

Fantastic art, dada, surrealism

Edited by Alfred H. Barr, Jr

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DADA SURREALISM

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FANTASTIC ART

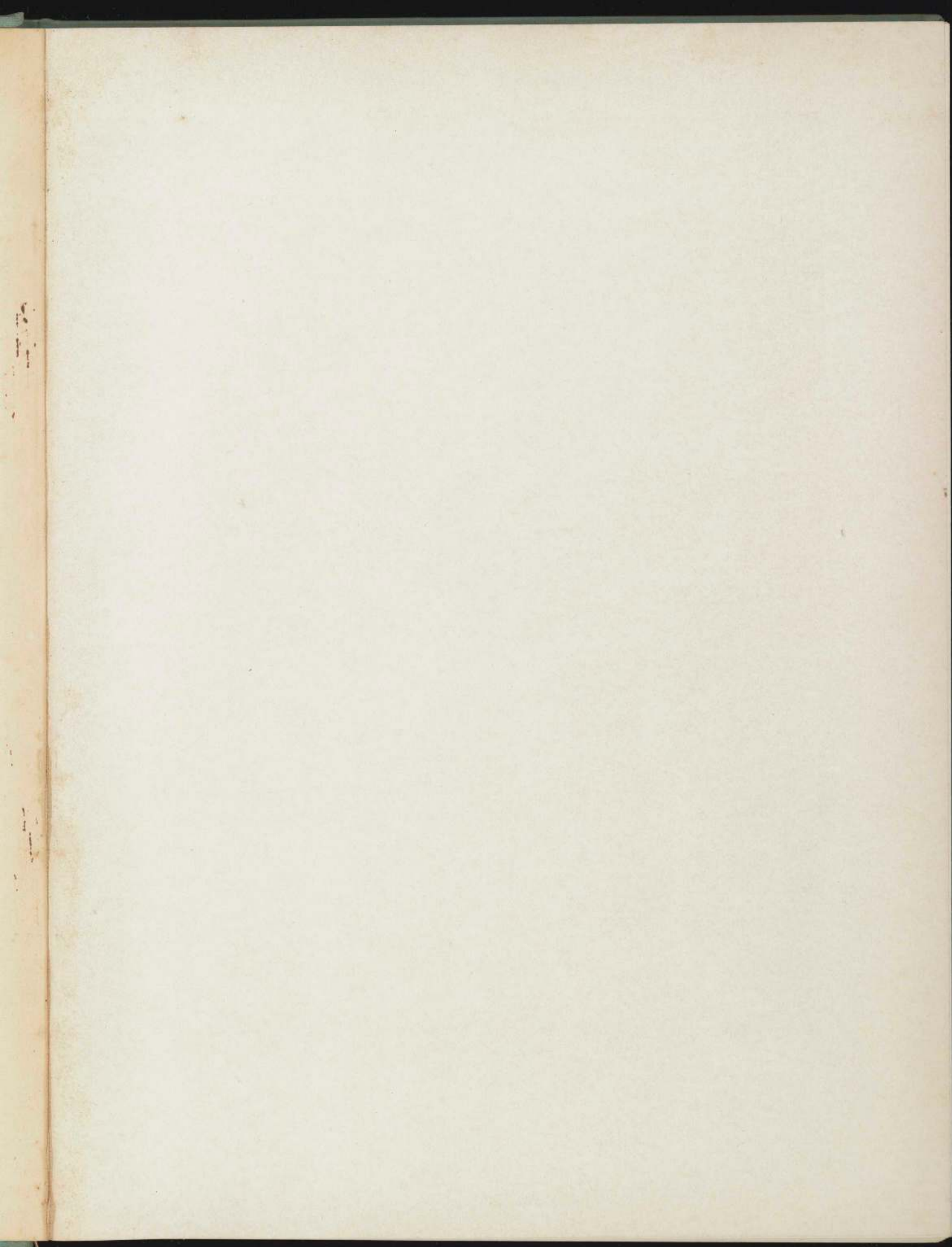
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Fantastic Art Dada Surrealism

Edited by Alfred H. Barr, Jr.



The Museum of Modern Art, New York, 1936

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Preface

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 marvellous 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.

*Essays by Georges Hugnet on Dada and Surrealism, prepared for this volume, were not ready in time for inclusion. They will be published during the course of the exhibition.

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: Duchamp begins to undermine Cubist formal purity with such pictures as the *Coffee mill*, no. *216, (December) 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 two-headed cats, lovers soaring over roof-tops, bull-headed men; paintings later (1916) called by Apollinaire *Sur-naturalisme* (derived from Gerard 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. His work 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 "orphyic" 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 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 carry on *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: *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 plumbing fixture which he called "Fontaine" and signed R. Mutt: rejected by the jury 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 writing 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 Dada 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 painters represented by 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 contributors 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 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 "rayographs," no. *474, Duchamp's object: *Why not sneeze?* no. *224.

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 rounds 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 declares impossibility of creating a genuine Surrealist visual art in third number of *La Révolution Surréaliste*. Breton takes over the direction of the periodical with the next number and publishes first installment of *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 Selavy) 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 *Surréalisme et la Peinture* published. A 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 Fourier, 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.

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, given 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 increase 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 P  ret 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; Chirico, 1910-18, Miro, Pierre Matisse Gallery.

E. G. and A. H. B. Jr.

Plates

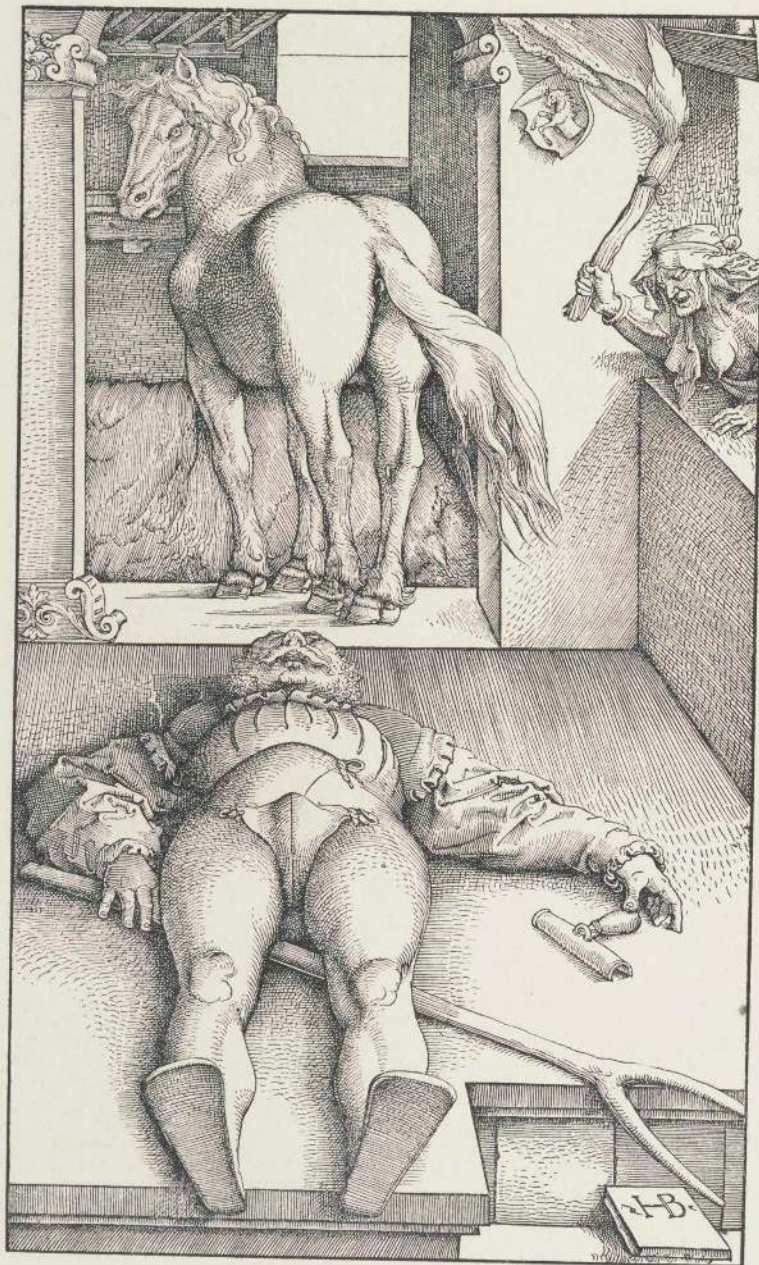
Fantastic art: 15th and 16th centuries



5 Arcimboldo: Summer, 1563



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



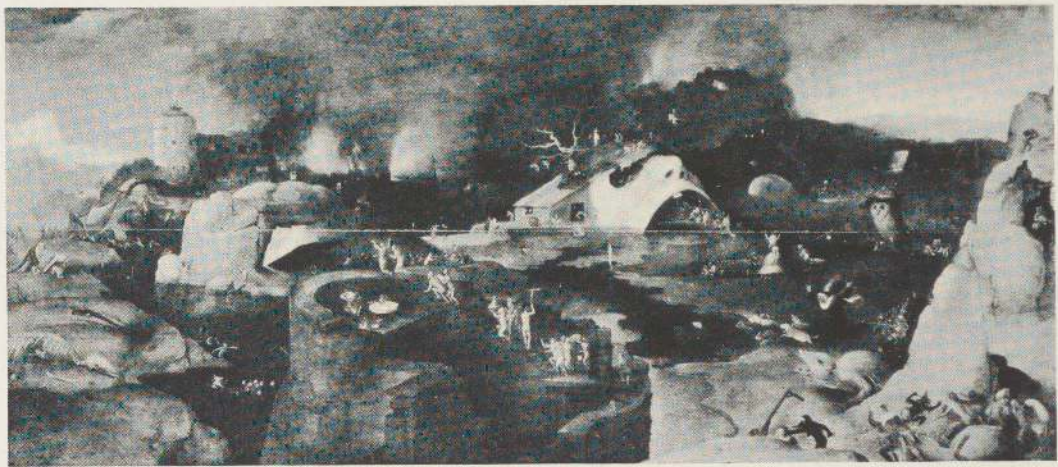
7 Baldung: Bewitched groom



20 Dürer: Man in despair, 1516



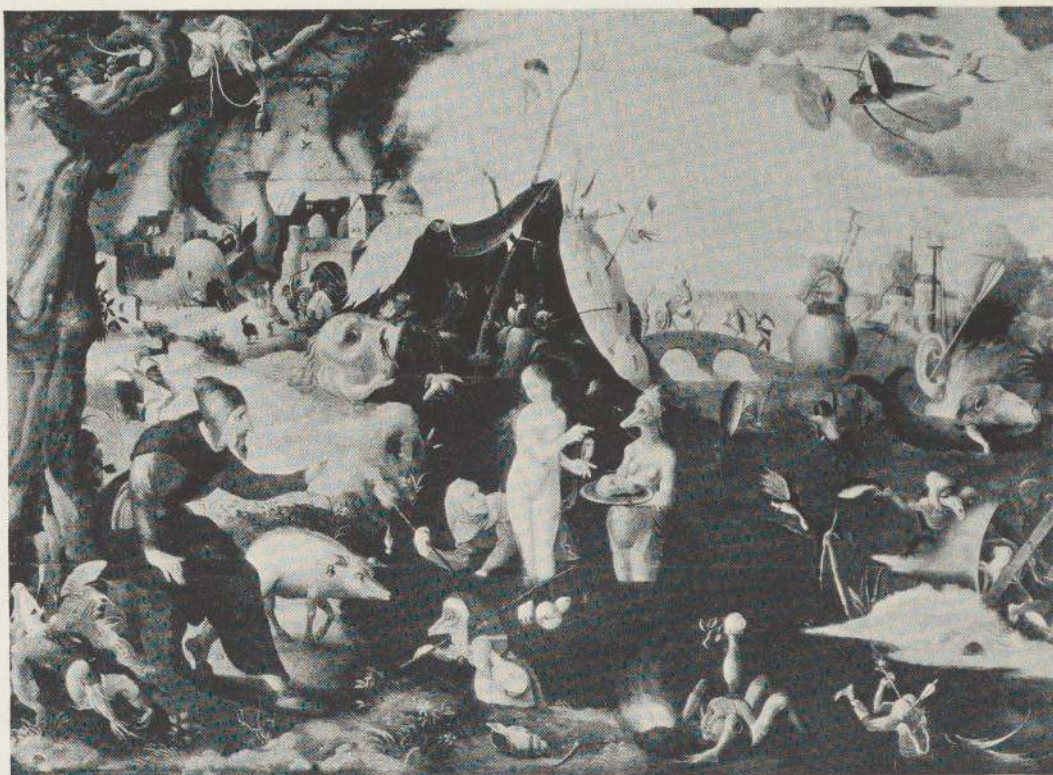
14 Bosch, Attributed to: The Temptation of St. Anthony

