. They are, rather, the small change of art and of poetry: and this small change sometimes reveals ideas of gold." These various discoveries are in no way contradictory, in fact they accumulate to form the contemporary domain of the marvelous. Seen from the Surrealist viewpoint this is all perfectly consistent: the bizarre and the anti-artistic, accident and dream, automatic writing and delirium, critical interpretation and hallucinatory symbols, paintings and ordinary objects, poetry and everyday life. Here is a history of men's wishes, here are the grandiose dreams of the world traversed by invisible rays and magnetic lightnings. Little by little in these fathomless depths, penetrated by the light of Surrealism, new strata of reality come into being. (Cf. Dali, no. *311; Guimard, nos. *661-663; Gaudi, nos. *649, *653, *654, *657.)

A new periodical is founded: *Le Surréalisme au Service de la Révolution*.† It continues to reproduce the work of artists and to give information as to their activities. Like Baargeld and Ernst in Cologne during the Dada period, the Surrealist painters refuse to bow to the exigencies of politics and to work for purposes of propaganda. Painting, like poetry, persists in its rôle of investigator into the *immense undetermined region over which reason does not extend its protectorate*. The principles of dialectical materialism are endorsed unconditionally by Surrealism, its attitude is revolutionary, but it wishes to cooperate in transforming the conditions of human life by its own methods.

There are however some obviously subversive works that may be mentioned here. For instance the paintings of Clovis Trouille accepted by the Surrealist group, and *L'age d'or*, a film by Dali and Bunuel which after a violent scandal

was forbidden by the French censors in 1930. Essentially Surrealist in image and plot, *L'age d'or* was purposely savage in content, anti-religious, shocking and aggressive. This was in line with the program of Surrealism as continually proven by Surrealist manifestos and protests as well as by the kind of poetry of which Péret is the most brilliant master.

The film, better than any other medium, can give life to the Surrealist image. Let us mention the extraordinary metamorphoses of Man Ray's *Etoile de mer*‡ and that admirable fragment of Surrealist life, *Le chien andalou*.‡ Already in 1922 Duchamp and Man Ray had attempted to translate into the language of the cinema their poetic and plastic preoccupations. Other films to be counted as Surrealist because of their technique or because they conjure up exciting situations not unlike Surrealist collages are Man Ray's *Emak Bakia*‡ and *La perle* by H. d'Arches and G. Hugnet.

The publication of Surrealist books makes it possible for painters to accompany poetic texts with drawings and etchings that do not need to follow any of the usual limitations of illustration. Max Ernst illustrates works of Eluard, Tzara, Péret; Tanguy, works of Eluard, Péret; Dali, works of Breton, Eluard, Hugnet; Miro, works of Tzara, Péret, Hugnet; Picasso, works of Péret and Eluard; Giacometti, works of Breton and Crevel. Crevel writes *Salvador Dali ou l'anti-obscurantisme*.† And, more recently, Albert Skira publishes forty-two etchings which Dali has made to illustrate Lautréamont's *Les Chants de Maldoro*.

Surrealism was already beginning to spread to other countries and important Surrealist movements had come into being in Yugoslavia and Czechoslovakia. With the publication of *Le Surréalisme au Service de la Révolution*† in 1930, the movement becomes more widespread. In Belgium a group formed by Mesens, Nougé and Magritte keeps in close contact with Paris. Other groups form under the direction of painters or poets: In Japan, Tiru Jamanaka, Shuzo Takiguchi, Toshio Doi, Junzaburo Nishiwaki; in Scandinavia, Bjerke-Petersen, Stellan Mörner, Freddie, Erik Olson; in the Canary Islands, Oscar Dominguez, Domingo Lopes Torres, Pedro Garcia Cabrera, Eduardo Westerdhal; and recently in England, David Gascoyne, Herbert Read, Hugh Sykes Davis. In the United States an American periodical, *transition*,† has given space to Surrealist activity. Breton has given lectures in Prague, Brussels, Tenerife and London; Eluard in Prague, Barcelona, Madrid, Seville, London; Dali in Paris, Péret in Tenerife. General exhibitions have been held in Prague, Brussels,

Tenerife, London. In Paris there have been many exhibitions in which most of the Surrealist members were represented. (For England: cf. Agar, no. *262; Banting, no. *299; Burra, no. *303; Hayter, no. *392; Mednikoff, no. 426; Moore, no. *445; Nash, no. 449; Pailthorpe, no. *457; Penrose, no. 458. For Belgium: cf. Mesens, no. *427; Magritte, nos. *409-*412. For Canary Islands: cf. Dominguez, nos. *324, *326. For Scandinavia: no. 514.)

The public has been kept in contact with the plastic activity of the movement. But I must make it clear that Surrealist painting should not be judged from an artistic or plastic point of view; it may be conceded that a painter should be able to paint but nevertheless Surrealist painting must not be judged by artistic *quality*. No work *can* be, no work *may* be considered from this point of view. Surrealist objects which we are about to discuss are very important but they are in no sense the result of an esthetic interest in *representation*.

In 1931 the rôle of *Le Surréalisme au Service de la Révolution*† is complemented by *Minotaure*† and *Cahiers d'Art*† which publish special numbers on Surrealism.

Beside the new paintings of Tanguy, Dali, Ernst, Magritte, there appear the marvelous sculpture-objects of Giacometti in wood, stone and plaster, settings of poetic precision, palaces of sleep where mysterious dramas are enacted at daggers drawn, games whose bizarre and lucid rules are derived from dreams. The mobile objects of Giacometti functioning like dream-machines from the landscapes of Ernst or Tanguy give a new impulse to the creation of Surrealist objects. (Cf. Giacometti, nos. *377-*379.)

Valentine Hugo awakens in the ghosts of the past the legends of the day. The baffling paintings and drawings of Victor Brauner illustrate impossible adventures where imperturbable figures obey only the laws of obsession. Hans Bellmer succeeds in endowing his articulated doll with a fresh and amorous life steeped in an atmosphere of wonder; his photographs of her reflect the complexities of his spirit, she undergoes metamorphoses, she dies, she grasps again the burning spark of love. His objects, his drawings reveal an unexpected anatomy haunted by an amorous life which identifies itself with poetry. In contrast with Man Ray's recent photographs where the human element and poetic anecdote are apt to prevail, Dora Maar's photographs are full of an unexpected eroticism combined with dislocations borrowed from collage. The works of Meret Oppenheim lie on the margin between paintings and objects. Paalen and the Czechish painters Toyen and Styrsky reveal a research regulated by automatism and find in it a new realism. S. W. Hayter, Roland

Penrose, Eileen Agar, Paul Nash organize amazing constructions where the world of dreams condemns the world of reality. The stories told by Marcel Jean's etchings (*Mourir pour la patrie*, 1935) distract reason into hallucination. Oscar Dominguez by *trompe-l'oeil* and Surrealist deformation evokes infinitely varied flora and fauna. A truly magic process used by Dominguez and many Surrealists is called by Breton "decalcomania with no preconceived object, decalcomania of chance" and puts within everyone's reach the makings of the most exciting poetry. (Cf. Valentine Hugo, nos. *396-398; Brauner, no. 301; Maar, nos. 404, 405; Paalen, nos. 453-455; Oppenheim, no. *452; Hayter, nos. 384-392; Penrose, no. 458; Agar, no. *262; Nash, no. 449; Jean, no. *401; Dominguez, nos. *324, *326.)

We have mentioned various technical processes such as Ernst's collages and *frottages* (rubblings), Man Ray's experiments in photography, Dominguez's decalcomanias in which the work of chance can be observed under a microscope and automatism reveals the tangible trace of the marvelous hand. Parallel to these but in the field of writing are the automatic texts, the narrations of dreams, the "simulations" assembled by Breton and Eluard in *L'Immaculée Conception*,† one of the most exciting Surrealist books.

We still have to touch upon Surrealist objects, the importance of which cannot be sufficiently emphasized. Nothing that the movement has produced is more authentic, more varied, more personal and at the same time so anonymous. They have realized Lautréamont's saying "poetry must be made by all. Not by one." Related in appearance to Dada sculpto-paintings Surrealist objects are essentially different for they are the automatic, reasonless and yet material expression of inhibited wishes, anthropomorphic vegetations of the permanently unpredictable in man. Made in secret, symbolical in their function, images for the hand, they are among the most singular subjects for the study of psychoanalysis. "These objects, endowed with a minimum of mechanical function, are based on ghostly fancies and are representations provoked by unconscious acts. . . . The incarnation of these desires, the manner of their embodiment by metaphor, their symbolical realization constitute a process of erotic substitution which resembles at every point the process of poetry. Objects whose function is symbolical followed upon silent objects such as Giacometti's hanging sphere, an object which established all the essential principles of our definition but was still restricted to the medium of sculpture. Objects with symbolical function leave no loophole for formal preoccupations. Only amorous imagination is responsible for them and they are extra-plastic."

It is in these terms that Salvador Dali indicates the immense possibilities of the object as the most sincere and disinterested outlet of interior activity. The absence in their creation of all plastic endeavour must be borne in mind. Surrealist objects played a conspicuous part in an exhibition as early as 1933. Especially important were the object-sculptures of Arp and Giacometti, Man Ray's objects made of everyday things, invented objects by Tanguy, poetic objects by Breton and Eluard. In June 1936 an exhibition of exclusively Surrealist objects was held in Paris in the gallery of Charles Ratton. (Cf. Giacometti, nos. *377-379; Arp, nos. *277, *283, *287; Ray, no. *476.)

The life and function of the Surrealist object is infinitely disquieting. One gets used to usual objects, one ceases to notice them, they become idle decoration. What a difference between the objects of our deaf and dumb civilization and the real objects, the primitive object for instance. Objects are beautiful when and because they express something. Duchamp gave back to everyday objects their power of expression by his ready-mades and quite recently by his roto-reliefs. Arp in 1924 devised the *planche à oeufs* (egg-board) and how to use it. As Tanguy perfects the creatures who live in the translucent air of his canvases, as Arp polishes his "objects to be lost" adorned with mustaches and mandolins, as new objects are put into circulation for new purposes, a new and increasingly complete mythology of desire comes into existence. But neither the paintings nor the objects have any intended connection with art; they are only an attempt to establish super-reality. (Cf. Duchamp, nos. *221, 224.)

An admirable realm is conjured up by the first objects of Picasso and Duchamp, the ghost object of Breton, the aphrodisiac dinner jacket of Dali, disquieting panoplies of Tanguy, the tortured realities of Miro, Ernst's totem poles struck by lightning, and by the everyday objects in fur by Meret Oppenheim. The special number of *Cahiers d'Art*† on Surrealist objects also included: mathematical objects, found objects, ready-mades and ready-mades assisted, the cover itself an object, *Les coeurs volants* by Duchamp. They all reflect the universe that Surrealism has brought back to life. (Cf. Ernst, nos. *369, 371; Oppenheim, no. *452; Miro, no. *444; Tanguy, no. *510; mathematical objects, nos. *629-643; found object, no. *624; ready-made, no. *221; ready-made assisted, no. *224.)

Over the mathematical object and the found object, on the practical utility of which one can speculate indefinitely, there reigns the same certitude, the same enigma; the rational and the irrational meet. Breton writes: "Applying Hegel's adage 'All that is real is rational, all that is rational is real' the rational

can be expected to coincide in every point with the course of the real and in truth contemporary reason wants nothing more than to assimilate the irrational. The rational is therefore forced to reorganize itself incessantly both to consolidate itself and to enrich itself. In this sense one must admit that Surrealism is accompanied by a surrationalism that doubles and acts as a standard for it. The fact that M. Gaston Bachelard has recently inserted in the scientific dictionary the word *surrationalism*, which is supposed to indicate an entire method of thought, lends increased actuality and strictness to the word "Surrealism" which had hitherto been accepted only in a purely artistic sense. One term verifies the other, both are evidence of the common, basic state of mind which motivates man's contemporary research, be he poet, painter or scholar."

Breton goes on to say that in the "decisive words" of Paul Eluard the physics of poetry is being created. Borrowed from life the object comes back to life adorned with a formidable meaning. Instrument of experimentation, it inhabits the sumptuous laboratories of desire. The object's exceptional function in releasing impulsions by reconstituting the accessories of dreams, makes it desirable that it should be systematically exploited.

Surrealist painting, Surrealist poetry blend together and some may find it amusing to characterize Surrealist painting as literary. Let them also amuse themselves characterizing poetry by the same method as that of a man who finds that butter has the same taste as hazelnuts. André Breton attempted to blend intimately writing and visual representation, poetry and chance in his poem-objects. In *La septième face du dé* (the 7th face of the die), I myself, by means of *poèmes-découpages* (cut-out poems), made like experiments by suppressing metaphor for the sole advantage of the image. (Collages and objects by Surrealist poets: Breton, no. 302; Eluard, no. 326a; Jean, no. *401; Hugnet, no. 399.)

The history of Surrealism offers subjects for meditation rather than picturesque incidents, it refuses to be classified among other "genres." What others attempted in order to avoid what has already been seen, Surrealism has undertaken in order to reach a conclusion. "Surrealism has been the only force which until now has been able to extract from the darkroom the truly luminous and imposing forms. Surrealism has never feared that it was going too far, it has never betrayed true impulses, it has never acted with tact, with circumspection. We know to what falsehoods all esthetic preoccupation can lead: 'beauty' and 'morals' and even to the point where the length of the beard

would indicate the degree of intellect and of virility." When Man Ray wrote this sentence he was expressing with insufficient emphasis to what degree our epoch is indebted to Surrealist creations, both poetic and pictorial.

Max Ernst speaks of Surrealist activity in these terms: "Surrealism, in turning topsy-turvy the appearances and relationships of 'realities' has been able to hasten, with a smile on its lips, the general crisis of consciousness which must perforce take place in our time." I have attempted to give the feeling of this *general crisis of consciousness* throughout this historical and critical essay on Surrealist painting. In Surrealism the work and the man are inseparable. Politically and poetically Surrealism seeks man's liberation. What a work of art expresses formally is of no importance—only its hidden content counts. Surrealism appeals to the imagination and fancy; it aims to take man out of himself; it proposes automatism in order to draw out of man the necessary light for his total emancipation. Surrealism restores to art its true meaning.

Surrealism, not as an esthete, but as an investigator and experimenter has extended its research into every field in an attempt to get to the bottom of things. There is no Surrealist art, there are only proposed means—and these proposed means may be only temporary. Surrealism wishes to reconcile what has been until now irreconcilable, to utilize what has been unreasonably despised. Man is surrounded by invisible forces—they must be captured. To plumb the mystery of man too many roads have been neglected. Man is what he has been made. It is important to reveal to him that which hides him from himself. With Surrealism all poetic and pictorial manifestations are situated on the level of life and life on the level of dreams. In the night in which we live, in the carefully preserved obscurity which prevents man from rebelling, a beam from a lighthouse sweeps in a circular path over the human and extra-human horizon: it is the light of Surrealism.

GEORGES HUGNET

Brief chronology

The Dada and Surrealist movements with certain pioneers and antecedents

1910

Paris: Cubism reaches a period of fantastically arbitrary dislocation and disintegration of natural forms. Braque and Picasso introduce into Cubist pictures "un-artistic" elements such as imitation wood, sand and letters.

Milan: Manifesto of Futurist painting: "Exalt every kind of originality, of boldness, of extreme violence." "Rebel against the tyranny of the words 'Harmony' and 'Good taste'."

Italy (or Munich?): De Chirico paints *Enigma of an autumn afternoon*, the first of his mysterious and disquieting views of silent city squares.

1911

Munich (1911-14): Kandinsky paints improvisations, e.g. no. *226, "rather subconsciously in a state of strong inner tension." These mark a degree of extreme irrational spontaneity approached but scarcely surpassed by Arp (1916) or later by Masson and Miro.

Paris: December: Duchamp begins to undermine Cubist formal purity with such pictures as the *Coffee mill*, no. *216, with its proto-Dada mechanomorphic character.

Chagall's pictures such as *Dedicated to my fiancée*, no. *184, and *Paris through the window*, no. *185, recklessly fantastic and outré subject matter of man-headed cats, lovers soaring over roof-tops, bull-headed men; paintings later (1916) called by Apollinaire *Sur-naturalisme* (derived from Gérard de Nerval, 1805-55), and anticipating by a year his invention of the word *Surréaliste*.

Paris (1911-14): De Chirico paints *The nostalgia of the infinite*, no. *190, *The enigma of a day*, no. 192, *The melancholy and mystery of a street*, no. *194; admired by Apollinaire, Paul Guillaume, Pierre Roy and others.

1912

Paris: Picasso and Braque make *papiers collés*, compositions with bits of pasted newspaper, calling cards, etc., a further radical violation of traditional ways of painting, no. 250.

Futurist exhibition. Publicity methods and typography adopted by the Dadaists four years later.

Milan: Boccioni in *Manifesto of Futurist Sculpture* recommends the use of glass, wood, cardboard, cement, horsehair, mirrors, electric signs, etc., anticipating Dada objects.

Paris: Archipenko's *Médrano*, a figure constructed of glass, wood, and metal with a strong Dadaist flavor.

Paris or Munich: Duchamp's *Nude descending the staircase, King and queen traversed by swift nudes*, no. *218, *The bride*, no. *217.

Paris-New York (1912-13): Picabia begins to call his "orphic" abstractions by proto-Dada names such as *Catch as catch can*, no. *459.

1913

New York: In the June *Camera Work* (Alfred Stieglitz) Picabia announces Amorphism, a proto-Dada satire on abstract art illustrating pictures containing nothing at all but the signature "Popaul Picador."

Paris: Picasso's relief constructions of odds and ends of woods, paper, curtain tassels anticipate Dada objects.

1914

The War begins in August

Paris: Duchamp's *Bachelors*, no. *220, his first total departure from Cubist traditions.

Duchamp's *Pharmacy*, no. 219, a proto-Dada "improvement" of a cheap lithograph of a woodland dell, made by adding two small red and green druggist's signs to the trees.

Duchamp's first "ready-made," an ordinary bottle rack, no. *221, which he signed as a work of art—a completely proto-Dada gesture.

De Chirico begins to introduce bizarre pine-cones, plaster busts and geometrical objects, no. *196, and finally egg-headed mannequin-like figures, nos. *211, *214, into his pictures.

Munich: Klee's *Little world*, etching, no. *231, and similar drawings suggest an uncensored spontaneity of imagery far beyond that of his earlier fantasies, no. *229.

1915

The War: Italy enters

Italy (1915-18): De Chirico and Carrà work in the manner subsequently called *pittura metafisica*, nos. 197 to *215.

New York: Stieglitz Gallery, 291 Fifth Ave., publishes a review, 291, illustrating proto-Dada work by Picabia, de Zayas, Picasso, Apollinaire, Katharine Rhoades, Agnes Ernst Meyer, etc. Duchamp arrives from Paris.

Zurich: The future Dadaists, Tzara, Arp, Janco, Hugo Ball, Huelsenbeck, assemble.

1916

The War: Verdun

Zurich: February: word DADA discovered by chance in dictionary. Richard Huelsenbeck organizes celebration at Cabaret Voltaire, founded by Hugo Ball.

March: Galerie Dada opens under direction of Tzara and Ball. Concert given at Cabaret Voltaire—Tzara, Huelsenbeck and Janco read their poems simultaneously.

May: first number of Dada publication, *Cabaret Voltaire*, includes: Apollinaire, Picasso, Modigliani, Arp, van Hoddis, Tzara, Huelsenbeck, Kandinsky, Marinetti, Cargiullo, van Rees, Slodky, Ball, Hennings, Janco, Cendrars.

July: Tzara's first Dada manifesto read at a soirée. Publication of two manifestos: *La première aventure céleste de M. Antipyrine* by Tristan Tzara, illustrated by Janco, and *phantastische gebete* by Huelsenbeck, with woodcuts by Arp.

Zurich Dadaist art, 1916-18, abstract in character but for the most part highly spontaneous in technique: Arp's "automatic" drawings, collages, and wooden reliefs, nos. *264-*283, Schad's woodcuts and "schadographs," no. *485, under varying influence of Kandinsky, nos. *226-*228, Klee, nos. *229-*244, and Cubism.

Paris: Dada spirit exists in Paris publications such as *Sic*, founded by Albert-Birot; Apollinaire, Dermée, Soupault contributors.

New York: 291 continues. Man Ray's *Theatre*, no. 467, and other works in Dada spirit.

1917

The Russian revolutions; the United States enters the War

New York: Duchamp publishes reviews: *The blind man* and *Wrong-wrong*. Picabia and Walter Arensberg publish first number 391. Picabia to Barcelona; then to Zurich to join Tzara.

Duchamp sends a "ready-made" to the Independents, a porcelain urinal which he called "Fontaine" and signed R. Mutt: rejected by the executive committee from which he then resigned.

Man Ray's *Suicide*, no. 468, and *Boardwalk*, no. 469.

Zurich: July: *Dada I* and *Dada II* published under direction of Tzara; contain poems, articles and reproductions of works by those in Zurich group, and of Kandinsky, etc.

Picabia arrives in Zurich and introduces Dada "machine" designs, nos. *461, *462.

Paris: *Nord-Sud*, a review in Dada temper, contains writings by Apollinaire, Reverdy, Max Jacob, Breton, Soupault and Aragon.

Berlin: Huelsenbeck returns from Zurich. Grosz's Dada drawings, no. *381.

1918

The War: the Armistice

Zurich: Picabia collaborates on third number of *Dada*. Members of Paris group also contribute: Dermée, Reverdy, Albert-Birot.

Berlin: Huelsenbeck leads Dada movement, stages demonstrations and lectures, publishes periodicals: *Club Dada*, *der Dada*. Members include: Haussmann, no. *383, Grosz, no. *382, Jung, Baader, no. *289, Heartfield, Höch, no. *395 and others. Paris group sends contributions to *Almanach Dada*.

Cologne: Ernst meets Baargeld. They, joined later by Arp, lead Cologne Dadaists. Opposed to exclusively political character of Berlin Dada. (Arp and Ernst had met in 1914.) Ernst under influence of de Chirico.

1919

The Treaty of Versailles; civil war in Germany

Zurich: Tzara publishes 25 *Poèmes* with woodcuts by Arp. Picabia continues 391.

April: scandalous soirée (five people dressed in stovepipes perform dance entitled "noir cacadou," Serner lays flowers at feet of dummy, Tzara reads Dada proclamation—crowd in uproar).

May: Nos. 4 and 5 of *Dada* published under title *Anthologie Dada*. Contains work by almost all Dadaists then known.

End of year: Tzara leaves for Paris.

Paris: Dada spirit dominates *Littérature*, founded in March and directed by André Breton, Philippe Soupault, Louis Aragon with the collaboration of Paul Eluard.

Tzara collaborates on second number of *Littérature*. Members of *Littérature* group contribute to *Anthologie Dada* published in Zurich. Tzara's arrival in Paris greeted with enthusiasm.

Berlin: Movement more involved with revolutionary politics and propaganda. Various manifestations, lecture tours, opening of Dada nightclub, etc. Sense of solidarity with Dada movement in other cities grows. Satirical and anti-rational collages characteristic of Berlin group, nos. *289, *382.

Cologne: *Ventilator*, Dada newspaper founded by Baargeld, meets with great success, but forbidden by British Army of Occupation in Rhineland. Baargeld leader of Communists as well as Dadaists but maintains integrity and independence of art.

Arp and Ernst collaborate in *Fatagaga* series of collages.

Hanover: Schwitters and the publisher Stegeman found local movement. Schwitters calls all his collages, nos. *494-496, constructions, nos. *670-678, statements, books and poems "Merz"—term with no meaning, analagous to "Dada."

1920

Civil war in Germany; inflation

Paris: January: First public demonstration of Dada at Palais des Fêtes. Poems read, music, paintings and sculpture exhibited (notably Duchamp's LHOQQ, Mona Lisa with a mustache, which aroused indignation).

February: Manifestation at Salon des Indépendants, Grand Palais. *Bulletin Dada* published. First number of *Proverbe* published by Paul Eluard. Ernst excluded from *Section d'Or* (group of Cubist artists which included Archipenko, Survage and Gleizes). Dadaists expelled at a meeting held at Closerie des Lilas; marks complete rupture of Dada from artistic tradition.

March: last number of *Dada* published, entitled *DADAphone*.

April: Picabia's review, *Cannibale*, begins.

One man exhibitions during next few months at Sans Pareil: Picabia, Max Ernst, Ribemont-Dessaignes, Man Ray, de Chirico. Arp to Paris from Cologne.

May: *Littérature* publishes twenty-three Dada manifestos.

Climax of movement—Dada Festival at Salle Gaveau. Dermée, Eluard, Picabia, Tzara, Breton, Soupault, Ribemont-Dessaignes and Aragon take part.

Berlin: June: International Dada Exhibition of 174 items, including contributions from Cologne, Karlsruhe, Magdeburg, Amsterdam, Antwerp, Zurich, Paris.

Dada reaches peak of activity in Berlin and dies in same year.

Cologne: February: periodical *Die Schammade* published. Contains work of Paris Dadaists.

Ernst and Baargeld collaborate in semi-automatic drawings, no. *297.

Ernst "improves" technical, no. *332, biological, no. *346, and commercial engravings, nos. *341, *343.

April: sensational exhibition in Winter's Bräuhaus including only Arp, Baargeld and Ernst. Closed by police. Event marks peak of Dada activity. Arp leaves for Paris, followed by Ernst in 1922. Dada dies in the Rhineland.

1921

Paris: By middle of year disintegration of Dada begins. Picabia and Breton secede. Breton and Soupault publish *The Magnetic Fields*, a collection of automatic writings. Ernst exhibits at Sans Pareil and Van Leer galleries. Man Ray's first "rayograph," no. *474, Duchamp's object: *Why not sneeze?* no. *224.

New York: Duchamp and Man Ray publish one issue of *New York Dada*.

1922

Paris: June: Large international exhibition organized by the orthodox Dadaists, Galerie Montaigne; catalog contains reproductions of work by Arp, Duchamp, Ernst, Ribemont-Dessaignes, poems by Eluard, Tzara, Péret, Arp and Aragon.

Man Ray exhibition, Librairie Six. Ernst arrives from Cologne.

Le Congrès de Paris precipitates break-up of Dadaists; Tzara and Breton oppose each other.

Tzara publishes play, *The Bearded Heart*, but Breton succeeds in rounding up most of the ex-Dadaists in the new series of *Littérature*; this group was to assume the name "Surrealist" in 1924.

1923

Paris: Publication of *Littérature* continues. Surrealist books appear, including *Les Malheurs des Immortels* and *Répétitions* by Paul Eluard and Max Ernst in collaboration.

1924

Paris: First manifesto of Surrealism published by André Breton. In 1917 Apollinaire had given the subtitle *drame surréaliste* to his play *Les Mamelles de Tirésias*. Breton appropriated and defined the term, applying it to the movement of which he was now the leader:

“*Surrealism*, subst.: Pure psychic automatism, by which it is intended to express, verbally, in writing or by other means, the real process of thought. It is thought's dictation, all exercise of reason and every esthetic or moral preoccupation being absent.”

October: First public demonstration, on the occasion of the death of Anatole France.

December: First number of review, *La Révolution Surréaliste*, published under direction of Pierre Naville and Benjamin Péret.

Masson exhibition, Galerie Simon.

1925

Paris: Naville, in third number of *La Révolution Surréaliste*, declares impossibility of creating a genuine Surrealist visual art. Breton takes over the direction of the periodical with the next number and publishes first installment of *Le Surréalisme et la Peinture* in reply to Naville's statement. Fifth number of *La Révolution Surréaliste* marks formal adherence of Surrealists to Communism.

November: Galerie Pierre, first collective exhibition of the Surrealist group includes work by Ray, Picasso, Arp, Klee, Masson, Ernst, Miro, Pierre Roy, de Chirico.

June: Miro exhibition, Galerie Pierre.

1926

Paris: March 10: La Galerie Surréaliste opens with an exhibition of the same artists who took part in the Galerie Pierre show the year before. Also included are Marcel Duchamp (under the pseudonym of Rose Sélavy) and Francis Picabia.

Ernst exhibition, Galerie van Leer.

Man Ray exhibition, Galerie Surréaliste.

1927

Paris: Periodical, *La Révolution Surréaliste*, continues to appear.

Exhibitions: Arp, Galerie Surréaliste; Ernst, Galerie van Leer; Man Ray, Galerie Surréaliste; Tanguy, Galerie Surréaliste.

Brussels: Ernst, Le Centaure gallery.

New York: de Chirico, Valentine gallery.

1928

Paris: Breton's book *Le Surréalisme et la Peinture* published. Group exhibition, *Au Sacre du Printemps*, includes: Arp, de Chirico, Ernst, Malkine, Masson, Miro, Picabia, Roy, Tanguy.

One man exhibitions: Ernst, Galerie Georges Bernheim; Miro, Galerie Georges Bernheim; de Chirico, Galerie Surréaliste.

Brussels: Arp, Le Centaure gallery.

New York: Miro, Valentine gallery.

1929

Paris: Breton's *Second Manifesto of Surrealism*, published in the final number of *La Révolution Surréaliste*, restates the Surrealist program in the light of the previous five years of activity. Breton repudiates former collaborators, among them Masson, Soupault, Ribemont-Dessaignes. Tzara rejoins movement for a brief period.

Surrealist film, *Le chien andalou*, by Dali and Bunuel given at Studio 28.

Exhibitions: Arp, Galerie Goemans; Dali, Galerie Goemans (November); Masson, Galerie Simon; Ray, Galerie van Leer.

Brussels: Miro exhibition, Le Centaure gallery.

Berlin: Ernst, Flechtheim gallery.

1930

Paris: First number of *Le Surréalisme au Service de la Révolution*, edited by Breton. Contains declaration of solidarity with Breton by Maxime Alex-

andre, Aragon, Joë Bousquet, Bunuel, René Char, Crevel, Dali, Eluard, Ernst, Mariel Fourrier, Camille Goemans, Georges Malkine, Paul Nougé, Benjamin Péret, Francis Ponge, Marco Ristitch, Georges Sadoul, Tanguy, André Thirion, Tzara and Albert Valentin.

Dali brings new and important contribution to Surrealist theory and technique—his paranoiac method of criticism subsequently published in his book, *La Femme Visible*.

Exhibitions: Dali, Galerie Pierre Colle; Ernst, Galerie Vignon and Galerie Jeanne Bucher; Miro, Galerie Pierre. Important exhibition of collages at Galerie Goemans includes Arp, Braque, Dali, Duchamp, Ernst, Gris, Miro, Magritte, Man Ray, Picabia, Picasso, Tanguy; Aragon writes preface to catalog entitled *La Peinture au Défi*.

Breton and Eluard publish automatic texts in *L'Immaculée Conception*.

New York: Klee exhibition, Museum of Modern Art; Roy, Brummer Gallery.

Painting in Paris exhibition, Museum of Modern Art, includes Fantastic-Surrealist group: Picasso, Miro, de Chirico, Lurçat, Chagall, Survage.

1931

Paris: December number of *Le Surréalisme au Service de la Révolution* contains Dali's important exposition of the Surrealist object, generally defined as "objects functioning symbolically." (Duchamp's *Why not sneeze?* of 1921, sculptures by Giacometti, etc. are objects of "concrete irrationality.")

L'Age d'Or, second Surrealist film made by Dali and Bunuel, shown at Studio 28, creates scandal. Performance forbidden by police.

Hartford: First exclusively Surrealist exhibition in America at Wadsworth Atheneum: Dali, de Chirico, Ernst, Miro, Picasso, Roy, Survage, Masson.

1932

Paris: *This Quarter* publishes Surrealist number.

Breton publishes *Les Vases Communicants*.

Exhibitions: Dali, Galerie Pierre Colle; Ernst, Galerie Pierre; Masson, Paul Rosenberg; Miro, Galerie Pierre.

New York: Surrealist exhibition, Julien Levy Gallery, includes Dali, Ernst, Picasso, Ray, Roy, Viollier; Miro, Pierre Matisse Gallery; Ray, Julien Levy Gallery.

Basle: Arp exhibition, Kunsthalle.

1933

Paris: Surrealists collaborate on periodical *Minotaure*.

General exhibitions: Galerie Pierre Colle, includes Arp, Breton, Dali, Duchamp, Eluard, Ernst, Giacometti, Marcel Henry, Georges Hugnet, Valentine Hugo, Magritte, Miro, Picasso, Man Ray; *Salon des Surindépendants* includes Arp, Victor Brauner, Dali, Ernst, Giacometti, Valentine Hugo, Magritte, Miro, Meret Oppenheim, Ray, Tanguy, Clovis Trouille.

New York: Exhibitions: Dali, Julien Levy Gallery; Miro, Masson, Pierre Matisse Gallery.

London: Ernst, Miro, the Mayor Gallery.

1934

Brussels: Paris Surrealists collaborate in special number of *Documents*. Brussels group, Mesens, Magritte and others, increases activity.

Paris: Exhibitions: Ernst, Cahiers d'Art; Brauner, Galerie Pierre.

Zurich: General exhibition: Arp, Ernst, Giacometti, Gonzales, Miro.

New York: Giacometti, Dali, Julien Levy Gallery; Arp, John Becker Gallery.

London: Dali, Zwemmer Gallery.

Barcelona: Dali exhibition excites growing Surrealist group.

1935

Prague: Breton and Eluard lecture and encourage Surrealist group, including painters Toyen and Styrsky. Bulletins published.

Copenhagen: Large exhibition reveals many Scandinavian Surrealist painters.

Tenerife (Canary Islands): Important Surrealist exhibition; Breton and Péret lecture; publications.

Belgrade: Surrealist group, several years old, increases activity.

Paris: General exhibition, Galerie Quatre Chemins. Tanguy, Ernst, Miro have exhibitions.

New York: Miro, Masson, Pierre Matisse Gallery; Dali, Julien Levy Gallery.

Japan: Surrealist publications and exhibitions.

1936

Paris: Important exhibition of Surrealist objects, Charles Ratton gallery, includes: Polynesian, African and Pre-Columbian art; "found objects" both natural and man-made; "found objects assisted" (*i.e.* slightly transformed); psychopathic objects; objects by Surrealist artists, etc.

London: International Surrealist Exhibition, New Burlington Galleries, June 11 to July 4, includes 392 items by 58 artists, with objects contributed by 11 other participants; 14 countries represented. Organizing committee includes, for England: H. S. Davies; David Gascoyne, Humphrey Jennings, McKnight Kauffer, Rupert Lee, *chairman*, Henry Moore, Paul Nash, Roland Penrose, *hon. treasurer*, Herbert Read, Diana Brinton Lee; for France: Breton, Eluard, Hugnet, Ray; for Belgium: E. L. T. Mesens; for Scandinavia: Vilhelm Bjerke-Petersen; for Spain: Dali. Breton, Eluard, Dali and others lecture; many publications, including translations.

New York: Dali, Tanguy, Magritte, Ernst, Julien Levy Gallery; de Chirico, 1910-18, Miro, Pierre Matisse Gallery.

E. C. and A. H. B., Jr.

A list of devices, techniques, media

1. *Simple composite image* (e.g.: a human figure composed of garden implements): 5, 33, 169, 172, 383, 523, 622
2. *Double image* (one of them concealed): *a. monaxial* (to be seen without turning picture): 44, 53 (last two illustrations); *b. biaxial* (to be seen by looking at picture both horizontally and vertically): 6, 320, 378
3. *Collaborative composition* (that is, made by two or more artists working in sequence): 297, 304, 305, 306, 308 (illustrated on cover of Museum Bulletin, 1936, Vol. 4, No. 2-3)
4. *Fantastic perspective* (flattened or reversed): 44, 48, 49, 59 (also 549, not illustrated)
- ✓ ✓ 5. *Animation of the inanimate* (e.g.: a sofa dancing with an armchair): 14, 53, 57, 60, 70, 71, 93, 103, 146, 169, 211, 214, 305, 323
- ✓ ✓ 6. *Metamorphoses*: 45, 53 (tree figures), 55, 90, 129, 130 (!), 131 (!), 172, 184, 217, 220, 230, 257, 262, 323, 330, 346, 349, 423, 565, 584, 609
- ✓ ✓ 7. *Isolation of anatomical fragments*: 27, 130, 163, 292, 410, 477
- ✓ ✓ 8. *Confrontation of incongruities*: 20, 56, 60, 123, 168, 180, 185, 193, 196, 215, 224, 292, 305, 306, 309, 310, 395, 444, 527, 528, 534, 574, 575, 623, 688
9. *Miracles and anomalies*: 7, 10, 25, 27, 46 (plate incorrectly numbered 45), 50, 53, 60, 76, 103, 105, 110, 119, 124, 142, 144, 163, 180, 185, 214, 244, 261, 315, 322, 323, 355, 362, 401, 409, 412, 452, 527, 578, 581, 586, 618
10. *Organic abstractions* (semi-abstract forms derived from or resembling organic forms): 55, 217, 218, 243, 257, 264, 276, 283, 288, 436, 504, 509, 654, 657, 661, 662, 663
11. *Fantastic machinery*: 76, 77, 234, 332, 346, 461, 462, 470, 476, 536, 555 (illustrated on same page as 581)
12. *Dream pictures*: 40, 94, 96, 112, 168, 374, 396 (also 145, not illustrated)
13. *Creation of evocative chaos*: 231, 326, 498, 577, 645, 670, 671 ("I have seen in the clouds and in spots on a wall what has aroused me to fine inventions . . ." —Leonardo da Vinci)
14. *Automatic and quasi-automatic drawing and painting*: 133, 226, 231, 258, 265, 297, 414, 457, 598, 609
15. *Composition by artificial accident*: 267, 287, 326, 471 (illustrated on jacket of catalog, also 223, not illustrated but important as probably the earliest)

This list was published originally as part of *A Brief Guide to the Exhibition of Fantastic Art, Dada, Surrealism*, January, 1937.

16. **Frottage** (semi-automatic process for obtaining patterns or designs by rubbing canvas or paper which has been placed over a rough surface such as planking, embossing, a brick wall, etc.) : 360 (also 356, 358, 360a, 372, not illustrated)
17. **Collage** ("the cutting up of various flat reproductions of objects or parts of objects and the pasting them together to form a picture of something new and strange" — Max Ernst) : 251, 267, 289, 292, 305, 330, 341, 343, 362, 382, 383, 395, 427, 494
18. **Combination of real and painted objects** (similar to *collage* but the objects are actual realities rather than flat reproductions) : 361, 439, 541
19. **Found objects** of Surrealist character ("Ready-mades," i.e. manufactured commercial objects; mathematical and other scientific models; natural objects, etc.) : 221, 623, 624, 626, 627, 629
20. **Found objects "assisted"** (i.e. altered, transformed, or combined by the artist) : 224, 309, 324, 369, 401, 444, 476, 572, 608
21. **Dada and Surrealist objects** (objects made by artists as distinguished from objects "found" or merely "assisted") : 287, 377, 435, 452, 455, 478, 510, 512

Plates

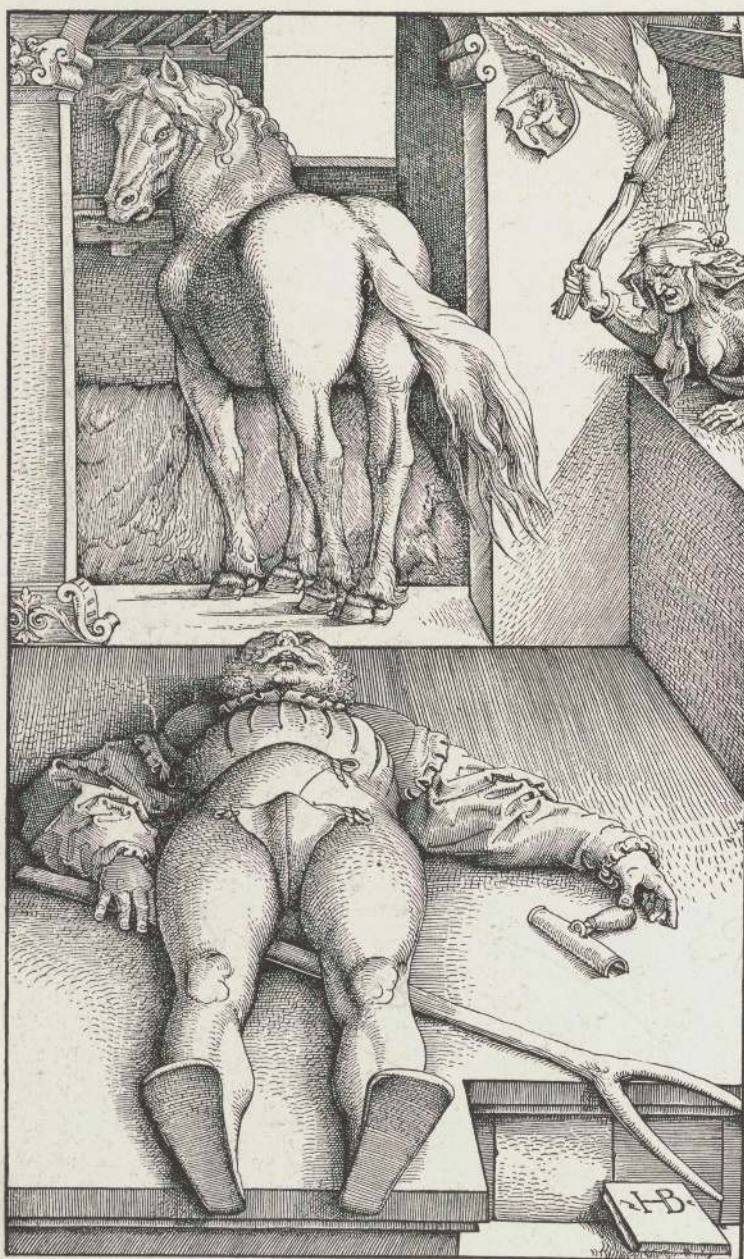
Fantastic art: 15th and 16th centuries



5 Arcimboldo: Summer, 1563.



6 Arcimboldo, Tradition of: Landscape-head (double image)



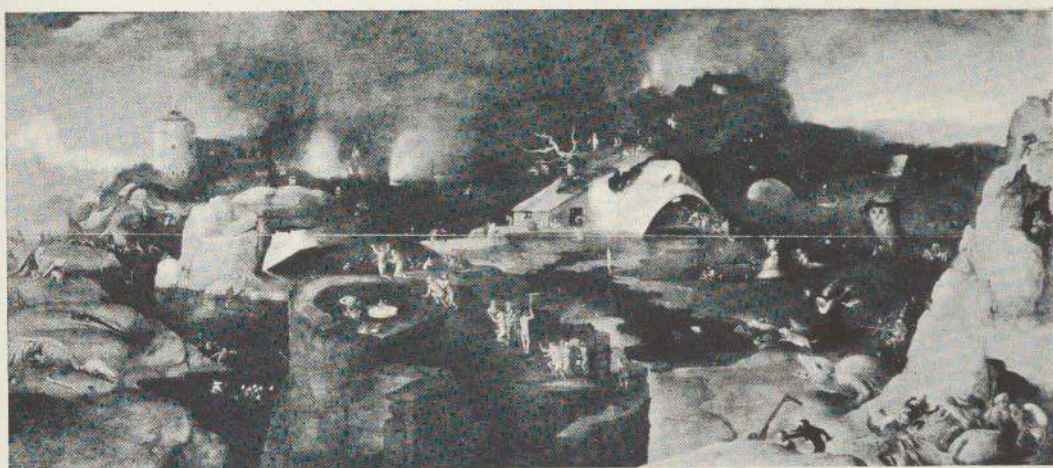
7 Baldung: Bewitched groom



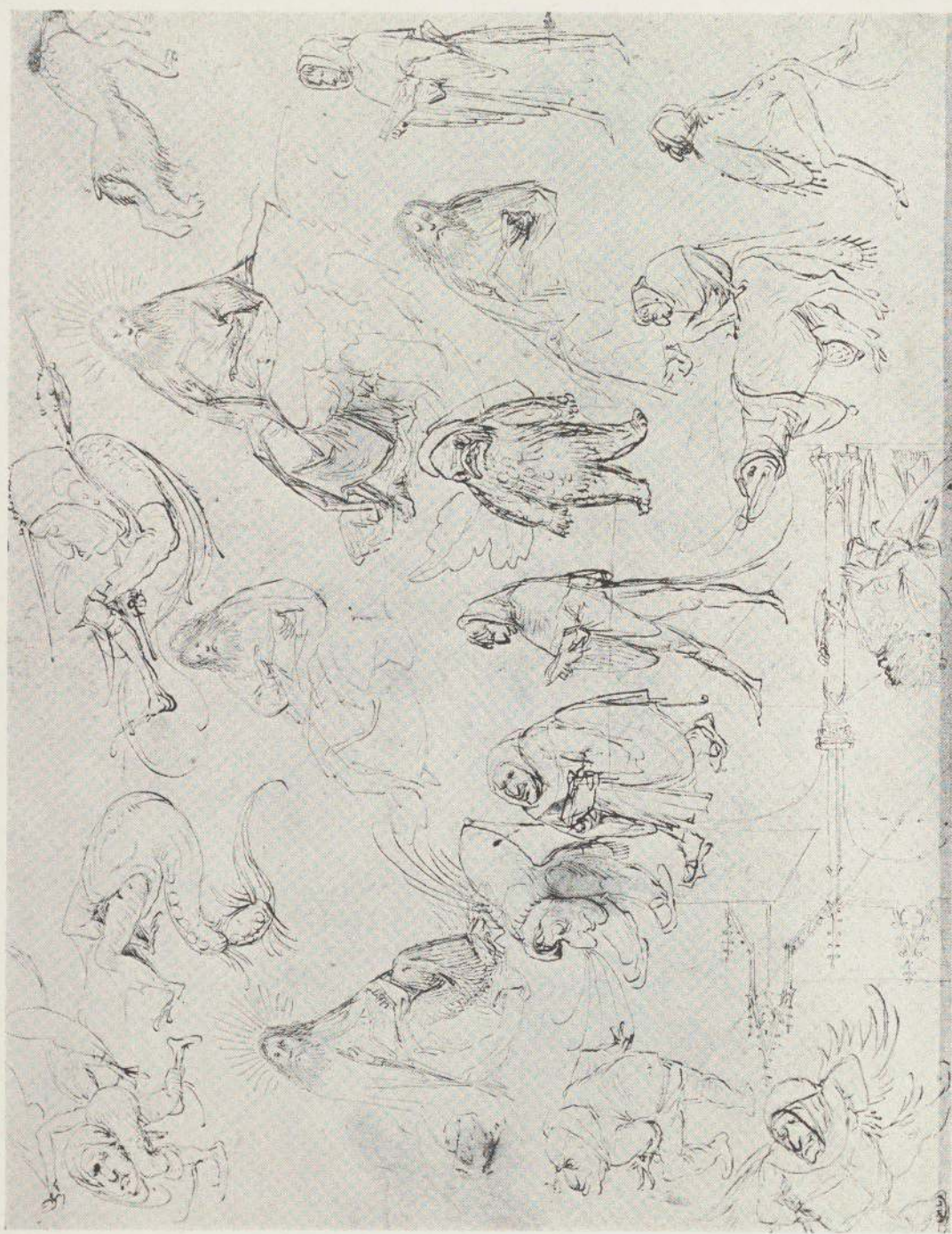
20 Dürer: Man in despair, 1516

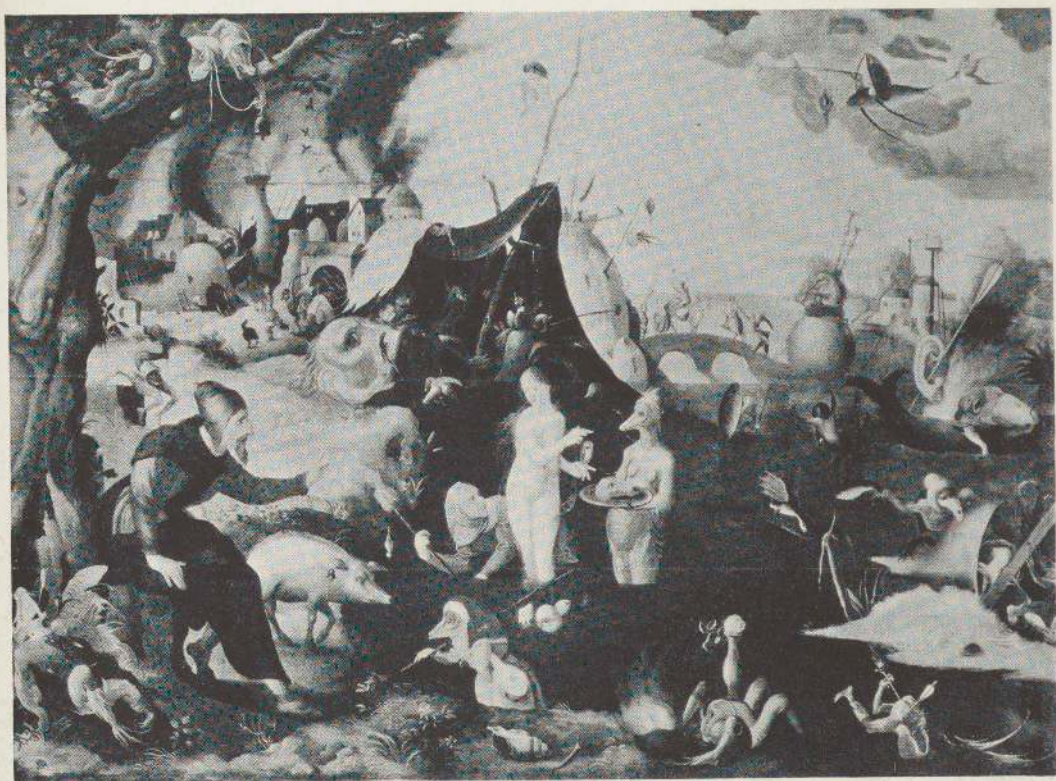


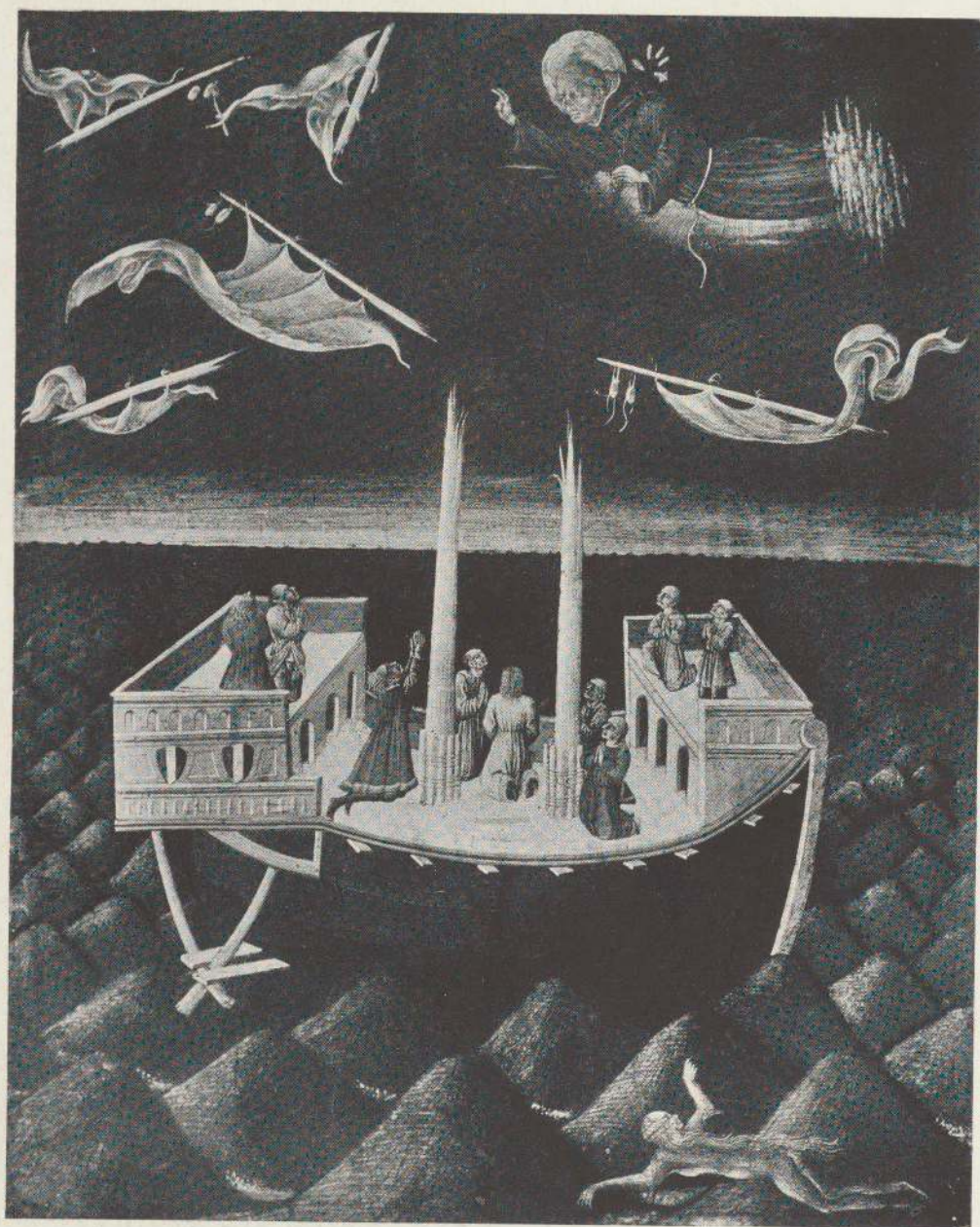
14 Bosch, Attributed to: The Temptation of St. Anthony



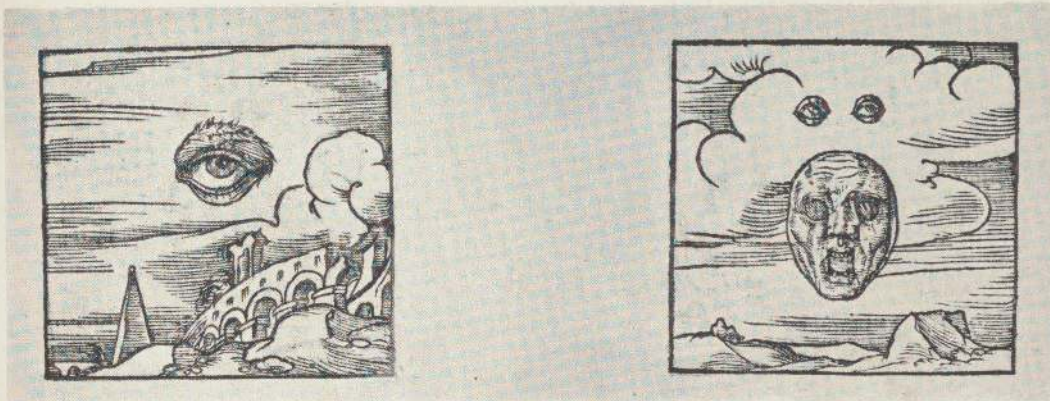
15 Bosch, School of: Descent into hell



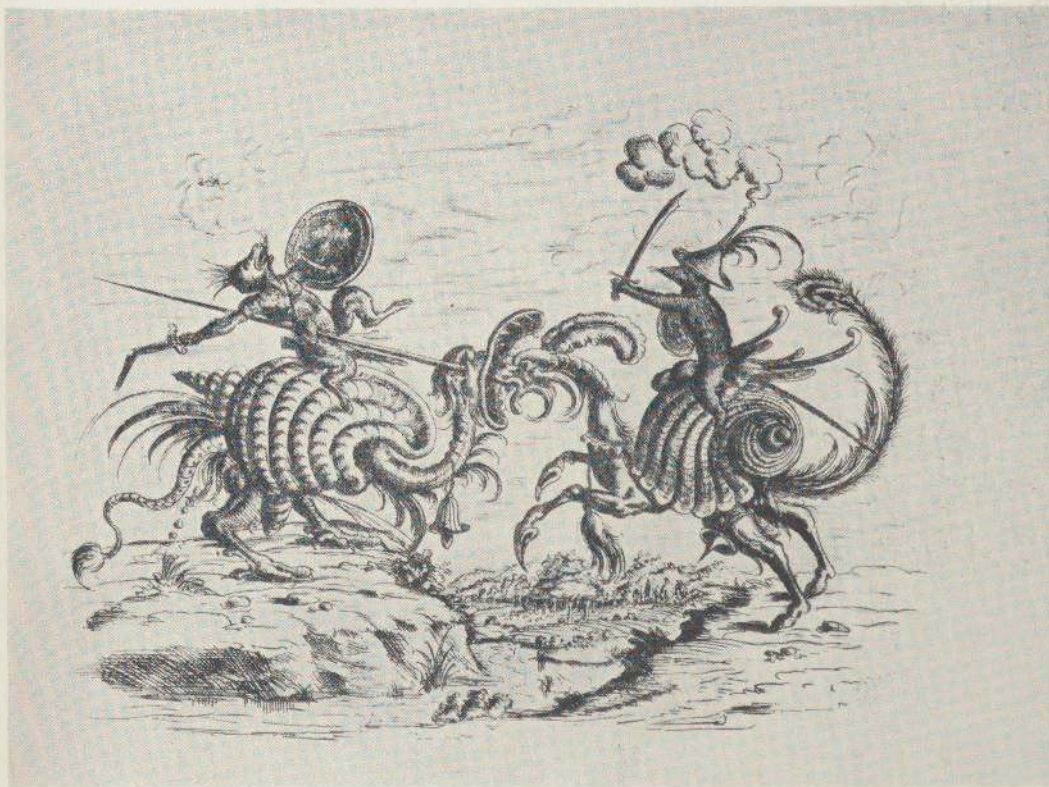




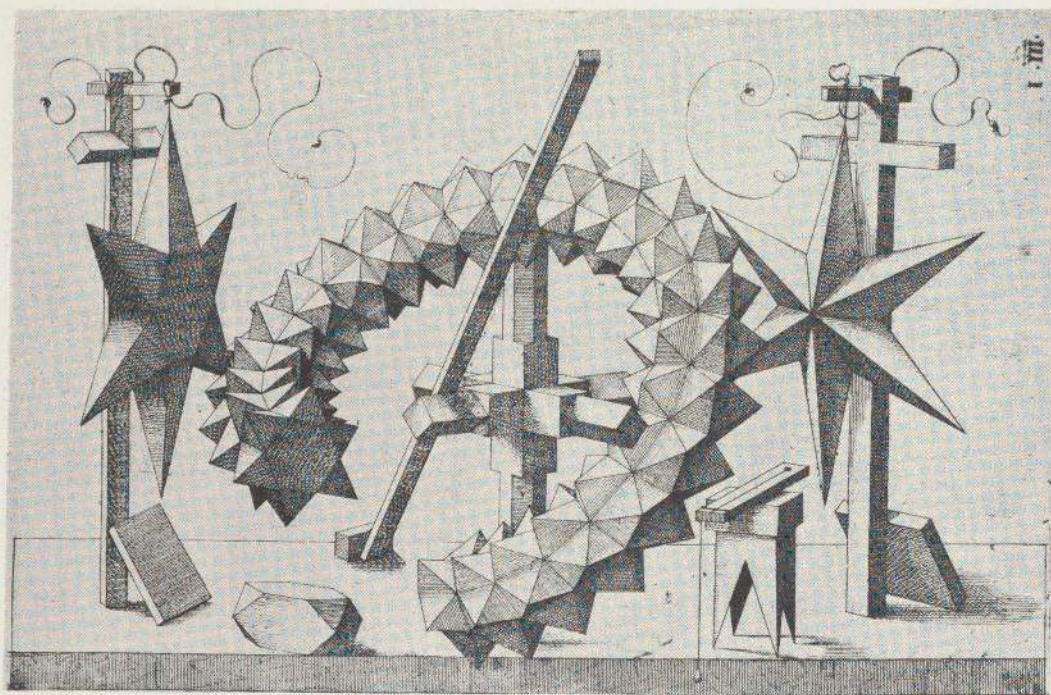
25 Giovanni di Paolo: Shipwreck—Miracle of St. Nicholas of Bari, c. 1450



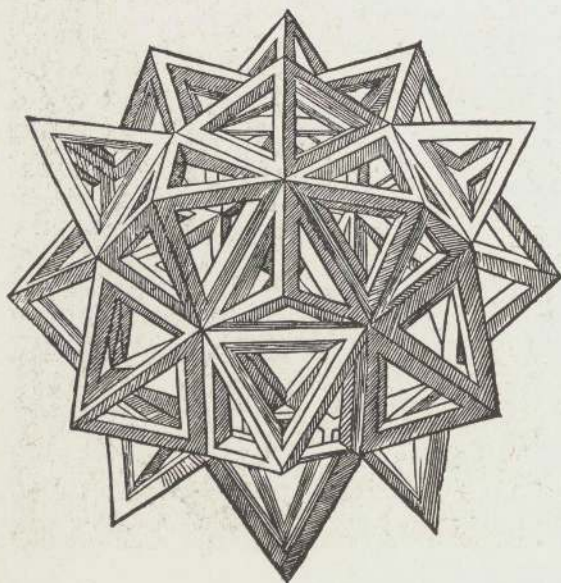
27 Goujon, Attributed to: Woodcuts from *Orus Apollo de Aegypte de la Signification des Notes Hieroglyphiques des Aegyptiens*, 1543



33 Jamnitzer, Christopher: *Tournament*, 1610



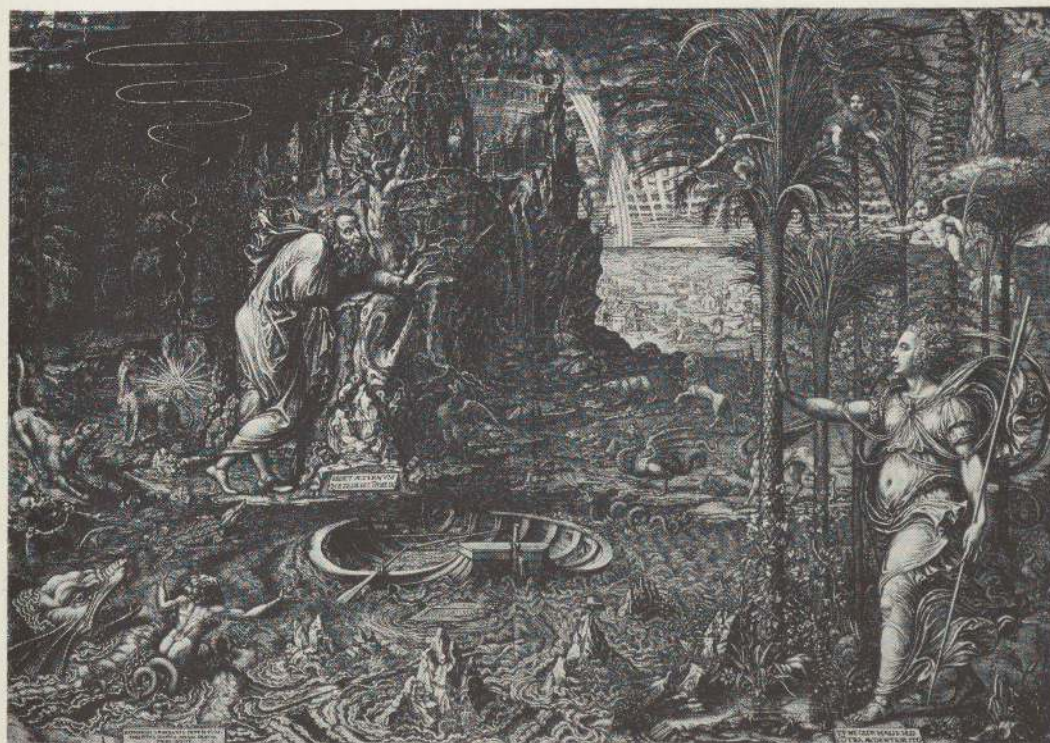
36 Jamnitzer, Wenzel: Etching from *Perspectiva Corporum Regularium*, 1568



37 Leonardo da Vinci: Design from *Divina Proportione* of Luca Pacioli, 1509

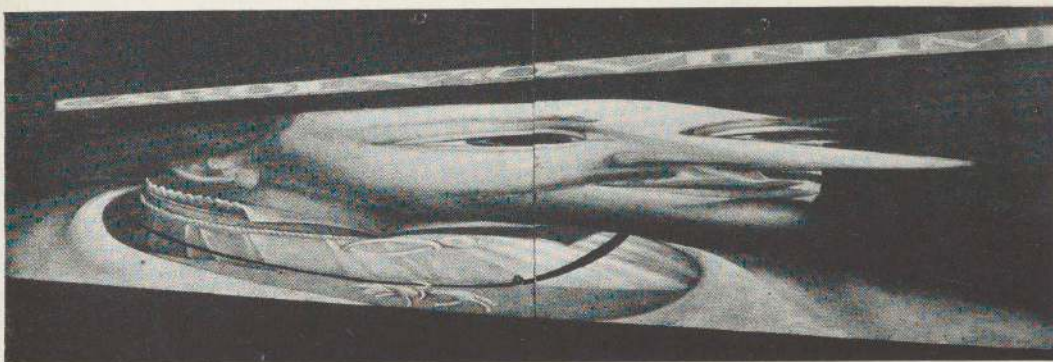


39 Musi (Agostino Veneziano) : The carcass

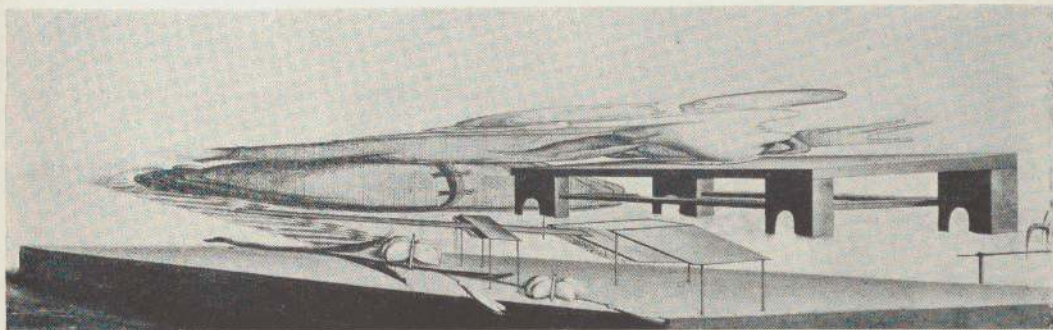


40 Penni: The dream of Raphael or The melancholy of Michelangelo





48 German School [?]: Charles V, 1533

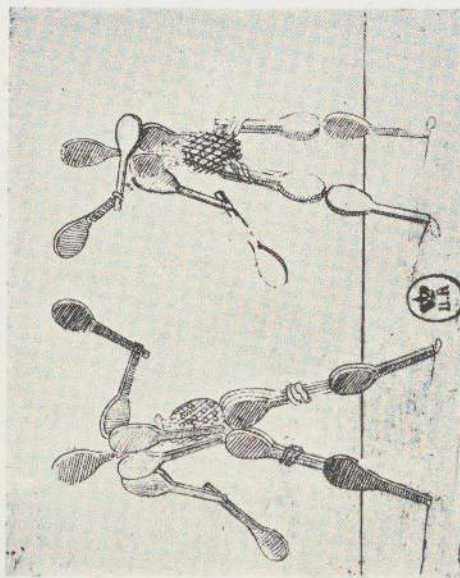
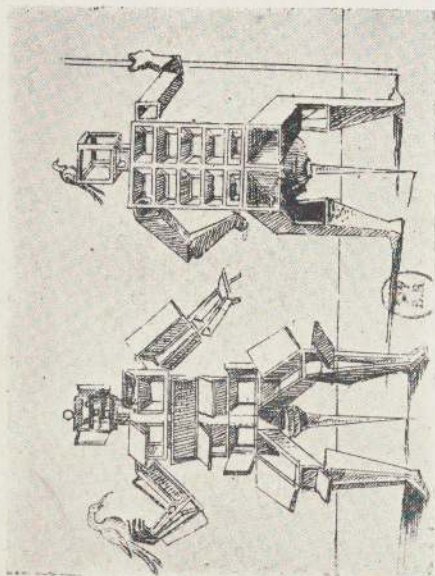
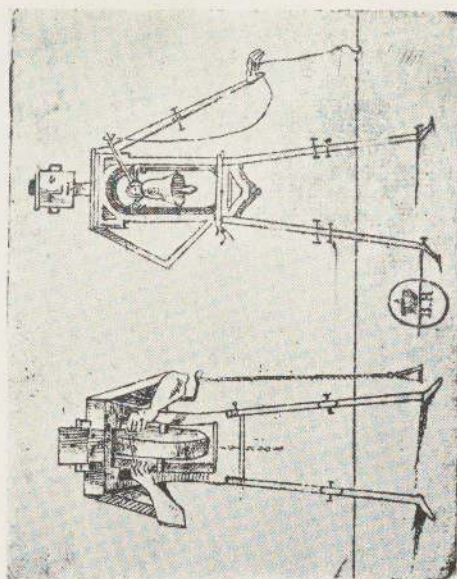
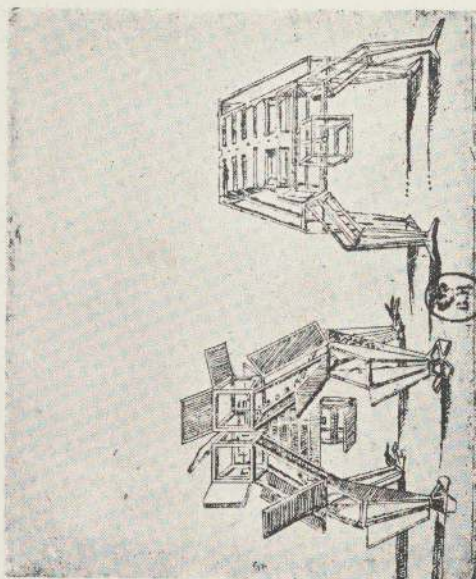


