The graphic work of Umberto Boccioni

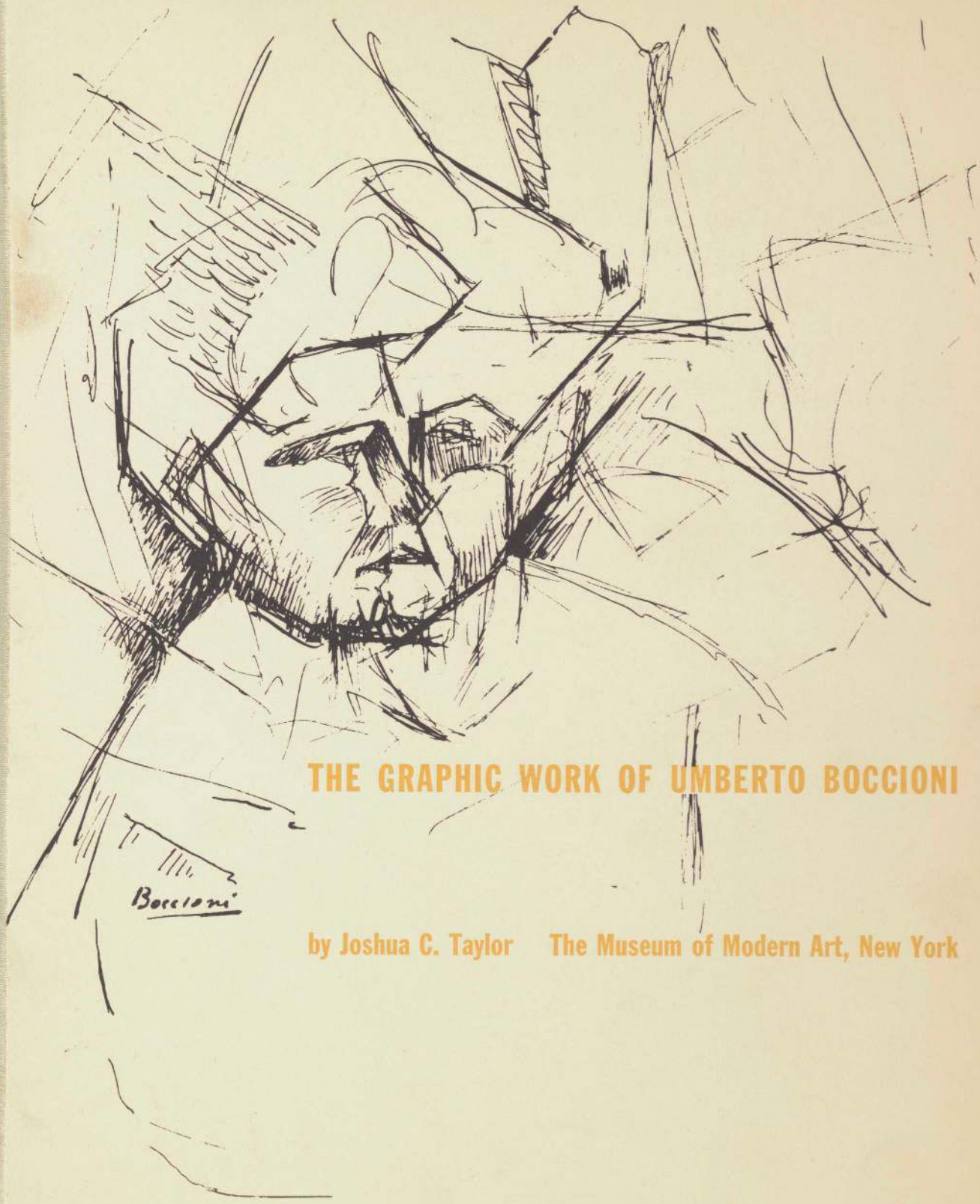
By Joshua C. Taylor

Author
Taylor, Joshua C. (Joshua Charles), 1917-1981

Date
1961

Publisher
The Museum of Modern Art: Distributed by Doubleday

Exhibition URL
www.moma.org/calendar/exhibitions/3414?high_contrast=true



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The Museum of Modern Art, New York

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Distributed by Doubleday & Company, Inc., Garden City, New York

Library of Congress Catalogue Card Number 61–16521

While this catalogue cannot pretend to list all of Boccioni's existing graphic works, it does include a large part of them, sufficient to draw a reasonably precise notion of his development and the chronology of his stylistically varied oeuvre.

In general the drawings and prints have been listed in chronological order, although when it has seemed more useful, related drawings have been grouped together. The many studies of horses, city buildings, crowds, for example, have been so grouped, even though the drawings might have been done over a period of two, or even three, years.

Especially in the early drawings, establishing a strict chronology is not easy. Boccioni worked in several manners at the same period, treated similar subjects over a long period of time, and rarely dated his studies. Furthermore, the exact chronology of his paintings, few of which are dated, has remained a disputed problem. But examination of so large a group of drawings has made certain broad tendencies quite clear and has afforded a rather more detailed picture of Boccioni's early development than previously has been possible. From 1910, when the bold "Futurist" manner takes over, dating is less difficult. But this period, too, is not without its problems; Boccioni was at no time content to settle on a single way of working.

The largest single group of drawings, and all of the prints here catalogued, are from the collection of Mr. and Mrs. Harry Lewis Winston of Birmingham, Michigan. Most of these had remained until recently in the possession of Boccioni's sister, Sra. Raffaella Callegari-Boccioni of Verona, from whom they were acquired. All works in the catalogue for which no other owner is specified are from the Winston Collection. When photographs exist of these works, the negative number appears in parentheses, e.g. (W–X23). The photographs were made by Mr. Niel Priessman and Mr. Lewis Gilcrest.

The next largest collection of drawings is in the Raccolta delle Stampe A. Bertarelli, Milan. For these drawings the archive number has been included in parentheses.

I am indebted to many persons for aid in compiling this catalogue. First of all Mr. and Mrs. Winston must be cited not only for their patient assistance in preparing this work, but for the devotion they have shown in caring so magnificently for their large and important collection of Boccioni drawings. Much of the technical chore of measuring and describing the drawings fell to Alan M. Fern to whom I am most grateful. A part of the Winston Collection was exhibited at the Art Institute of Chicago in March and April, 1958, and the catalogue prepared at that time by Hugh Edwards, Elaine Johnson, and Eileen O'Leary has proved useful. Wherever possible the descriptions from that catalogue have been included unchanged. Dr. Paolo Arrigoni, Direttore delle Civiche Raccolte d'Arte, Milan, has been most helpful in furnishing descriptive material on the drawings from the Raccolta Bertarelli. Many private collectors, too, have been especially helpful in their prompt replies to my queries, particularly Dr. Jucker and Dr. Mattioli of Milan, Sra. Margherita Sarfatti, and the always helpful Sra. Benedetta Marinetti of Rome. In some few cases I have been unable to see the drawings or adequate photographs, and have had to depend on earlier catalogue listings. Such drawings are so indicated.

JOSHUA C. TAYLOR

UMBERTO BOCCIONI

Regardless of the style he might adopt or the temporary goal he set himself, Umberto Boccioni embraced his art with an intensity and passion that mark it as the product of a profoundly dedicated man. There is no phase in the work of his brief career that can be called capricious or dilettante: every step of the way was marked by a serious, almost compulsive, desire to investigate and elucidate his every reaction, searching for individual purpose in an impersonal world. His was a romantic personality obsessed with itself yet irresistibly attracted to the coursing industrial world in which self is overwhelmed by violence and the relentless impartiality of modern progress. Torn between contemplation and action, he did not in his short life fix upon a single goal for his art. He insisted only that it be intense, that it possess the entire being of both artist and observer. Nowhere can Boccioni's restless search for this artistic intensity be seen more clearly than in his drawings.

Umberto Boccioni was born in Reggio Calabria of parents from the Romagna on October 19, 1882. The family moved to Forlì, Genoa and finally Padua, where his mother and sister remained; Umberto accompanied his father to Catania where he attended school. Because of his father's opposition to his interests in literature and art, Boccioni, having finished school, settled in Rome in 1898 with the family of his father's sister. There he attended drawing classes and eventually met and studied with Giacomo Balla who returned to Rome in 1900 after several months in Paris studying the works of the Neo-Impressionists. Under Balla Boccioni began his serious dedication to painting.

In 1902, having won a prize in the exhibition at Rome, Boccioni paid a visit of some months to Paris, to judge for himself the modern currents in art. Only one drawing (no. 1) gives a clue to his work at this time: a melancholy study of a pensive young man, possibly the artist himself, looking out over the twilight landscape. In 1904 Boccioni again set out for foreign parts, accompanying a family he had met in Paris to Russia where he spent some months as tutor.

It is only from 1906, however, that we can trace the consistent development of Boccioni's work. Having settled in Padua with his mother and his sister Raffaella who, with his friend Ines, were to remain his most frequent models, he set about perfecting his careful technique of drawing. In the winter of 1906–7 he attended life classes at the Venice academy (possibly nos. 24–29 are from this period, if not before), and made many studies of Venice and the countryside. He also began to work in etching, using the same careful, clean linear style as in his drawing (nos. 297–301).

Busy Milan with its moving crowds and rumbling trams attracted him more than peaceful Venice, however, as he confided to his diary in 1907, and his trips to the city were climaxed by his moving there with his mother and sister in 1908. But the attraction of Milan, the modern metropolis, carried with it a note of anguish and pain. *Blessed Solitude, Only Blessedness* he captioned a complex allegorical drawing begun in 1907 in which a pensive robed figure floats in melancholy detachment over the turmoil of the city (no. 17). Sensual love, in a personification centering on the ample nude figure of a jewel-bedecked prostitute drawn in the manner of von Stuck, is contrasted with a Pre-Raphaelite personification of

romantic love; a regiment of nuns and clerics contrasts with masses of urban workers shown against the smoky confusion of the city with its dray horses, factories, and clanging trams. Across the center of this representation of urban humanity passes the grinning figure of death, depicted in a fashion recalling Felicien Rops. No aspect of the city is condemned more than another; the only solution to the baseness of modern life seems to be withdrawal. Boccioni is repeating, in other words, the fashionable pessimism inherited from the end of the century and perpetuated by such artists as Rops, de Groux, and the popular von Stuck.

A similar anguish is expressed in the various studies for a pathetic painting of fateful love, eventually realized in the painting called *The Dream: Paolo and Francesca* (nos. 36–39). This pathos of isolation and frustration is suggested in many works: *The Story of a Seamstress* (nos. 30–35), some studies of crowds preliminary to *The City Rises* (nos. 153–154, 163, 163a), *Mourning* (nos. 165–169), and finally in Boccioni's Futurist masterpiece, the triptych *States of Mind.* Again the theme of fate and human suffering is expressed in the drawing, *Allegory of the Nativity,* reproduced in the Christmas number of *Illustrazione Italiana,* 1908 (no. 60). In his early years in Milan, struggling to earn a meagre living by drawing illustrations for this and other magazines (see nos. 53–58), Boccioni doubtless sensed this generalized pessimism in very personal terms.

From 1909 on, Boccioni adopts a more positive attitude towards the city and ceases to moralize about its vices and loneliness. His many studies of urban types probably date chiefly from 1909 and 1910, although some appear in his paintings as early as 1908. Work horses, men walking and loitering in the street, buildings under construction which offered unusual forms when seen against the light (note nos. 108–112) filled his sketches. It was early in 1909, too, that he met Marinetti, who published his inflammatory manifesto of Futurism in February of that year, and began to frequent the *Famiglia Artistica,* a Milanese society of artists and patrons. He now felt himself to be a Futurist and with Carrà, Russolo, and other painter friends joined Marinetti's circle, but he did not at once find visual meaning in the term.

Towards the end of 1909, Boccioni's linear drawing style with its lingering reflections of *Art Nouveau* begins to give way to a broader treatment more allied to his interest in Neo-Impressionism. Shattering planes of light begin to dominate the forms. He begins to play with tones organized in broad areas, and to be more conscious of the qualities of the medium itself for achieving effects. The etchings from 1910, for example (nos. 313–315) have a visual richness not evident before. The self-realization taught by Futurism was becoming evident first in technique.

In February 1910, the manifesto of the Futurist painters, largely written by Boccioni, was published, and was followed in March by the more explicit "technical" manifesto. In March, too, Boccioni and others allied with Futurism were represented in an exhibition of prints and drawings at the *Famiglia Artistica.* Probably few if any of the etchings were made after this date because Boccioni now gave his attention to creating paintings worthy of the assertive Futurist manifestoes. Although his exhibition of forty-two works at the Ca'Pesaro, Venice, in July 1910, was heralded as Futurist by Marinetti, it belonged more to the past than to the future. But during this very month Boccioni began to put his scattered records of city life together to create a great Futurist hymn to labor and in so doing evolve for himself certain principles of formal expression that released him entirely from the bonds of his former manner. This process can be followed step by step in the series of studies

in which a single huge horse gradually takes over the composition to become, not just a spirited animal, but a symbol of the overwhelming force of the surging metropolis (161, 162, 164). The descriptive picture *Labor* (as it was first called) became the evocative painting *The City Rises.*

Following his newly realized concept of embodying expression in the forms themselves, Boccioni created two contrasting pictures. The first of these, *Mourning,* gave him the opportunity to consider the difference between the picture of a person expressing a feeling, and the direct expression of feeling through pictorial forms. With the prints of Edvard Munch as encouragement, he experimented with both composition and facial forms (nos. 165–169). To express an opposite kind of feeling he created a rolling, jovial composition for the painting, *The Laugh* (or *Laughter*). The painting itself had later to be redone because the first version was damaged, so the preliminary drawings are our only key to its original state (nos. 171–174).