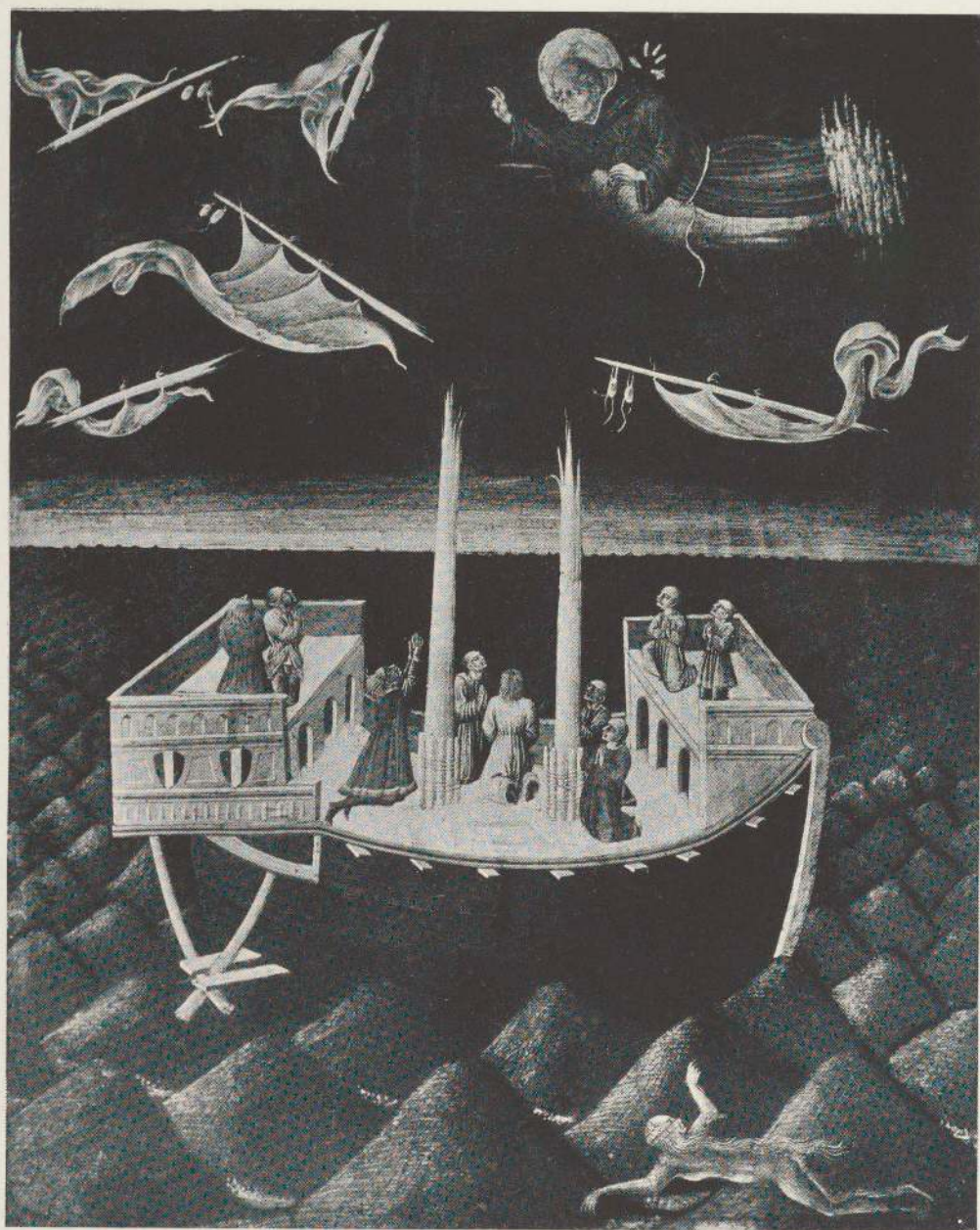


15 Bosch, School of: Descent into hell

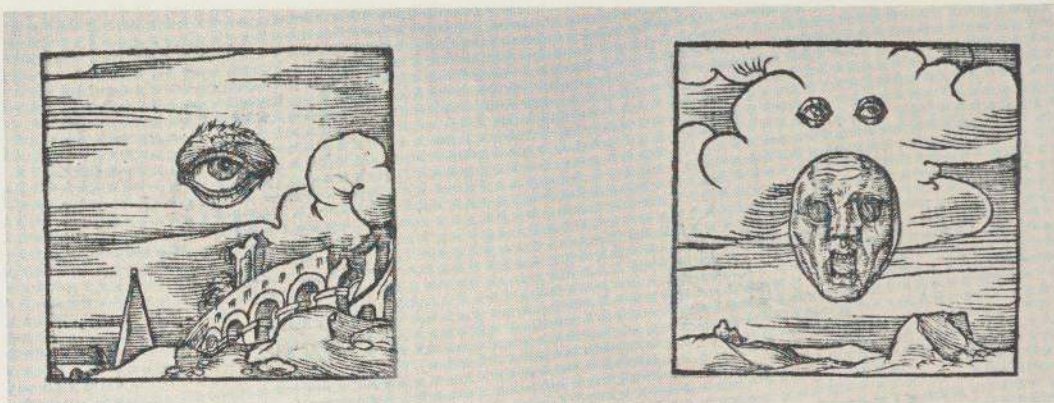


10 Bosch: Study for a Temptation of St. Anthony

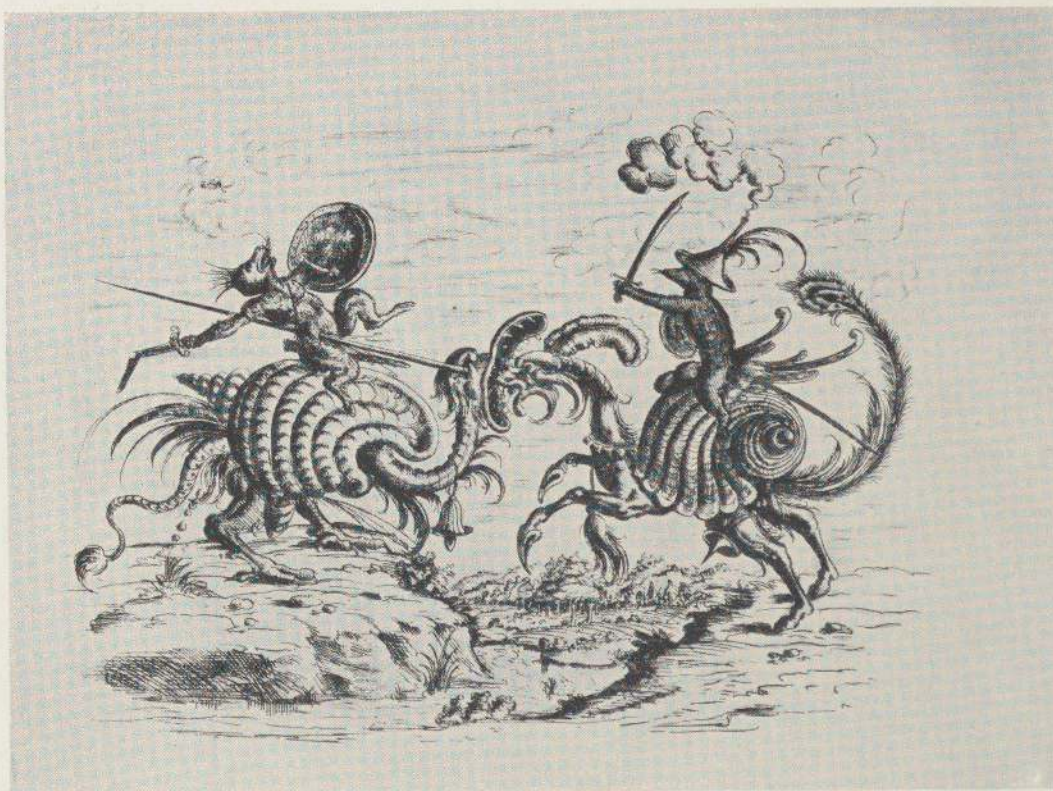




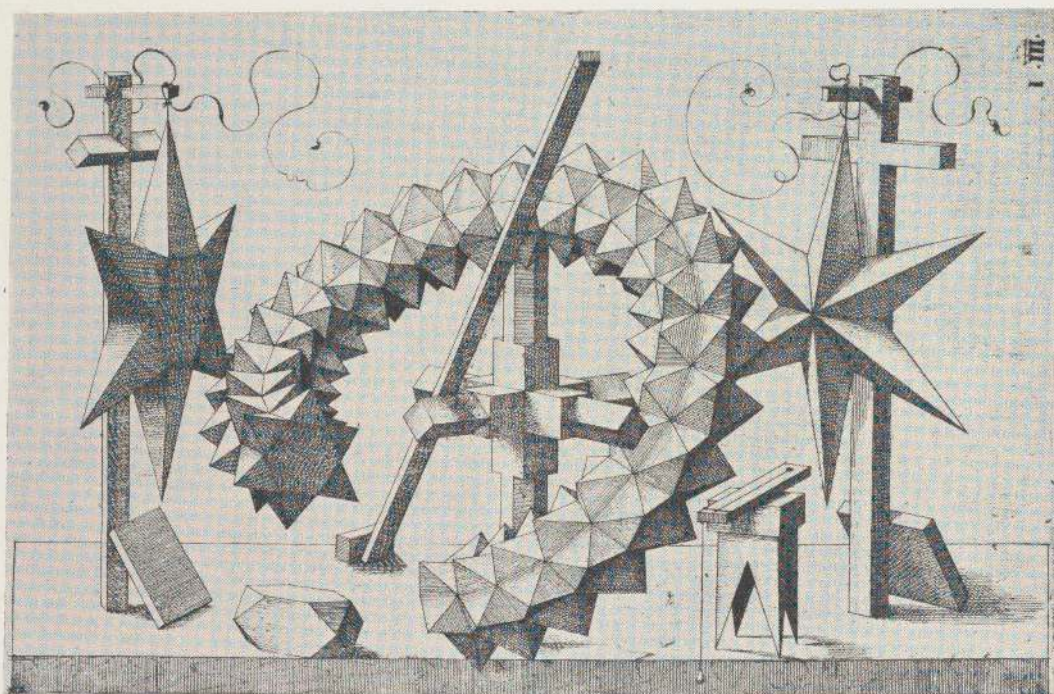
25 Giovanni di Paolo: Shipwreck—Miracle of St. Nicholas of Bari, c. 1450



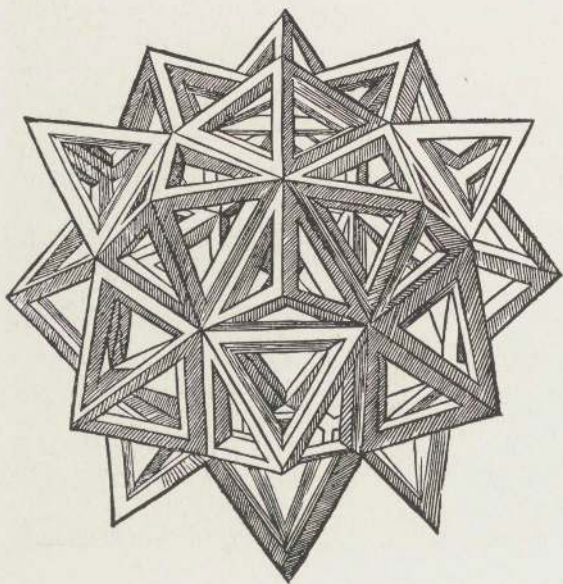
27 Goujon, Attributed to: Woodcuts from *Orus Apollo de Aegypte de la Signification des Notes Hieroglyphiques des Aegyptiens*, 1543



33 Jamnitzer: *Tournament*, 1610



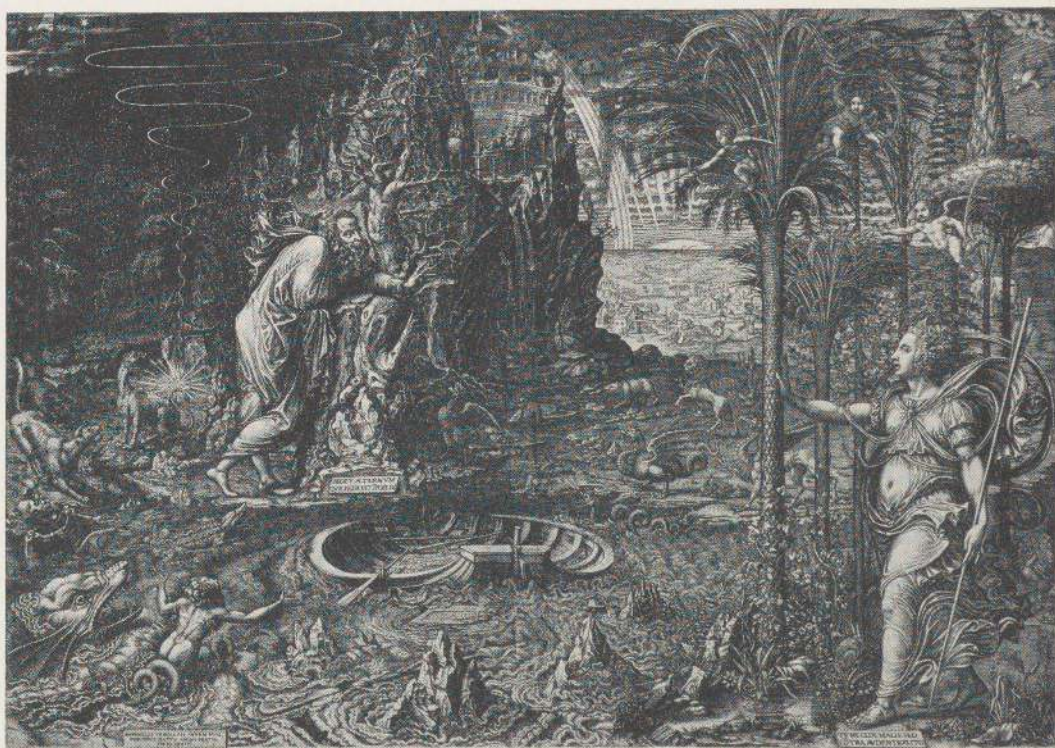
36 Jamnitzer: Etching from *Perspectiva Corporum Regularium*, 1568



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



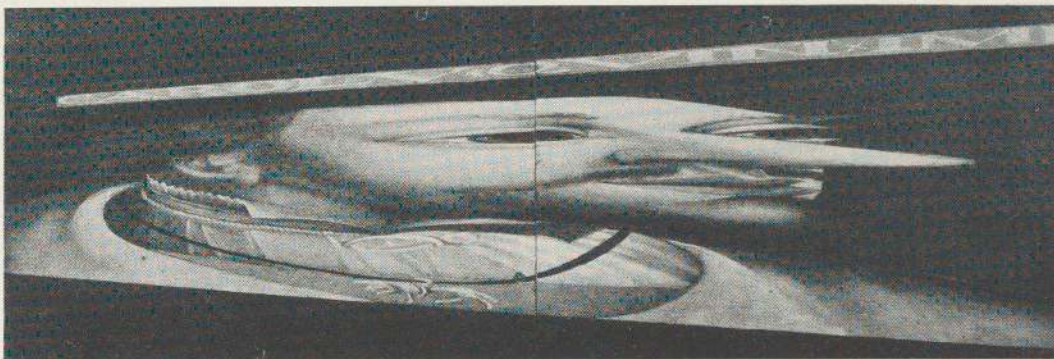
39 Musi (Agostino Veneziano) : The carcass



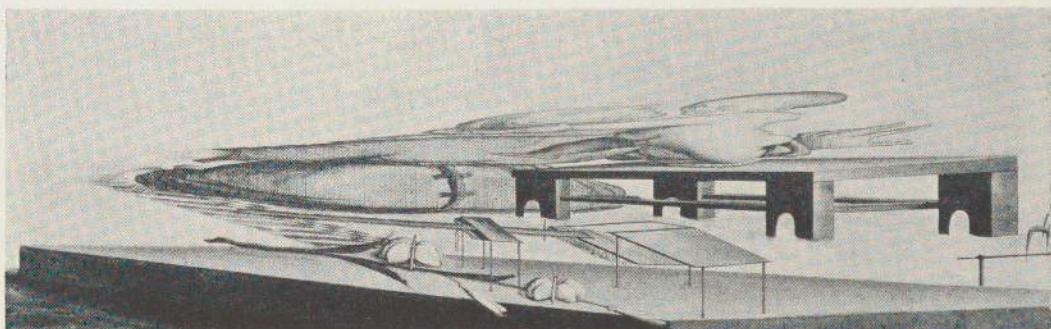
40 Penni: The dream of Raphael or The melancholy of Michelangelo



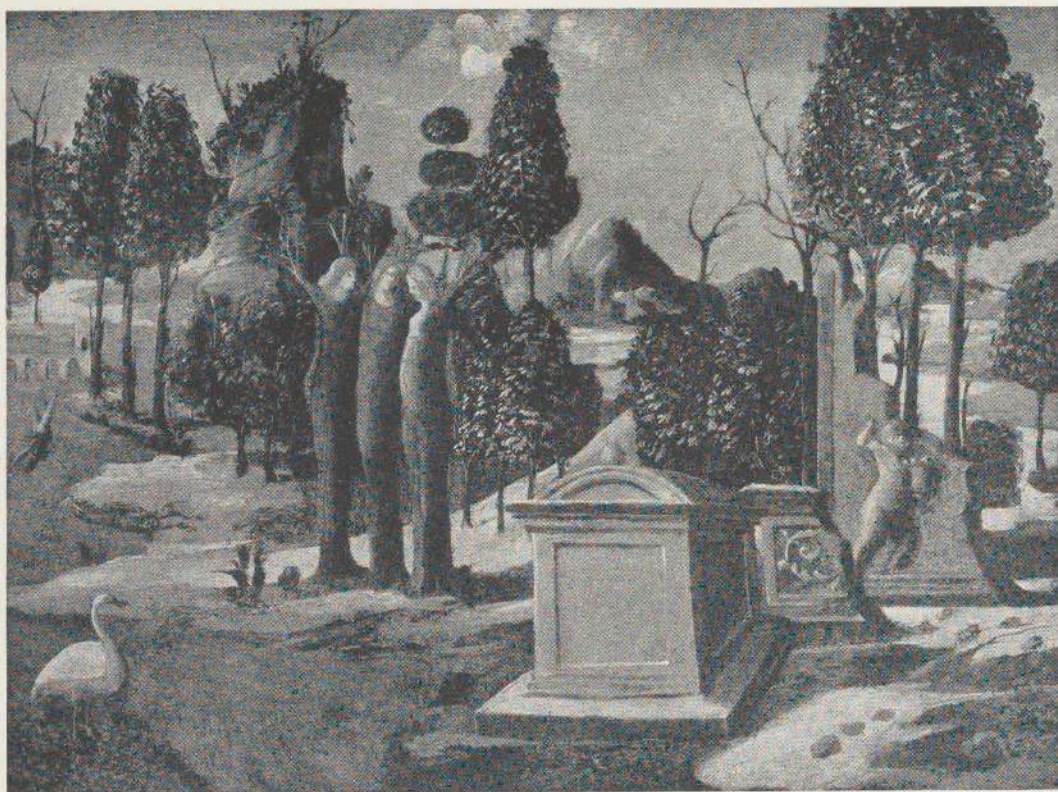
44 Schön: Puzzle picture with four portraits, c. 1534



48 German School [?]: Charles V [?], 1533

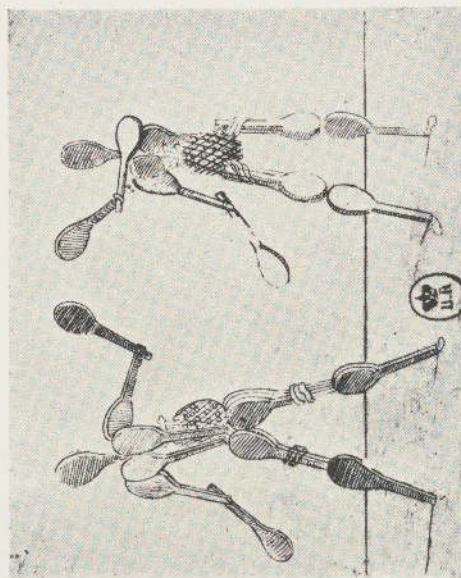
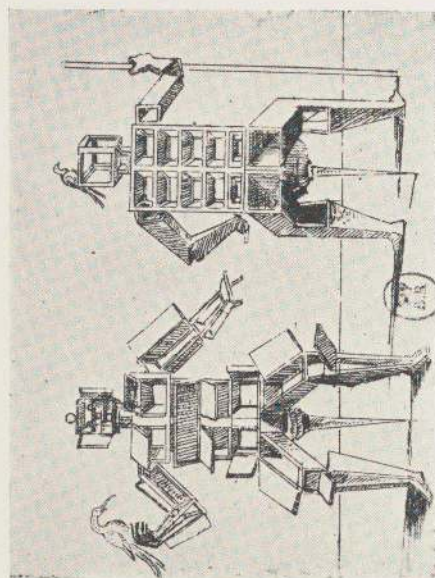
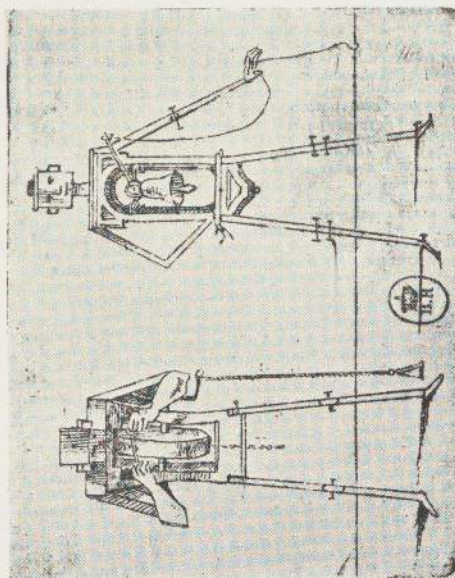
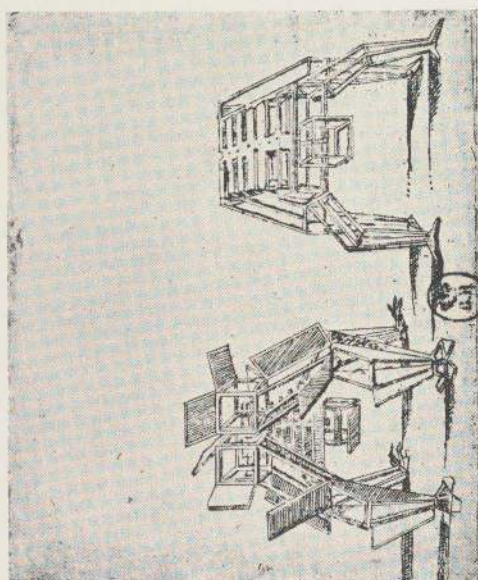


49 Unknown Master, 16th Century: St. Anthony of Padua

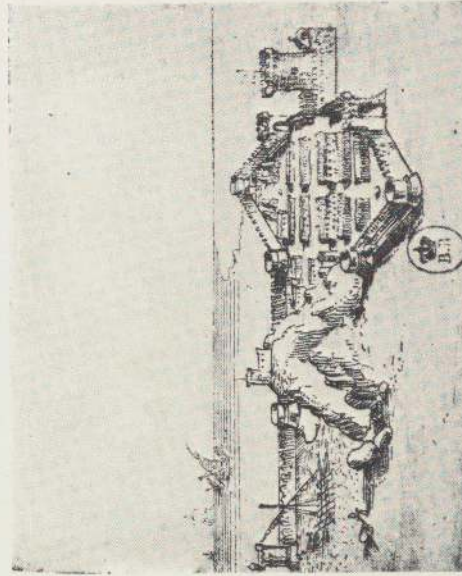
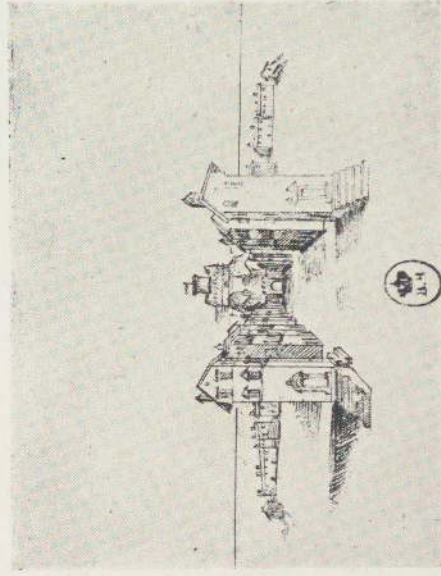
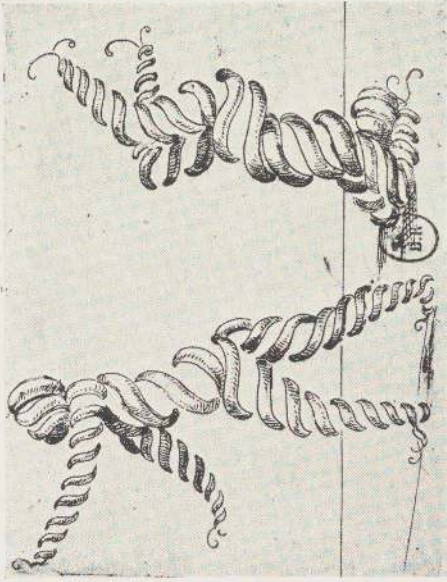