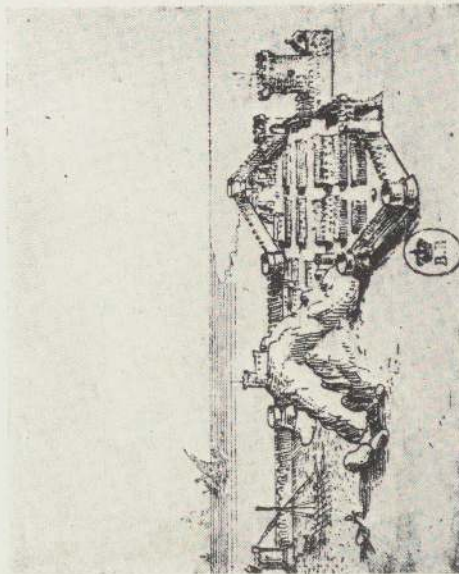
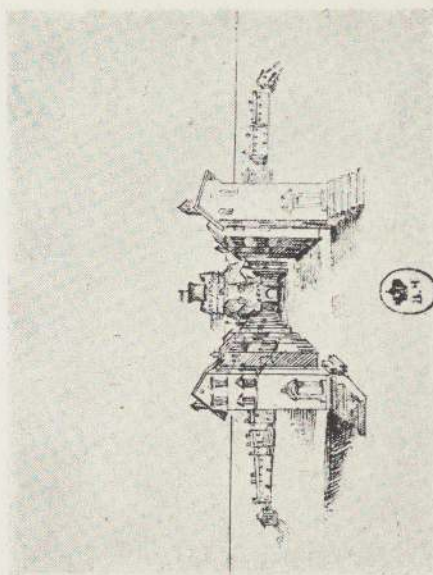
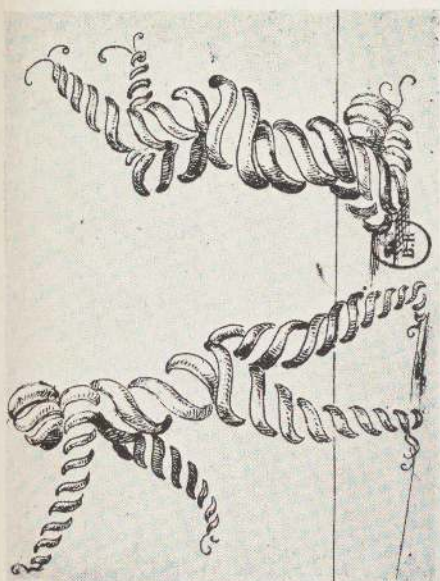
49 Unknown Master, 16th Century: St. Anthony of Padua

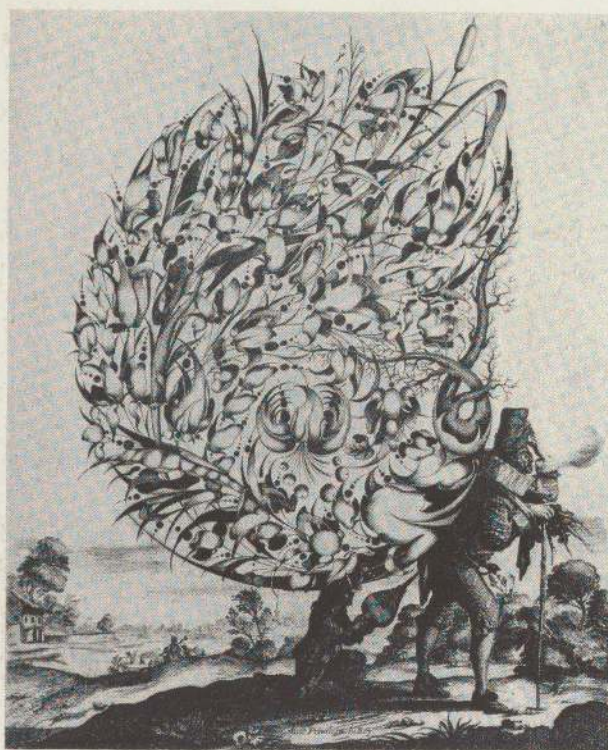


46 North Italian School, 15th century: Fall of Phaëton

Fantastic art: 17th and 18th centuries





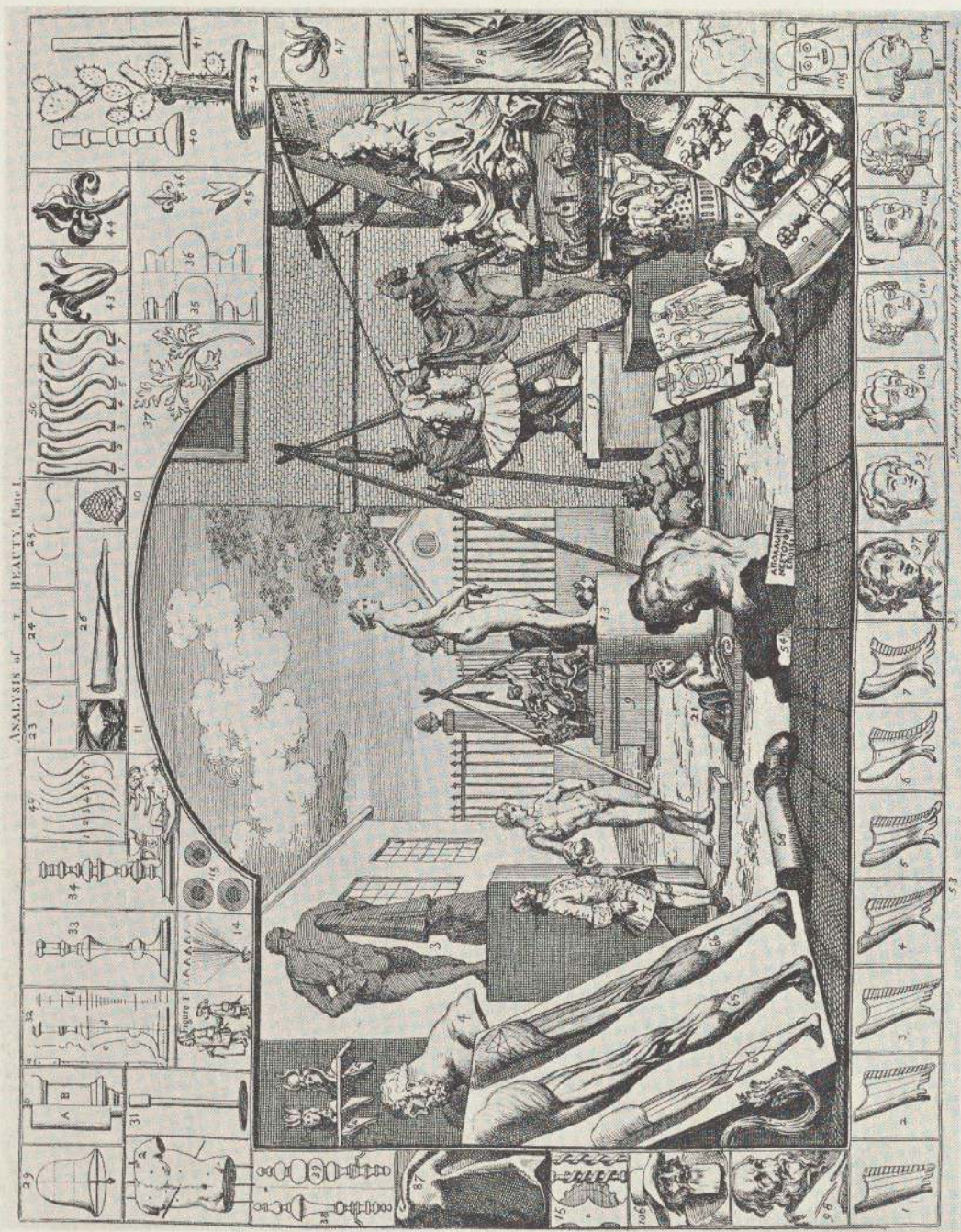


50 de la Barre: Design for jewelers

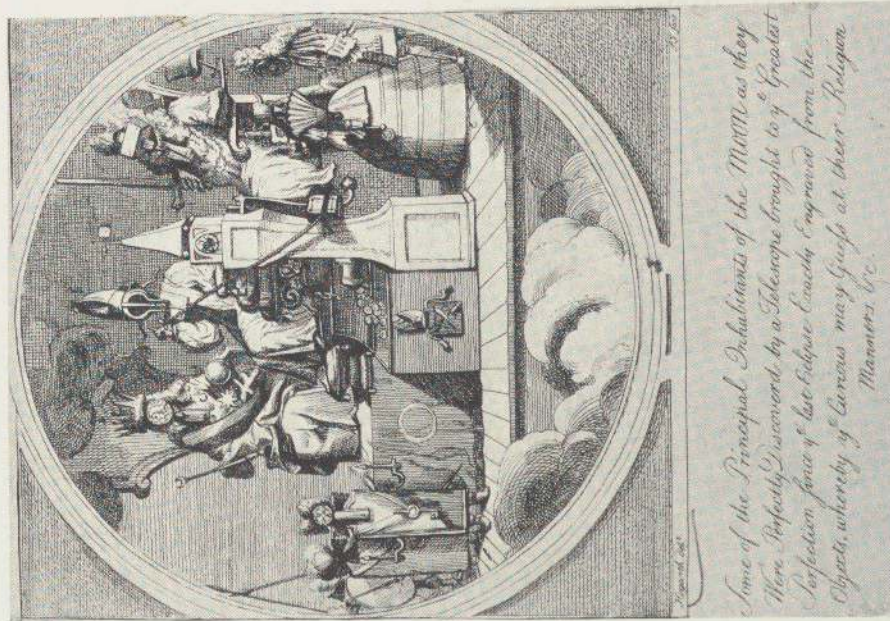


55 van den Eeckhout: Ornament, from
Veelderhand Nieuwe Compartimente

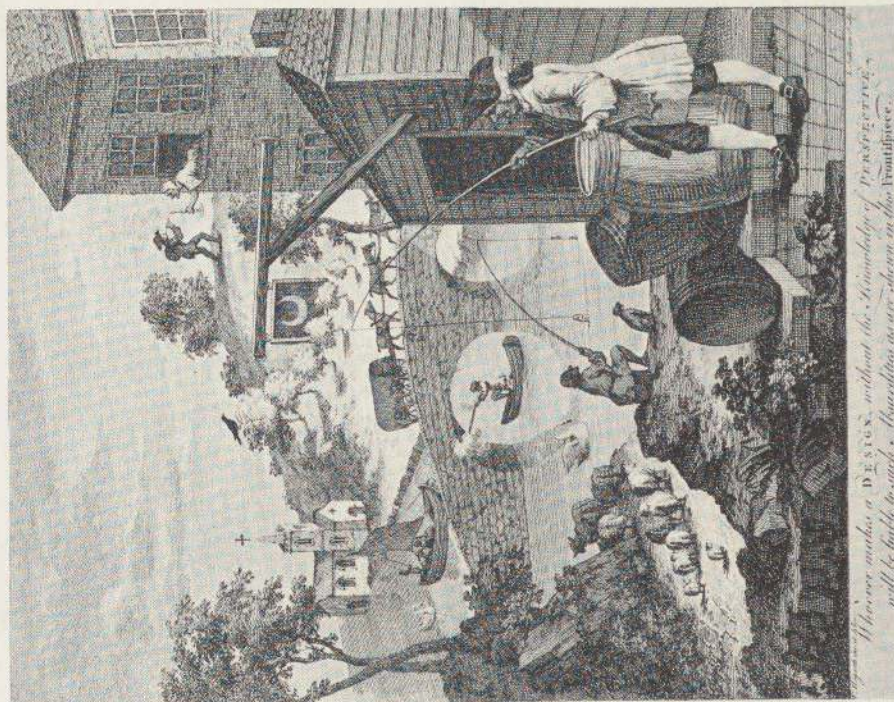




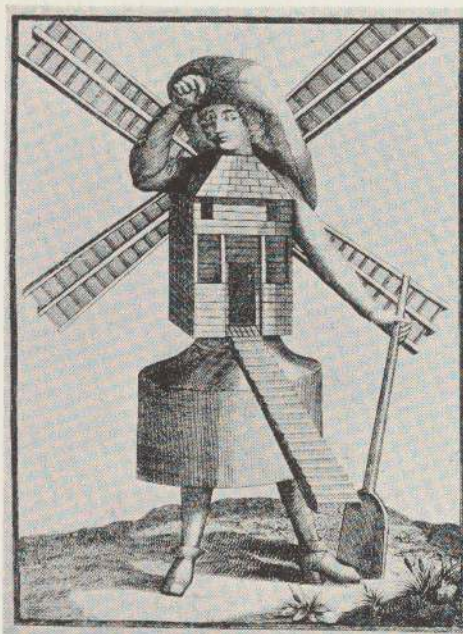
56 Hogarth: Frontispiece: *The Analysis of Beauty*, 1753



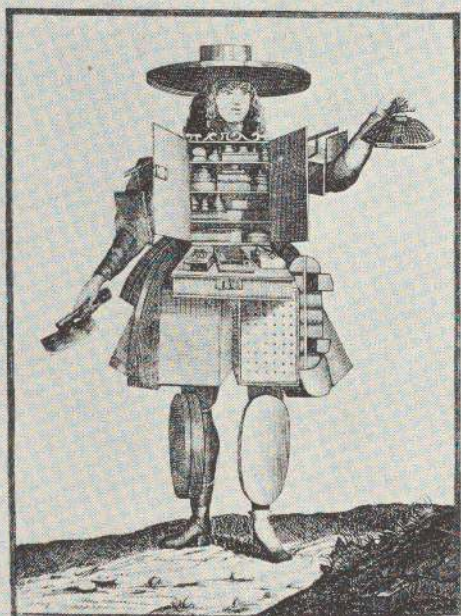
57 Hogarth: Some of the Principal Inhabitants of the Moon...



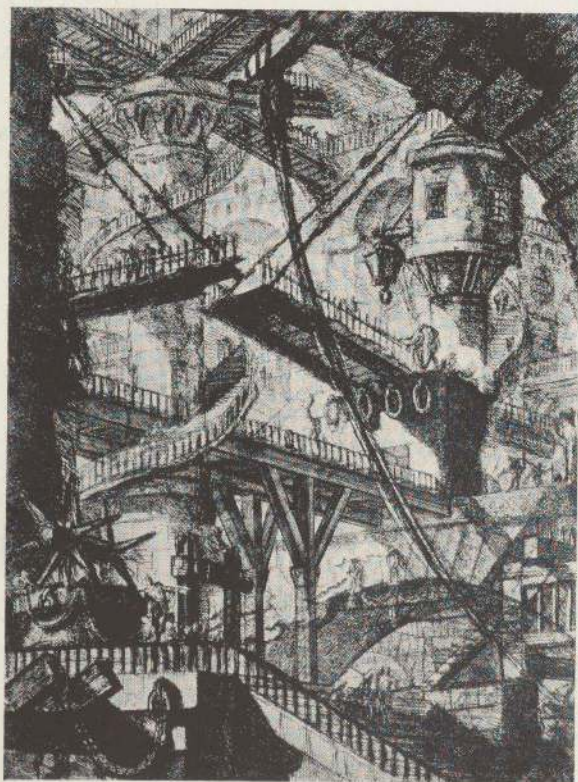
59 Hogarth: Whoever makes a Design without the Knowledge of Perspective...



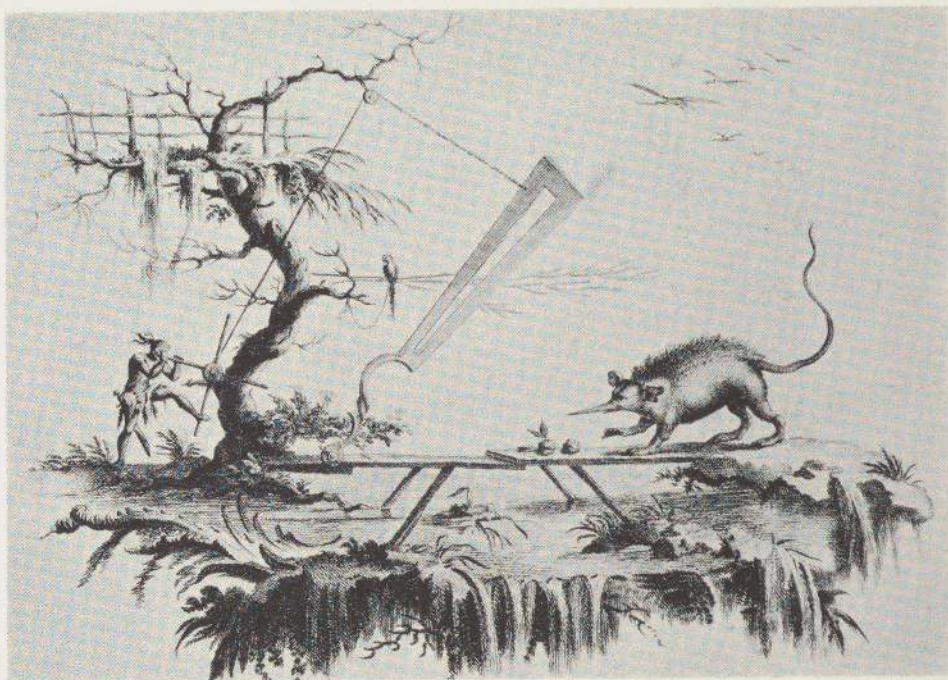
70 Larmessin: Miller's costume



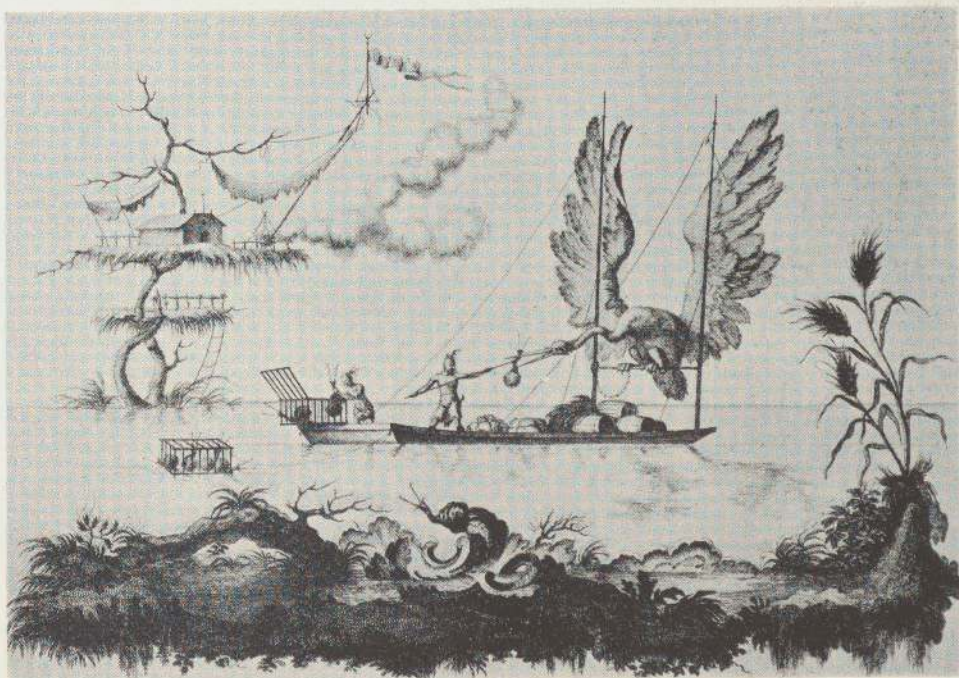
71 Larmessin: Box-maker's costume



81a Piranesi: Prison interior, c. 1745



76 Morghen: Etching from *Raccolta delle Cose*, 1764

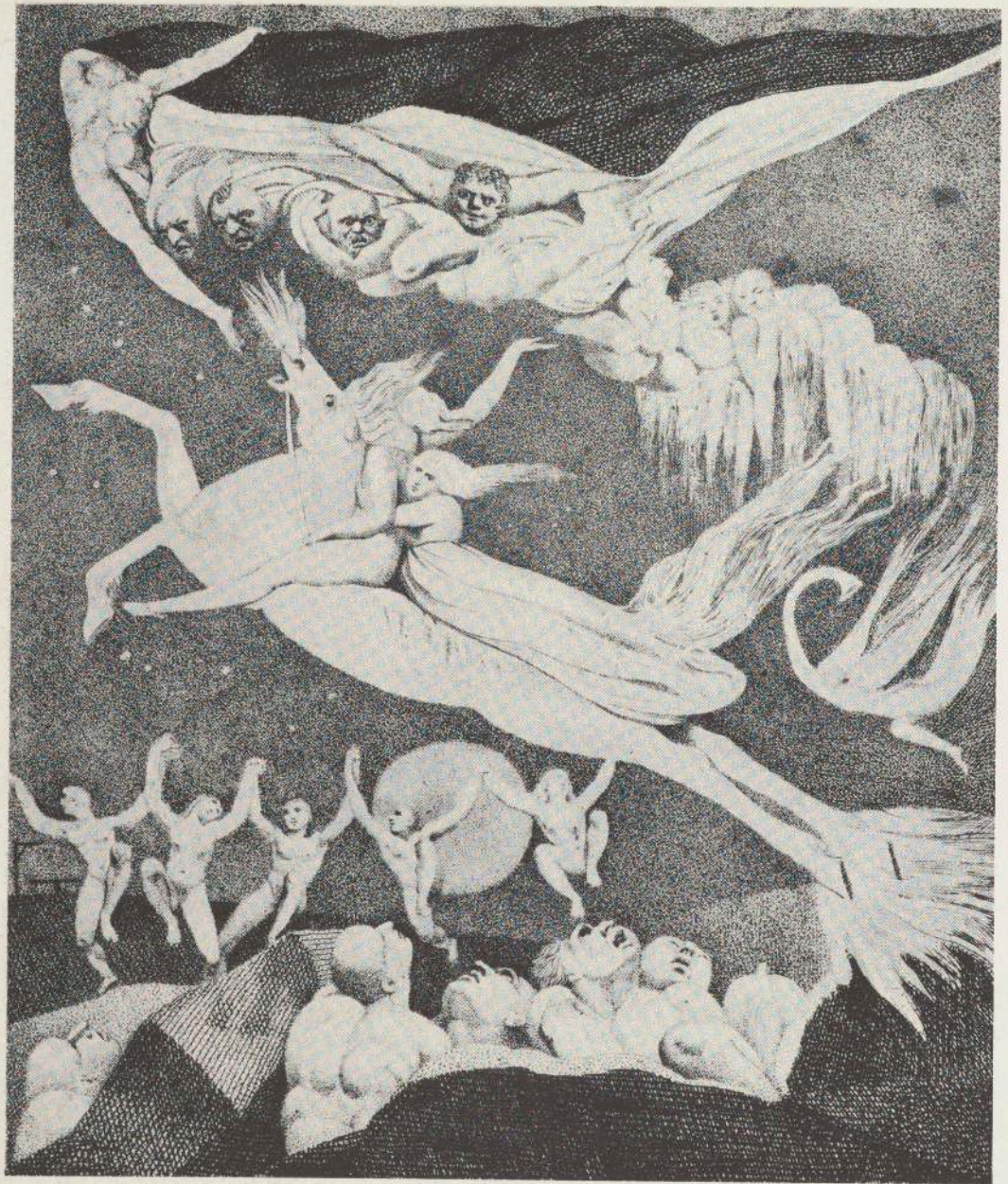


79 Morghen: Etching from *Raccolta delle Cose*, 1764



90 French School, 18th Century: Memento Mori

Fantastic art: the French Revolution to the Great War



94 Blake: "O! How I dreamt of Things Impossible," 1796

My bones are pierced in me in the
night season & my sinews
take no rest

My skin is black upon me
& my bones are burned
with heat

The triumphing of the wicked
is short, the joy of the hypocrite is
but for a moment

Satan himself is transformed into an Angel of Light & his Ministers into Ministers of Righteousness



With Dreams upon my bed thou scarest me & affrightest me
with Visions

Why do you persecute me as God & are not satisfied with my flesh. Oh that my words
were printed in a Book that they were graven with an iron pen & lead in the rock for ever
For I know that my Redeemer liveth & that he shall stand in the latter days upon
the Earth & after my skin destroy thou this body yet in my flesh shall I see God
whom I shall see for Myself and mine eyes shall behold & not Another tho consumed be
who opposeth & exalteth himself above all that is called God or is Worshipped

W. Blake invend & sculp

London Published as the Act directs March 8. 1825 by Will. Blake N. 31 Fawcett Court Strand

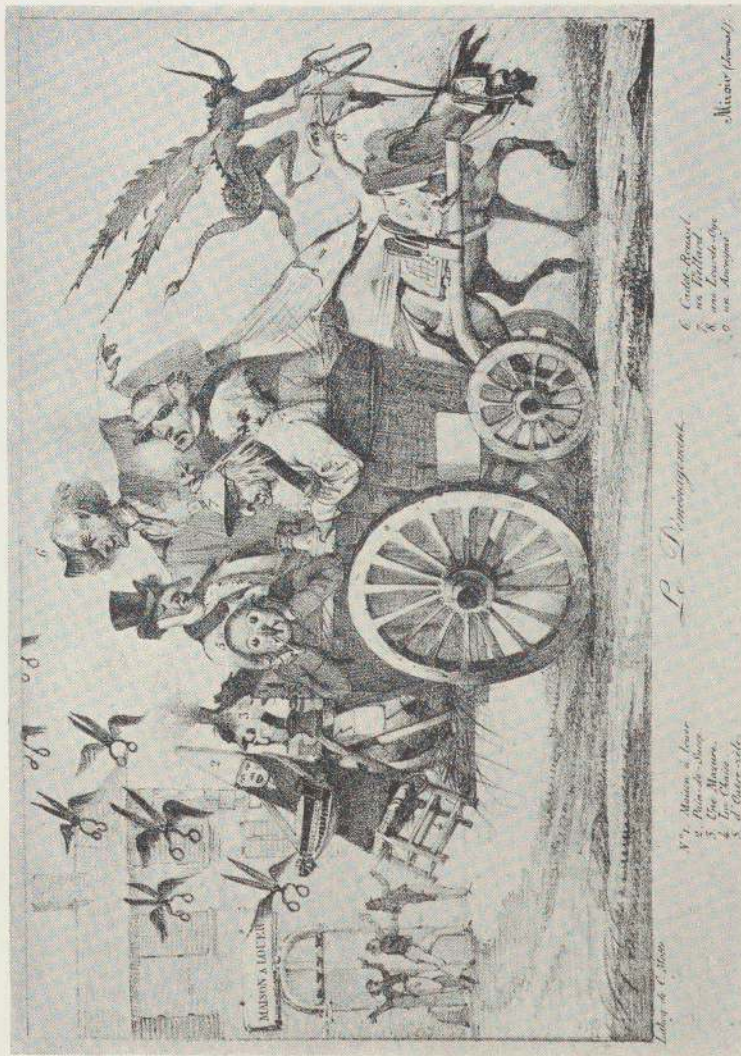
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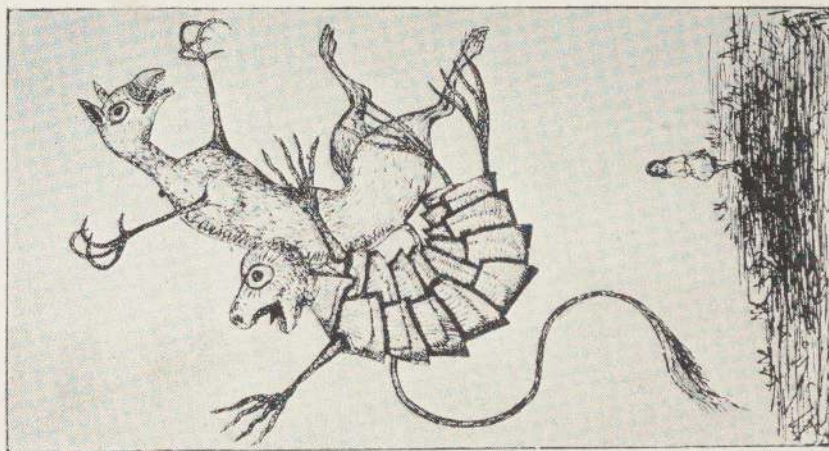
93 Beale: Mr. Shurtz and Miss Robe are married



103 Busch: Illustration for *Krischan mit der piepe — Eine Rauchphantasie*



109 Delacroix: Moving day (of censorship), 1820



104 Carroll: "Change lobsters and retire in same order"—interrupted the Griffon"

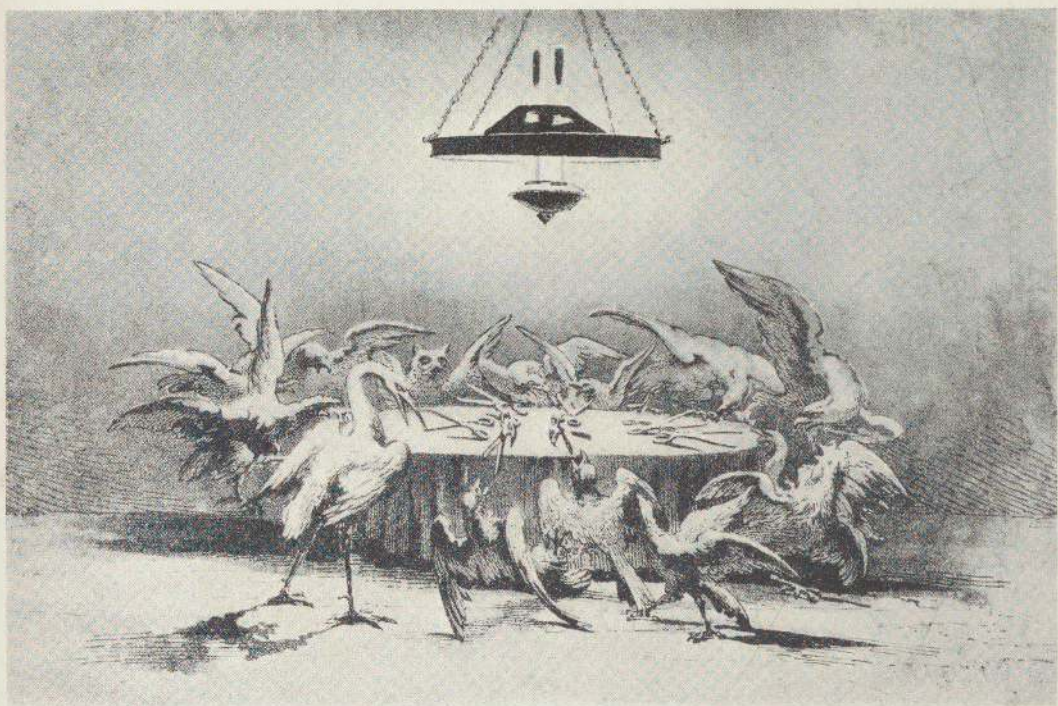




110 Ensor: Skeletons disputing before a hanged man, 1891



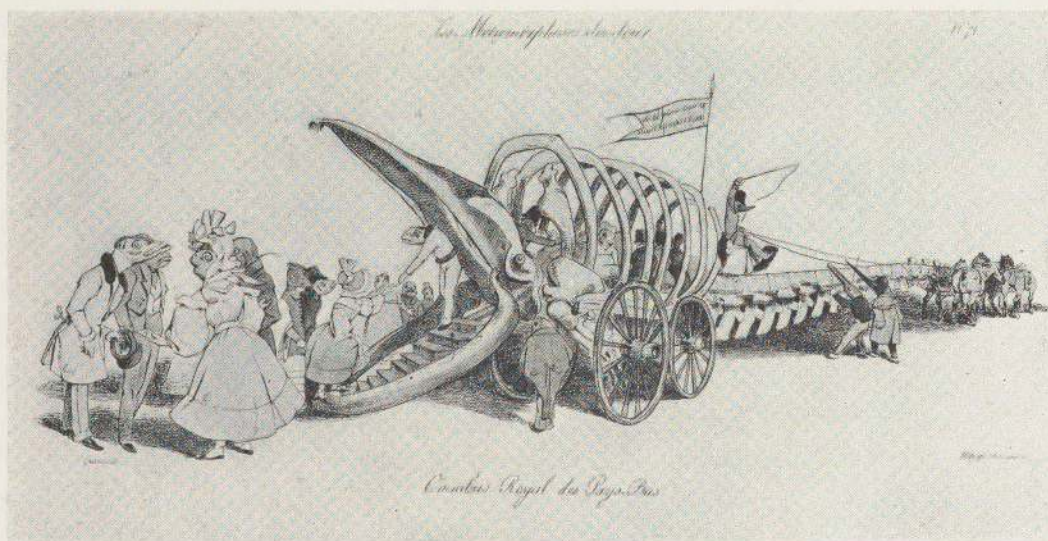
112 Füssli: Nightmare, c. 1782







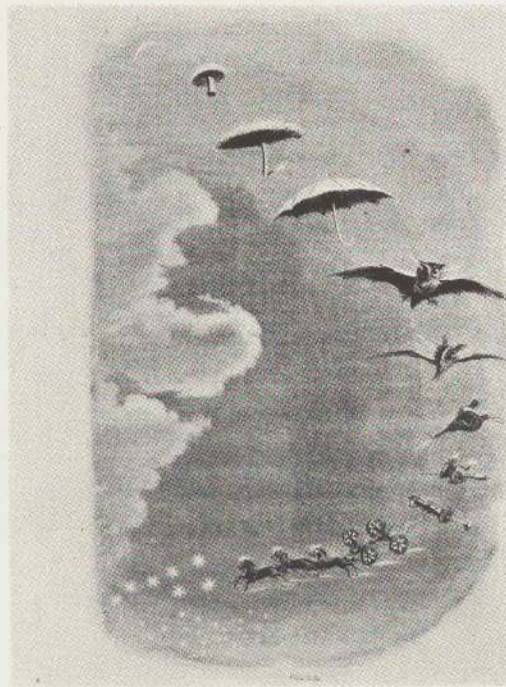
123 Goya: They have already retained their seats, 1795-97



129 Grandville: Omnibus Royal des Pays-Bas, 1829



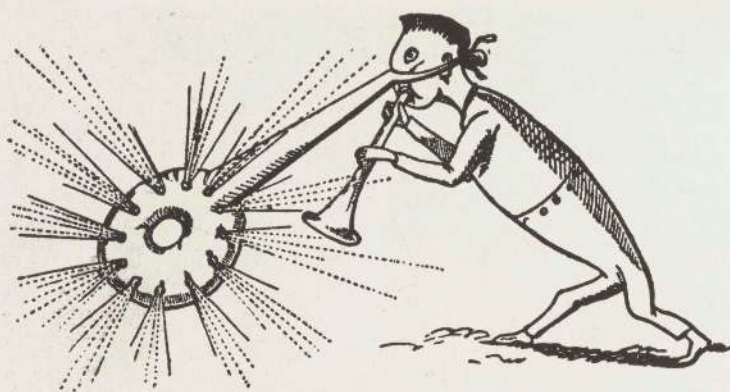
130 Grandville: First dream — crime and expiation



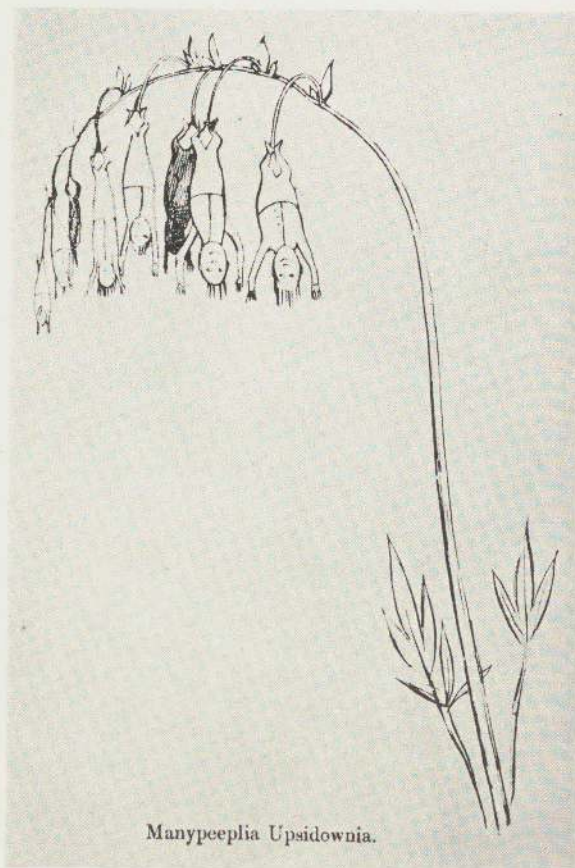
131 Grandville: A promenade in the sky



133 Hugo: Satanic head, 1860-70



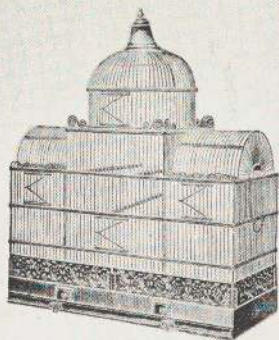
144 Lear: The Dong with a luminous nose



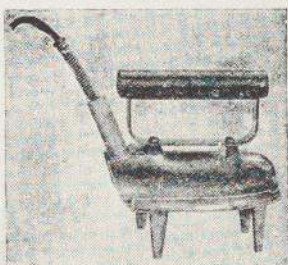
Manypeeplia Upsidownia.

142 Lear: Manypeeplia Upsidownia

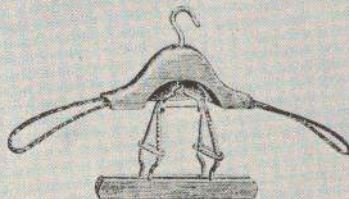
A lenient and generous teacher, the Doctor
took us often to the Crystal Palace



or to the
Zoo.



Our favourite game was leapfrog.



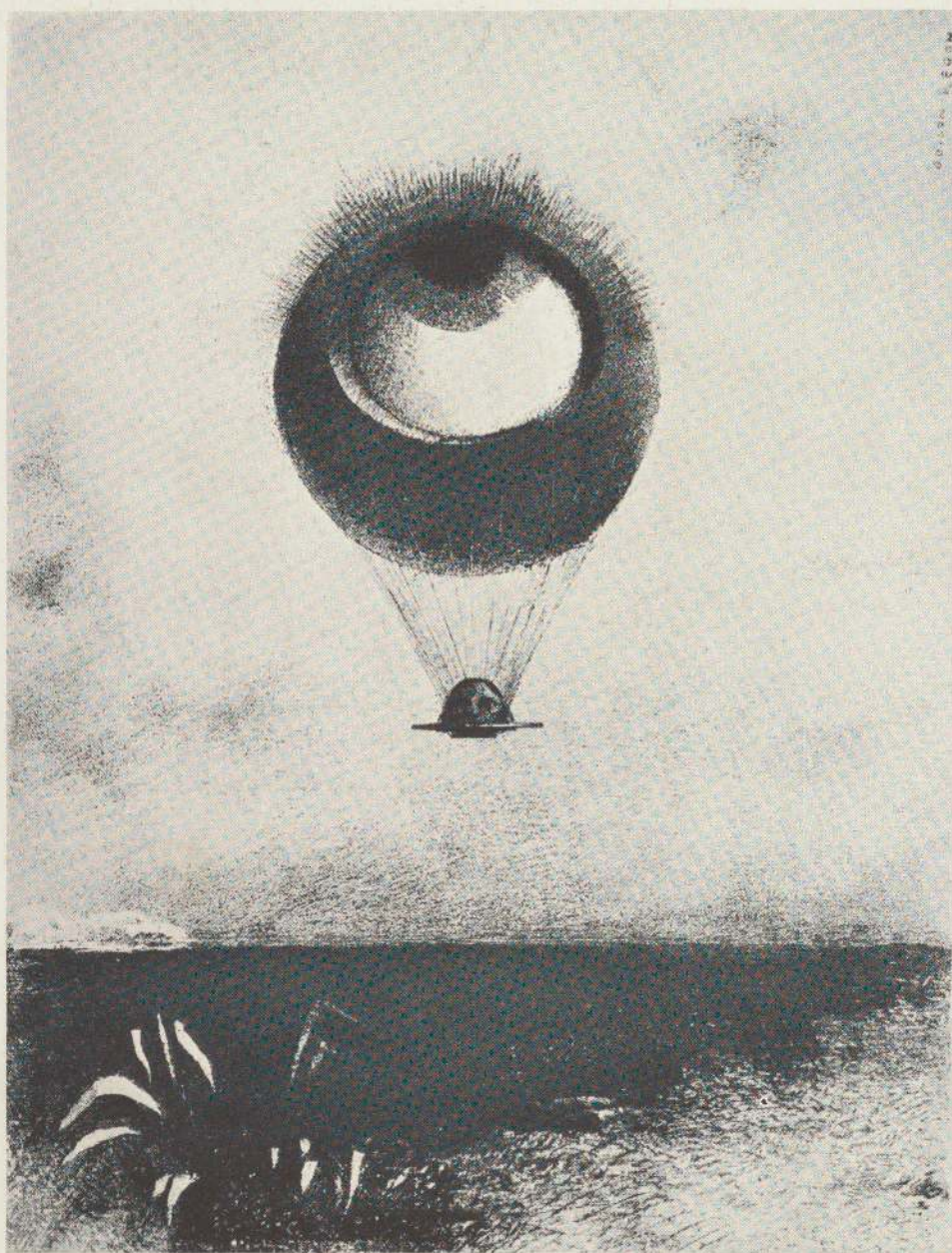
I was at this time a handsome boy of
fourteen.



146 Lucas and Morrow: *What a Life*, 1911

147 Meryon: The sickly cryptogam





163 Redon: "The eye like a strange balloon . . ."



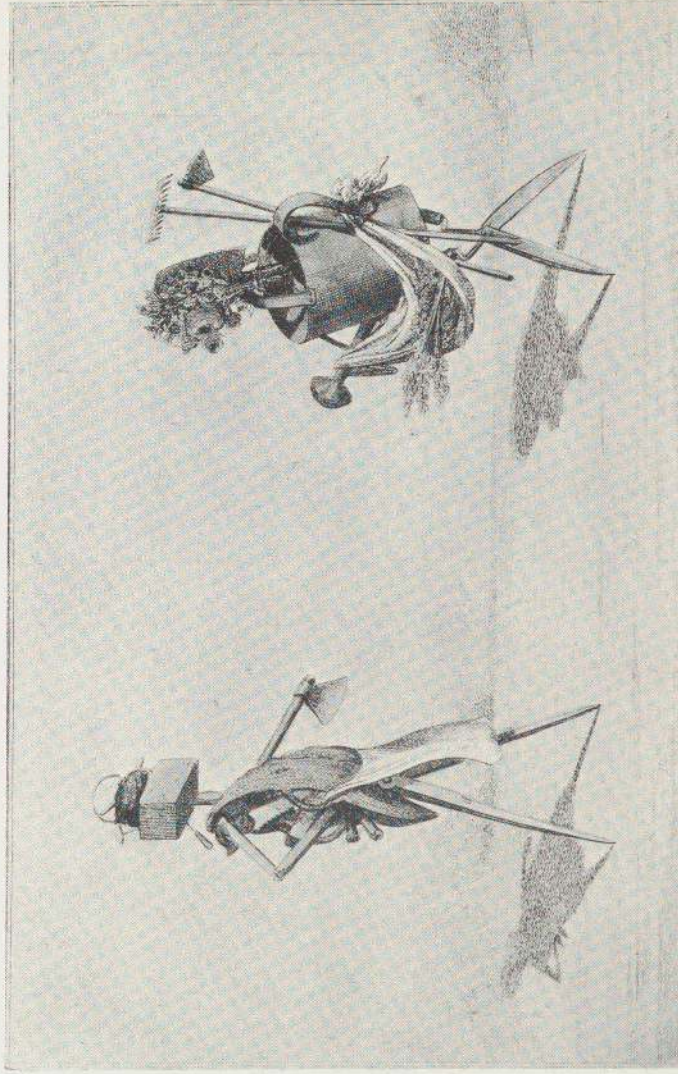
167 Redon: Silence



163 Rousseau: The dream, 1910



172 French School, 18th century: Disguise for aristocrats



169 English School, late 18th century: Implements animated, engraved by Williams



20th century pioneers

The relation of each of these "pioneers" to the Dada and Surrealist movements may be indicated briefly:

Chagall has had almost no relations with either the Dadaists or the Surrealists.

De Chirico's art of the period 1910-18 was studied by the Dadaists and has been perhaps the most important single influence upon Surrealist painting.

Duchamp, an aloof and intensely independent spirit, has been an important influence upon both Dada and Surrealism but he does not seem to have committed himself in any formal sense.

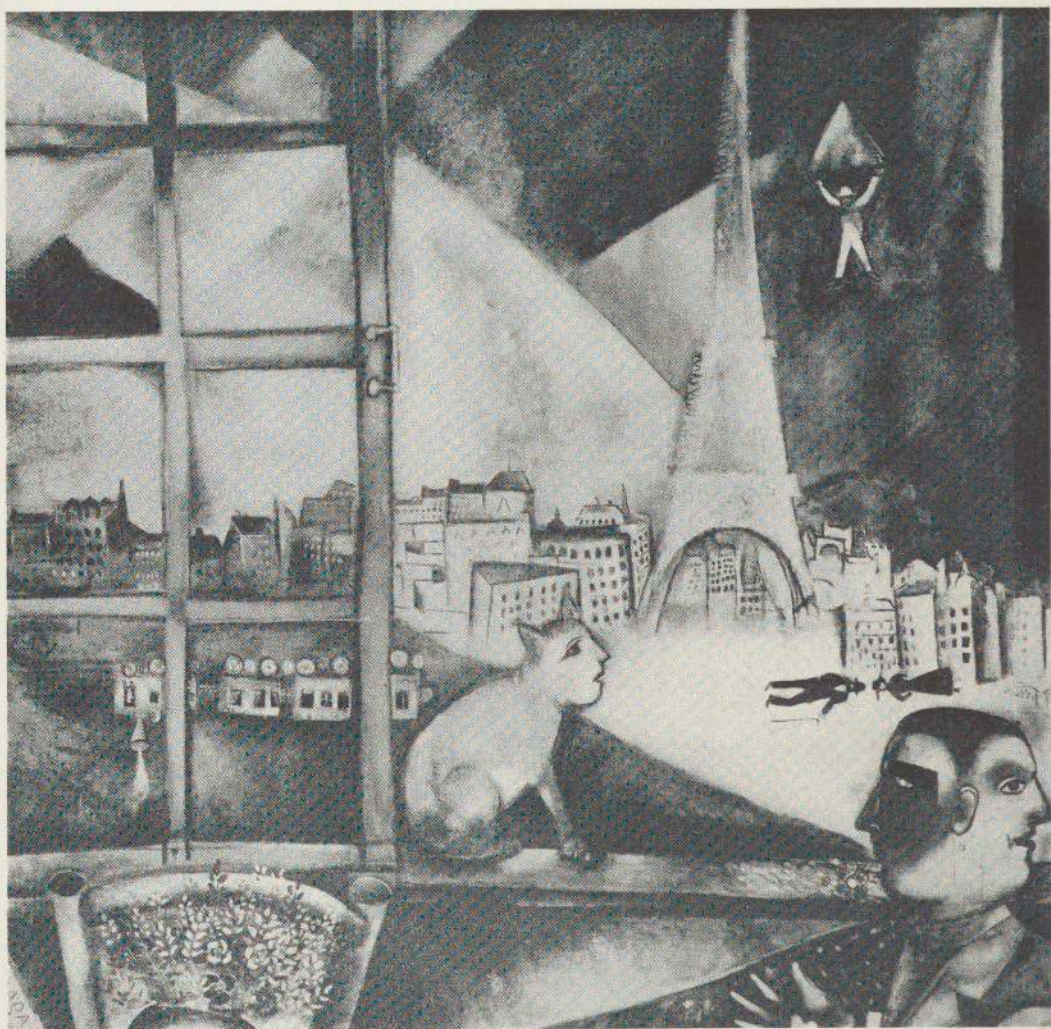
Kandinsky has not participated in either movement but some of his work of 1911-17 interested the Zurich Dadaists and remains among the first and purest expressions of automatic painting.

Klee was admired by the Dadaists and is "claimed" by the Surrealists but he seems never to have participated in either movement beyond permitting the inclusion of his work in group exhibitions.

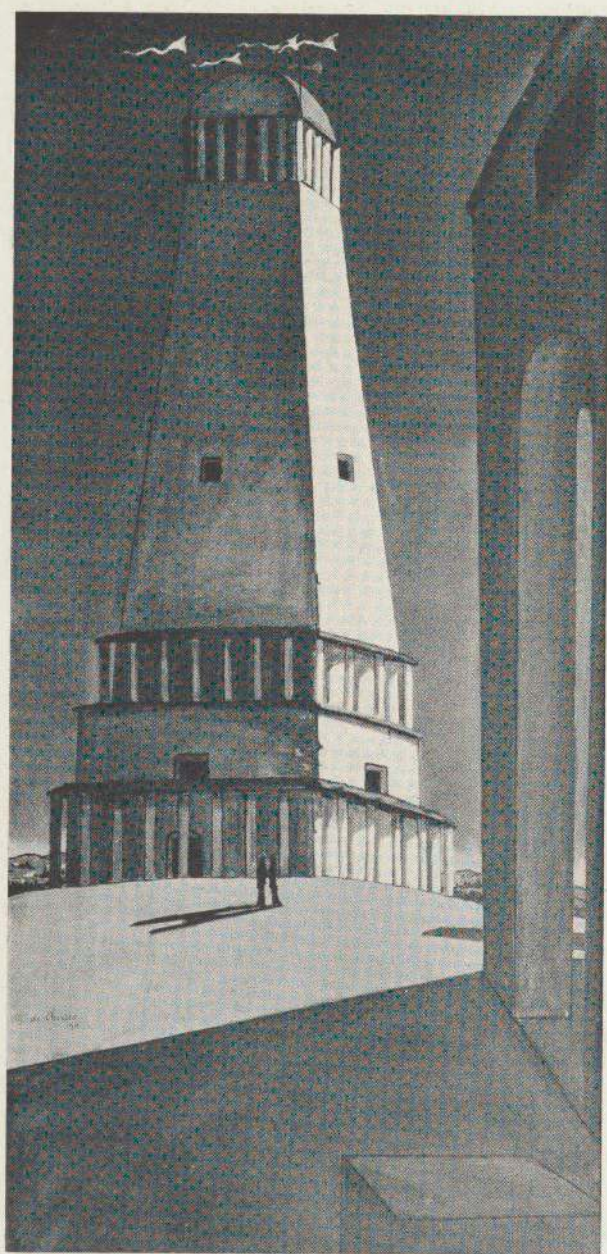
Picasso took no part in Dada although his *papiers collés* greatly influenced Dada *collage*. During the past decade and especially in the past year Picasso has become more and more involved with the Surrealists, taking an active part in their publications and exhibitions.



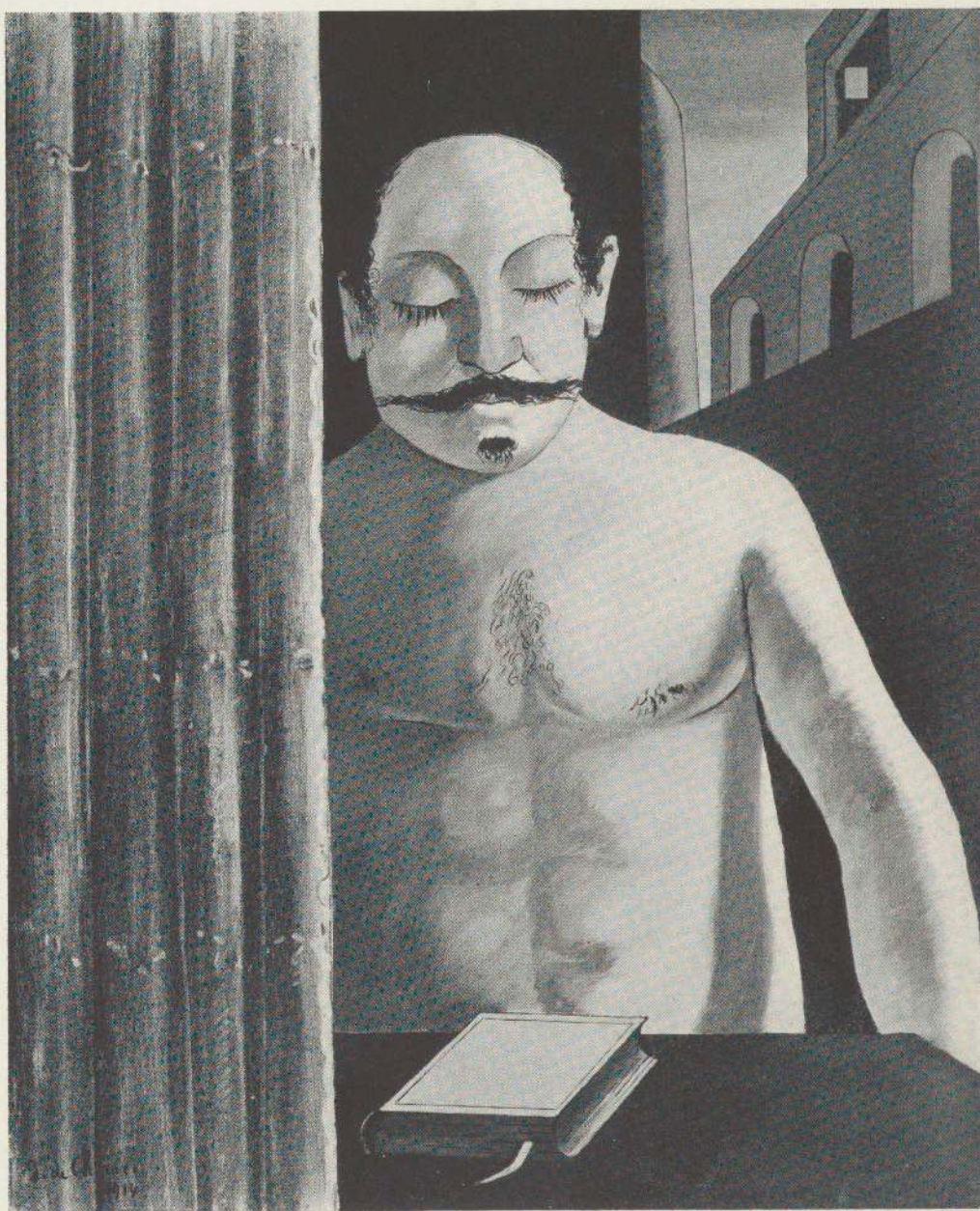
184 Chagall: Dedicated to my fiancée, 1911



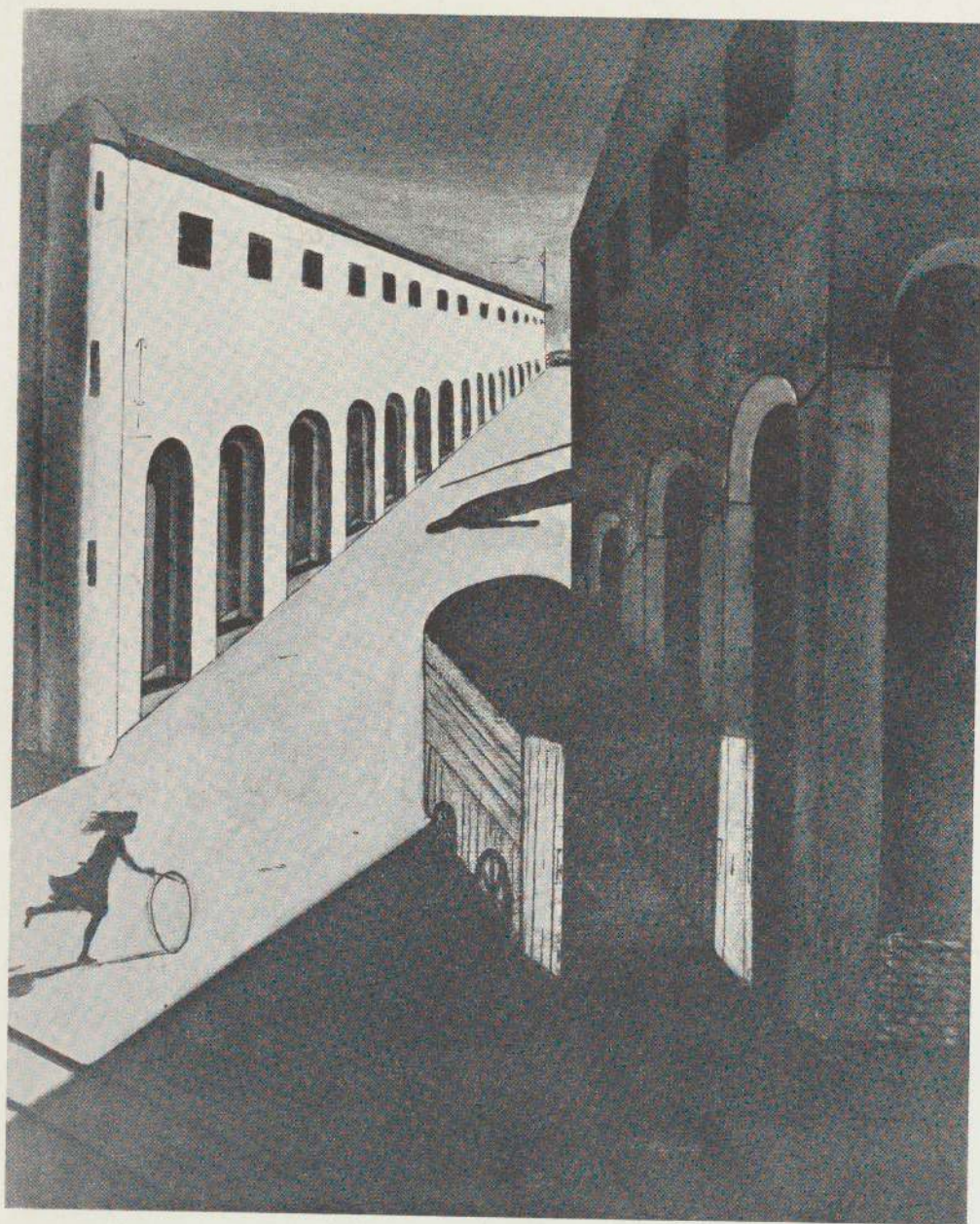
185 Chagall: Paris through the window, 1912



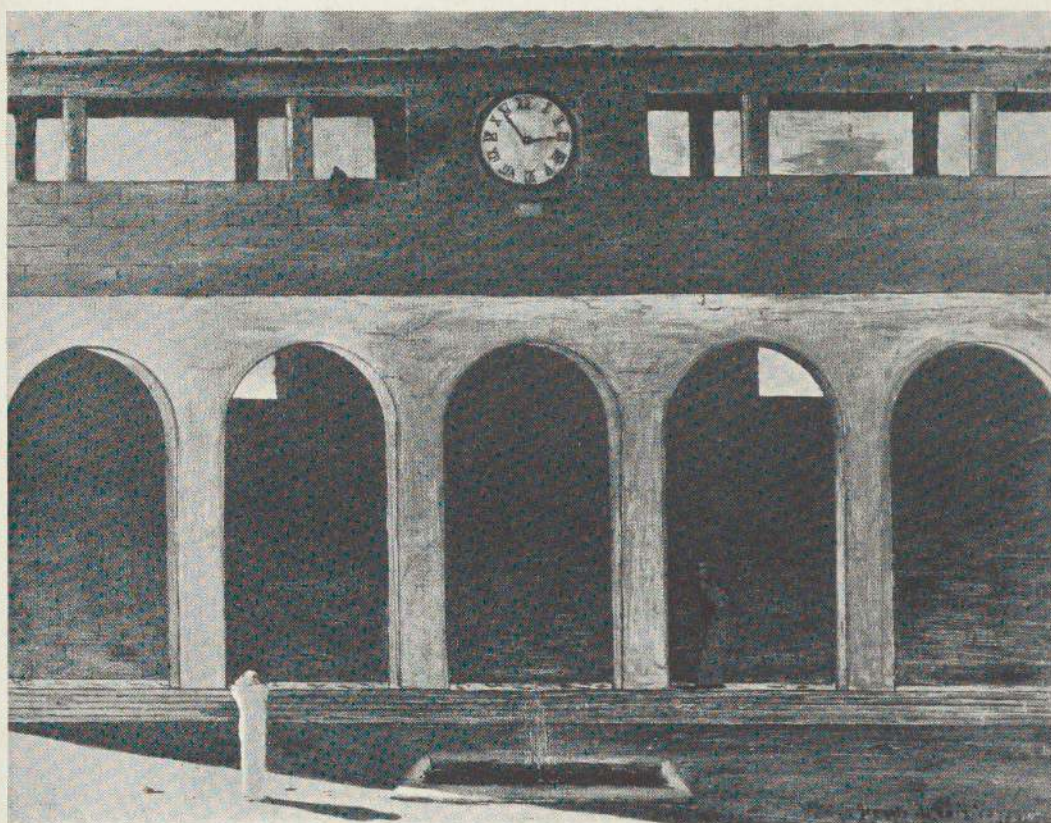
190 de Chirico: Nostalgia of the infinite, 1911



193 de Chirico: The child's brain, 1914



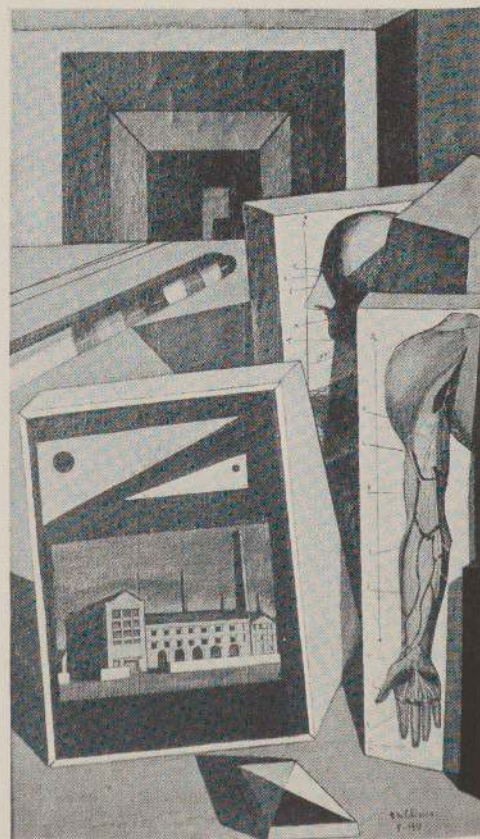
194 de Chirico: Melancholy and mystery of a street, 1914



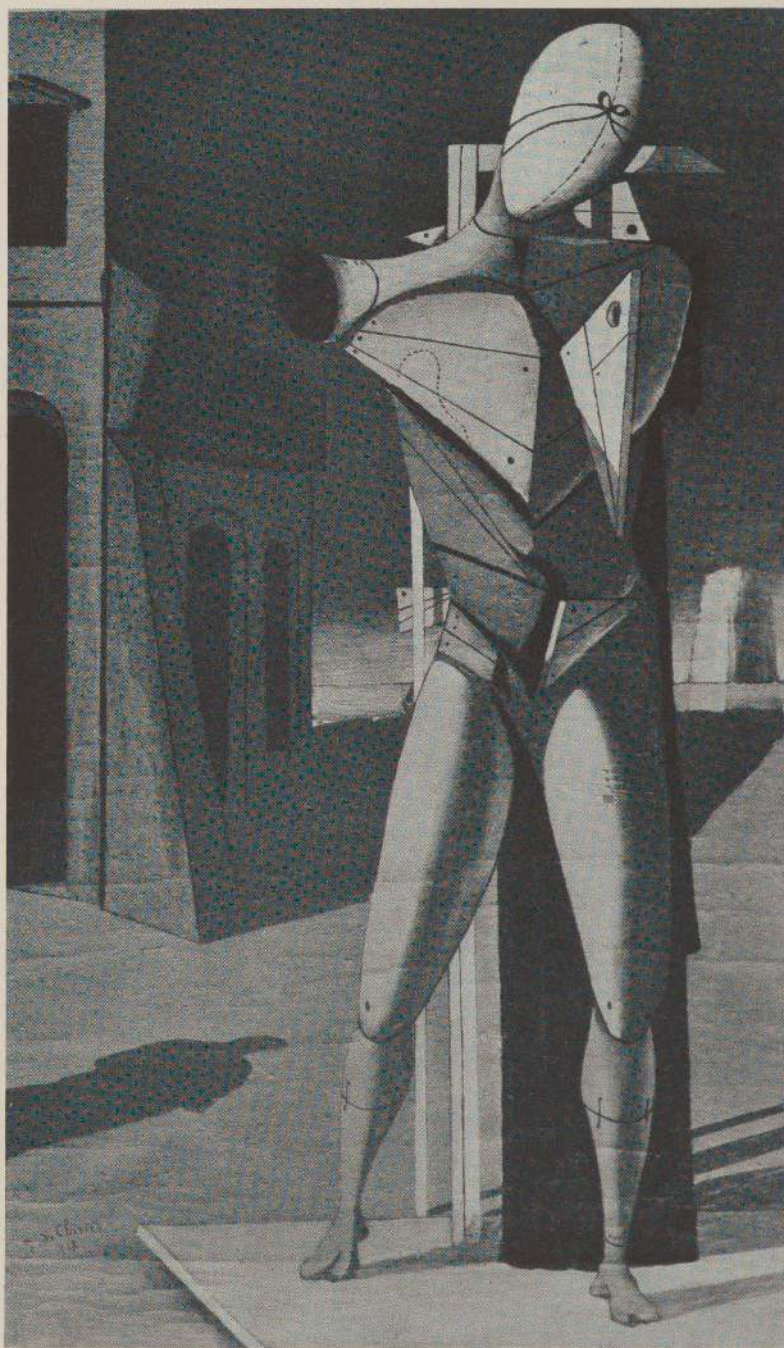
195 de Chirico: The enigma of the hour, 1914