After the exhibition in Milan featuring Futurist paintings, opening April 30, 1911, at which these and other works were shown, Boccioni moved in a still bolder direction. One series of drawings was the outcome of his earlier studies of the shattering qualities of light, his interest in the complexity of the perception in which objects seen, noises heard, and happenings remembered fuse. His study of *Ines* (no. 184), which clearly indicates that Boccioni had now seen reproductions of recent cubist painting, is a notable example. Another very different series is related to his desire to express "states of mind" through form. "I have painted two pictures," Apollinaire quoted him as saying, "one expressing departure and the other arrival. . . . To mark the difference in feeling I have not used in my painting of arrival a single line used in the painting of departure." From this simple idea grew his fine triptych, *States of Mind: The Farewells; Those who Stay; Those who Go.* But the studies for the paintings record an abrupt change in his thinking, for in the autumn of 1911 Boccioni made a brief trip to Paris where he met Picasso and saw much cubist painting. Not that the concept changed; but cubist forms now helped Boccioni free himself of the last traces of Art Nouveau willowiness and impressionist vagueness (nos. 192–201).

A further step towards the dissolution of concrete objects in the creation of positive, evocative form, comes after the important exhibition of Futurist painting at the gallery of Bernheim-Jeune in Paris, February 1912. Boccioni, in Paris for the exhibition (he also accompanied the paintings to London and Berlin) toyed with an almost geometrical analytical procedure (nos. 217–219). The interplay of light and positive form creates a new, rather harsh, sense of dynamic activity. And now, filled with the urge to construct complex forms in space and light, he turned to sculpture (nos. 220–226). As usual, he prefaced his new activity with a manifesto quite remarkable in statement, published on April 11, 1912.

Rigid, architectonic construction could not hold Boccioni's ranging interest for long and by mid-1912 he was beginning to weave the planes released by light into lyrical movements in space (nos. 229–231). He wished, he said, to find a form that would be like a remembered motion, the product of time but permanent in space. He began a series of drawings of football players and striding male nudes which complement his rapidly developing sculpture (nos. 233–256). Some he labeled "I want to fix human forms in motion"; others "I want to synthesize the unique forms of continuity in space." This last was the title of his final sculpture in the series, made early in 1913, one of the great modern works in sculpture (nos. 236–237).

Boccioni's concern for making permanent in a "unique form" the changing image of the world as viewed in Bergsonian terms, is evident in titles for other drawings shown with his sculpture in Paris and Rome in 1913: "I want to present the fusion of a head with its environment" (nos. 224–226), "I want to present the prolongation of objects in space" (no. 219), and "I want to model light and atmosphere."

How far Boccioni had traveled in his ideas about art in the space of three or four years can be judged by comparing studies for *The Cyclist* (nos. 257–264) with those for *The City Rises*. He now moves quickly and deliberately away from the forms that identify the object, to try out different ways in which the viewer may be caught up in the driving motion of the simplified forms. Similarly, the barbed and angular forms in the studies of galloping horses fused with houses (nos. 272–277) indicate that by late 1913 and early 1914 he was far more concerned with evolving a synthesized, persuasively dynamic structure than imitating effects of light or projecting personal pathos or social commentary. From these drawings he evolved a work of sculpture in wood, cardboard, and metal, emphasizing only the purely structural dynamism of the original image.

It was probably in 1914 that he turned once again to cubism for inspiration, but now his forms had greater strength, the rhythms more determined motion (nos. 266–269). The complexity and frenzy of earlier works were sobered by a new sense of unity and a suggestion of monumentality. From these harshly delineated, twisted forms recalling Picasso's *Demoiselles d'Avignon,* he moved gradually towards a more Cézanne-like structure in which mass and coherent volume evolve from the flux of shifting planes (nos. 287–292).

When war broke out in 1914, the Futurists were overjoyed for they had exalted the impersonal efficiency of war from the time of Marinetti's first manifesto. Boccioni joined Marinetti in campaigning for Italy's intervention on the side of the Allies, putting the inflammatory Futurist techniques at the service of politics rather than art. Shortly after Italy did enter the war, in April 1915, the Futurists volunteered for service. In July Boccioni entered the army as a volunteer with Marinetti, Sant'Elia, and Russolo.

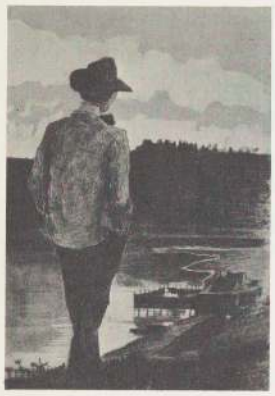
Released on leave from the army some months later, Boccioni again began to paint. His vision was much changed: the suggestions of Cézanne-like monumentality now became openly declared principles (nos. 293–296). When he set out to paint the portrait of the musician Ferruccio Busoni in June 1916, he constructed a great simple composition, rich in color and massive in form. He looked ironically on the late arrivals to Futurism who, as he wrote to his friend the composer Pratella, seem to "latch onto the ideas, leap astride them and ride at break-neck speed, ruining them . . ." Pushing aside the manifestoes and turmoils of his recent years, he could now write to Walden, "Only art exists."

During the summer of 1916 Boccioni was called back into service, assigned to a cavalry unit near Verona. There, on August 16, he was knocked from a horse in a riding accident and died the next morning.

In the brief span of some ten years Boccioni had explored an astonishing range of artistic experiences. He extracted himself from a self-conscious state of despair to lose himself in breathless activity, seeking to transcend materiality in an ecstacy of action. Then, sobered by the very force he had extolled, he found satisfaction in an art that borrowed neither from psychological shock nor social persuasion. ". . . it is a terrible burden," he wrote, "to have to work over within one's self a whole century of painting." But in the struggle, at once painful and exalting, he created some of the most forceful and exhilarating works of modern times.

DRAWINGS

Note: Dimensions are given in inches; height precedes width. The negative number when preceded by a W, i.e. (W–000) refers to a work in the Winston Collection. The works marked with an asterisk were in the exhibition of Boccioni's graphic work held during 1961–62 at The Museum of Modern Art, New York, The Detroit Institute of Arts, and the Los Angeles County Museum.



1* YOUNG MAN ON THE BANK OF A RIVER, 1902.

Black chalk with traces of red and green chalk and white gouache on buff wove, 11¾ x 8⅝, signed and dated lower right: *B/902*. (W–142)

1a STUDY OF A WAGNERIAN SCENE (?) (ca.1910).

Verso of no. 1, pencil, unsigned. This doubtless dates from a much later period than the recto. (W–321)

2 PORTRAIT OF AN OLD WOMAN, 1905–6.

Pastel, 48⅞ x 31⅛, signed lower right: *U. Boccioni / Roma 1905–6*.
Collection Cassa di Risparmio, Venice.

3 PORTRAIT OF CAVALIERE TRANELLO, 1906.

Pencil on white paper, 10½ x 10, signed and dated (in margin) lower right: *Padova 906 Umberto Boccioni*. Inscribed in margin lower left: *Cav. Tranello*.
Raccolta Bertarelli, Milan. (B–299/812)

4 SEATED WOMAN KNITTING NEAR A WINDOW WITH A BIRD CAGE, 1907.

Pastel on coarse paper, 30⅜ x 26¾, signed lower left: *Umberto Boccioni 1907*.
Raccolta Bertarelli, Milan. (Agg. F/867/bis)

5 TWO SEATED OLD WOMEN (1907).

Charcoal with touches of white, 17⅜ x 27¼, signed lower right: *U. Boccioni*. (not viewed)
Collection R. Ruberl, Milan.

6* STUDY FOR THE PAINTING "MILANESE COUNTRYSIDE" (ca.1907).

Pencil on white wove, 4⅝ x 5⅞, signed lower right: *UB*. The drawing contains many color notes. The painting is in the Chiattone Collection, Lugano. (W–X78)

7 LANDSCAPE SEEN THROUGH A ROW OF SIX TREE TRUNKS (TRELLIS?) (ca.1907).

Pencil on white wove, 4¼ x 6¼, signed lower right: *Boccioni*. (W–X1A)
Verso: WOMAN SEEN FROM THE BACK; ARCHITECTURAL DETAIL WITH NOTATION. Pencil, unsigned.

8* HEAD OF A BULL (1907–8).

Pencil on white wove, 6¼ x 4⅝, signed lower right: *Boccioni*. (W–X46)
Verso: BODY OF A BULL (1907–8). Pencil, signed lower left: *U. Boccioni*.

9* STUDY OF A BULL'S HEAD AND LEG (1907–8).

Pencil on white wove, 6⅛ x 4⅜, signed lower right: *UB* (partially erased) *Boccioni*. (W–X7)
Verso: see no. 9a.

9a HEAD OF A BULL (1907–8).

Pencil, unsigned. (W–X106) Verso of no. 9.

10* HEAD OF A BULL (1907–8).

Pencil on white wove, 5⅞ x 4⅝, signed lower right: *U. Boccioni*. (W–X2)
Verso: see no. 10a.

10a. BULL GRAZING (1907–8).

Pencil, unsigned. Verso of no. 10. (W–X105)

11* STUDY OF A BULL'S BODY (1907–8).

Pencil on white wove (discolored), 4½ x 6⅛, signed lower center: *UB* (partially erased); lower right: *Boccioni*. (W–X4)
Verso: STUDY OF A BULL'S FORELEGS (1907–8). Pencil, unsigned.

12* STUDY OF A BULL'S FORELEGS (1907–8).

Pencil on white laid (discolored), 5¼ x 4, signed lower right: *UB* (partially erased) *Boccioni*. (W–X5)
Verso: SKETCH OF A BULL'S HEAD (1907–8). Pencil, unsigned.

13* PIANIST AND LISTENER (ca.1907).

Pen and brush with black ink, 7 x 7¼, signed lower left (in pencil): *Boccioni*. (W–162)

14* BUST OF A MAN; STUDY FOR "PIANIST AND LISTENER" (ca. 1907).

Pencil, pen and black ink on buff wove, 3¾ x 5⅜, signed lower right: *Boccioni*. (W–193)

15* HOMAGE TO MOTHER (*Veneriamo La Madre*) (1907).

Pencil on ivory wove, folded along the sections of the composition, smears of blue and orange paint below the right portion of the drawing, 15⅞ x 22¾, signed lower right center: *Umberto Boccioni*. The studies for this triptych, which was never executed, were shown in the retrospective exhibition in Milan, 1916–17. A small oil study exists in the Marzotto Collection, Milan. Measurements are noted above and below each section as follows: left, m. 0.85; center, m. 1.35; right, 0.85. (W–129)

16 BOCCIONI'S SISTER WORKING, 1907.

Pastel, 24½ x 17⅜, signed lower right: *U. Boccioni / Settembre 907.*
Collection Sra. Callegari-Boccioni, Verona.

17 BLESSED SOLITUDE, THE ONLY BLESSEDNESS (*Beata Solitudo, Sola Beatitudo*), 1907–8.

Pen and ink on white paper, 29½ x 19¼, signed upper left: *Boccioni;* dated upper right: *Milano A. MCMVIII.* The date 1907 is entered at the lower right.
Collection Sra. Callegari-Boccioni, Verona.

18 STUDY FOR "BEATA SOLITUDO," 1907.

Pencil on brown wove with blue-grey thread, 13½ x 8¼, signed and dated lower right: *Umberto Boccioni / 907.* (W–203)
Verso: SUMMARY SKETCHES (evidently cut from a larger sheet) (1907). Pencil, unsigned.

19* WOMAN RESTING HER CHIN ON HER HAND (1907).

Pencil, with graffiti in pen and India ink, on white wove, 7⅜ x 4⅝, signed lower right: *U Boccioni.* See no. 18. (W–X73E)

20 MACABRE ALLEGORY (1907).

Pencil on white paper, 7½ x 9⅝, signed lower right: *Umberto Boccioni.* This is a study for *"Beata Solitudo"* (see no. 17).
Raccolta Bertarelli, Milan. (B–318/834)

21 SHEET OF STUDIES WITH MALE NUDE FROM THE BACK (1907).

Pencil on ivory wove, 10 x 8½, signed lower right: *Boccioni.* This is a study for *"Beata Solitudo."* (W–136)
Verso: STUDY OF MALE NUDE (same pose as recto) (1907). Pencil, unsigned.

22* STANDING NUDE GIRL (1907).

Soft pencil on ivory bristol board, 16⅞ x 7, signed lower right: *Umberto Boccioni*. This is possibly a study for "The Dream" (see no. 39). (W–130)

23* STUDY OF AN ARM WITH HAND RESTING ON THE SHOULDER (1907).

Pencil on white wove, 9⅞ x 5¾, signed lower right: *Umberto Boccioni*. This is a detail study related to no. 22. (W–X63)

24* STUDY OF HANDS (ca.1907).

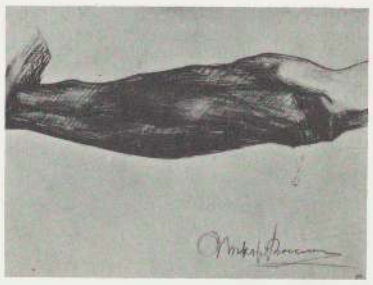
Pencil on rough white wove, 12½ x 14, signed lower right: *Boccioni;* upper right: *UB* partially erased. (W–140)
Verso: STUDY OF A SHOULDER, AND A FOREARM AND HAND. Pencil, signed lower right: *UB*.

25 STUDY OF TWO HANDS AND FOREARMS (ca.1907).

Pencil on buff wove, 5⅞ x 9⅞, signed lower right: *U Boccioni*. (W–X35)

26 STUDY OF THE ARM AND SHOULDER OF A WOMAN (1907–8).

Pencil on buff wove, 8⅛ x 11⅜, signed lower right: *U Boccioni* (erased). (W–201)



27* STUDY OF MAN'S FOREARM (ca. 1907).