45 North Italian School, 15th century: Fall of Phaëton

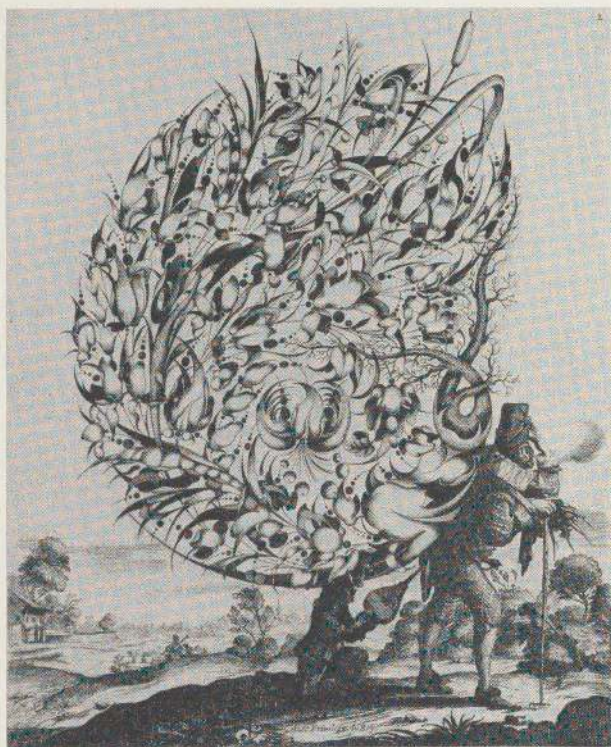
Fantastic art: 17th and 18th centuries



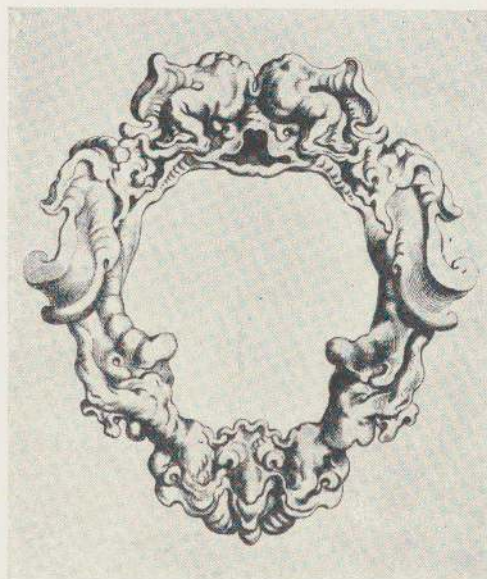
53 Bracelli: Photographs from the *Capricci or Bizzarie*, 1624



53 Bracelli: Photographs from the *Capricci* or *Bizarrie*, 1624

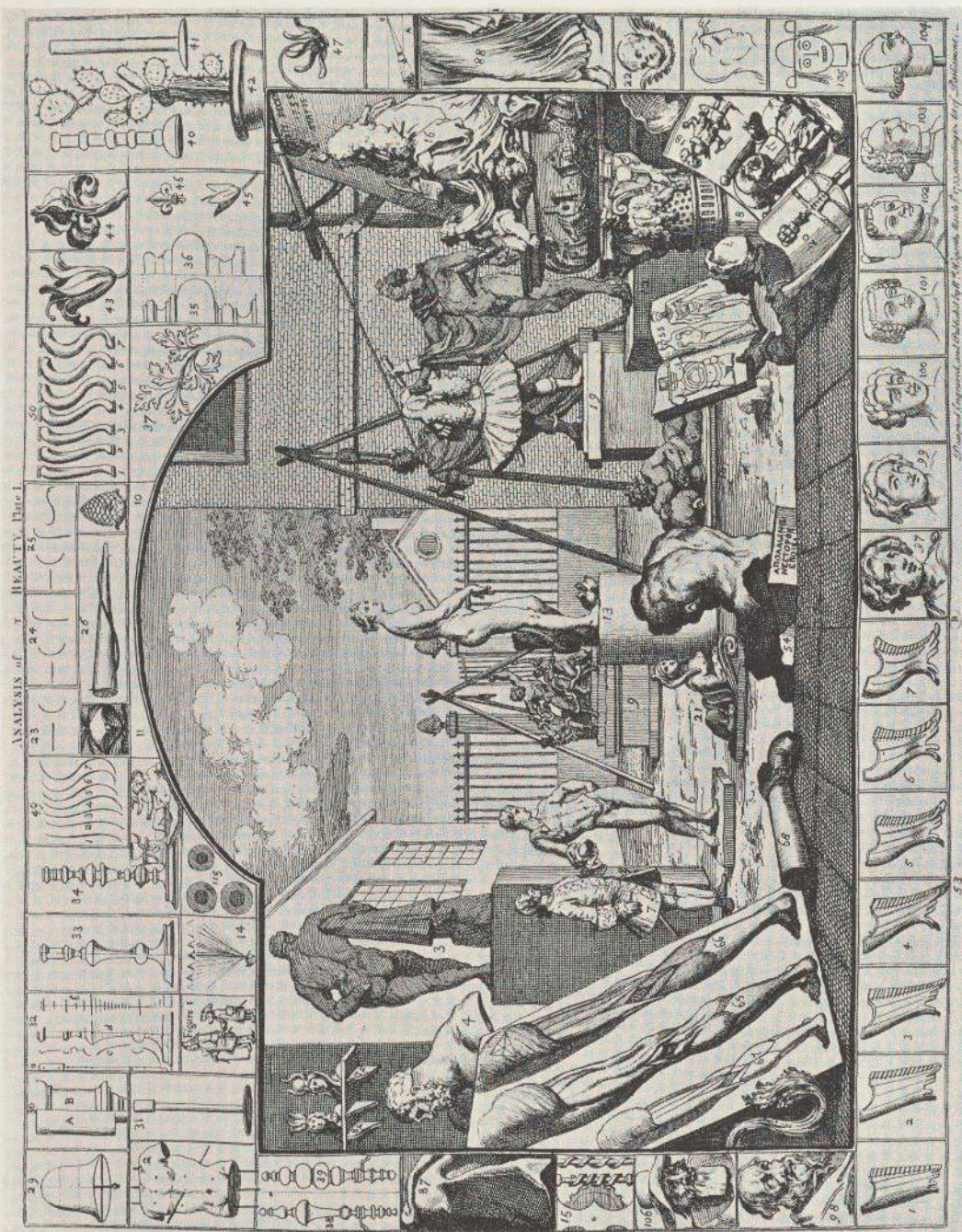


50 de la Barre: Design for jewelers

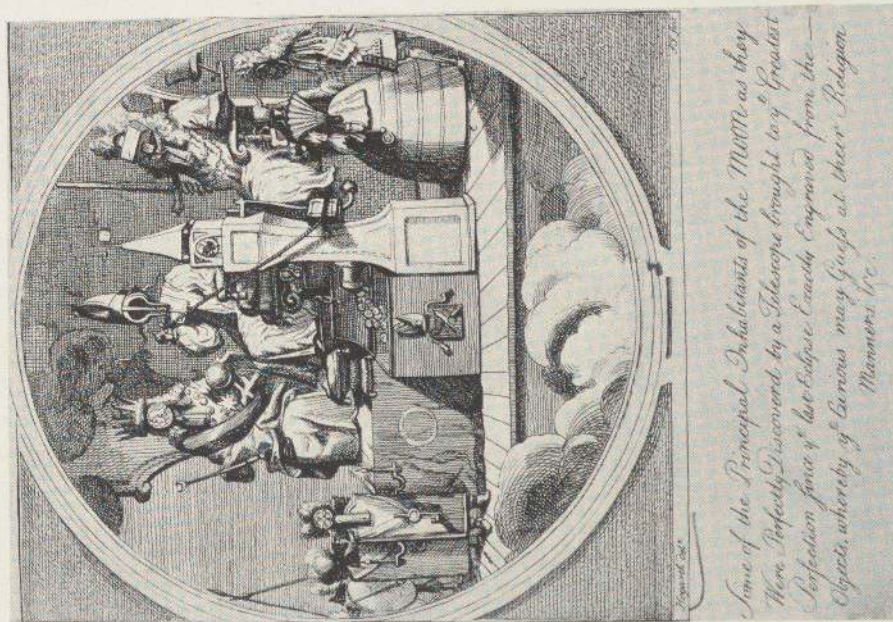


55 van den Eeckhout: Ornament, from
Veelderhand Nieuwe Compartimente

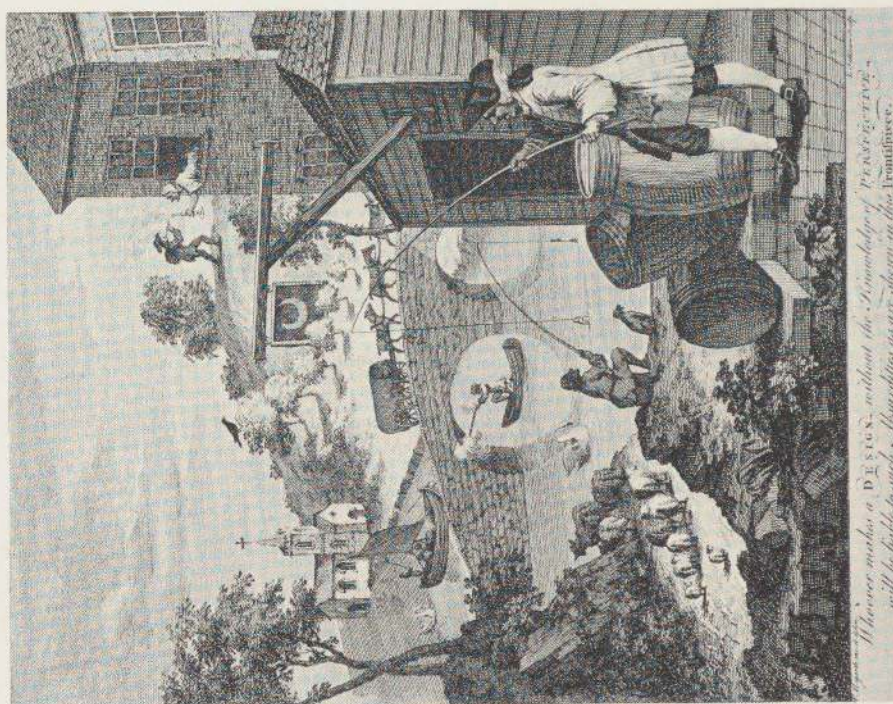




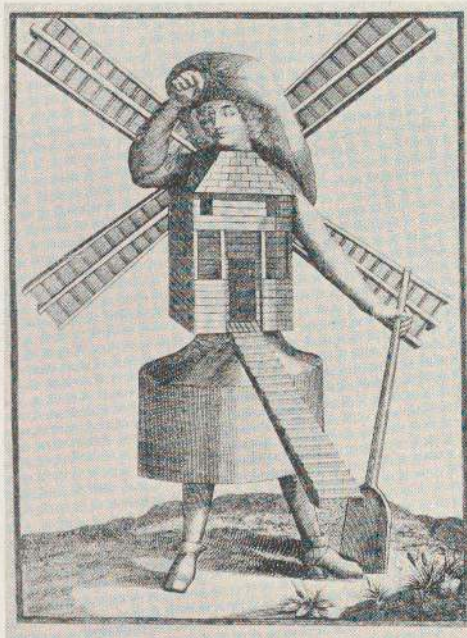
56 Hogarth: Frontispiece: *The Analysis of Beauty*, 1753



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



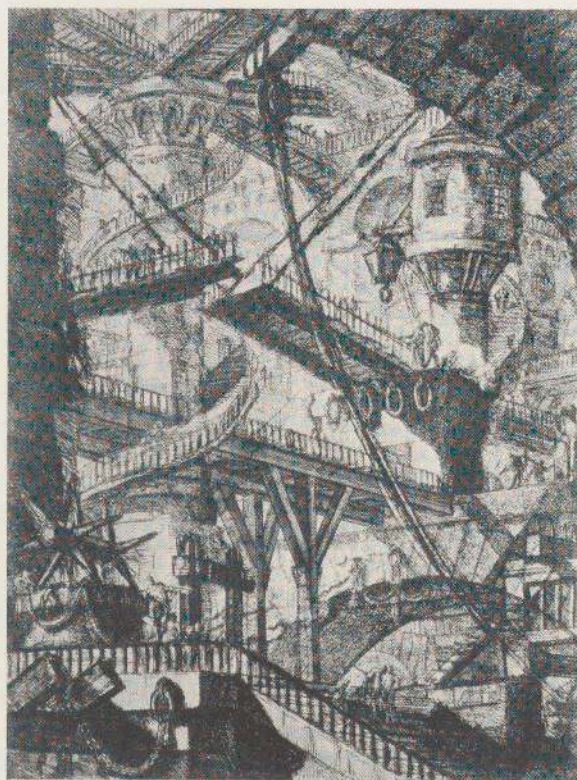
59 Hogarth: Burlesque perspective



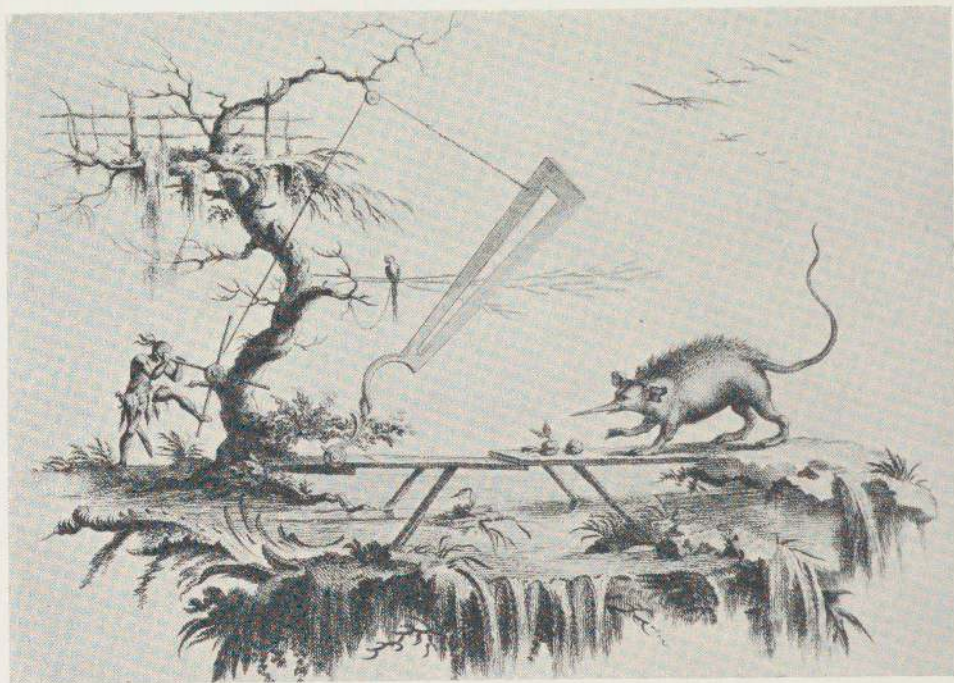
70 Larmessin: Miller's costume



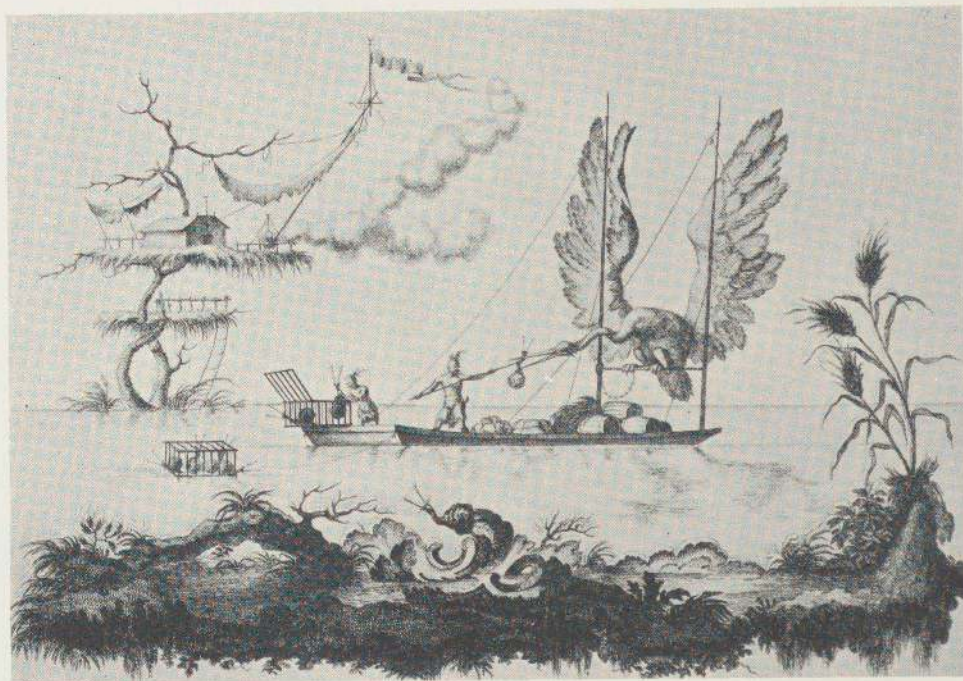
71 Larmessin: Box-maker's costume



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



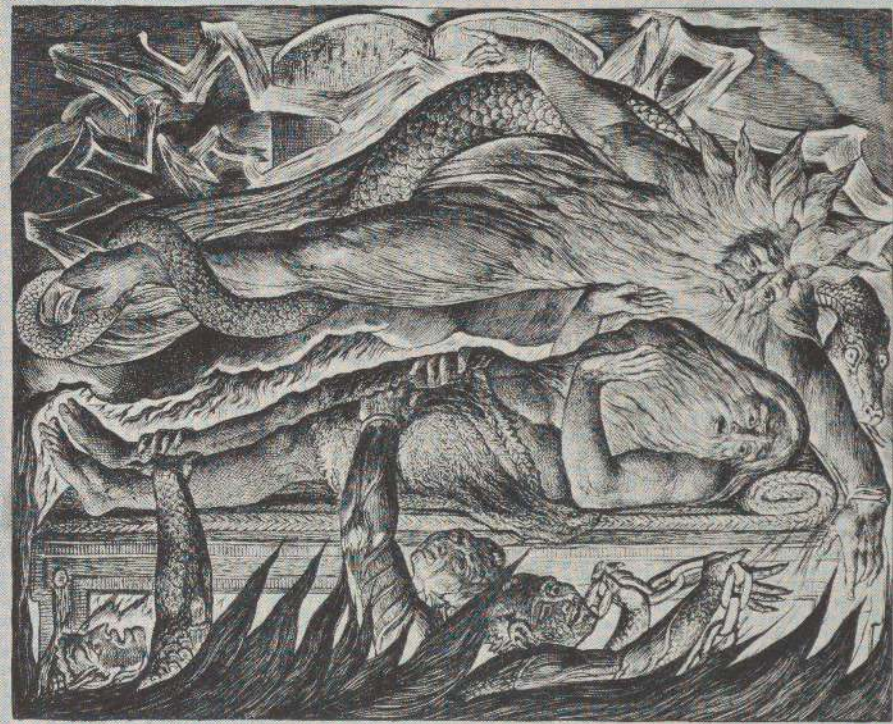
94 Blake: "O! How I dreamt of Things Impossible," 1796