196 de Chirico: The sailors' barracks, 1914



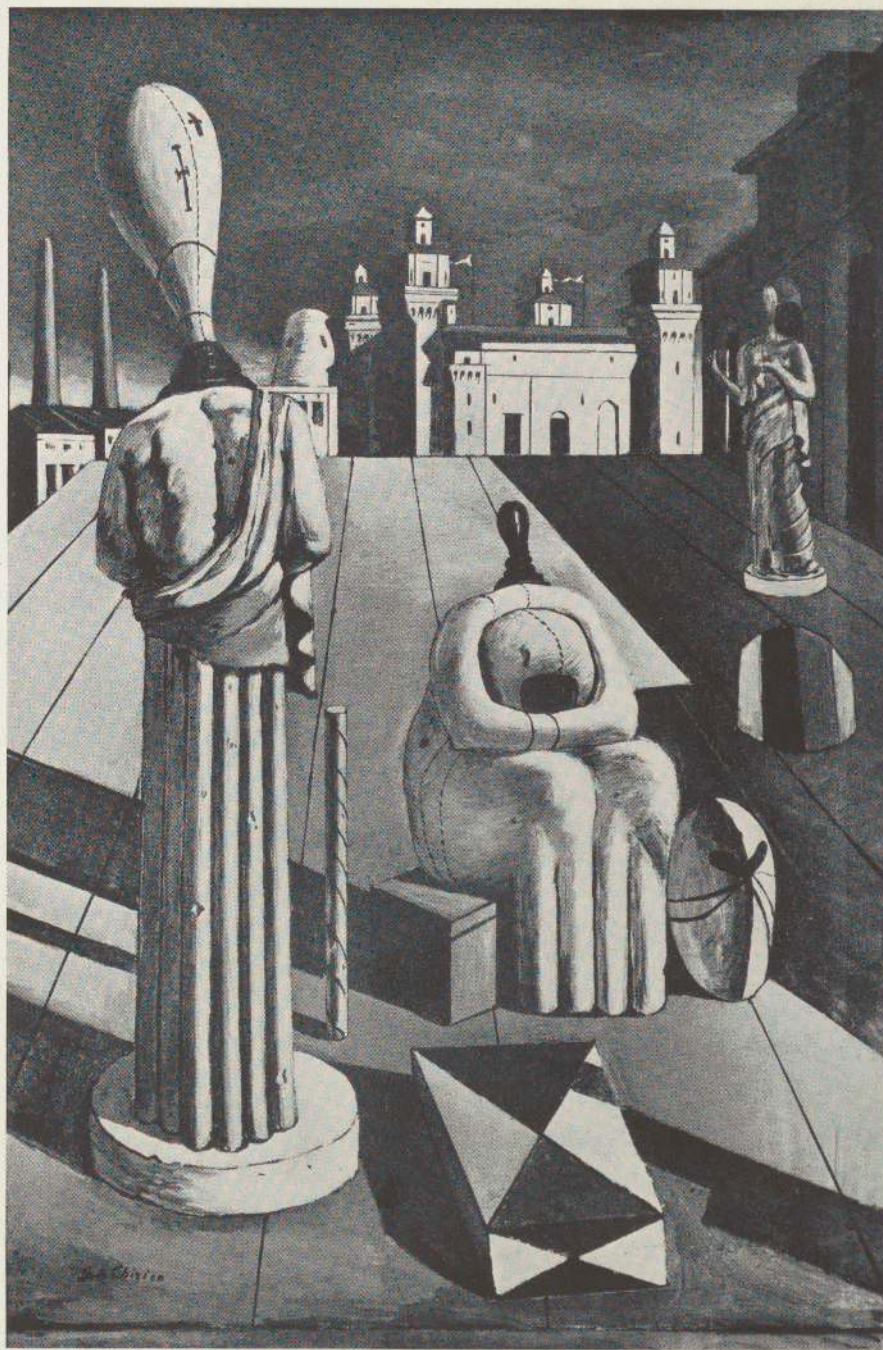
215 de Chirico: Toys of a philosopher, 1917



211 de Chirico: Troubadour, 1917

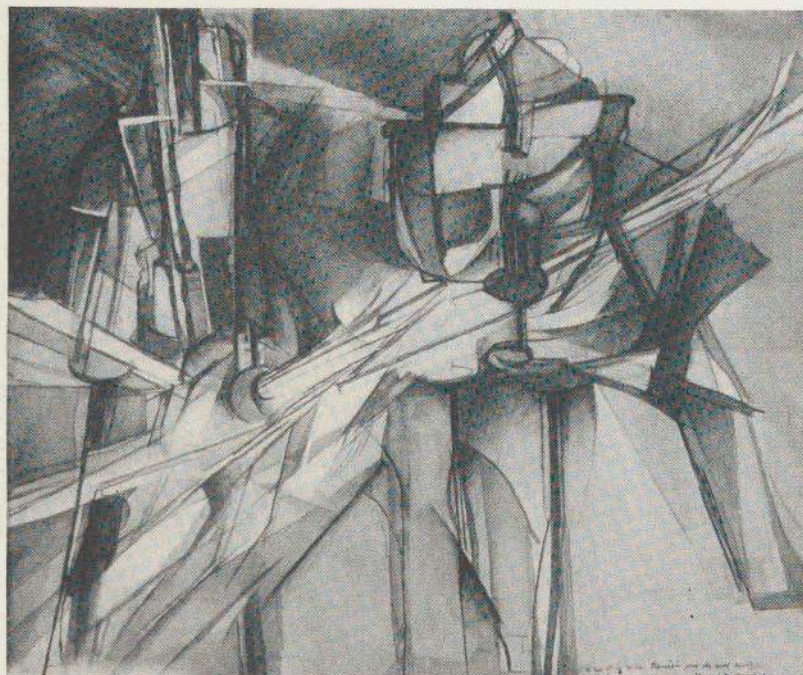
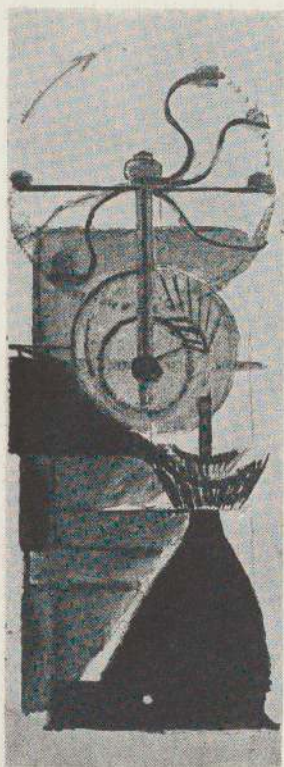


212 de Chirico: Grand metaphysical interior, 1917

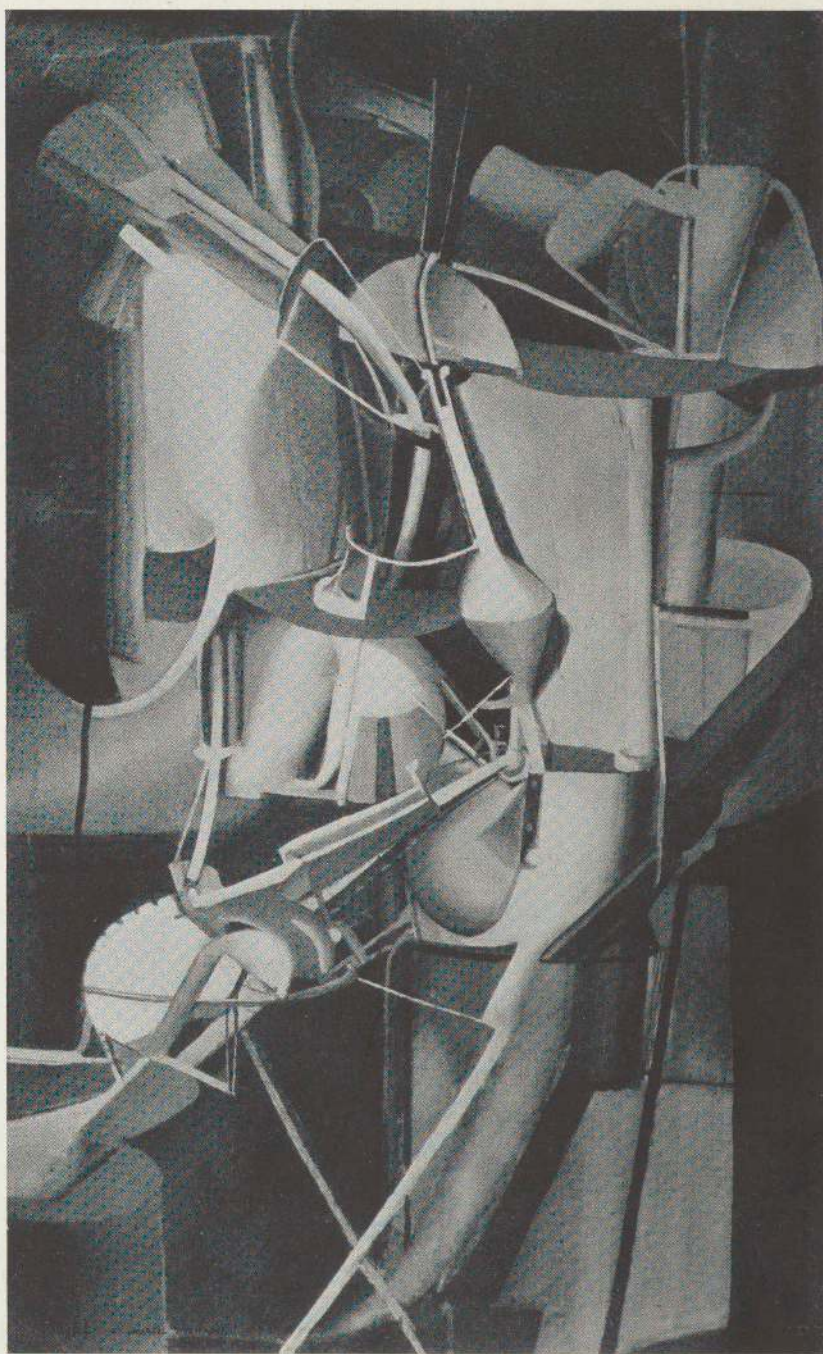


214 de Chirico: The disquieting muses

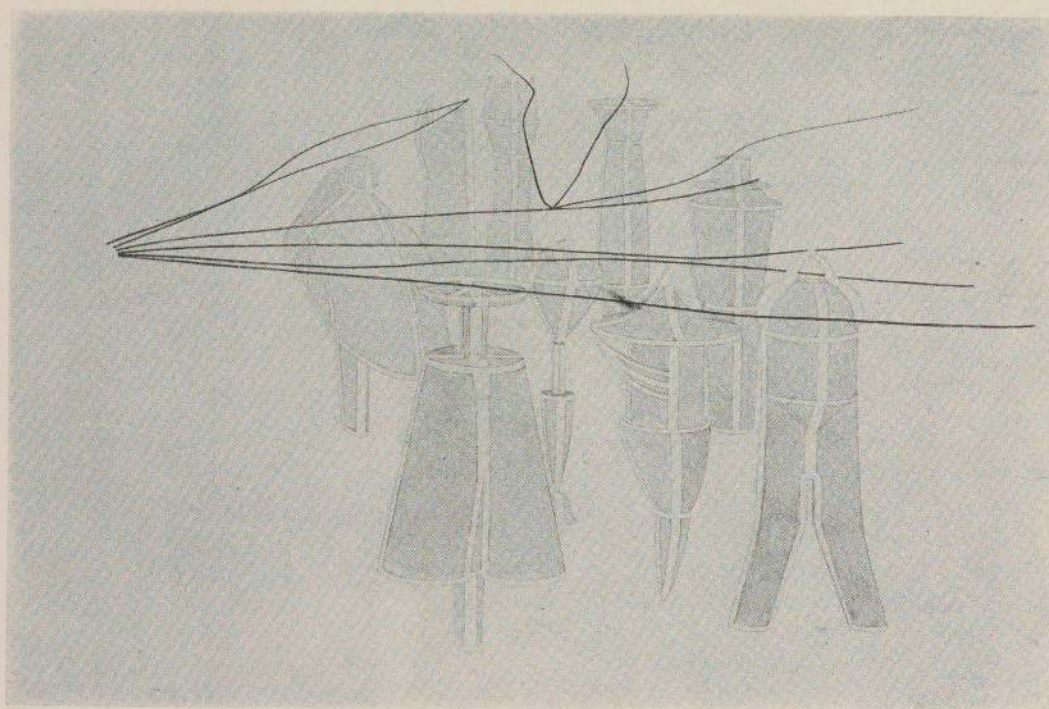
216 Duchamp: Coffee mill, 1911



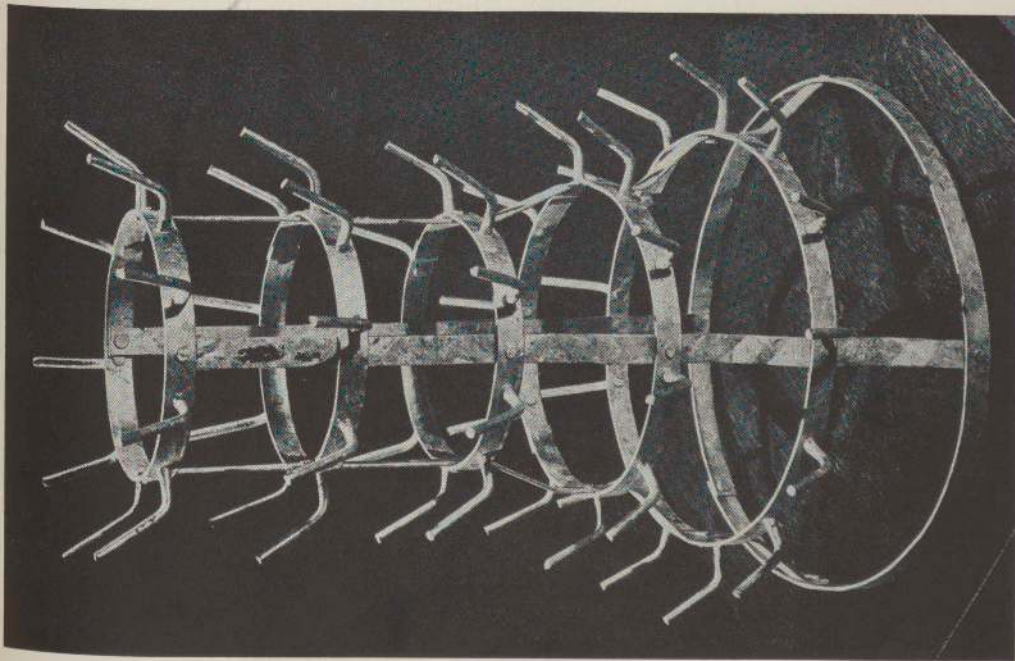
218 Duchamp: The king and queen traversed by swift nudes, 1912



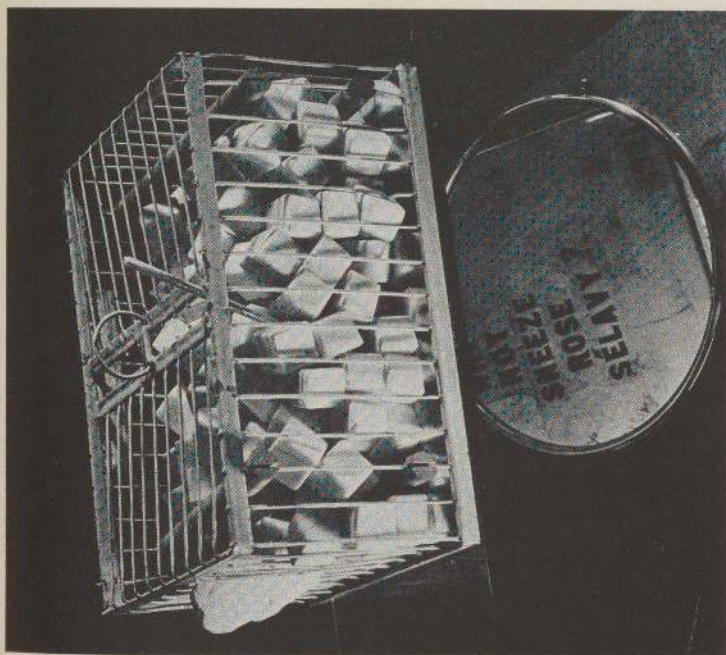
217 Duchamp: The bride, 1912



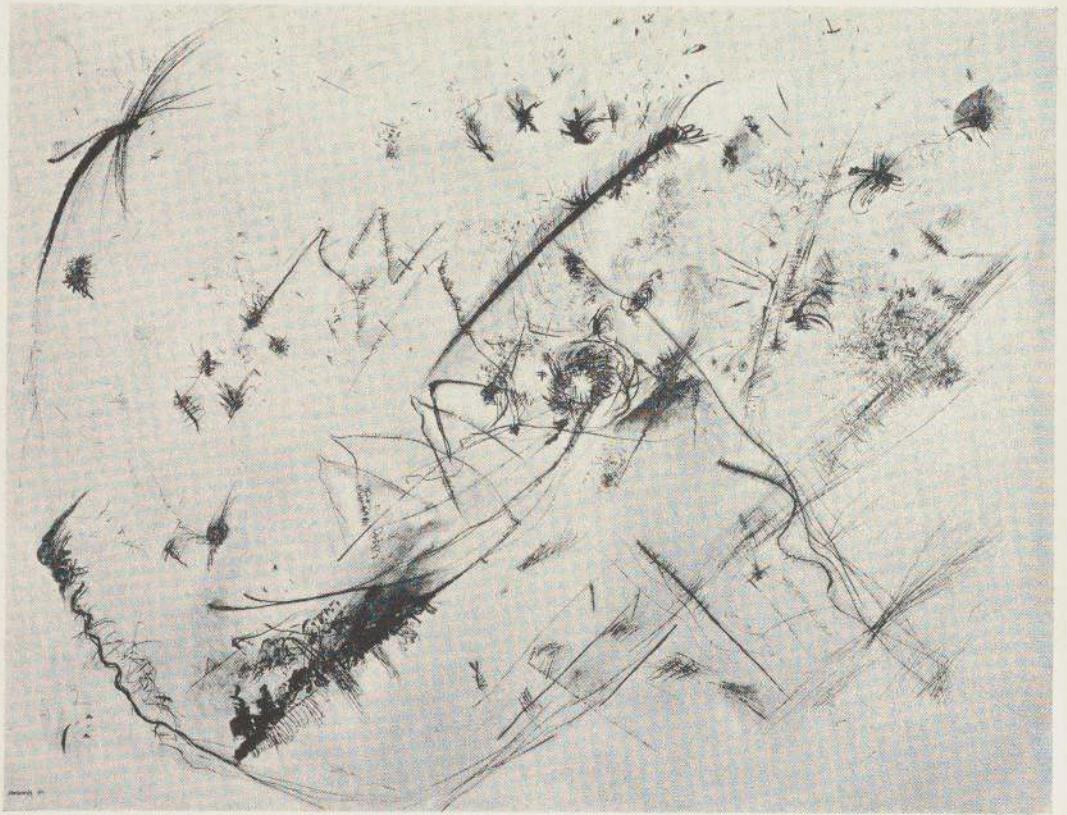
220 Duchamp: The bachelors, 1914



221 Duchamp: "Ready-made," 1914

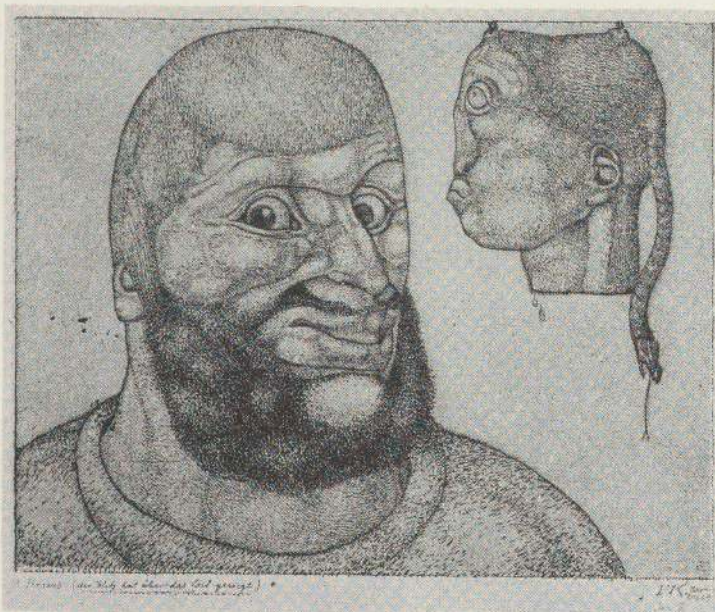


224 Duchamp: Why not sneeze? 1921

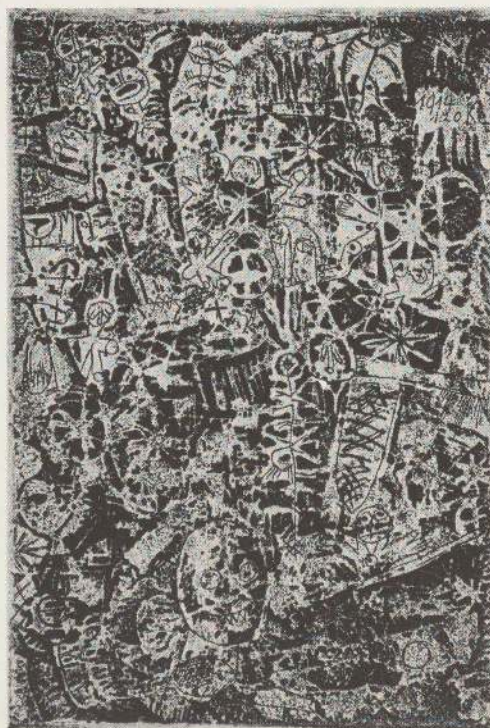




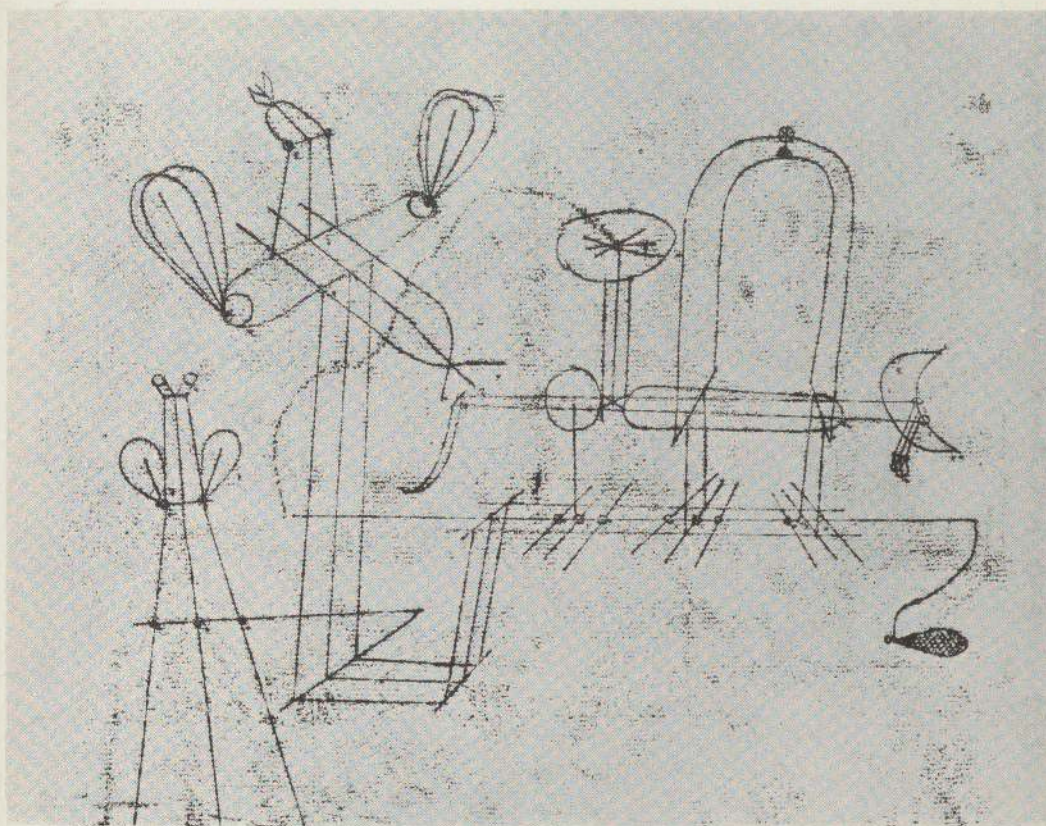
230 Klee: Musical dinner party, 1907



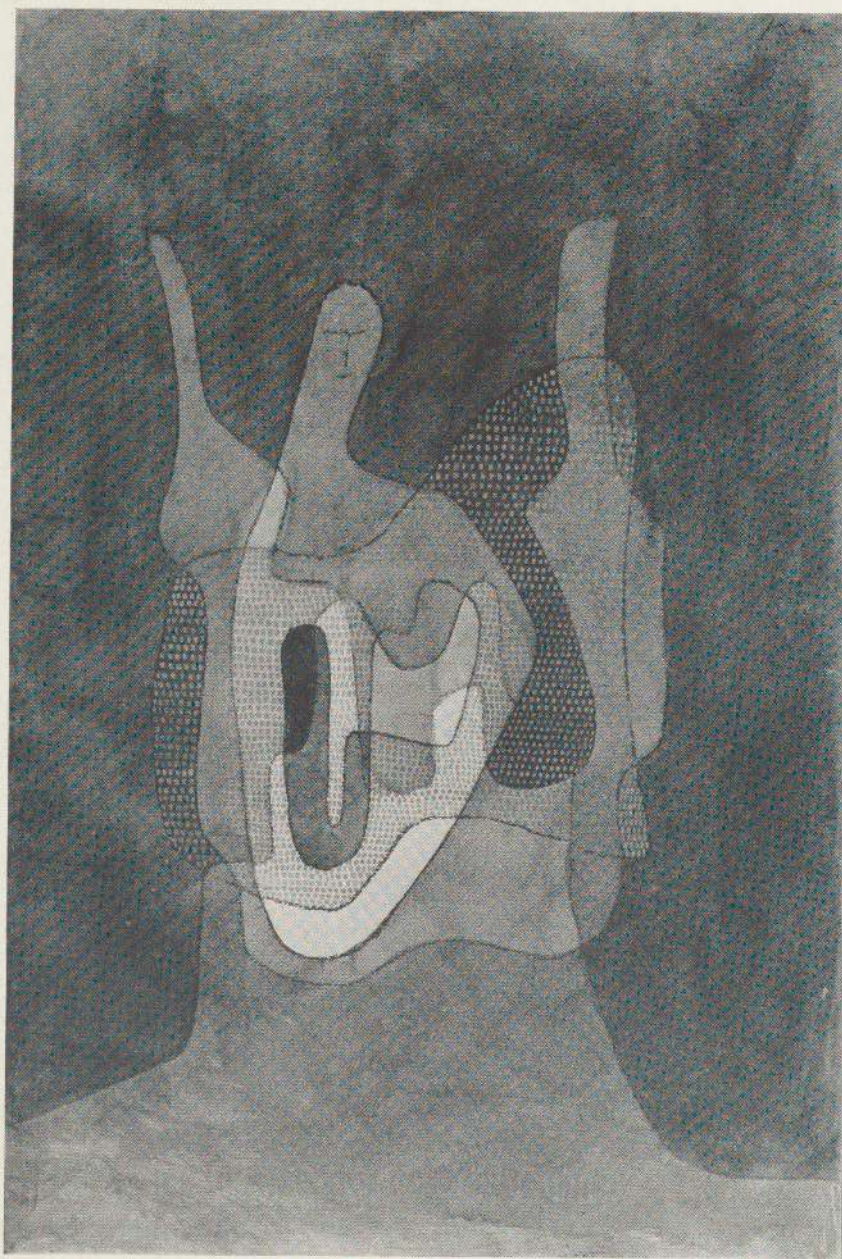
229 Klee: Perseus—the triumph of
brain over body, 1904



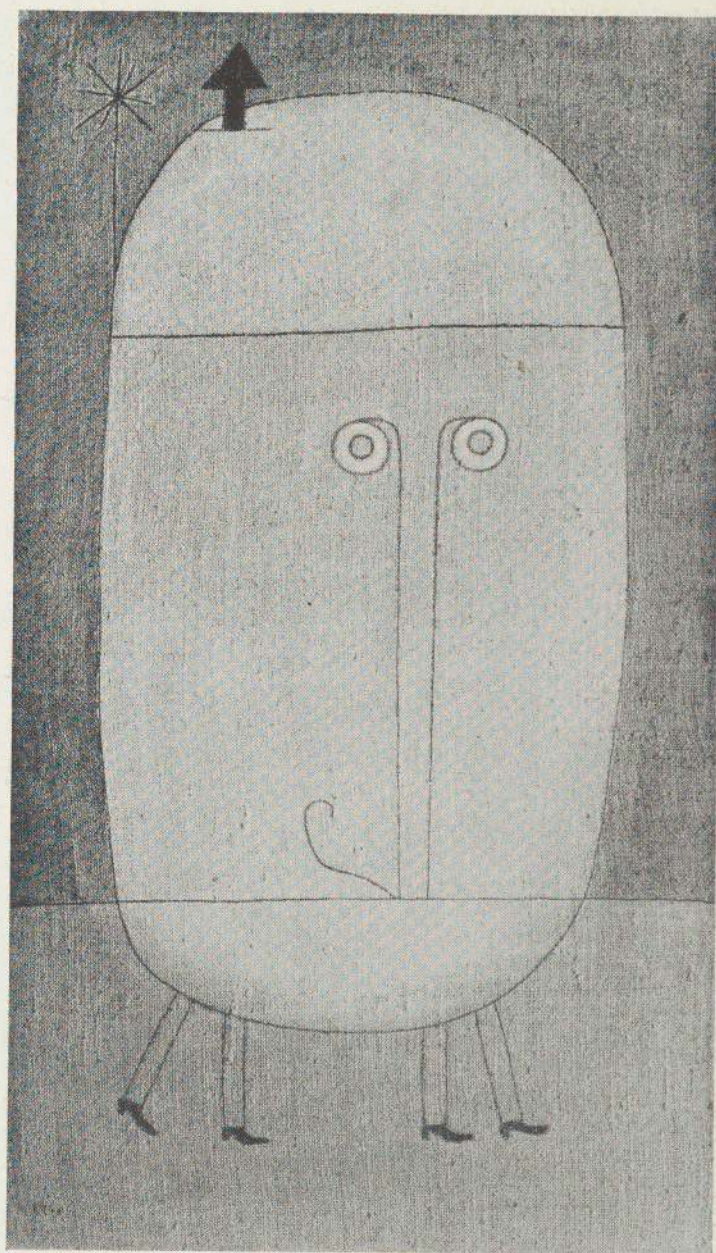
231 Klee: Little world, 1914

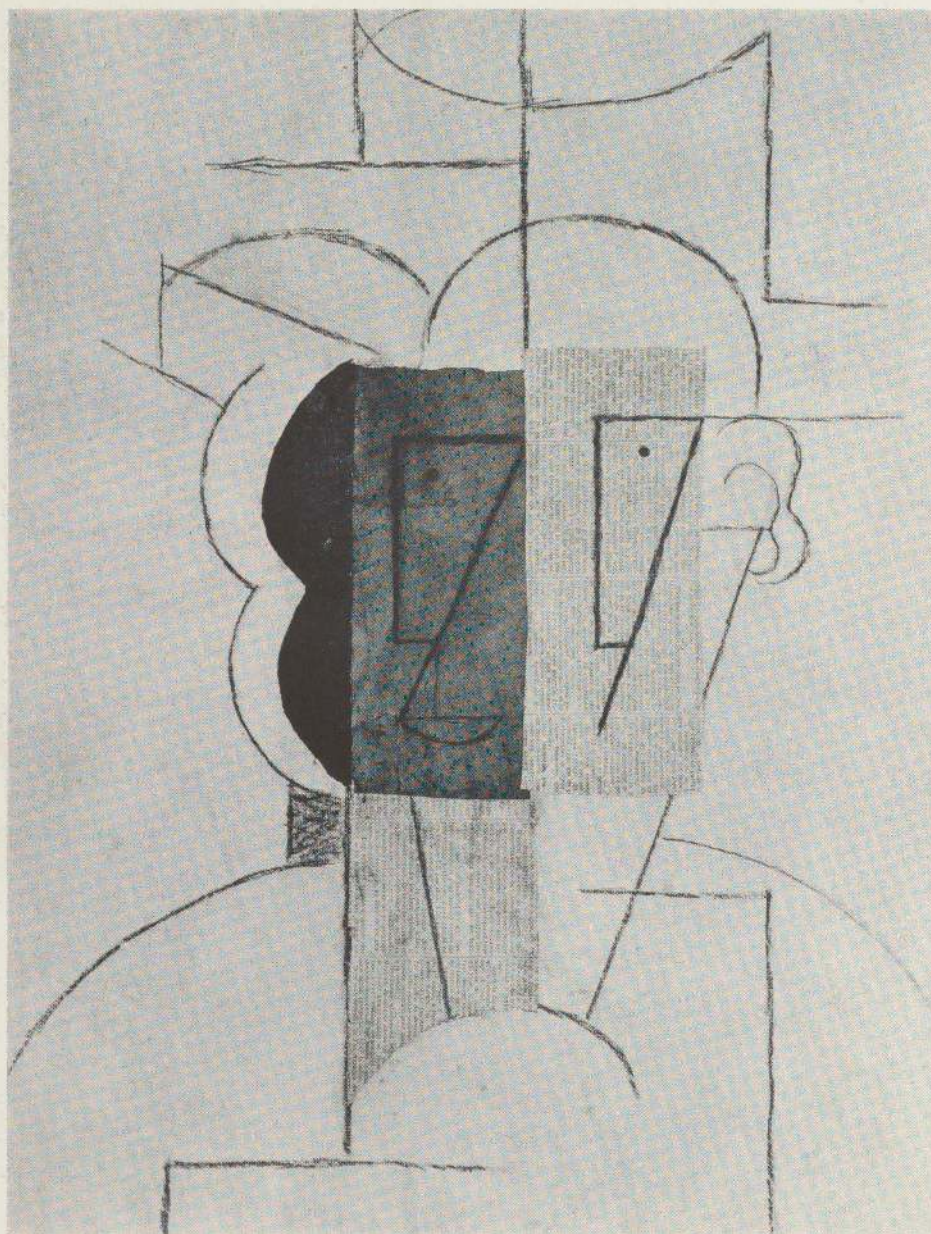


234 Klee: Little experimental machine, 1921



243 Klee: Protectress, 1932





251 Picasso: Head, 1913

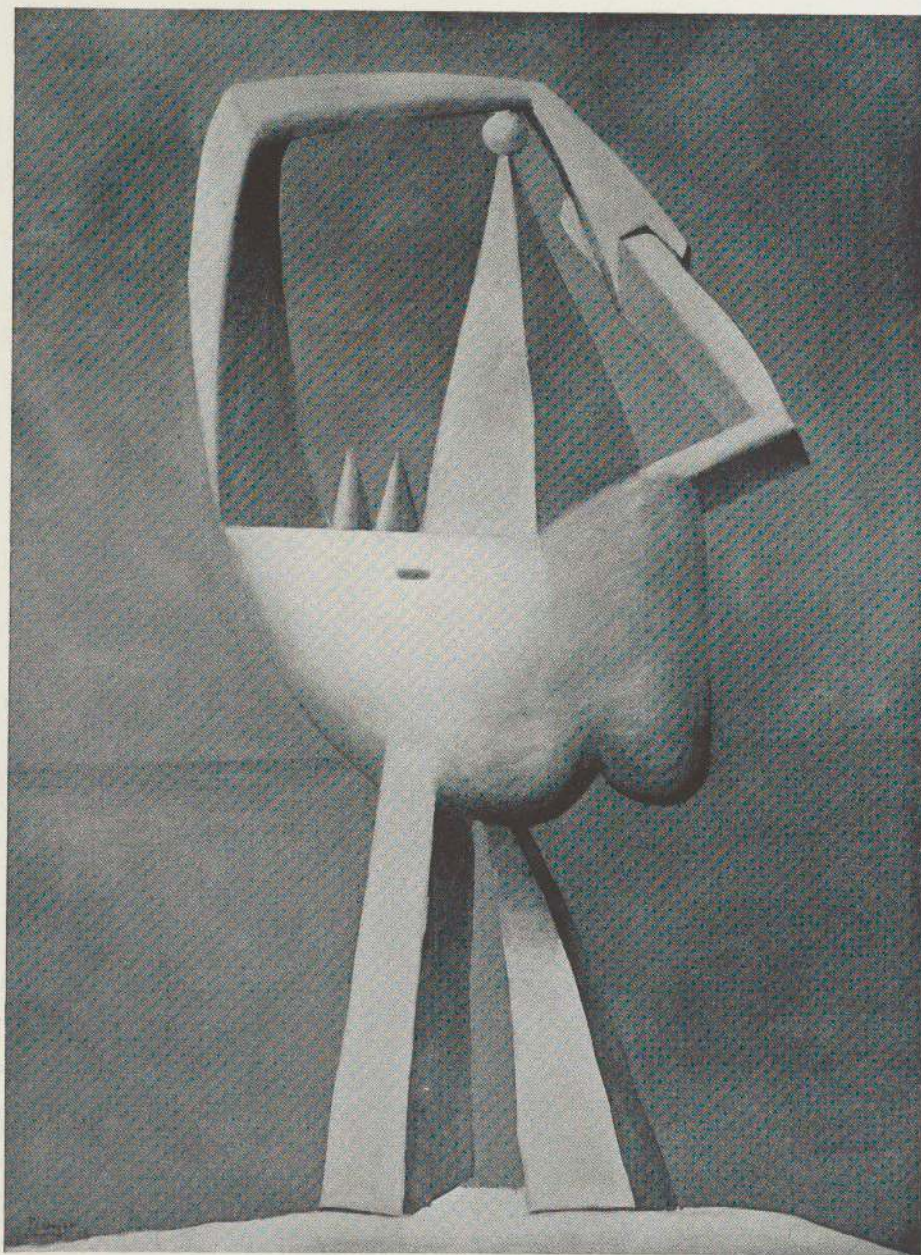




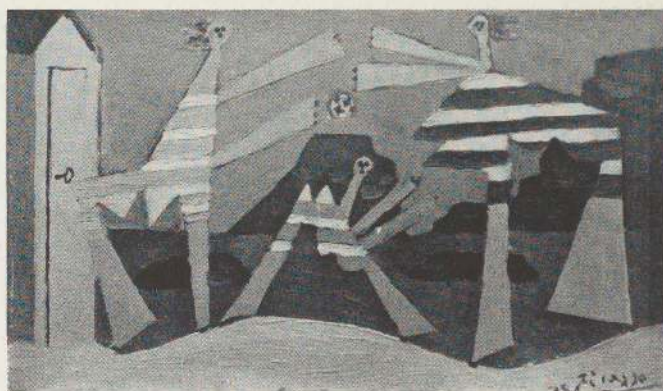
253 Picasso: Harlequin, 1918



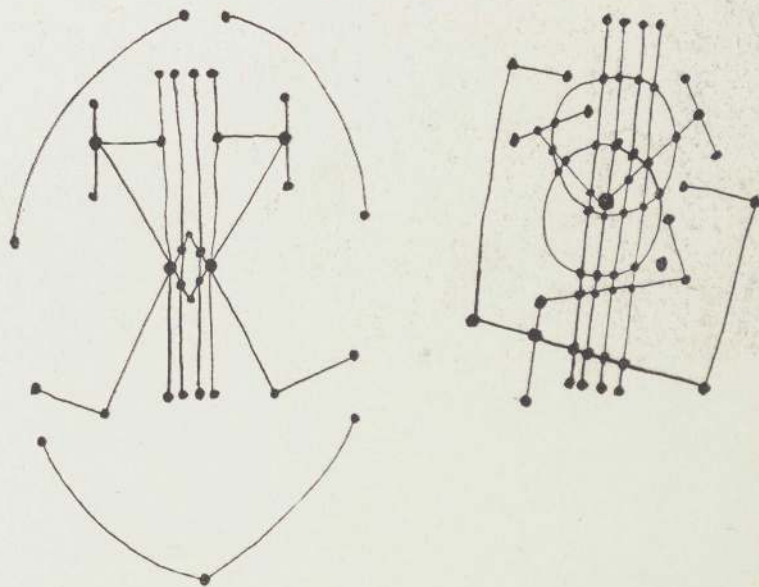
254 Picasso: Seated woman, 1927



257 Picasso: Metamorphosis (Bather), 1929



256 Picasso: Figures on the seashore, 1928



258 Picasso: Illustration for Balzac's *Le Chef-d'Oeuvre Inconnu*, 1931

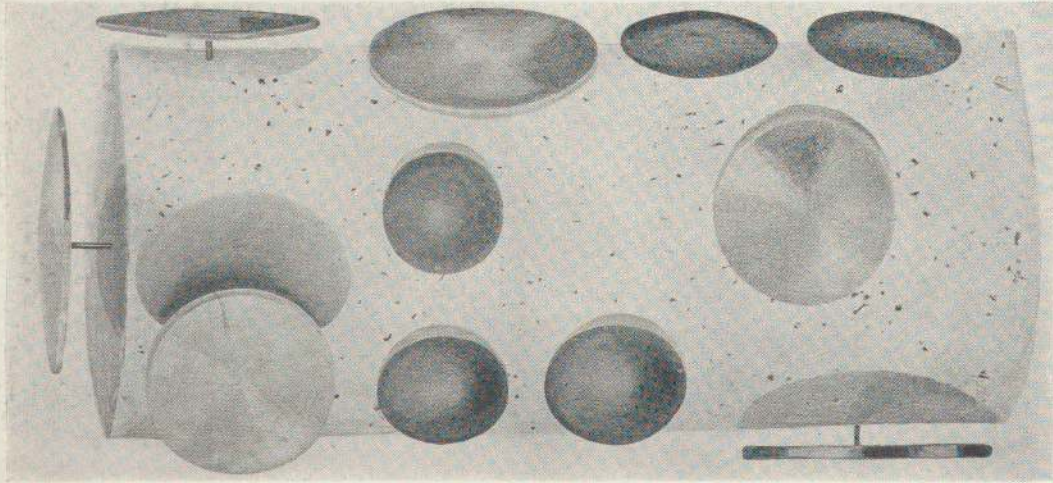




Dada and Surrealism

Dada: 1916 to about 1922

Surrealism: 1924 to the present



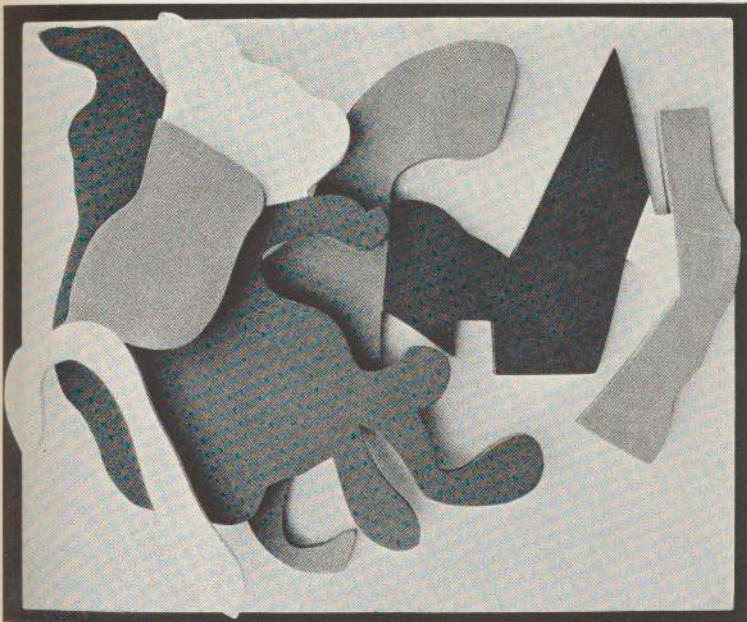
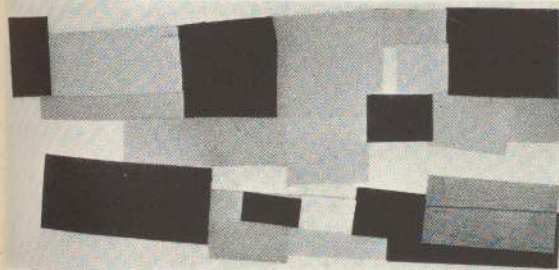
299 Banting: His Royal Highness



262 Agar: Quadrige, 1935

267 Arp: Collage with squares arranged according to the law of chance, 1916

267 Arp: Collage with squares arranged according to the law of chance, 1916



264 Arp: Miller, relief, 1916



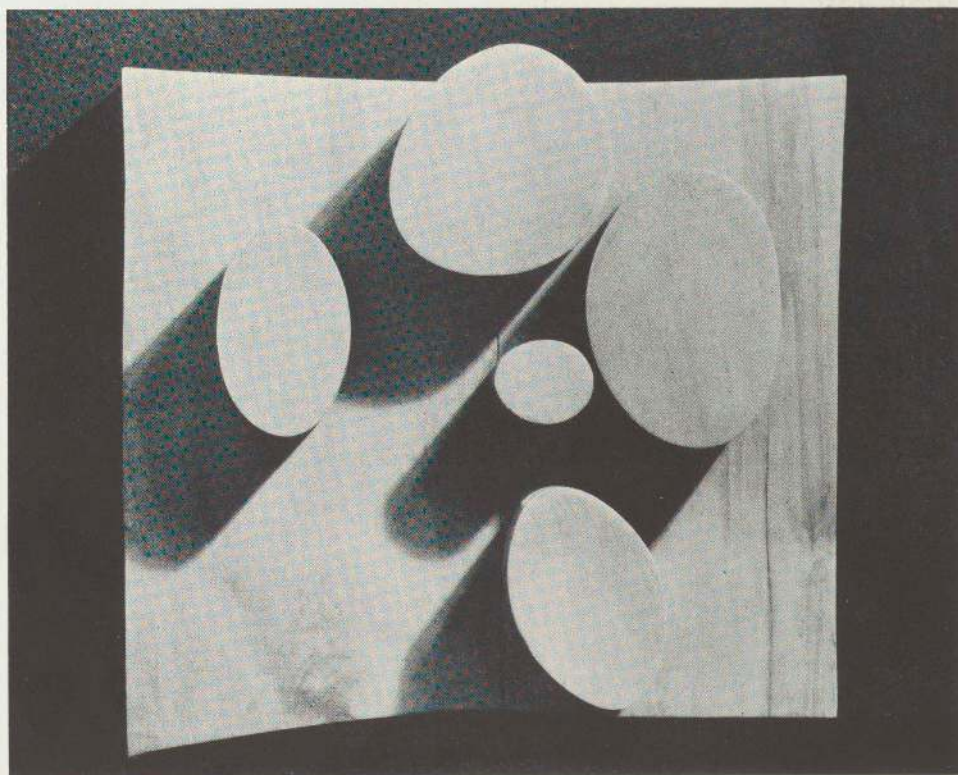
265 Arp: Automatic drawing, 1916



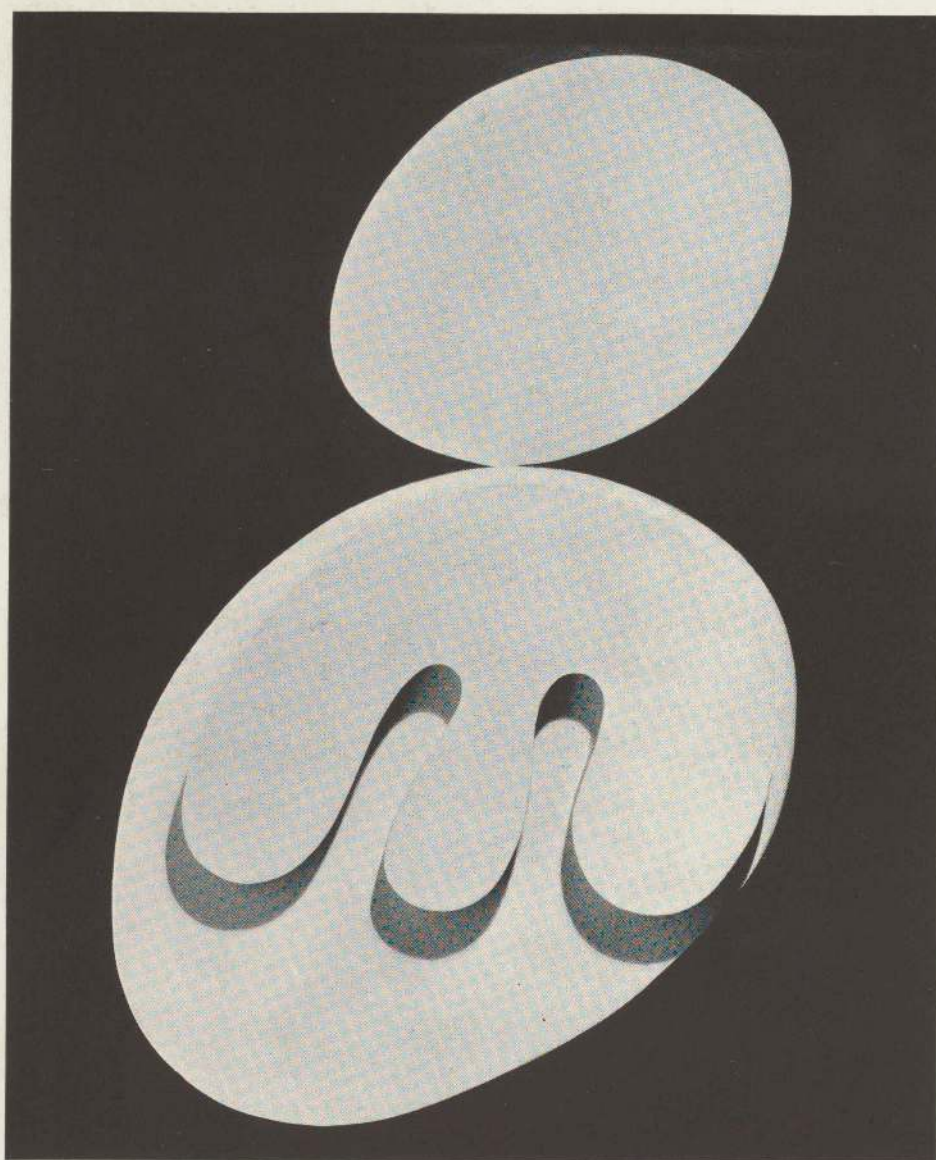
276 Arp: Mountain, table, anchors, navel, 1925



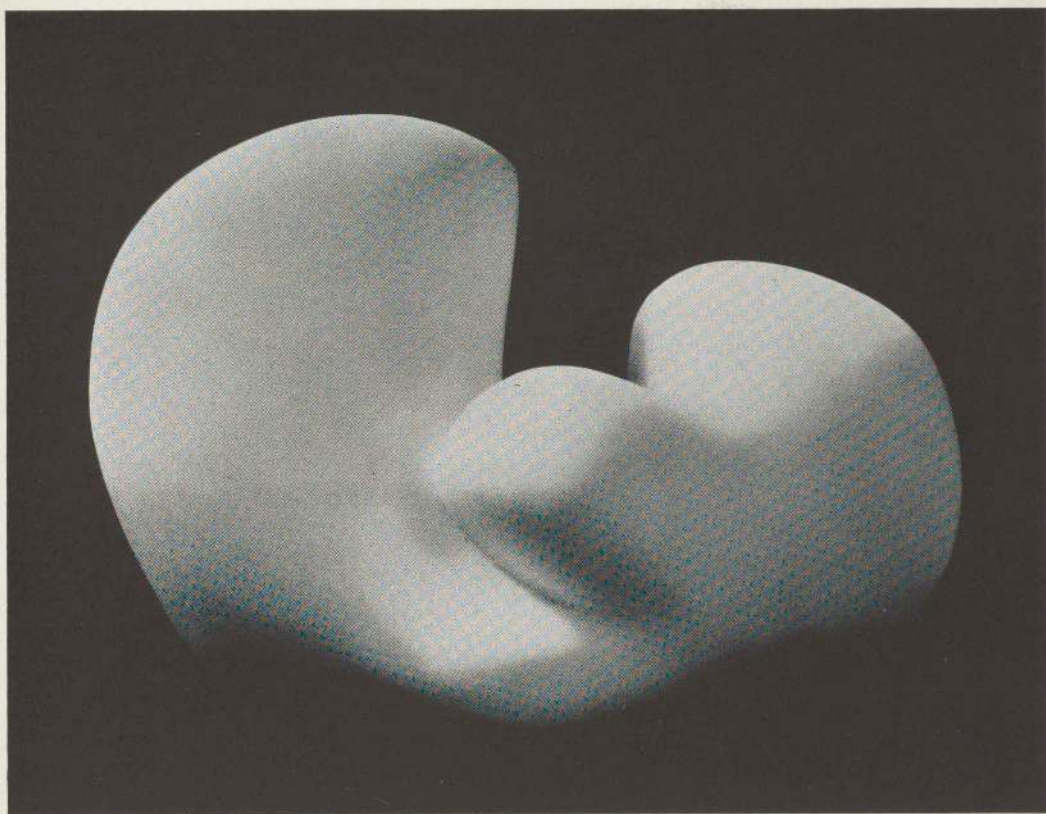
277 Arp: Two heads, 1927

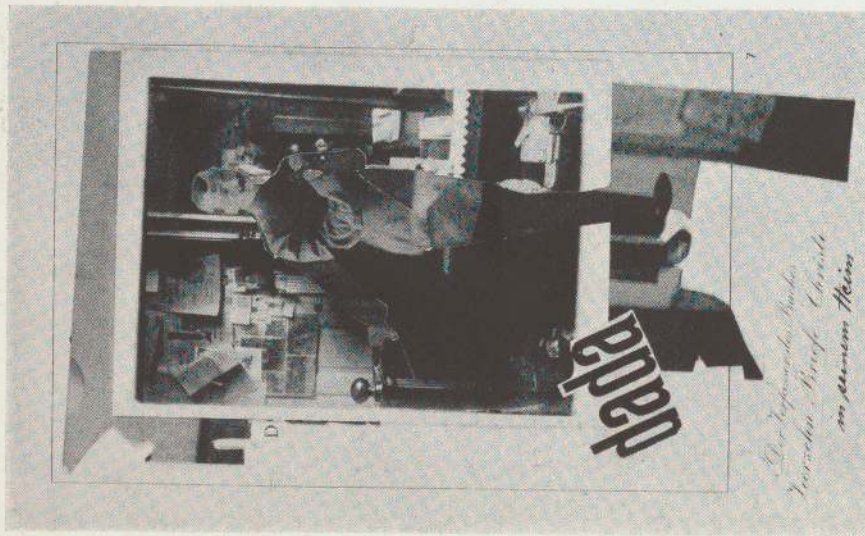


287 Arp: Objects arranged according to the law of chance or Navels, 1930

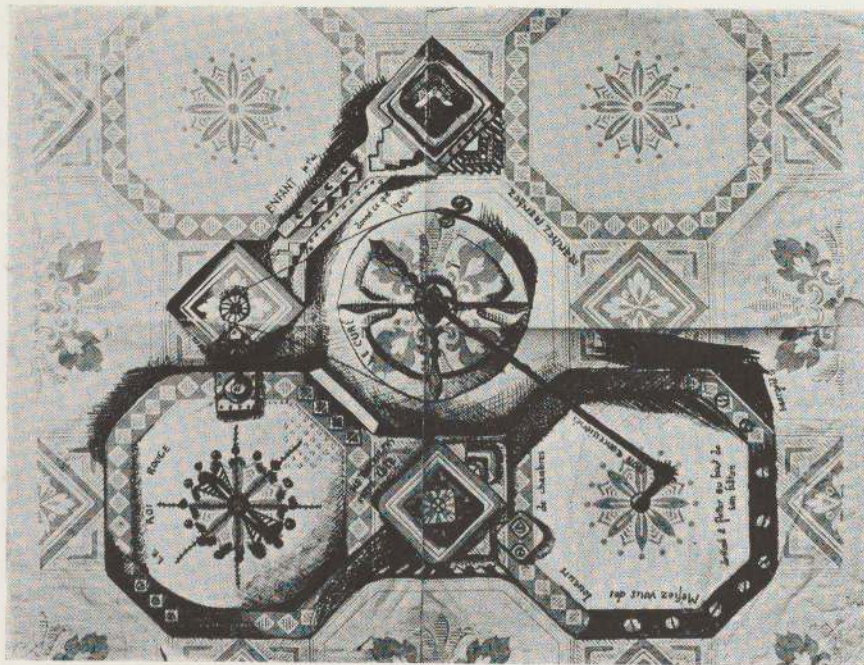


283 Arp: Two heads, 1929

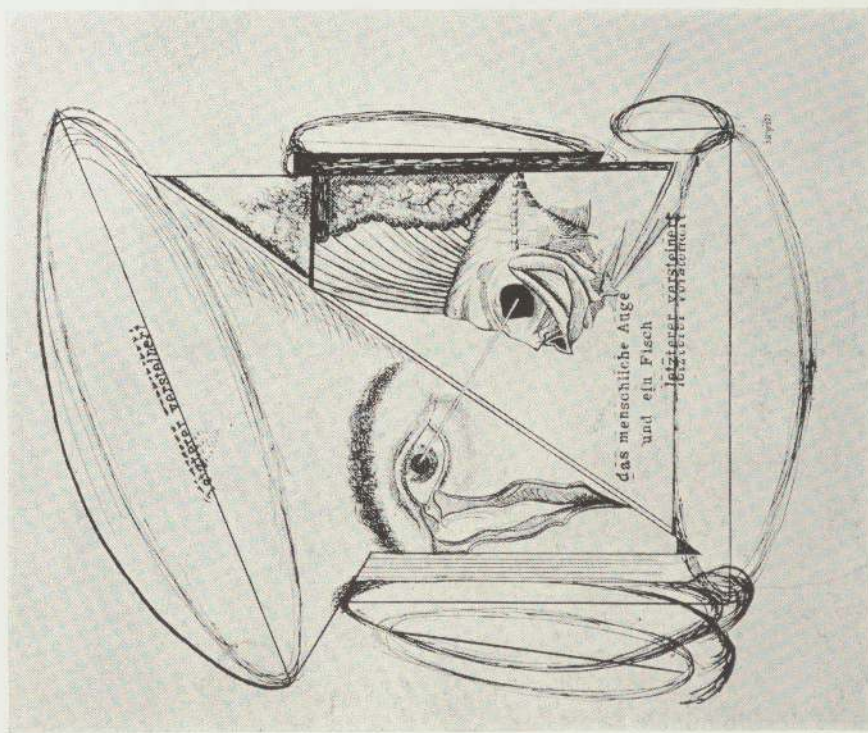




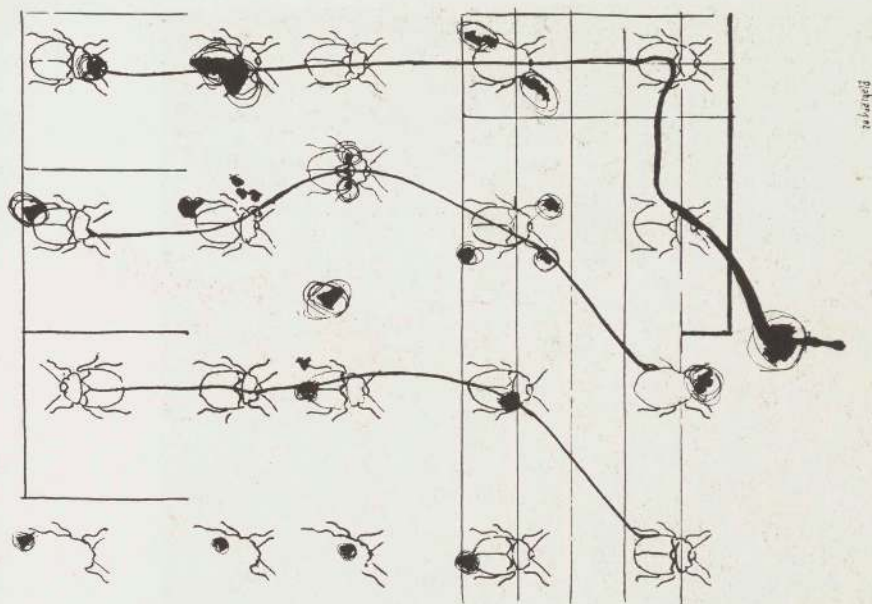
289 Baader: The author in his home, c. 1920



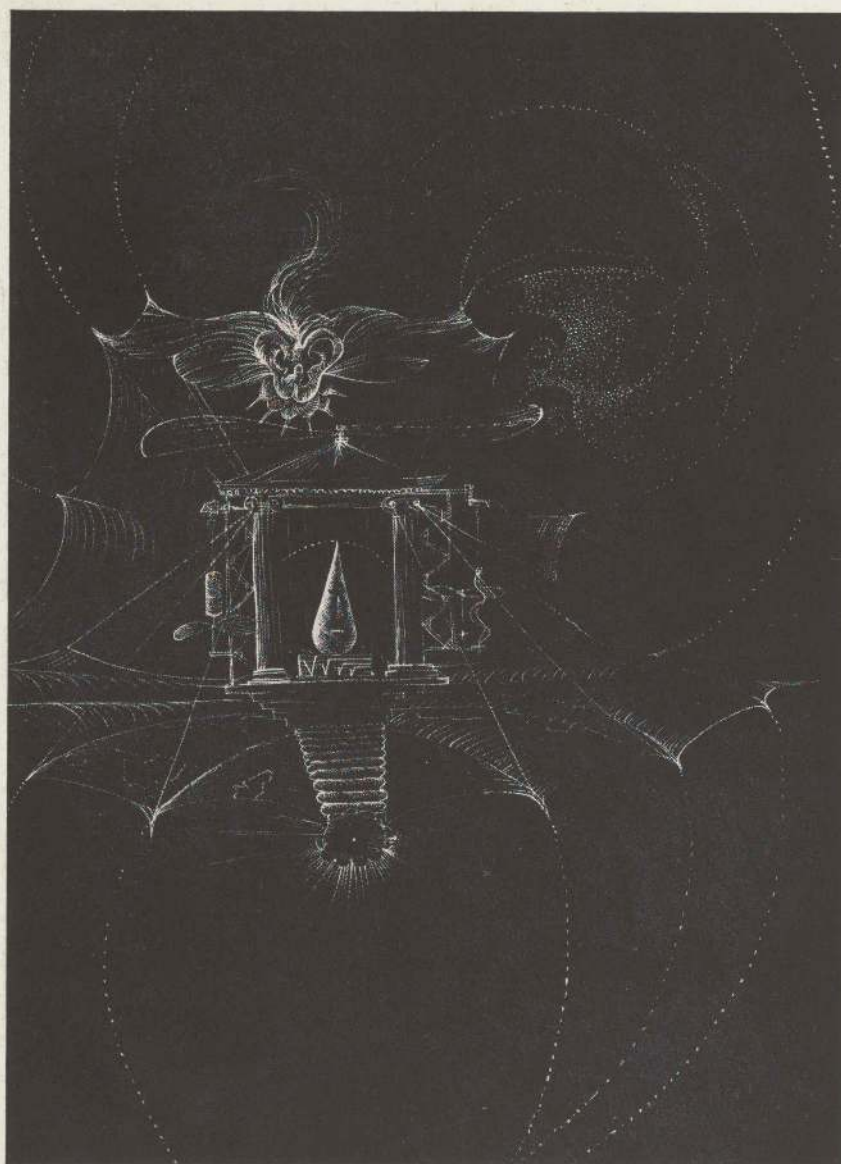
297 Baargeld and Ernst: Drawing on wallpaper, 1920



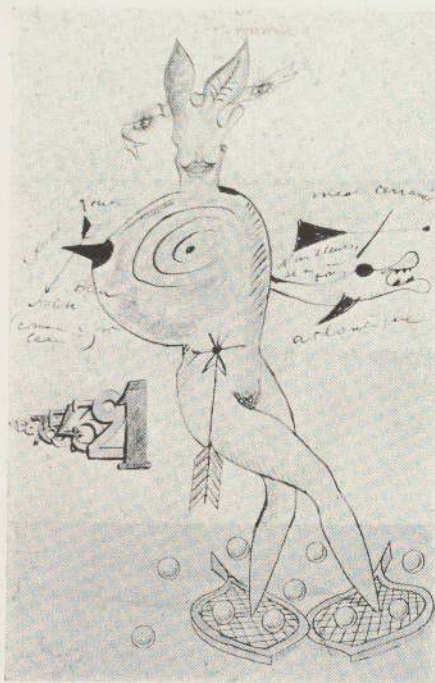
292 Baargeld: The human eye and a fish, the latter petrified, 1920



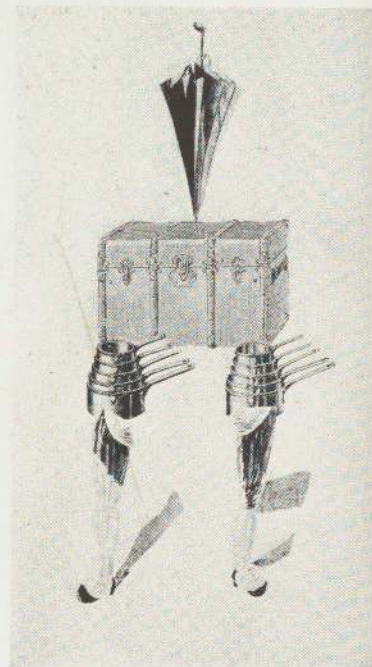
294 Baargeld: Drawing, 1920



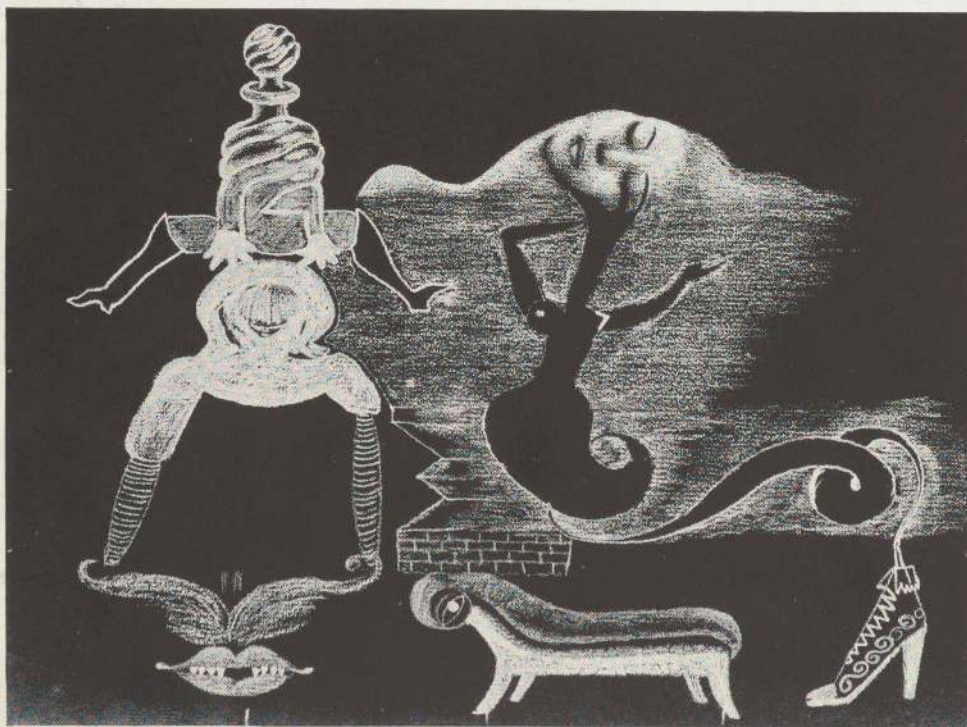




304 Exquisite corpse: Figure, 1926-27



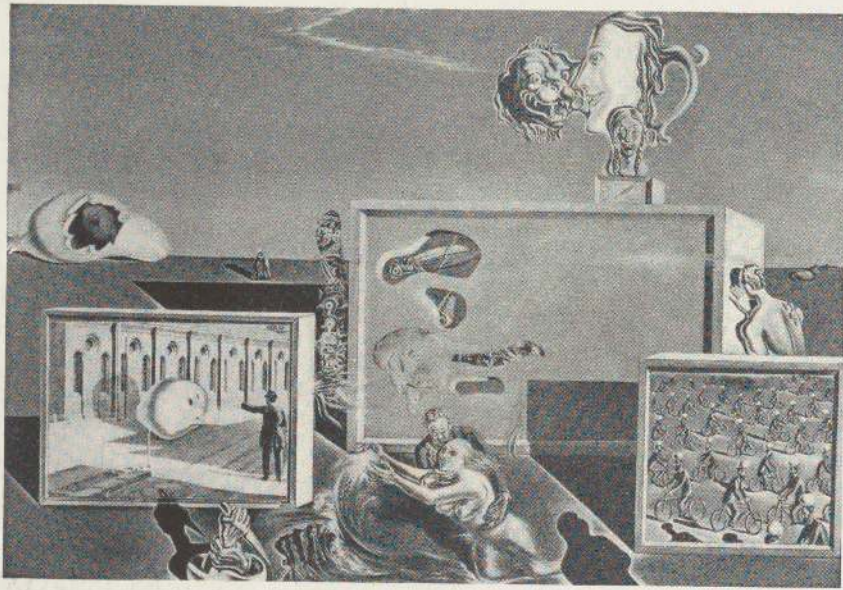
305 Exquisite corpse: Figure, 1928 [?]