Pencil on buff laid, 8¼ x 11⅝, signed lower right: *Umberto Boccioni*. (W–137)
Verso: STUDY OF EXTENDED ARMS WITH HANDS CLASPED. Pencil, unsigned.

28 STUDY OF A FOOT (ca.1907).

Pencil on white wove, 6⅞ x 7⅝, signed lower right: *Boccioni* (lower left *UB* erased). (W–146)
Verso: STUDY OF A LOWER LEG AND FOOT. Pencil, unsigned.

29 STUDY OF A KNEE (ca.1907).

Pencil on white wove (discolored), 8⅞ x 6¾, signed lower left: *UB* (on side). (W–145)
Verso: STUDY OF FEET. Pencil, unsigned.

30 YOUNG WOMAN READING A BOOK; STUDY FOR "THE STORY OF A SEAMSTRESS" (1908).

Pencil on white wove (slightly discolored), 5¼ x 4⅛, signed lower right: *U. Boccioni.* (W–185)
Verso: YOUNG WOMAN READING. Pencil, unsigned.

31* YOUNG WOMAN READING A BOOK; STUDY FOR "THE STORY OF A SEAMSTRESS" (1908).

Pencil on white wove (discolored), 8⅜ x 6¼, signed lower right: *U. Boccioni.* (W–188)

32* YOUNG WOMAN READING A BOOK; STUDY FOR "THE STORY OF A SEAMSTRESS" (1908).

Pencil on white wove (discolored), 8⅜ x 6¼, signed lower right: *UB.* (W–187)

33* SEATED WOMAN; STUDY FOR "THE STORY OF A SEAMSTRESS" (1908).

Pencil on buff wove, 7 x 6¾, signed lower right: *Umberto Boccioni.* (W–X30)
Verso: GRAFFITI. Pencil, unsigned.

22

34* HEAD OF A YOUNG WOMAN; STUDY FOR "THE STORY OF A SEAMSTRESS" (1908).

Pencil on buff wove, 6½ x 6½, signed lower right: *Boccioni*. (W–196)

35 SEWING MACHINE; STUDY FOR "THE STORY OF A SEAMSTRESS" (1908).

Pencil on buff wove, 9⅜ x 6½, signed lower right: *U. Boccioni*. (W–197)

36* KNEELING MAN (1908).

Pencil on white wove, 9⅞ x 12⅞, signed lower right: *Boccioni*. Inscribed upper right (in pencil) and at left (in blue crayon): "I Fidanzati." A note in the lower margin indicates that the picture planned as "The Engaged Couple" was transformed into "Paolo and Francesca," subsequently called "The Dream: Paolo and Francesca." (W–X74) The painting is in the collection of Giuseppe Palazzoli, Milan. *Verso:* FRAGMENT OF A PAGE WITH ARITHMETICAL FIGURES, ETC. Pencil, unsigned.

25

37 MAN CONFRONTING SPECTRE OF A WOMAN (ca.1908).

Pen and brown ink on buff wove, 7⅞ x 4¼, signed lower right: *Boccioni*. This drawing is possibly related to "I Fidanzati." (W–X96)
Verso: SHEET OF STUDIES WITH FIGURES. Pen and brown ink, unsigned.

38* EMBRACING COUPLE ON A CLOUD OVER A LAKE WITH FLOATING HEADS (1908).

Pencil, pen, brush with India ink and wash on white wove, 6⅜ x 4¾, signed lower right: *Boccioni*. Inscription in ink upper right in artist's hand: *Quanto c'è di male nella felicità*. Boccioni's plan for a work on the theme "how much ill there is in happiness," went through many stages; see note on no. 36. This drawing is most closely related to "The Dream." (W–X20)

39* SHEET WITH THREE STUDIES OF A RECLINING NUDE, AND A RECLINING COUPLE, 1908.

Pencil, pen and black ink with blue and ochre wash on white ruled paper, 6⅜ x 12⅛, signed and dated lower right: *Umberto Boccioni 908*. These studies served for the painting, "The Dream: Paolo and Francesca." (W–X87)

40*

43

40* DRAMATIC COMPOSITION OF A TREE (1908).

Pen and brownish-black ink on white wove, 6½ x 4⅛, signed in India ink, lower right: *Boccioni*. (W–X21)

41 STUDY FOR BOOKPLATE WITH MOTTO, "IN LETIZIA BEN FARE" (ca.1908).

Pencil on white wove, 6⅜ x 3½, signed lower right: *Boccioni*. (W–186)
Verso: COMPOSITIONAL STUDY FOR "IN LETIZIA BEN FARE" AND GRAFFITI. Pen and ink, unsigned.

42 SKETCH FOR A BOOKPLATE WITH MOTTO, "IN LETIZIA BEN FARE" (ca.1908).

Pencil on buff wove, 8⅜ x 6¾, signed lower right: *Boccioni*. (W–180)
Verso: PENCIL STUDY FOR SAME WORK (partially erased); INK COMPOSITIONAL SKETCH FOR SAME. Pencil and black ink, unsigned.

43 TORSO OF SEATED MAN, RELATED TO THE STUDIES FOR THE BOOKPLATE, "IN LETIZIA BEN FARE" (ca.1908).

Pencil on white wove, 6¾ x 4⅛, signed lower right: *Boccioni*. (W–182)
Verso: STUDY OF TROUSERED CROSSED LEGS. Pencil, unsigned.

44 SHEET OF STUDIES WITH TWO PORTRAITS OF A MAN, RELATED TO THE DRAWINGS FOR A BOOKPLATE, "IN LETIZIA BEN FARE" (ca.1908).

Pencil, and pen and India ink on white wove, 6¾ x 4⅛, signed in pencil lower right: *Boccioni*. (W–X88)

45 HEAD OF A WOMAN, POSSIBLY RELATED TO STUDIES FOR BOOKPLATE, "IN LETIZIA BEN FARE" (ca.1908).

Pencil on white wove, 6¾ x 4⅛, signed lower right: *Boccioni*. (W–X89)

46 STUDY OF A YOUNG WOMAN WITH ARMS RAISED, AND OF A FEMALE FACE; POSSIBLY RELATED TO BOOKPLATE, "IN LETIZIA BEN FARE" (ca.1908).

Pencil on white wove, 6¼ x 4⅛, signed lower left: *Boccioni.* (W–144)
Verso: HEAD OF A WOMAN. Pencil, unsigned.

47* BOCCIONI'S MOTHER IN BED (1908).

Pen and black ink on white wove (discolored), 7⅞ x 6, signed lower right: *Umberto Boccioni.* This is probably from the same time as no. 48. (W–172)

48 BOCCIONI'S MOTHER IN BED, 1908.

Pastel, 26¾ x 17⅜, signed lower left: *U. Boccioni 908 Milano.*
Collection Sra. Callegari-Boccioni, Verona.

49* BOCCIONI'S SISTER IN A SHAWL WRITING (1908).

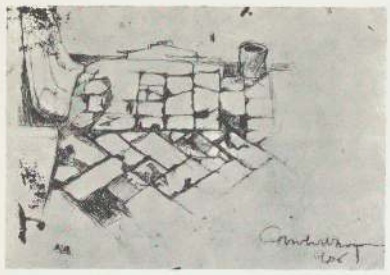
Pen and black ink on tan wove, 7½ x 5¾, signed lower right: *Boccioni.* (W–173)

50 MARIA SACCHI READING (ca.1908).

Pencil, 6¾ x 6¾, signed lower right: *Boccioni.* (not viewed)
Collection R. Ruberl, Milan.

51* SHEET OF STUDIES WITH BUST OF A WOMAN AND TWO FIGURE COMPOSITIONS (1908–9).

Pencil and India ink, 6½ x 7⅜, signed lower center: *Boccioni.* (W–X71)



52 DRAWING OF BROKEN TILES, 1908.

Pencil on white wove, 5⅞ x 8½, signed and dated lower right: *Umberto Boccioni / 908*. (W–X73A)

53 THE MINE DISASTER: IDENTIFICATION OF THE BODIES, 1908.

Chalk drawing based on a photograph, known from a half-tone reproduction published in *L'Illustrazione Italiana,* XXXV, 47 (Nov. 22, 1908), 486. Present whereabouts of the drawing is unknown.

54 A FOGGY EVENING IN THE PIAZZA DEL DUOMO, MILAN, 1908.

Chalk drawing known from a half-tone reproduction published in *L'Illustrazione Italiana,* XXXV, 48 (Nov. 29, 1908), 521. Present whereabouts of the drawing is unknown.

55 AGITATED CROWD SURROUNDING A HIGH EQUESTRIAN MONUMENT, 1908.

Pencil, pen, brush and India ink on white wove, 14¼ x 9½, signed and dated upper right: *Umberto Boccioni / 908*. (W–X8)
Verso: FRAGMENT OF A CITY PLAN. Pencil, unsigned.

56 KNEELING ALLEGORICAL FIGURE; STUDY FOR A DECORATIVE PAGE HEADING (1908).

Pen, brush and black ink over pencil on tan wove with grey-blue threads, 9¼ x 7⅝, signed lower right: *Boccioni*. A sketch for this figure is on the verso of no. 57. This left portion of a page heading was to be completed by no. 57 which would form the right portion. (W–204)

57 DEAD COUPLE; STUDY FOR A DECORATIVE PAGE HEADING (1908).

Pencil with a few strokes in pen on brownish-grey laid, 9¾ x 8¾, unsigned. See note no. 56. (W–141)
Verso: SHEET OF STUDIES RELATED TO A PAGE HEADING (1908). Pencil and pen and brush with black ink, unsigned.

58* ALLEGORICAL FIGURE WITH LEDGER (1908).

Pen and black ink over pencil on white bristol board, 9⅜ x 11¾, unsigned. This drawing, which was evidently designed as a page heading, bears the faint inscription in the side panels: *Lire* (?) *nello turismo e nello sport*. (W–202)

59 HEAD OF A MAN (1908).

Pen and ink on white wove, 4¾ x 5½, signed lower right: *Boccioni*. (W–147)
Verso: HEAD OF OLD MAN. Pen and ink over pencil, unsigned. Probably a study for Joseph in the "Allegory of the Nativity."

60 ALLEGORY OF THE NATIVITY, 1908.

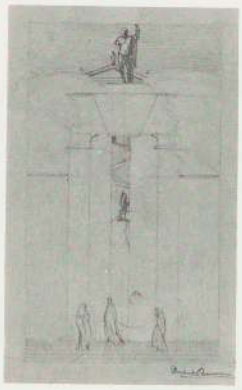
Ink on white paper, 24 x 17⅜, unsigned. The drawing was reproduced in *L'Illustrazione Italiana*, XXXV, 52 (December 27, 1908), p. 617.
Collection Sra. Callegari-Boccioni, Verona.

61* STUDY FOR THE "ALLEGORY OF THE NATIVITY," 1908.

Pencil, pen, brush, and India ink on white wove, 9⅞ x 6⅝, signed in pencil lower right margin: *U B*. (W–X72)
Verso: GRAFFITI. Pen, brush and India ink, unsigned.

62* THE THREE FATES, STUDY FOR THE "ALLEGORY OF THE NATIVITY," (1908).

Pencil on white wove, 8⅞ x 7⅛, signed lower right: *Boccioni*. (W–X79)
Verso: SHEET OF TECHNICAL TRIALS. Ruling pen, brush with white and India ink, unsigned.

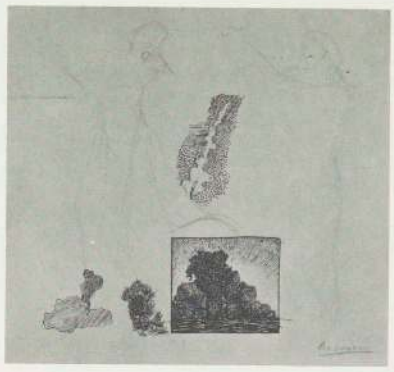


63 ALLEGORICAL SUBJECT WITH THE THREE FATES (1908).

Pencil on white bristol board (discolored), 16⅞ x 11, signed lower right: *Umberto Boccioni*. The figure of a dragon is barely visible at the left side. (W–205)

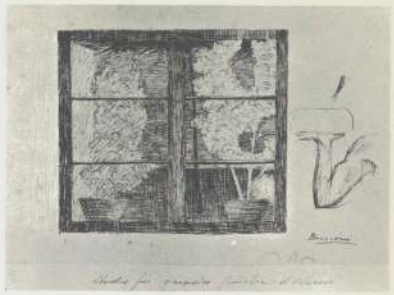
64 HEAD OF A FATE (1908).

Charcoal and grey wash on white paper, 10½ x 9¾, signed lower right: *Boccioni*. Related to the drawings of the Three Fates in the Winston Collection (no. 63). Raccolta Bertarelli, Milan. (B–305/821)



65* SHEET OF STUDIES WITH THREE LANDSCAPES AND TWO ALLEGORICAL FIGURES (ca.1908).

Pencil, pen, and India ink on buff wove, 6½ x 6⅞, signed in pencil lower right: *Boccioni*. (W–X28)



66* SHEET OF STUDIES WITH SKETCH OF WINDOW AND FOLIAGE, AND STUDY OF ARM (ca.1908).

Pen and black ink on white laid, 5⅜ x 7⅞, signed in lower right: *Boccioni*. (W–X69)

67* HEAD OF A HORSE WITH BLINKERS (ca.1908).

Pen and India ink on white wove, 6⅛ x 4, signed lower right: *Boccioni*. (W–X52)

68* WOMAN LEANING ON A CHAIR (BOCCIONI'S SISTER) (ca.1909).

Pencil on white wove (discolored), 15¾ x 14⅜, signed lower center: *U B*. (W–X15)

69* STUDY OF A WOMAN IN A LOOSE ROBE (ca.1909).