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

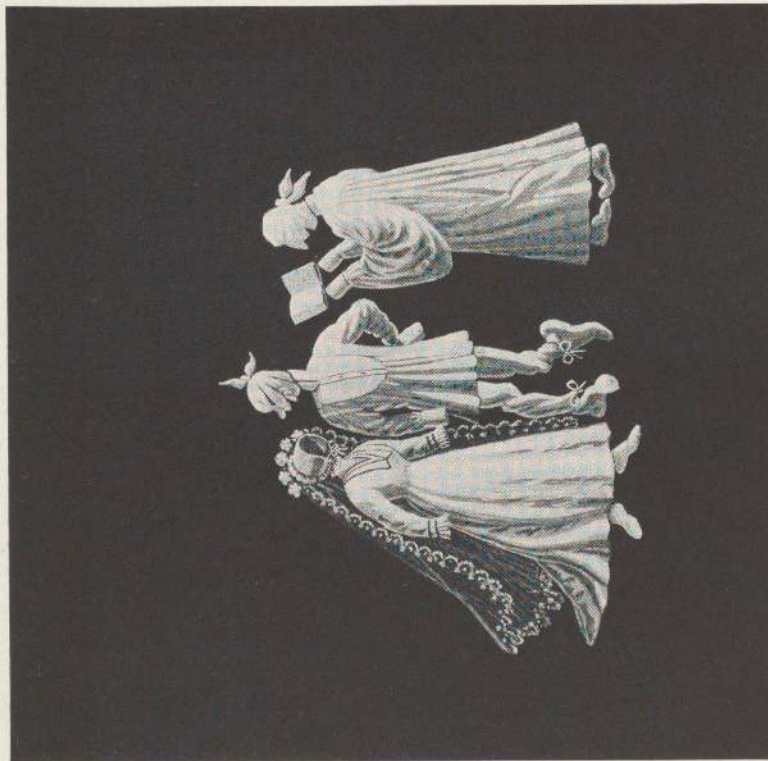
Why do you persecute me as God & are not satisfied with my flesh. Oh that my words
were printed in a Book that they were graven with an iron pen & lead in the rock for ever
For I know that my Redeemer liveth & that he shall stand in the latter days upon
the Earth & after my skin destroy thou this body 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

my wrought Image

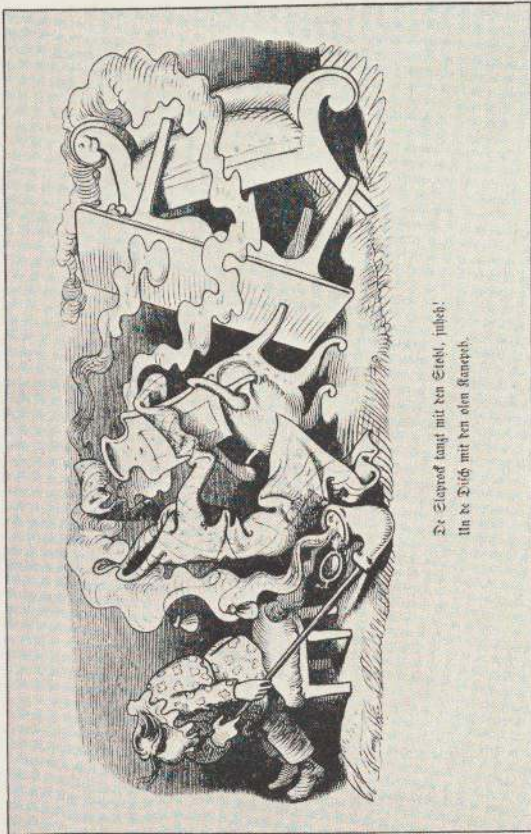
W. Blake invend & sculp

London, Published as the Act directs March 8. 1825 by Wm. Blad N. 11 Cornhill Court Strand

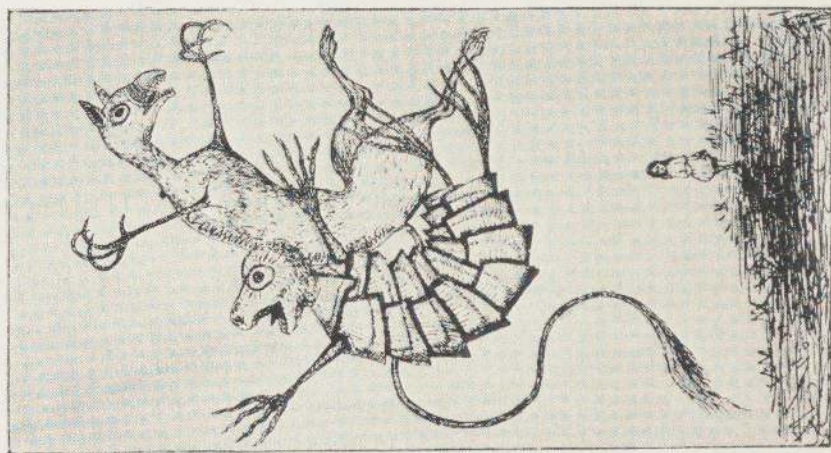
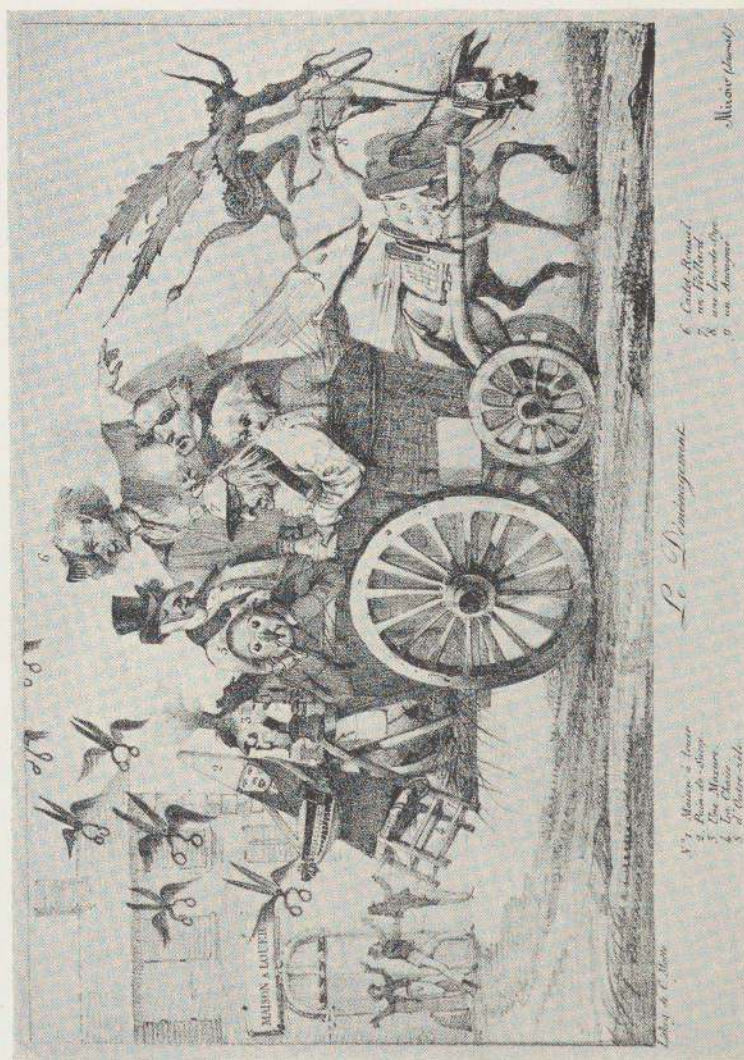
Proof



93 Beale: Mr. Shurtz and Miss Robe are married



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





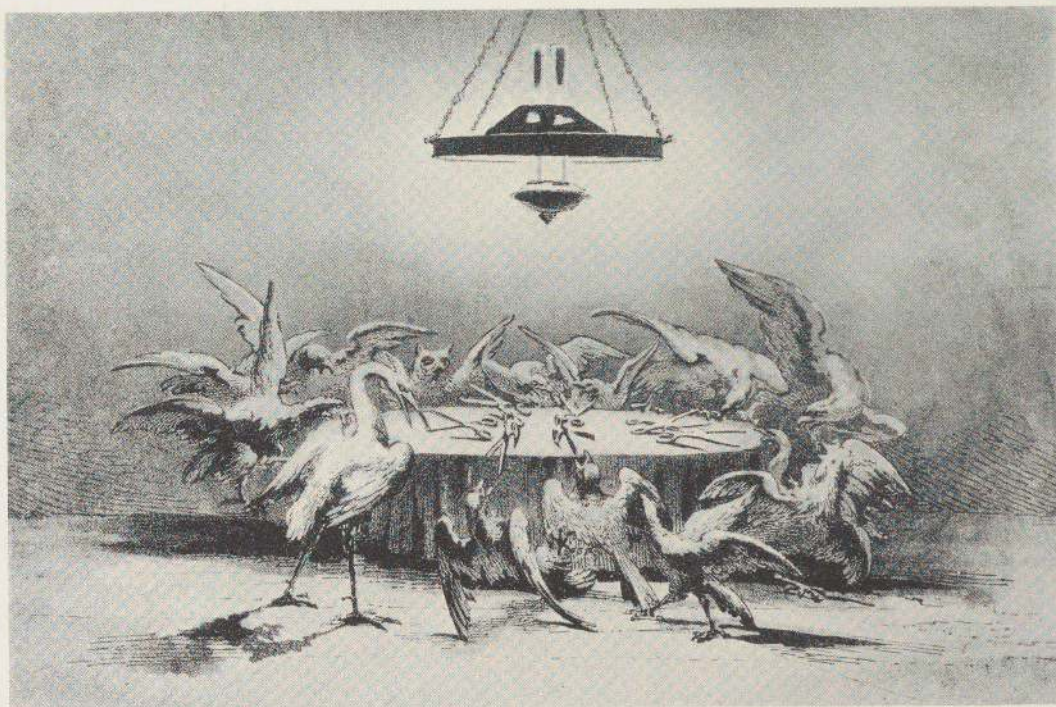
105 Cole: The Titan's goblet



110 Ensor: Skeletons disputing before a hanged man, 1891



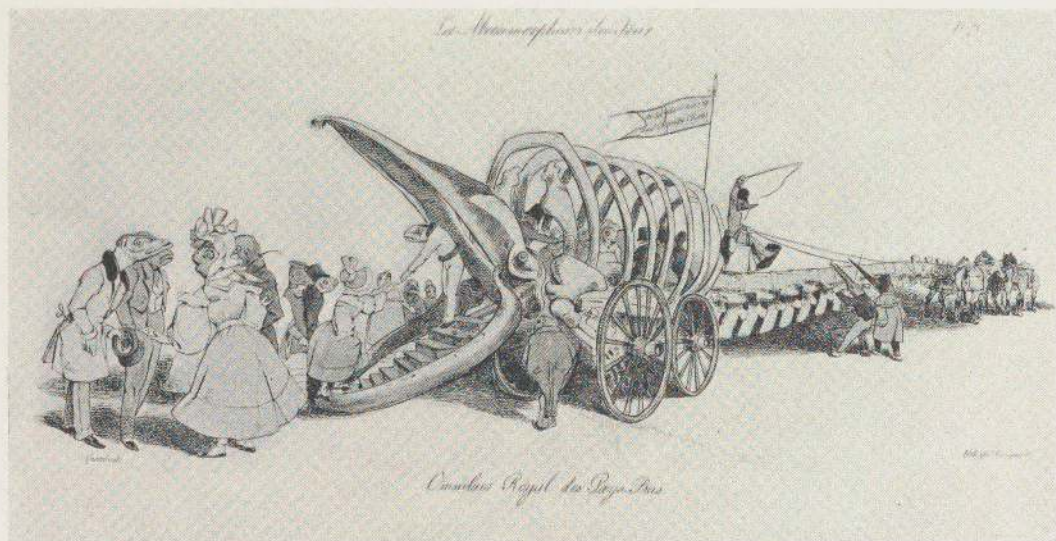
112 Fuseli: Nightmare, c. 1782







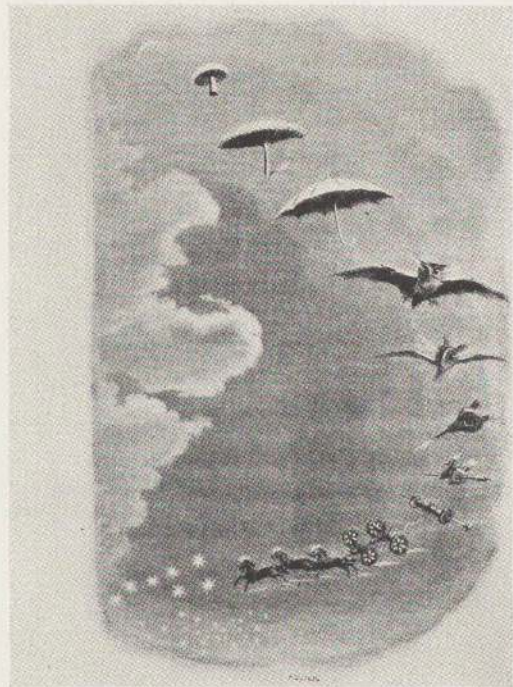
123 Goya: They have already retained their seats, 1795-97



129 Grandville: Omnibus Royal des Pays-Bas, 1829



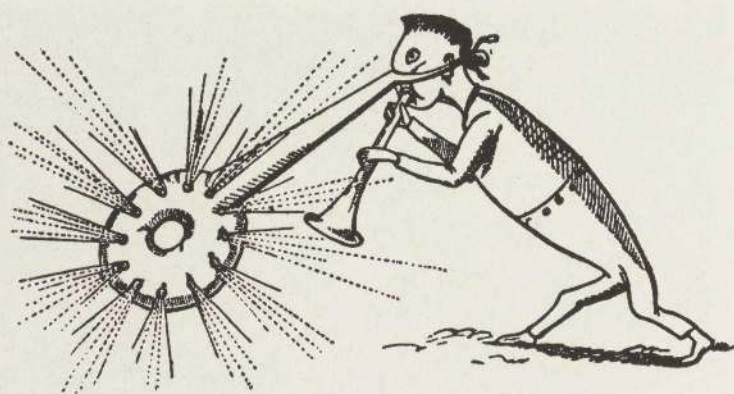
130 Grandville: First dream — crime and expiation



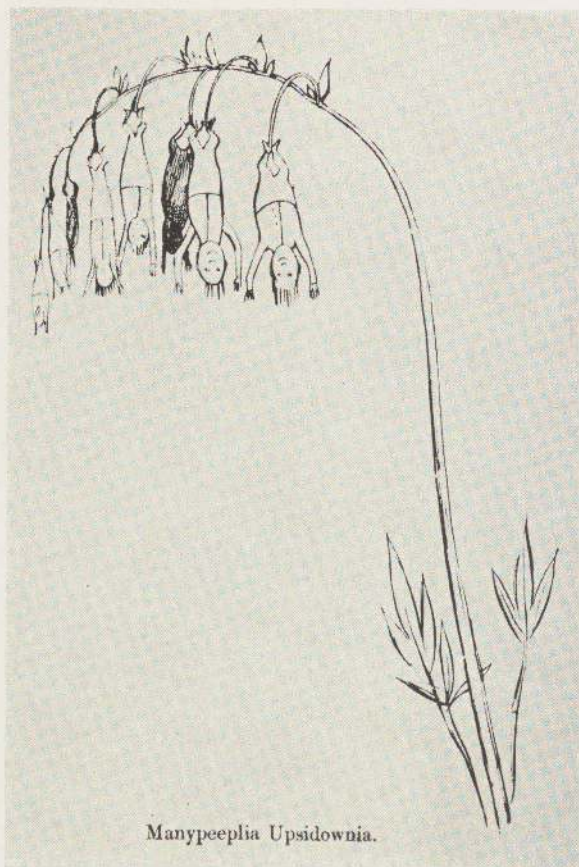
131 Grandville: A promenade in the sky



133 Hugo: Satanic head, 1860-70



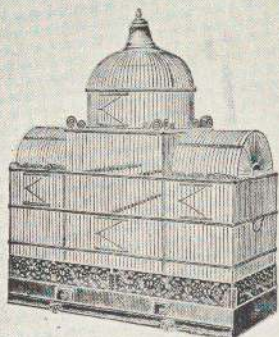
144 Lear: The Dong with a luminous nose



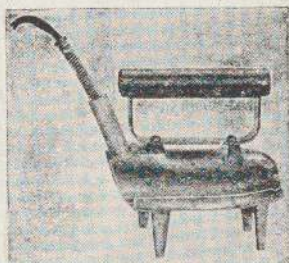
142 Lear: Manypeeplia Upsidownia

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.



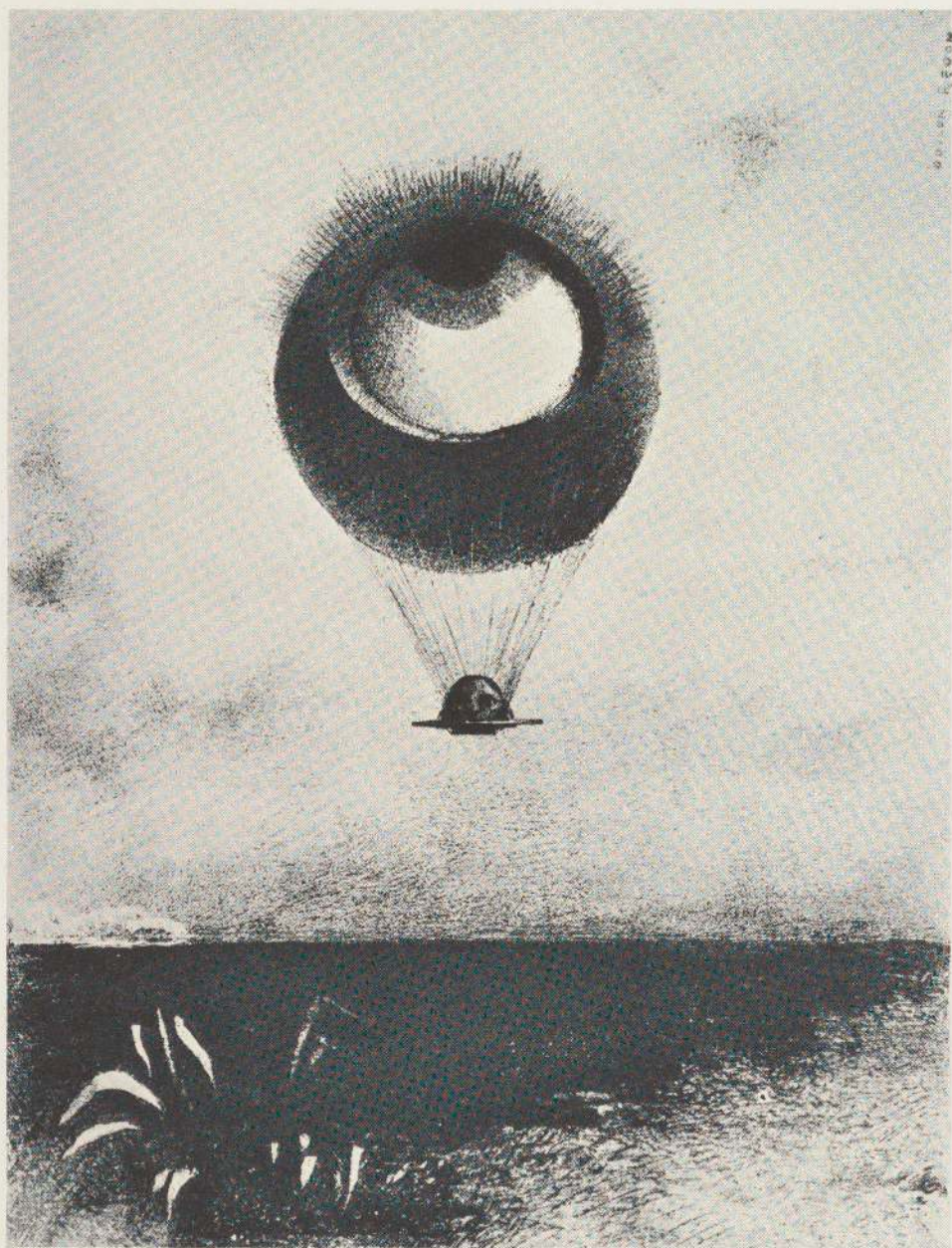
I was at this time a handsome boy of
fourteen.