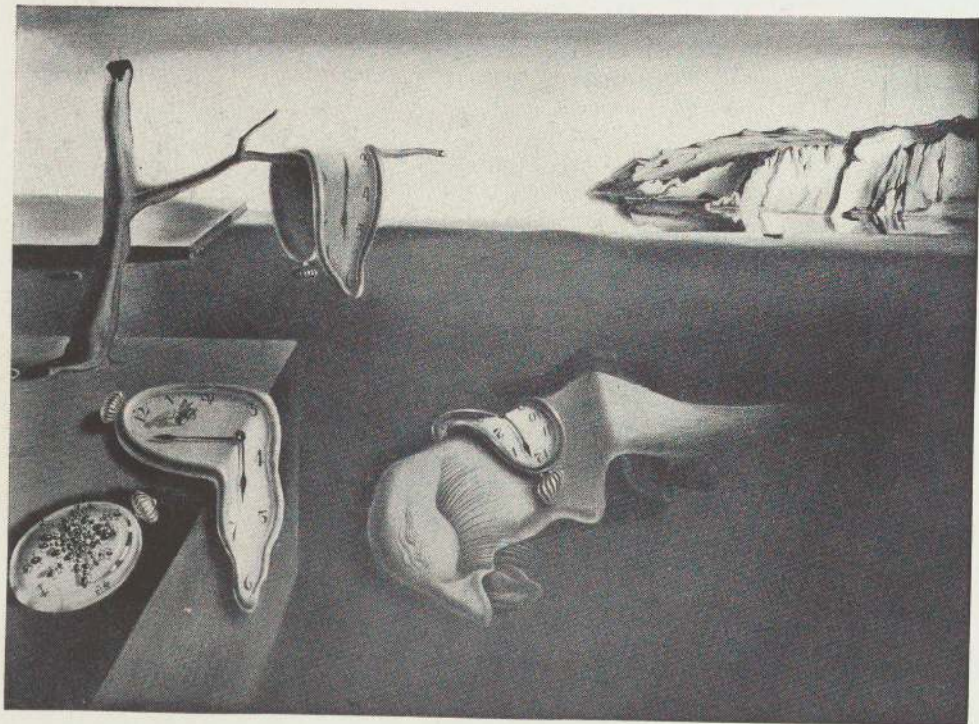
306 Exquisite corpse: Landscape, c. 1933



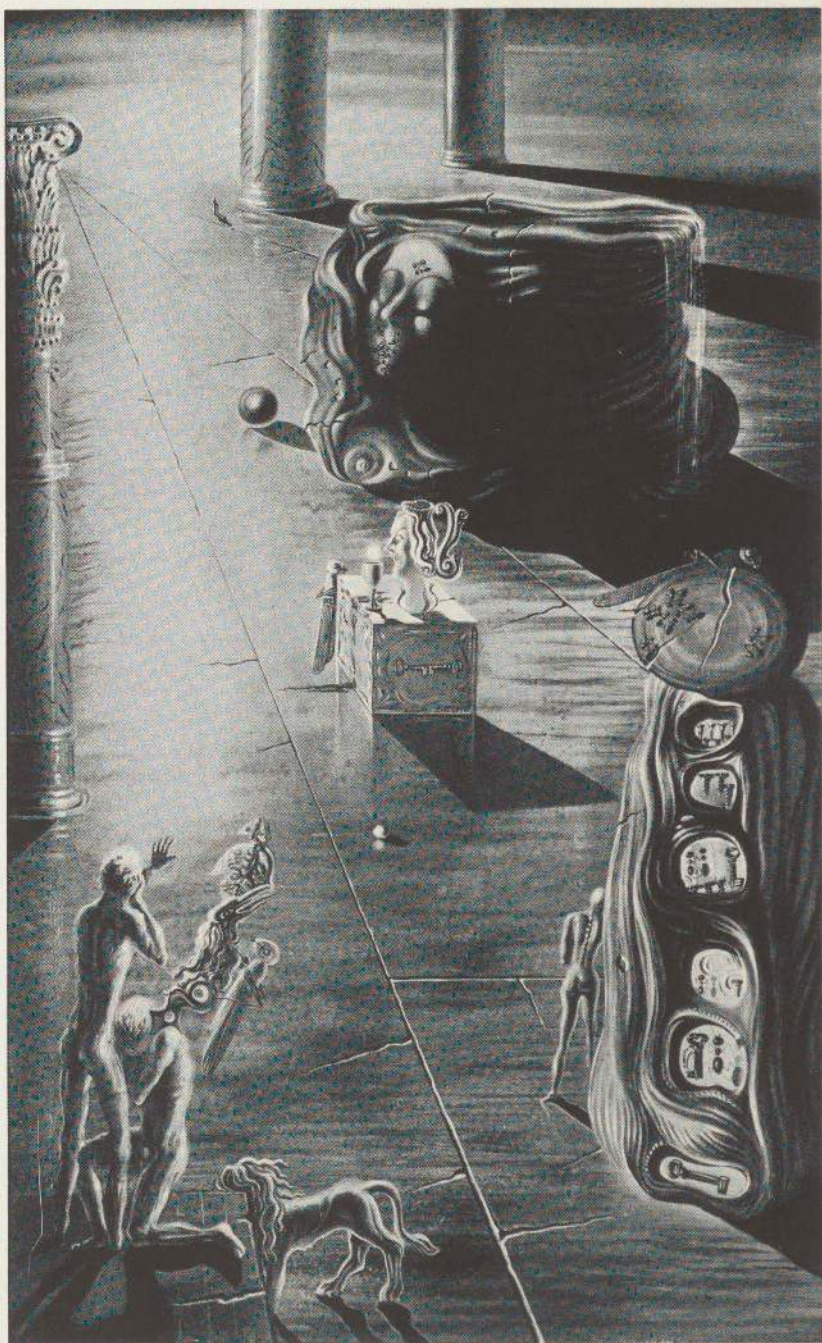
309 Cornell: Soap bubble set, 1936

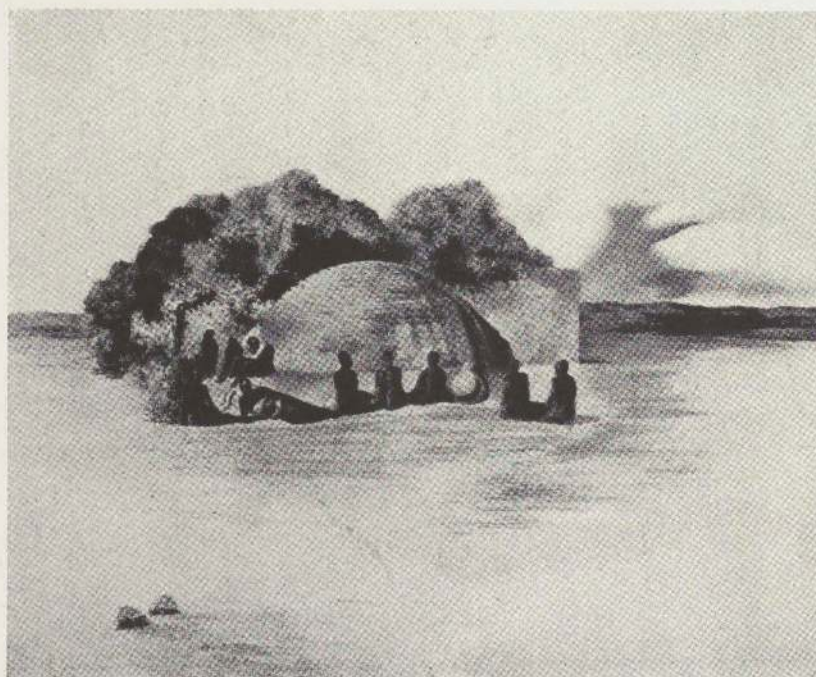


310 Dalí: Illumined pleasures, 1929

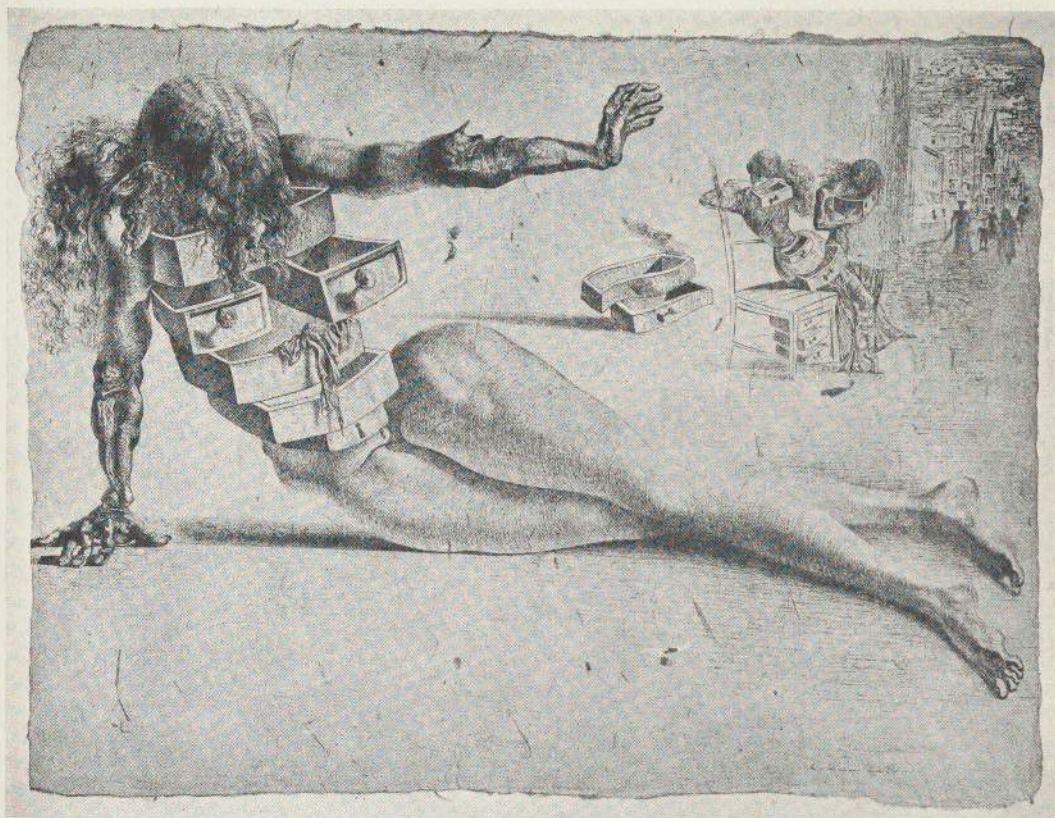


315 Dalí: The persistence of memory, 1931



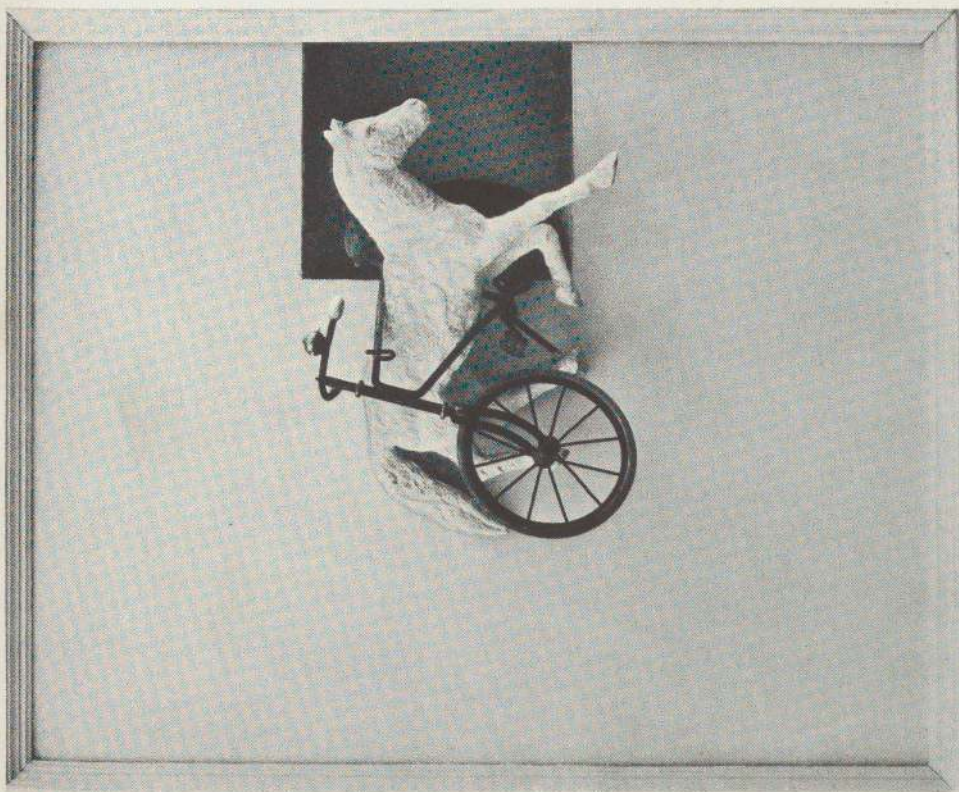


320 Dalí: Paranoiac face, double image, 1935

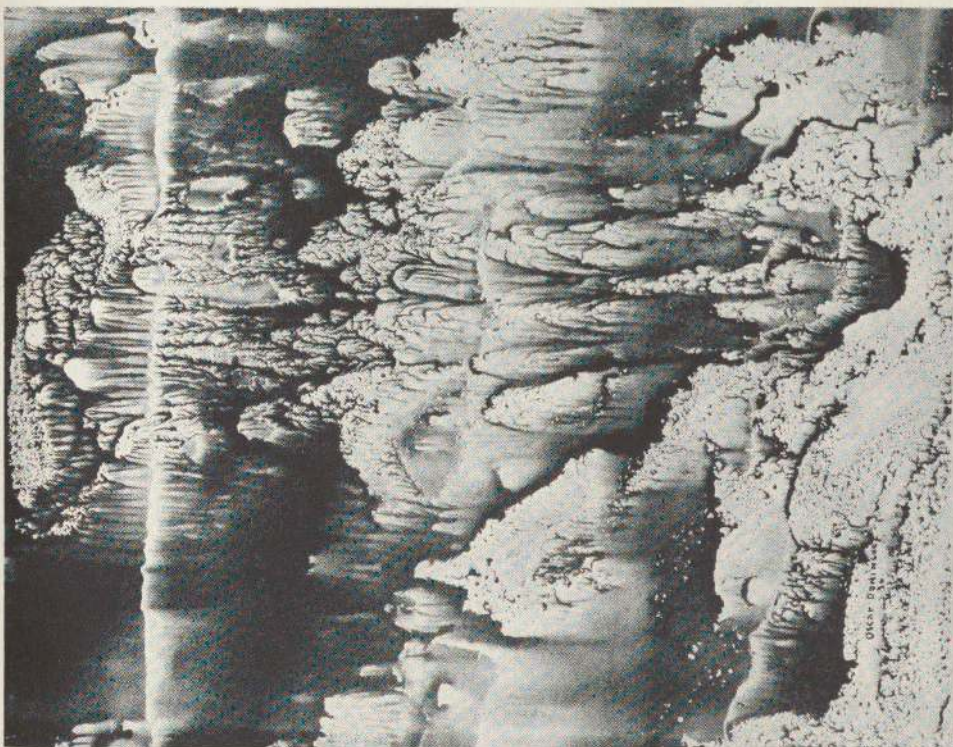




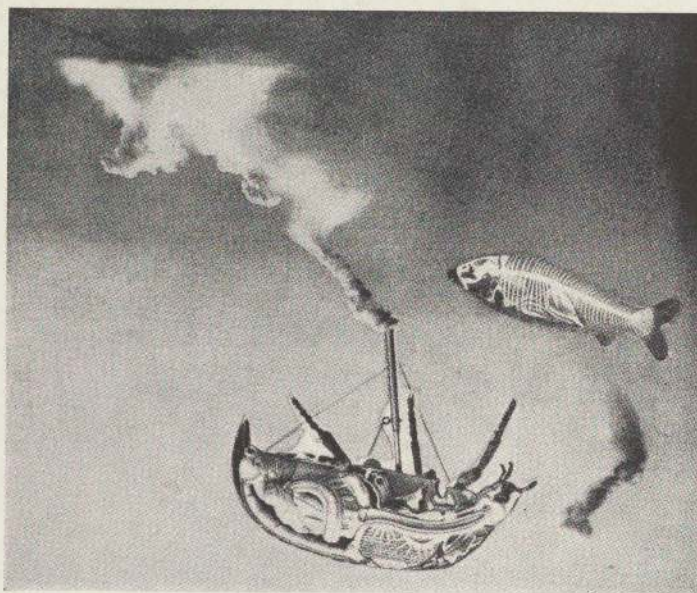
322 Dalí: Puzzle of autumn, 1935



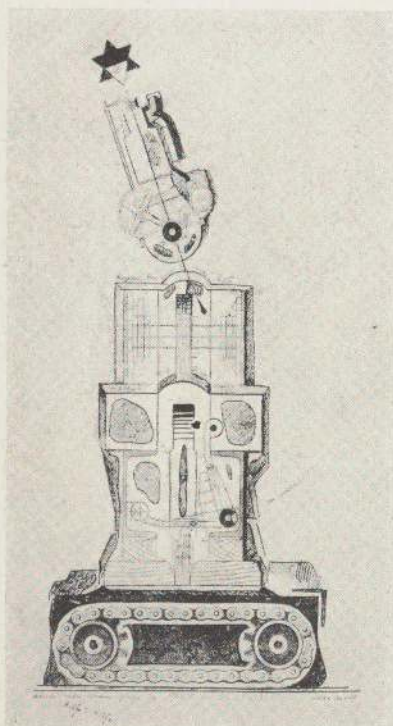
324 Dominguez: Peregrinations of Georges Hugnet, 1935



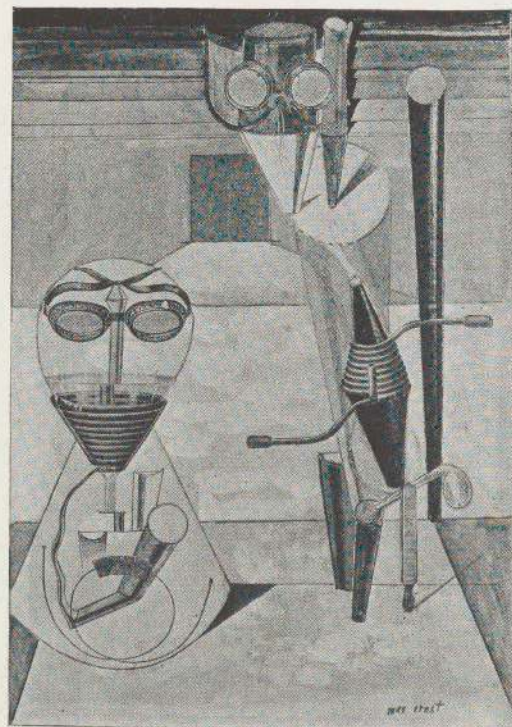
326 Dominguez: Decalcomania, 1936



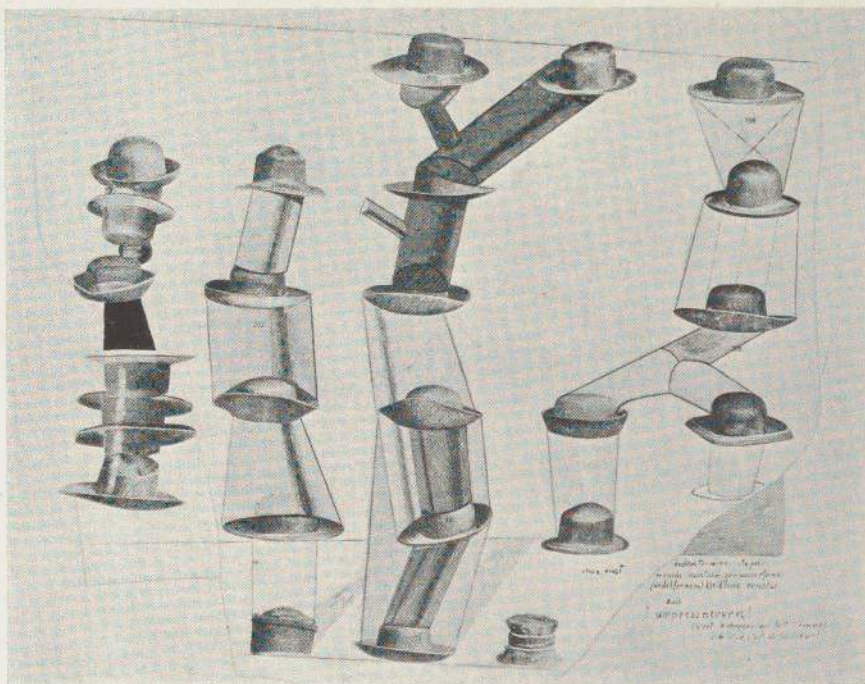
330 Ernst: Here everything is floating, c. 1919



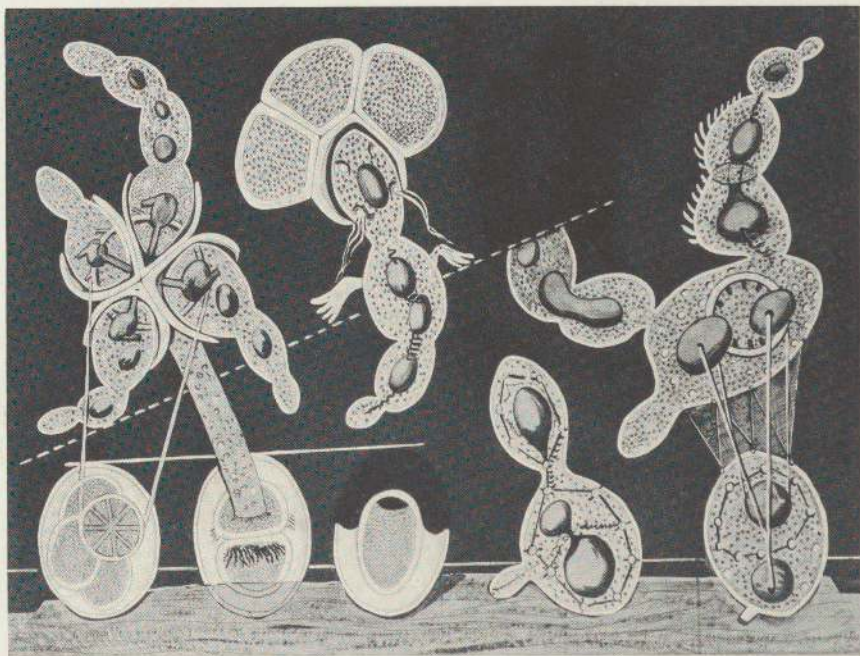
332 Ernst: Farewell my beautiful land of Marie Laurencin, c. 1919



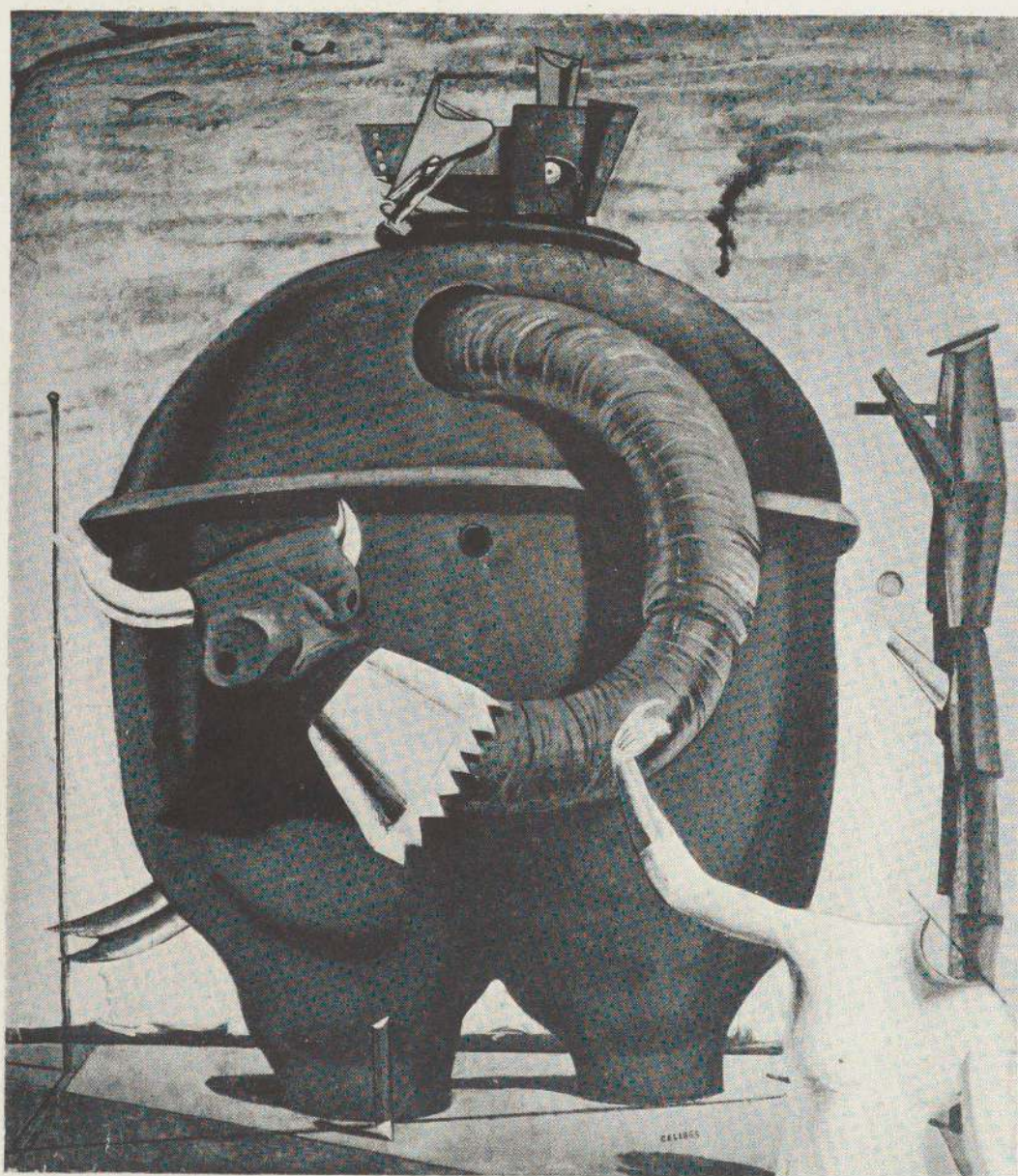
343 Ernst: 1 copper plate 1 zinc plate 1 rubber towel 2 calipers 1 drain telescope 1 roaring man, 1920



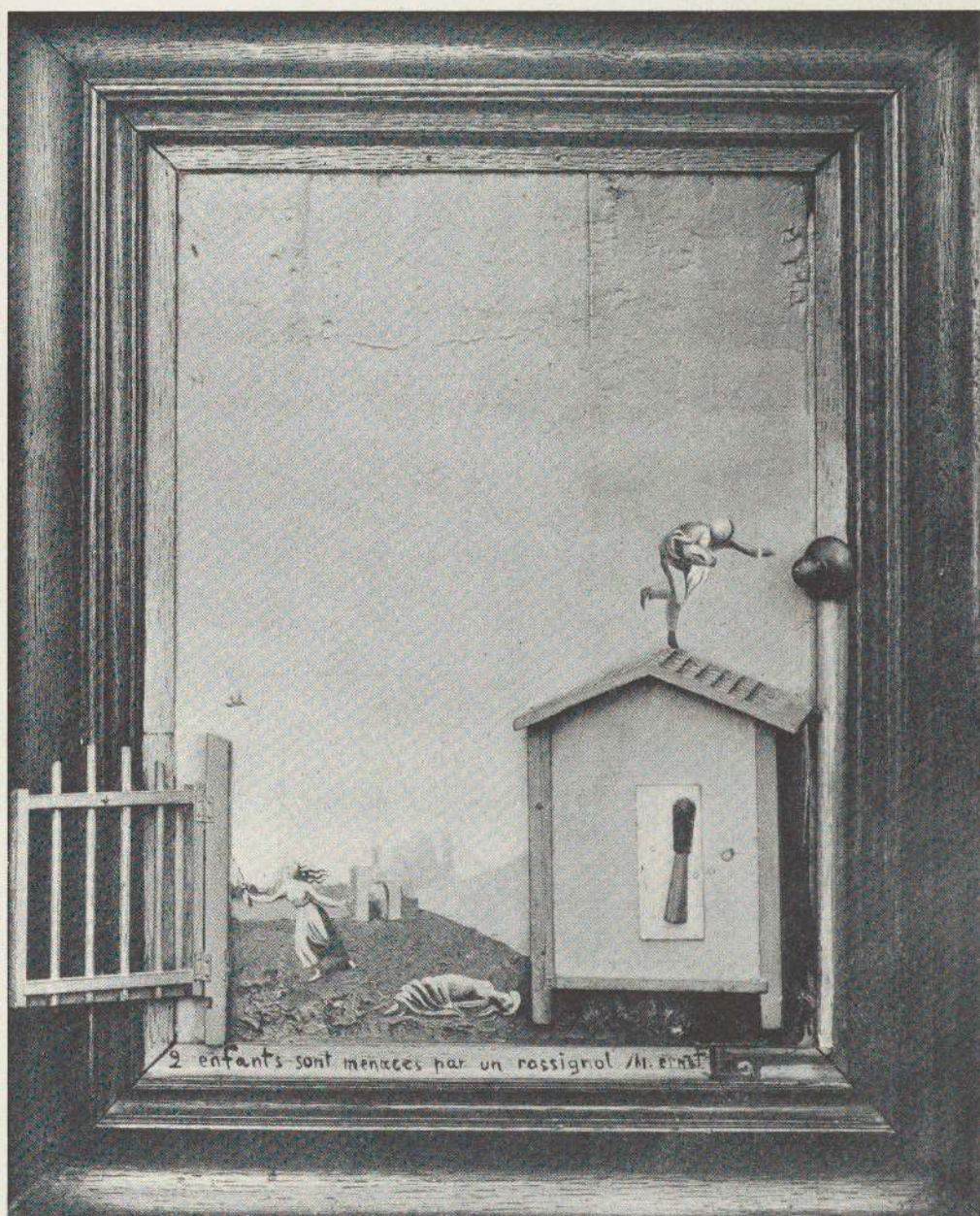
341 Ernst: The hat makes the man, 1920



346 Ernst: The gramineous bicycle garnished with bells the pilfered grey-beards and the echinoderms bending the spine to look for caresses, c. 1920

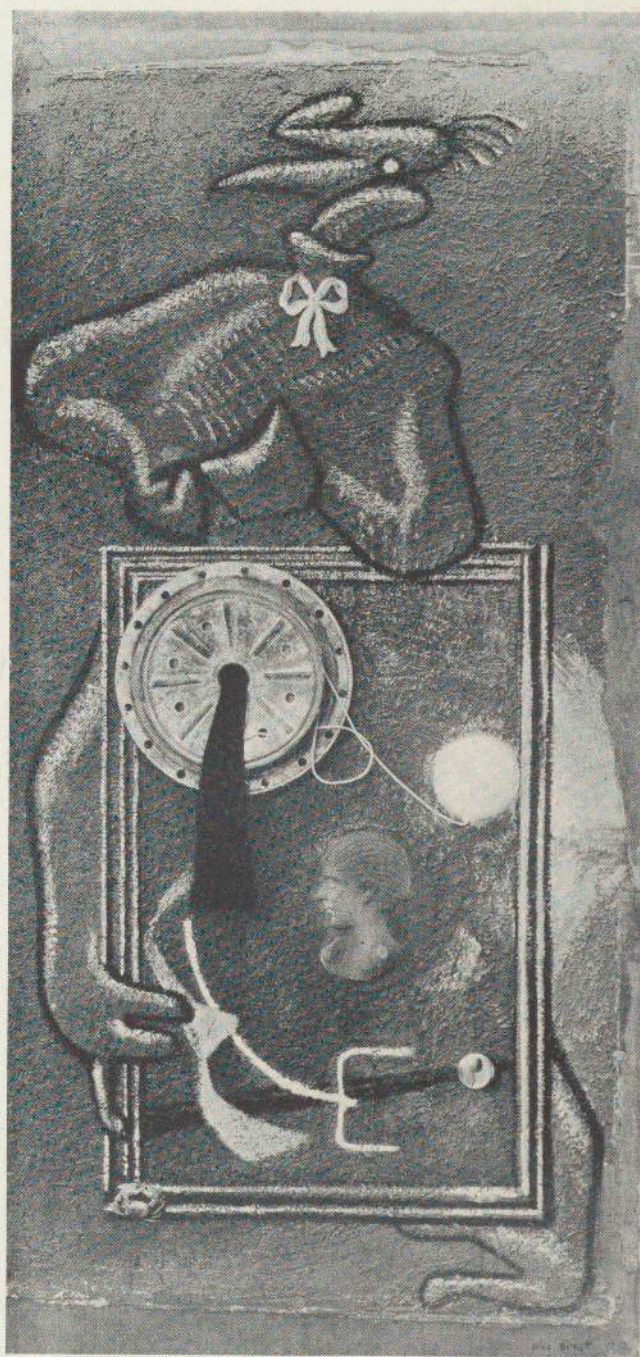


349 Ernst: The elephant Celebes, 1921

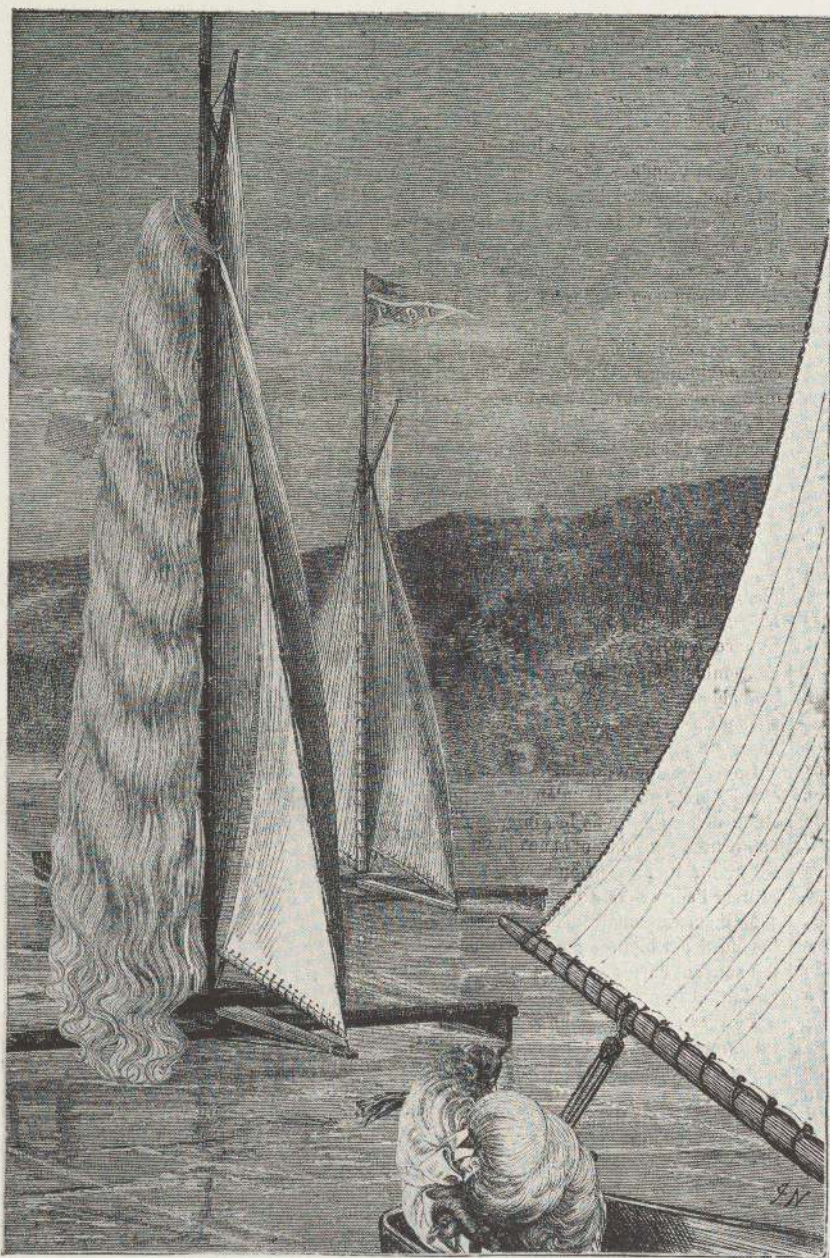


355 Ernst: 2 children are menaced by a nightingale, 1924





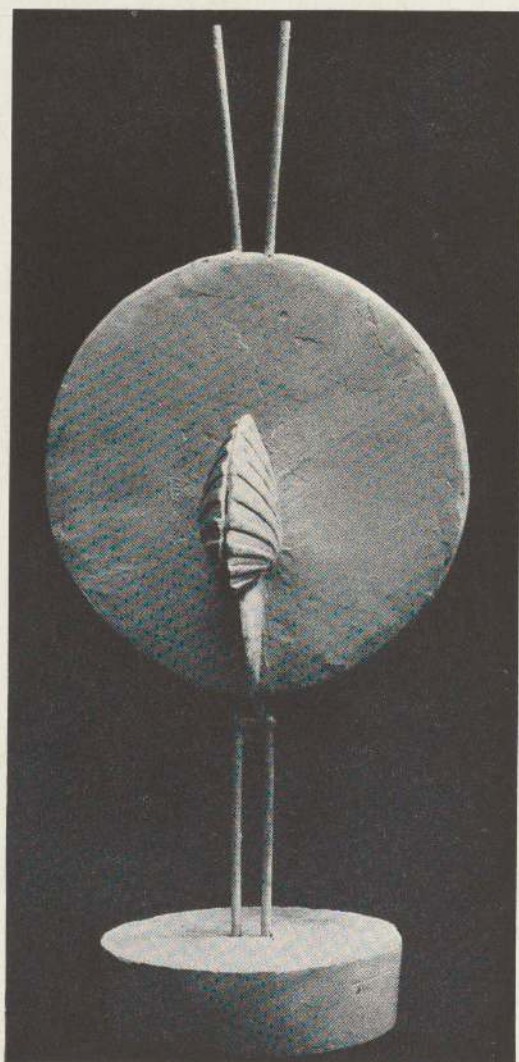
361 Ernst: Loplop introduces a young girl, 1930



362 Ernst: *Majestueuse*, original collage for the collage novel, *Rêve d'une Petite Fille Qui Voulait Entrer au Carmel*, 1930



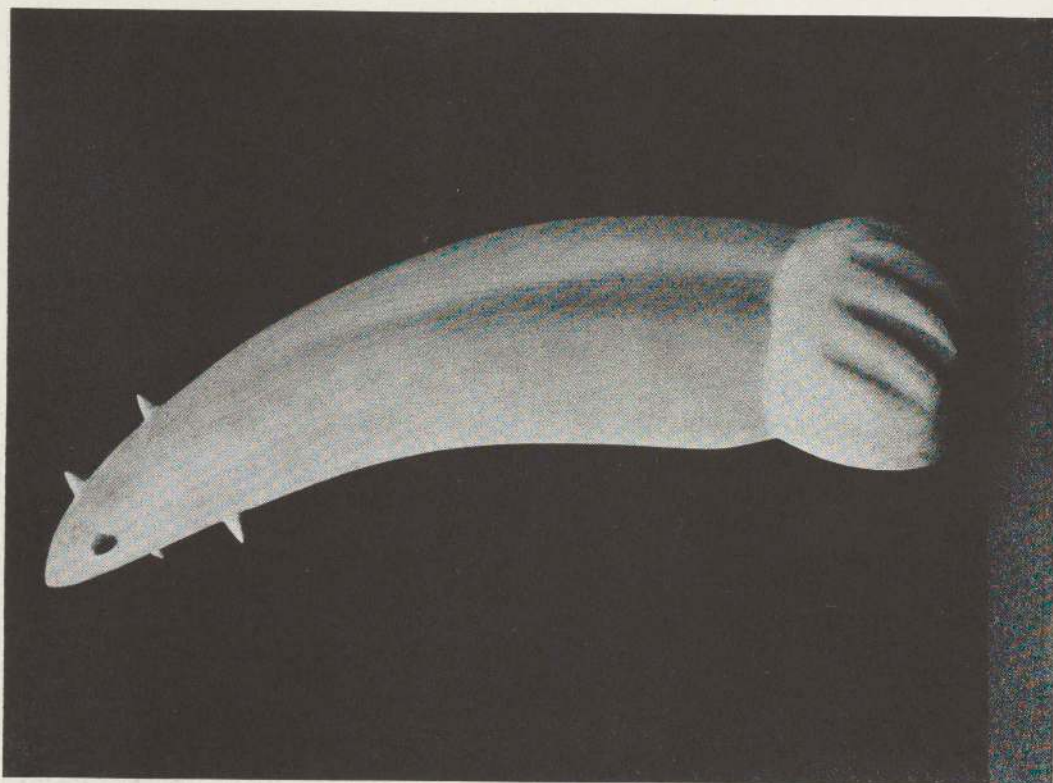
373 Ernst: The nymph Echo, 1936



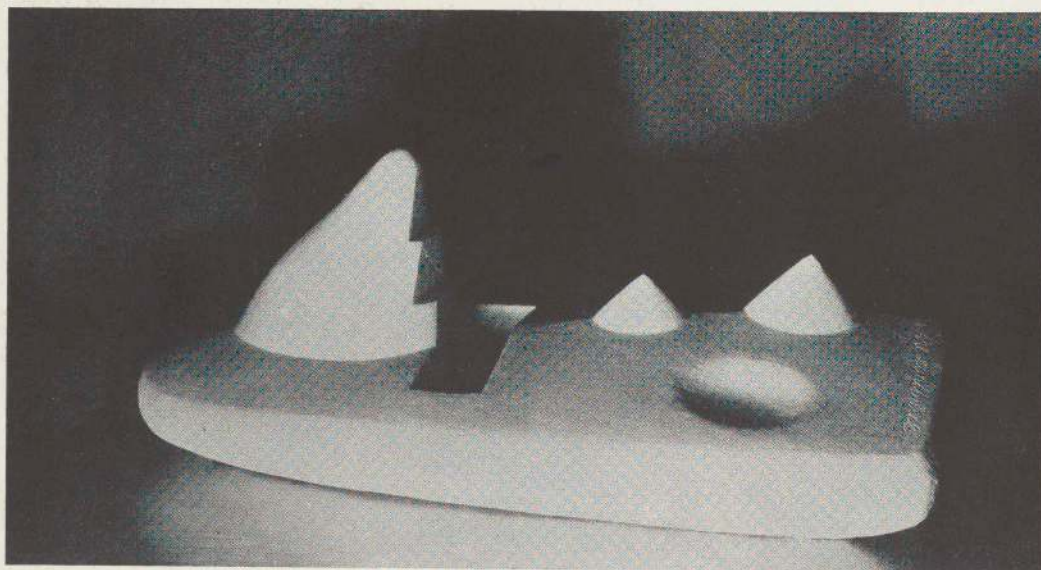
369 Ernst: Round head, 1935



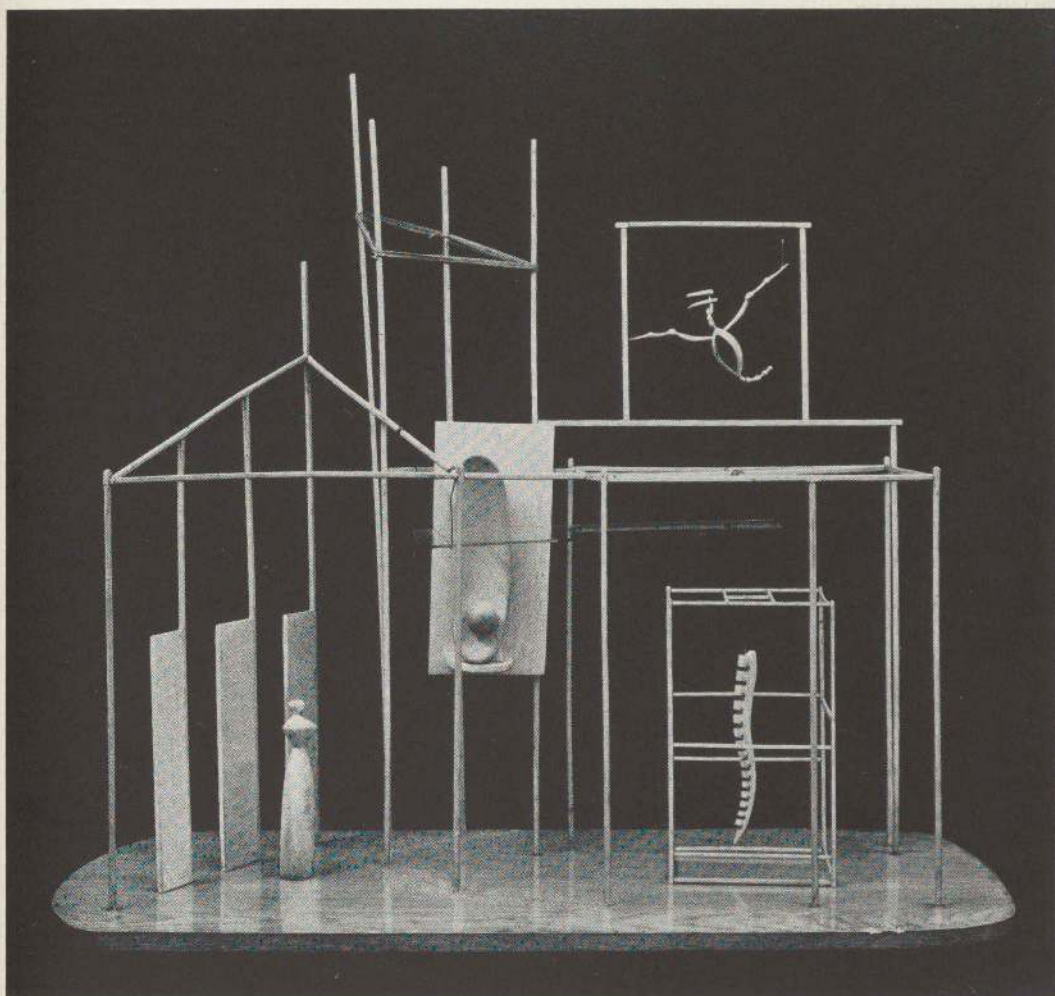
374 Fini: Games of legs in a key of dreams, 1935



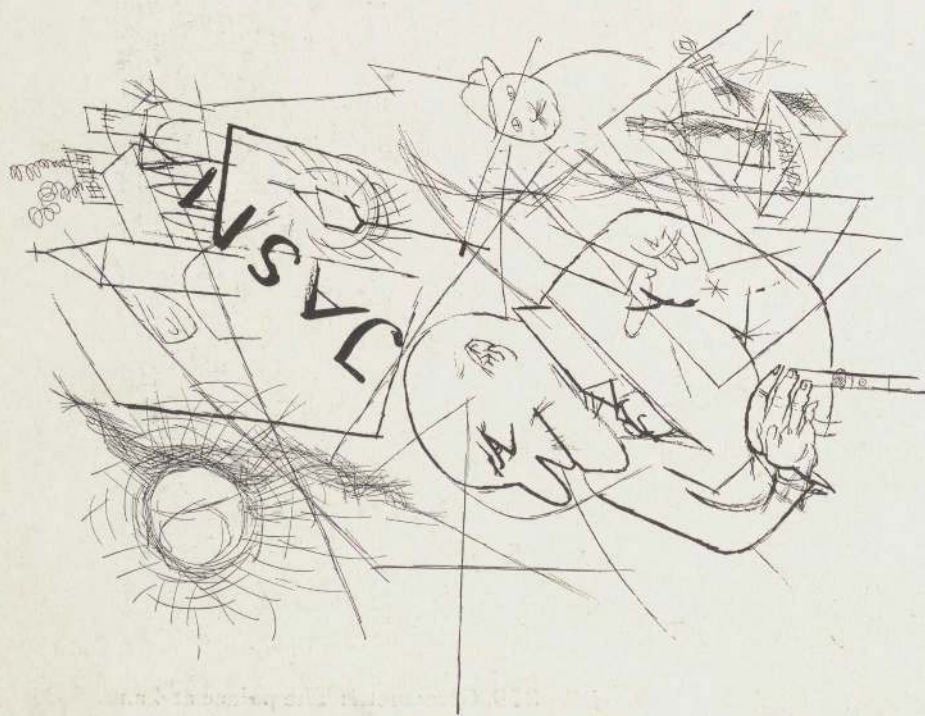
377 Giacometti: Disagreeable object, 1931



378 Giacometti: Head-landscape, 1932

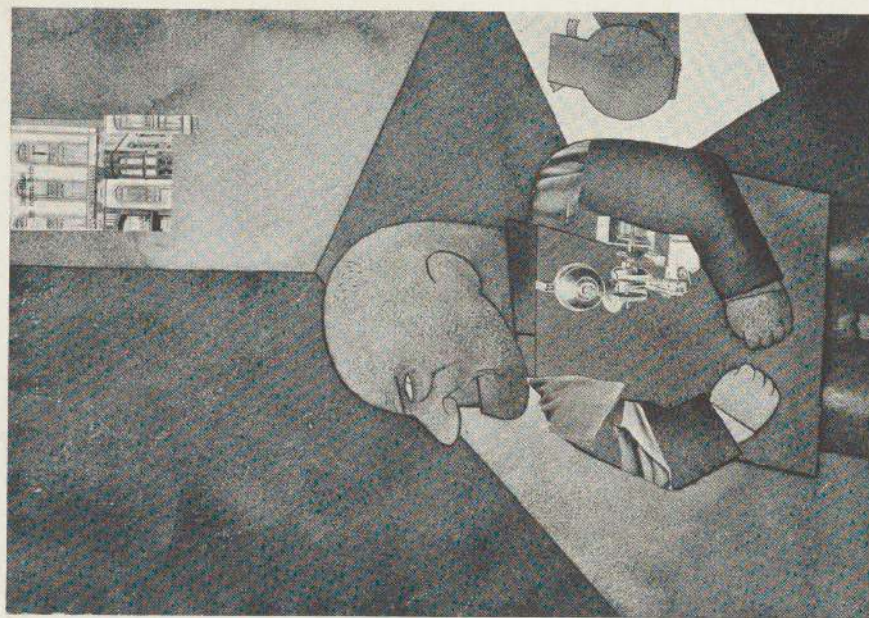


379 Giacometti: The palace at 4 a.m., 1933

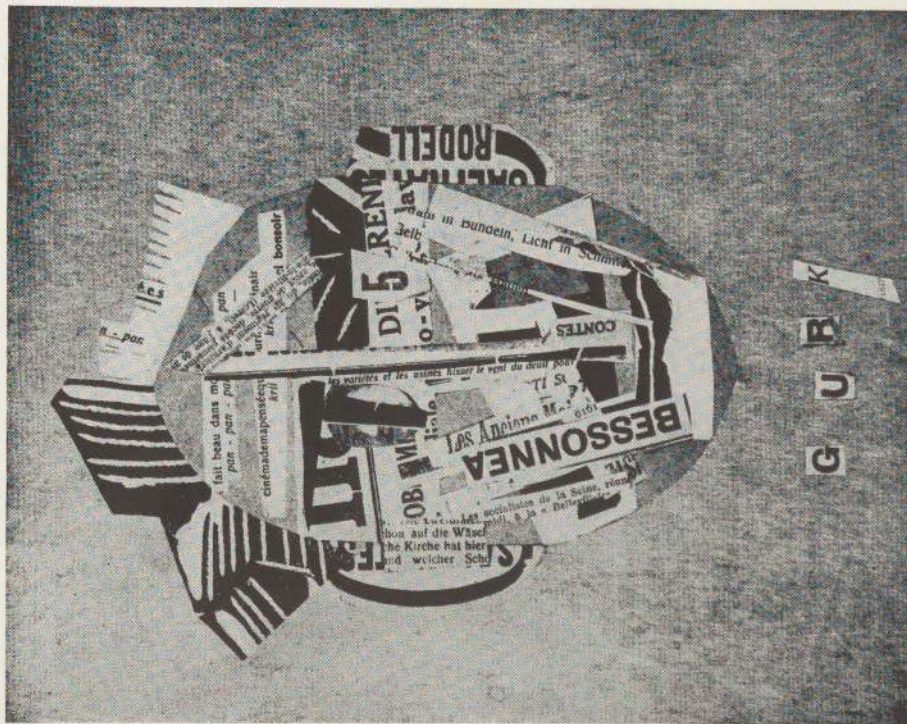


Grosz 1917

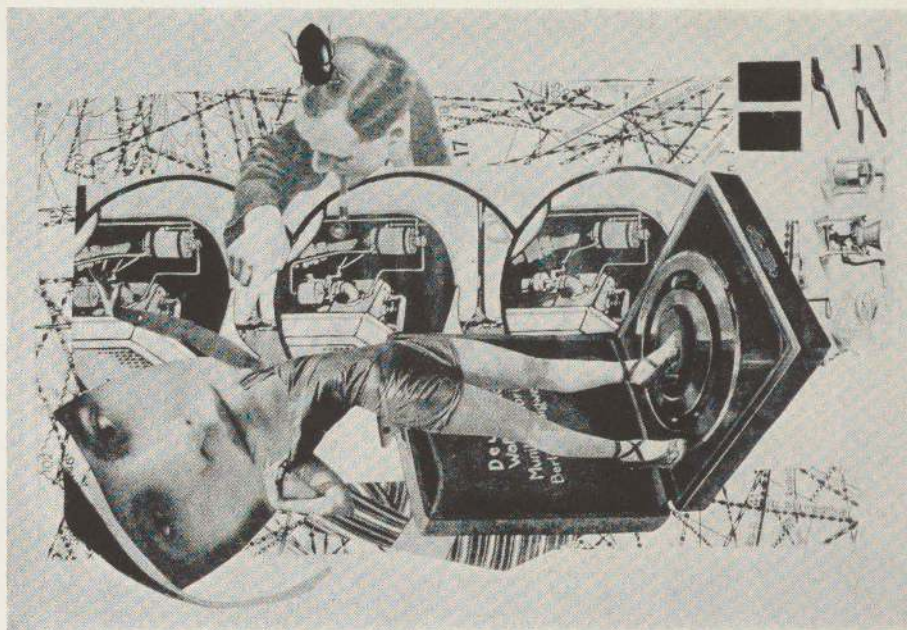
381 Grosz: Dada drawing, 1917



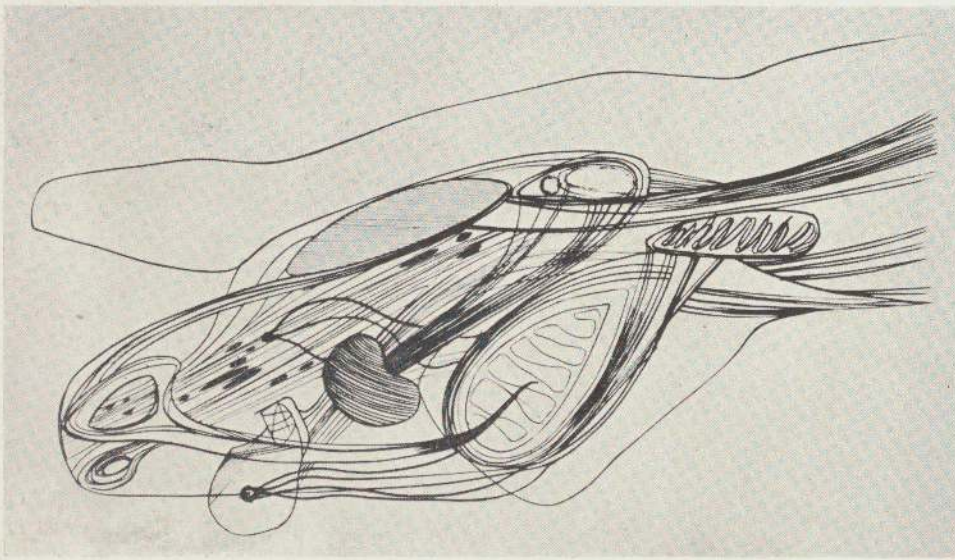
382 Grosz: The engineer Heartfield, 1920