Pencil on buff wove, 16¼ x 14⅞ (lower right corner missing), signed lower center: *U B*. (W–127)

70* PORTRAIT OF A YOUNG WOMAN LEANING ON HER HAND (ca.1908–9).

Pen and brownish black ink on buff wove, 5½ x 4¼, signed in black ink, lower right: *Boccioni*. (W–194)

72* OLD WOMAN EATING (1908–9).

Pen and ink on buff laid, 7 x 5⅞, signed lower right: *Boccioni*. (W–191)

73* PORTRAIT STUDIES OF A YOUNG MAN (1908–9).

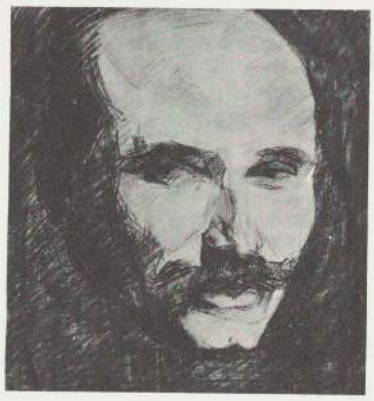
Pen and black ink on buff laid, 7⅛ x 6½, unsigned. (W–195)
Verso: STUDY OF THE SAME SUBJECT. Pen and black ink, signed lower right: *Boccioni*.

71 BOCCIONI'S MOTHER WORKING (1909).

Pencil, 14¼ x 12¼, unsigned. (not viewed)
Collection Sra. Callegari-Boccioni, Verona.

74 SELF PORTRAIT (1909).

Charcoal and gouache on yellowed paper, 17⅛ x 15⅛, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (C–85/818)



75 HEAD OF A MAN, 1909.

Pencil on white paper, 10⅜ x 9¼, signed and dated lower right: *U. Boccioni / 30 Ottobre 909*.
Raccolta Bertarelli, Milan. (B–303/816)

76 PORTRAIT OF A SEATED WOMAN, 1909.

Pencil and pen on white paper, 10⅝ x 9¾, signed and dated lower right: *U Boccioni 909*.
Raccolta Bertarelli, Milan. (B–302/815)

77a SELF PORTRAIT, 1909

Pencil, 10 x 8¾″ (sight), signed and dated lower right: *Boccioni / Novembre 909.*
Estate of Vico Baer. Photo: Museum of Modern Art, Soichi Sunami 17.129

77 STUDY OF THE HEAD OF A WOMAN, 1909.

Pencil and charcoal on yellowish paper, 9⅞ x 10⅜, signed and dated right: *U. Boccioni 909.*
Raccolta Bertarelli, Milan. (B–298/811)

78 BOCCIONI'S SISTER READING (1909).

Pastel on cardboard, 21¼ x 22⅞, signed lower right: *U. Boccioni / 909.*
Collection Galleria d'Arte Moderna, Venice.

79* FIGURE OF AN OLD WOMAN (ca.1909).

Pencil on white wove, 7 x 2⅞, signed lower right: *Boccioni.* (W–X38)

80* HEAD OF A WORKMAN WITH CAP (ca.1909).

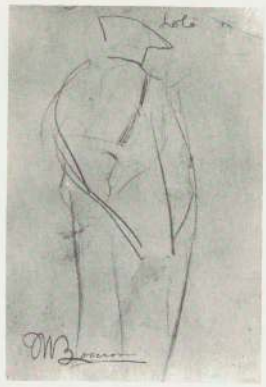
Pencil on buff wove, 6½ x 4¾, signed lower left: *U. Boccioni.* (W–206)
Verso: SUMMARY COMPOSITIONAL SKETCH. Pencil, unsigned.

81* STANDING WORKMAN WITH CAP (ca.1909).

Pencil on white wove, 7 x 3¾, signed lower right: *UB* (partially erased) / *Boccioni.* (W–X39)

82 WORKMAN FROM THE REAR (ca.1909–10).

Pencil on white wove (discolored), 7⅛ x 4½, signed lower left: *U. Boccioni.* (W–X93)
Verso: HEAD OF A HORSE. Pencil, unsigned.



83 BACK OF A WORKMAN (ca.1909–10).

Pencil on white wove, 7⅛ x 4⅜, signed lower left: *U. Boccioni.* Inscribed at top "Lolò." (W–X3)
Verso: MAN IN A HAT. Pencil, unsigned.

84 BACK OF A WORKMAN IN FULL TROUSERS (ca.1909–10).

Pencil on white wove, 6¾ x 3⅝, signed lower left: *Boccioni.* (W–X66)
Verso: PROFILE OF A STANDING WOMAN. Pencil, signed lower right: *UB.*

85* STANDING WORKMAN WITH ARMS FOLDED (ca.1909–10).

Pencil and crayon on white wove, 7 x 4½, signed in pencil, lower left: *UB.* (W–X26)
Verso: STUDY OF A DECANTER AND STOPPER. Pencil, unsigned.

86* REAR OF A WALKING FIGURE (ca.1909–10).

Pencil on white wove, 7⅛ x 4½, signed lower right: *UB.* (W–179) "Lolò" written in upper right, grasshopper along lower left edge.

87 BACK OF A FASHIONABLY DRESSED WOMAN (ca.1909).

Pencil on ivory wove, 6⅜ x 4⅛, signed lower right: *Boccioni.* (W–X65)
Verso: MAN WITH A BRIMMED HAT. Pencil, unsigned.

88 MAN PLAYING BILLIARDS (ca.1909).

Pencil on white wove, 4¼ x 5⅞, signed lower right: *Boccioni*. (W–X73G).
Verso: FIGURE OF A MAN (?). Pencil, unsigned.

89* TWO MEN IN ARMCHAIRS (ca.1909).

Pencil on white wove (discolored), 6½ x 4⅜, signed lower right: *Boccioni*. (W–X47)
Verso: HEAD OF A MAN. Pencil, unsigned.

90 WORKMAN WEARING A DERBY, INVERTED HEAD OF MAN WITH CAP LOWER RIGHT (ca.1910).

Pencil on white wove, 6¾ x 3⅜, signed lower left: *Boccioni*. (W–X49)
Verso: UNTITLED. Pencil, unsigned.

91 HEAD AND NUDE TORSO OF A WORKMAN (ca.1909–10).

Pencil on white wove, 6 x 4½, signed lower right: *U. Boccioni*. (W–X37)
Verso: FRAGMENT OF A SKETCH OF A RECLINING WOMAN. Pencil, unsigned.

92 BACK OF A WALKING MAN IN CAP AND RUMPLED SUIT (ca.1909–10).

Pencil on white wove (discolored), 7 x 4½, signed lower right: *Boccioni*. (W–183)
Verso: SHOULDER AND BODY OF A HARNESSED HORSE. Pencil, unsigned.

93* WALKING MAN IN A RUMPLED SUIT (ca.1910).

Pencil on white wove, 6½ x 4⅛, signed lower right: *Boccioni*. (W–178)

94 BUST OF A SEATED MAN IN A DARK CAP (ca.1910).

Pencil on white wove, 6 x 4⅛, signed lower right: *Boccioni*. (W–155)
Verso: SUMMARY SKETCH OF HORSE (?). Pencil, unsigned.

95* RECLINING MALE NUDE (ca.1909–10).

Pencil on buff wove, 11⅞ x 7½, signed lower left (erased): *Umberto Boccioni*. (W–139)
Verso: GRAFFITI AND STUDY OF A FORESHORTENED HAND. Pencil, unsigned. Drawings bear smears of crimson oil paint.

96 SEATED MALE NUDE (ca.1909–10).

Pencil on buff wove, 12⅝ x 9⅞, signed lower right center: *Boccioni*. (W–149)
Verso: STUDY OF A HAND. Pencil, unsigned. Verso bears smear of crimson oil paint.

97 SEATED MALE NUDE (ca.1909–10).

Pencil on white wove (discolored), 15 x 10¼, signed upper right: *UB*, lower right: *Boccioni*. (W–138)
Verso: SEATED WOMAN WITH DARK BLOUSE. Pencil, signed lower right: *UB*.

98 HARNESSED HORSE, THREE QUARTER VIEW FROM THE REAR (ca.1909).

Pencil on white wove (discolored), 4⅞ x 6⅞, signed lower right: *UB* (erased) *Boccioni* (over erased monogram). (W–151)
Verso: PROFILE OF A HORSE AND SKETCH SUGGESTIVE OF A HORSE. Pencil, unsigned.

99 HARNESSED HORSE FACING TO THE RIGHT AND DETAIL OF A POST (1909–10).

Charcoal on white wove (discolored), 4½ x 7, signed in pencil, lower right: *Boccioni*. (W–216)
Verso: see no. 99a.

99a STUDY OF A HORSE'S HEAD AND HOOF (1909–10).

Pencil, unsigned. Verso of no. 99. (W–217)

100 STUDY OF A HORSE'S BODY (1909–10).

Pencil on buff wove, 4½ x 7⅛, signed lower right: *Boccioni*. (W–215)

101 HARNESSED HORSE, THREE QUARTER VIEW FROM THE REAR (ca.1909–10).

Pencil on white wove, 4½ x 6⅞, signed lower right: *Boccioni*. (W–150)
Verso: TEAM OF HORSES. Pencil, signed lower right: *Boccioni*.

102* BODY OF A HORSE (ca.1909–10).

Pencil on white wove, 4½ x 6½, signed lower right: *Boccioni*. (W–X51)
Verso: Pencil and crayon markings, unsigned.

103* HORSE IN HARNESS WITH COLLAR (ca.1909–10).

Pencil on white wove (discolored), 4⅝ x 7, signed lower left: *UB*. (W–X45)

104* HARNESSED HORSE WITH FEEDBAG (ca.1909–10).

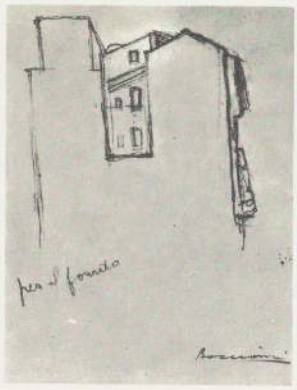
Pencil on buff wove, 7 x 9⅛, signed lower center: *UB*. (W–X44)
Verso: REAR AND PROFILE OF HARNESSED HORSE. Pencil, unsigned.

105 HEAD OF A HORSE WITH FEEDBAG (ca.1909–10).

Pencil on white wove, 7⅛ x 4½, signed lower right: *Boccioni*. (W–X32)
Verso: BUST OF A MAN. Pencil, unsigned.

106 HEAD OF A HORSE WITH BLINKERS (IN UPPER LEFT "CORBEAU") (ca.1909–10).

Pencil on white wove, 5⅝ x 4⅜, signed lower right: *Boccioni*. (W–X14)
Verso: SHEET OF STUDIES WITH HEAD OF A HORSE AND FIGURE LEADING A HORSE. Pencil, unsigned.



107* BUILDINGS WITH NOTE: "PER IL FORRETO" (?) (1908–10).

Pencil on white wove, 5½ x 4⅜, signed lower right: *Boccioni*. (W–73D) This building appears in the background of Boccioni's self portrait dated 1908, in the Collection of the Brera, Milan.

108 STUDY OF THE CITY WITH OVERPASS, TELEPHONE POLE AND STREET-CAR (1908–10).

Pencil on ivory wove, 7¾ x 5½, signed lower right: *Boccioni*. (W–X73C)

109 CITY STUDIES: SCAFFOLDING AND TRAIN ENGINE WITH COLOR NOTES (1908–10).

Pencil on white wove, 8 x 5⅝, signed lower right: *Boccioni*. (W–189)

110 CITY BUILDINGS WITH A DETAIL OF A BRIDGE (1908–10).

Pencil on white wove (discolored), 8⅛ x 5½, signed lower right: *Boccioni*. The drawing bears notations: *ponte; div. stretto e alto*. (W–190)

111 HOUSES IN CONSTRUCTION, 1910.

Pencil on paper, 6⅜ x 4⅛, signed and dated lower right: *28 febbraio 1910 Boccioni.*
Collection L. Vitalli, Milan.

112 THE BRIDGE OF GAMBOLOITA, 1910.

Charcoal, pen and ink on buff wove, 10⅞ x 9⅜, signed in ink, lower right: *Boccioni / ponte di Gamboloita visto / dalla altalinea ferroviaria / sufficientemente interessante / mattina 28 maggio 1910 / abbastanza nuovo.* (W–X60)

113* ARBOR WITH TREES IN THE BACKGROUND (ca.1908–10).

Pencil on white wove (discolored), 6⅛ x 4½, signed lower right: *Umberto Boccioni.* (W–X24)
Verso: STUDIES WITH SCRIPT. Pencil, unsigned.

114* PLANT (ca.1910).

Pencil on white wove (discolored), 6⅞ x 4¼, signed upper left: *B,* lower right: *Boccioni.* (W–X31)
Verso: DETAIL OF A TREE TRUNK. Pencil, signed lower right: *Boccioni.*

115 DISTANT HILLS WITH TREES (ca.1910).

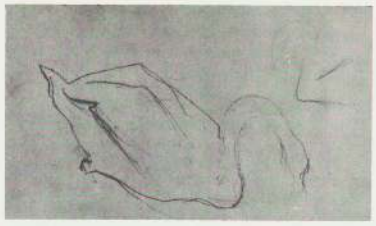
Pencil on white wove, 4⅜ x 6⅞, signed lower right: *U Boccioni.* (W–X81)

116* DISTANT ROCKY HILLS (ca.1910).

Pencil on white wove, 4¼ x 6⅞, signed in pencil, lower right: *U Boccioni.* (W–X82)
Verso: BEGINNING OF A SKETCH. Pencil, unsigned.

117* TREE WITH URN AT EACH SIDE (ca.1910).

Pencil on white wove, 4⅜ x 6⅞, signed lower right: *Boccioni*. The drawing bears color notations. (W–X76)
Verso: THREE STUDIES OF URNS. Pencil, signed lower right: *UB*.