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

147 Meryon: The sickly cryptogam





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

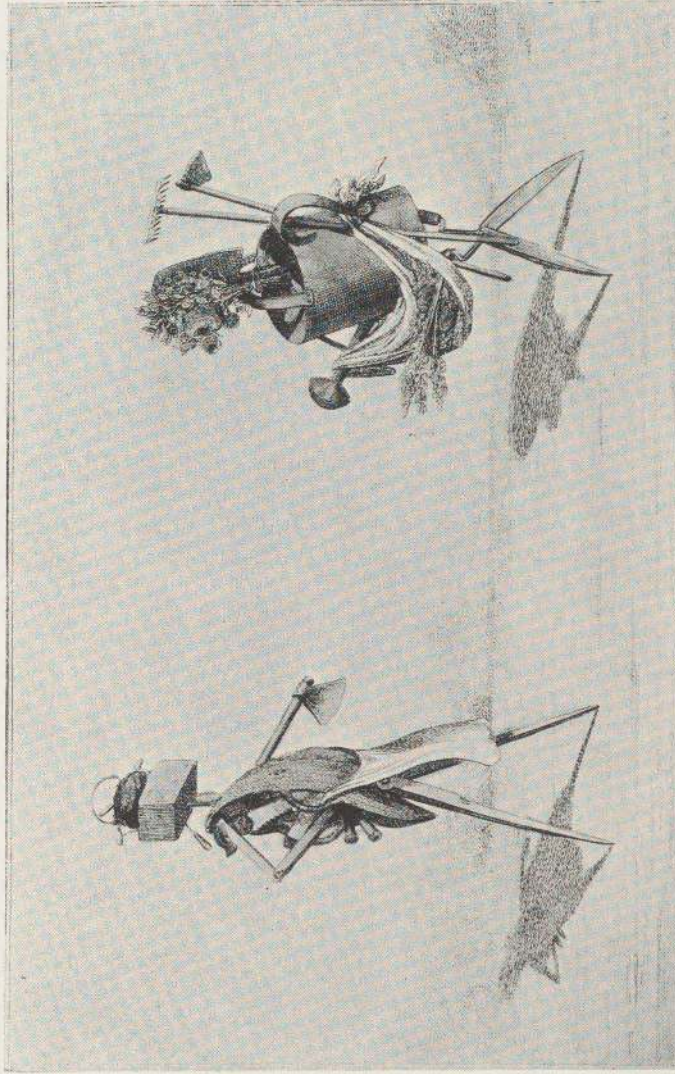




168 Rousseau: The dream, 1910



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.

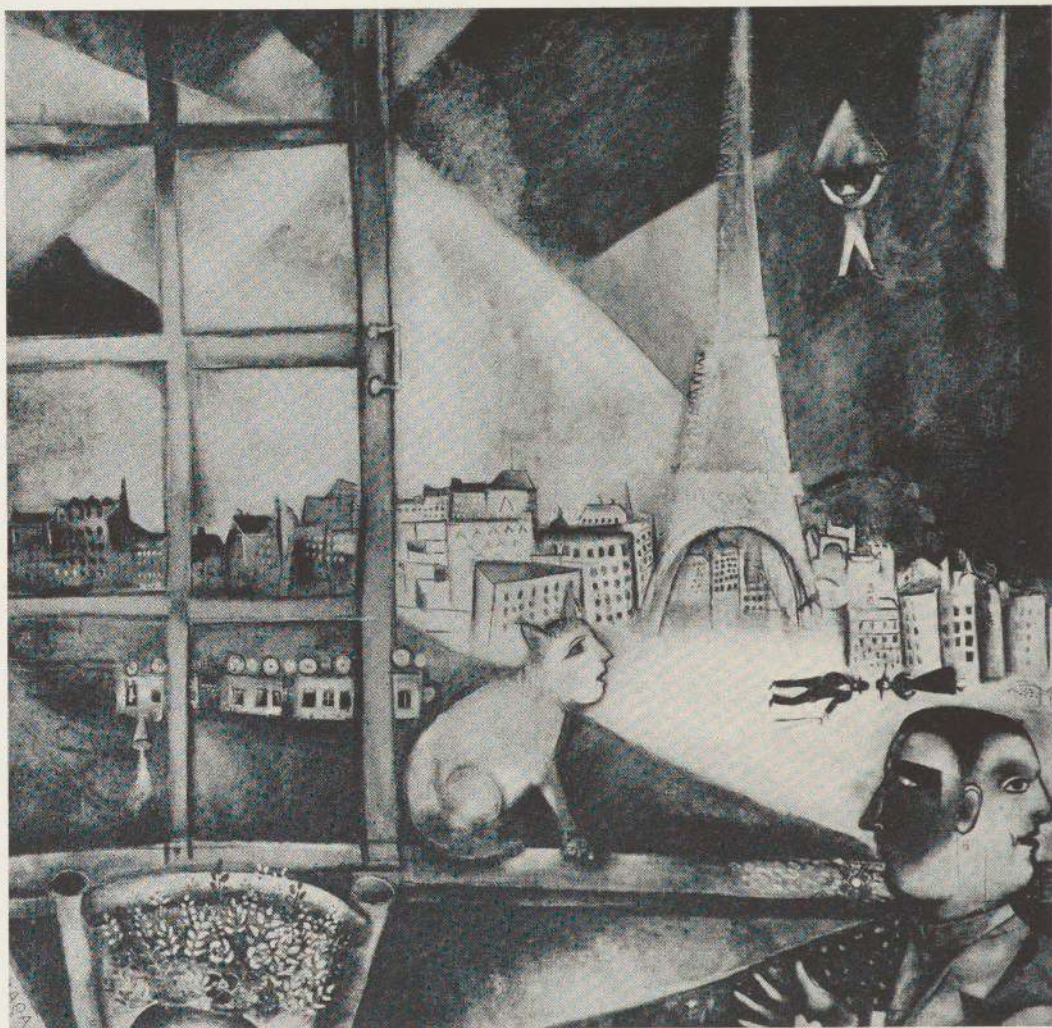
Kandinsky has not participated in either movement but some of his work of 1911-17 interested the Zurich Dadaists and remains among the first and purest expressions of automatic painting.

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.

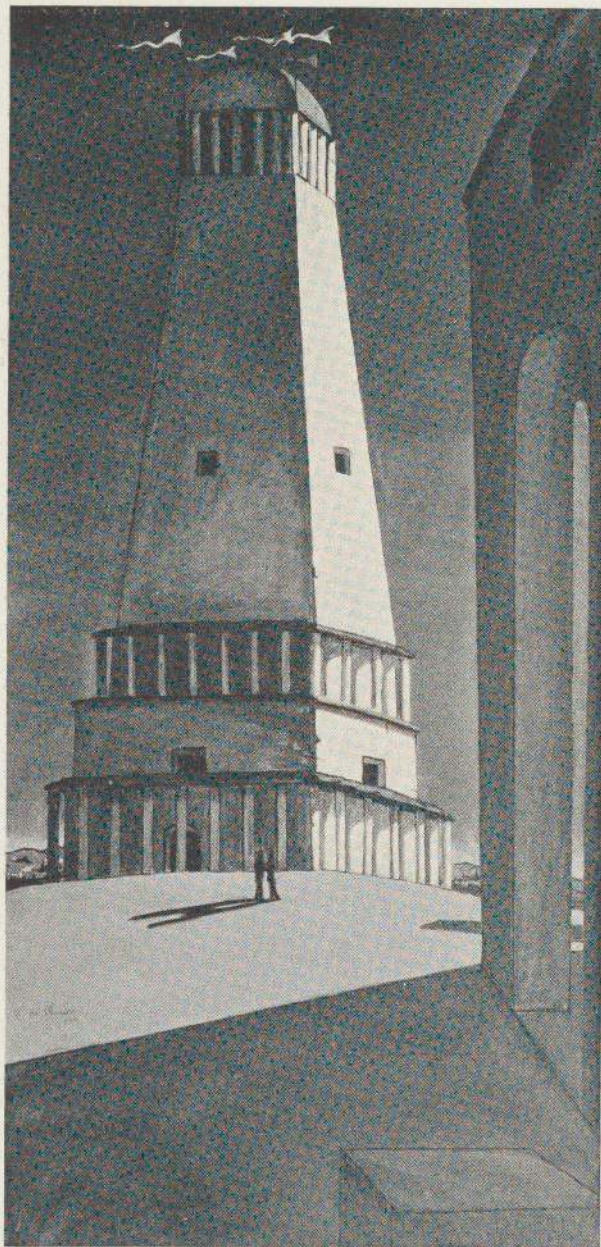
Picasso took no part in Dada although his *papiers collés* greatly influenced Dada *collage*. During the past decade and especially in the past year Picasso has become more and more involved with the Surrealists, taking an active part in their publications and exhibitions.



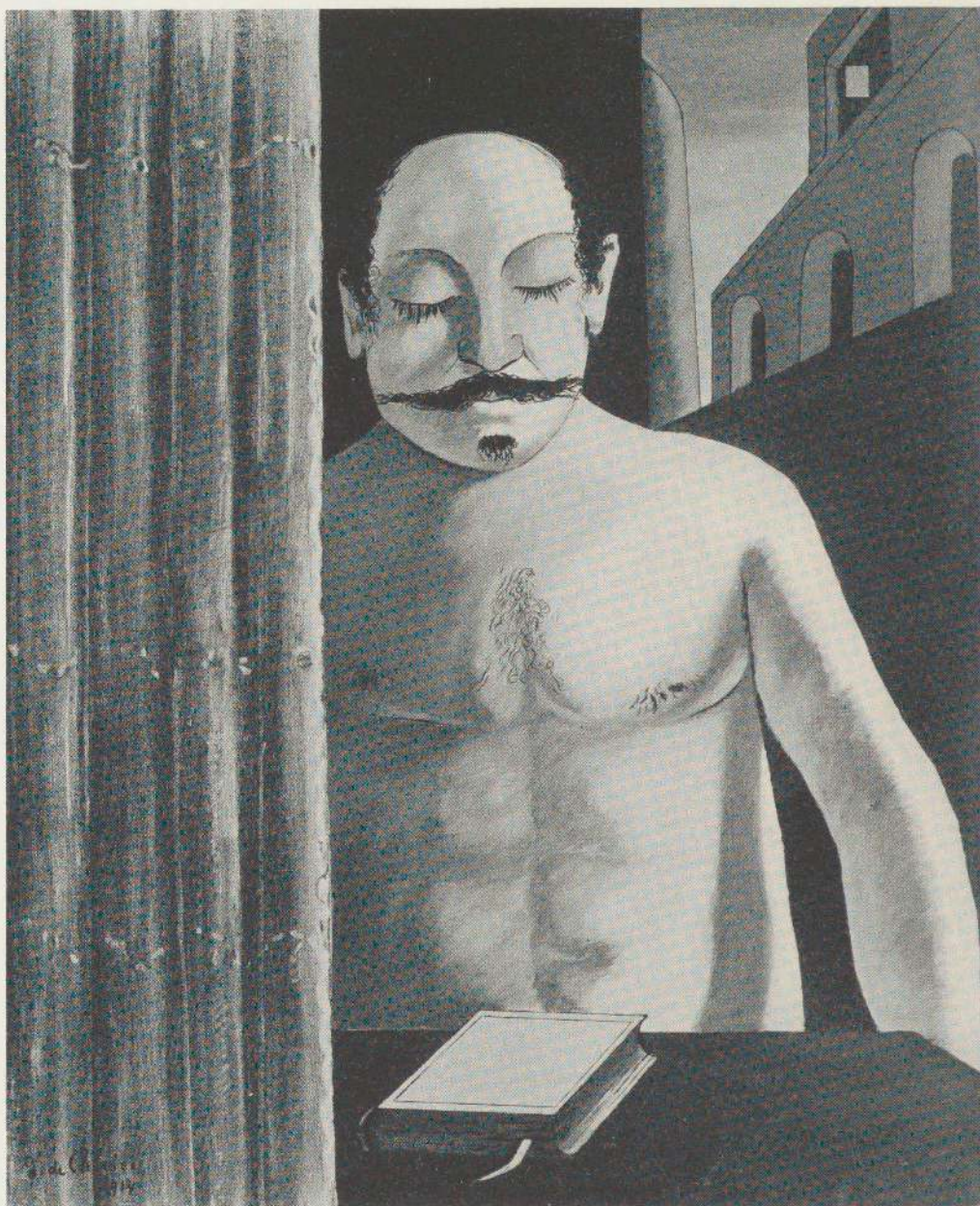
184 Chagall: Dedicated to my fiancée, 1911



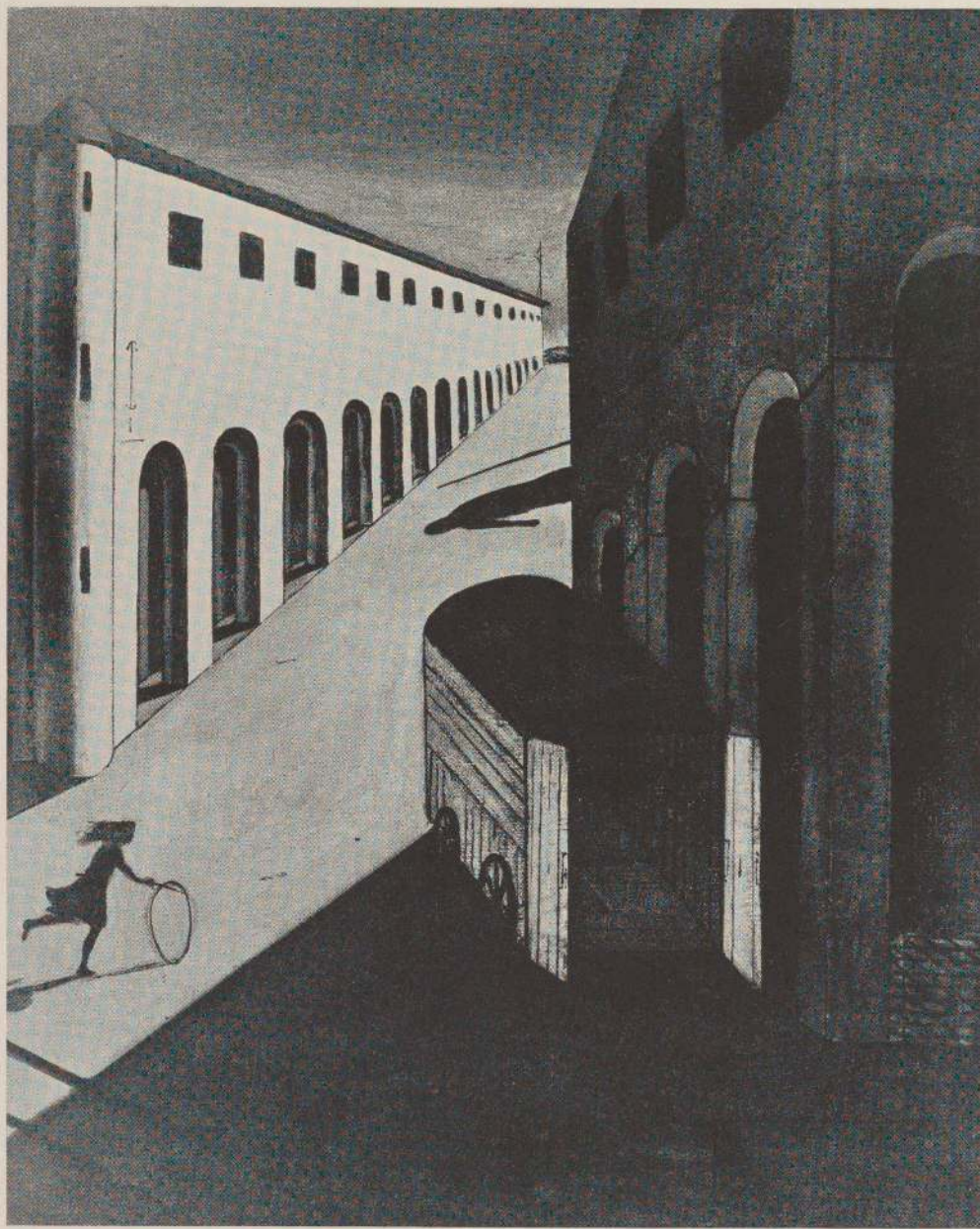
185 Chagall: Paris through the window, 1912



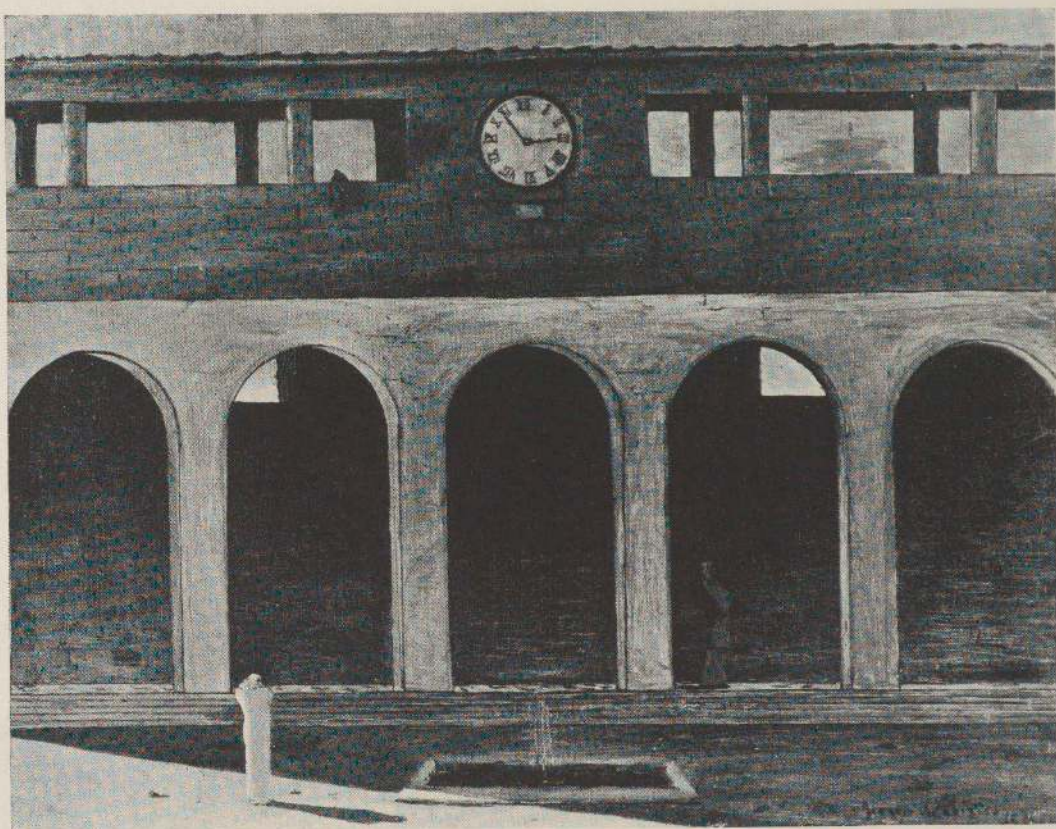
190 de Chirico: Nostalgia of the infinite, 1911