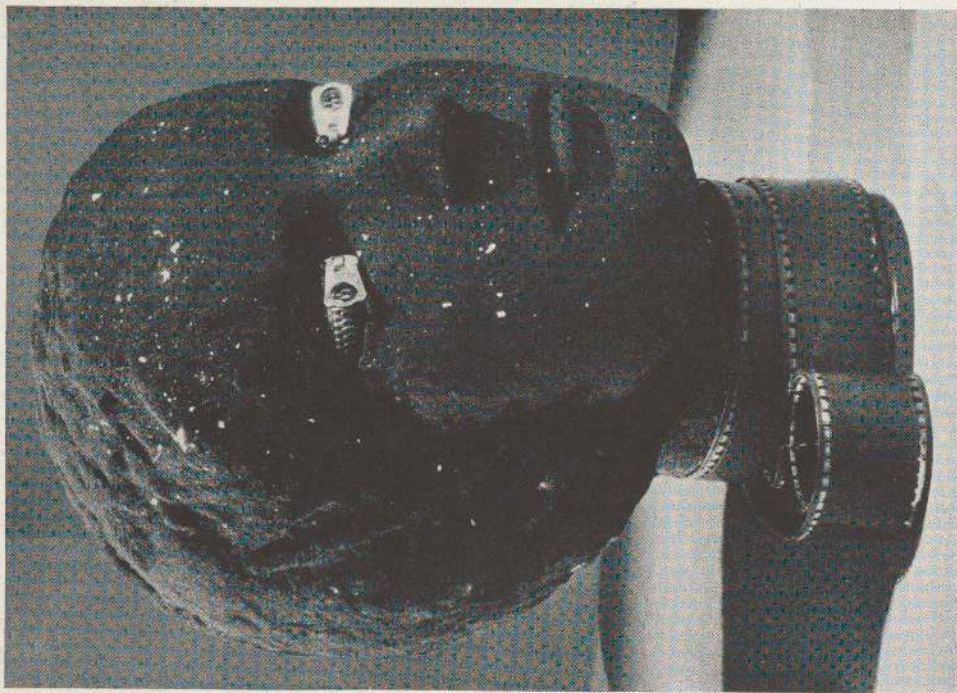
383 Haussmann: Head, 1919



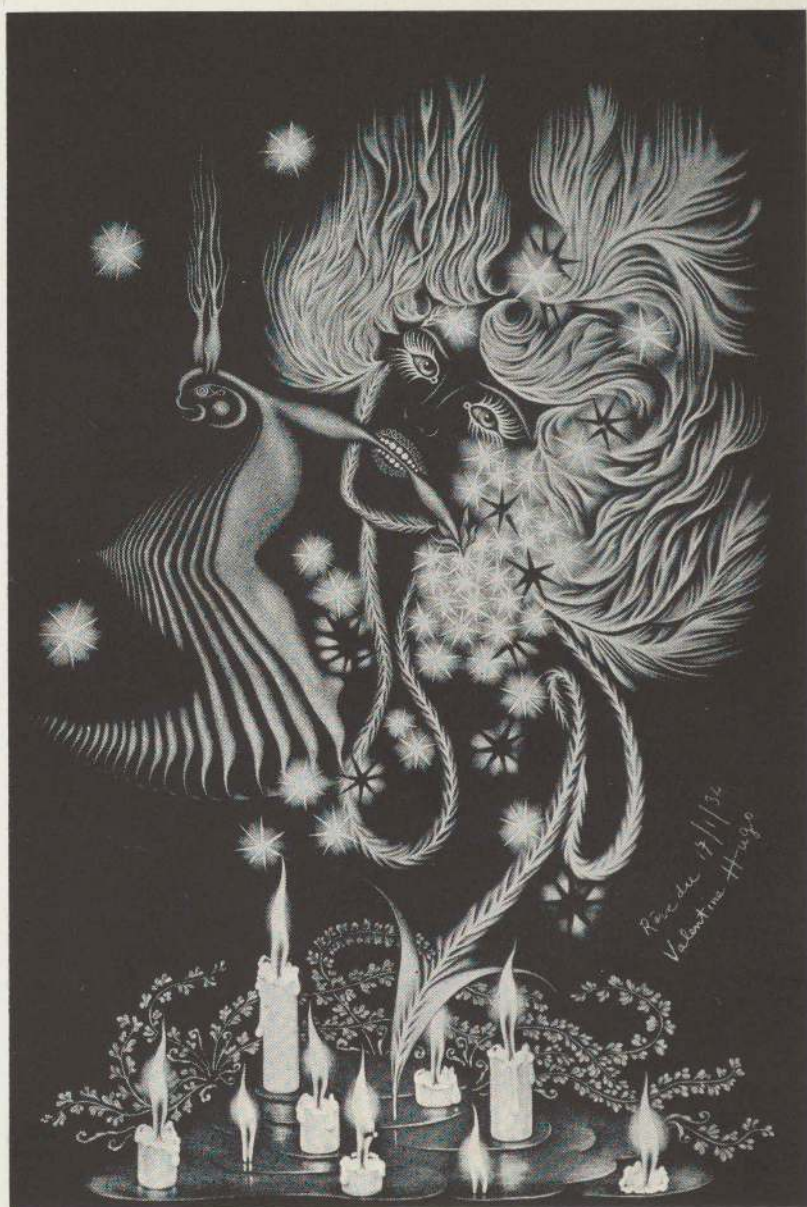
395 Höch: Collage, 1920



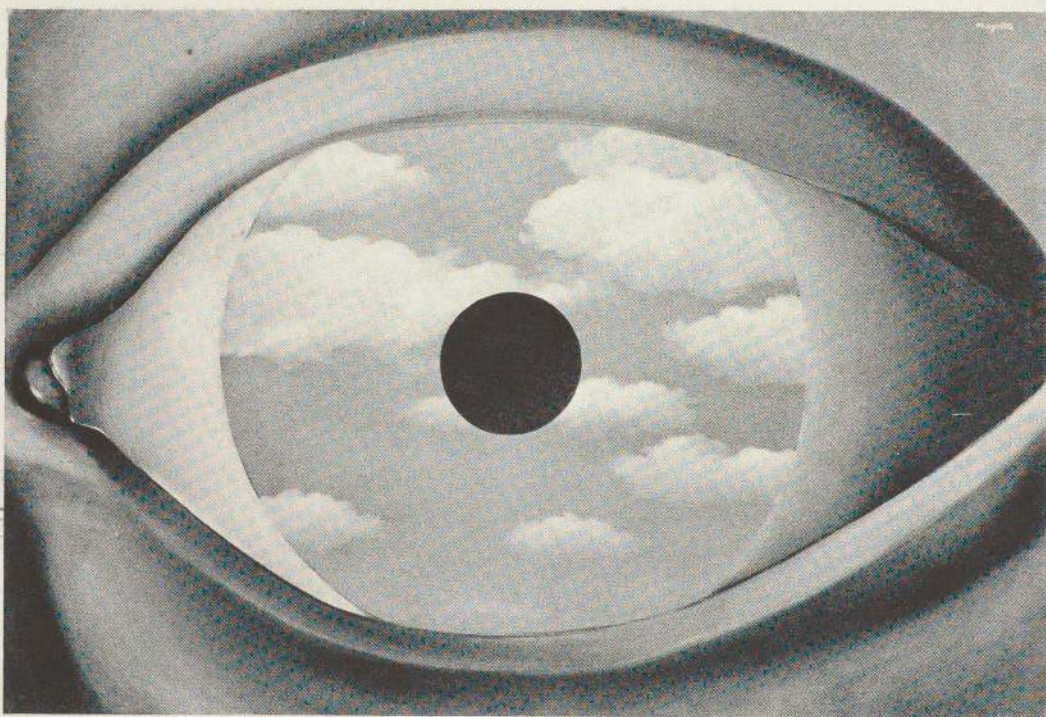
392 Hayter: Chiromancy, 1935



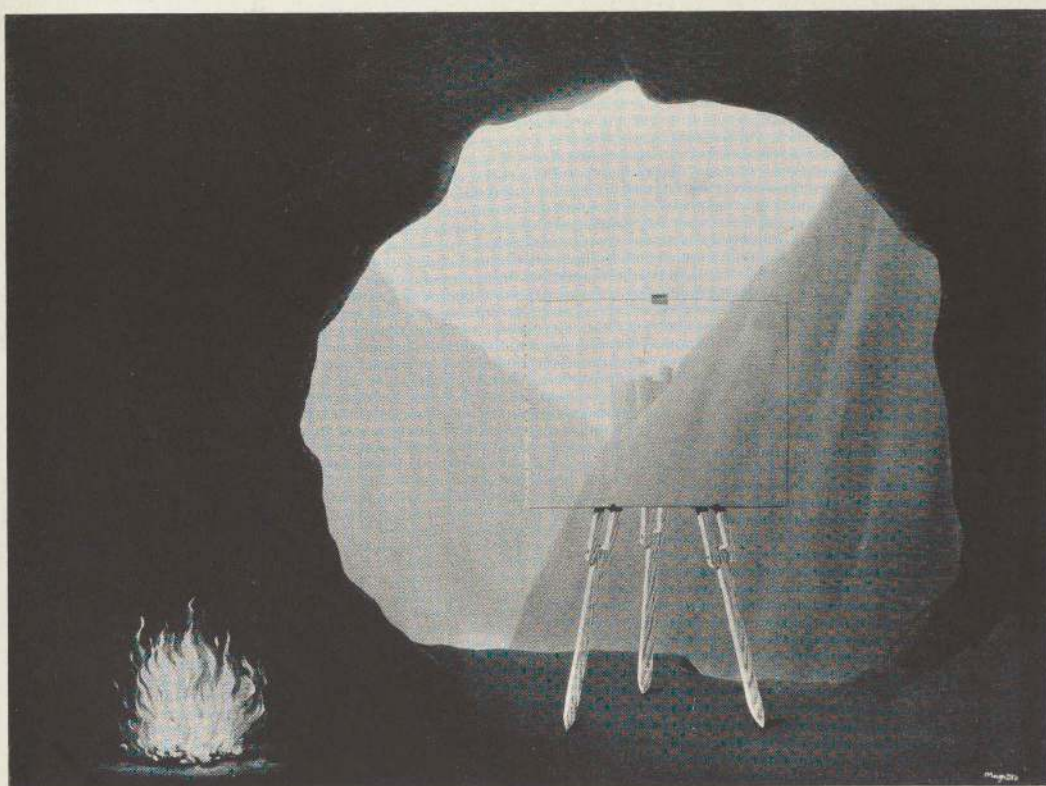
401 Jean: Spectre of the gardenia, 1936

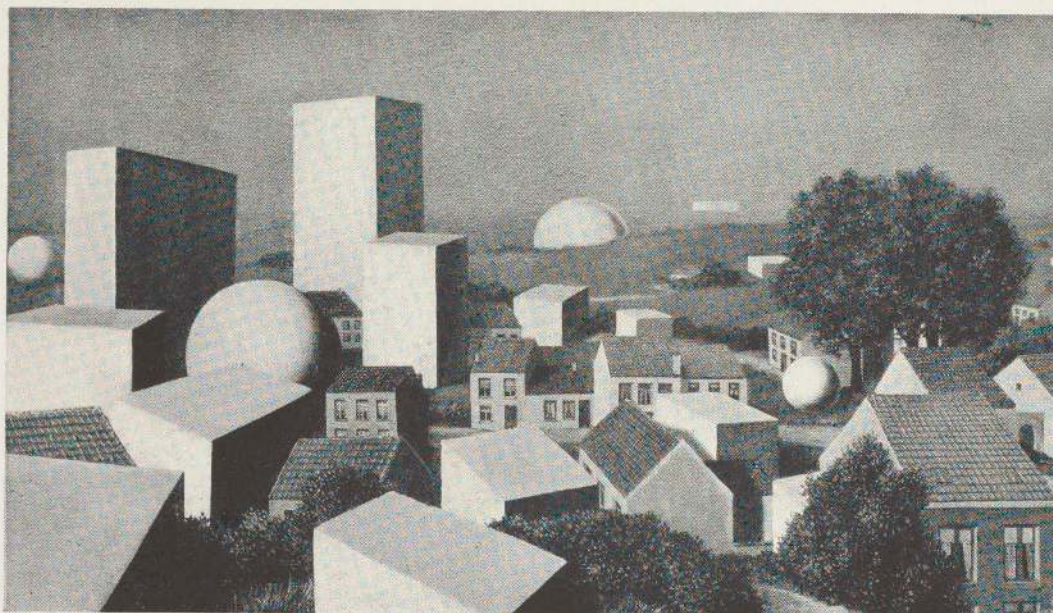


396 Hugo: Dream of January 17, 1934



410 Magritte: The eye







427 Mesens: Mask for insulting esthetes, 1929

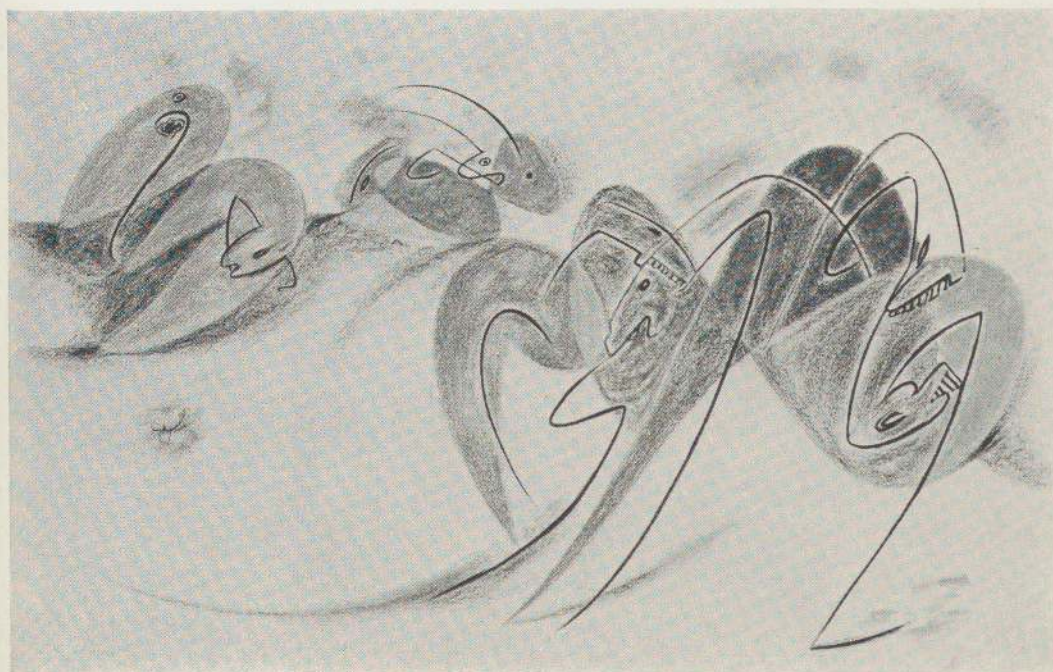


423 Masson: Metamorphosis, 1928

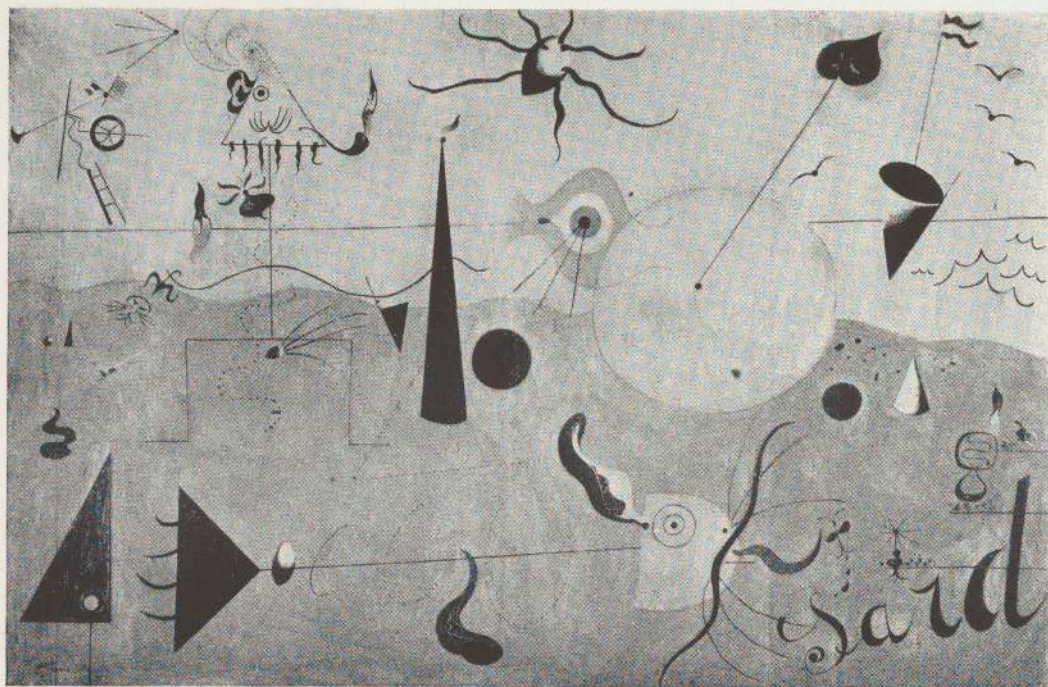




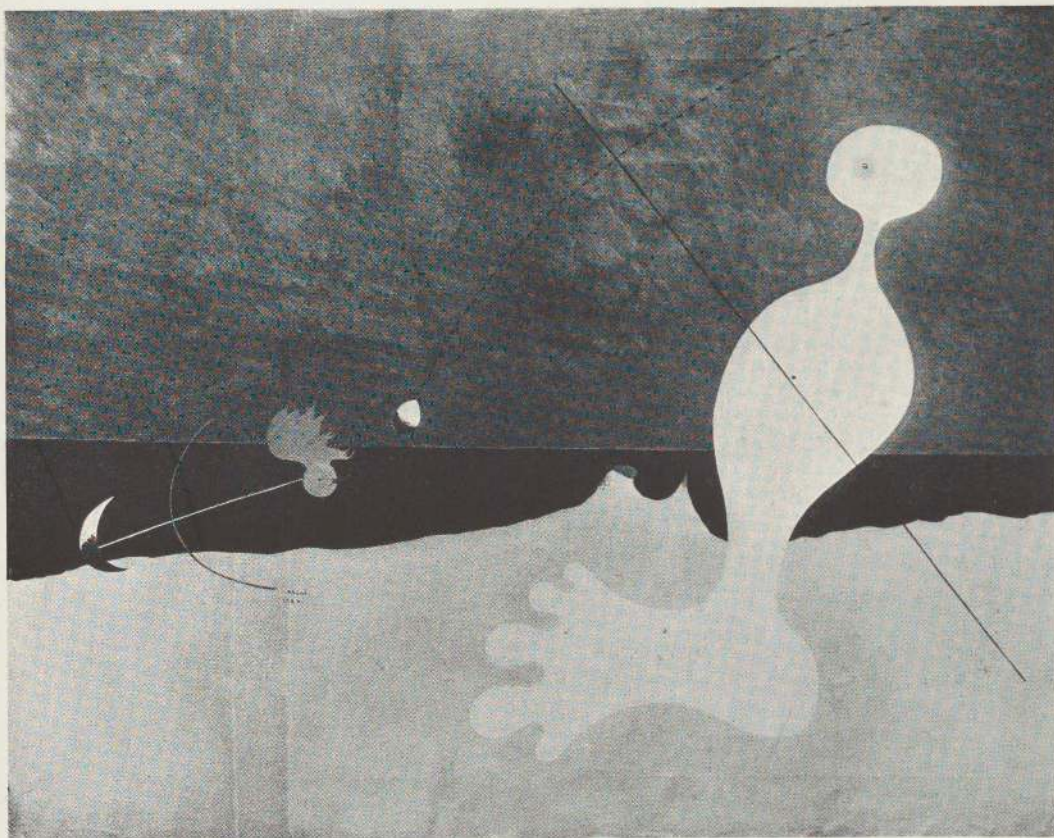
416 Masson: Battle of fishes, 1927



421 Masson: Animals devouring themselves, 1928



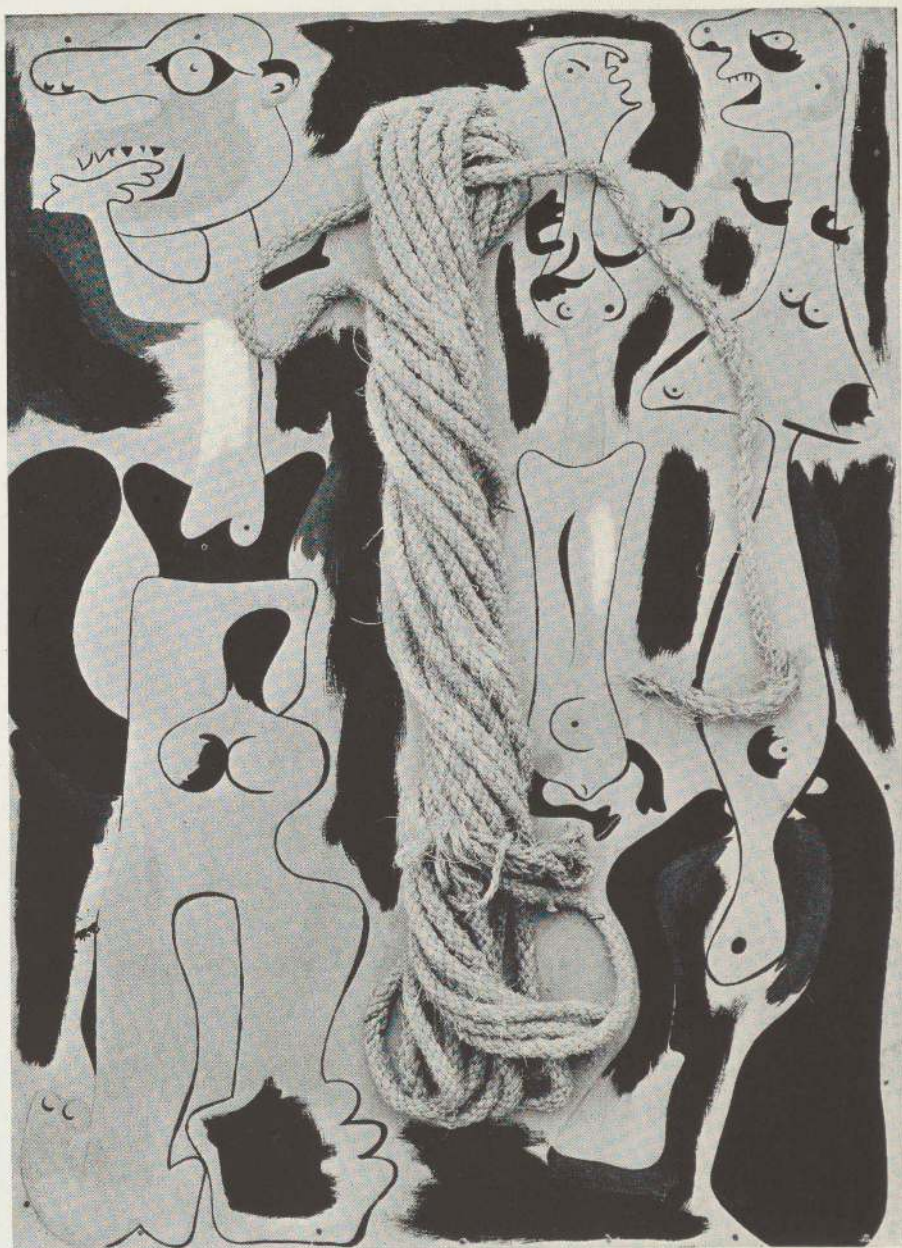
430 Miro: Catalan landscape, 1923-24



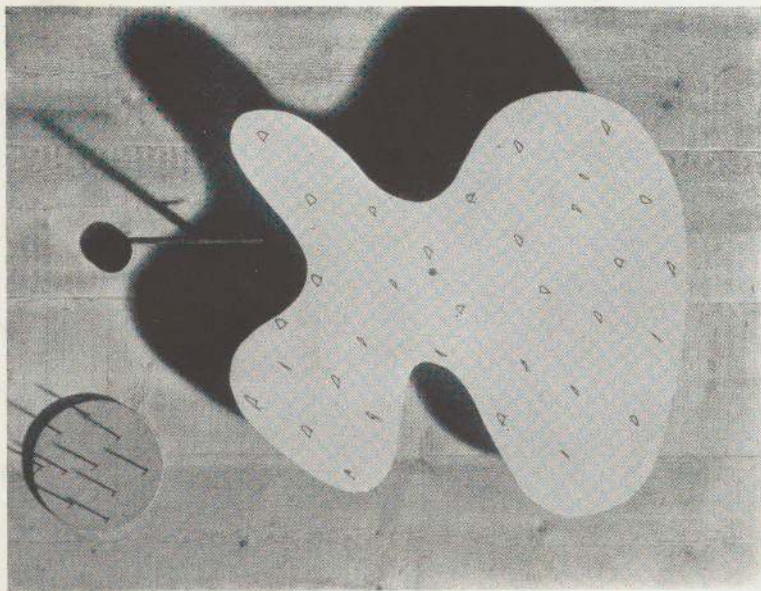
434 Miro: Personage throwing a stone at a bird, c. 1926



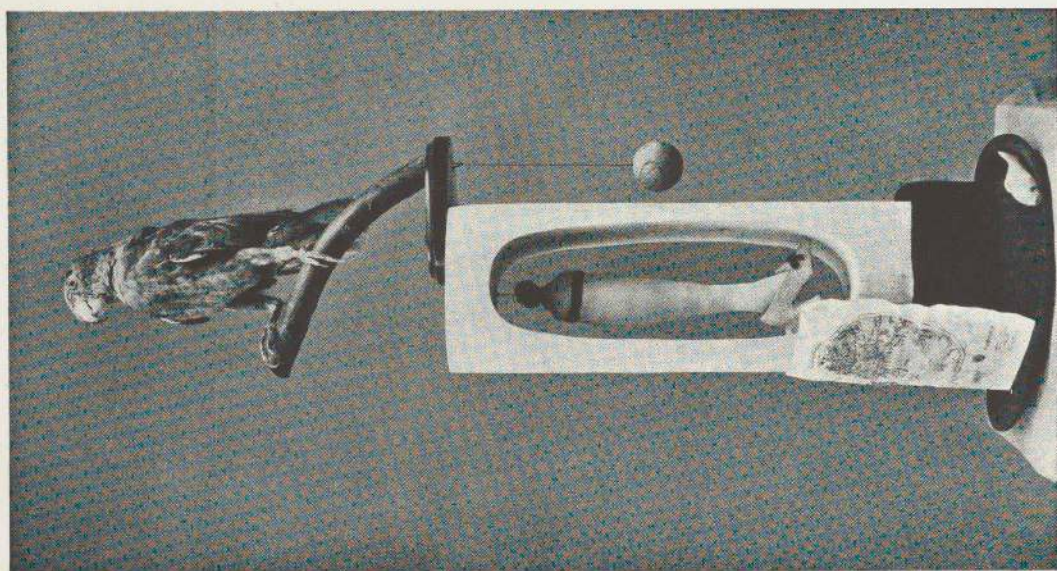
436 Miro: Composition, 1933



439 Miro: Rope and personages, 1935



435 Miró: Relief, 1930



444 Miró: Object, 1936



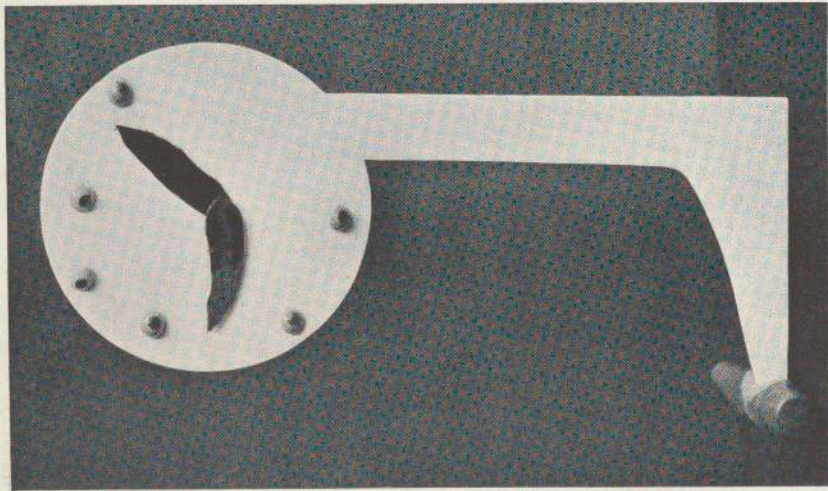
445 Moore: Reclining figure, 1931



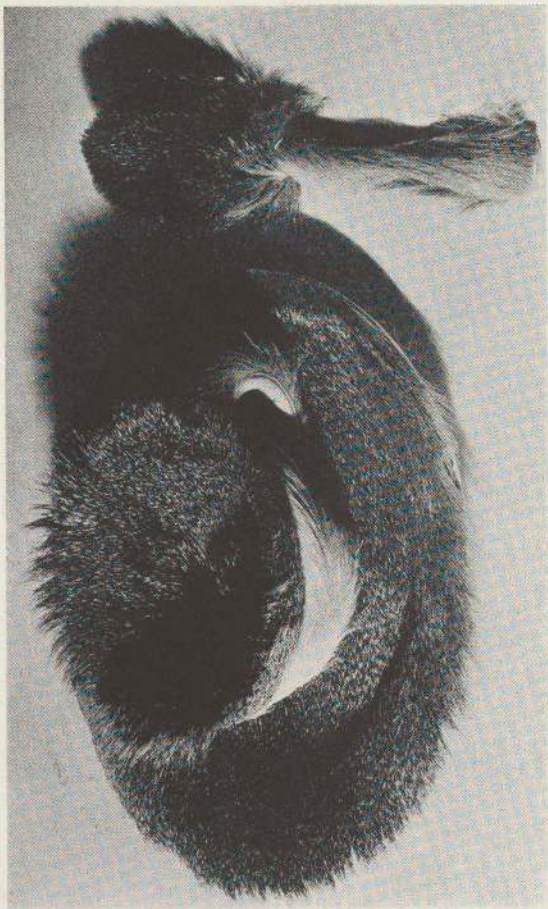
450 Oelze: Daily torments, 1934



451 Oelze: Frieda, 1936



455 Paalen: The exact hour, 1935 [?]

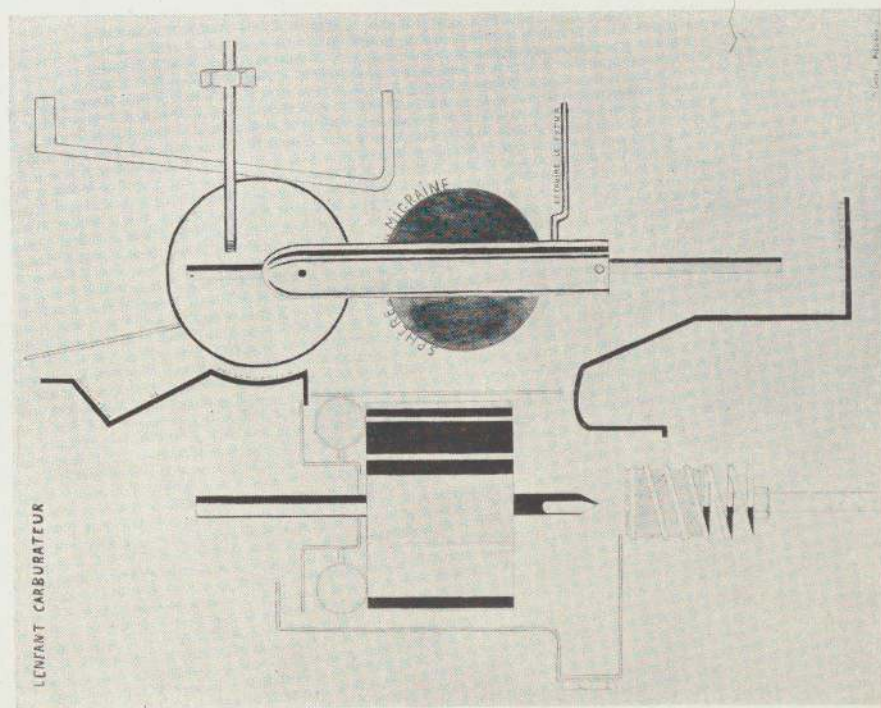


452 Oppenheim: Object, fur-covered cup, plate and spoon, 1936

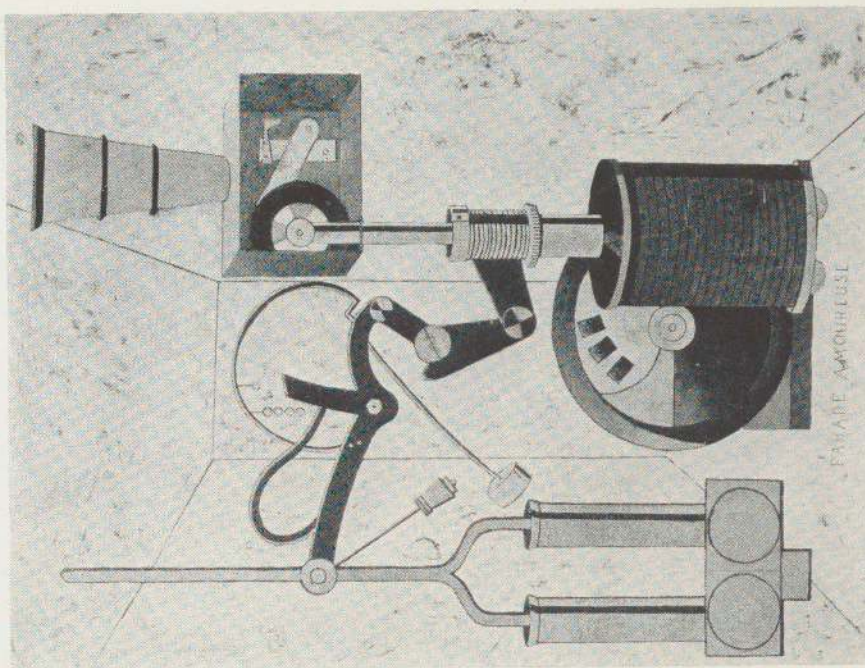




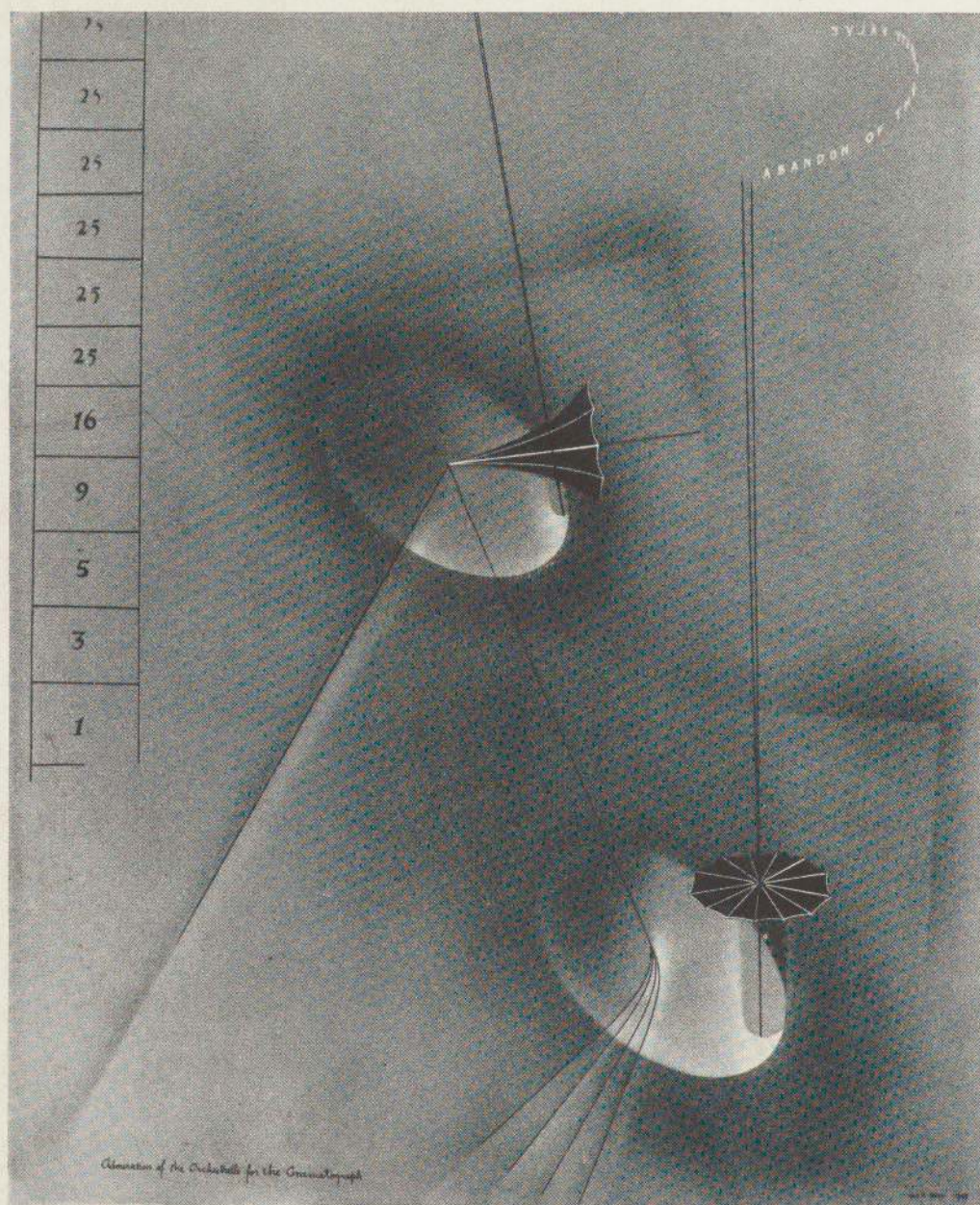
459 Picasso: Catch as catch can, 1913



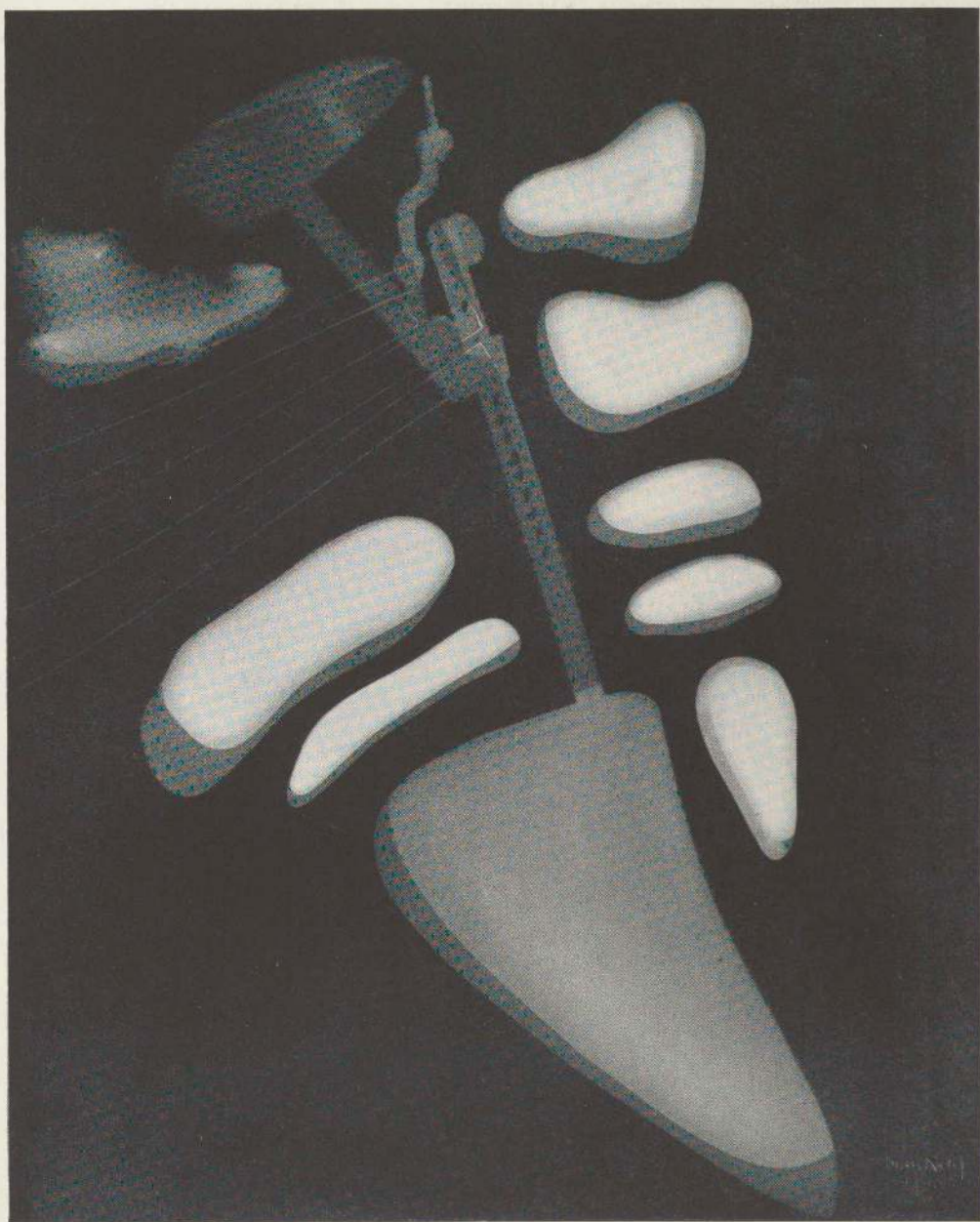
462 Picabia: Infant carburetor, 1918



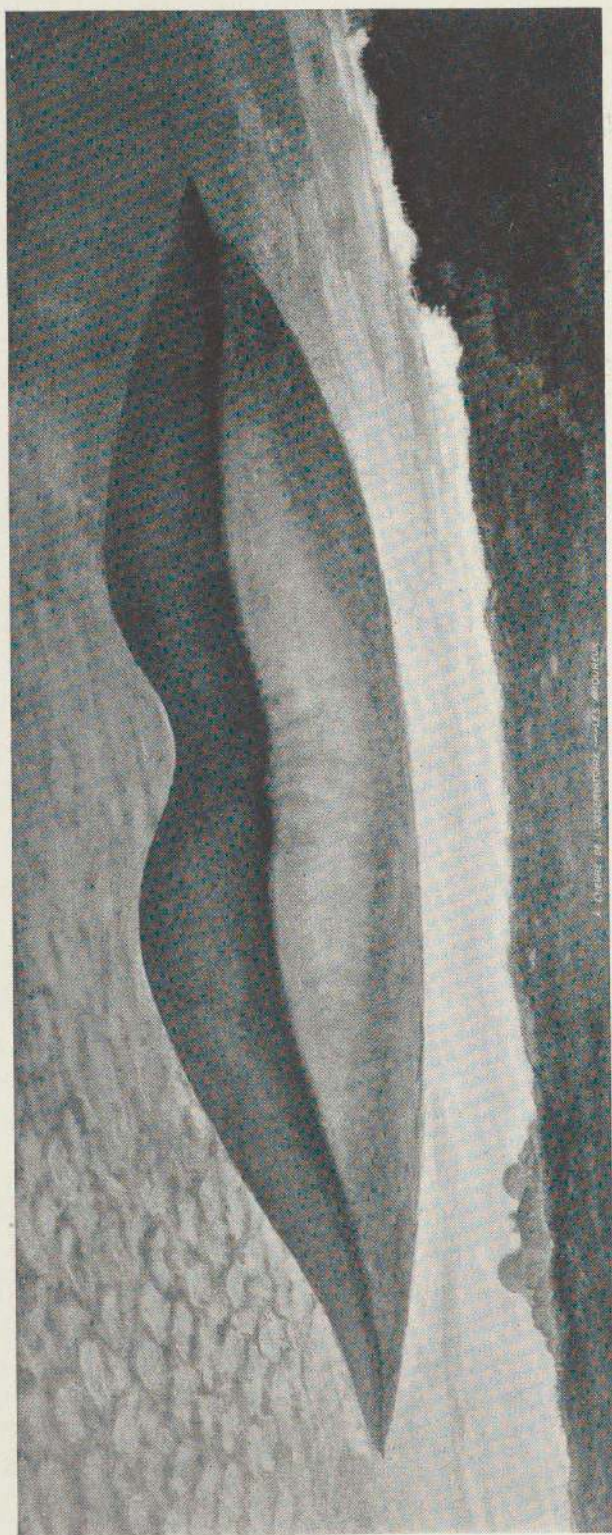
461 Picabia: Amorous procession, 1917



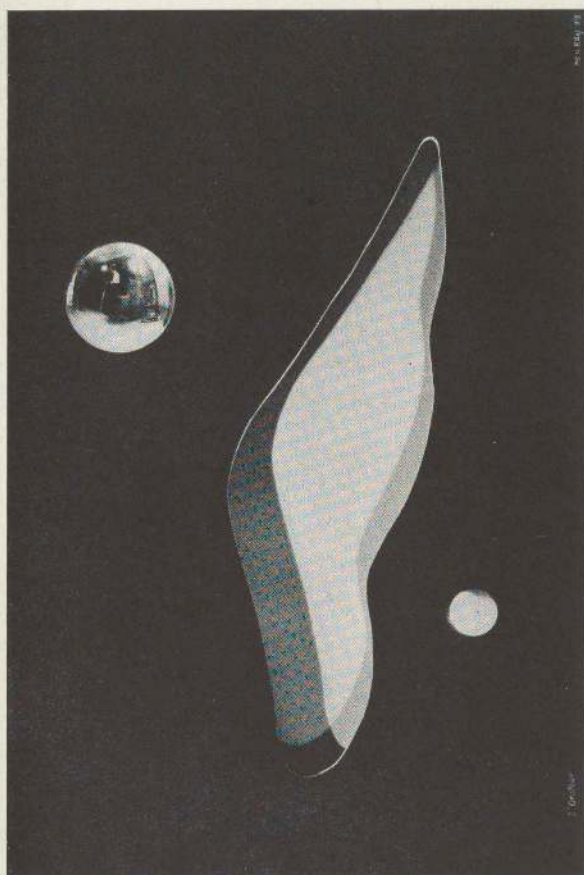
470 Ray: Admiration of the orchestrelle for the cinematograph, 1919



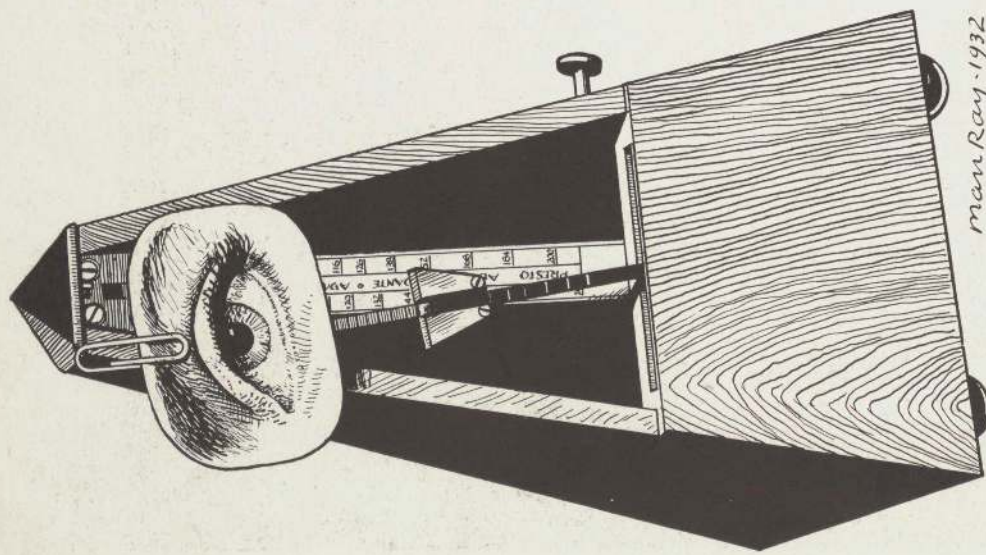
474 Ray: "Rayograph," 1923



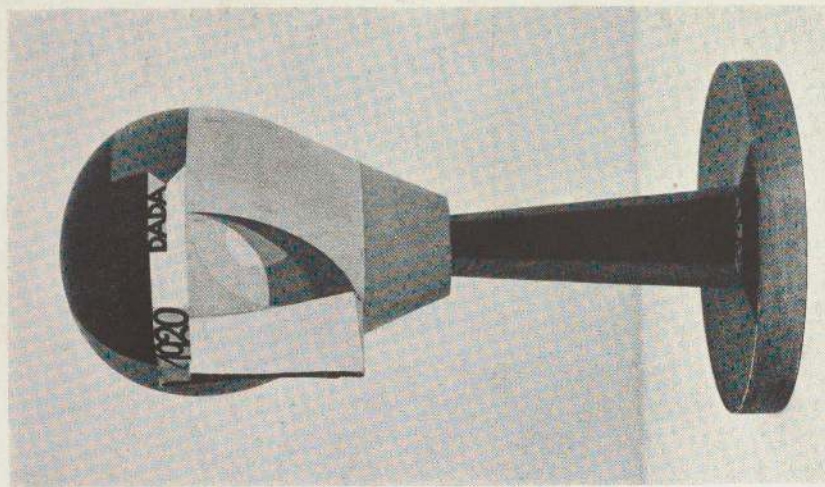
477 Ray: Observatory time—the lovers, 1932-34



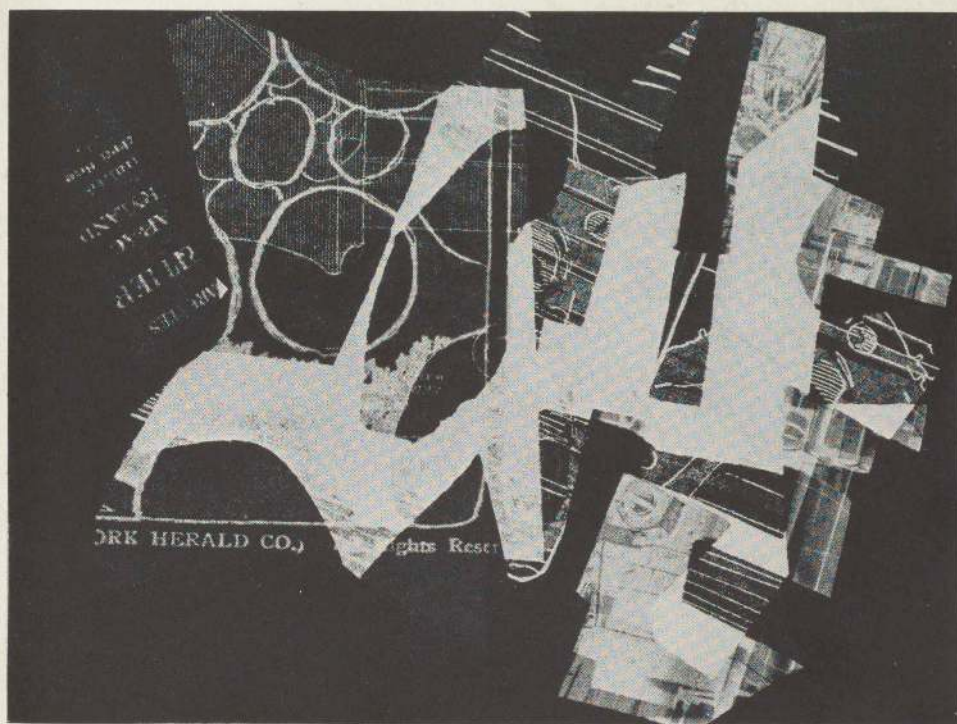
478 Ray: Orator, 1935



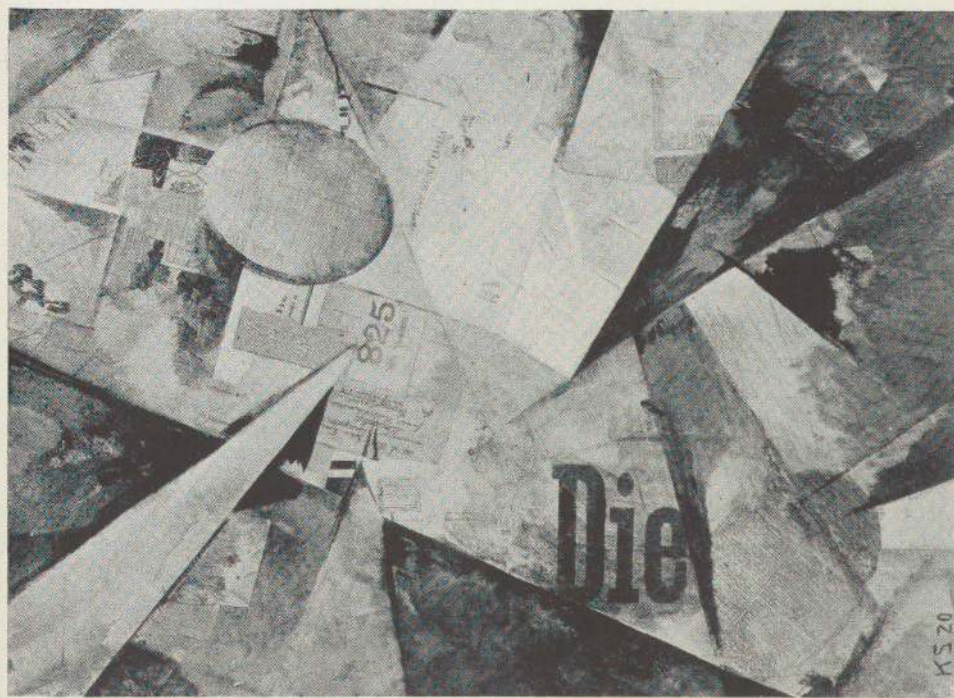
476 Ray: Object of destruction, 1932



512 Täuber-Arp: Dada head, 1920



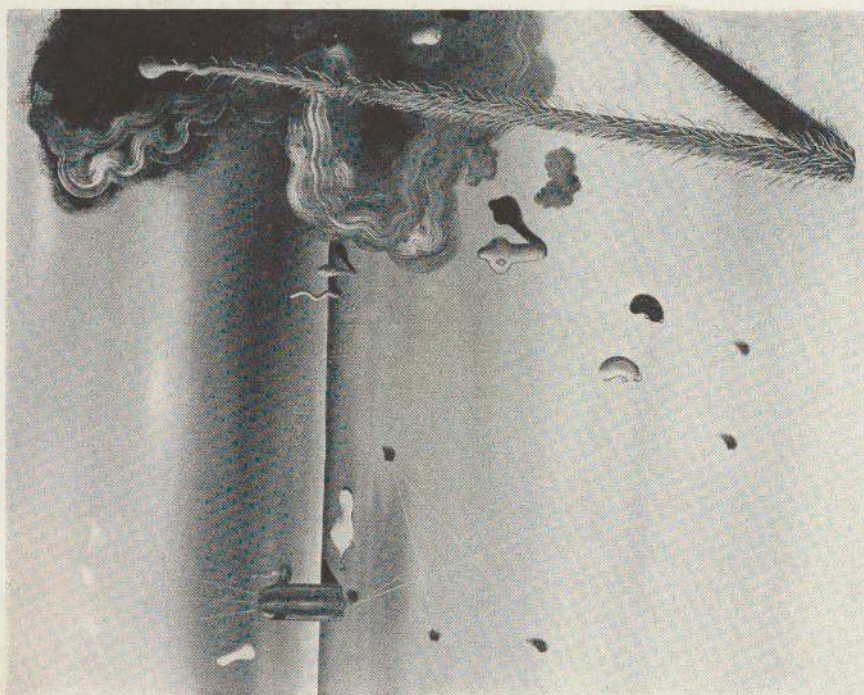
485 Schad: "Schadograph," 1918



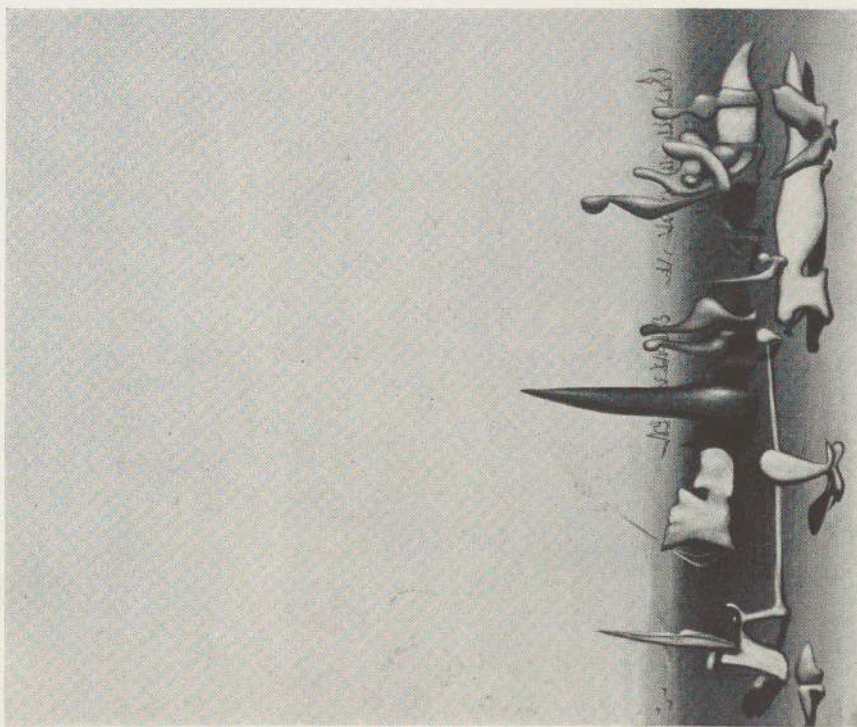
494 Schwitters: Radiating world: Merz 31B, 1920



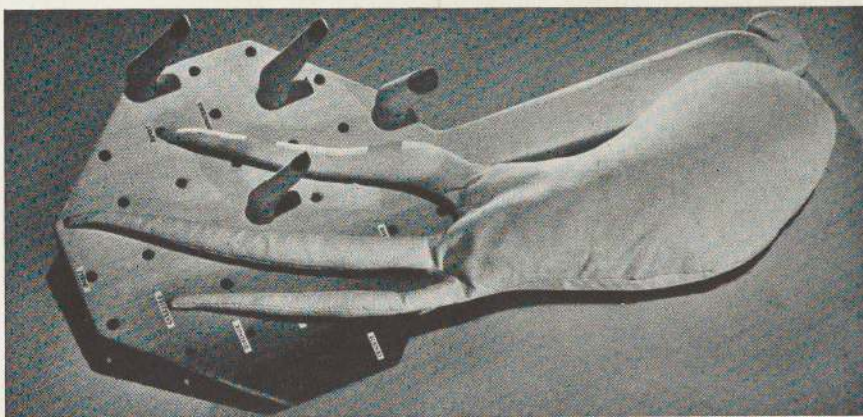
498 Tanguy: Black landscape, 1926



504 Tanguy: Mama, Papa is wounded! 1927

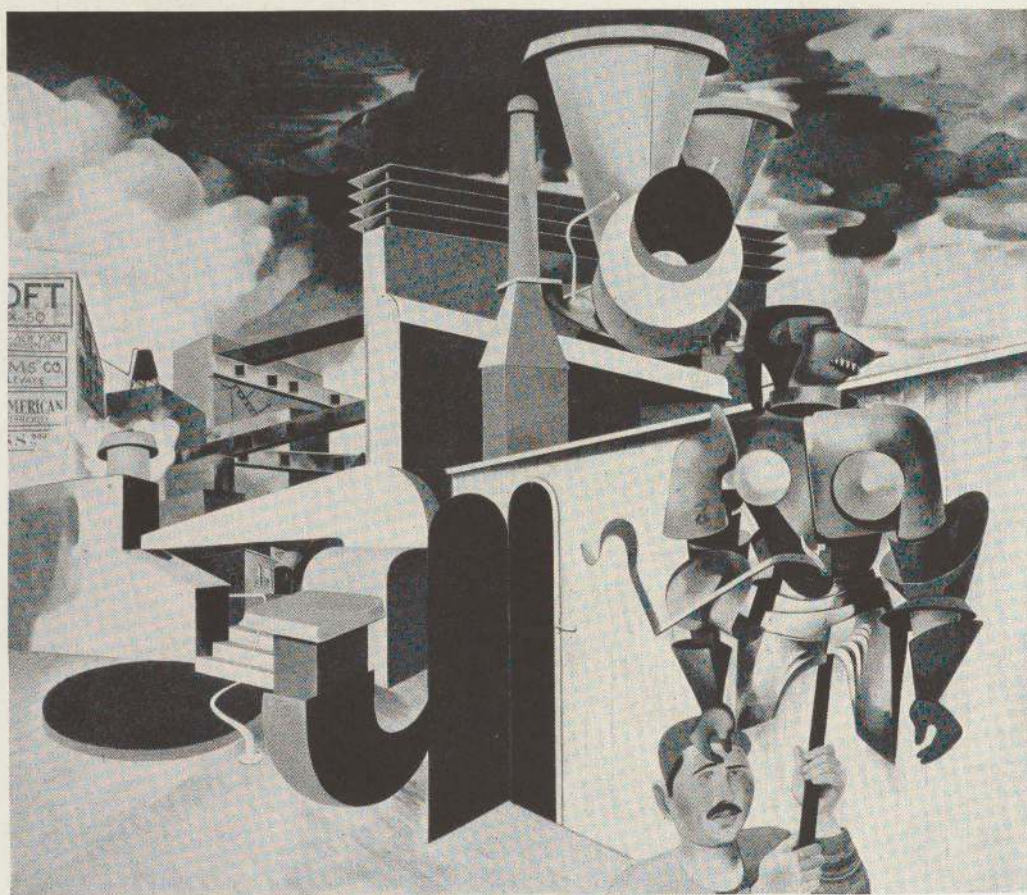


509 Tanguy: Heredity of acquired characteristics, 1936

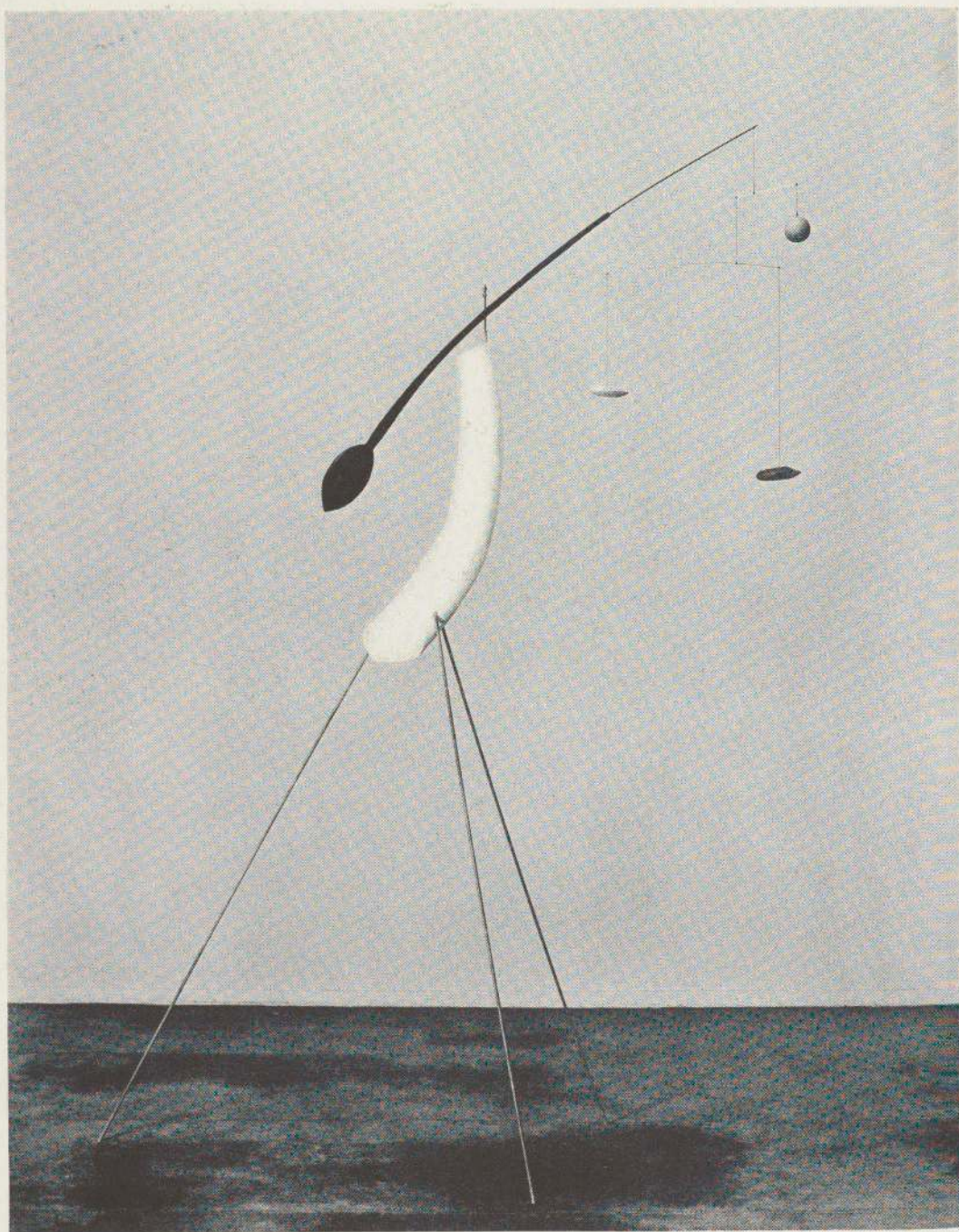


510 Tanguy: From the other side of the bridge, 1936

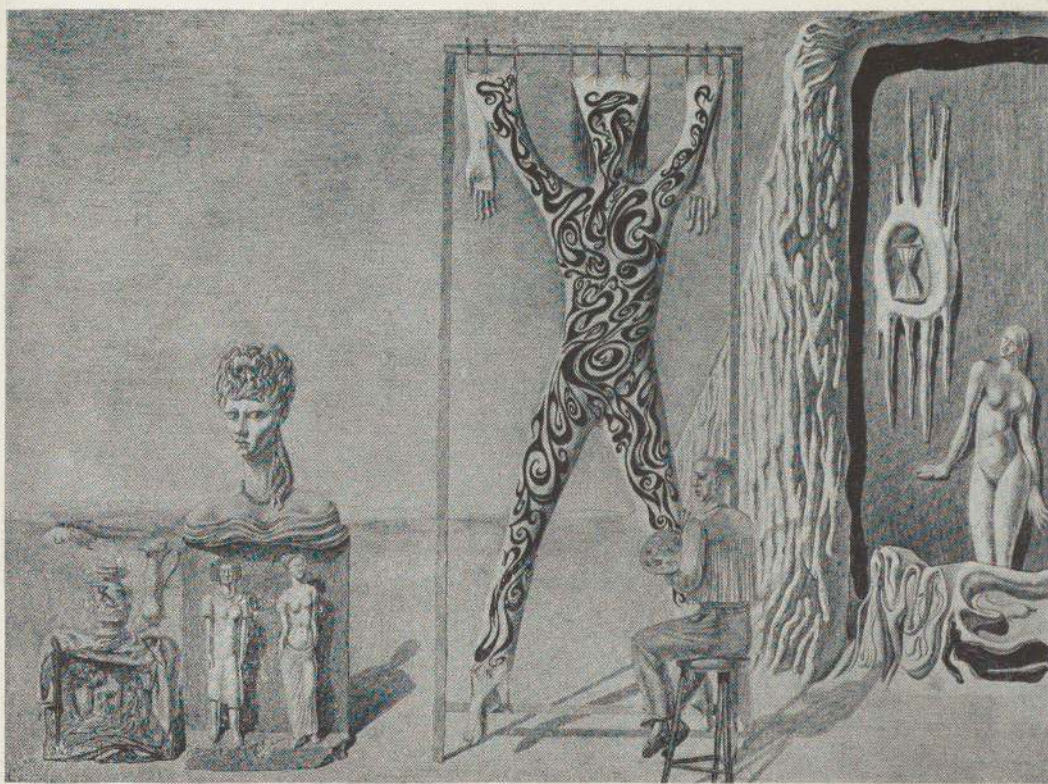
Artists independent of the Dada-Surrealist movements

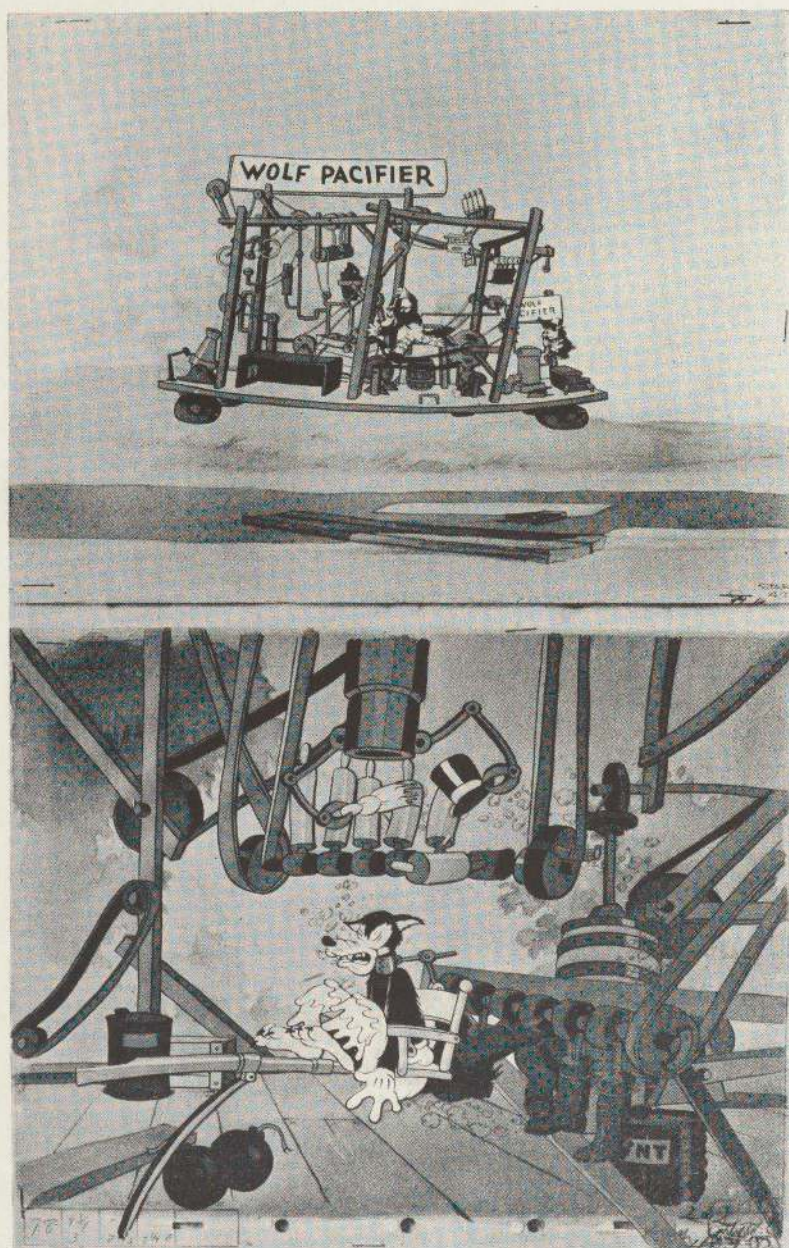


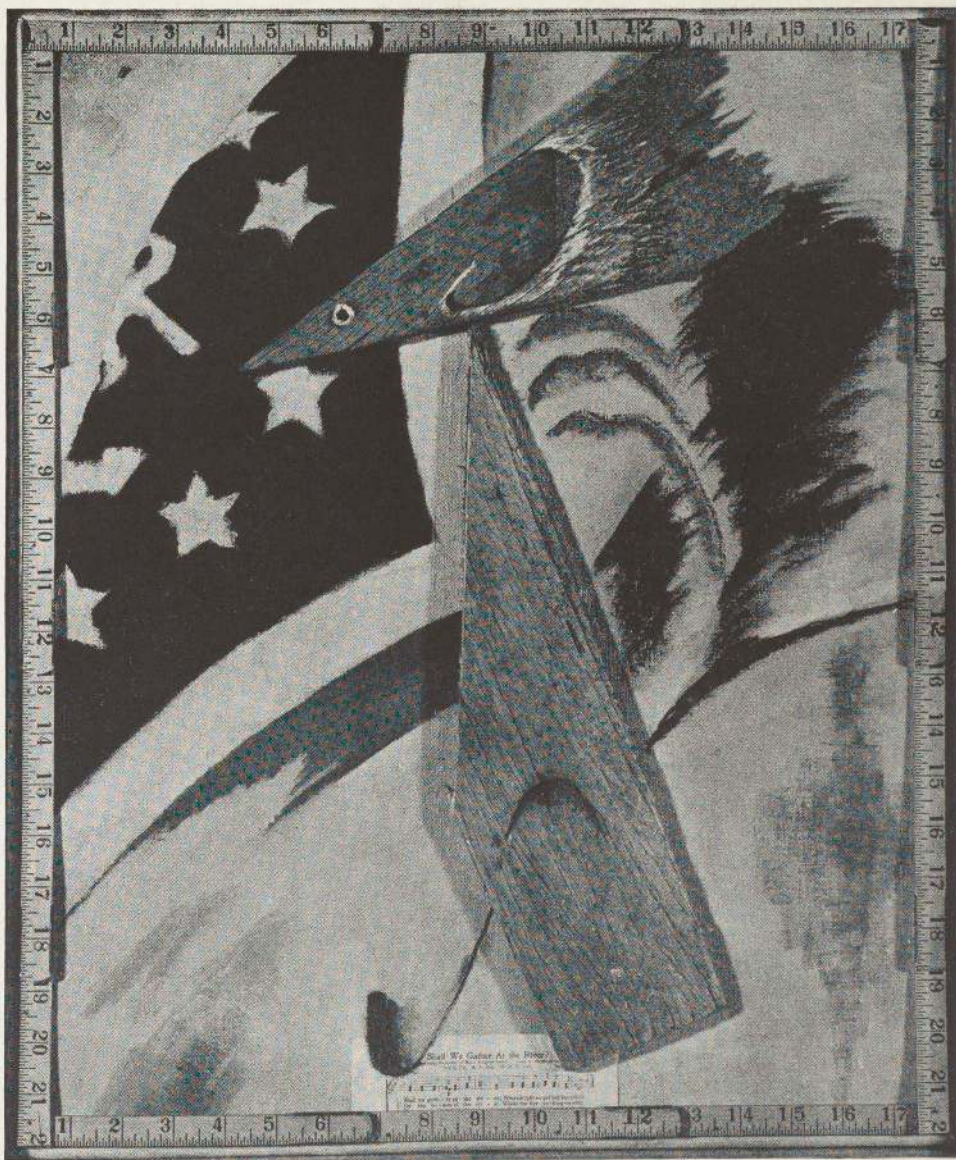




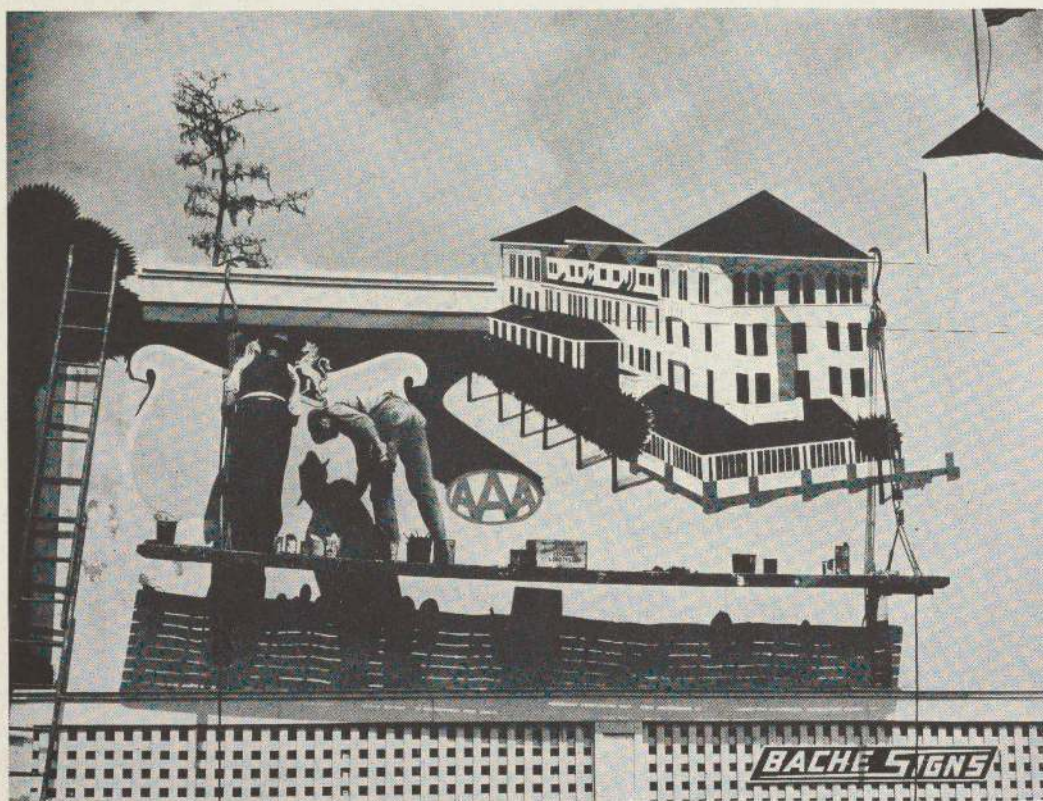
531 Calder: Mantis, 1936



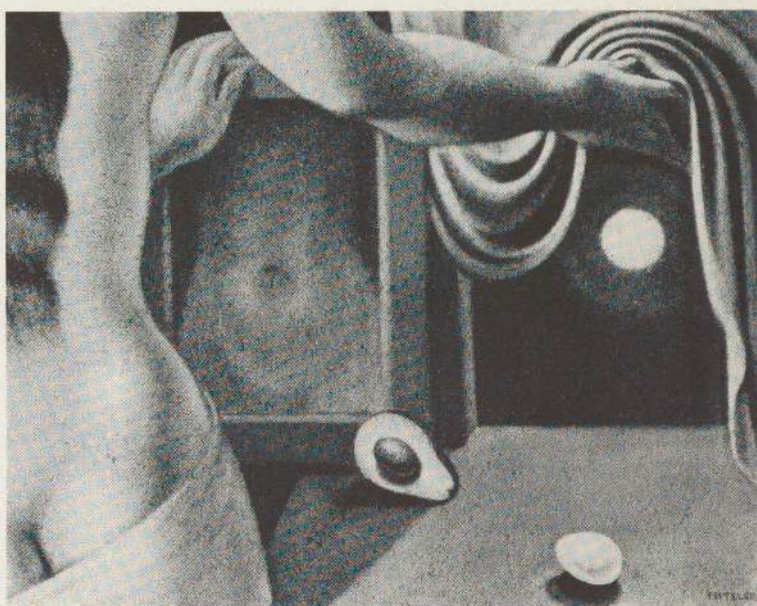




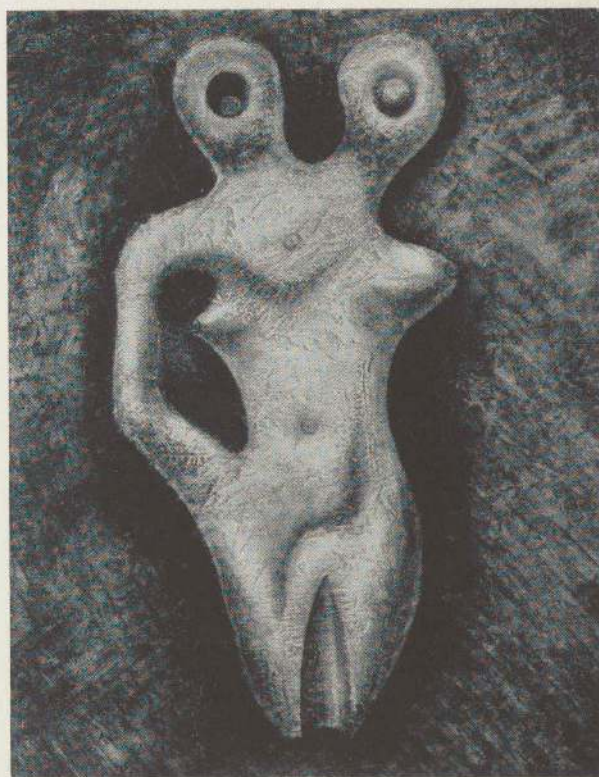
541 Dove: Portrait of Ralph Dusenberry, 1924