118 TWO SWANS (ca.1910).

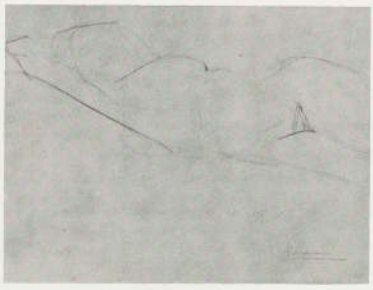
Pencil on white wove, 4⅝ x 5⅞, signed lower right: *Boccioni*. (W–X64)
Verso: STUDIES OF SWANS. Pencil, unsigned.

119 TWO WALKING WOMEN IN STREET DRESS (ca.1910).

Pencil on white wove, 6⅝ x 4⅝, signed lower right: *Boccioni*. (W–X9)
Verso: TWO SKETCHES OF A BUST OF A WORKMAN, ONE INVERTED. Pencil, unsigned.

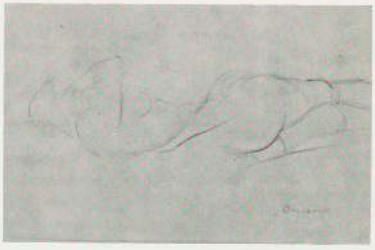
120 TWO STANDING WOMEN IN STREET DRESS (ca.1910).

Pencil on white wove, 6½ x 4¼, signed lower right: *Boccioni*. (W–X16)
Verso: MAN IN A SHORT COAT, AND STUDY OF A PANELED DOOR. Pencil, signed lower right: *U Boccioni*.



121* RECLINING FEMALE NUDE (1910).

Pencil on white wove, 7⅛ x 9½, signed lower right: *Boccioni*. (W–199)



122 RECLINING FEMALE NUDE (1910).

Pencil on white wove, 6⅛ x 9½, signed lower right: *Boccioni*. (W–198)

123* STUDY OF TREES WITH TWO KNEELING FIGURES AND URN (ca.1910).

Pencil on white wove, 4½ x 6⅞, signed lower center: *UB*. The drawing bears many notations for color and composition. (W–X75)

124 LANDSCAPE WITH LEAFLESS TREE (ca.1910).

Pencil on buff wove, 5¾ x 7⅞, signed lower right: *Boccioni*. (W–X73B)

125* LANDSCAPE WITH GEESE (ca.1910).

Pencil, and pen and black ink on buff laid, 5¾ x 10½, signed lower right: *Boccioni*. (W–167)

126* WOMAN AND A MAN (ca.1910).

Pencil on white wove, 5⅝ x 4¼, signed lower right: *Boccioni*. (W–X36)
Verso: WOMAN. Pencil, unsigned.

127 HEAD OF A WOMAN (1909–10).

Pencil on buff wove, 6⅝ x 4⅝, signed lower right: *Boccioni*. (W–143)
Verso: HEAD OF A WOMAN. Pencil, unsigned.

128* YOUNG WOMAN SEWING (1909–10).

Pencil on rough white wove, 9⅜ x 6¾, signed lower right: *U. Boccioni*. (W–171)

129* HEAD OF A WOMAN (BOCCIONI'S SISTER) (1909–10).

Pencil on white wove (discolored), 4⅞ x 4¾, signed lower right: *Boccioni*. (W–169) *Verso:* GRAFFITI. Pencil, unsigned.

130 WOMAN SEATED, 1909.

Black, white, and orange chalk on dark brown painted paper, 16½ x 11½, signed and dated lower right: *U. Boccioni / 1909*. Collection Mr. and Mrs. Joseph Slifka, New York.

131* SEATED WOMAN READING (1909–10).

Black, white and orange chalk on paper toned dark brown, 15¾ x 13⅞, signed lower right: *Boccioni*. (W–212)

132* SEATED WOMAN LEANING ON HER ELBOW (1909–10).

Black, white and orange chalk and black ink on paper toned dark grey, 15⅞ x 13½ (size visible in mat), signed lower right: *Boccioni*. (W–125)

133* WHEEL BARROW (1909–10).

Black, white and orange chalk on paper toned dark brown, 13½ x 11¾, signed lower right: *Boccioni*. (W–213)

134 FIELD (?) (1909–10).

Chalk on yellowish paper, 10 x 13½, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (B–304/817)

135 STUDY OF A SEATED WOMAN (1910).

Pencil and pen on white paper, 9¾ x 10⅞, signed lower right: *Boccioni*. The drawing bears color notations.
Raccolta Bertarelli, Milan. (C–87/841)

136* YOUNG WOMAN READING (INES) (1910).

Charcoal over grey wash on rough white wove, 18⅜ x 13⅛, signed lower right: *U. Boccioni*. (W–123)

137 BOCCIONI'S MOTHER READING A NEWSPAPER (1910).

Charcoal on yellowish paper, 24¼ x 22½, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (E–9/819)

138 HEAD SEEN AGAINST THE LIGHT (INES), 1910.

Pencil and ink on paper, 14½ x 19¼, signed and dated lower left: *U. Boccioni 1910*. This theme served Boccioni later, notably for one of his earliest pieces of sculpture, "Head + Light + Window." In fact, this drawing may have served as a model for the later analytical studies (see nos. 220 ff).
Collection Sra. M. Sarfatti, Rome.

139* SELF PORTRAIT, 1910.

Grey wash and pen with black ink on white wove, 10¼ x 8¾, signed and dated lower right: *21–I–910 / U. Boccioni*. (W–122)

140 FIAMMETTA (SARFATTI) AND HER DOLLS, 1910.

Pencil on white paper, 19 x 13, signed and dated lower right: *1910 U. Boccioni*. A painting of Fiammetta made at this time is in the collection of Sra. M. Sarfatti, Rome.
Collection Sra. M. Sarfatti, Rome.

141* CURLY HAIRED CHILD (FIAMMETTA) (1910).

Pencil on white wove, 6¾ x 4¼, signed lower right: *Boccioni*. (W–X29)

142 CURLY HAIRED CHILD (FIAMMETTA) (1910).

Pencil on ruled white paper (discolored), 12¾ x 8⅜, signed lower right: *Boccioni*. (W–X17)
Verso: see no. 142a.

142a CURLY HAIRED CHILD (FIAMMETTA) (1910).

Pencil on ruled white paper, unsigned. Verso of no. 142. (W–X107)

143* CURLY HAIRED CHILD (FIAMMETTA) (1910).

Pencil on two joined sheets of ruled white paper (discolored), 16¾ x 12⅞, signed lower right: *Boccioni*. (W–X6)
Verso: CURSORY SKETCH OF FIGURE (?). Pencil, unsigned.

144* CURLY HAIRED CHILD (FIAMMETTA) (1910).

Pencil on ruled white paper (discolored), 8¼ x 8¾, unsigned. (W–X62)
Verso: FRAGMENT. Pencil, unsigned.

145 FIAMMETTA (1910).

Pencil on white paper, 18½ x 18½, signed lower right: *Boccioni*.
Collection R. Ruberl, Milan.

146 BUST OF A WOMAN WITH BLACK HAT (ca.1910).

Pencil on white wove, 7 x 4⅜, signed lower right: *Boccioni*. (W–X41)
Verso: WALKING HORSE WITH FEEDBAG. Pencil, signed lower left: *UB*.

147* HEAD OF A YOUNG WOMAN WITH LARGE HAT (1910).

Pencil on double-ruled white wove, 4⅞ x 4, signed lower right: *Boccioni*. This is a preliminary study for "Modern Idol" (Collection Eric Estorick). (W–168)

148* STUDY FOR THE PAINTING: "MODERN IDOL" (1910).

Pencil on white wove, 5¾ x 5¼, signed lower right: *Boccioni*. (W–X33)

149* BALD HEADED MAN WITH MOUSTACHE (1910).

Pencil on white wove, 5¾ x 5½, signed lower right: *UB*. (W–X61)
Verso: STUDY OF FOUR FIGURES. Pencil, unsigned.

150 PROFILE OF A MAN (1910).

Pencil on white wove, 5¼ x 5½ (upper right corner missing), signed lower right: *Boccioni*. (W–154)
Verso: DRAFT OF A MESSAGE FROM BOCCIONI TO BARBANTINI. Written in pencil, signed by Boccioni lower right.

151* WOMAN RECLINING (ca.1910).

Pencil on tan wove (discolored), 9⅝ x 9, signed lower right: *UB*. (W–200)

152 MAN SHOEING A HORSE (1910).

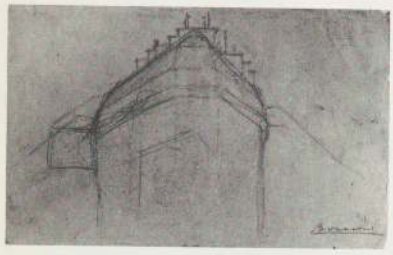
Pencil on white laid, 5¾ x 4¼, signed lower right: *Boccioni*. (W–X90)
Verso: SAME FIGURE FROM THE FRONT. Pencil, unsigned.

153* CROWD IN FRONT OF A HIGH CORNER BUILDING (1910).

Pencil on white wove, 9 x 7⅛, signed lower right: *Boccioni*. This and other studies of crowds are closely related to the early compositions for "The City Rises." (W–X77)
Verso: SAME SUBJECT WITH HORSES AND DETAIL OF BUILDING. Signed center right: *UB*.

154* CROWD IN FRONT OF CORNER BUILDING (1910).

Crayon on white wove, 7 x 9, signed lower right: *U Boccioni*. At the top of the drawing the lower part of a seated figure belonging to another study intrudes. (W–X85)



155* CORNER BUILDING WITH CHIMNEYS (1910).

Pencil on white wove, 4⅞ x 7⅛, signed lower right: *Boccioni*, and upper right: *UB* (partially erased). (W–X1)
Verso: SEATED FEMALE NUDE. Pencil, unsigned.

156 STUDY INCORPORATED IN "THE CITY RISES" (1910).

Pencil on white wove, 4⅛ x 6¾, signed lower right: *Boccioni*. (W–176)

157* HARNESSED HORSE (1910).

Pencil on white laid, 4⅞ x 5⅞, signed lower right: *Boccioni*. (W–X43)
Verso: MUZZLE AND NECK OF HORSE. Pencil, unsigned.

158* THREE HORSES TENDED BY MEN; STONE PAVEMENT (1910).

Pen and brush with India ink on white wove, 4½ x 6¼, unsigned. The drawing relates to early composition studies for "The City Rises." (W–X97)
Verso: see no. 158a.

158a. HORSES AND FIGURES IN A LANDSCAPE (1910).

Pen and India ink, 4½ x 6¼, signed lower right: *Boccioni*. This is the verso of no. 158. (W–X103)

159* MAN LEADING A HORSE (1910).

Pencil on white wove, 4½ x 7, signed lower right: *Boccioni*. This is related to the early composition sketches for "The City Rises." (W–X42)
Verso: MAN. Pencil and crayon, signed lower left: *UB*.

160* HORSE AND CART WITH FIGURE IN A LANDSCAPE (1910).

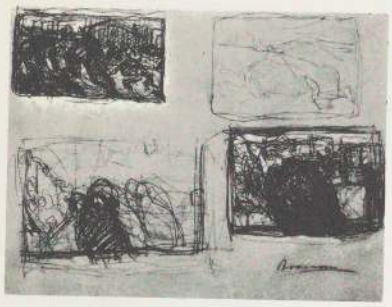
Pencil on white wove, 3⅞ x 6⅞, signed lower right: *Boccioni*. (W–X50)
Verso: CART AND RESISTING HORSE WITH DRIVER. Pencil, unsigned. The drawing relates to early studies for "The City Rises."

161* STUDY FOR "THE CITY RISES" (1910).

Pencil on white wove (discolored), 3⅞ x 6, signed lower right: *UB*. This was probably the original compositional idea for "The City Rises," which was initially entitled "Work." (W–X40A)
Verso: UNIDENTIFIABLE SUBJECT. Pencil, unsigned.

162* STUDY FOR "THE CITY RISES" (1910).

Pencil on white wove, 5½ x 8¼, signed lower right: *Boccioni*. In this drawing most of the elements of the final composition are in place. The painting is in the collection of The Museum of Modern Art, New York. (W–X34)



163* SHEET OF STUDIES INCLUDING TWO COMPOSITION SKETCHES FOR "THE CITY RISES" AND TWO FOR A SCENE OF AN URBAN CROWD (1910).

Pencil on white wove, 5½ x 7⅛, signed lower right: *Boccioni*. (W–X40)
Verso: see no. 163a.

163a GROUP OF FIGURES RELATED TO SCENE OF URBAN CROWD (1910).

Pencil, 5½ x 7⅛, unsigned. This is the verso of no. 163. (W–X102)

164 STUDY FOR "THE CITY RISES" (1910).

Crayon and chalk on paper, 22½ x 33½, signed lower right: *1910 U. Boccioni*.
Estate of Vico Baer, New York.

165* COMPOSITION SKETCH FOR "MOURNING" (1910).

Pen and ink on white wove (discolored), 6⅛ x 7⅜, signed lower right: *Boccioni*. This drawing has elsewhere been identified erroneously as a "Descent from the Cross" and a "Crucifixion." The painting is in the Collection of Mrs. Margarete Schultz, New York. (W–X84)

166 COMPOSITION SKETCH FOR "MOURNING" (1910).

Pencil on white paper, 5⅜ x 4½, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (A–348/820)

167* STUDY FOR "MOURNING" (1910).

Pencil, charcoal, and blue and orange pencil with gray wash on buff wove, 9⅛ x 18½, signed lower right: *Boccioni*. (W–X54)

168* SHEET OF STUDIES FOR "MOURNING" WITH HEAD OF OLD WOMAN AND CURSORY STUDY OF HEAD AND HANDS (1910).