193 de Chirico: The child's brain, 1914



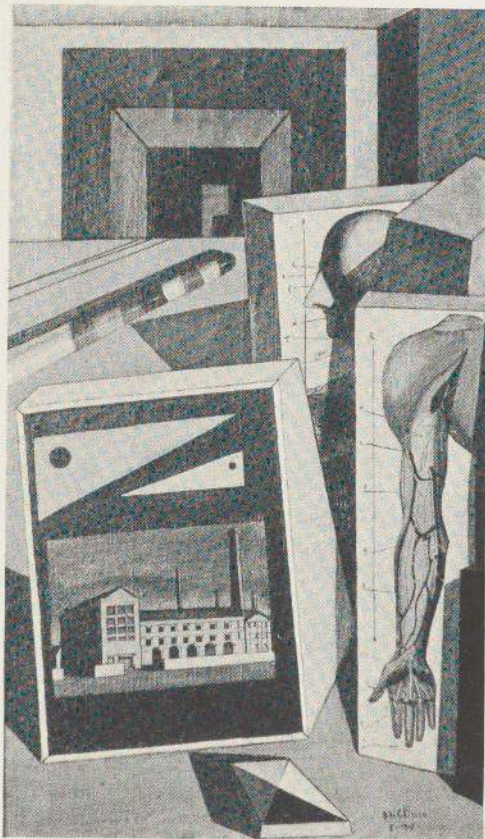
194 de Chirico: Melancholy and mystery of a street, 1914



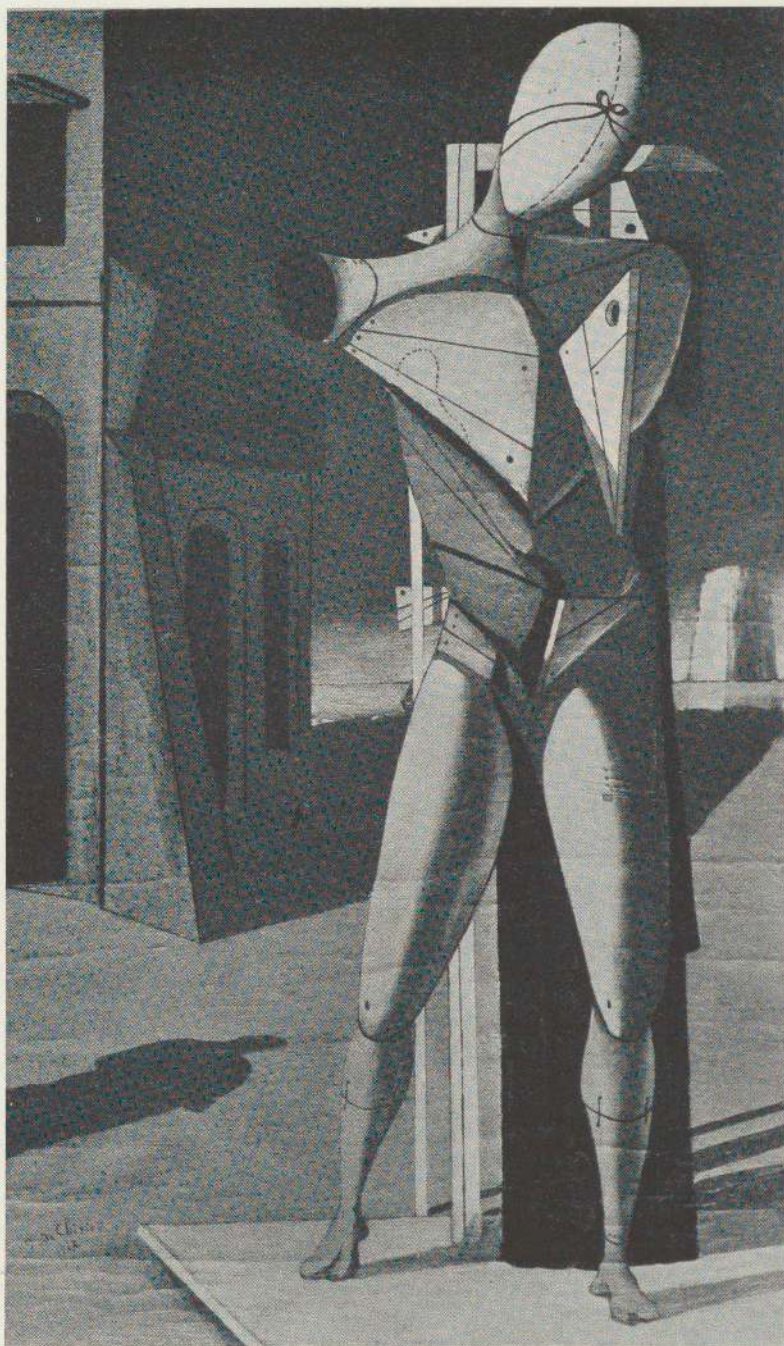
195 de Chirico: The enigma of the hour, 1914



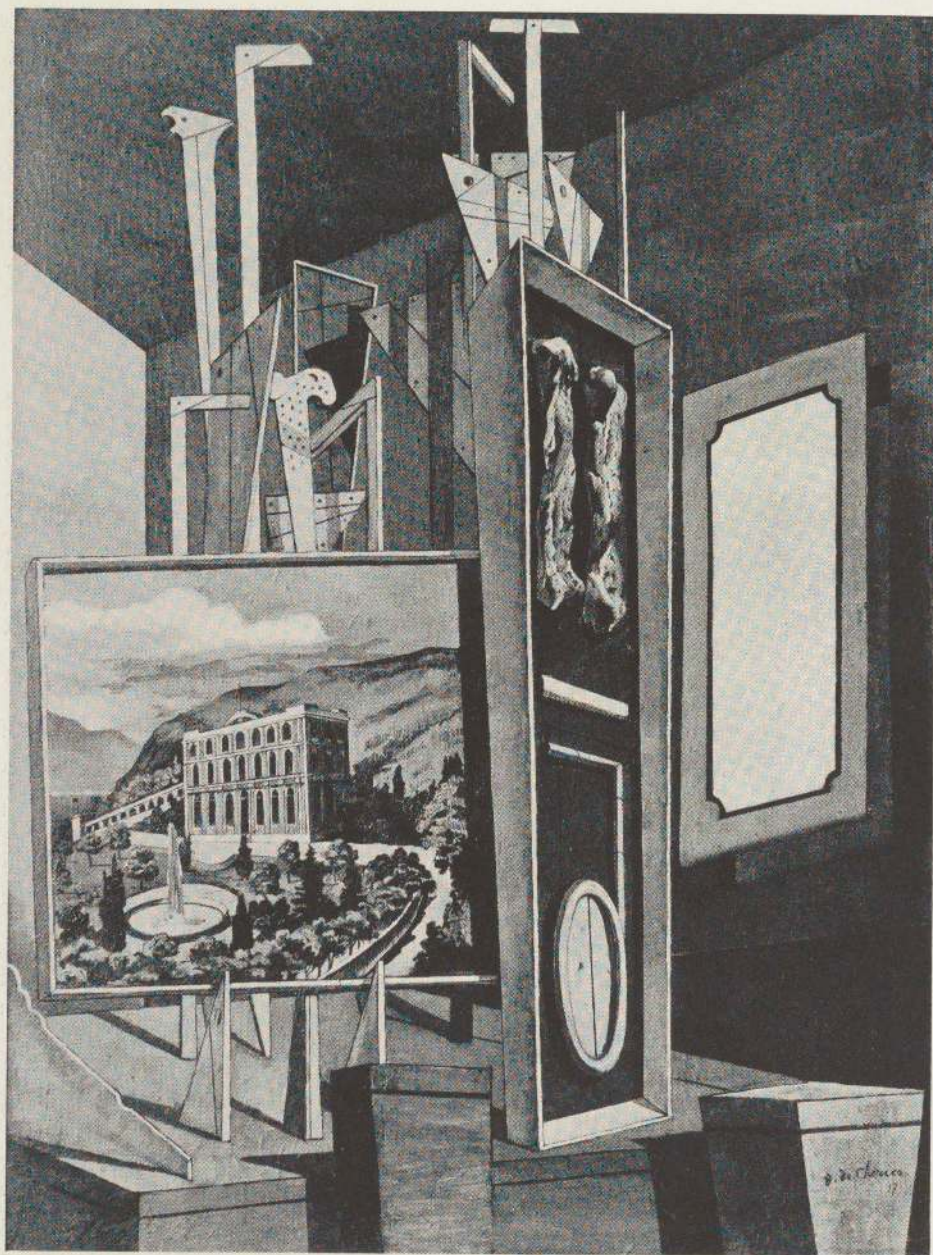
196 de Chirico: The sailors' barracks, 1914



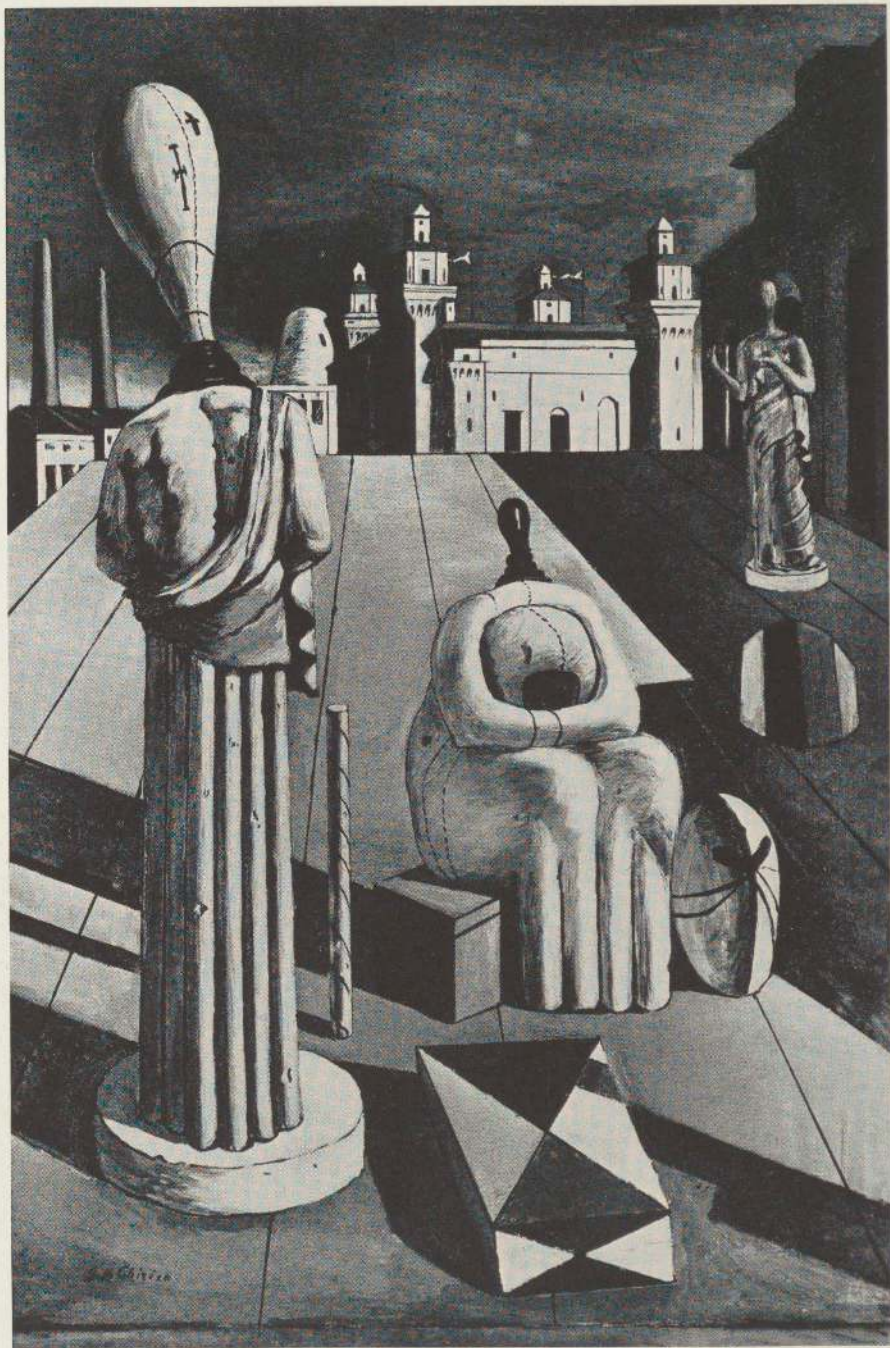
215 de Chirico: Toys of a philosopher, 1917



211 de Chirico: Troubadour, 1917



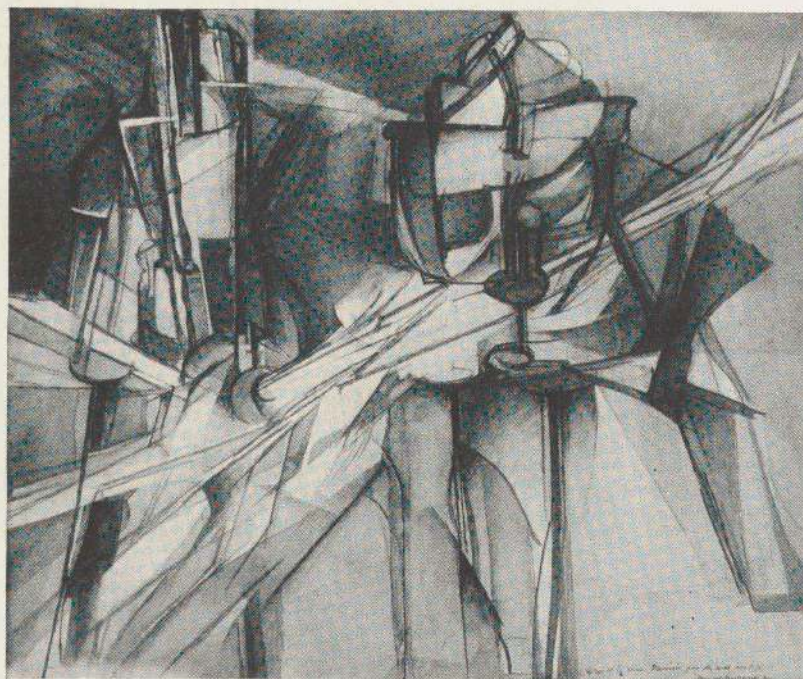
212 de Chirico: Grand metaphysical interior, 1917