545 Evans: Outdoor advertising, Florida, 1936



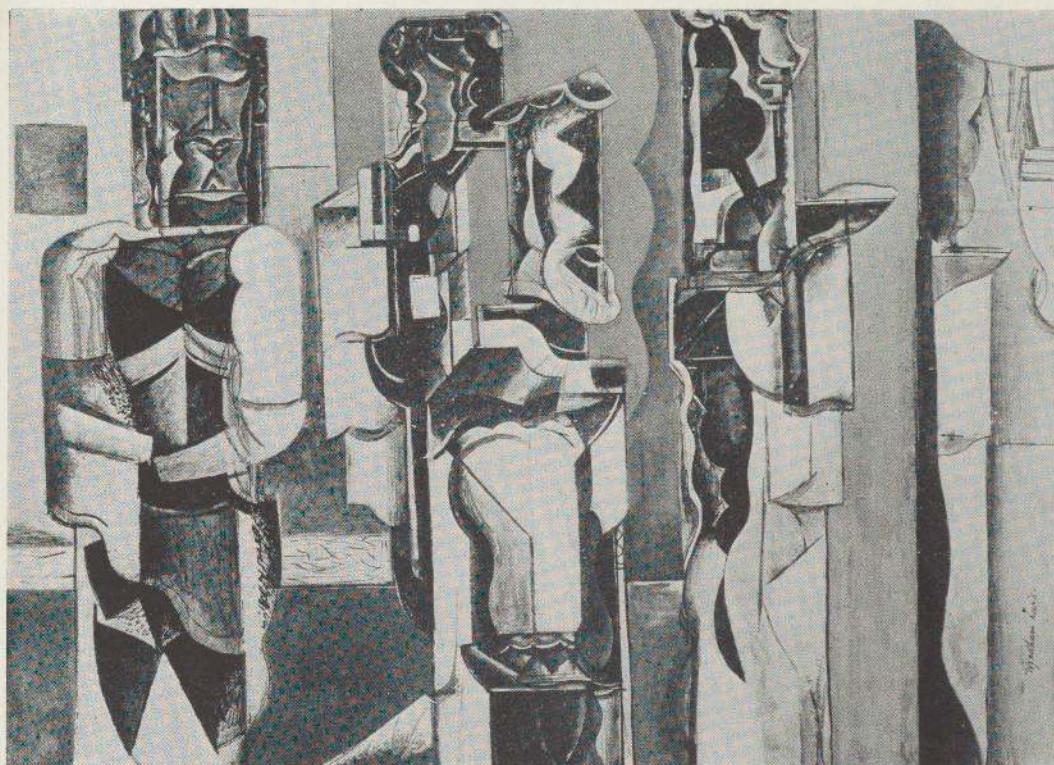
548 Feitelson: Genesis, first version, 1934



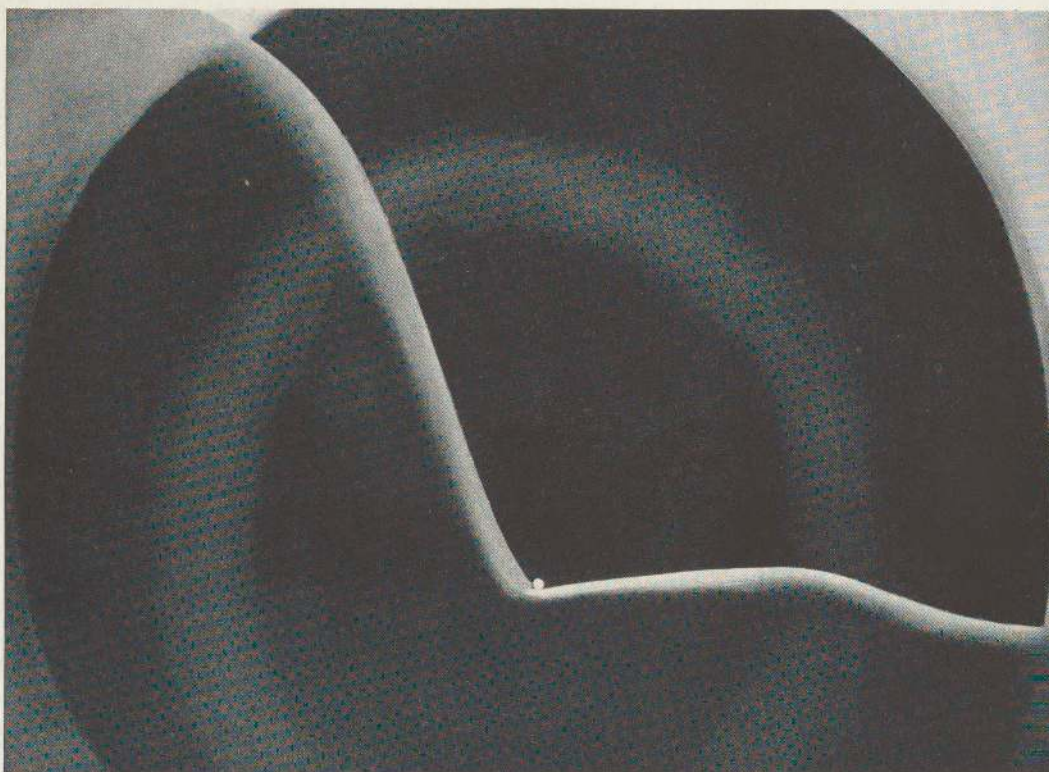
565 Merrild: Hermaphrodite, 1935



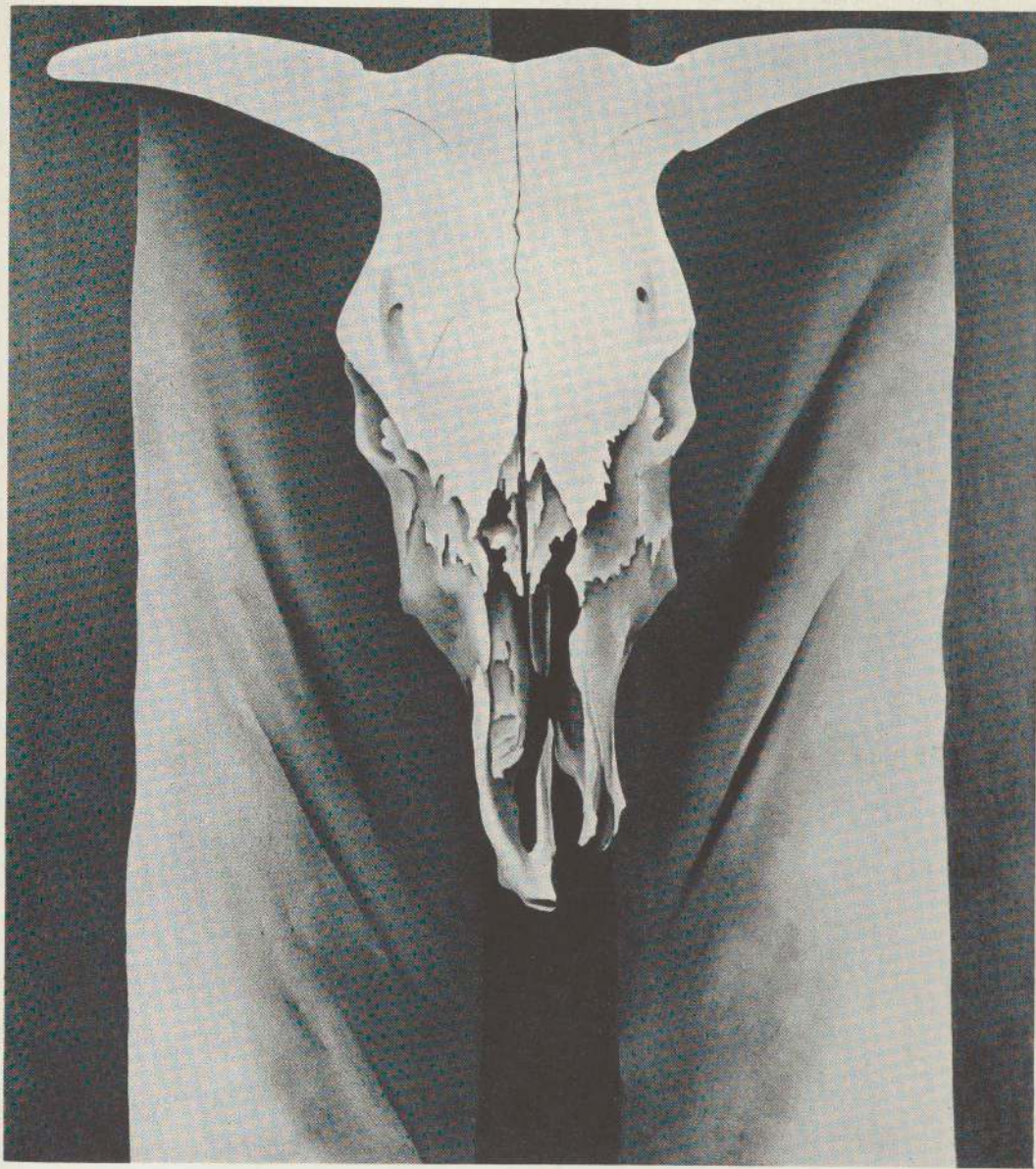
556 Gonzales: Head



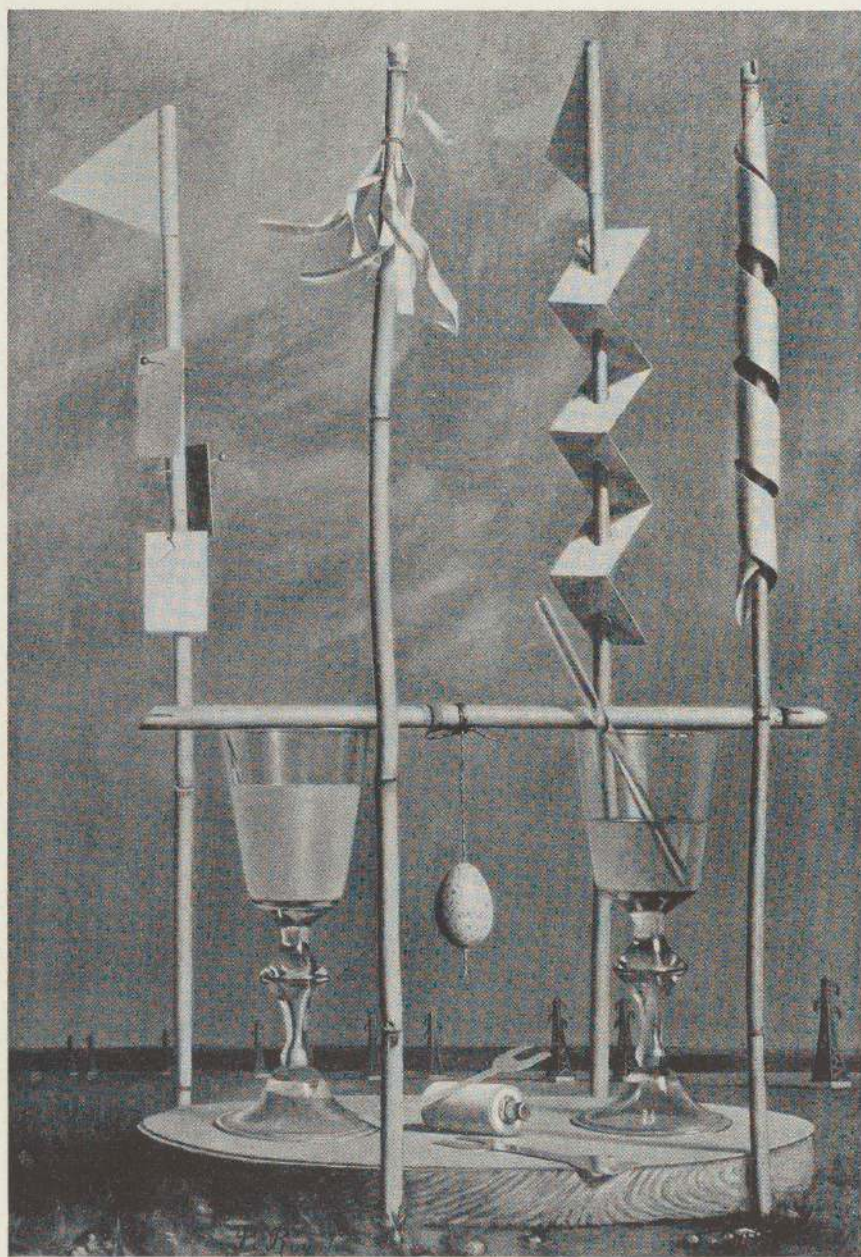
560a Lewis: Roman actors, 1934



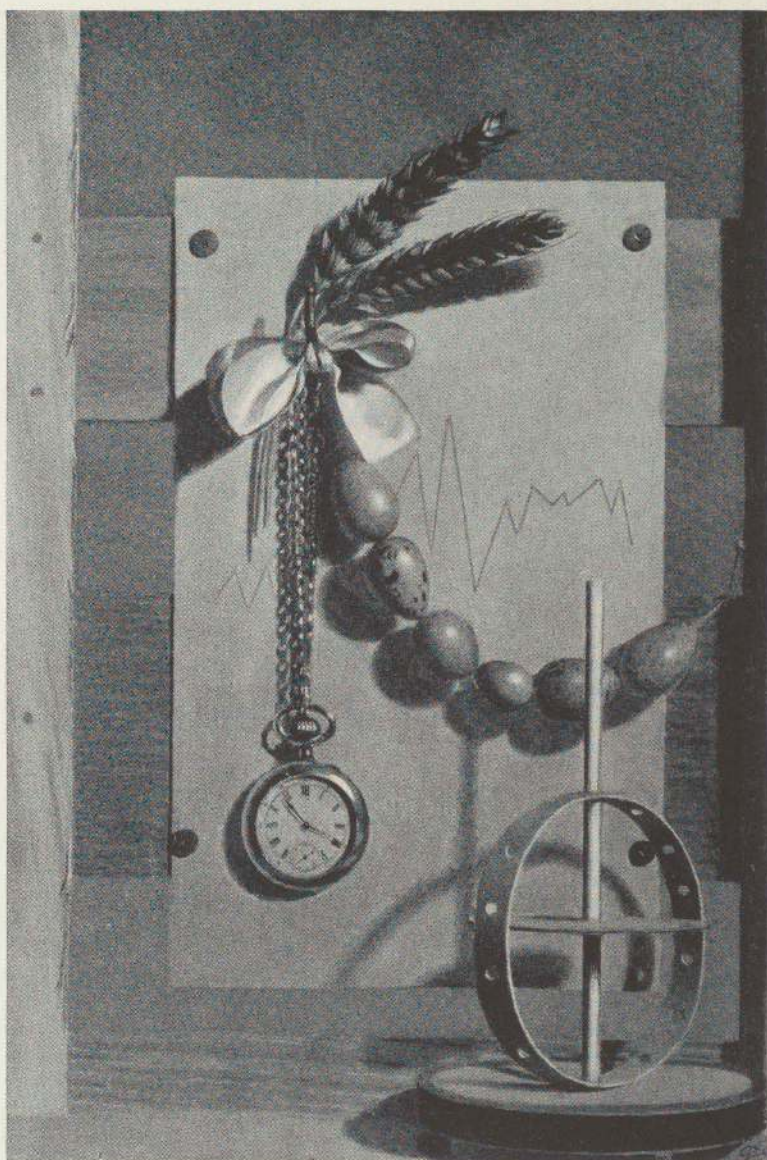
570 O'Keeffe: Black abstraction, 1925



571 O'Keeffe: Cow's skull, 1929



574 Roy: The electrification of the country



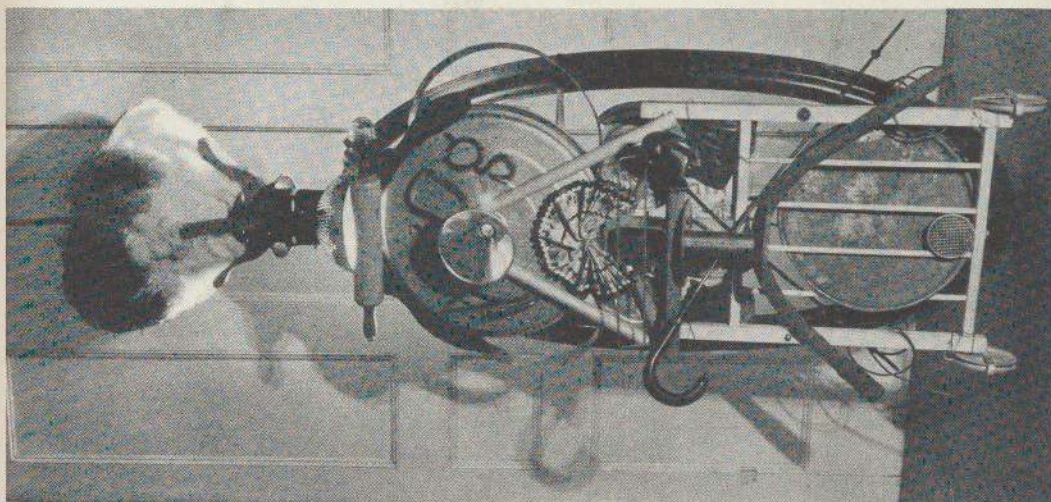
575 Roy: Daylight saving



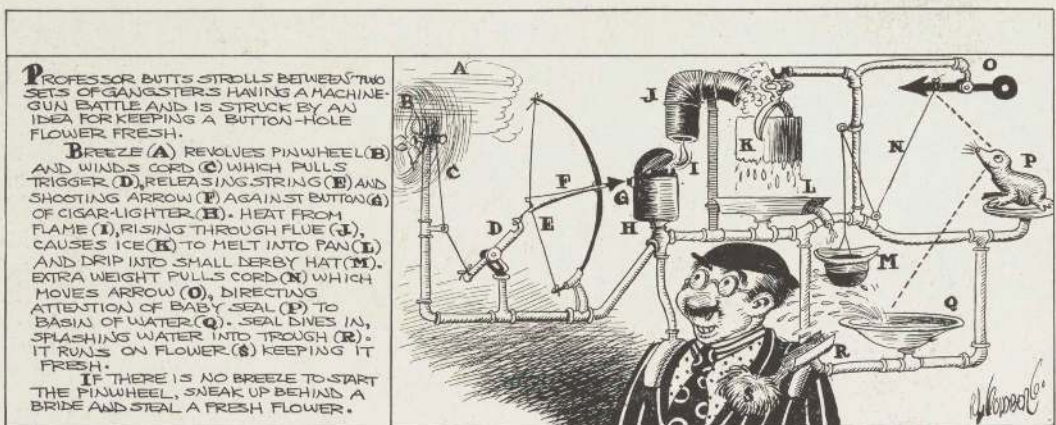
577 Siqueiros: Collective suicide, 1935-36



578 Smith: Even a long rope has two ends



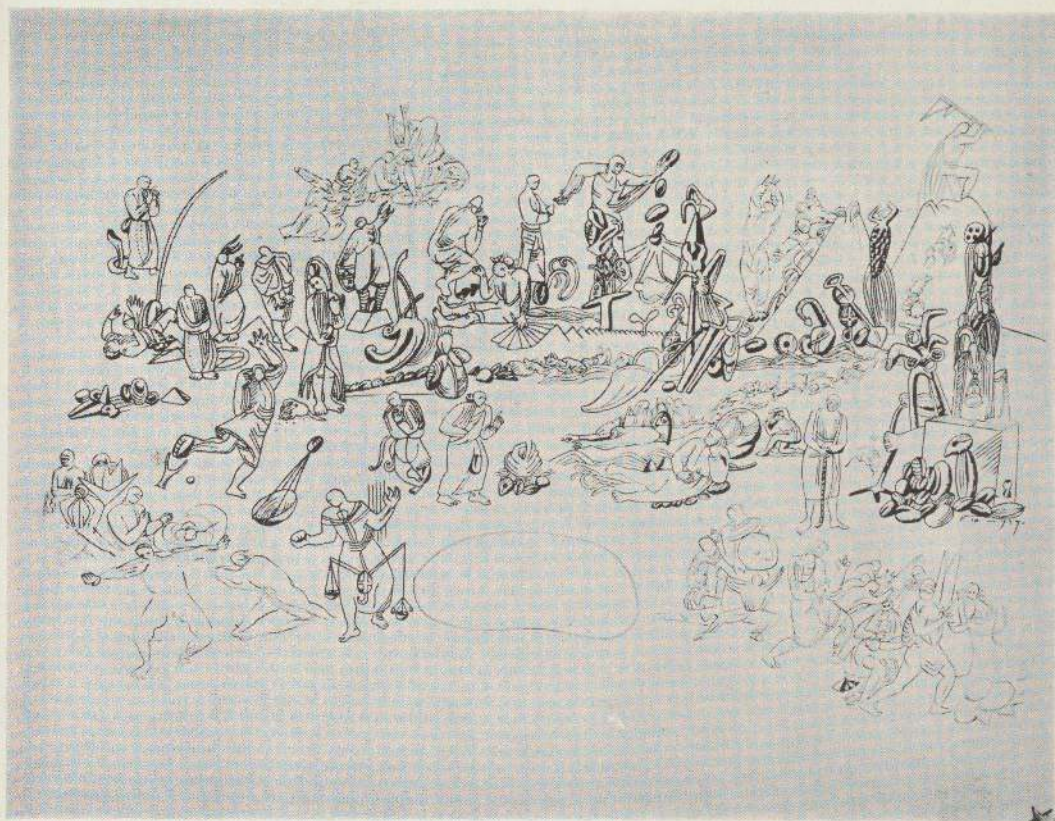
572 Putnam: Agog, 1935



555 Goldberg: Idea for keeping a buttonhole flower fresh



581 Thurber: "Look out, here they come again!"





523 Beall: *Find What Roosevelt Means to the U.S.A. in this Picture, 1933*

Legend: Elimination of child labor (see nose and mouth); Opportunity of farmer (see his right eyebrow); Bigger navy and reforestation (see hair on right side of head); The New Dawn (see his forehead); Renewed prosperity (see horn of plenty); The Forgotten Man (see his right shoulder); etc., etc.

Comparative material

Art of children

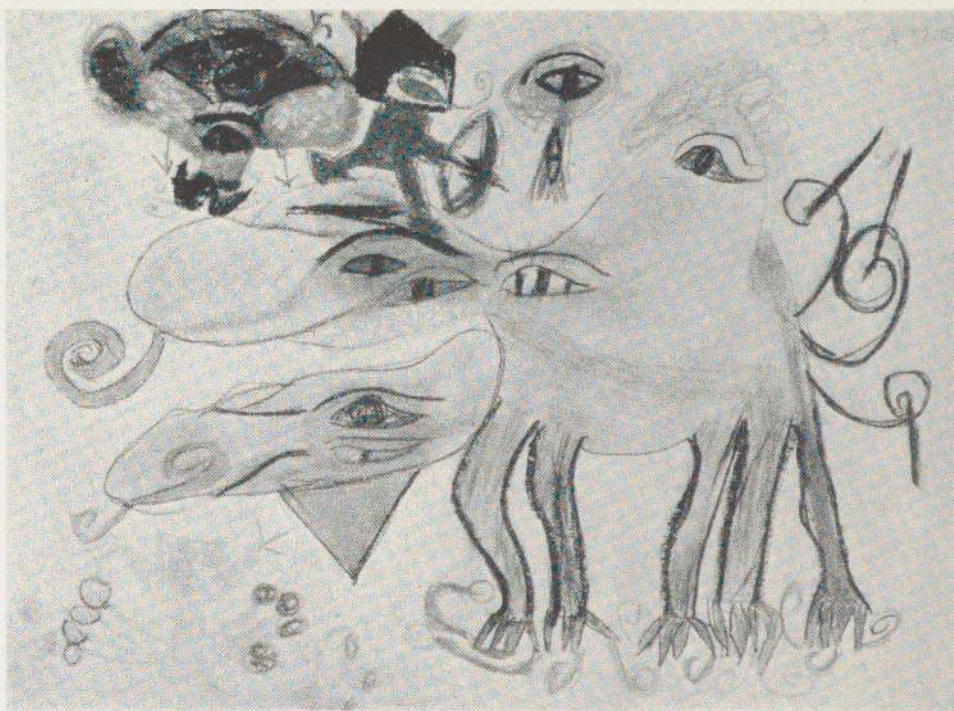
Art of the insane

Folk art

Commercial and journalistic art

Miscellaneous objects and pictures with a Surrealist character

Scientific objects



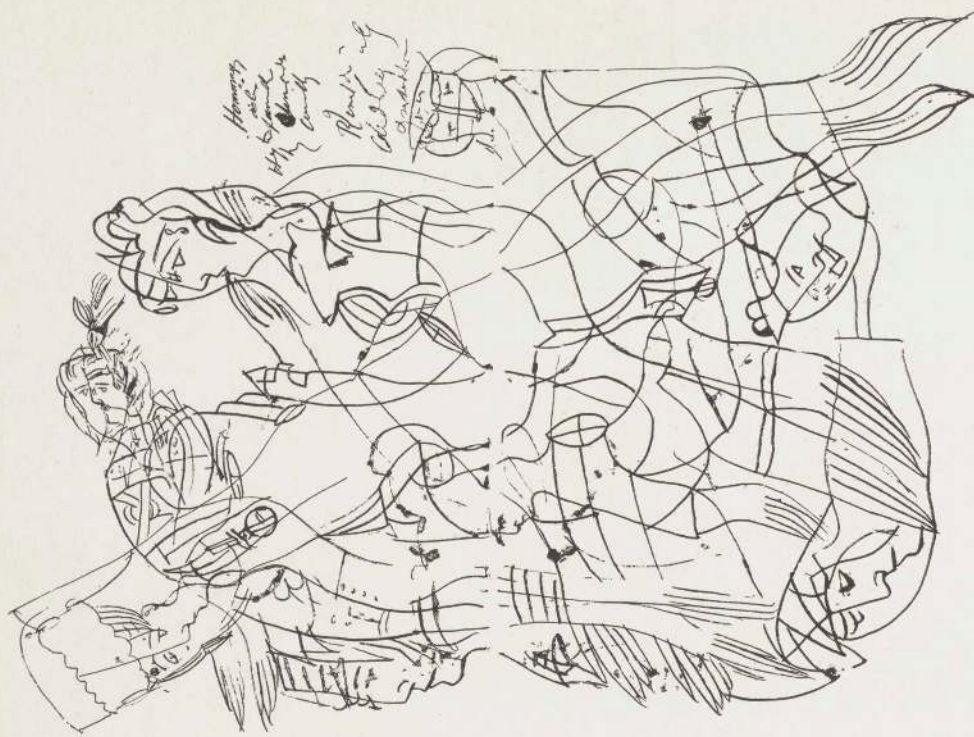
586 Hoisington (aged 11) : A god of war shooting arrows to protect the people



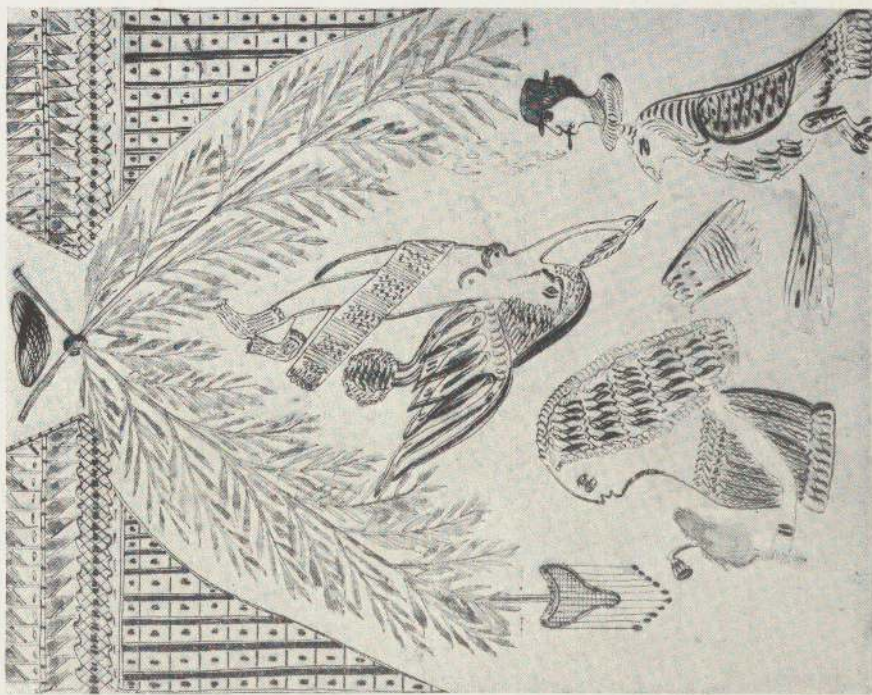
587 Ganz (aged 6) : Spirits



589 Psychopathic watercolor



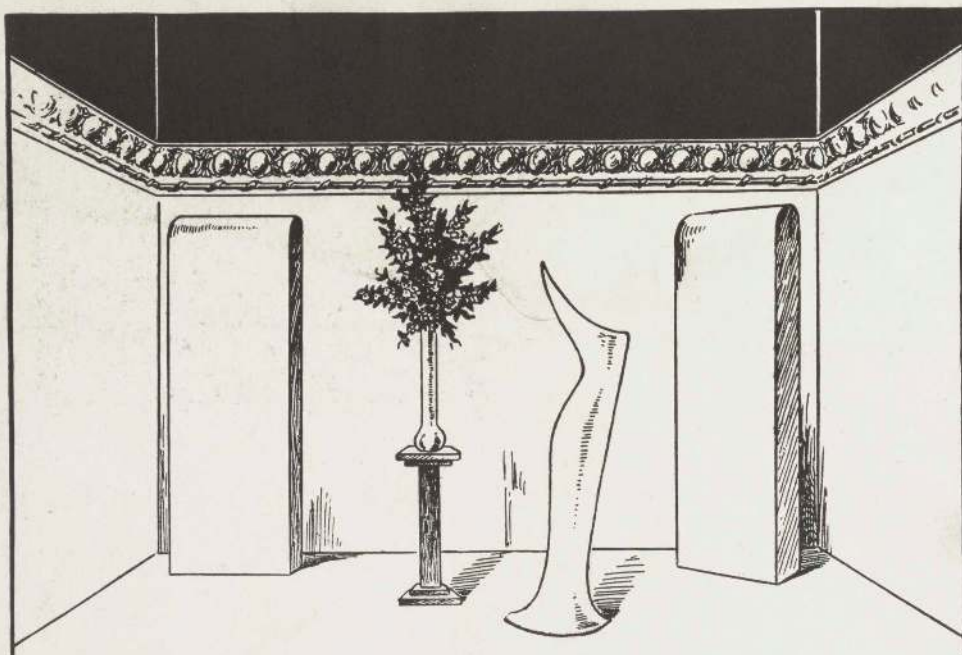
598 Psychopathic drawing



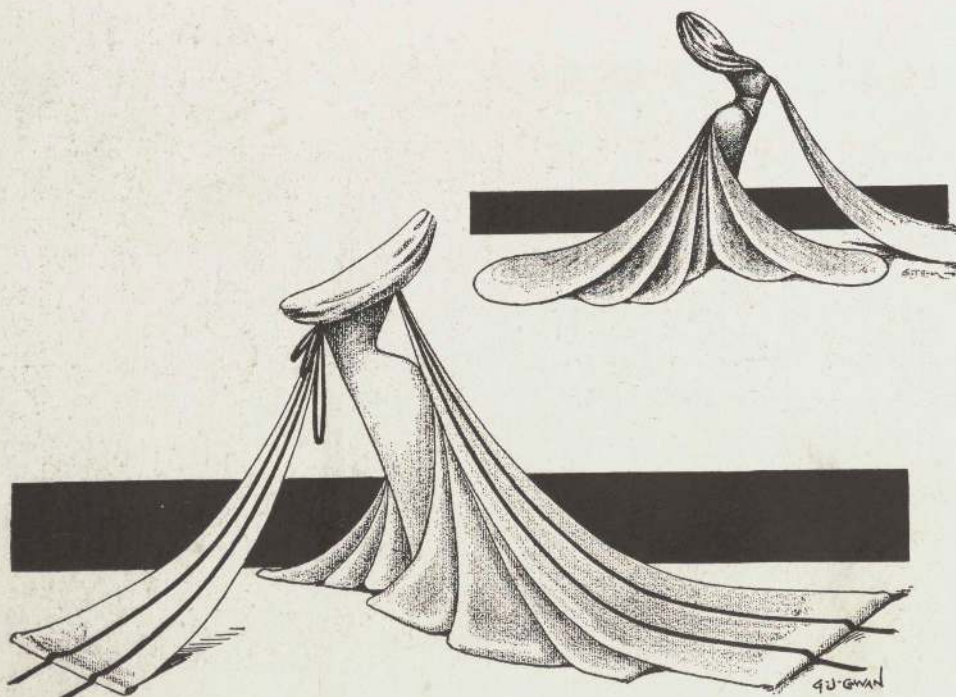
617 Pennsylvania German *fraktur* drawing, early 19th century



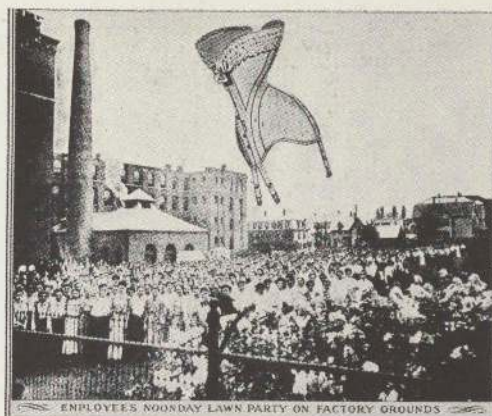
609 Watercolor by Czechoslovakian peasant



620 Window plan, from *Koester School Book of Draping*, 1913



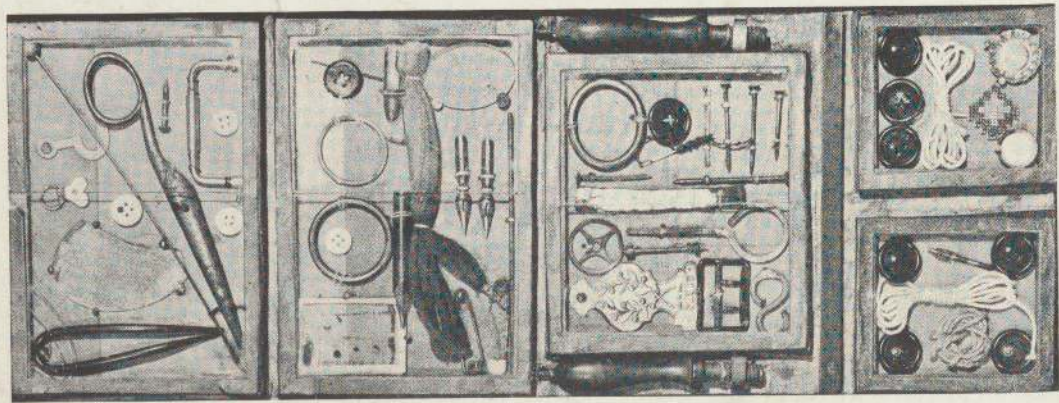
619 Draping on forms, from *Koester School Book of Draping*, 1913



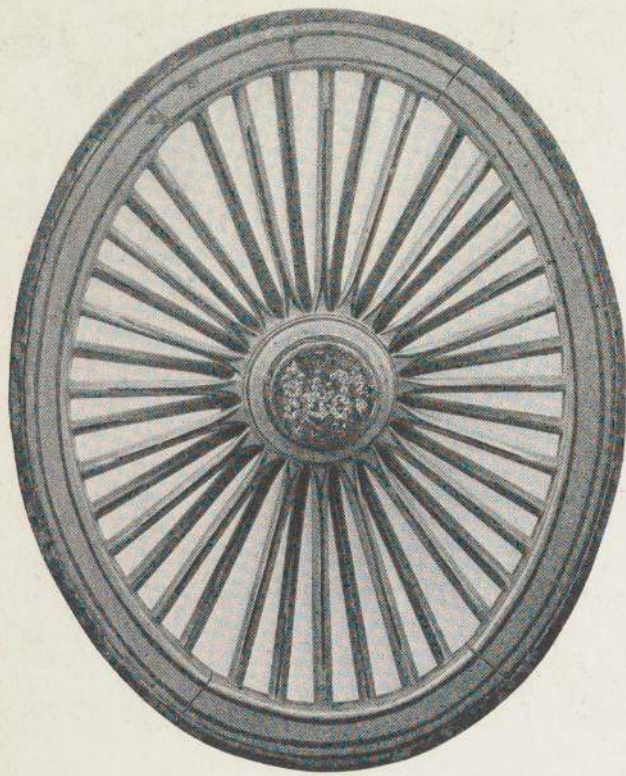
618 Lawn party of the Royal Worcester Corset Company, 1906



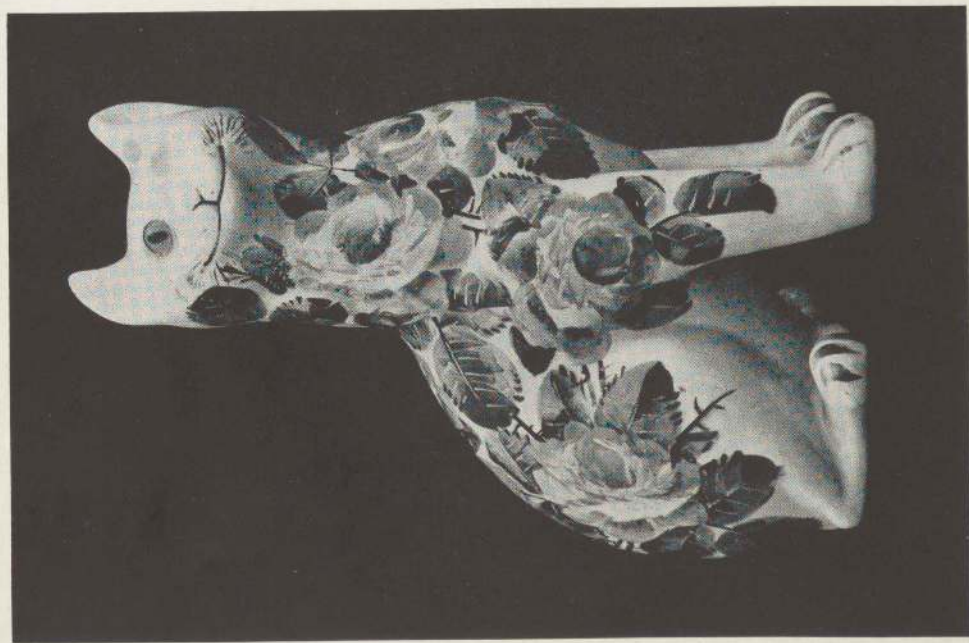
622 Advertisement in *Women's Wear Daily*, 1936



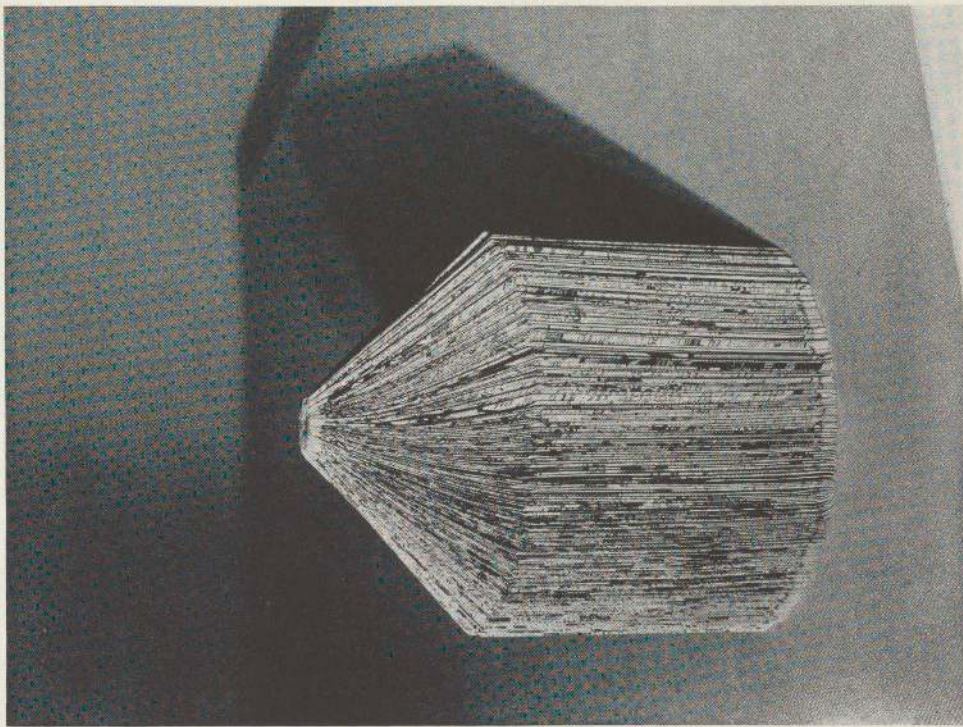
608 Objects assembled and mounted by a psychopathic patient



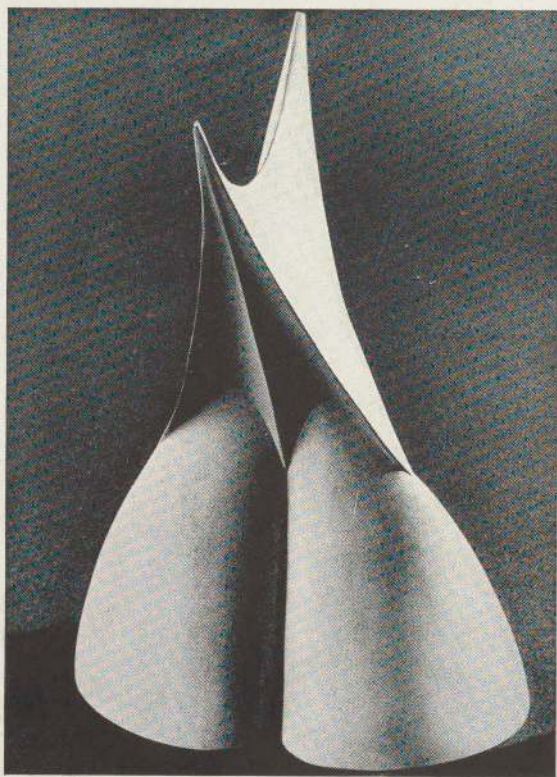
624 Benquet: Oval wheel, 1878



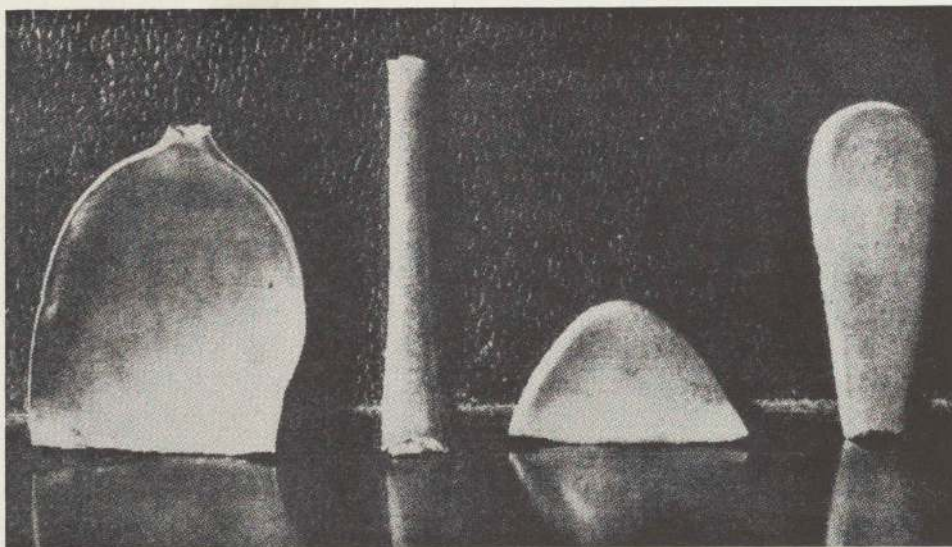
623 Cat clothed in roses, Scottish, 19th century



626 Object made from a Sears-Roebuck catalog, Vermont, 1936

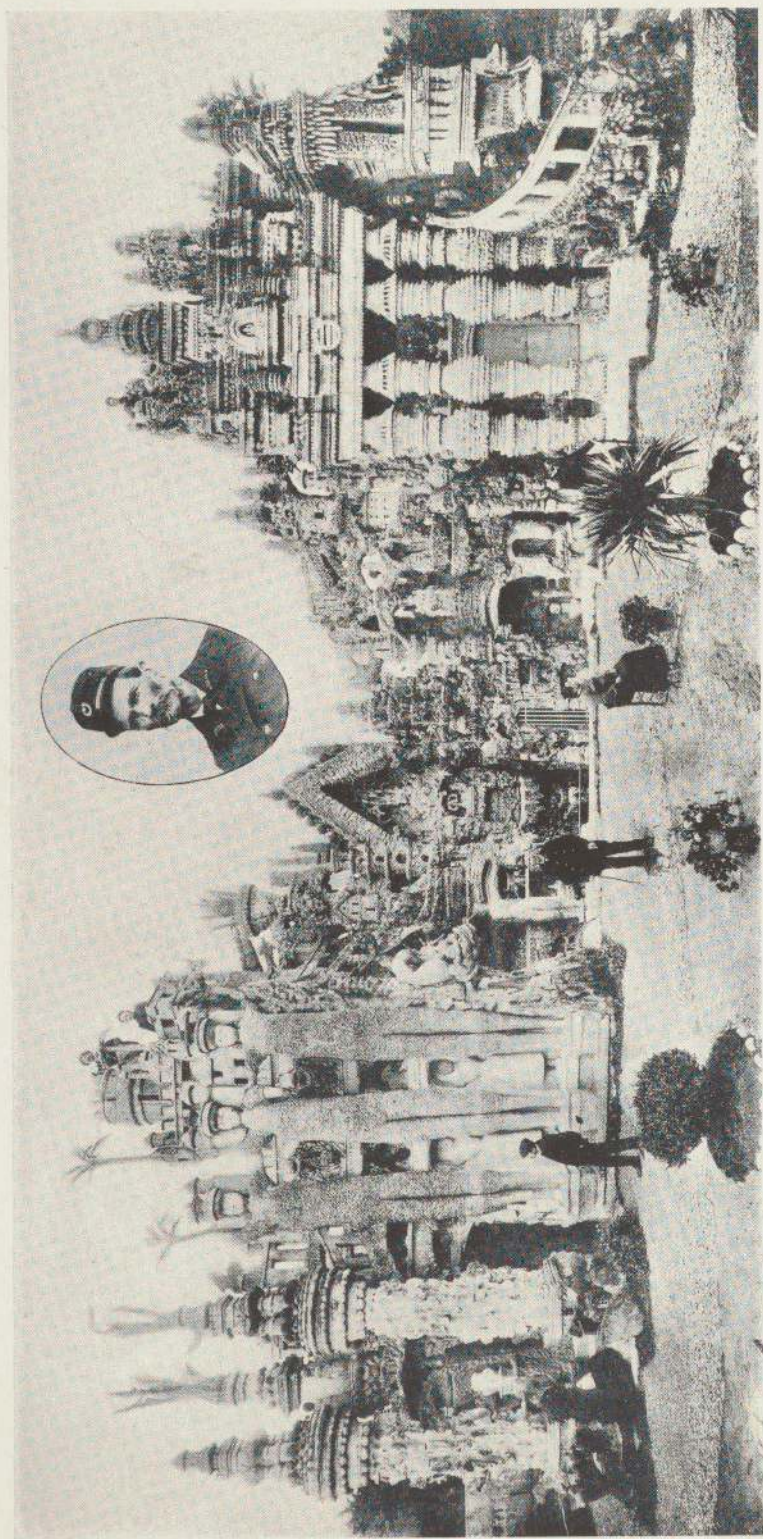


629 Mathematical object

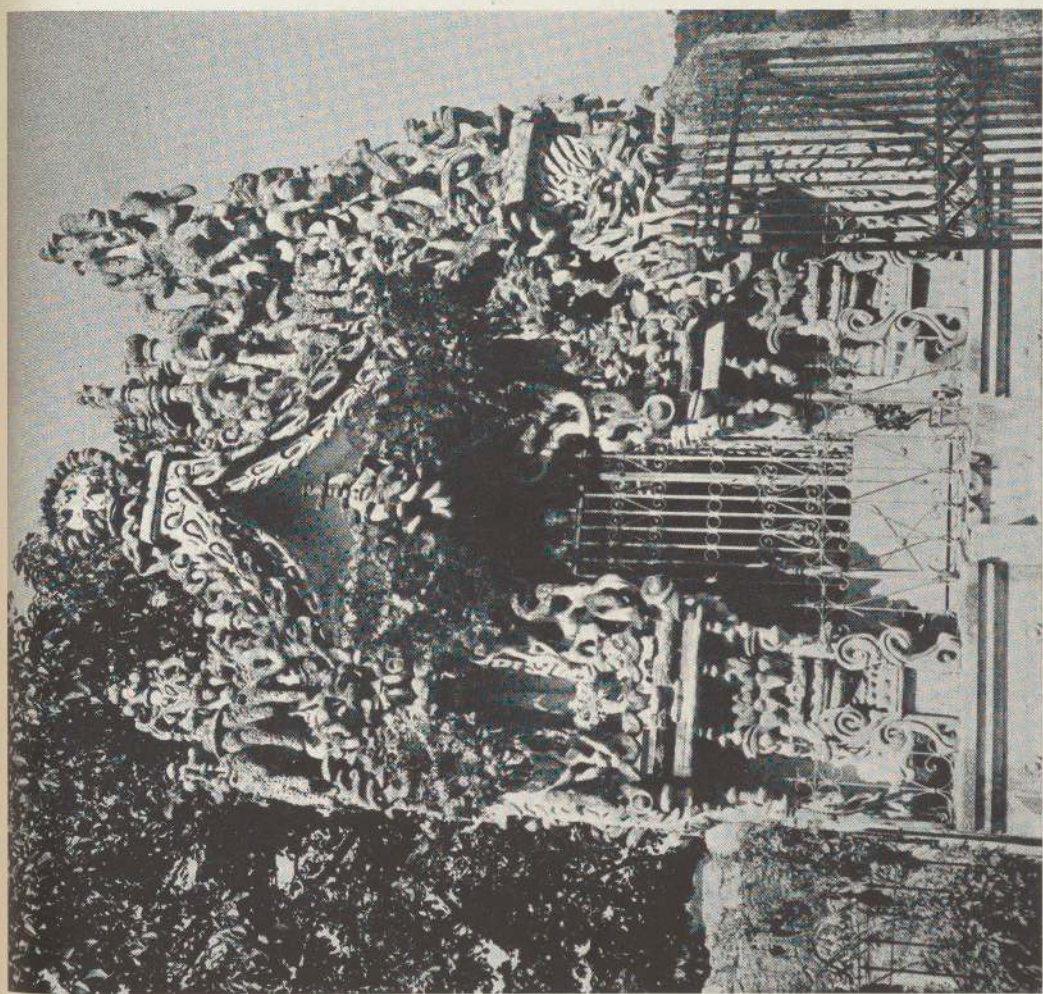


627 Spoon found in a condemned man's cell

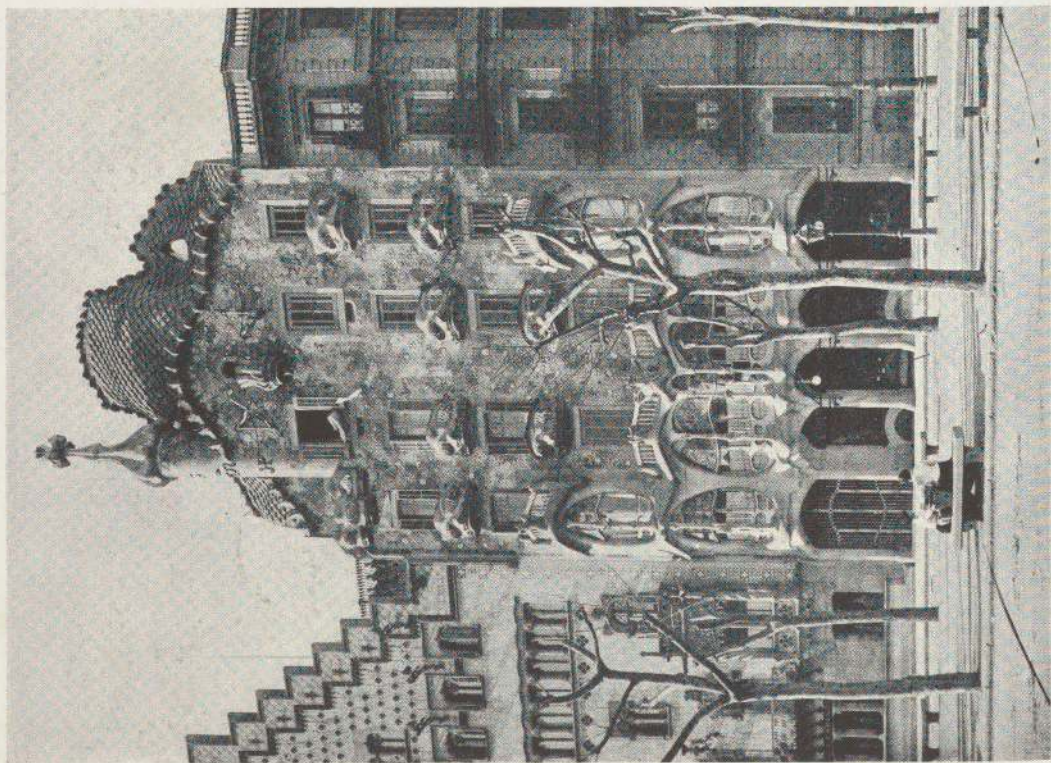
Fantastic architecture



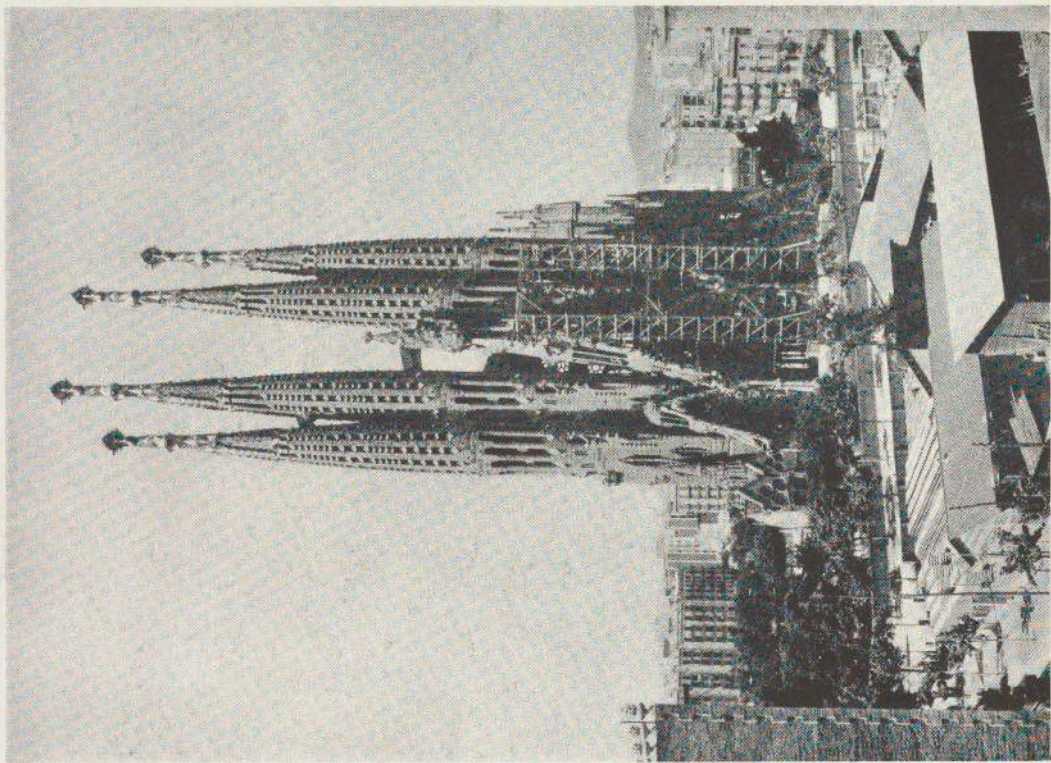
645 Cheval: Dream Palace, Hauterives, 1879-1912



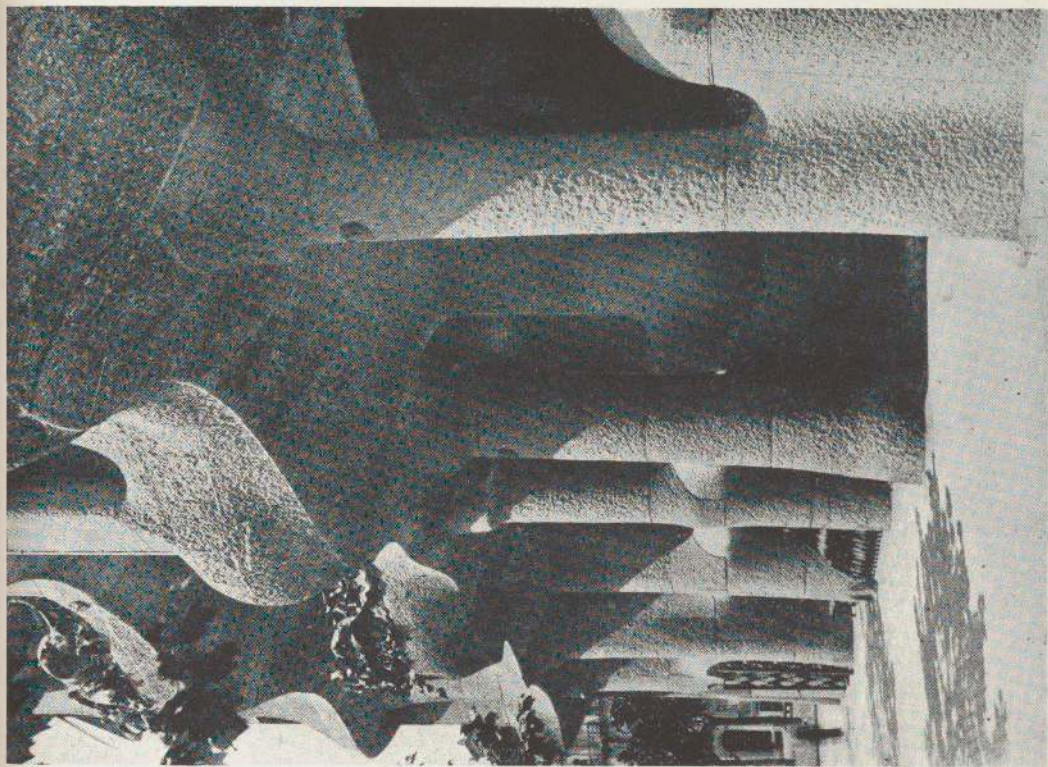
648 Cheval: Cheval's tomb, Hauterives, 1912-1924



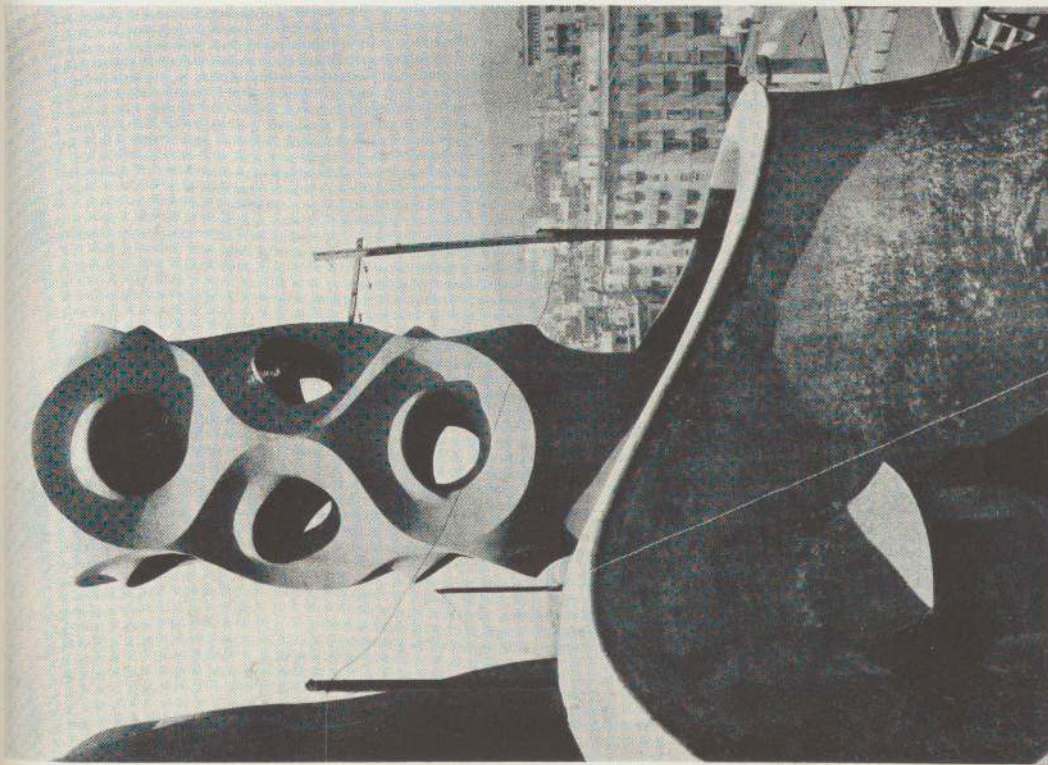
653 Gaudí: Casa Batlló, Barcelona, 1905-07



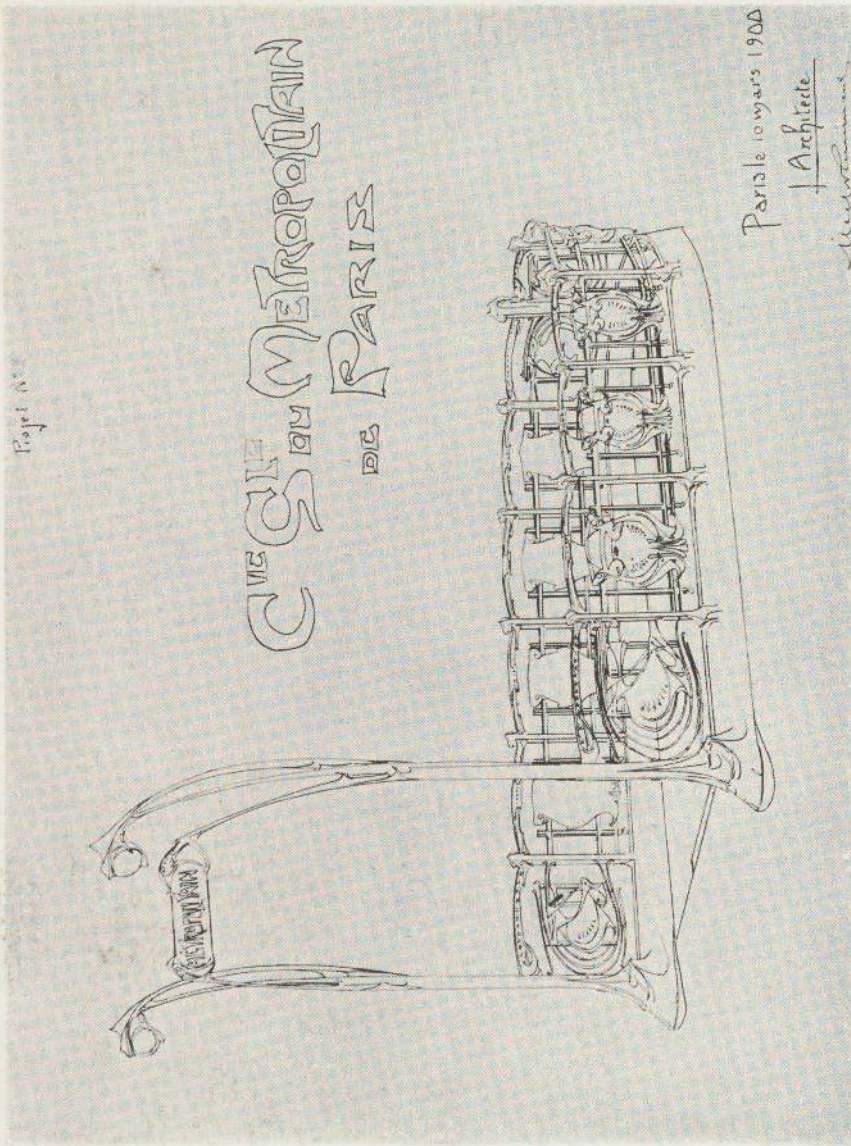
649 Gaudí: Church of the Holy Family, Barcelona, begun 1884