Pen and ink on double-ruled white wove (discolored), 6⅛ x 8¼, signed lower right: *UB*. (W–X98)

169* STUDY OF HEADS FOR "MOURNING" (1910).

Pen and ink on double-ruled white wove (discolored), 8¼ x 6⅛, signed lower right: *Boccioni*. (W–181)

170 DISTORTED FACE (1910).

Pencil on white wove (discolored), 5¾ x 4⅛, signed lower right: *Boccioni*. (W–148)
Verso: SUMMARY SKETCH OF A MAN SHOEING A HORSE.

171 STUDY FOR "THE LAUGH" (1910–11).

Pencil on white wove, 4 x 6⅞, signed lower right: *Boccioni*. The painting is in the collection of The Museum of Modern Art, New York. (W–177)

172 STUDY FOR "THE LAUGH" (1910–11).

Pencil on white wove, 4⅜ x 6, signed lower left: *Boccioni*. (W–X67)
Verso: SKETCH OF A DOG'S HEAD (?). Pencil, unsigned.

173* STUDY FOR "THE LAUGH" (1910–11).

Pencil on white wove, 4⅜ x 6, signed lower right: *Boccioni*. (W–X91)

174* STUDY FOR "THE LAUGH" (1910–11).

Pencil on white wove, 4½ x 5⅞, signed lower right: *Boccioni*. (W–X73F)
Verso: MAN WITH MOUSTACHE. Pencil, unsigned.

175 HEAD OF BOCCIONI'S MOTHER, 1911.

Pencil on white paper, 12⅞ x 9⅞, signed lower right: *U. Boccioni;* dated lower left: *27 giugno 1911*.
Raccolta Bertarelli, Milan. (B–301/814)

176 THE RAID, 1911.

Pen and ink on white paper, 8¼ x 12¼, signed and dated lower right: *18 Aprile 1911 / U. B.* This drawing bears the indication, No. I, and was meant to compare in style with the less literal drawing of the same date, marked No. II (no. 177). The studies are related to the painting, "La Retata," in the Lepine Collection, Paris.
Collection Sra. Marinetti, Rome.

177 THE RAID, 1911.

Pen and ink on white paper, 8¼ x 12¼, signed and dated lower right: *18 Aprile 1911 / U. B.* The drawing bears the indication, No. II (see no. 176).
Collection of Sra. Marinetti, Rome.

178* STUDY FOR "THE RIOT" (1911).

Pencil on white wove, 6⅛ x 6⅛, signed lower right: *Boccioni*. The painting is in The Museum of Modern Art, New York. (W–X23)

179* TWO WORKMEN; STUDY FOR "THE STREET PAVERS" (1911).

Pencil on white wove partially discolored, 5⅜ x 8⅛, signed lower right: *Boccioni*. (Winston, 61–58–320 A)

180* MAN LAYING PAVING STONES; STUDY FOR "THE STREET PAVERS" (1911).

Pen and black ink on white wove, 5¾ x 8¼, signed in ink lower right: *Boccioni*. (Winston, 61–58–320 A)

181* PORTRAIT OF YOUNG MAN, 1911.

Pencil and grey wash on ivory wove, 11¾ x 9¾, dated lower right, 1911, unsigned. (W–209)

182 BOCCIONI'S SISTER LEANING ON HER HAND (1911).

Pencil, pen and black ink on white wove, 8¼ x 6⅛, signed lower right: *U. Boccioni*. (W–170)

183 PLANAR STUDY OF A WOMAN'S HEAD (INES?) (1911).

Pencil on white wove, 12¾ x 9¾, signed lower right: *Boccioni*. (W–135)
Verso: PROFILE OF A FACE. Pencil, unsigned.

184 INES; STUDY FOR "WOMAN SURROUNDED BY HOUSES" (1911).

Pencil on white paper, 24 x 19⅛, signed lower right: *U. B.* The date, 1911, appears in pencil at the lower right. This is the verso of no. 193. The painting is in the Civica Galleria d'Arte Moderna, Milan. (W–323)

185* HEAD OF A BALD-HEADED MAN WITH MOUSTACHE (ca.1911).

Pencil on discolored white wove, 7⅛ x 5⅛, signed lower right: *Boccioni*. (W–207)

186* ANALYTICAL STUDY OF A WOMAN'S PROFILE (1911).

Charcoal on buff wove, 4⅞ x 4⅞, signed lower right in pencil: *Boccioni*. (W–X19)

187* ANALYTICAL STUDY OF WOMAN SEATED ON A DIVAN (1911–12).

Pen and black ink on white paper, 8¼ x 12⅛, unsigned. At the lower right is a notation in pencil by the artist's sister: *La seur* (sic) *de / par Boccioni*. (W–X56)

188* ANALYTICAL STUDY OF A WOMAN'S HEAD AGAINST BUILDINGS (1911–12).

Pen and brownish-black ink on white wove, 11⅞ x 8½, signed lower left: *Boccioni*. (W–X11)

189* STREET WITH HOUSES (ca.1911).

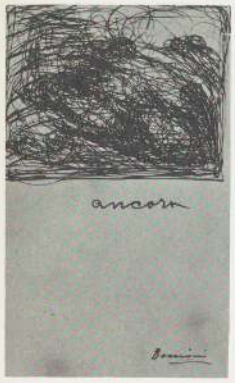
Crayon on white wove, 6⅞ x 4½, signed lower right: *Boccioni*. (W–X70)
Verso: UNIDENTIFIABLE FRAGMENT. Crayon, signed lower right in pencil: *UB*.

190* LANDSCAPE WITH LOW BUILDINGS (ca.1911).

Pencil on white laid, 9¼ x 6½, signed lower right: *Boccioni*. (W–X80)

191 COMPOSITION (ca.1911).

Ink on paper, 8¼ x 8⅛, unsigned. This drawing has been identified as a scene at the front in 1915, but in style it more closely resembles the drawings of moving crowds from 1910–11.
Collection G. Mattioli, Milan.



192 STUDY FOR "STATES OF MIND: THE FAREWELLS," 1911.

Ink on paper, 6⅜ x 4, signed at the bottom of the sheet: *Boccioni*. The word *"ancora"* in the artist's handwriting appears under the drawing. The painting is in the collection of Nelson A. Rockefeller, New York.
Collection G. Mattioli, Milan.

193* STUDY FOR "STATES OF MIND: THE FAREWELLS," 1911.

Pencil on white paper, 19⅛ x 24, signed lower right: *UB*. (W–132)
Verso: See no. 184.

194 STUDY FOR "STATES OF MIND: THE FAREWELLS," 1911.

Pencil on white paper, 23 x 34, signed lower right: *Boccioni*. This is a developed study for the painting as originally conceived, before Boccioni's trip to Paris in the autumn of 1911. An oil study relating to this drawing is in the Civica Galleria d'Arte Moderna, Milan.
The Museum of Modern Art, New York, gift of Vico Baer.

195 DRAWING OF "STATES OF MIND: THE FAREWELLS," 1912.

Ink on white paper, 14⅜ x 17½, unsigned. This is one of a series of drawings made in Berlin for Walden for reproduction in *Der Sturm*. See also nos. 199 and 201.
Collection Eric Estorick, London.

196 STUDY FOR "STATES OF MIND: THOSE WHO STAY," 1911.

Ink on paper, 6⅛ x 3⅝, signed at bottom of sheet: *Boccioni*. The word "senza" (without) in the artist's handwriting appears under the drawing. The painting is in the collection of Nelson A. Rockefeller, New York.
Collection G. Mattioli, Milan.

197 STUDY FOR "STATES OF MIND: THOSE WHO STAY," 1911.

Ink on paper, 3⅛ x 4⅜, signed lower right: *Boccioni*.
Collection G. Mattioli, Milan.

198 STUDY FOR "STATES OF MIND: THOSE WHO STAY," 1911.

Pencil on white paper, 23 x 34, signed lower right: *Boccioni*. This forms a series with nos. 194 and 200. Oil studies closely related to this drawing are in the Civica Galleria d'Arte Moderna, Milan.
The Museum of Modern Art, New York, gift of Vico Baer.

199 DRAWING OF "STATES OF MIND: THOSE WHO STAY," 1912.

Pen on white paper, 12¾ x 16¾, unsigned. This is one of the drawings made in Berlin for reproduction in *Der Sturm*. See also nos. 195 and 201.
Rothschild Collection, Ossining, New York.

200 STUDY FOR "STATES OF MIND: THOSE WHO GO," 1911.

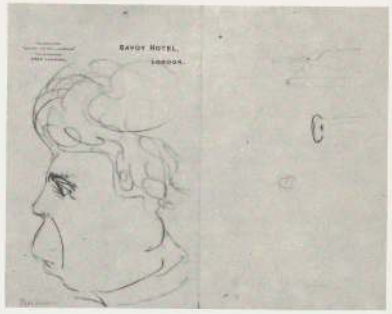
Pencil on white paper, 23 x 34, signed lower right: *Boccioni*. This forms a series with nos. 194 and 198. Oil studies for the painting are in the Civica Galleria d'Arte Moderna, Milan, a private collection, Milan, and the Levi Collection, Turin. The painting is in the collection of Nelson A. Rockefeller, New York.
The Museum of Modern Art, New York, gift of Vico Baer.

201 DRAWING OF "STATES OF MIND: THOSE WHO GO," 1912.

Black ink over pencil on white wove, 12½ x 16¾, unsigned. This drawing, originally from the Walden Collection, was made in Berlin, 1912. See also nos. 195 and 199. (Winston, Detroit Institute of Art photo, 10949)

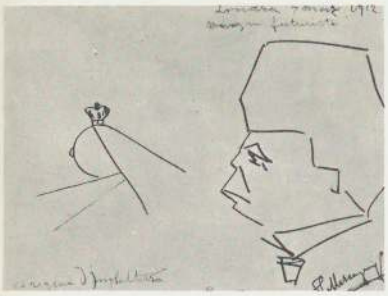
202 DYNAMIC COMPOSITION (ca.1912).

Pen on white paper, 4 x 6, unsigned.
Raccolta Bertarelli, Milan. (B–314/830)



203* HEAD OF PIETRO MASCAGNI, 1912.

Pencil on white stationery bearing the letterhead of the Savoy Hotel, London, 8 x 10⅛, signed lower left: *Boccioni*. The facing page has construction diagrams and the notation: "Mascagni." (W–153)
Verso: see no. 203a.



203a CARICATURES OF PIETRO MASCAGNI AND QUEEN VICTORIA, 1912.

Pencil, signed lower center: *Boccioni*. At the lower left is the inscription: *La regina d' inghilterra,* at the upper right: *Londra marzo 1912 / Mascagni futurista*. The composer's autograph appears at the lower right. This is the verso of no. 203. (W–322)

204 BOCCIONI'S MOTHER SEWING (ca.1912).

Pen and black ink on reddish-tan oiled paper, 9⅛ x 7¼, unsigned. The verso drawing shows through and is incorporated in the recto drawing. (W–184)
Verso: STANDING FIGURE OF A WOMAN. Pen and brush and black ink, signed lower right: *Boccioni*.

205* OLD WOMAN IN FULL GOWN (ca.1912).

Pen and blue-black ink on white wove, 6 x 4¼, signed lower right: *Boccioni*. Possibly related to the verso of no. 206. (W–192)

206* BOCCIONI'S MOTHER SEWING (ca. 1912).

Pen and black ink on reddish-tan oiled paper, 6¼ x 6⅛, signed lower right: *Boccioni*. (W–X95)
Verso: see no. 206a.

206a SHEET OF STUDIES WITH FULL-FACED HEAD OF BOCCIONI'S MOTHER (ca. 1912).

Pen and brush with black ink, unsigned. This is the verso of no. 206. (W–X104)

207 GROUP OF SEATED MEN (ca.1912).

Pen on lined white wove, 7¾ x 5⅜, unsigned. (W–164)

208 MAN WITH NEWSPAPER IN A CAFE (ca. 1912).

Pen and brownish ink on lined white wove, 8⅛ x 5⅜, unsigned. (W–163)

209 DECOMPOSITION OF THE FIGURE OF A MAN AT A TABLE (1912).

Pencil on white wove, torn across the top and repaired with glue, 5⅛ x 6⅛, signed lower right: *Boccioni*. (W–~~217~~) 214

210 STUDY FOR THE PAINTING "ANTIGRAZIOSO" (1912).

Pencil and pen on white paper, 11¾ x 9, signed lower right: *Boccioni*. The painting is in the collection of Sra. M. Sarfatti, Rome.
Raccolta Bertarelli, Milan. (B–320/836)

211 HEAD OF A MAN (1912).

Ink on paper, 6⅛ x 4⅛, signed lower right: *Boccioni*.
Collection G. Mattioli, Milan.

212 BUST OF BOCCIONI'S MOTHER (1912).

Pencil on paper, 11 x 8⅛, signed lower right: *Boccioni*.
Collection E. Jucker, Milan.

213 COVER FOR *Musica Futurista* (1912).

Ink and wash on cardboard, unsigned. This design served for the cover of Balilla Pratella's book, *Musica Futurista*, published 1912.

214* BUST OF BOCCIONI'S MOTHER (1912).

Pencil on buff laid pasted on white paper, 8⅜ x 6⅝, signed lower right: *Boccioni*. (W–X48)

215* BUST OF BOCCIONI'S MOTHER; STUDY FOR "ABSTRACT DIMENSIONS" (1912).

Pencil on buff laid pasted on white paper, 8⅜ x 6⅝, signed lower right: *Boccioni*. The painting is in the Civica Galleria d'Arte Moderna, Milan. (W–X92)

216* ANALYTICAL STUDIES OF THE HEAD OF BOCCIONI'S MOTHER AND ANOTHER FEMALE HEAD (1912).