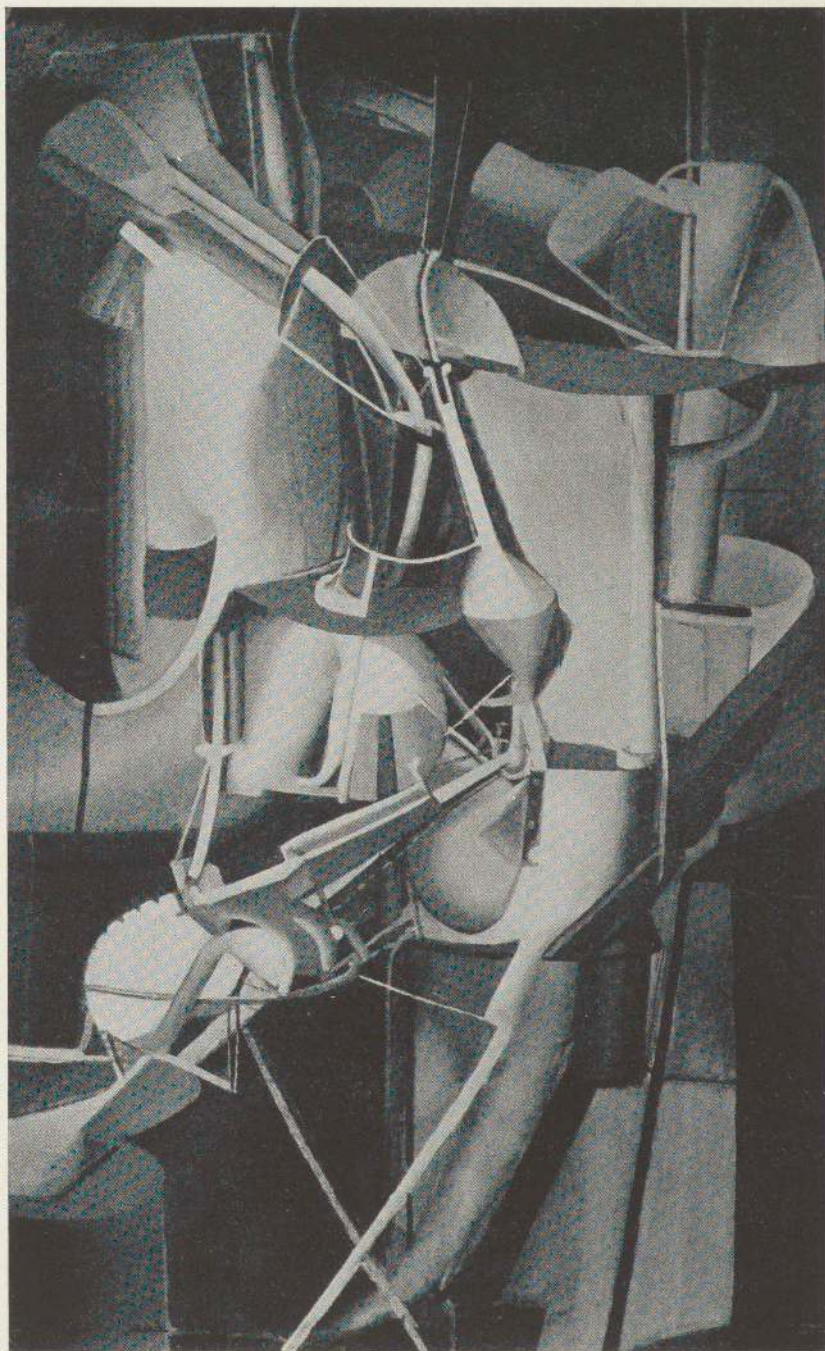
214 de Chirico: The disquieting muses



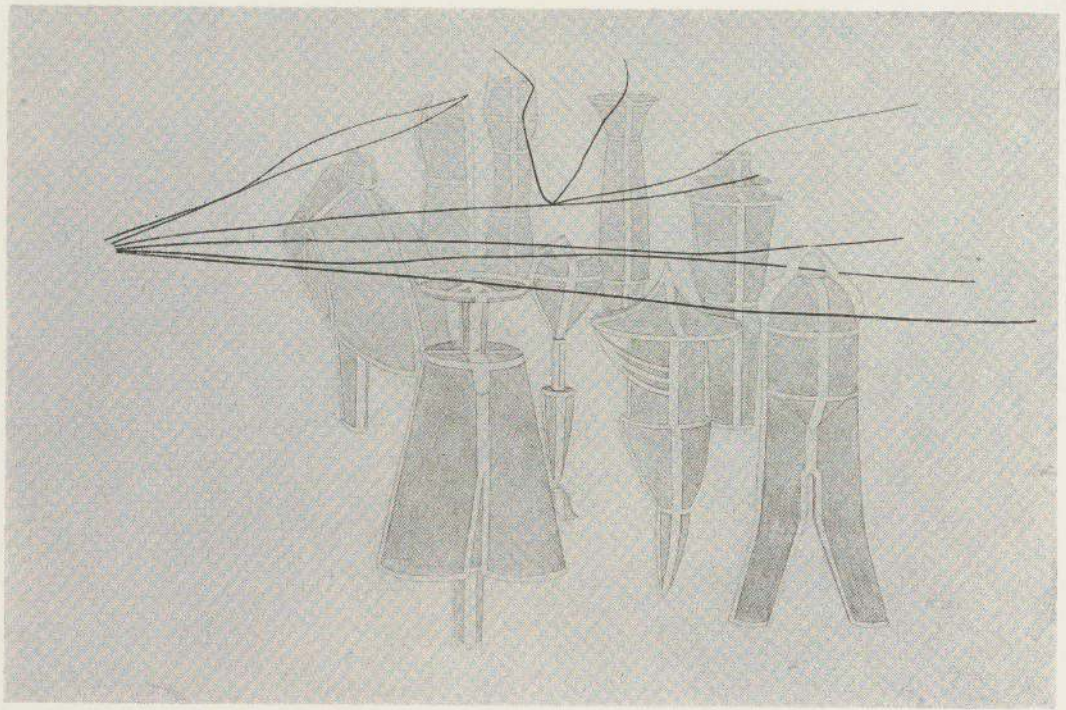
216 Duchamp: Coffee mill, 1911

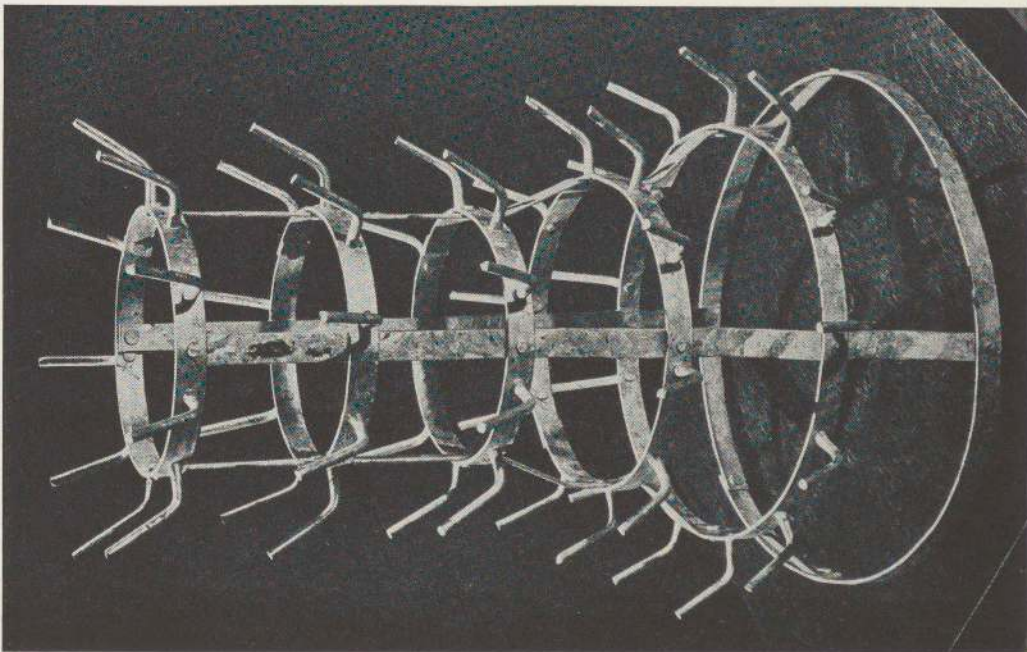


218 Duchamp: The king and queen traversed by swift nudes, 1912

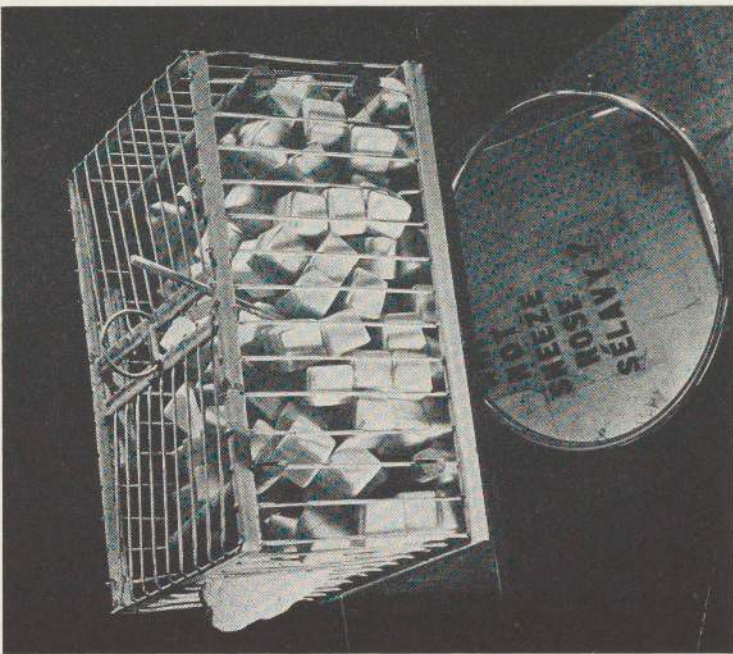


217 Duchamp: The bride, 1912

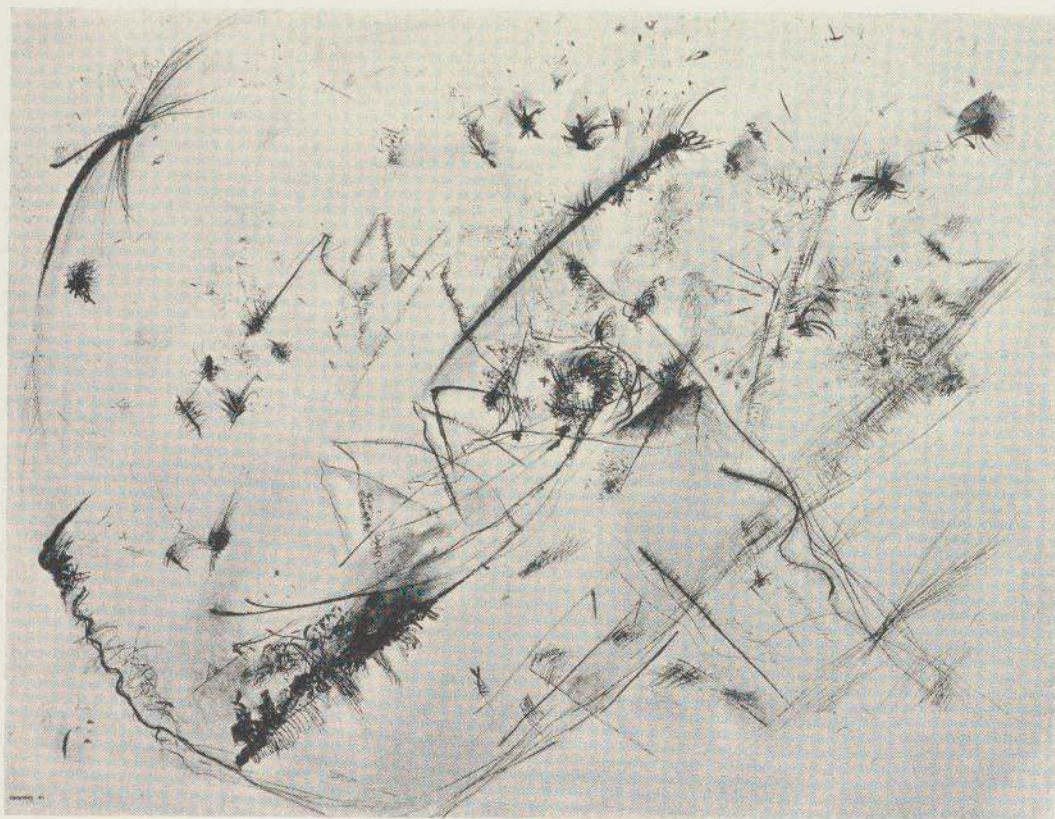




221 Duchamp: "Ready-made," 1914



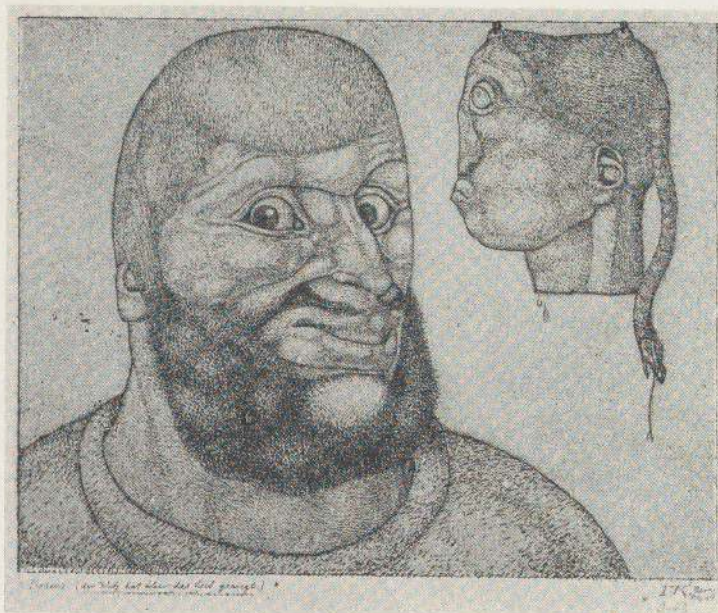
224 Duchamp: Why not sneeze? 1921



226 Kandinsky: Light picture, 1913



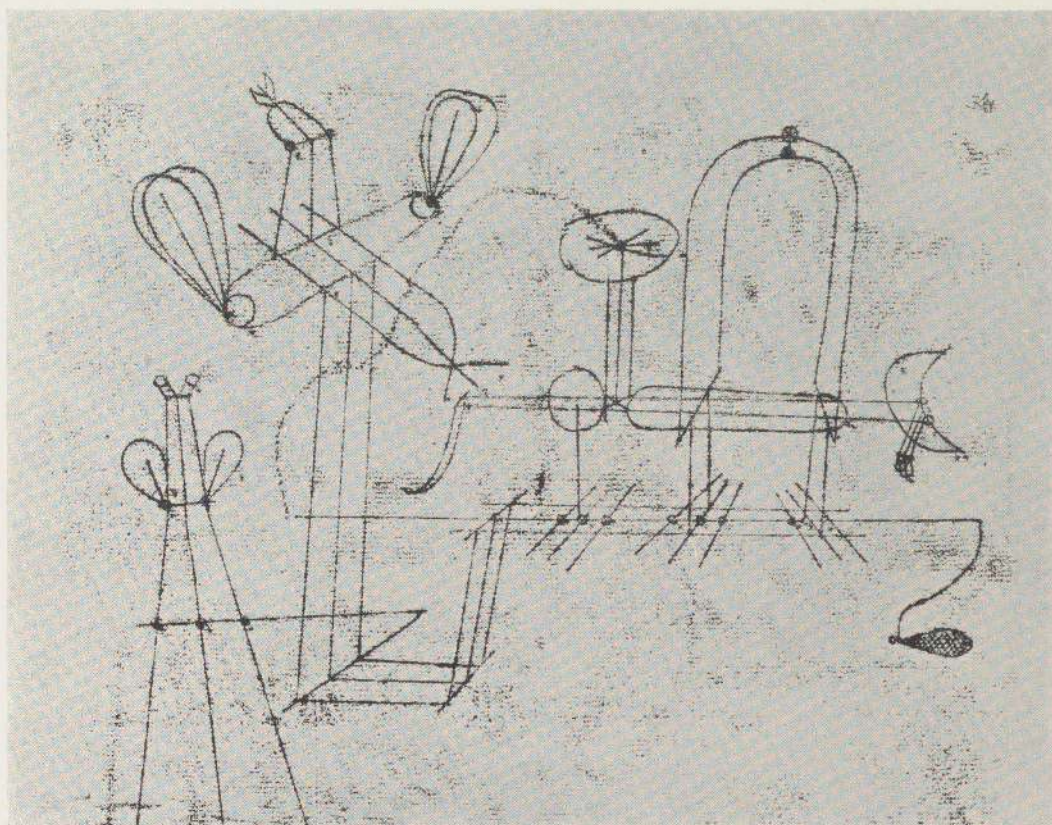
230 Klee: Musical dinner party, 1907



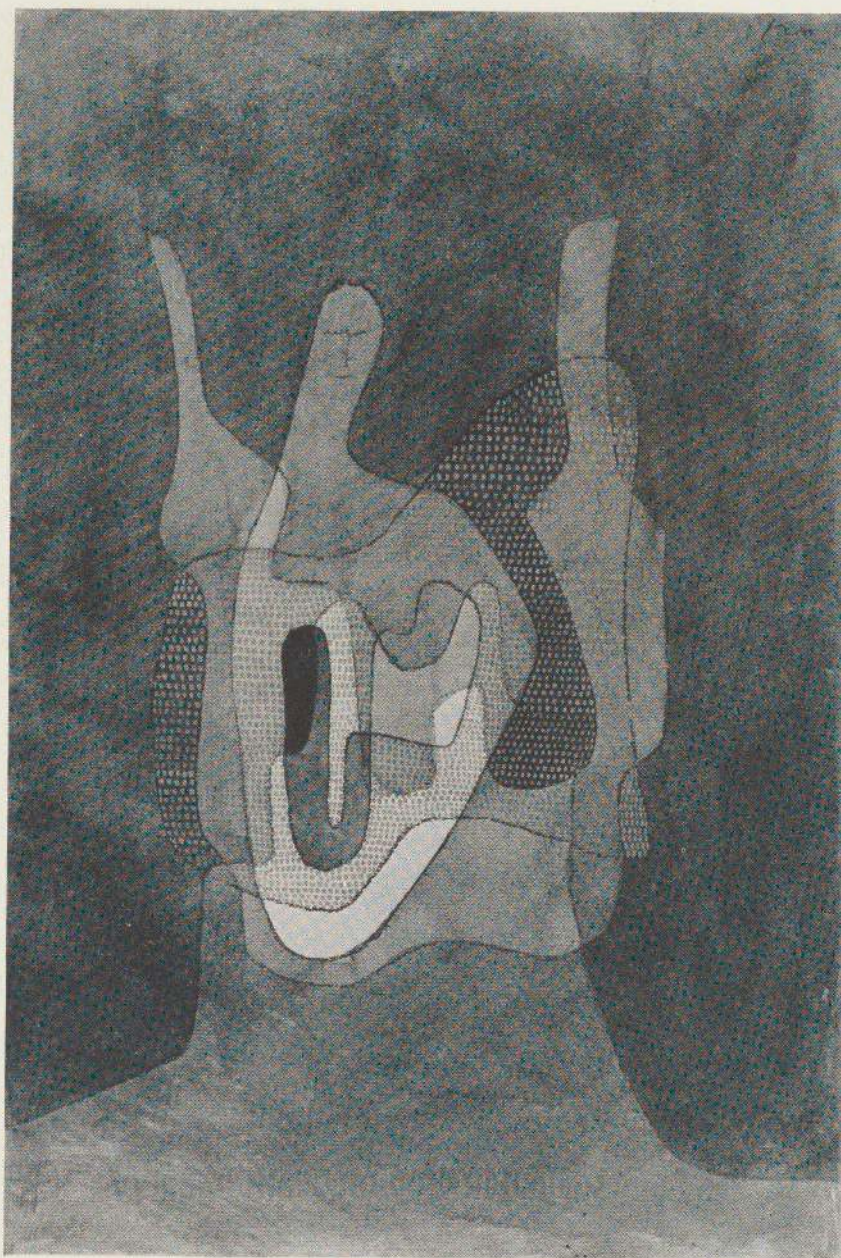
229 Klee: Perseus—the triumph of
brain over body, 1904