654 Gaudi: Casa Milá, Barcelona, 1905-10



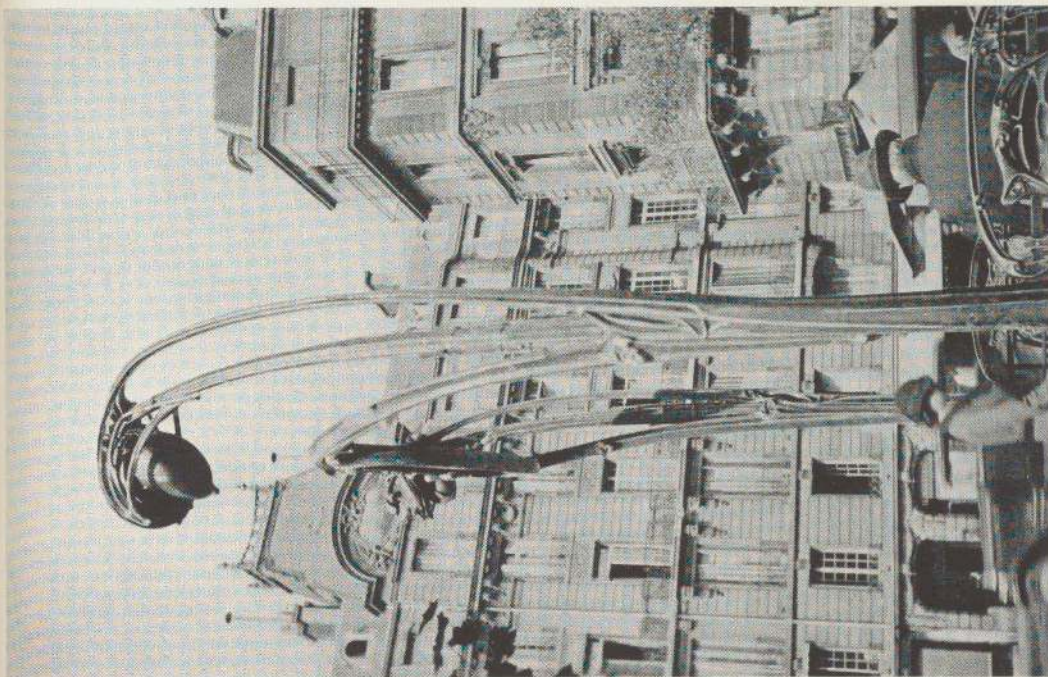
657 Gaudi: Casa Milá, Barcelona, 1905-10. Chimney



663 Guimard: Design for Paris Métropolitain station, 1900



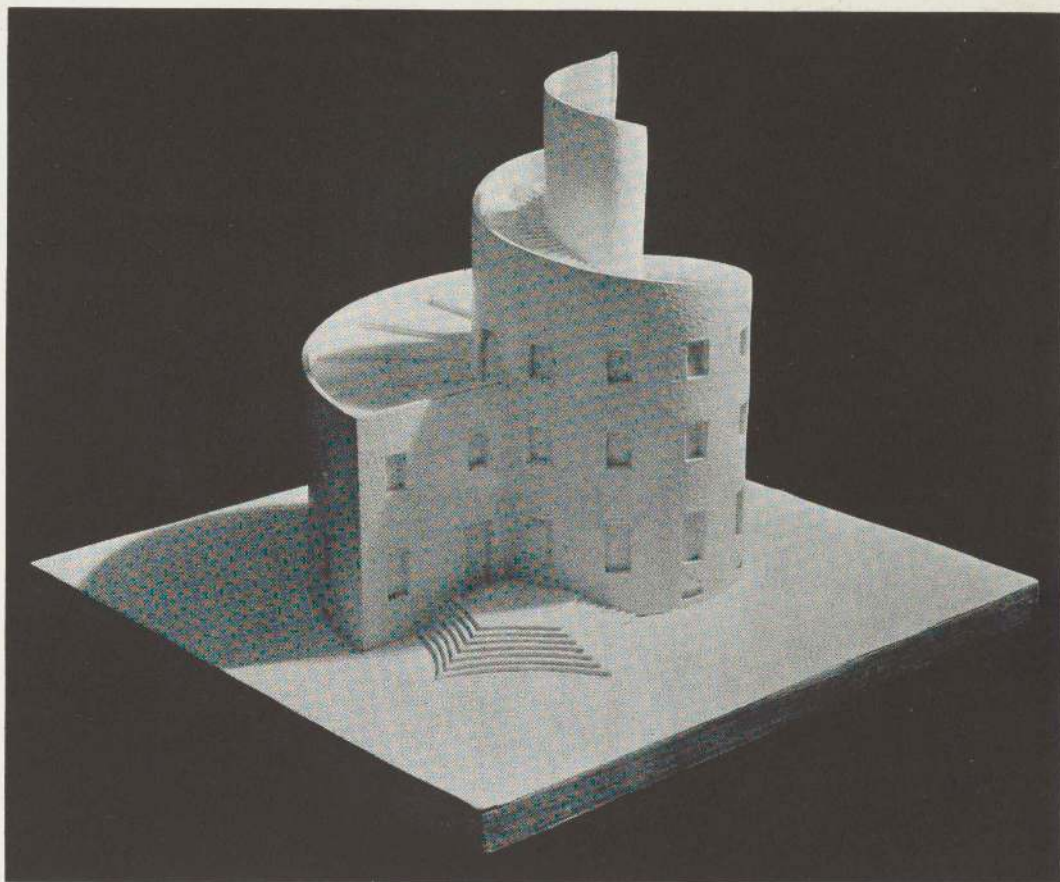
661 Guimard: Detail of Paris Métropolitain station, 1900



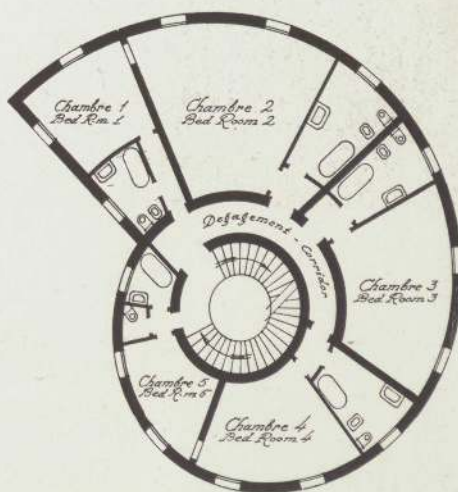
662 Guimard: Detail of Paris Métropolitain station, 1900



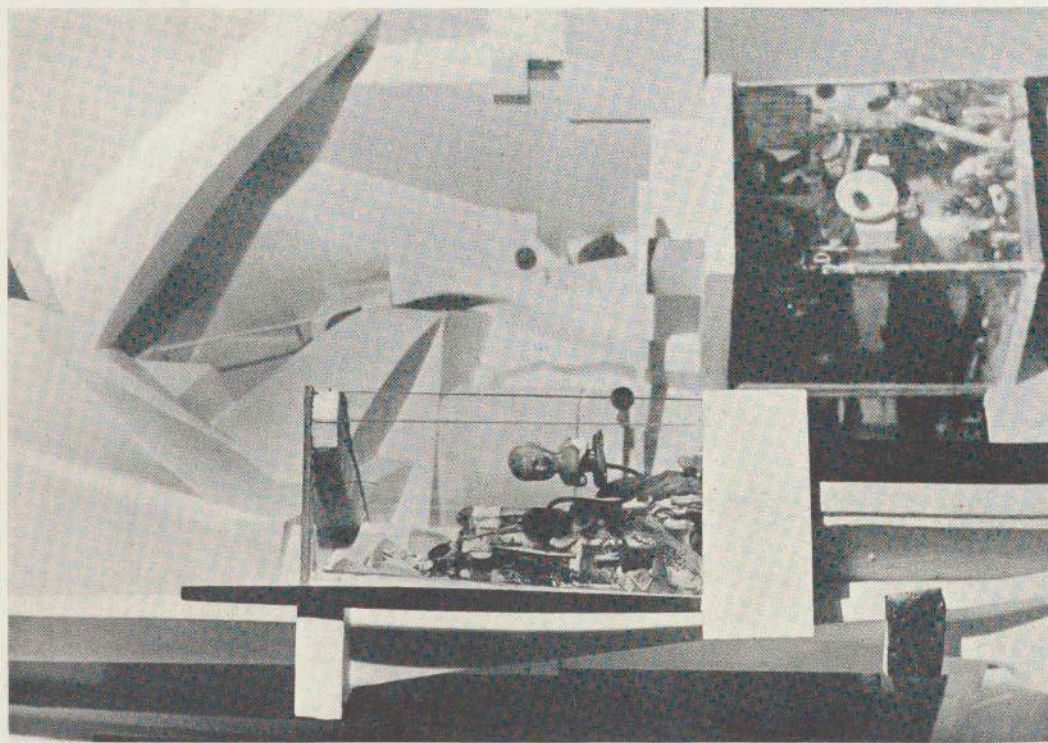
688 Terry: Fireplace with a waterfall, 1933



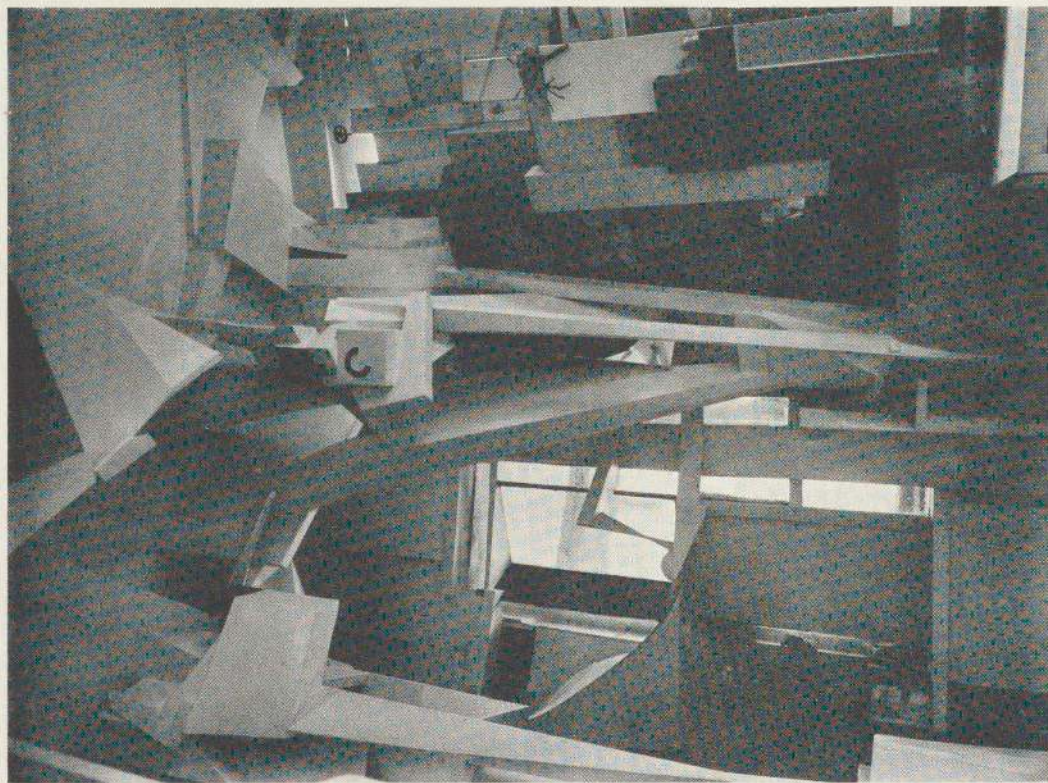
679 Terry: The snail



679 Terry: Plan for The snail



670 Schwitters: The gold grotto, 1925



671 Schwitters: Blue window, 1933

Catalog of the exhibition

Fantastic art: 15th and 16th centuries

ARCIMBOLDO, Giuseppe. Italian painter and theatrical designer. Born Milan, c. 1530. Court painter to the Austrian Emperors, Ferdinand I, Maximilian II, Rudolf II. Specialized in composite heads and allegorical figures made up of flowers, fruits, and animals: *Four Elements*; *Four Seasons*. Ennobled, 1591. Died Milan, 1593.

Photographs

1. Bust composed of animals
2. Fire
3. Water
4. Winter
- *5. Summer, 1563

Original paintings in the Picture Gallery, Vienna

ARCIMBOLDO, tradition of

6. Landscape—head (double image)
Oil on panel, 12½ x 16¼ inches
Note: probably either a North Italian or an Austrian painting of the 16th century
Lent anonymously

BALDUNG, Hans, called GRIEN. German painter and graphic artist. Born Weyersheim (Alsace), c. 1480. Influenced by Dürer. Court painter to Bishop of Strassburg, and worked at Freiburg under patronage of Margrave Christoph von Baden. Many allegorical subjects and portraits, principally in woodcuts. Died Strassburg, 1545.

- *7. Bewitched groom, woodcut
Lent by W. G. Russell Allen, Boston
Reproduced from a facsimile
8. Seven horses fighting in a wood, woodcut, 1534
Lent by the Museum of Fine Arts, Boston
9. Witches' sabbath, woodcut
Lent by W. G. Russell Allen, Boston

BOSCH (van AEKEN), Hieronymus. Dutch painter and designer for engravings. Born c. 1460 [?]; active at 's Hertogenbosch in Holland, 1488-1512. Influenced by Geertgen tot Sint Jans and by the Master of the Virgo inter Virgines. Painter of diabolical visions and hell. Influenced Brueghel who took over many of his subjects. Many drawings of fantastic figures attributed to him are engravings after his work but probably not by his own hand. Died 's Hertogenbosch, 1516.

- *10. Study for a *Temptation of St. Anthony*, ink, 8 x 10¼ inches
Lent by the Louvre Museum, Paris
11. Small fishes are bait for large fishes (*Grandibus exigui sunt pisces piscibus esca*), engraved by Peter Brueghel the elder, 1557
Lent anonymously

Photograph

12. The Temptation of St. Anthony
Original painting in the Lisbon Museum

Photograph

13. The Capital Sins
Original painting in the Gallery of the Escorial, Spain
- *14. The Temptation of Saint Anthony, attributed to Bosch
Oil on panel, 15½ x 9½ inches
Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri

BOSCH, School of

- *15. Descent into hell
Oil on panel, 21 x 46 inches
Lent by The Metropolitan Museum of Art, New York

BRUEGHEL, Peter, the elder. Flemish painter and graphic artist. Born Brueghel c. 1525-1530. Pupil of Peter Koeck van

Aalst and Hieronymus Cock. Influenced in subject matter by Bosch. Although chiefly a painter of scenes from peasant life, he produced all manner of fantastic and diabolical etchings and drawings. Died Brussels, c. 1570.

16. *Avarice*, engraving
Lent anonymously

17. *Mascarade d'Ourson et de Valentin*, woodcut
Taken from Brueghel's painting, *Combat of Carnival and Lent*
Lent by W. G. Russell Allen, Boston

DÜRER, Albrecht. German painter, graphic artist, illustrator and writer on art theory. Born Nuremberg, 1471. Occupied chiefly as painter until 1510, after that devoted himself to graphic arts, of which he was probably the greatest master of his age. Died Nuremberg, 1528.

18. *The Beast with Seven Heads and the Beast with Lamb's Horns*, woodcut from *The Apocalypse*, 1498
Lent by W. G. Russell Allen, Boston

19. *The Whore of Babylon*, woodcut from *The Apocalypse*, 1498
Lent by W. G. Russell Allen, Boston

- *20. *Man in despair*, etching on iron, 1516
Lent by the Museum of Fine Arts, Boston

FINE, Oronce. French mathematician and astronomer. Born 1494. Professor of mathematics and architecture, Royal College, Paris. Designed woodcuts for his own and others' books on these subjects. Died, 1555.

21. Woodcut from *Raison d'Architecture Antique Extraicte de Victruve, et aultres Architectures*, by Diego de Sagredo, Paris, Simon de Colines, c. 1530
Original in The Metropolitan Museum of Art, New York

FLORIS, Cornelis II (de VRIENDT), Flemish sculptor, architect and designer of ornamental engravings. Born Antwerp, 1514. Traveled in Italy and introduced Roman grotesque style into The Netherlands. Active as architect and sculptor from 1549 on. Died Antwerp, 1579.

- 22-24. Three ornamental designs, engraved by Corneille
Lent by Miss Janice Loeb, Paris

GIOVANNI DI PAOLO DI GRAZIA. Italian painter and illuminator. Born Siena, 1403 [?]. Assimilated wide variety of styles, including elements of Byzantine art, Duccio, Simone Martini, Barna, and Gentile da Fabriano. Signed and dated *Crucifixion*, 1440, now in Siena Academy. Executed, probably for the church of San Domenico in 1445, a *Last Judgment*; a fragment of another painting of the same subject, representing Paradise, is in The Metropolitan Museum, New York. Culmination of lyrical and romantic tendencies in six scenes from life of John the Baptist, The Art Institute of Chicago. Died Siena, 1482.

- *25. *Shipwreck—Miracle of St. Nicholas of Bari*, c. 1450
Tempera on panel, 20 $\frac{3}{8}$ x 16 $\frac{5}{8}$ inches
Lent through the courtesy of the Trustee of the Johnson Collection, Philadelphia

GIOVANNI DA UDINE. Umbrian mural and easel painter. Born, 1487. Pupil of Giorgione and Raphael. Designer of all types of ornamental decoration. Died Rome, 1564.

26. *Dragon*, pen drawing attributed to Giovanni da Udine.
Lent by the Fogg Art Museum, Cambridge, Loeser Collection

GOUJON, Jean. French sculptor and architect. Born, 1515. Chief of the group of artists who designed and executed the dec-

orations of the palace of Fontainebleau. Died, 1572.

***27-30. Four woodcuts**, attributed to Goujon, from *Orus Apollo de Aegypte de la Signification des Notes Hieroglyphiques des Aegyptiens*, Paris, Kerver, 1543. Lent by William M. Ivins, Jr., New York

HOLBEIN, Hans, the younger. Foremost German portrait painter of the 16th century. Born Augsburg, 1497. Worked principally in Switzerland and England, where he became painter to Henry VIII. Died, 1543.

Photograph

31. Two Ambassadors

Note: the bizarrely foreshortened skull hanging in mid-air between the two figures is the most famous example of extremely distorted perspective. The skull has sometimes been considered an emblematic signification derived from Holbein's name "hollow bone".

Original painting in the National Gallery, London

HUYS, Peter. Flemish painter and engraver. Active in Antwerp, 1545-77. Signed and dated paintings reveal him as follower of Hieronymus Bosch and Jan Massys: *Temptation of St. Anthony*, 1547; *Hell*, Prado, Madrid, 1570.

***32. Temptation of St. Anthony**

Oil on panel, 43 x 49 inches

Lent by The Metropolitan Museum of Art, New York

JAMNITZER, Christopher. Flemish goldsmith and engraver. Born Nuremberg, 1563. In 1600 published a set of grotesque subjects. Died, 1618.

Etchings from *Neuw Grottessken Buch*, Nuremberg, 1610

***33. Tournament**

34. Grotesque design

35. The encounter

Originals in The Metropolitan Museum of Art, New York

JAMNITZER, Wenzel. Austrian goldsmith and engraver. Born Vienna, 1508. Worked in Nuremberg for Emperor Charles V and others. Died, 1585.

***36. Etching from *Perspectiva Corporum Regularium*, Nuremberg, 1568**

Original in The Metropolitan Museum of Art, New York

LEONARDO DA VINCI. Italian artist, musician, engineer, mathematician and scientist. Born near Florence, 1452. Died Château de Cloux, France, 1519.

***37-38. Woodcuts after designs by Leonardo da Vinci from *Divina Proportione*, by Luca Pacioli (da Borgo S. Sepolcro), Venice, Paganinus de Paganinis, June 1, 1509**

Lent by Philip Hofer, New York

MUSI, Agostino dei, called Agostino VENEZIANO. Italian engraver. Born Venice, c. 1490; worked there under influence of Giulio Campagnola, Jacopo de' Barbari and Dürer. Rome, 1516, as one of chief pupils of Marcantonio. Dated works, 1509-36. Engravings after Raphael, Giulio Romano, Baccio Bandinelli. Famous for grotesques mingling original antique motives with those of Raphael's school.

***39. The carcass, engraving**

Note: sometimes falsely attributed to Marcantonio. This engraving has been considered an allegory of malaria. Lent anonymously.

PENNI, Luca. Italian follower of Raphael. Born Florence, end of 15th century. Died, 1556.

***40. The dream of Raphael or The melancholy of Michelangelo**, after a design attributed to Luca Penni, engraved by Giorgio Ghisi

Lent by W. G. Russell Allen, Boston

RICHIER, Ligier. French sculptor. Born St. Mihiel, 1506. Studied with Michelangelo. Died, 1572.

Photographs

41. Figure from the tomb of René de Châlons, Bar-le-Duc

SCHONGAUER, Martin. Foremost German engraver of the 15th century. Born Colmar, c. 1445. Influenced by Roger van der Weyden. Died Colmar, c. 1489.

42. *The Temptation of St. Anthony*, engraving
Lent by W. G. Russell Allen, Boston

SCHÖN, Erhard. German painter, draughtsman and engraver. Born, c. 1500. Earliest dated work, 1515. Pupil or imitator of Dürer. Worked at Nuremberg. Died after 1550.

43. *The devil with bagpipes*, woodcut
Original in The Metropolitan Museum of Art, New York

- 43a. Woodcut from *Unterweisung der Proportion und Stellung der Possen*, Nuremberg, Christoff Zell, 1542
Original in The Metropolitan Museum of Art, New York

- *44. *Puzzle picture with four portraits (Vexierbild mit vier Bildnissen)*, woodcut, c. 1534
Original in The Metropolitan Museum of Art, New York

VOGTHERR, Heinrich. German wood engraver. Born at Strassburg, c. 1490. Imitator of Dürer. Executed cuts for a drawing book called *A Book of Extraordinary and Marvelous Art, very Useful to all Painters*,

Sculptors and Goldsmiths, printed 1540. Died, 1556.

- 44a. *The wonder-grapes of Albersweiler (Die Wundertraube von Albersweiler)*, woodcut, 1542

Note: These grapes grew a red beard. Original in The Metropolitan Museum of Art, New York

Lombard School, 15th century

45. Emblematic symbols, ink on parchment, partly pricked for transfer
Note: probably studies for *Imprese* (personal heraldic devices) for Duke Guglielmo II of Monferrato
Lent by the Fogg Art Museum, Cambridge, Loeser Collection

North Italian School, 15th century

- *46. *Fall of Phaëton*
Oil on panel, 17¼ x 20¾ inches
Lent by the Wadsworth Atheneum, Hartford

French School [?], 16th century

47. *Mary, Queen of Scots and Death's head* (double image)
Oil on corrugated wooden panel
Lent by A. Hyatt Mayor, New York

German School [?], 16th century

48. *Charles V*, 1533
Oil on panel, 8¼ x 24¾ inches
Note: compare the woodcut of about the same date by Schön, no. 44
Lent by Jacques Lipchitz, Paris

Unknown master, 16th century

- *49. *Saint Anthony of Padua*
Oil on panel, 10¼ x 33¾ inches
Lent by Jacques Lipchitz, Paris

Through a misunderstanding, items 43, 43a, 44, 44a, 50, 52, 55, 76-79, 82, 83, 88, 130, 131, 154, and 175 were catalogued as lent by The Metropolitan Museum of Art, New York. All these items were represented in the exhibition by photostats.

17th and 18th centuries

de la BARRE, Paul. French goldsmith and designer of ornament engravings. Worked in Paris in the 17th century.

*50. Design for jewelers, engraving
Original in The Metropolitan Museum of Art, New York

della BELLA, Stefano. Italian graphic artist. Born Florence, 1610. Influenced by Remigio Cantagallina and Jacques Callot. Studied in Rome, 1633-39. To Paris with Tuscan ambassador, 1639; active there until 1650. Amsterdam, 1647. Returned to Florence; under patronage of Grand Duke of Tuscany. Died Florence, 1664.

51. **Rebus**, engraving
Lent anonymously

von BÖMMEL, W. H. German, 17th [?] century.

52. **Horse rampant**, engraving
Original in The Metropolitan Museum of Art, New York

BRACELLI, Giovanni Battista. Italian engraver. Active in Florence and Rome, 1624-49. Series of 45 leaves, *Bizarie di varie figure di Giov. Battista Bracelli pittore fiorentino. all' ill. mo S. Don Pietro Medici* 1624. Engraving of a procession at S. Giovanni dei Fiorentini, Rome, 1629; *Silenus with satyrs and nymphs*; pictorial etching after relief by Algardi, *Attila in Rome*, 1649. Also attributed to him are tiny figures in style of Callot, *Figure con istrumenti musicali e boscarecci*. [Baldinucci mentions a Genoese artist of the same name, 1584-1609, as a student of G. B. Paggi. A Giovanni Pietro di Niccolo' de' Bracelli, born in Liguria in 1592, was mentioned in 1612 also as a student of Giovanni Battista Paggi.]

*53. Photographs from the *Capricci* or *Bizarie*, 1624
Original etchings in the Bibliothèque Nationale, Paris

CALLOT, Jacques. French graphic artist. Born Nancy, 1592. Traveled in Italy; studied in Rome and Florence. Influenced by Mannerists. Worked at the court of the Grand Duke of Tuscany. Returned to Nancy, active at court of Charles IV of Lorraine. Summoned by Louis XIII to Paris, 1629. First great creative artist to devote himself exclusively to the graphic arts. Died Nancy, 1635.

54. **Temptation of St. Anthony**, etching
Lent by the Museum of Fine Arts, Boston

van den EECKHOUT, Gerbrand. Dutch portrait and historical painter and etcher. Born Amsterdam, 1621. A pupil in Rembrandt's school from about 1635 until 1640. Died, 1674.

*55. **Ornament**, engraving from *Veelderhande Nieuwe Compartimente*, Amsterdam, Clement de Jonge
Original in The Metropolitan Museum of Art, New York

HOGARTH, William. English painter, engraver and illustrator. Born London, 1697. Illustrator of Fielding, Molière, etc. Series of moral pictures: *Harlot's Progress*, engraved 1732; *Rake's Progress*, 1736; *Marriage à la Mode*, 1742. Wrote and illustrated *The Analysis of Beauty*, 1753. Appointed court painter, 1757. Last engraving, *The Bathos* or *Finis*. Died London, 1764.

*56. Frontispiece: *The Analysis of Beauty*, plate 1, engraving, 1753
Lent by Jay Leyda, New York

*57. **Some of the Principal Inhabitants of the Moon as they Were Perfectly Discovered by a Telescope brought to y^e Greatest Perfection since y^e last Eclipse Exactly Engraved from the Objects, whereby y^e Curious may Guess at their Religion Manner &c.** Engraved by James Ireland. Lent by Jay Leyda, New York

58. On an Act of Parliament regarding the arts, engraving, 1754
Lent by Jay Leyda, New York

*59. Whoever makes a DESIGN without the Knowledge of PERSPECTIVE will be liable to such absurdities as are shown in this FRONTISPIECE. Engraved by L. Sullivan
Lent by Jay Leyda, New York

*60. Frontispiece: Hogarth's Tour, aquatint by Richard Livesey, 1781. "A short tour by land and water, backwards and forwards, without head or tail"
Lent by Jay Leyda, New York

61. The Bathos or Manner of sinking, in Sublime Paintings, inscribed to the Dealers in Dark Pictures, engraving, 1764
Lent by Jay Leyda, New York

LARMESSIN (L'ARMESSIN), Nicolas I de. French engraver. Active in Paris in the second half of the 17th century. Died Paris, 1694.

Costumes of the trades and crafts (*Habits de métiers*) engraved by G. Valek [Valkenburg?]

62. Beltmaker's costume (*Habit de ceinturier*)

63. Brushmaker's costume (*Habit de brossier*)

64. Upholsterer's costume (*Habit de tapissier*)

65. Cooper's costume (*Habit de tonnelier*)

66. Painter's costume (*Habit de peintre*)

67. Basketmaker's costume (*Habit de vannier*)

68. Coppersmith's costume (*Habit de chaudronnier*)

69. Costume of a mirror and spectacle seller (*Habit de marchand miroitier lunettier*)

Lent by André Ducrot, Paris

Costumes of the trades and crafts (*Habits de métiers*), later edition, probably pirated, without backgrounds

*70. Miller's costume (*Habit de meunier*)

*71. Box-maker's costume (*Habit de la-yettier*)

72. Laborer's costume (*Habit de laboureur*)

73. Marshal's costume (*Habit de maréchal*)

74. Butcher's costume (*Habit de boucher*)

75. Baker's costume (*Habit de boulanger*)
Lent anonymously

MORGHEN, Filippo. Italian etcher, engraver, and print publisher. Born Florence, 1730. Worked in Rome and Naples. Made Engraver to the King of the Two Sicilies.

*76.*79. Etchings from *Raccolta delle Cose*, 1764

Original in The Metropolitan Museum of Art, New York

PIRANESI, Giovanni Battista. Italian engraver, architect and archeologist. Born Mogliano (near Mestre), 1720. May have been trained as designer of theatre arts. To Rome, 1740; studied new archeological excavations there, at Pompeii and at Herculaneum. In atelier of Tiepolo in Venice, 1743. Returned to Rome, 1745; began series of Roman views. Died Rome, 1778.

80. Prison interior, etching from the *Carceri* series, c. 1745

Lent by W. G. Russell Allen, Boston

81. Prison interior, etching from the *Carceri* series, c. 1745

Lent by W. G. Russell Allen, Boston

*81a. **Prison**, etching from the *Carceri* series
Lent by the Weyhe Gallery, New York

van **VIANEN, Adam**. Dutch goldsmith and designer. Born Utrecht, 1599.

82. **Vessel**, engraved by Theodorus van Kessel

83. **Vase**, engraved by Theodorus van Kessel
Originals in The Metropolitan Museum of Art, New York

French School, 17th century
Engravings from a series

84. **Mischievous heart** (*Coeur de tri-pot*)

85. **Deep heart** (*Coeur profond*)

86. **Bitter heart** (*Coeur amer*)

87. **Feminine heart** (*Coeur féminin*)
Lent anonymously

French School, 17th century

88. **Bon Mot d'une Ambassadrice**, etching
Original in The Metropolitan Museum of Art, New York

French School, 18th century

89. **Memento Homo**, 1769

*90. **Memento Mori**

Both, oil on canvas, 21 $\frac{3}{4}$ x 16 $\frac{3}{4}$ inches
Lent by the Marie Sterner Gallery, New York

Venetian School, 18th century, attributed to Alessandro **MAGNASCO**

91. **Figures**

Oil on canvas, 12 $\frac{1}{4}$ x 14 inches
Lent by the Vicomte Charles de Noailles, Paris

The French Revolution to the Great War

ADAM, Jean Victor. French military and genre painter. Born Paris, 1801. After 1840, chiefly a lithographer. Died Viroflay, 1867.

92. **The letter "Y"**, colored lithograph
Lent by the Weyhe Gallery, New York

BEALE, Joseph Boggs. American illustrator and painter. Born Philadelphia, 1841. Influenced by Doré. Illustrator for Frank Leslie's magazines, Harper Brothers and *The Daily Graphic*. Died, 1926.

*93. **Mr. Shurtz and Miss Robe are married**, gouache
Lent by the Whitney Museum of American Art, New York

BLAKE, William. English engraver, watercolorist, poet, seer and mystic. Born London, 1757. Studied under James Basire, engraver for Society of Antiquaries;

Royal Academy School, 1778. Influenced by Gothic sculpture, Michelangelo and Heinrich Füssli. Originated method for printing by relief-etching the words and designs of his *Songs of Innocence*, 1789, etc. Illustrations for Young's *Night Thoughts*, 1797. Commissioned by John Linnell to do engravings for *The Book of Job*, 1818; published 1825. Died London, 1827.

Frontispiece: Burger's *Leonora*, London, 1796, engraved by Perry

*94. **"O! How I dreamt of Things Impossible"**
Lent by Philip Hofer, New York

95. Engravings from *Night Thoughts* by Edward Young, printed by R. Noble for R. Edwards, first edition, London, 1797
Lent by Mrs. W. Murray Crane, New York

Engravings from *The Book of Job*, 1825

*96. "With dreams upon my bed, thou scarest me and affrightest me with visions" (*Job* VII, 14)

97. "Behold now Behemoth which I made thee" (*Job* XL, 15)

Lent by W. G. Russell Allen, Boston

Engraving for *The Divine Comedy*, plate 4

98. ". . . lo! a serpent with six feet Springs forth on me." (*Hell*, Canto XXV, 45)

Lent by W. G. Russell Allen, Boston

Photograph

99. Ghost of a flea, tempera on panel
Original painting in the collection of
W. Graham Robertson, London

100. Drawing for *Europe*, attributed to
Blake

Lent by the Museum of Fine Arts,
Boston

BRESLIN, Rodolphe, called **CHIEN-CAILLOU** (pseudonym deriving from *Leatherstocking Tales*). French engraver, designer and lithographer. Born Ingrande (Ile-et-Vilaine), 1825. Fantastic and romantic subjects. Breslin was one of the masters of Odilon Redon. Died Sèvres, 1885.

101. *La Comédie de la Mort*, lithograph, 1854

Lent by J. B. Neumann, New York

102. *The good Samaritan*, lithograph, 1863 [?]

Note: the trees abound in double images

Lent anonymously

BUSCH, Wilhelm. German illustrator, painter, and poet. Born Wiedensahl, near Hanover, 1832. Studied at Düsseldorf and Antwerp. To Munich, 1854. Early and continuous interest in caricatures, contributing satirical cartoons to *Fliegenden Blätter* from 1871 on. Satires on middle class in *Max and Moritz*, 1865, and *Herr und*

Frau Knopp; on superstition in *St. Anthony of Padua*, 1870; and on Jesuits in *Pater Filucius*, 1872. Retired to Wiedensahl, 1878, becoming bee-keeper; died there, 1908.

Illustration for *Krischan mit der Piepe — Eine Rauchphantasie*, Dresden, n.d.

103. "The dressing-gown dances with the chair, hooray! / And the table with the old couch" (*De Slaprock tanz mit den Stohl, Juheh / Un de Disch mit den olen Kanepheh*)

Lent by Philip Hofer, New York

CARROLL, Lewis (Charles Lutwidge Dodgson). English mathematician and writer. Born Daresbury, Cheshire, 1832. Rugby, Oxford; lecturer in mathematics, Christ Church College, until 1881. *Alice's Adventures in Wonderland*, published in 1865, written for daughter of Dean Liddell. Died Guildford, 1898.

Illustration from *Alice's Adventures Underground*, a facsimile copy of the original ms. book afterwards developed into *Alice in Wonderland*, London, 1886

*104. "Change lobsters and retire in same order"—interrupted the Grif-fon"

Lent by Philip Hofer, New York

COLE, Thomas. American landscape painter of the Hudson River School. Born Bolton-le-Moor, England, 1801. To Ohio, 1819; New York, 1825. Died near Catskill, New York, 1848.

*105. *The Titan's goblet*

Oil on canvas, 19 $\frac{3}{8}$ x 16 $\frac{1}{8}$ inches

Lent by The Metropolitan Museum of Art, New York

CRUIKSHANK, George. English caricaturist, illustrator and painter. Born London, 1792. Principally self-taught. Began caricatures satirising social and political conditions in England, 1810. Book illustrations: *Grimm's Fairy Tales*, 1824-26; *Dickens' Sketches by Boz*, 1836, *Oliver Twist*,

1837-38. Album of 66 plates, *Cruikshankiana*, etc., 1835. Continued moralistic manner of Hogarth. Died London, 1878.

106. The blue devils, colored etching, 1823

Lent by J. B. Neumann, New York

107. "London going out of Town or The March of Bricks and Mortar!" lithograph, 1829

Lent by J. B. Neumann, New York

DAUMIER, Honoré-Victorin. French painter and caricaturist. Born Marseilles, 1808. Though chiefly interested in painting produced 5,000 caricatures and illustrations. Died, 1879.

Lithograph from *Actualités*: I

108. "Je ne te dirai pas vas te faire . . . sucre! je te dirai vas te faire cuire!"

Lent by Elsa Schmid, New York

108a. *Mr. Chose, premier saltimbanque d'Europe*, lithograph from *Charivari*, Aug. 31, 1833

Note: a caricature of King Louis Philippe

Lent by W. G. Russell Allen, Boston

DELACROIX, Ferdinand Victor Eugène. French painter and graphic artist. Born Charenton-Saint-Maurice, 1798. Influenced by Rubens, Veronese, Goya and by his contemporary, Géricault; later also by Baron Gros. Did a few caricatures, under English influence, for *Miroir* in 1820. Entered *Salon* in 1822 with the *Barque of Dante*, precipitating crisis and feud between Romantics and Classicists. Trip to London, 1825; influenced by Constable and by English literature. Died Paris, 1863.

*109. Moving day (of censorship) (*Le déménagement [de la censure]*), lithograph, 1820

Lent by J. B. Neumann, New York

ENSOR, Baron James. Belgian painter, etcher, writer and composer. Born Ostend,

Belgium, of English parents, 1860. Studied Brussels Academy, 1877-80. Member of Brussels *Kunstverein*, 1881. Influenced by Félicien Rops. One of initiators of "Les XX," 1884. Lives in Ostend.

*110. Skeletons disputing before a hanged man (*Squelettes se disputant devant un pendu*), 1891

Oil on canvas, 23 $\frac{3}{8}$ x 29 $\frac{3}{8}$ inches

Lent by the Royal Antwerp Gallery

111. Etching

Lent by J. B. Neumann, New York

FÜSSLI, Johann Heinrich, the younger (in England, known as **Henry FUSELI**). Swiss painter, philosopher, theologian, writer, graphic artist, and teacher of art theory and practice. Born Zurich, 1741. Studied under his father, the painter Johann Caspar Füssli II. Studied philosophy, Berlin, 1763; ordained in theology. To England, 1764; friend of Sir Joshua Reynolds and William Blake; translated Winckelmann and Rousseau into English. Traveled extensively in Italy, 1769-75. Series of historical paintings and literary illustrations, with subjects from Shakespeare, Homer, Aeschylus, Plutarch, Virgil, Dante, Boccaccio, the Bible, Norse Sagas. Elected to Royal Academy, 1790, where he became professor of painting in 1799. Numerous pen drawings of costumes, manners, and fantasies. Died Putney Hill, near London, 1825.

*112. Nightmare, c. 1782

Oil on canvas, 30 x 25 inches

Lent by Professor Paul Ganz, Basle

113. Costume study

Watercolor, 12 $\frac{1}{4}$ x 7 $\frac{1}{2}$ inches

Lent by Professor Paul Ganz, Basle

GAILLOT, Bernard. French painter and lithographer. Born Versailles, 1780. Exhibited *Salon*, 1817. Biblical paintings executed for Paris churches and for Sens Cathedral. Lithographs, mainly caricatures. Died Paris, 1847.

Costumes of the trades and crafts (*Arts et métiers*), lithographed by Senefelder.

114. The tailor (*Le tailleur*)

115. The musician (*Le musicien*)

116. The sausage-seller (*La charcutière*)

117. The carpenter (*Le charpentier*)

118. The lemonade-seller (*La limonadière*)

Lent by J. B. Neumann, New York

*119. Fight to the finish, lithographed by Senefelder

Lent by J. B. Neumann, New York

GILL, André (Louis Alexandre Gosset de Guines). Caricaturist, etcher, lithographer, painter and writer. Born Paris, 1840. Studied painting with Courbet. Political and topical cartoons in weekly *La Lune*, 1866, and *L'Eclipse*, 1868-76. Founded and edited humorous Republican periodical *La Lune Rousse*, 1876; contributed also to *Charivari*, *Journal Amusant*, *Chronique Illustrée*, etc. Book illustrations for Daudet's *Contes et Récits*; Zola's *L'Assommoir*, *Ventre de Paris*, *Nana*; Murger's *Vie de Bohème*. Committed to asylum at Charenton, 1881, where he died, 1885.

120. Beyond the mountains . . . Spanish fantasy (*Tra los montes . . . fantaisie espagnole*), lithograph from *L'Eclipse*, Paris, October 4, 1868
Lent by Jay Leyda, New York

GILLRAY, James (used various pseudonyms). English graphic artist, caricaturist, illustrator. Born Chelsea, 1757. Satirical burlesques of fables, historical and literary episodes, but chiefly renowned for political satires espousing Tory cause against Liberals. Ridiculed social life of his day. Died London, 1815.

121. Parasols for 1795, colored etching
Lent by the Weyhe Gallery, New York

122. "Nature display'd, shewing the Effect of the change of the Seasons on the Ladies' Garden," engraving, initialed: T.B.....H; attributed to Gillray

Lent by Jay Leyda, New York

GOYA Y LUCIENTES, Francisco José de. Spanish painter, designer of tapestries, graphic artist. Born Fuendetodos (Aragon), 1746. Saragossa, 1760-66. Worked in Madrid and Rome; won prize at Parma Academy, 1771. Frescoes in Saragossa, Salamanca, Madrid and elsewhere. Court painter, 1779; president of Academy, 1785. Painted portraits, religious works, genre scenes. Graphic works include series of 72 *Caprichos*, 1795-97; 8 more in 1803; *Desastres de la Guerra*, 1810-13; *Bullfights*, 1816; *Disparates*, incorrectly known as *Proverbs*, 1819. Died Bordeaux, 1828.

Etchings from *Los Caprichos*, 1795-97

*123. They have already retained their seats (*Ya tienen asiento*), plate 26

*124. The chinchillas (*Los chinchillas*), plate 50

125. They are completing their toilet (*Se repulen*), plate 51

126. And they are not going yet! (*Ya un no se van!*), plate 59

127. A pretty teacher (*Linda maestra*), plate 63
Lent by Philip Hofer, New York

128. *Disparate volante*, aquatint from *Los Proverbios (Disparates)*, plate 5, engraved 1819
Lent by J. B. Neumann, New York

GRANDVILLE, J. J. (Jean Ignace Isidore Gérard). French graphic artist, illustrator, watercolorist. Born Nancy, 1803. Worked in atelier of Hipp, Paris. Colored lithographs in series of satires of social life, parodies of mythology, proverbs, frequently drawing animals as human beings. Po-

litical cartoons in *Caricature*, 1830, *Chari-vari*, 1832. Woodcut illustrations for *Gulliver's Travels*, La Fontaine's *Fables*. Died Vanves, near Paris, 1847.

- *129. **The royal coach of The Netherlands** (*Omnibus royal des Pays-Bas*), colored lithograph by Langlumé, no. 71 from *Les Métamorphoses du Jour*, 1829
Lent anonymously

Wood engravings from *Le Magazin Pittoresque*

- *130. **First dream — crime and expiation** (*Premier rêve — crime et expiation*)
*131. **A promenade in the sky** (*Une promenade dans le ciel*)
Originals in The Metropolitan Museum of Art, New York

HEATH, William. English, early 19th century

132. **Demonology and witchcraft**, no. 1, wood engraving, published by Charles Tilt
Lent anonymously

HUGO, Victor Marie. French novelist, dramatist and graphic artist. Born Besançon, 1802. Largely self-taught as caricaturist; learned rudiments of etching from Max Lalanne, 1863. Traveled in Switzerland and Burgundy, 1825; later in Normandy, Belgium, the Rhineland, Spain. Interest in landscape and architectural sketches; archeological interest combined with romantic; mystic symbolism. Called "the Piranesi of the Gothic." Died Paris, 1885.

- *133. **Satanic head**, wash drawing, 1860-70
Lent by Mme. Valentine Hugo, Paris

KUBIN, Alfred. Czech painter, graphic artist, writer and illustrator. Born in Leitmeritz, North Bohemia, 1877. Landscape

photographer in Klagenfurt. Influenced by philosophy of Schopenhauer. Studied painting, Munich, 1898. Style formed by influence of Klinger, Rops, Redon, Ensor, Munch, Goya. To Paris, 1905. Romantic writer, influenced by Poe, Balzac, Dostoyevsky. Master of the bizarre and demonic. Published albums of his own work, including *Meine Traumwelt*, 1923.

134. **Monster**, lithograph
Lent by J. B. Neumann, New York

LEAR, Edward. English artist, humorist and traveler. Born London, 1812. Ornithological and landscape painter. Friend of Tennyson. *A Book of Nonsense*, 1846, the first of a series, written for the 13th Earl of Derby, as a child. Died San Remo, Italy, 1888.

Original ink drawings

135. "There was an old Lady whose Bonnet"
136. "There was an old Man of Dunluc"
137. "There was an old Man on whose Nose"
Lent by Philip Hofer, New York
138. "There was an Old Man who said 'Hush!'" from *A Book of Nonsense*, with colored illustrations, London
Lent by Philip Hofer, New York
139. "There was a Young Lady whose bonnet," from *A Book of Nonsense*, with colored illustrations, London, 1861
Lent by Philip Hofer, New York
140. "There was an old Man of Abruzzi," from *A Book of Nonsense*, third edition, 1861
Lent by Philip Hofer, New York
141. "There was an old Man with a Beard," from *A Book of Nonsense*, eighteenth edition, London, 1866
Lent by Philip Hofer, New York

*142. *Manypeeplia Upsidownia*, from *Nonsense Songs, Stories, Botany and Alphabets*, volume 2, London, 1871
Lent by Philip Hofer, New York

143. "There was a Young Lady whose Nose," from *More Nonsense*, seventh edition, London
Lent by Philip Hofer, New York

*144. *The Dong with a Luminous Nose*, from "Laughable Lyrics," *Fourth Book of Nonsense Poems, Songs, Botany, Music, etc.*, London, 1877
Lent by Philip Hofer, New York

LENORMAND, Mlle., early 19th century
French prophetess.

145. *A dream of Mlle. Lenormand predicting the fire in the Tuileries*, photograph of lithographic plate from *Manifeste des Dieux sur les Affaires de France* by Mlle. Lenormand, Paris, 1832. Original in the Bibliothèque Nationale, Paris.

LUCAS, Edward Verrall. English essayist and art critic. Born Brighton, 1865. An editor of *Punch*. Lives in London.

*146. *What a Life*, by E. V. L. and G. M. [George Morrow], London, Methuen, 1911

Note: the illustrations, forming a kind of fantastic rebus, are taken from *Whiteley's General Catalogue*, a mail order catalog. A mail order catalog was put to a different use in the object, no. 626

One copy lent by E. V. Lucas, London; one lent anonymously

MERYON, Charles. French engraver, and etcher. Born Paris, 1821. Studied first to be a painter but an affliction of the eyes made this impossible so he took up engraving. Made many etchings of the streets of Paris. Died in an asylum at Charenton, 1868.

*147. *The sickly cryptogam*, etching, 1860.

Lent by M. Knoedler & Company, Inc., New York

148. *Rebus*, etching, 1863

Lent by the Weyhe Gallery, New York

149. *The Ministry of Marine*, etching, undescribed state between the fifth and sixth

Lent by M. Knoedler & Company, Inc., New York

150. *Collège Henri IV*, etching, fifth state, 1864

Lent by M. Knoedler & Company, Inc., New York

151. *Lunar law*, etching, second plate, 1866

Lent by M. Knoedler & Company, Inc., New York

NAEGELE, Reinhold. German painter and etcher. Born Murrhardt, 1884. Studied at Stuttgart Kunstgewerbeschule and in Munich. Paris, 1914; Italy, 1924. Active in Stuttgart as caricaturist.

152-153. Etchings, 1911

Lent by J. B. Neumann, New York

LE POITEVIN, Eugène (Modeste Edmond). French landscape and genre painter. Born Paris, 1806. Pupil of Ecole des Beaux-Arts and of Louis Hersent. Traveled widely both on the Continent and in England. Member of the Antwerp and Berlin Academies. Died Paris, 1870.

154. *Diableries*, lithograph

Original in The Metropolitan Museum of Art, New York

RAMELET. French graphic artist, early 19th century.

155. *Rêverie diabolique*, colored lithograph, printed by Villain

Lent anonymously

REDON, Odilon. French painter, graphic artist, illustrator. Born Bordeaux, 1840. Influenced by Delacroix and Corot. Studied etching with Bresdin; lithography with Fantin-Latour. Associated with the Symboliste poets. Died, 1916.

- 156-160.** Lithographs from *In Dreams* (*Dans le Rêve*, 10 lithographies), Paris, 1879
Lent by Philip Hofer, New York

Lithographs from à *Edgar Poe*, 6 lithographies, Paris, 1882

- 161.** "At the horizon, the angel of certitudes, and in the lowering sky a questioning glance" (*A l'horizon, l'Ange des CERTITUDES, et dans le ciel sombre un regard interrogateur*)
- 162.** "A mask tolls the funeral knell" (*"Un masque sonne le GLAS FUNEBRE"*)
- *163.** "The eye like a strange balloon wafts itself toward the infinite" (*"L'oeil comme un ballon bizarre se dirige vers L'INFINI"*)
Lent by Philip Hofer, New York
- 164-166.** Lithographs from Flaubert's *La Tentation de Saint-Antoine*, Brussels, 1888. Another edition in preparation, Vollard, Paris
Lent by Ambroise Vollard, Paris
- *167. Silence**
Oil on linen-finish paper, 21½ x 20¾ inches
The Museum of Modern Art, The Lillie P. Bliss Collection

ROUSSEAU, Henri-Julien. French painter. Born Laval, 1844. Served as a military musician in the Mexican campaign, 1862-67. Later had a post in the Paris tollgate service, from which he drew his name *Le Douanier*. Self-taught as a painter. Known to Gauguin and Toulouse-Lautrec, and, in his latter years, recognized by Apollinaire, Picasso and others as a great artist. Jungle fantasies, of which *The Dream* is perhaps

the most important, painted 1904-10. Died Paris, 1910.

- *168. The dream** (*Le rêve*), 1910
Oil on canvas, 80 x 118½ inches
Lent by Sidney Janis, New York

English School, late 18th century [?]
Colored engravings by Williams

- *169. Implements animated**, plate I:
"Dedicated to the Carpenters and Gardeners of Great Britain"
- 170. Implements animated**, plate II:
"Dedicated to the Housemaids and Cooks of the United Kingdom"
Lent by J. B. Neumann, New York

French School, late 18th century

- 171. Trait de l'Histoire de France du 21 au 25, Juin 1791, ou La Métamorphose**, colored etching
Lent by the Weyhe Gallery, New York
- *172. Disguise for aristocrats** (*Déguisement aristocrate*), engraving
"The Nation has put limits to your power/Beautiful mask, we know you, hide your horns"/(*"A ton pouvoir la Nation a mis des bornes/Beau Masque on te connoit cache tes cornes"*)
Lent anonymously

Dutch School [?], 19th century

- 173. It is the most useful animal** (*Is het nuttigste dier*), engraving
Lent by the Weyhe Gallery, New York

English School, early 19th century

- 174. The gout**, etching with aquatint, 1835
Lent by J. B. Neumann, New York

French School, early 19th century

- 175. The marvelous potato** (*Pomme de terre merveilleuse*), a caricature of King Louis Philippe
Original in The Metropolitan Museum of Art, New York

176. Behold, gentlemen, that which we have the honor of displaying every day (*Voici, Messieurs, ce que nous avons l'honneur d'exposer journellement*) lithographed by Benard, c. 1835

Note: King Louis Philippe was customarily caricatured as a pear or other vegetable, but here he appears as a house, a bunch of grapes, a mountain peak, a public monument, etc., etc.—possibly a record for variations on the double image. Lent by the Weyhe Gallery, New York

French School, 19th century

177. The world topsy-turvy (*Le monde renversé*), woodcut
Lent by the Weyhe Gallery, New York

German School, 19th century

178. The world topsy-turvy (*Verkehrte Welt*), engraving
Lent by the Weyhe Gallery, New York

Italian School, early 19th century

179. New machine for cutting too long tongues at a fixed price and Machine for perfecting the body free of charge, lithograph, Turin, 1832
Lent anonymously

Spanish School, 19th century

- *180. The world topsy-turvy (*El mundo al revés*), woodcut, 1861
Lent by the Weyhe Gallery, New York

Nineteenth century

- 181-183. Perspective distortions, lithographs, possibly after Japanese originals
Lent by Jay Leyda, New York

20th century pioneers

CHAGALL, Marc. Russian-Jewish painter and graphic artist. Born Vitebsk, Russia, 1887. Studied under Bakst. Influenced by Russian-Jewish folk culture. Paris, 1910, then Berlin and Moscow. Paris since 1922.

- *184. Dedicated to my fiancée, 1911
Oil on canvas, 77½ x 45½ inches
Lent by the artist

- *185. Paris through the window, 1912
Oil on canvas, 52¼ x 54¼ inches
Lent by Mr. and Mrs. Solomon R. Guggenheim, New York

186. Jewish wedding
Gouache and pastel, 21 x 25½ inches
Collection The Museum of Modern Art, New York
Gift of A. Conger Goodyear

187. Lovers, etching
Lent by the Weyhe Gallery, New York

188. Man and automobile, etching
Lent by the Weyhe Gallery, New York

189. Figure, etching
Lent by J. B. Neumann, New York

de CHIRICO, Giorgio. Italian painter and writer. Born Volo, Greece, of Italian parents, 1888. Studied art in Athens; Munich Academy; and in museums in Italy. Paris, 1911-15; knew Picasso, Apollinaire, Paul Guillaume. Rome and Florence, 1915-24; period of so-called "metaphysical painting," 1914-20. Early work 1910-1918, greatly admired by Apollinaire, and later by Dadaists and Surrealists. Designs for ballet, *Le Bal*, 1929. Lives in Paris.

- *190. Nostalgia of the infinite, 1911
Oil on canvas, 53¼ x 25½ inches
Collection The Museum of Modern Art, New York. Given anonymously

191. **Delights of the poet, c. 1913**
Oil on canvas, 26½ x 33 inches
Lent by Cornelius N. Bliss, New York
192. **The enigma of a day, 1914**
Oil on canvas, 72¾ x 55½ inches
Lent by James Thrall Soby, Farmington, Connecticut
- *193. **The child's brain, 1914**
Oil on canvas, 32 x 25½ inches
Lent by André Breton, Paris
- *194. **Melancholy and mystery of a street, 1914**
Oil on canvas, 33½ x 27¼ inches
Lent anonymously
- *195. **The enigma of the hour, 1914**
Oil on canvas, 21¾ x 27¾ inches
Lent by Mario Broglio, Cuneo, Italy
- *196. **The sailors' barracks, 1914**
Oil on canvas, 32 x 25½ inches
Lent by Mario Broglio, Cuneo, Italy
197. **Duo or the mannequins of the rose tower, 1915**
Oil on canvas, 31 x 22¾ inches
Lent by James Thrall Soby, Farmington, Connecticut
198. **Still life "Torino 1828"**
Oil on canvas, 23½ x 18¼ inches
Lent by René Gaffé, Brussels
199. **Self-portrait, c. 1913**
Oil on canvas, 32 x 21¼ inches
Lent by Paul Eluard, Paris
- Pencil drawings, lent by Mario Broglio
200. **The philosopher and the poet, 1916**
201. **Metaphysical interior, 1917**
202. **The faithful wife, 1917**
203. **The apparition, 1917**
204. **Return of the prodigal son, 1917**
205. **Autumnal geometry, 1917**
206. **The duet, 1917**
207. **Drawing, 1918**
208. **The house of the poet, 1918**
209. **Hector and Andromache, 1917**
Oil on canvas, 35½ x 23½ inches
Lent by Mario Broglio, Cuneo, Italy
210. **Evangelical still life, 1917**
Oil on canvas, 35¼ x 23½ inches
Lent by Mario Broglio, Cuneo, Italy
- *211. **Troubadour, 1917**
Oil on canvas, 34¾ x 20¾ inches
Lent by Mario Broglio, Cuneo, Italy
- *212. **Grand metaphysical interior, 1917**
Oil on canvas, 37 x 27 inches
Lent by James Thrall Soby, Farmington, Connecticut
213. **The calculators, pencil, 1917**
Collection The Museum of Modern Art, New York
Given anonymously
- *214. **The disquieting muses**
Oil on canvas, 39½ x 26 inches
Lent by Mr. and Mrs. Henry Clifford, Philadelphia
- *215. **Toys of a philosopher, 1917**
Oil on canvas, 35¼ x 20¼ inches
Lent anonymously
- DUCHAMP, Marcel.** French artist and anti-artist. Born Blainville (Seine Inférieure), France, 1887. Brother of Jacques Villon and Raymond Duchamp-Villon. Joined Cubist group, 1910. *Nude descending a staircase*, 1912, caused great excitement at New York Armory Show, 1913. First "ready-made" objects, 1914. Great composition in painted glass, *Bride stripped bare by her bachelors*, 1912-23. Influenced Dada movement, 1916-1920. New York, 1917. Abandoned painting for chess, 1921. Founder with Katherine Dreier of *Société Anonyme*, New York, 1920. Lives in Paris where he has been associated with the Surrealists.
- *216. **Coffee mill, 1911**
Oil on wood, 12¾ x 4¾ inches
Lent by Mme. Yvonne Liguères, Paris

*217. **The bride**, 1912
(Study for *La mariée mise à nu par ses célibataires, même*, 1915-23)
Oil on canvas, 35 x 21¾ inches
Lent by the Julien Levy Gallery, New York

*218. **The king and queen traversed by swift nudes**, 1912
Watercolor, 19¼ x 23 inches
Note: study for the painting in the Walter Arensberg Collection, Hollywood. Lent by Man Ray, Paris

219. **Pharmacy**, 1914
"Ready-made, assisted": popular lithograph of a woodland scene, with green and red drugstore lamps added by the artist
Lent by Man Ray, Paris

*220. **The bachelors** (*Neuf moules mâlic*), 1914. (Study for *La mariée mise à nu par ses célibataires, même*, 1915-23)
Pencil and watercolor, 25½ x 39 inches. Lent by Miss Katherine S. Dreier, New York

*221. **"Ready-made,"** 1914
Photograph by Man Ray of a bottle-drying rack signed by the artist and sent to an exhibition
Lent by Christian Zervos, Paris

222. **Rotating apparatus** (*Optique de précision*), glass and metal, 1920
Lent by Miss Katherine S. Dreier, New York

223. **3 stoppages-étalon**, wooden silhouettes and plate glass panels with glued strings, 1913-14
Note: Following his interest in the laws of chance as opposed to deliberate artistic composition, the artist dropped three threads a meter long upon the floor. The outlines of the dropped threads are preserved in the three strips of wood
Lent by Miss Katherine S. Dreier, New York

*224. **Why not sneeze?** 1921
"Ready-made, assisted": cage with marble lumps of sugar and a thermometer
Lent by Pierre Roché, Paris

225. **Monte Carlo share**, collage, 1925
Note: Duchamp invented a system for roulette and issued shares to his friends to finance an expedition to Monte Carlo
Lent by André Breton, Paris

225a-e. **Roto-reliefs**, paper, 1934
Lent anonymously

KANDINSKY, Vasily. Painter and theorist. Born Moscow, 1866. Childhood in Italy; educated in Odessa; Moscow, 1884. Studied painting in Munich. Paris, 1906; influenced by Gauguin. Berlin, 1907. Munich, 1908. First abstract painting, 1911. With Marc founded *Der Blaue Reiter*, 1912. Russia, 1914. Taught, Moscow Academy, 1919. Director, Museum of Pictorial Culture, Moscow, and helped form other museums throughout the U. S. S. R. Professor, University of Moscow, 1920. Founded Russian Academy of Artistic Sciences, 1921. Berlin, 1921. Professor, Bauhaus, Weimar and Dessau, 1922-32. Vice-president, *Société Anonyme*, New York, 1923. Has lived in Paris since 1934.

*226. **Light picture** (*Helles Bild*), 1913
Oil on canvas, 30¾ x 39¼ inches
Lent by Mr. and Mrs. Solomon R. Guggenheim, New York

227. Watercolor

228. Ink drawing, 1916
Nos. 227-228 lent by the Weyhe Gallery, New York

KLEE, Paul. Swiss painter and graphic artist. Born near Berne, Switzerland, 1879. Studied, Munich, 1898-1900. Italy, 1901. Berne, 1903-06. Paris, 1905. Munich, 1906-20; original member *Der Blaue Reiter*, 1912. Visit to Paris, 1912; met Picasso.

Professor, Bauhaus, 1920-29. Claimed by both Dadaists and Surrealists but kept aloof from both. Resigned professorship, Düsseldorf Academy, after National Socialist revolution, 1933. Lives in Switzerland.

***229. Perseus—the triumph of brain over body**, etching, 1904
Lent anonymously

***230. Musical dinner party** (*Musikalische Tischgesellschaft*), 1907
Oil on glass, 6½ x 10 inches
Lent by Bernard Poissonnier, Paris

***231. Little world** (*Kleinwelt*), etching, 1914
Lent by J. B. Neumann, New York

232. Drawing, ink, 1916
Lent by the Weyhe Gallery, New York

233. Kairuan (*Scene aus Kairuan*), 1920
Watercolor, 7 x 11 inches
Lent by Mme. Simone Kahn, Paris

***234. Little experimental machine** (*Kleine experimentier Maschine*), 1921. Ink and watercolor, 10¾ x 12¾ inches
Lent by Léon Kochnitzky, Paris

235. The lover (*Der Verliebte*), lithograph, 1923
Collection The Museum of Modern Art, New York. Gift of Cary Ross

236. Exit the lovers (*Ausgang der Liebepaare*), 1924
Ink and watercolor, 9½ x 12¼ inches
Lent by Galerie Simon, Paris

237. Disgust (*Ekel*), 1924
Ink and watercolor, 8 x 9¾ inches
Lent by Galerie Simon, Paris

238. Actor's mask (*Schauspielermaske*), 1924
Oil on canvas, 13¾ x 12½ inches
Note: illustrated in catalog of Klee exhibition, The Museum of Modern Art, New York, 1930, plate 12. Lent by Sidney Janis, New York.

239. Slavery (*Sklaverei*), 1925
Ink and gouache, 10 x 13¾ inches
Collection The Museum of Modern Art, New York
Gift of Mrs. John D. Rockefeller, Jr.

240. Sacred islands (*Heilige Inseln*), 1926
Ink and watercolor, 18½ x 12¾ inches
Lent by Philip Johnson, New London, Ohio

241. Scorned beast (*Verachtetes Tier*), 1926
Ink and watercolor, 19 x 12¾ inches
Lent by Galerie Simon, Paris

242. Construction of a monument, 1929. Watercolor and ink
Lent by Ernest Hemingway, Key West, Florida

***243. Protectress** (*Schützerin*), 1932
Watercolor, 18¾ x 12½ inches
Lent by Galerie Simon, Paris

***244. Mask of fear** (*Maske der Furcht*), 1932
Oil on burlap, 39½ x 22½ inches
Lent by Galerie Simon, Paris

245. Namens "Elternspiegel", 1933
Gouache on linen, 18 x 15 inches
Lent by J. B. Neumann, New York

246. Bewitched in the zoo (*Verhexter im Zoo*), 1933
Watercolor, 11¾ x 14¾ inches
Lent by Galerie Simon, Paris

247. When the night begins (*Wenn die Nacht anbricht*), 1934
Gouache, 9¼ x 12½ inches
Lent by Galerie Simon, Paris

248. Novel in a cryptogram (*Novelle in Geheimschrift*), 1935
Watercolor, 19 x 12½ inches
Lent by Galerie Simon, Paris

PICASSO, Pablo Ruiz. Spanish painter, draughtsman, sculptor, designer for theater. Born Malaga, Spain, 1881. Studied, Barcelona, 1895, and Madrid, 1896. Realistic portraits and still life, 1895-1901. Paris,

1901. Influence of Toulouse-Lautrec, El Greco. Pathetic-sentimental Period, 1901-05. ("Blue" Period, 1902-04; "Rose" Period, 1905-06.) Influence of Negro sculpture, 1907, leading, with influence of Cézanne and collaboration of Braque, to beginnings of Cubism, 1907-08. Analytical Cubism, 1908-13 (Facet Cubism, 1908-10). First Cubist sculpture, 1909. Collage (paper-pasting), 1912-14, greatly influenced Dadaists. Synthetic Cubism, after 1913. Neo-classic portraits and figures begin 1915, predominate 1918-23 ("Colossal" phase, 1919-22).

Italy, 1917. Settings for Diaghileff Russian Ballets: *Parade*, 1917; *Le Tricorne*, 1919; *Pulcinella*, 1920; *Quadro Flamenco*, 1921; *Mercure*, 1927.

Surrealist period begins c. 1925 ("Dinard," 1928; "Metamorphoses," 1929). "Sleeping women," 1932. Since 1928 has also worked on constructions and sculpture. Lives in Paris.

249. Head, 1912

Charcoal, 24 x 18 $\frac{3}{8}$ inches

Lent by Galerie Simon, Paris

250. Still life, 1912-13

Papier collé, charcoal and pencil, 24 $\frac{1}{4}$ x 18 $\frac{1}{4}$ inches

Lent by Georges Hugnet, Paris

***251. Head, 1913**

Papier collé, ink and charcoal, 24 $\frac{1}{2}$ x 18 $\frac{1}{4}$ inches

Lent by Tristan Tzara, Paris

***252. Green still life, 1914**

Oil on canvas, 23 $\frac{1}{2}$ x 31 $\frac{1}{4}$ inches

The Museum of Modern Art, New York

The Lillie P. Bliss Collection

***253. Harlequin, 1918**

Oil on canvas, 58 x 26 $\frac{1}{2}$ inches

Lent by Joseph Pulitzer, Jr., St. Louis, Missouri

***254. Seated woman, 1927**

Oil on wood, 52 x 39 inches

Lent by James Thrall Soby, Farmington, Connecticut

255. Woman asleep in an armchair, 1927

Oil on canvas, 36 $\frac{3}{8}$ x 28 $\frac{7}{8}$ inches

Lent by Galerie Simon, Paris

***256. Figures on the seashore, 1928**

Oil on canvas, 7 $\frac{1}{2}$ x 12 $\frac{3}{4}$ inches

Lent by George L. K. Morris, New York

***257. Metamorphosis (Bather), 1929**

Oil on canvas, 51 $\frac{1}{4}$ x 38 $\frac{1}{4}$ inches

Lent by The Bignou Gallery, New York

***258. Illustration for Balzac's *Le Chef-d'Oeuvre Inconnu*, Paris, Vollard, 1931**

Lent by Ambroise Vollard, Paris

259. Composition with heads, 1933

Watercolor, 16 x 20 inches

Lent by Galerie Simon, Paris

***260. Bull fight, 1934**

Oil on canvas, 12 x 14 $\frac{3}{8}$ inches

Lent by Henry P. McIlhenny, Philadelphia

***261. Minotauromachy, 1935**

Etching, 19 $\frac{1}{2}$ x 27 $\frac{1}{4}$ inches

Lent by Mme. Christian Zervos, Paris

Dada and Surrealism

AGAR, Eileen. English [?] painter, living in London. Participated in International Surrealist Exhibition, 1936.