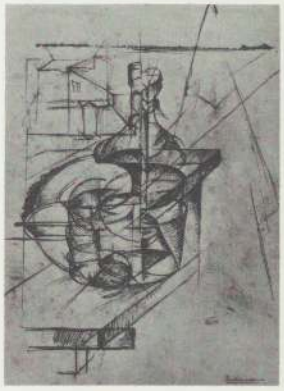
Pencil, pen, and India ink on white laid, 6½ x 8⅝, signed lower right: *Boccioni*. (W–X18)

217 DRAWING OF "FORCES OF A STREET" (1912).

Pencil on yellowish paper, 17¼ x 14⅝, signed lower right: *Boccioni*. The painting, in the Kunstmuseum, Basel, is rather less exact and geometrical than this drawing, which is closer to the later analytical drawings of 1912.
Raccolta Bertarelli, Milan. (C–86/840)

218 STUDY FOR "DECOMPOSITION OF COUPLE AT A TABLE" (1912).

Ink with blue and red pencil on paper, 8¾ x 9⅝, signed lower right: *Boccioni*. The present location of the painting, executed later than the drawing in 1912 and exhibited in Berlin, 1913, is unknown. It was reproduced in Boccioni's book *Pittura Scultura Futuriste*. Because of a confusion of titles it has sometimes been identified with the painting, "Figura a tavola," in the Civica Galleria d'Arte Moderna, Milan.
Raccolta Bertarelli, Milan. (B–321/837)



219 TABLE + BOTTLE + HOUSES (1912).

Pencil on white paper, 13⅛ x 9½, signed lower right: *Boccioni*. The drawing is related to Boccioni's sculpture, "Development of a Bottle in Space," in the Museum of Modern Art, New York.
Raccolta Bertarelli, Milan. (B–321/837)

220* ANALYTICAL STUDY OF WOMAN'S HEAD AGAINST THE LIGHT WITH WINDOW FRAME (1912).

Pen and brownish ink on buff wove, 12⅞ x 8¼, unsigned. (W–X27)

221 HEAD AGAINST THE LIGHT (BOCCIONI'S SISTER) (1912).

Pen and ink with trace of wash, 8¼ x 8, signed lower right: *Boccioni*.
Collection E. Jucker, Milan.

222* HEAD AGAINST THE LIGHT (BOCCIONI'S SISTER) (1912).

Pen and brown ink on buff wove, 5 x 4, signed upper right: *Boccioni*. (W–X68)

223 HEAD AGAINST THE LIGHT WITH THE LETTERS "BAU" (?) (1912).

Ink on paper, 5 x 4⅛, signed lower right: *Boccioni*.
Collection G. Mattioli, Milan.

224 STUDY FOR THE SCULPTURE "HEAD + LIGHT + WINDOW" (1912).

Pen and ink on white wove envelope, 5¾ x 4⅜, signed lower right: *Boccioni*. The sculpture was destroyed in 1917. (W–X58)

225 STUDY FOR THE SCULPTURE "HEAD + LIGHT + WINDOW" (1912).

Pen on white paper, 12¼ x 8⅜, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (C–103/857)

226 STUDY FOR THE SCULPTURE "HEAD + LIGHT + WINDOW" (1912).

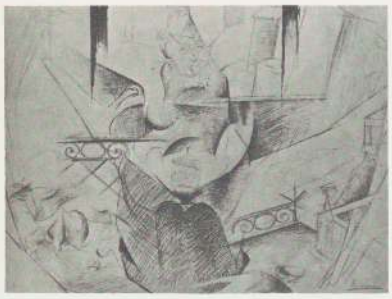
Pencil and brush and ink on white paper, 19⅜ x 12⅛, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (C–97/851)

227 ANALYTICAL STUDY OF THE SHOULDER AND BREAST OF A WOMAN (1912).

Pencil on white laid, 13 x 9½, signed lower right: *Boccioni*. This is a study for "Decomposition of Couple at a Table," later in style than number 218. While no. 218 was probably done early in the year, this drawing and the painting were doubtless done later in 1912. (W–X13)

228 STUDY FOR "MATERIA" (1912).

Pen on white paper, 8½ x 13¾, signed lower right: *Boccioni*.
Collection R. Ruberl, Milan. (not viewed)



229 STUDY FOR THE PAINTING "HORIZONTAL VOLUMES" (1912).

Pencil and pen on white paper, 17⅞ x 23⅞, signed lower right: *Boccioni*. This is a more advanced version of the composition used in the painting, "Materia," and later in the sculpture, "Head + House + Light." "Horizontal Volumes" is in the Civica Galleria d'Arte Moderna, Milan.
Raccolta Bertarelli, Milan. (E–12/867)

230 STUDY RELATED TO THE SCULPTURE "HEAD + HOUSE + LIGHT" (1912).

Charcoal and grey wash on white paper, 24 x 19, unsigned. It is quite possible that the drawing was done from the sculpture rather than as a study for it. The sculpture was destroyed in 1917.
Raccolta Bertarelli, Milan. (E–10/865)

231 STUDY FOR "ELASTICITY" (1912).

Pencil with gouache on white paper, 17¼ x 17¼, signed vertically upper right: *Boccioni*.
The Museum of Modern Art, New York.

232 MAN AT A CAFE TABLE, PARIS (ca.1913).

Pen and brownish ink on lined white stationery from the Taverne de l'Hermitage, 8⅛ x 5⅜, signed lower right: *Boccioni*. (W–174)

233 MALE FIGURE IN MOTION (TOWARDS THE LEFT) (1913).

Gouache on white paper, 12 x 8⅛, signed lower right: *Boccioni*. This is one of a series of drawings exhibited with Boccioni's sculpture in Paris in 1913, and later at Sprovieri's gallery in Rome. The series is discussed by Roberto Longhi, *Scultura Futurista Boccioni*, Florence, 1914.
Raccolta Bertarelli, Milan. (C–102/856)

234 MALE FIGURE IN MOTION (TOWARDS THE LEFT) (1913).

Pencil on white wove (discolored), 6 x 4⅛, signed lower right: *Boccioni*. (W–X83)

235 MALE FIGURE IN MOTION (TOWARDS THE LEFT) (1913).

Brush and ink on yellowish paper, 12¼ x 8¼, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (C–104/858)

236 MUSCULAR DYNAMISM (1913).

Charcoal on white paper, 34 x 23¼, signed in ink lower right: *Boccioni*. This drawing is closely related to the sculptures: "Muscles in Motion," "Spiral Expansion," and "Unique Forms of Continuity in Space." The first two, from the end of 1912 and the beginning of 1913, were destroyed in 1917. The drawing was reproduced in Boccioni's book, *Pittura Scultura Futuriste*, Milan, 1914.
The Museum of Modern Art, New York.

237 MALE FIGURE IN MOTION (TOWARDS THE LEFT) (1913).

Pencil on grey-green paper with letterhead of Ermete Melo, Milan, 6⅛ x 5, signed lower right: *Boccioni*. Related to the sculpture "Unique Forms of Continuity in Space."
The Museum of Modern Art, New York.

238 MALE FIGURE IN MOTION (TOWARDS THE LEFT) (1913).

Charcoal, ink and touches of gouache on white paper, 12⅜ x 9⅝, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (C–98/852)

239 MALE FIGURE IN MOTION (TOWARDS THE LEFT) (1913).

Brush and ink on white paper, 12¼ x 9½, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (C–107/861)

240 MALE FIGURE IN MOTION (TOWARDS THE RIGHT) (1913).

Pen and ink with gouache, 11½ x 9⅛, signed lower right: *Boccioni*. This series, of which one was published in *Lacerba*, II, 6 (March 15, 1914), 89, was labeled by Boccioni: "I want to synthesize the unique forms of continuity in space." The drawing is closely related to the painting, "Dynamism of a Human Figure," Civica Galleria d'Arte Moderna, Milan.
Raccolta Bertarelli, Milan. (C–106/860)

241 MALE FIGURE IN MOTION (TOWARDS THE RIGHT) (1913).

Pen and ink with gouache, 11½ x 9, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (C–96/850)

242 MALE FIGURE IN MOTION (TOWARDS THE RIGHT) (1913).

Pen on white paper, 12¼ x 8⅜, unsigned.
Raccolta Bertarelli, Milan. (B–319/835)

243 MOVING FIGURE (DISCUS THROWER) (1913).

Pencil and ink on white paper, 9¼ x 11⅞, signed lower right: *Boccioni*.
Collection R. Ruberl, Milan. (not viewed)

244 MALE FIGURE IN MOTION (TOWARDS THE RIGHT) (1913).

Ink on white paper, 8⅛ x 11½, signed lower right: *Boccioni*. This figure and the following relate in a general way to the painting, "The Soccer Player," Collection Sidney Janis, New York.
Raccolta Bertarelli, Milan. (C–95/849)

245 MALE FIGURE IN MOTION (TOWARDS THE RIGHT) (1913).

Brush and ink wash on white paper, 9½ x 12, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (C–109/863)

246 MALE FIGURE IN MOTION (TOWARDS THE RIGHT) (1913).

Pen with brush and ink, 7¾ x 11⅞, signed lower right: *Boccioni*. Reproduced in *Lacerba*, II (March 15, 1914), 88.
Raccolta Bertarelli, Milan. (C–101/855)

247 MALE FIGURE IN MOTION (TOWARDS THE RIGHT) (1913).

Pen and ink with gouache, on white paper, 8¼ x 12⅛, unsigned.
Raccolta Bertarelli, Milan. (B–322/838)

248 MALE FIGURE IN MOTION (TOWARDS THE RIGHT) (1913).

Charcoal with brush and ink and grey wash on white paper, 11½ x 9, signed lower right: *Boccioni*. (C–99/853)

249 MALE FIGURE IN MOTION (TOWARDS THE RIGHT) (1913).

Charcoal with brush and ink and gouache on white paper, 11⅞ x 9⅝, signed lower left: *Boccioni*. (C–110/864)

250 MALE FIGURE IN MOTION (TOWARDS THE RIGHT) (1913).

Brush and ink with wash, 12 x 9⅞, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (C–108/862)

251 MALE FIGURE IN MOTION (TOWARDS THE RIGHT) (1913).

Watercolor and gouache on white paper, 11⅝ x 9¾, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (C–91/845)

252 FIGURE IN MOTION (1913).

Pen and ink with purplish ink wash on white paper, 5 x 4, signed lower center: *Boccioni*.
Raccolta Bertarelli, Milan. (B–312/828)

253 FIGURE IN MOTION (1913).

Pen and ink on French telegraph form, 7⅛ x 5½, unsigned.
Collection G. Mattioli, Milan.

254 FIGURE IN MOTION (1913).

Brush and ink with grey and brown wash on white paper, 12 x 9⅝, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (C–100/854)

255 MALE FIGURE IN MOTION (TOWARDS THE RIGHT) (1913).

Ink on white paper, 8⅝ x 4¾, signed lower right: *Boccioni*. The style of the drawing is quite dissimilar to others of the series.
Collection G. Mattioli, Milan.

256 MALE FIGURE IN MOTION (TOWARDS THE RIGHT) (1913).

Ink on white paper, 7⅞ x 5⅜, signed lower right: *Boccioni*. The style of this drawing is related to no. 255, but not to others of the series.
Collection G. Mattioli, Milan.

257 STUDY OF A CYCLIST (1913).

Pencil on paper, 13 x 10¼, unsigned.
Collection Sra. Marinetti, Rome.

258 DYNAMIC STUDY OF A FIGURE (1913).

Pencil on paper, 11¾ x 9⅜, unsigned.
Collection Sra. Marinetti, Rome.

259 STUDY FOR "DYNAMISM OF A CYCLIST" (1913).

Pen on white paper, 6 x 9½, signed lower right: *Boccioni*. The painting is in the collection of G. Mattioli, Milan.
Raccolta Bertarelli, Milan. (B–308/824)

260 STUDY FOR "DYNAMISM OF A CYCLIST" (1913).

Pen and ink with India ink wash on paper, 8¼ x 12⅜, signed lower right: *Boccioni*.
Collection Société Anonyme, Yale University Art Gallery, New Haven, Conn.

261 STUDY FOR "DYNAMISM OF A CYCLIST" (1913).

Pen and brush and ink on white paper, 8⅜ x 12¼, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (C–90/844)

262 STUDY FOR "DYNAMISM OF A CYCLIST" (1913).

Pen and ink wash, 8¼ x 12⅞, signed lower right: *Boccioni*.
Collection Société Anonyme, Yale University Art Gallery, New Haven, Conn.

263 STUDY FOR "DYNAMISM OF A CYCLIST" (1913).

Brush and ink on white paper, 8¼ x 12¼, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (B–316/832)

264 STUDY FOR "DYNAMISM OF A CYCLIST" (1913).

Pen and ink with ink wash and gouache on white paper, 8¼ x 12⅛, unsigned.
Raccolta Bertarelli, Milan. (B–317/833)

265 STUDY POSSIBLY RELATED TO "DYNAMISM OF A CYCLIST" (1913).

Pencil on paper, 4¾ x 6, signed lower right: *Boccioni*.
Collection G. Mattioli, Milan.

266 ANALYTICAL HEAD OF A MAN (1913).

Pen on white paper bearing the letterhead of Ristorante Savini, Milan, 8½ x 5¼, signed lower right: *Boccioni*. This drawing was reproduced in *Lacerba*, I (December 1, 1913), 272.
Raccolta Bertarelli, Milan. (C–93/847)

267 ANALYTICAL STUDY OF A HEAD (1913).

Pen and ink with blue watercolor wash, 7⅞ x 7½, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (B–310/826)

268 ANALYTICAL STUDY OF A HEAD (1913).

Pen and ink with blue watercolor wash, 7⅞ x 7⅛, signed lower right: *Boccioni.*
Raccolta Bertarelli, Milan. (B–306/822)

269 STUDY OF BUST OF A MAN (1914).

Pen and watercolor on white paper, 12¼ x 8¼, signed lower right: *Boccioni.*
Raccolta Bertarelli, Milan. (B–313/829)

270 STILL LIFE (1914).

Collage, gouache, pen and ink, 18¼ x 12, signed lower right: *Boccioni.*
Collection Société Anonyme, Yale University Art Gallery, New Haven, Conn.