- *262. Quadriga, 1935**
Oil on canvas, 20¼ x 24 inches
Lent by Roland A. Penrose, London

ARAGON, Louis. French poet, novelist, essayist and critic. Co-editor of *Littérature*, 1919-21. Participated in Paris Dada movement, 1917-22, and in Surrealist movement until 1932.

- 263. Collage of paper and pressed leaves, c. 1920 [?]**
Lent by Tristan Tzara, Paris

ARP, Hans. French sculptor, painter and poet. Born Strassburg, 1887. Studied painting, Weimar, 1906-09. Visits to Paris; Lucerne, Zurich, 1911-12; Munich, 1912, associated with Kandinsky and *Der Blaue Reiter*. One of founders of Dada, Zurich, 1916; Cologne, Dada, 1920. Member of Surrealist group, Paris, 1925. Lives at Meudon near Paris.

- *264. Miller, Zurich, 1916**
Painted wood relief, 24½ x 19¾ inches
Lent by the artist
- *265. Automatic drawing, ink, 1916**
Lent by the artist
- 266. Automatic drawing, ink, 1916**
Lent by the artist
- *267. Collage with squares arranged according to the law of chance, 1916**
Lent by the artist
- 268. Collage with squares arranged according to the law of chance, 1916-17**
Lent by the artist
- 269. Collage with squares arranged according to the law of chance, 1916-17**
Lent by the artist

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- 270. Collage, 1916-20**
Lent by Frank Arp, Paris
- 271. Arpaden: folio of seven reproductions of drawings (c. 1918) published by Merzverlag (Kurt Schwitters), Hanover, c. 1922**
Collection The Museum of Modern Art, New York
Given anonymously
- 272. Bird in an aquarium, c. 1920**
Painted wood relief, 9¾ x 8 inches
Lent by André Breton, Paris
- 273. Watercolor, 1920-25**
Lent by Tristan Tzara, Paris
- 274a-e. Drawings, Chinese ink, 1920-25**
Lent by Tristan Tzara, Paris
- 275. Castaways' bundle, 1921**
Object, wood, 15¼ x 10¾ inches
Lent by Tristan Tzara, Paris
- *276. Mountain, table, anchors, navel, 1925**
Oil on cardboard with cut-outs, 29¾ x 23½ inches
Collection The Museum of Modern Art, New York
Given anonymously
- *277. Two heads, 1927**
String and oil paint on canvas, 13¾ x 10¾ inches
Collection The Museum of Modern Art, New York
Given anonymously
- 278. Shirt and tie, 1928**
Painted wood relief, 31½ x 39½ inches
Lent by Galerie Bonaparte, Paris
- 279. Objects placed on 3 levels like writing, 1928**
Wood relief, 37 x 45 inches
Lent by Galerie Bonaparte, Paris
- 280. Leaves and navels, c. 1928**
String and oil paint on canvas
Lent by Mr. and Mrs. John E. Abbott, New York

281. **Dancer**, c. 1928
String and oil paint on canvas, 20 x 15¾ inches
Lent by Pierre Janlet, Brussels
282. **Head**, 1929
Painted wood, 9 x 13¾ inches, oval
Collection The Museum of Modern Art, New York. Given anonymously
- *283. **Two heads**, 1929
Painted wood relief, 47¼ x 39¼ inches
Collection The Museum of Modern Art, New York
Given anonymously
284. **Woman and mustache**, 1930
Painted wood relief, 18¼ x 15¼ inches, oval
Lent by Galerie Bonaparte, Paris
285. **Leaves and navels I**, 1930
Painted wood relief, 31¾ x 39¾ inches
Collection The Museum of Modern Art, New York
Given anonymously
286. **Leaves II**, 1930
Painted wood relief, 24½ x 19¼ inches, oval
Lent by Galerie Bonaparte, Paris
- *287. **Objects arranged according to the law of chance or Navels**, 1930
Varnished wood relief, 11 x 11¼ inches
Collection The Museum of Modern Art, New York
Given anonymously
- *288. **Human concretion**, 1935
Sculpture in plaster, 19½ inches high
Collection The Museum of Modern Art, New York
Gift of the Advisory Committee

BAADER, Johannes. German, active in Berlin Dada movement, 1918-20.

- *289. **The author in his home**, collage, c. 1920
Lent by Tristan Tzara, Paris

BAARGELD, J. T. (Alfred Grünwald). German painter and poet. With Max Ernst founded Cologne Dada movement, 1918-20. Gave up painting, 1921. Died in avalanche, 1927. ✓

290. **Typical vertical scrawling as disguise of the Dada Baargeld**, collage, 1920
Lent by Tristan Tzara, Paris
291. **A woman, women, fragments of a woman, and Phidias**, ink, 1920
Lent by Tristan Tzara, Paris
- *292. **The human eye and a fish, the latter petrified**, collage and ink, 1920. Lent by Tristan Tzara, Paris
293. **Drawing**, ink, c. 1920
Lent by Max Ernst, Paris
- *294. **Drawing**, ink, 1920
Lent by Tristan Tzara, Paris
295. **Drawing**, ink, 1920
Lent by Tristan Tzara, Paris
296. **Drawing**, ink, c. 1920
Lent by Max Ernst, Paris

BAARGELD, J. T. and ERNST, Max

- *297. **Drawing on wallpaper**, ink, 1920
Lent by Tristan Tzara, Paris
298. **Dada text: resolution read at Dada exhibition**, Cologne, 1920
Typescript with collage illustrations, three pages
Lent by Tristan Tzara, Paris

BANTING, John. English painter. Born Chelsea, London, 1902. Studied, London and Paris, 1920-25. Exhibited: London group, 1926-29; *Surindépendants*, Paris, 1924-30; International Surrealist Exhibition, London, 1936. Represented in Tate Gallery. Lives in London.

- *299. **His Royal Highness**
Oil on canvas, 37¾ x 17¾ inches
Lent by the artist

BELLMER, Hans. German graphic artist and photographer. Participates in Paris Surrealist movement.

- *300. Drawing, white ink, 1936
Lent by André Breton, Paris

BRAUNER, Victor. Painter, active in Paris Surrealist group.

301. *Kabyline in movement*, 1933
Oil on canvas, 36¼ x 28¾ inches
Lent by Yves Tanguy, Paris

BRETON, André. French poet, essayist, novelist, theorist, editor, critic; principal founder and leader of the Surrealist movement. Born Tinchebray (Orne), 1896. During the war a practising psychiatrist. Participated in Paris Dada movement, 1917-21. Co-editor of *Littérature*, Paris, 1919-21; sole editor 1922-24. *Manifeste du Surréalisme, Poisson Soluble*, 1924. Editor, *La Révolution Surréaliste*, 1925-30; *Le Surréalisme au Service de la Révolution*, 1930-33. Published *Le Surréalisme et la Peinture*, 1928, the most important work on Surrealist painting. *Second Manifeste du Surréalisme*, 1930. (Cf. Bibliography.) Lives in Paris.

302. Collage, 1935
Lent by Georges Hugnet, Paris

BURRA, Edward. English painter. Participated in the Surrealist Exhibition, London, 1936. Lives in London.

- *303. *Hostesses*, 1932
Watercolor, 24 x 19¼ inches
Lent by the artist

"CADAVERES EXQUIS"

"Exquisite corpse" is the name given by Surrealists to experiments in collective drawing done in sections, the paper being covered or folded after each drawing and passed to the next artist so that he does not see what has already been drawn.

- *304. *Figure*, crayon and ink, 1926-27
By Yves Tanguy, Joan Miro, Max Morise and Man Ray
Collection The Museum of Modern Art, New York
Given anonymously

- *305. *Figure*, collage, 1928 [?]
By Max Ernst, André Breton, Max Morise, Jeannette, Pierre Naville, Benjamin Péret, Yves Tanguy
Lent by Max Ernst, Paris

- *306-308. *Landscapes*, two crayon on black paper; one, ink on white (copy after a lost original), c. 1933
By André Breton, Tristan Tzara, Valentine Hugo and Greta Knutson
Lent by Tristan Tzara, Paris
No. 307 illustrated page 44

CORNELL, Joseph. American constructivist. Born in New York, 1904. Self-taught. Author of two Surrealist scenarios. Lives in Flushing, Long Island.

- *309. *Soap bubble set*, 1936
Photograph with additional effects by George Platt Lynes
Lent by the artist

DALI, Salvador. Catalan painter. Born Figueras, Catalonia, 1904. Expelled from Madrid Academy. Influenced by de Chirico, Tanguy, Miro, *art nouveau*, etc. Interested in psychoanalysis. Most influential younger painter in Surrealist group, which he joined about 1929. Lives in Paris.

- *310. *Illumined pleasures (Les plaisirs illuminés)*, 1929
Oil on canvas, 9 x 13¼ inches
Lent by Sidney Janis, New York

- *311. *The font*, 1930
Oil on canvas, 25¾ x 16 inches
Lent by Edward Wasserman, New York

312. *The feeling of becoming*, 1930
Oil on canvas, 13¾ x 10¾ inches
Lent by Mrs. W. Murray Crane, New York

313. *Andromeda*, ink, 1930
Lent anonymously

314. *Sun and sand*, ink, 1930
Lent anonymously

***315. The persistence of memory, 1931**
Oil on canvas, 10 x 14 inches
Collection The Museum of Modern Art, New York
Given anonymously

316. Retrospective bust of a woman, 1933
Photograph by Man Ray
Lent by Paul Eluard, Paris

317. The convalescence of a kleptomaniac, pencil and ink, 1933
Lent by Mrs. W. Murray Crane, New York

318. The ghost of Vermeer of Delft, which can be used as a table, 1934
Oil on wood, 7 x 5 $\frac{3}{4}$ inches
Lent by James Thrall Soby, Farmington, Connecticut

319. Etching
Lent by Paul Eluard, Paris

***320. Paranoiac face, 1935**
Oil on wood, 7 $\frac{1}{2}$ x 9 inches
Note: double image of an African village which the painter found on a postcard and a head by Picasso
Lent by Edward James, London

321. Paranoiac-critical solitude, 1935
Oil on wood, 7 $\frac{1}{2}$ x 9 $\frac{1}{4}$ inches
Lent by Edward James, London

***322. Puzzle of autumn, 1935**
Oil on canvas, 38 x 38 inches
Lent by the Julien Levy Gallery

***323. City of drawers, ink, 1936**
Lent by Edward James, London

DOMINGUEZ, Oscar. Spanish artist. Active in Paris and Tenerife Surrealist groups. Known especially for his Surrealist objects and decalcomanias. Lives in Paris and Tenerife.

***324. Peregrinations of Georges Hugnet, 1935**
Object: painted wood with manufactured toys, 15 $\frac{5}{8}$ x 12 $\frac{1}{2}$ inches
Note: M. Hugnet, the Surrealist poet, earned his living for a time

by delivering (on a bicycle) the prizes used in slot machines.
Lent by Georges Hugnet, Paris

325. Freed by mistake, 1935
Oil on canvas, 24 x 19 $\frac{3}{4}$ inches
Lent by the artist

***326. Decalcomania, 1936**
Made by spreading ink between two sheets of paper which are then pulled apart. Lent by the artist

ELUARD, Paul. French poet and one of the founders of the Surrealist movement. Born, 1895. Author: *Les Malheurs des Immortels* (with Ernst), *Capitale de la Douleur*, *L'Amour la Poésie*, *L'Immaculée Conception* (with Breton), *La Rose Publique*, *Facile* (with Ray), and many other books of poetry and prose. Lives in Paris.

326a. Victor Hugo, collage
Lent by Mme. Valentine Hugo, Paris

ERNST, Max. German painter, collagist, illustrator. Born Brühl, near Cologne, 1891. Studied philosophy, University of Bonn, 1909-14. No formal artistic training, but influenced by meetings with August Macke (of Munich *Der Blaue Reiter* group) in 1910, and with Arp, 1914, and also by work of Picasso and de Chirico. Artillery officer in the War. With Baargeld founded the Cologne Dada group, 1918-20. Friendship with Eluard and Breton since 1921 led to participation in Surrealist movement. To Paris, 1922. Inventor of "frottage" or rubbing technique in painting and drawing. Numerous collage novels and illustrations. Paintings in museums of Cologne, Düsseldorf, and The Museum of Modern Art, New York. Lives in Paris.

327. Etching, c. 1918
Lent by Tristan Tzara, Paris

328. Fiat modes, 1919
Portfolio of eight lithographs, 17 $\frac{1}{4}$ x 12 $\frac{5}{8}$ inches
Collection The Museum of Modern Art, New York. Given anonymously

329. **Self-constructed little machine** (*von minimax dadamax selbst konstruiertes maschinchen*), pencil, c. 1919
Lent by the artist
- *330. **Here everything is floating** (*Hier ist noch alles in der schweben. Fata-gaga: Le troisième tableau gasométrique*), collage, c. 1919
Note: in the *Fatagaga* series (cf. collages, Cologne, 1919-20) Arp and Ernst collaborated; in this example Arp provided the name.
Lent by Tristan Tzara, Paris
331. **Le chien . . .**, collage, c. 1919-20
Lent by André Breton, Paris
- *332. **Farewell my beautiful land of Marie Laurencin** (*Adieu mon beau pays de Marie Laurencin*), c. 1919
Altered technical engraving
Lent by Tristan Tzara, Paris
333. Altered technical engraving with collage, c. 1919
Lent by Tristan Tzara, Paris
334. **Plans for attack of the threads of assimilation on the solid Dada discovered in time** (*Rechtzeitig erkannte Angriffspläne der Assimilanzfäden auf die feste Dada*), c. 1919
Altered technical engraving
Lent by Tristan Tzara, Paris
335. **Sitting Buddha, ask for your doctor** (*Sitzender Buddha, demandez votre médecin*), 1920
Altered anatomical engraving
Lent by Tristan Tzara, Paris
- *336. **Trophy, hypertrophied**, c. 1919
Altered technical engraving
Note: this work was rejected by the *Section d'Or* exhibition, Paris, 1920, because it was not hand made.
Collection The Museum of Modern Art, New York
Gift of Tristan Tzara
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337. **Trophy, hypertrophied** (*hypertro-fie-trofäe*), c. 1919
Altered technical engraving
Lent by Georges Hugnet, Paris
338. **Fair weather** (*La belle saison*), collage, pencil and ink, 1920
Collection The Museum of Modern Art, New York
Given anonymously
339. **The little tear gland that says tic tac** (*La petite fistule lacrymale qui dit tic tac*), 1920
Collage and watercolor, 14¼ x 10 inches
Collection The Museum of Modern Art, New York. Given anonymously
340. **Above the clouds the midnight passes. Above the midnight hovers the invisible bird of the day. A little higher than the bird the ether expands and the walls and the roofs float** (*Au dessus des nuages marche la minuit. Au dessus de la minuit plane l'oiseau invisible du jour. Un peu plus haut que l'oiseau l'éther pousse et les murs et les toits flottent*). Collage, 1920
Lent anonymously
- *341. **The hat makes the man** (*C'est le chapeau qui fait l'homme*), Cologne, 1920
Collage and watercolor, 14 x 18 inches
Collection The Museum of Modern Art, New York
Given anonymously
342. **Sculpture: the Chinese nightingale**, collage, 1920
Lent by Tristan Tzara, Paris
- *343. **1 copper plate 1 zinc plate 1 rubber towel 2 calipers 1 telescope 1 roaring man** (*1 Kupferblech 1 zinkblech 1 gummituch 2 tastzirkel 1 abflussfernrohr 1 röhrender mensch*), colored collage, 1920
Lent by Hans Arp, Meudon, France

344. Stratified rocks, nature's gift of gneiss lava Iceland moss 2 kinds of lungwort two kinds of ruptures of the perinaeum growths of the heart b. the same thing in a well-polished little box somewhat more expensive (*Schichtgestein Naturgabe aus Gneis Lava isländisch Moos 2 Sorten Lungenkraut 2 Sorten Dammriss Herzwächse b. Dasselbe in fein poliertem Kästchen etwas teurer*). Collage with color, c. 1920
Lent by Tristan Tzara, Paris
345. Dadamax with caesar buonarroti, c. 1920
Collage photograph of Ernst
Lent by Tristan Tzara, Paris
- *346. The gramineous bicycle garnished with bells the pilfered greybeards and the echinoderms bending the spine to look for caresses (*La bicyclette graminée garnie de grelots les grisons grivelés et les échinodermes courbants l'échine pour quêter des caresses*), c. 1920
Botanical chart altered with gouache, 29¼ x 39¼ inches
Lent by Tristan Tzara, Paris
347. Winter landscape, colored collage, 1921
Lent by Hans Arp, Meudon, France
348. Massacre of the innocents, colored collage, 1921
Lent by Mme. Simone Kahn, Paris
- *349. The elephant Celebes, Cologne, 1921
Oil on canvas, 49¼ x 42 inches
Lent by Paul Eluard, Paris
350. Sambesiland, photograph of a collage, 1921
Lent by Mme. Simone Kahn, Paris
351. Leaning woman, 1923
Oil on canvas, 51½ x 38¼ inches
Lent by the artist
352. Woman, old man and flower, 1923
Oil on canvas, 38 x 51¼ inches
Lent by Victor Servranckx, Brussels
353. *Vive la France*, c. 1923
Oil on canvas, 23½ x 28½ inches
Lent by René Gaffé, Brussels
354. *Pietà or the revolution at night*, 1923
Oil on canvas, 46 x 35¼ inches
Lent by Paul Eluard, Paris
- *355. 2 children are menaced by a nightingale (*2 enfants sont menacés par un rossignol*), 1924
Oil on wood, 18 x 13½, frame 27½ x 22½ inches
Lent by Paul Eluard, Paris
356. *The forest*, 1926
Oil on canvas, 29 x 36¼ inches
Collection The Museum of Modern Art, New York. Given anonymously
357. *The woman in the wall*, 1926
Oil on canvas, 32¾ x 24¼ inches
Lent by Mme. Simone Kahn, Paris
358. *Histoire naturelle*, 1926
Folio of thirty-four collotypes after drawings of 1925
Collection The Museum of Modern Art, New York. Given anonymously
359. *Marine*, c. 1926
Painted plaster on canvas, 22 x 18½ inches
Collection The Museum of Modern Art, New York. Given anonymously
- *360. *The horde*, c. 1927
Oil on canvas, 44⅞ x 57⅞ inches
Lent by Mme. Simone Kahn, Paris
- 360a. *The sea*, c. 1928
Oil on canvas, 18 x 15 inches
Lent by Pierre Janlet, Brussels
- *361. *Loplop introduces a young girl*, 1930
Painted plaster on wood with dangling objects, 77 x 35⅝ inches
Lent by the artist

***362-364.** Original collages for the collage novel, *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel*, 1930
Lent by the Julien Levy Gallery, New York

365. Chimeras, c. 1931
Oil on canvas, 21¼ x 25½ inches
Lent by the artist

366. Portrait of the postman Cheval, 1932
Collage and pencil, 25¾ x 19¾ inches
Note: le facteur Cheval built the Dream Palace illustrated in the section on fantastic architecture
Lent by the artist

367. Butterflies, 1933
Collage and pencil, 19¾ x 25¾ inches
Collection The Museum of Modern Art, New York
Given anonymously

368. Landscape with tactile effects (*Paysage — effet d'attouchement*), 1934-35
Oil on canvas, 39¼ x 32 inches
Lent by the artist

***369. Round head** (*La belle allemande*), 1935
Plaster with objects incorporated, 24½ inches high
Lent by the artist

370. Portrait, 1935
Oil on canvas, 9½ x 7½ inches
Lent by the artist

371. Lunar asparagus (*Les asperges de la lune*), 1936
Plaster, 65¼ inches high
Lent by the artist

372. Catastrophe, 1936
"Frottage," made by rubbing over an embossed lithograph, 13¾ x 9¼ inches
Lent by the artist

***373. The nymph Echo** (*La nymphe Echo*), 1936
Oil on canvas, 18¼ x 21¾ inches
Lent by the artist

FINI, Leonor. Born Buenos Aires, 1908, of Argentine and Triestine parents. Self-taught. Trieste, Milan; Paris since 1933. Represented in Milan and Trieste museums. Lives in Paris.

***374. Games of legs in a key of dreams** (*Jeux de jambes dans la clef du rêve*), 1935
Oil on canvas, 32 x 22¾ inches
Lent by André de Mandiargues, Paris

375. Personage, ink, c. 1935
Lent by Max Ernst, Paris

376. Argonaut, 1936
Oil on canvas, 25½ x 16¼ inches
Lent by Marcel Rochas, Paris

GIACOMETTI, Alberto. Swiss sculptor. Born Stampa, Switzerland, 1901. Painted, 1913-21. First sculpture, 1915. Studied, Geneva School of Arts and Sciences, 1920. Italy, 1921-22; Paris, 1922. Joined Surrealists about 1930. Lives in Paris.

***377. Disagreeable object**, 1931
Wood, 18½ inches long
Lent anonymously

***378. Head-landscape**, 1932
Plaster (design for stone), 9½ inches high, 27½ inches long
Lent by the artist

***379. The palace at 4 a. m.**, 1933
Wood, glass, wire, string, 28¼ x 15¼ inches, 25 inches high
Collection The Museum of Modern Art, New York
Given anonymously

GROSZ, George. German - American painter, draughtsman, social satirist. Born Berlin, 1893. Dresden Academy, 1909. Berlin Dadaist group, 1917-20. New York, 1932, to become American citizen.

380. **The gold-digger**, lithograph, 1917
Lent by J. B. Neumann, New York
- *381. **Dada drawing**, ink, 1917
Lent by Weyhe Gallery, New York
- *382. **The engineer Heartfield**, collage and watercolor, 1920
Lent anonymously

HAUSSMANN, Raoul. German painter and photo-montagist. One of the leaders of the Berlin Dada movement, 1918-20. Lives in Majorca [?].

- *383. **Head**, collage (photograph), 1919
Lent by César Domela - Nieuwenhuis, Paris

- 383a. **The art critic**, collage, c. 1919
Lent by Vordemberge - Gildewart, Berlin

HAYTER, Stanley William. English etcher and painter. Born London, 1901. Studied in father's studio; Persia; Kings College, London; Académie Julien, Paris. Oil chemist, Persia, 1922-25. Paris, 1926. Directed "Atelier 17." School of etching technique since 1926. Represented in Brooklyn and Stockholm museums and Bibliothèque Doucet, Paris. Lives in Paris where he participates in Surrealist movement.

- 384-389. Engravings for *L'Apocalypse*, 1932. Lent by Galerie Jeanne Bucher, Paris

390. **Rape of Lucrece**, 1934
Oil on wood, 32 x 39¼ inches
Lent by the artist

391. **Eroticism compensated** (*Erotisme compensé*), etching, 1934
Lent by the artist

- *392. **Chiromancy**, etching, 1935
Lent by the artist

393. **Maculate conception**, etching, 1936
Lent by the artist

394. **Handshake**, 1936 [?]
Plaster and copper wire; made by squeezing wet plaster between the hands—an "automatic" technique
Lent by the artist

HÖCH, Hannah. German photo-montagist. Member of the Berlin Dada movement, 1918-20. Lives in Berlin.

- *395. **Collage**, 1920
Lent by Tristan Tzara, Paris

HUGO, Valentine. French painter and illustrator. Born Boulogne-sur-mer, 1897. Studied in Paris. In 1919 married Jean Hugo, great-grandson of Victor Hugo. Active in Surrealist movement, 1931-35. Lives in Paris.

- *396. **Dream of January 17, 1934**
Oil on wood, 23⅝ x 15⅝ inches
Lent by the artist

397. **Gules with four mouths or, two, one and one** (*de gueules à quatre bouches d'or deux une et une*), 1934
Oil on wood, 10¾ x 8¾ inches
Lent by the artist

398. **The Surrealist poets**, Paul Eluard, André Breton, Tristan Tzara, René Crevel, Benjamin Péret, René Char, 1935
Oil on wood, 47¾ x 39½ inches
Lent by the artist

HUGNET, Georges. French poet and critic. Born Paris, 1906. Member of Paris Surrealist group.

399. **Collage**
Lent by the artist

JANCO, Marcel. Rumanian poet and artist. Active in Zurich Dada movement, 1916-19; reliefs and woodcuts. Lives in Paris.

400. **Colored woodcut**, 1916
Lent by Tristan Tzara, Paris

JEAN, Marcel. French Surrealist poet.

- *401. **Spectre of the gardenia**, 1936
Plaster covered with black cloth, zipper eyes, 10½ inches high
Lent by the artist

402. Decalcomania

Note: made by spreading ink between two sheets of paper which are then pulled apart

Lent by the artist

MAAR, Dora. Yugoslav photographer. Active in Paris Surrealist group. Lives in Paris.

404. Dawn, photograph, 1935

Lent by the artist

405. The pretender, photograph, 1936

Lent by the artist

MAGRITTE, René. Belgian painter. Leading artist of the Brussels Surrealist group. Has participated in Paris Surrealist movement since 1926 [?].

406. The river-dwellers (*Les habitants du fleuve*), 1926

Oil on canvas

Lent by the artist, courtesy of Edouard Mesens, Brussels

407. The path of the air (*La voie des airs*)

Oil on canvas, 25½ x 19¾ inches

Collection The Museum of Modern Art, New York

Given anonymously

408. The celestial shadow (*L'ombre céleste*)

Oil on canvas, 21¾ x 28¾ inches

Lent by Pierre Janlet, Brussels

***409. Mental calculus (*Le calcul mental*), 1931**

Oil on canvas, 26 x 45¾ inches

Lent by Léon Kochnitzky, Paris

***410. The eye**

Oil on canvas, 21¼ x 31¾ inches

Lent by Man Ray, Paris

411. The ladder of fire (*L'échelle de feu*), gouache, 1934 [?]

Lent by Paul Eluard, Paris

***412. The human condition, 1935**

Oil on canvas, 21½ x 28¾ inches

Lent by Basil Wright, London

MASSON, André. French painter and graphic artist. Born Balagny (Oise), France, 1896. Influenced at first by Derain, then by Gris. Closely allied with Surrealists, 1925-28. Designs for ballet, *Les Préludes*, 1933. Lives in Paris.

413. Women, 1925

Oil on canvas, 28¾ x 23½ inches

Lent by Galerie Simon, Paris

***414. Birth of birds, ink, c. 1925**

Lent by Mme. Simone Kahn, Paris

415. Metamorphosis of lovers, ink, c. 1925

Lent by Mme. Simone Kahn, Paris

***416. Battle of fishes, 1927**

Pencil, oil and sandpaper on canvas, 14¾ x 28¾ inches

Lent by Galerie Jeanne Bucher, Paris

417. Figure, 1927

Sand and oil on canvas, 18 x 10½ inches

Lent by Galerie Simon, Paris

418. Leaf, feather and drop of blood, 1927

Oil on canvas, 25¾ x 32 inches

Lent by Galerie Simon, Paris

419. Furious suns, ink, 1927

Collection The Museum of Modern Art, New York

Given anonymously

420. Birth of horses, etching

Lent by Galerie Simon, Paris

***421. Animals devouring themselves, 1928**

Pastel, 28¾ x 45¾ inches

Collection The Museum of Modern Art, New York

Given anonymously

422. Encounter, pastel, 1928

Lent anonymously

*423. **Metamorphosis**, 1928
Plaster, 9 inches long
Lent by Galerie Simon, Paris

424. **The lovers**, 1933
Watercolor, 12½ x 10 inches
Lent by Galerie Simon, Paris

425. **Massacre**, ink, 1933
Lent by Galerie Simon, Paris

MEDNIKOFF, Reuben. English artist and psychologist. Born London. Interested in Surrealist painting through experiments in psychological research. Participated in International Surrealist Exhibition, London, 1936. Lives in London.

426. **Stairway to Paradise**
Watercolor, 10¾ x 13¾ inches
Lent by the artist

MESENS, Edouard L. T. Belgian poet, composer and collagist. Born in Brussels, 1903. Leader of Brussels Surrealist group. Lives in Brussels.

*427. **Mask for insulting esthetes**, collage, 1929
Lent by the artist

428. **Compulsory instruction**, collage, 1929
Lent by the artist

429. **Disconcerting light**, collage
Lent by the artist

MIRO, Joan. Catalan painter. Born Montroig, near Barcelona, 1893. Studied Ecole des Beaux-Arts, Barcelona, 1907; Gali Academy, Barcelona, 1915. First exhibition, Barcelona, 1918. Paris, 1919. Closely allied with Surrealists, 1925-30. Designs for ballet, *Jeux d'Enfants*, 1932. Lives at Montroig.

*430. **Catalan landscape**, 1923-24
Oil on canvas, 25½ x 39½ inches
Lent by Mme. Simone Kahn, Paris

431. **a-e-i-o-u**, crayon and watercolor, 1924
Lent by Pierre Janlet, Brussels

432. **Collage with a leaf**, 1924
Watercolor on grey paper with leaf, 18¾ x 24½ inches
Lent by Mme. Simone Kahn, Paris

433. **Statue**, 1926
Charcoal, 24½ x 18¾ inches
Collection The Museum of Modern Art, New York. Given anonymously

*434. **Personage throwing a stone at a bird**, c. 1926
Oil on canvas, 29 x 36¼ inches
Lent by René Gaffé, Brussels

*435. **Relief**, 1930
Wood, 35¾ x 27¾ inches
Lent by André Breton, Paris

*436. **Composition**, 1933
Oil on canvas, 57¾ x 45½ inches
Lent anonymously

437. **Personage**, pastel, 1934
Lent anonymously

438. **Gouache on red paper**, 1934
Lent anonymously

*439. **Rope and personages**, 1935
Gouache on cardboard with coil of rope, 41½ x 29½ inches
Collection The Museum of Modern Art, New York
Given anonymously

440-442. **Three gouaches**, 1935-36
Lent by the Pierre Matisse Gallery, New York

443. **Personage**, ink, 1935-36
Lent by Mrs. George L. K. Morris, New York

*444. **Object**
Wood, stuffed parrot, etc., 1936
Lent by Mrs. Kenneth F. Simpson, New York

MOORE, Henry. English sculptor. Born Castleford, Yorkshire, England, 1898. Art School, Leeds, 1919. London, 1921, learning much from primitive art. France and Italy, 1924-25. First exhibition, London, 1928. Influenced by Arp and Picasso. Mem-

ber of Axis group. Participated in International Surrealist Exhibition, London, 1936. Lives in London.

***445. Reclining figure, 1931**
Lead, 9 inches high, 18¼ inches long. Lent by the artist

446. Drawing, wash and pencil, 1933
Lent by the artist

447. Drawing, wash, 1933
Lent by the artist

447a. Two forms, 1934
Wood, 11 inches high. Lent by the artist

448. Drawing for sculpture, charcoal and ink, 1936. Lent by the artist

NASH, Paul. English painter and graphic artist. Born London, 1889. Studied, Slade Art School, London. Member: Unit 1; N. E. A. C. (London Group). Taught design, Royal College of Art, 1924-25; President, Society of Industrial Artists. Represented in Tate Gallery, Victoria and Albert Museum and Imperial War Museum. Participated in International Surrealist Exhibition, London, 1936.

449. Harbour and room
Oil on canvas, 36 x 28 inches
Lent by the artist

OELZE, Richard. German painter. Born Magdeburg, 1900. Studied, Bauhaus, Weimar, 1921 under Itten; Weimar, 1921-26; Dresden, 1926-29; Ascona, 1930; Berlin, 1930-32; Paris since 1933. Participates in Surrealist exhibitions, including the International Surrealist Exhibition, London, 1936.

***450. Daily torments, 1934**
Oil on canvas, 51½ x 38½ inches
Lent by Mme. Tilly Visser, Paris

***451. Frieda, charcoal, 1936**
Note: Frieda is a character in Kafka's novel, The Castle
Collection The Museum of Modern Art, New York. Given anonymously

OPPENHEIM, Meret. South German [?]. Lives in Basle and Paris. Member of Paris Surrealist group.

***452. Object, 1936**
Fur-covered cup, plate and spoon
Lent by the artist

PAALEN, Wolfgang. Austrian painter. Born Vienna, 1905. Studied painting with Leo von König, Italy, 1921; with Adolph Meyer, Berlin, 1923; Academy Hoffmann, Munich, 1925. Participated in Surrealist exhibitions, Paris and London. Represented in Japanese Museums and Gallery of Living Art, New York University. Lives in Paris.

453. The strange destiny of line, ink, 1935
Lent by the artist

454. Antarctic landscape, gouache, 1935
Lent by the artist

***455. The exact hour, construction in wood, 1935 [?]**
Lent by the artist

456. Antifunctionalistic table surrounded by hermaphrodites, crayon, 1936
Lent by the artist

PAILTHORPE, Dr. Grace. English psychologist. Participated in International Surrealist Exhibition, London, 1936.

***457. Ancestors II, 1935**
Ink, 11½ x 15¼ inches
Lent by the artist

PENROSE, Roland A. English poet and painter. Member English Surrealist group. Active in organizing International Surrealist Exhibition, London, 1936.

458. Portrait of a leaf
Oil on wood, 13 x 8 inches
Lent by the artist

PICABIA, Francis. French painter, illustrator, editor. Born Paris, 1878. Impressionist at first, then, 1910, Cubist. Exhibited *Section d'Or*, 1912. With Duchamp, de

Zayas, and Man Ray, formed quasi-Dadaist group in New York, 1917. Active as Dadaist, Barcelona, Zurich, Paris. Settings for Swedish Ballet, *Relâche*, 1924. Lives in Paris.

***459. Catch as catch can, 1913**

Oil on canvas, 40 x 32½ inches

Lent by André Breton, Paris

460. Object which does not praise times past . . . (*Objet qui ne fait pas l'éloge des temps passés ou c'est clair comme le jour [cette chose est faite pour perpétuer mon souvenir]*), 1916

Oil on wood, 39½ x 39½ inches

Lent by Mme. Francis Picabia

***461. Amorous procession (*Parade amoureuse*), 1917**

Oil on cardboard, 38¼ x 29½ inches

Lent by Mme. Simone Kahn, Paris

***462. Infant carburetor (*L'enfant carburateur*), 1918**

Oil, crayon, silver and gold on wood, 50 x 40 inches. Lent by Lucien Lefebvre-Foinet, Paris

463. Wet paint! (*Prenez garde à la peinture*), 1919

Oil on canvas, 36½ x 29 inches

Lent by Mme. Simone Kahn, Paris

***464. Dada movement, chart, ink, 1919**

Lent by Tristan Tzara, Paris

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465. Totalizator (*Totalisateur*)

Watercolor, 21⅞ x 29¾ inches

Lent by Pierre Roché, Paris

466. Kiss, 1925

Ripolin on cardboard, 34 x 26 inches

Lent by Lucien Lefebvre-Foinet, Paris

RAY, MAN. Painter, photographer, film maker and graphic artist. Born Philadelphia, 1890. New York, 1897. Exhibited paintings, New York, 1912. With Duchamp, de Zayas and others participated in quasi-Dadaist group, New York, 1917. Paris, 1921, member of Dadaist group, and later, 1924,

of Surrealist. Took up photography, 1921, using "rayograph" technique and exploring other possibilities of photography, especially in making Dada and Surrealist compositions. Films: *Le retour de la raison*, 1923; *Emak Bakia*, 1926; *L'Etoile de Mer*, 1928; *Les Mystères du Château de Dé*, 1929. Lives in Paris.

467. Theater, collage, crayon and varnish on newspaper, New York, 1916
Lent by the artist

468. Suicide, 1917

Airbrush, oil and ink on cardboard, 23½ x 17 inches

Lent by the artist

469. Boardwalk, 1917

Wood with paint, furniture knobs and electric wire, 25½ x 28 inches

Lent by the artist

***470. Admiration of the orchestrelle for the cinematograph, 1919**

Airbrush, 26 x 21½ inches

Lent by the artist

471-473. "Rayographs," c. 1922

Note: "rayographs" were made by placing objects directly on photographic paper or between paper and source of light without camera or negative. Each print is unique
Lent by the artist

***474. "Rayograph," 1923**

Lent anonymously

475. "Rayograph," 1923

Lent by Tristan Tzara, Paris

***476. Object of destruction, ink, 1932**

Inscribed on back: Cut out the eye from a photograph of one who has been loved but is not seen any more. Attach the eye to the pendulum of a metronome and regulate the weight to suit the tempo desired. Keep going to the limit of endurance. With a hammer well-aimed, try to destroy the whole with a single blow.

Lent by Tristan Tzara, Paris

- *477. **Observatory time—the lovers** (*A l'heure de l'observatoire—les amoureux*), 1932-34

Oil on canvas, 39 x 99 inches

Lent by the artist

- *478. **Orator**, 1935

Object in wood and mirror glass,

39½ x 59¾ inches

Lent by the artist

479. **Portrait**, ink, 1936

Lent by the artist

480. **Portable woman**, ink, 1936

Lent by the artist

RIBEMONT - DESSAIGNES, Georges. French writer and painter. Active in Paris Dada and early Surrealist movements.

481. **Silence** (*Szegedin*)

Oil on canvas, 36½ x 28¾ inches

Lent by Miss Katherine S. Dreier, New York

482. **Young woman**

Oil on canvas, 28¾ x 23¾ inches

Lent by Société Anonyme, Museum of Modern Art, 1920

483. **Strange suns**, 1920

Watercolor and ink, 24½ x 18¾ inches

Lent by Tristan Tzara, Paris

484. **Tree with violin** (*L'arbre à violon*), ink, 1920

Lent by Tristan Tzara, Paris

SCHAD, Christian. German or Swiss. Active in Zurich Dada group, 1916-1918. Many woodcuts and "schadographs" (1918) reproduced in Zurich Dada publications. Probably the first artist of the movement to use the technique subsequently called "rayograph" (Man Ray) or "photogram" (Moholy-Nagy), a process by which a photographic print is made by placing objects before a sensitive plate without use of negative or camera. "Schadograph" is a term invented by Tzara, 1936.

- *485-491. **"Schadographs,"** 1918

Lent by Tristan Tzara, Paris

492. **Babylonian apocalypse**, woodcut, 1918

Lent by Tristan Tzara, Paris

493. **Woodcut**, 1918

Lent by Tristan Tzara, Paris

SCHWITTERS, Kurt. German painter and writer. Born Hanover, 1887. Realistic figures of Dresden school, 1913. Influence of Munich abstract painters, 1917-18; Picasso, 1918. Founded Merzism, a variety of Dadaism, Hanover, 1919; paper collages, Merz pictures, Merz constructions, Merz interiors, Merz poems.

- *494. **Radiating world: Merz 31B** (*Strahlende Welt: Merz 31B*), 1920

Collage and oil, 36¼ x 26½ inches

Lent by Miss Katherine S. Dreier, New York

495. **Merz: Santa Claus** (*Merz: Der Weihnachtsmann*), collage, 1922

Collection The Museum of Modern Art, New York

Given anonymously

496. **Merz 379: Potsdamer**, collage, 1922

Collection The Museum of Modern Art, New York

Given anonymously

497. **Merz 1920**, collage

Lent anonymously

TANGUY, Yves. French painter. Born Paris, 1900. Member of Surrealist group since 1926. Influenced by de Chirico. Lives in Paris.

- *498. **Black landscape**, 1926

Oil on canvas, 32 x 25¾ inches

Lent by Mme. Valentine Hugo, Paris

- 499-503. **Drawings**, ink, 1926

Lent by Mme. Simone Kahn, Paris

- *504. **Mama, Papa is wounded!** (*Maman, papa est blessé!*), 1927

Oil on canvas, 36¼ x 28¾ inches

Collection The Museum of Modern Art, New York

Given anonymously

505. Extinction of unnecessary lights, 1927

Oil on canvas, 36¼ x 25¾ inches
Collection The Museum of Modern Art, New York
Given anonymously

506. Lurid sky, 1928

Oil on canvas, 32 x 25½ inches
Lent by Galerie Bonaparte, Paris

507. January, 1930

Oil on canvas, 32 x 25½ inches
Lent by Galerie Bonaparte, Paris

508. Drawing, ink, 1932

Collection The Museum of Modern Art, New York
Given anonymously

***509. Heredity of acquired characteristics, 1936**

Oil on canvas board, 16½ x 13 inches
Lent by the artist

***510. From the other side of the bridge (*De l'autre côté du pont*), 1936**

Object of painted wood and stuffed cloth, 19 x 8¾ inches.
Lent by Charles Ratton, Paris

TÄUBER-ARP, Sophie Henriette. Born Davos, Switzerland. Studied at St. Gall, Switzerland, 1908-10; Munich, 1911-13; Hamburg, 1912. Professor, Ecole des Beaux-Arts, Zurich, 1916-28. Member of

Zurich Dada group, 1916-20. Did murals and decorations in Strassburg, 1927, and in Paris and Berlin, 1935. Represented in museums of Zurich, Wiesbaden, Lodz. Wife of Hans Arp. Lives at Meudon, near Paris.

511. Head, 1918

Painted turned wood, 13 inches high. Lent by Frank Arp, Paris

***512. Dada head, 1920**

Painted turned wood, 11½ inches high. Lent by Frank Arp, Paris

TZARA, Tristan. Franco-Rumanian poet, editor, essayist. Born Moineste, Rumania, 1896. Studied philosophy. Principal founder of Dada movement, Zurich, 1916. Paris, 1919-22. Editor of *Dada*, 1916-20, and other periodicals. For a time, c. 1930, associated with Surrealists. Lives in Paris.

513. Drawing, ink on filing folder, 1936

Lent anonymously

SCANDINAVIAN SURREALISTS

514. Photographs of work by Sven Jonsson, Wald Lorentzon, Vilh. Bjerke-Petersen, Stellan Mörner, Harry Carlsson, Axel Olson, Freddie, Erik Olson, Rita Kerner-Larsen, Esaias Thorén

Gift of Vilh. Bjerke-Petersen

Artists independent of the Dada-Surrealist movements

AITKEN, Russell Barnett. American ceramist. Born Cleveland, Ohio, 1904. Studied, Cleveland School of Art; with Michael Povolny and Josef Hofman; Kunstgewerbeschule, Vienna; Staatliche Porzellan, Berlin. Instructor, Pottery Workshop, Cleveland, Ohio. Lives in Cleveland.

514a. Futility of a well-ordered life, ceramic sculpture, 1935

Collection The Museum of Modern Art, New York
Given anonymously

ALBERTS, Julien. American lithographer. Born New York, 1916. Studied with Peppino Mangravite and at Art Students' League, New York. Lives in Yonkers, New York.

515. Voices of spring, lithograph

Lent by the Weyhe Gallery, New York

BAYER, Herbert. Austrian typographer. Student and master at the Bauhaus, Weimar and Dessau. Lives in Berlin.

516. **Impossible men** (*Menschen unmöglich*), photograph, 1932
Lent by Allen Porter, New York

517-522. Original designs for *Wunder des Lebens*, photo-montage, collage, watercolor, etc., 1934
Lent by the artist

BEALL, C. C. American artist, 20th century.

*523. Composite head of President F. D. Roosevelt, made up of figures and objects symbolizing various measures of the New Deal. New York, 1933
Lent anonymously

BECKER, Fred G. American graphic artist. Born Oakland, California, 1913. Studied, Otis Art Institute, Los Angeles; with Stanislaw Szukalski, Hollywood; Eugene Steinhoff, New York. Lives in New York.

524. **John Henry's hand**, wood engraving, 1936

525. **The monster**, wood engraving, 1936
Lent by the WPA Federal Art Project, New York

BERNSTEIN, Meyer. American painter. Born Philadelphia, 1904. Studied independently. Lives in New York.

526. **Epitaph**, chalk, 1931
Lent by the artist

BLUME, Peter. American painter. Born Russia, 1906. Studied, Educational Alliance and Art Students' League, New York. Italy, 1932-33. Lives in Gaylordsville, Connecticut.

*527. **Parade**, 1930
Oil on canvas, 48¾ x 55¾ inches
Collection The Museum of Modern Art, New York
Gift of Mrs. John D. Rockefeller, Jr.

*528. **Elemosina**, pencil, 1933
Collection The Museum of Modern Art, New York
Gift of Mrs. John D. Rockefeller, Jr.

529. **Elemosina, no. 2**, pencil, 1933
Lent anonymously

CALDER, Alexander. American sculptor and constructivist. Born Philadelphia, 1898. Graduated as mechanical engineer from Stevens Institute of Technology, 1919; engineer for four years. Studied painting, Art Students' League, New York, 1923. To Paris, 1926. First mobiles, 1931. First exhibition, Paris, 1932. Lives in New York.

530. **Object with yellow background**, wood and metal, 1936
Lent by the Honolulu Academy of Arts, Honolulu

*531. **Mantis**, wood and metal, 1936
Lent by the artist

CASTELLÓN, Federico. American lithographer, mural and easel painter. Born Alhabia, Almeria, Spain, 1914. Came to America, 1921. Only formal instruction a high school art course. Awarded year and one half traveling fellowship by Spanish government, 1934. Lives in Brooklyn, New York.

531a. **Blind leading blind and five landmarks**, 1936
Oil on canvas, 29½ x 23¾ inches
Lent by the Weyhe Gallery, New York

532. **La Maison de la volupté**, pencil, 1936

533. **Four figures**, dry brush drawing, 1936

*534. **The artist**, pencil

535. **The ventures of a night**, watercolor, 1936
Lent by the Weyhe Gallery, New York

DISNEY, Walter E. American designer of animated cartoon films. Born 1901, Chicago. Self-taught. Worked as mail carrier in Chicago. In Europe with Red Cross during War (too young to enlist). First film, *Local Happenings*, done for a Kansas City theatre. Did a few fairy tale reels, never shown. First Mickey Mouse film, *Plane Crazy*, 1928; first Silly Symphony, 1929. Lives in Hollywood.

*536-539. Wolf pacifier, four frames from the animated cartoon, *Three little wolves*, 1936. Made by Walt Disney Productions, Ltd.
Lent by Walt and Roy Disney, Hollywood, California

DOMELA-NIEUWENHUIS, César. Dutch constructivist, painter, photo-montagist. Born Amsterdam, 1900. Berlin, 1921. Switzerland, 1922-24. Paris, 1925, influenced by Mondrian; member of *de Stijl* group. Amsterdam, 1926-27. Berlin, 1927-33. Paris since 1933.

540. Photo-montage, 1933
Lent by the artist

DOVE, Arthur B. American painter. Born Canandaigua, New York, 1880. Worked first as illustrator. Lives at Geneva, New York.

*541. Portrait of Ralph Dusenberry, 1924
Oil on canvas with applied objects
Lent by An American Place, New York

542. Grandmother, 1925
Panel with applied objects
Lent by An American Place, New York

DREIER, Katherine S. American painter. Born New York, 1877. Studied with Walter Shirlaw, New York; Paris; Munich; Italy. Organized with Marcel Duchamp and Man Ray the *Société Anonyme*, 1920. Member of *Abstraction-Création*, Paris. Lives in West Redding, Conn., and in New York.

543. Cruel prying, 1932
Oil on canvas, 48¾ x 23¾ inches
Lent by the artist

544. The cat, 1933
Oil on canvas, 23½ x 28¾ inches
Lent by the artist

EVANS, Walker. American photographer. Born St. Louis, 1903. Lives in New York.

*545. Outdoor advertising, Florida, 1934

546. Moving truck and bureau mirror, 1929

547. Roadside billboard, Cape Cod, 1931

Photographs lent by the artist

FEITELSON, Lorser. American painter, leader of the California Post-Surrealists. Lives in Hollywood.

*548. Genesis, first version, oil on celotex, 1934
Lent by the San Francisco Museum of Art

FERNANDEZ, Louis. Spanish painter. Born Asturias, 1900. Studied Beaux-Arts, Barcelona, 1912-22. Paris since 1924.

549. Still life, 1936 [?]
Oil on wood, 4¾ x 58⅝ inches
Lent by Christian Zervos, Paris

GELLERT, Hugo. American cartoonist, lithographer and painter. Born Budapest, Hungary, 1892. Studied at National Academy of Design, New York. Lives in Metuchen, New Jersey.

550-551. Illustrations for *Capital* by Karl Marx, New York, Ray Long and Richard R. Smith, 1934
Collection The Museum of Modern Art, New York

GILBERT, C. Allan. American artist, early 20th century.

552. All is vanity, published by House of Art, New York
Lent anonymously

GOLDBERG, Reuben Lucius. American cartoonist. Born San Francisco, 1883. Member of Society of Illustrators since 1916. Lives in New York.

Inventions of Professor Lucifer Gorgonzola Butts, A.K., ink drawings

553. Invention for digging up bait for fishing

554. An automatic lather brush for barbers

*555. Idea for keeping a buttonhole flower fresh

Lent by the artist

GONZALES, Julio. Catalan sculptor. Born Barcelona, 18-. Self-taught; influenced by Picasso, Brancusi. Began as a painter, then worked in wrought iron, copper and silver. Taught Picasso technique of metal construction. Lives in Paris.

*556. Head

Wrought iron, 17¾ inches high
Lent by Christian Zervos, Paris

GUGLIELMI, O. Louis. American painter. Born Milan, Italy, 1906. New York, since 1914. Studied, National Academy of Design, New York. Worked as factory hand, store clerk, commercial artist, and assistant to mural painter.

557. Memory of the Charles River, 1936

Oil on gesso panel, 13½ x 15½ inches
Lent by The Downtown Gallery, New York

KAUFER, Waldo Glover. American etcher and painter. Born Providence, Rhode Island, 1906. Pupil of John R. Frazier, Charles Hawthorne and Stuart Davis. Attended Rhode Island School of Design. Lives in Providence.

558. Paranoia, etching

Lent by the Weyhe Gallery, New York

KOPMAN, Benjamin. American painter. Born Russia, 1887. Studied under Jones, Maynard and Ward at National Academy of Design, New York. Lives in New York.

559. The jungle, 1929

Oil on canvas, 28 x 21½ inches

Lent by J. B. Neumann, New York

KUKRYNIKS. Composite name of three Russian illustrators working on the Moscow *Pravda*: Kupriyanov, born 1903; Krylov, born 1902; Sokolov, born 1903.

560. Illustrations for *Hot Penpoints*, a collection of satires, 1933

Lent by Jay Leyda, New York

LEWIS, Wyndham. English painter, draughtsman, novelist, polemicist. Born, 1884. Studied, Slade School, London. Founded Vorticism, London, 1914. Influenced by Cubism and Futurism, 1914. Published *Blast*, 1914-15. Lives in London.

*560a. Roman actors, 1934

Gouache, 15 x 21½ inches
Lent anonymously

LUNDEBERG, Helen. American painter. Member of California Post-Surrealist group. Lives in Hollywood.

561. Cosmicide, oil, 1935

Lent through the courtesy of Lorser Feitelson, Hollywood, California

LYNES, George Platt. American photographer. Born East Orange, New Jersey, 1907. Left Yale University to learn photography in Paris. Entirely self-taught. Lives in New York.

562. Sleepwalker, photograph, 1936

Lent by the artist

MacIVER, Loren. American painter. Born New York, 1909. Studied, Art Students' League and National Academy of Design. Lives in New York and Provincetown, Massachusetts.

563. My house, 1936

Oil on canvas, 25 x 34 inches
Lent by the artist

MALEVICH, Kasimir. Painter and theorist. Born Kiev, 1878. Painted in Fauve manner, Moscow, 1908-10. Influenced by

Cubism, c. 1910-13. Founder, Suprematist movement, Moscow, 1913. First semi-architectural drawings, 1917. *White on white*, 1918. Professor, Moscow Academy after the Revolution. Leningrad Academy, c. 1921, until death in Leningrad, 1935.

- 564. Private of the first division**, 1914
Oil on canvas with collage of thermometer, postage stamps, etc., 21 x 17½ inches
Lent anonymously

MARINKO, George J. American painter. Born Derby, Connecticut, 1908. Studied, Yale School of Fine Arts and Waterbury Art School. Lives in Waterbury, Connecticut.

- 564a. Inevitable recollection**
Oil on wood, 8¾ x 11¾ inches
Lent by the Weyhe Gallery, New York

MERRILD, Knud. American painter, sculptor, block printer, and designer. Born in Jutland, Denmark, 1894. Pupil of the Royal Academy, Copenhagen. His designs have been executed in various crafts. Lives in Los Angeles.

- *565. Hermaphrodite**, watercolor on gesso, 1935
Lent by the Weyhe Gallery, New York

MOHOLY-NAGY, Ladislaus. Hungarian painter, constructivist, photographer, typographer, theorist. Born Borsod, Hungary, 1895. Turned from study of law to painting, 1915. Member Activist and MA groups, Budapest, 1920. Influenced by Russian Suprematism and Constructivism, Berlin, 1921-22. Professor at Bauhaus, Weimar and Dessau, 1923-28. Co-editor with Gropius of the Bauhaus books. Lives in London.

- 566. Once a chicken—always a chicken**, collage with watercolor, 1925
Lent by the artist

- 567. Portrait**, "photogram" 1925
Lent by the artist

- 568. The world foundation** (*Das Weltgebäude*), collage with pencil, 1927
Lent by the artist

NOGUCHI, Isamu. Born Los Angeles, 1904. Studied with Ruotolo at Leonardo da Vinci Art School, New York, and worked as stone cutter under Brancusi, Paris. Lives in New York.

- 569. Miss expanding universe**, 1931
Aluminum, 42 inches high
Lent by the artist

O'KEEFFE, Georgia. American painter. Born Sun Prairie, Wisconsin, 1887. Studied, Chicago Art Institute under Vanderpoel; Art Students' League, New York, under Chase; Teachers College under Bement and Dow. Lives in New York.

- *570. Black abstraction**, 1925
Oil on canvas, 30 x 40 inches
Lent by An American Place, New York

- *571. Cow's skull**, 1929
Oil on canvas, 40 x 35¼ inches
Lent by An American Place, New York

PUTNAM, Wallace. American. Born West Newton, Massachusetts, 1899. Studied, Museum School, Boston. Has lived in New York since 1925.

- *572. Agog**, object, 1935
Lent by the artist

- 573. Mask**, object, 1936
Lent by the artist

ROY, Pierre. French painter. Born Nantes, 1880. Paris, 1900. Studied architecture, decorative art under Grasset; painting with Laurens. Influenced by de Chirico. Associated with Surrealists about 1925. Lives in Paris.

***574. The electrification of the country**
Oil on canvas, 29 x 20 inches
Lent by the Wadsworth Atheneum,
Hartford, Connecticut

***575. Daylight saving**
Oil on canvas, 21 $\frac{3}{4}$ x 15 inches
Collection The Museum of Modern
Art, New York
Gift of Mrs. James B. Murphy

576. Danger on the stairs
Oil on canvas, 36 $\frac{1}{4}$ x 23 $\frac{3}{4}$ inches
Collection The Museum of Modern
Art, New York
Gift of Mrs. John D. Rockefeller, Jr.

SELIGMANN, Kurt. Swiss painter and engraver. Born Basle, 1900. Studied in Basle and Geneva. Exhibited in Paris since 1931, Brussels, Warsaw, etc.

576a. Etchings for *Les vagabondages héréditaires*, Paris, Editions des Chroniques du Jour, 1934
Lent by Galerie Jeanne Bucher, Paris

SIQUEIROS, David Alfaro. Born Mexico, 1894. Fought in Carranza revolution. Studied in Paris. Returned to Mexico, 1921. Frescoes, University of Guadalajara. Lives at Guadalajara.

***577. Collective suicide, 1935-36**
Duco on wood with applied panels
Lent anonymously

SMITH, André. American painter, etcher, architect, teacher and writer. Born Hong Kong, 1880. Graduate of the College of Architecture, Cornell University. Lives in Stony Creek, Connecticut.

***578. Even a long rope has two ends,**
watercolor

579. The things you never want are never out of reach, watercolor

579a. You can't stop things from happening, watercolor

579b. Is this the street that runs around the world? watercolor
Lent by the artist

STERNBERG, Harry. American etcher. Born in New York, 1904. Pupil of Harry Wickey. Lives in New York.

580. Principle no. 9, aquatint
Lent by the Weyhe Gallery, New York

THURBER, James. American writer, cartoonist and graphic artist. Born Columbus, Ohio, 1894. Lives in Litchfield, Connecticut.

***581. Look out, here they come again!**
Ink drawing, 1935
Note: Illustrated on same page as Goldberg, no. 555
Lent by the artist

TONNY, Kristians. Dutch painter and draughtsman. Born Amsterdam, 1906. Perfected the transfer drawing technique. Lives in Paris.

582. Drawing on transfer paper, c. 1927
Lent anonymously

583. Drawing on transfer paper, c. 1930
Lent by the Marie Harriman Gallery, New York

***584.** Drawing on transfer paper, white on black, c. 1930
Lent by the Marie Harriman Gallery, New York

WOTHERSPOON, George A. American artist, early 20th century.

585. Gossip, and Satan came also, published by House of Art, New York
Lent anonymously

Comparative material: art of children

HOISINGTON, Jeane, aged 11 years,
Grand Rapids, Michigan.

*586. A god of war shooting arrows to
protect the people, colored chalk
Courtesy of Miss Marion L. Crea-
ser, Board of Education, Grand
Rapids, Michigan

GANZ, Paul, Jr., Basle

586a. Book with drawings, done at the
age of five years
Lent anonymously

*587. Spirits, drawing done at the age of
six years

Lent anonymously

Unknown artist

588. Landscape [?], watercolor by a
child about six years of age, King-
Coit School, New York
Lent anonymously

Art of the insane

*589-595. Psychopathic watercolors, for-
merly in the Prinzhorn collection
Lent by Ladislav Szecsi, Paris

596-597. Embroideries by psychopathic
patients
Lent by Paul Eluard, Paris

*598-607. Psychopathic drawings
Lent by Ladislav Szecsi, Paris

*608. Object assembled and mounted by
a psychopathic patient on a wooden
panel in five small vitrines
Lent by André Breton, Paris

Folk art

*609-615. Watercolors and a crayon draw-
ing done by Czechoslovakian peas-
ants in a state of ecstasy
Lent by Mr. and Mrs. Philip Trot-
ter, The Mutilated House, Maida
Vale, London

616. "Dear Sister, this drawing is to
give you a faint view of our beau-
tiful spirit home . . ." Drawn by
Mrs. Mary Webster, August 11, 1874
(78 years old)
Lent by The American Folk Art
Gallery, New York

*617. Pennsylvania German *fraktur* draw-
ing in ink, early 19th century
Lent by The American Folk Art
Gallery, New York

617a. Bust, used as a phrenologist's sign,
Rhode Island. Probably formerly a
portrait. Polychrome wood, 16¼
inches high
Lent by The American Folk Art
Gallery, New York

Commercial and journalistic art

- *618. **Lawn party of the Royal Worcester Corset Company**, advertisement from the *Delineator*, June, 1906
Lent by A. Hyatt Mayor, New York

Illustrations from *Koester School Book of Draping* by Geo. J. Cowan and Will H. Bates, Chicago, 1913

- *619. **Draping on forms**: realistic effect: "... the trimmer can drape them so beautifully that the goods will look really much more beautiful than they can possibly look on the majority of the people;" page 159

- *620. **Window plan**, no. 16, page 201
Lent by Julien Levy, New York

621. **A smooth-working sheik**, photo-montage based on the Browning case, New York *Evening Graphic*, February 1, 1927
Lent by Julien Levy, New York

- *622. Advertisement in *Women's Wear Daily*, January 21, 1936
Courtesy Waldes Koh-i-noor, Inc., Long Island City

Miscellaneous objects and pictures of Surrealist character

- *623. **Cat clothed in roses**, Wemyss china, Scotland, 19th century
Lent by Mrs. Bernard Raymond, New York

BENQUET, A. French wheelwright, blacksmith and self-taught painter. Born 1861. Lived at Tartas, Landes, France.

- *624. **Oval wheel**
8 $\frac{3}{8}$ x 11 inches, dated 1878
Note: the wheel was made as proof of completing apprenticeship as a wheelwright. Ordinarily such wheels are round. The wheel was found by Man Ray and Paul Eluard
Lent by André Breton, Paris

HAWLEY, Elizabeth King (Mrs. William de Groot). Pupil at Cooper Union, 1860-65. Mother of the New York artist, Adelaide M. de Groot.

625. **Hanging ball**, crayon, done as an exercise in drawing
Lent by Miss Adelaide M. de Groot, New York

Anonymous artists

- *626. Object made from a Sears-Roebuck catalog, northern Vermont, 1936
Lent by Mrs. Victor Herbert Lukens, South Orange, New Jersey
- *627. Spoon found in a condemned man's cell, reproduction from *The New York Times*
Lent anonymously
628. Plates from the Rorschach Test
Note: these patterns are used by psychologists and psychoanalysts to test visually free association of ideas
Lent by the Guidance Laboratory, Teachers College, Columbia University, New York

Scientific objects

*629-643. Photographs by Man Ray of mathematical objects from the Poincaré Institute, Paris

Note: compare the 16th century engravings of similar objects, nos. 36 and 37

Lent by Man Ray, Paris

644. Model of an enlarged cross-section of a lichen

Lent by A. Conger Goodyear, New York

Fantastic architecture

CHEVAL, Ferdinand. Born Charmes (Drôme), 1836. Originally a baker, in 1860 he became a postman at Hauterives in which position he remained until his death. He enlivened the dullness of his daily rounds by constructing in his dreams a fairy palace. One day on his route he discovered a cache of oddly shaped stones which so fascinated him that he determined to build his dream house. Thus in 1879 he began collecting the stones in his post-bag. In the evenings he cemented them into shape and, despite the ridicule of his neighbors, continued his toil, which he regarded as a mission, for 33 years. In 1912 the uninhabitable mansion was completed. He then devoted another eight years to the construction of his own tomb in which he was never buried. Died Hauterives, 1924.

Photographs by Denise Bellon

*645. **Dream Palace**, Hauterives, 1879-1912. Panoramic view (engraving from a photograph)

646. Detail view. Shrine

647. Detail view. Façade

*648. **Cheval's tomb**, Hauterives, 1912-24.

Lent by J. B. Brunius, Paris

GAUDI, Antonio. Born Reus, 1852. In 1870 entered the Barcelona Escuela Su-

perior de Arquitectura and received the title of architect in 1878. The major part of his work was done between 1880 and 1900. Among these are the Park Güell and the still unfinished church of the Holy Family. Killed by an electric tramcar, Barcelona, 1926.

Photographs

*649. **Church of the Holy Family**, Barcelona, begun 1884. General view

650. **Church of the Holy Family**, Barcelona, begun 1884. Interior

651. **Park Güell**, Barcelona, 1885-89. Arcades

652. **Park Güell**, Barcelona, 1885-89. Lodge

*653. **Casa Batlló**, Barcelona, 1905-07. Façade

*654. **Casa Milá**, Barcelona, 1905-10. Façade

655. **Casa Milá**, Barcelona, 1905-10. Detail

656. **Casa Milá**, Barcelona, 1905-10. Interior

*657. **Casa Milá**, Barcelona, 1905-10. Chimney

658. **Casa Milá**, Barcelona, 1905-10. General view

GUIMARD, Hector. Born Paris, 1867. Studied at the Ecole des Beaux-Arts where, appointed professor in 1894, he also taught for four years. He has designed a great many buildings, the best known of which are the Castel Béranger and the stations for the Métropolitain, the subway system of Paris. So individual was his interpretation of the Art Nouveau that it became known among his followers as "le style Guimard."

Castel Béranger, Paris, 1894-98. Color plates

658. Entrance detail

659. Façade

660. Decorative motifs

Stations for the Métropolitain, 1900

*661.*663 General type: photographs of details; entrance and detail sketches

Photographs by Brassai and Margaret Scolari

664-667. Etoile Station: façade sketches and plan

House of the architect, Paris, 1910

668. Rendering of façade

669. Plans

Original drawings and plates lent by the architect, Paris

SCHWITTERS, Kurt (for biography see Dada-Surrealist section).

Photographs of the *Merzbau*, a series of fantastic grottos constructed in the rear of Schwitters' house.

*670. The gold grotto, 1925

*671. Blue window, 1933

Courtesy Abstraction-Création and Georges Vantongerloo, Paris

Photographs of the interior of the *Merzbau* by Ernst Schwitters

672. Grotto with cow's horn, 1925

673. Barbarossa grotto, 1925

674. Columns with boy's head, 1925-32

675. The gold grotto, 1932

676. Part of the Grande Corniche, 1933

677. The grotto with doll's head, 1933

678. The slender sculpture, 1935

Lent by Ernst Schwitters

TERRY, Emilio. Born of Cuban ancestry Paris, 1890. In opposition to the concept of the house as a "machine à habiter," Terry feels that a building should be "a dream come true." He is best known for his projects but among his completed works are *décors* for the ballets, *Apollon et Daphné* and *Temps Difficiles* and two houses. A monument dedicated to the Comtesse de Noailles is now in construction.

Models

*679. The snail

Plans of the snail

680. The grotto

Wash drawings

681. Interior, 1932

682. Imaginary building, 1932

683. Pavilions, 1932

684. Stairs, 1932

685. Castle in the air, 1932

686. Drawing room, 1933

687. Stairs, 1933

*688. Fireplace with a waterfall, 1933

689. Pavilion, 1933

690. Façade, 1935

691. Drawing room

692. Staircase in a tree

693. Grotto

694. Fountain

Lent by the architect, Paris

Films

Fantastic or Surrealist films in the Museum of Modern Art Film Library

- Georges Méliès **Hydrothérapie Fantastique** (1900)
Included in the Film Library's Series II,
Program 2, as **The Doctor's Secret**.
- Le Voyage à la Lune** (1902)
Included in the Film Library's Series I,
Program 1, as **A Trip to the Moon**.
- Edwin Porter **The Dream of a Rarebit Fiend** (1906)
An Edison production.
- Emile Cohl **Drame chez les Fantoques** (1908)
- Les Joyeux Microbes** (1909)
Animated cartoons.
- (unknown) **A Thrilling Tale** (1910?)
A Cricks and Martin Production, London.
- Robert Wiene **The Cabinet of Dr. Caligari** (1919)
Included in the Film Library's Series III,
Program 1.
- René Clair **Cinéma** (1924)
Generally known as **Entr'acte**.
- Man Ray **Le Retour à la Raison** (1923)
Made for a Dada meeting.
- Emak Bakia** (1927)
- L'Etoile de Mer** (1928)
Included in the Film Library's Series III,
Program 5, as **Star of the Sea**.
- Les Mystères du Château de Dé** (1929)

- | | |
|--------------------------------|--|
| Germaine Dulac | La Coquille et le Clergyman (1928)
Included in the Film Library's Series III,
Program 5a, as The Seashell and the
Clergyman. |
| Marcel Duchamp | Anaemic Cinema (1928?) |
| Walt Disney | The Skeleton Dance (1929)
Included in the Film Library's Series II,
Program 2. |
| Luis Bunuel &
Salvador Dali | Le Chien Andalou (1929) |



Brief bibliography

This bibliography is by no means comprehensive. It is confined principally to works of a general nature in English and the major European languages. The bibliography of the Walter P. Chrysler, Jr., collection of Dada and Surrealist material, recently given to the Museum library, is now in preparation and will contain a detailed list of documentary material, especially catalogs, periodicals, manifestos, invitations, monographs, illustrated books, etc.

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