271 DECOMPOSITION OF A FIGURE (1914).

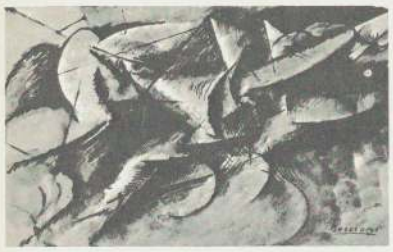
Watercolor and gouache on white paper, 22¼ x 15¼, signed lower right: *Boccioni.* The drawing is related to "Dynamism of a Human Figure" (Argan, *Boccioni,* plate 53), whereabouts unknown.
Raccolta Bertarelli, Milan. (C–89/843)

272 HORSE + BUILDINGS (1914).

Pen and ink on white paper, 4 x 6¼, signed lower right: *Boccioni.* The series of studies fusing horses and buildings culminated in the painting, "Horse + Rider + Buildings," in the Galleria Nazionale d'Arte Moderna, Rome, and the sculptural construction, "Horse + Buildings," in the collection of Peggy Guggenheim, Venice.
Raccolta Bertarelli, Milan. (B–309/825)

273 HORSE + BUILDINGS (1914).

Pen on white paper, 4⅛ x 6¼, signed lower right: *Boccioni.*
Raccolta Bertarelli, Milan. (B–315/831)



274 HORSE + BUILDINGS (1914).

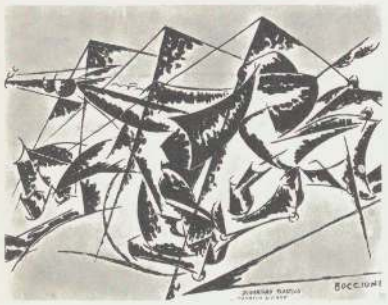
Pen with black and pinkish wash on white paper, 5¼ x 8½, signed lower right: *Boccioni.*
Raccolta Bertarelli, Milan. (B–307/823)

275 HORSE AND RIDER + BUILDINGS (1914).

Pencil and watercolor on white paper, 15¼ x 22⅜, signed lower right: *Boccioni.* This drawing is closely related to the sculpture, "Horse + Rider + Buildings," in the Peggy Guggenheim Collection, Venice.
Raccolta Bertarelli, Milan. (C–88/842)

276 HORSE + BUILDINGS (1914).

Pen with black ink and yellowish wash on white paper, 8 x 12, signed lower right: *Boccioni.*
Raccolta Bertarelli, Milan. (C–94/848)



277 HORSE + HOUSES (PLASTIC DYNAMISM) (1914).

Ink on white paper, 12⅝ x 16½, signed lower right: *Dinamismo Plastico / Cavallo + Case / Boccioni.*
Collection Eric Estorick, London.

278* HEAD OF BOCCIONI'S MOTHER (1914).

Pencil, pen and India ink, and blue-black wash on rough white wove, 12¼ x 9½, signed lower right: *Boccioni.* (W–X25)

279* HEAD OF A MAN WITH MOUSTACHE (1914).

Pen and brownish-black ink on lined stationery from the Ristorante Savini, Milan, 8½ x 5¼, signed lower right: *Boccioni.* (W–175)

280* CARICATURE OF PORTLY MAN WITH CIGARETTE (ca.1914).

Brush and black ink on white laid (smears of ochre, green, blue, and crimson oil paint), 12 x 8⅞, signed lower right: *Boccioni.* (W–208)

281 CARICATURE OF ARMANDO MAZZA (ca.1914).

Brush and ink on white paper, 4⅜ x 4, signed lower left: *Boccioni;* inscribed at left: *Armando Mazza.* To Armando Mazza, a poet from Sicily, fell the honor of declaiming the original Futurist Manifesto in the early theater presentations of the Futurists. This and the succeeding caricatures were probably executed late in 1914 or in 1915.
Collection G. Mattioli, Milan.

282 SELF CARICATURE (ca.1914).

Brush and ink on white paper, 4 x 4⅜, signed at the left: *Boccioni par Boccioni.*
Collection G. Mattioli, Milan.

283 SELF CARICATURE (ca.1914).

Brush and ink on white paper, 12 x 8¼, inscribed lower right: *Boccioni più Boccioni uguale Boccioni.*
Collection G. Mattioli, Milan.

284 CARICATURE OF LUIGI RUSSOLO (ca.1914).

Brush and ink on white paper, 4⅜ x 3⅞, signed lower right: *Boccioni;* inscribed at right: *Russ / ssolo / l'Intonarumor.* Russolo invented his "noiseplayer" in 1913 and gave his first major performance in Milan, April 1914.
Collection G. Mattioli, Milan.

285 CARICATURE OF CARLO CARRÀ (ca.1914).

Brush and ink on white paper, 5⅛ x 3⅞, signed lower right: *Boccioni;* inscribed across the bottom of the page: *Carràà! ! !.* The painter Carrà occasionally signed his name in this fashion in 1914, and thus labeled himself in his book, *Guerrapittura,* published in 1915.
Collection G. Mattioli, Milan.

286 CARICATURE OF GINO SEVERINI (ca.1914).

Brush and ink on white paper, 4⅜ x 4, signed lower right: *Boccioni;* inscribed across the bottom of the page: *Severiniiii.*
Collection G. Mattioli, Milan.

287 STILL LIFE OF CARAFE, BOTTLE, AND FRUIT (ca.1915).

Pen, brush and ink on white paper, 8⅜ x 12¼, signed lower right: *Boccioni.*
Raccolta Bertarelli, Milan. (C–92/846)

288 SEATED FEMALE NUDE (1915).

Pen with ink wash, 9⅞ x 12⅛, signed lower right: *Boccioni.*
Raccolta Bertarelli, Milan. (C–105/859)

289 RECLINING FEMALE NUDE (1915).

Pencil with watercolor wash, 13¾ x 19⅝, signed lower right: *Boccioni.*
Collection G. Mattioli, Milan.

290 FEMALE TORSO (1915).

Watercolor on white paper, 11½ x 9, signed lower right: *Boccioni.*
Raccolta Bertarelli, Milan. (B–300/813)

291 BOCCIONI'S MOTHER SEATED (1915).

Pen and pencil on white paper, 12¼ x 8¼, signed lower right: *Boccioni.*
Raccolta Bertarelli, Milan. (B–323/839)

292 INTERIOR WITH FIGURES OF TWO WOMEN (1915).

Ink and gouache on white paper, 25⅞ x 19, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan. (E–11/866)

293 PORTRAIT OF SILVIA (1915).

Pencil, grey wash, and black ink on heavy tan paper, 25⅜ x 18⅞, signed upper right: *Boccioni*. There is an oil portrait of the same subject in the Galleria Nazionale d'Arte Moderna, Rome. (W–131)

294 PORTRAIT OF SILVIA (1915–16).

Pencil and watercolor on paper, 25⅞ x 19⅞, signed lower right: *Boccioni*.
Raccolta Bertarelli, Milan.

295* PORTRAIT OF BOCCIONI'S MOTHER (1915–16).

Black chalk, red, green, and blue watercolor on buff wove, 25 x 20¼ (sight), signed lower right: *Boccioni*. This is closely related to the watercolor in the Zorzi Collection (Argan, *Boccioni*, plate 71). (W–128)

296 STUDY FOR THE PORTRAIT OF FERRUCCIO BUSONI (1916).

Pen and ink on paper, 6 x 5, unsigned. The portrait of Busoni, Boccioni's last major painting, is in the Galleria Nazionale d'Arte Moderna, Rome.
The Museum of Modern Art, New York.

PRINTS

297* IMPRESSION OF VENICE (1906–7).

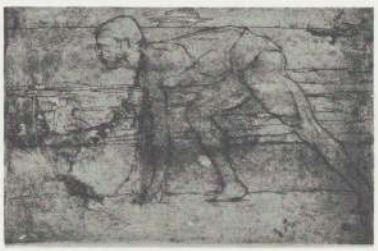
Etching printed in brownish black, 3¾ x 5⅞, signed in pencil in lower right margin: *U. Boccioni*. There is a vertical scar in the plate at the upper left. (W–133)

298* MARIA SACCHI READING, 1907.

Etching and drypoint printed in brownish black, 19 x 12⅝, signed in pencil in lower right margin: *U. Boccioni*. On the plate, printed in reverse at the lower right, is the date: *Milano 1907*. In the upper right corner appears the legend (printed in reverse): *Maria Sacchi / Età A 72*. Maria Sacchi lived in the same building as the artist in Milan but was not related to him. (W–X55)

299* BOCCIONI'S MOTHER CROCHETING, 1907.

Etching and drypoint printed in brownish black on white wove, 14⅝ x 12⅛, signed in pencil lower right margin: *U Boccioni*. In the lower center of the plate is the date (printed in reverse): *1907*. (W–X12)



300* ON THE BEACH AT LIDO (1907).

Etching printed in brownish black on white wove, 6 x 9¼, signed in pencil in lower right margin: *Umberto Boccioni*. (W–157)

301* MAN LYING IN A FIELD (1907).

Etching printed in brownish black on white wove, 5⅞ x 9¼, signed in pencil in lower right margin: *U Boccioni*. An impression of the plate in the collection of R. Ruberl, Milan, is dated 1907. (W–157)

302* LOVERS AND SWANS IN A LANDSCAPE (ca.1908).

Etching printed in colors, 8¼ x 12⅛, signed in margin lower right: *Boccioni.*

302a* LOVER AND SWANS IN A LANDSCAPE (ca.1908).

Etching, 8¼ x 7⅝, signed lower right: *Boccioni.* This is a later state of no. 302 with the right portion cut off. (W–161)

303* THE KIMONO: PORTRAIT OF INES (ca.1909).

Etching and drypoint printed in brownish black on white wove, 7 x 5½, signature on plate printed lower right: *Boccioni;* print signed in pencil in lower right margin: *Umberto Boccioni.* Inscribed on the right sleeve of the kimono is the name: INES. (W–160)

304* SHEET OF STUDIES WITH FIVE PORTRAITS (ca.1909).

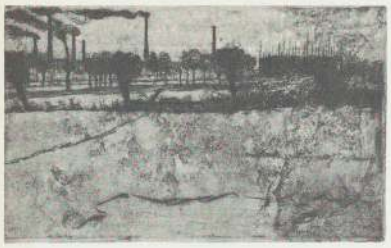
Etching and drypoint printed in brownish black on white wove, 7¼ x 11⅜, signed in pencil in lower right margin: *Umberto Boccioni.* In the upper left corner is a self-portrait of the artist. (W–X101L)

305* STEVEDORES (ca.1909).

Etching and drypoint printed in brownish black on cream wove, 6 x 11¾, signed in pencil in the lower right margin: *U Boccioni.* (W–156)

306* WOMAN SEATED ON SOFA (GISELLA) (1909–10).

Etching and drypoint in brownish black on white wove, 9⅝ x 13¼, signed in pencil in lower right margin: *U Boccioni.* (W–X100)



307* LANDSCAPE WITH INDUSTRIAL PLANTS (1909–10).

Etching printed in brownish black on white wove, 3⅜ x 6, signed in pencil in lower right margin: *Umberto Boccioni.* (W–X99)

308* MALE CADAVER, "THE DROWNED MAN" (1909–10).

Etching printed in brownish black on white wove, 3⅞ x 5⅞, signed in pencil in lower right margin: *U Boccioni.* (W–X59)

309* SEATED WOMAN HOLDING FAN (1909–10).

Etching and drypoint printed in brownish black on white wove, 9⅜ x 6, signed in pencil in the lower right margin: *U Boccioni.* (W–X57)

310* WOMAN AND CHILD AT THE TABLE (ca.1910).

Etching printed in brown ink on white wove, 5⅝ x 9⅛, signed in pencil in lower right margin: *Umberto Boccioni.* (W–211)

311* WOMAN WITH CIGARETTE WRITING (ca.1910).

Etching and drypoint printed on white wove, 4⅞ x 3½, signed in pencil in lower right margin: *Boccioni.* (W–165)

312* YOUNG WOMAN READING (ca.1910).

Etching printed in brownish black on white wove, 6 x 3⅜, signed in pencil in lower right margin: *U Boccioni.* (W–210)

313* BOCCIONI'S MOTHER AT A TABLE, 1910.

Etching printed in brownish black on white wove, 5⅜ x 4⅝, signed in pencil in lower right margin: *Umberto Boccioni.* In the lower right corner of the plate is the inscription: *Boccioni / Gennaio / 1910.* (W–134, W–166)

314* BOCCIONI'S MOTHER (ca.1910).

Etching printed in black on ivory wove, 2⅞ x 4½, signed in pencil in lower right margin: *Umberto Boccioni.* (W–158)

315* HEAD OF A BOY, 1910.

Etching printed in reddish brown on white wove, 5½ x 5⅛, signed in pencil in lower right margin: *U Boccioni;* dated on the plate in the lower left corner of the impression: *1910.* (W–X53)

316* BOCCIONI'S MOTHER SEWING (ca.1910).

Etching printed in brownish black on white wove, 5½ x 4½, signed in pencil in the lower right margin: *U Boccioni.* (W–X22)

317* YOUNG WOMAN STANDING AMONGST TREES (ca.1910).

Etching and drypoint printed in brownish black on cream wove, 5¼ x 3¾, signed in pencil in lower right margin: *U Boccioni.* (W–X10)

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