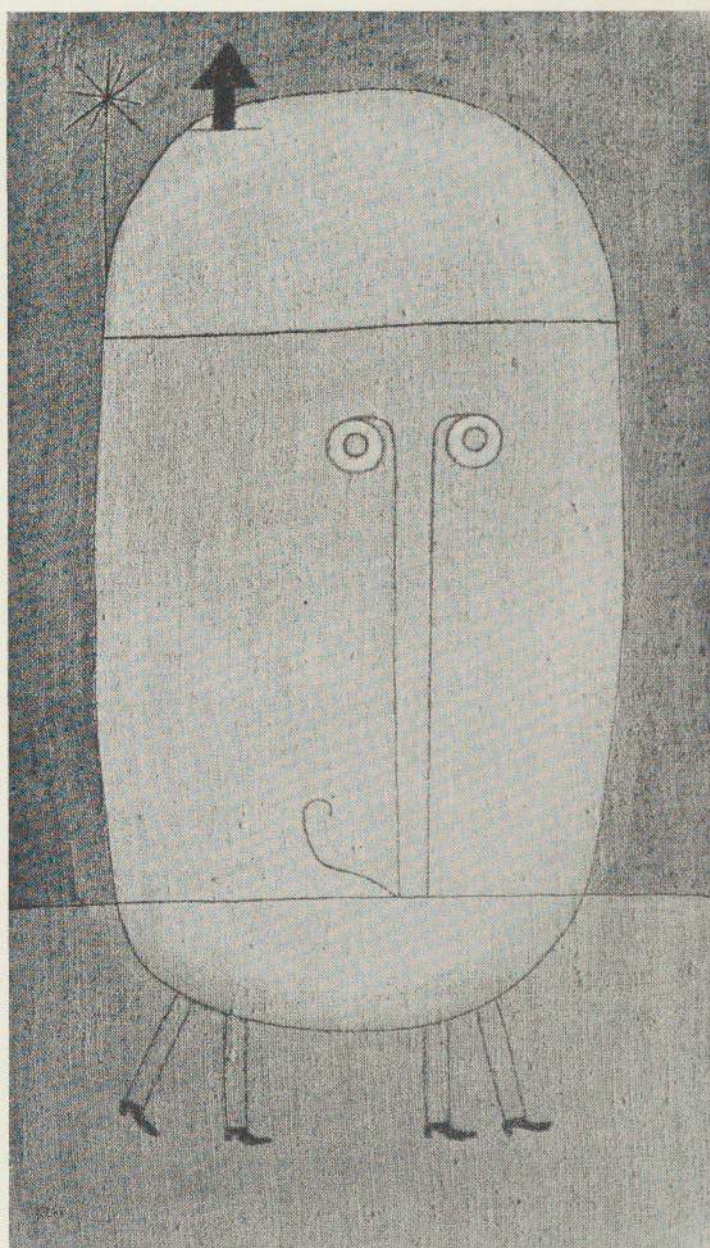
231 Klee: Little world, 1914



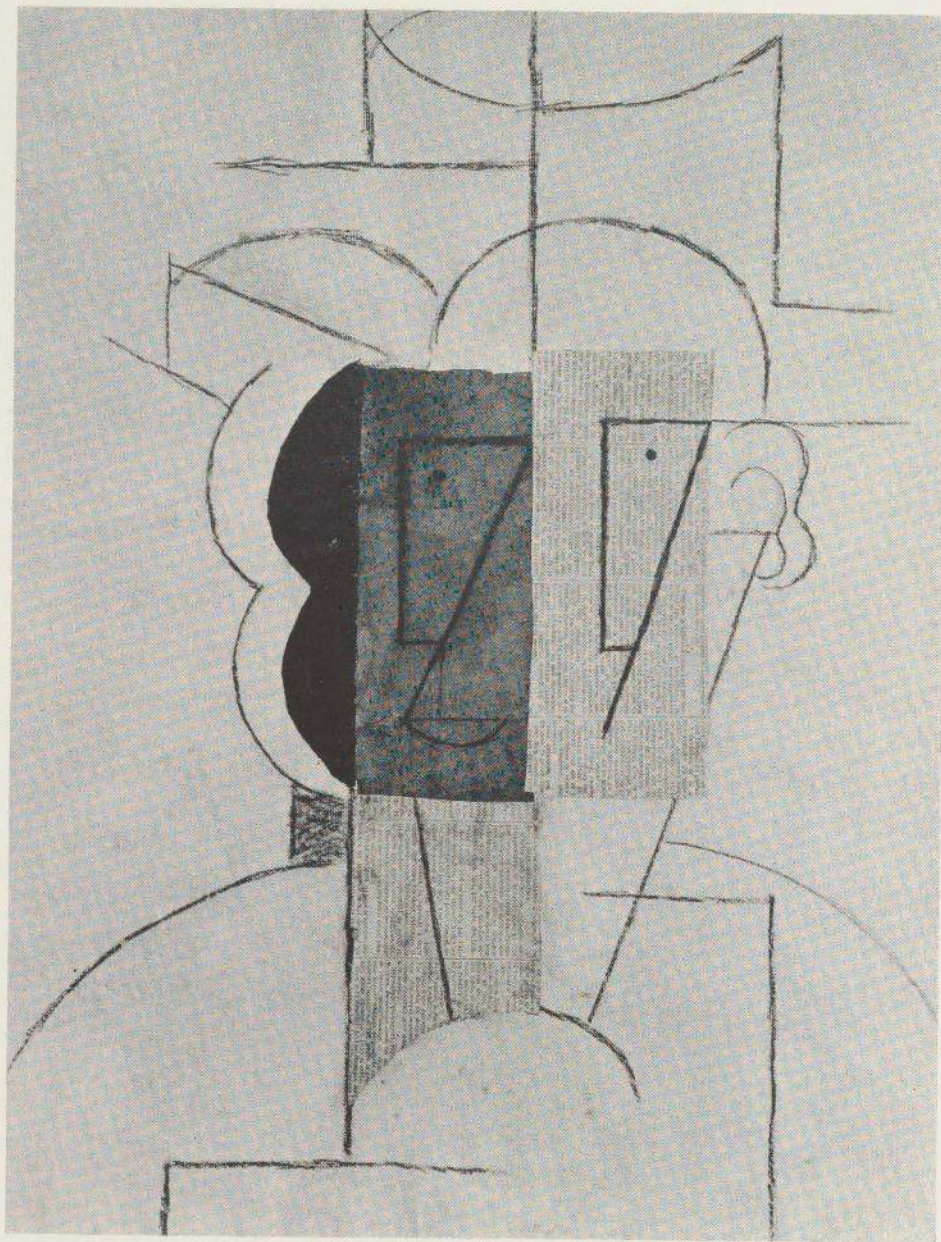
234 Klee: Little experimental machine, 1921



243 Klee: Protectress, 1932



244 Klee: Mask of fear, 1932



251 Picasso: Head, 1913

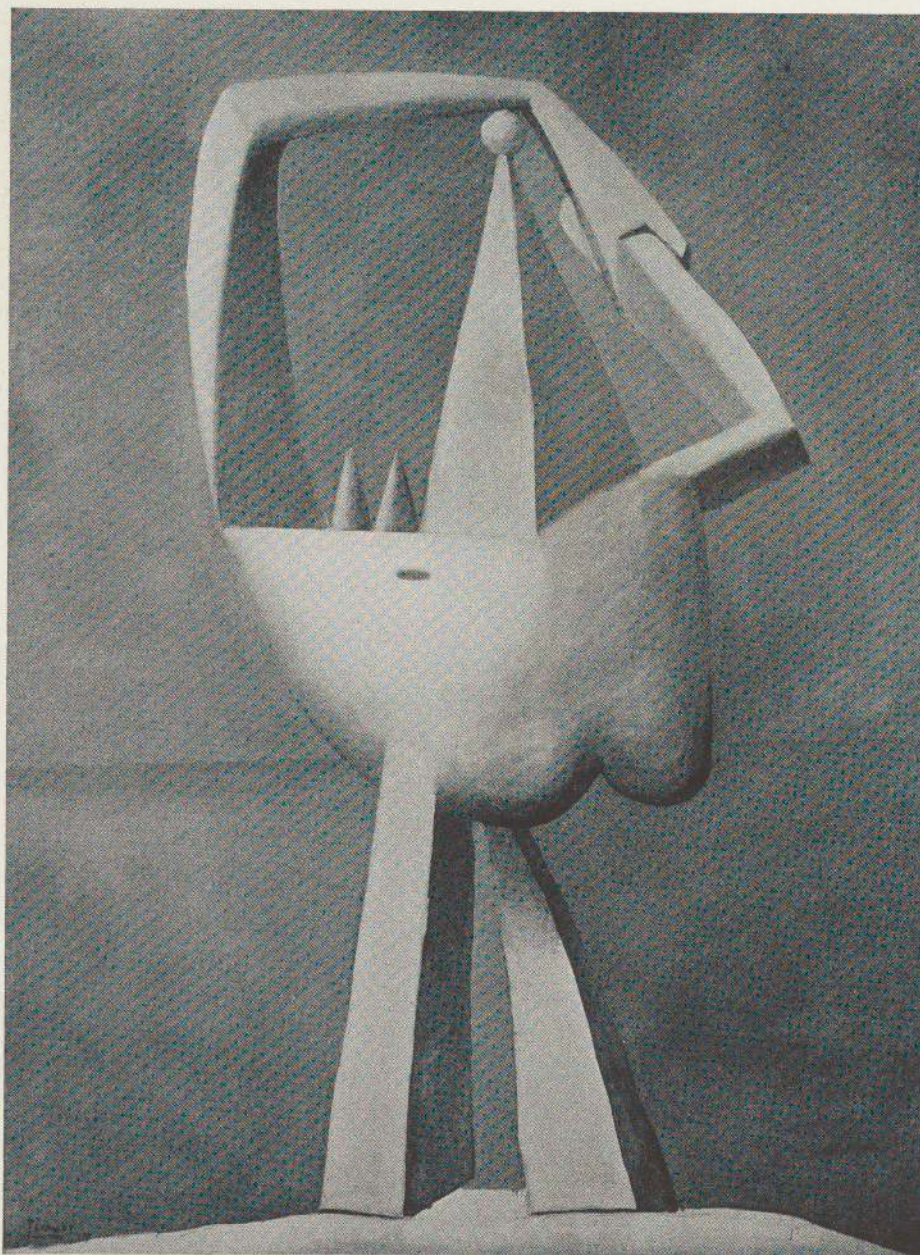




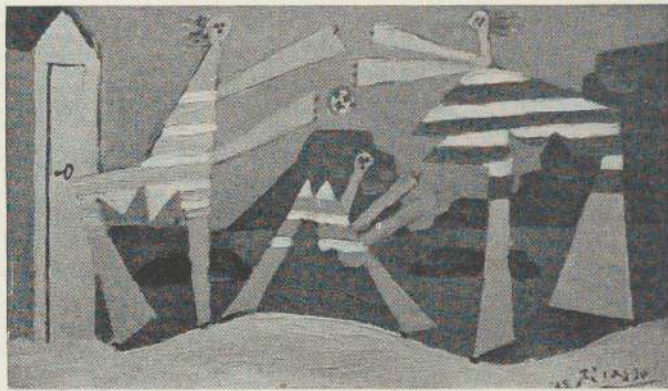
253 Picasso: Harlequin, 1918



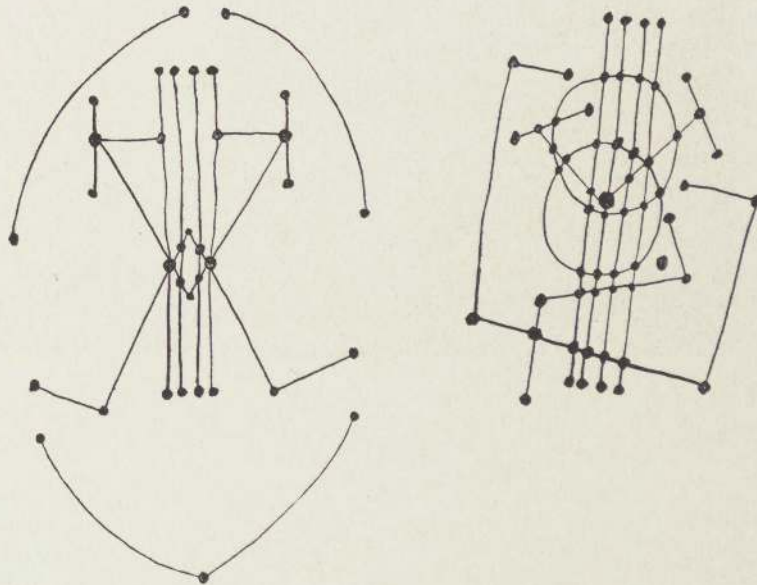
254 Picasso: Seated woman, 1927



257 Picasso: *Metamorphosis (Bather)*, 1929



256 Picasso: Figures on the seashore, 1928



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



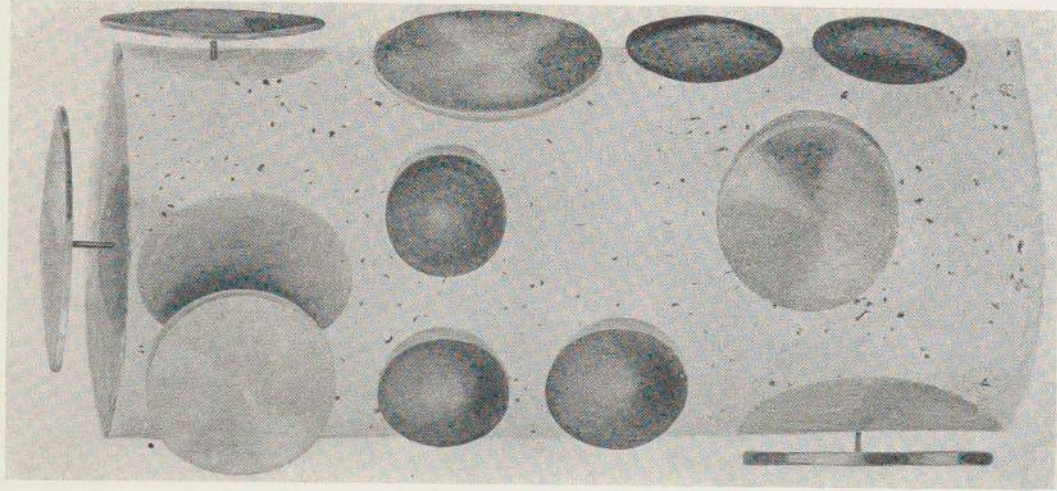




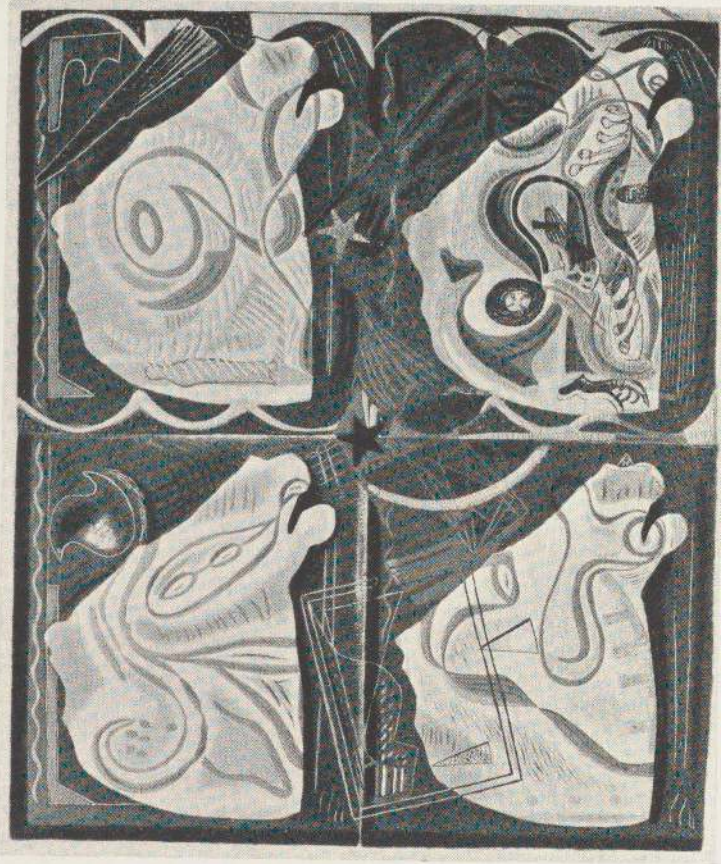
Dada and Surrealism

Dada: 1916 to about 1922

Surrealism: 1924 to the present

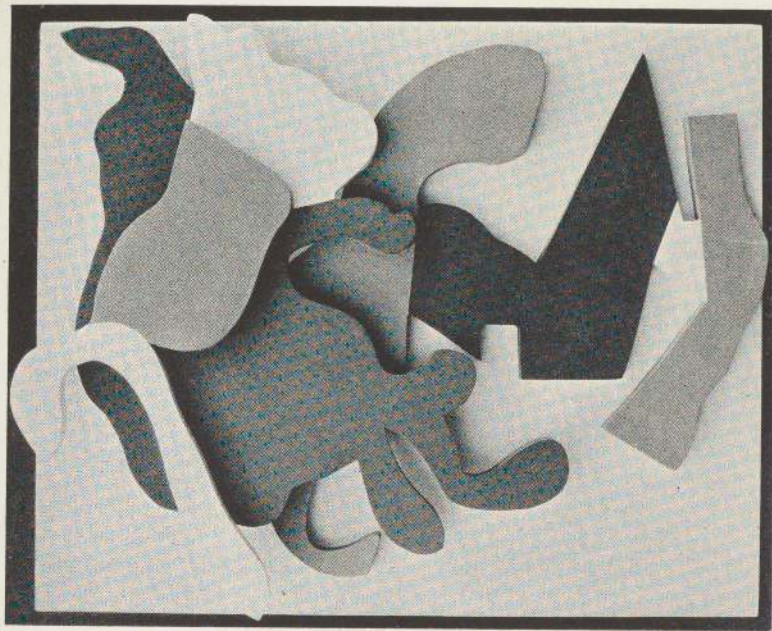
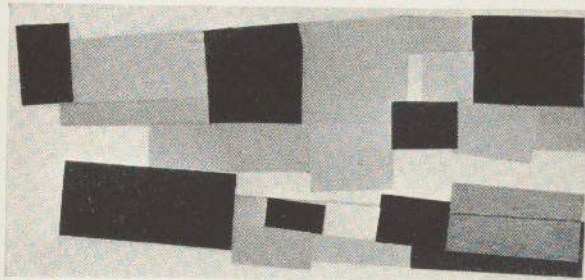


299 Banting: His Royal Highness



262 Agar: Quadrige, 1935

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



264 Arp: Miller, relief, 1916



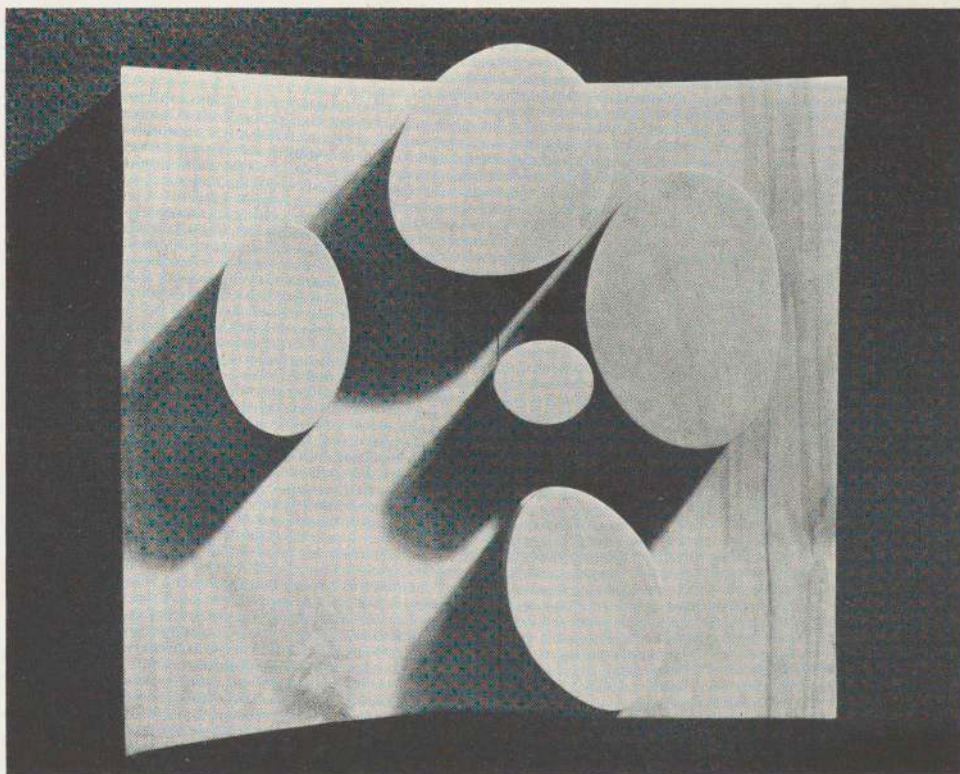
265 Arp: Automatic drawing, 1916



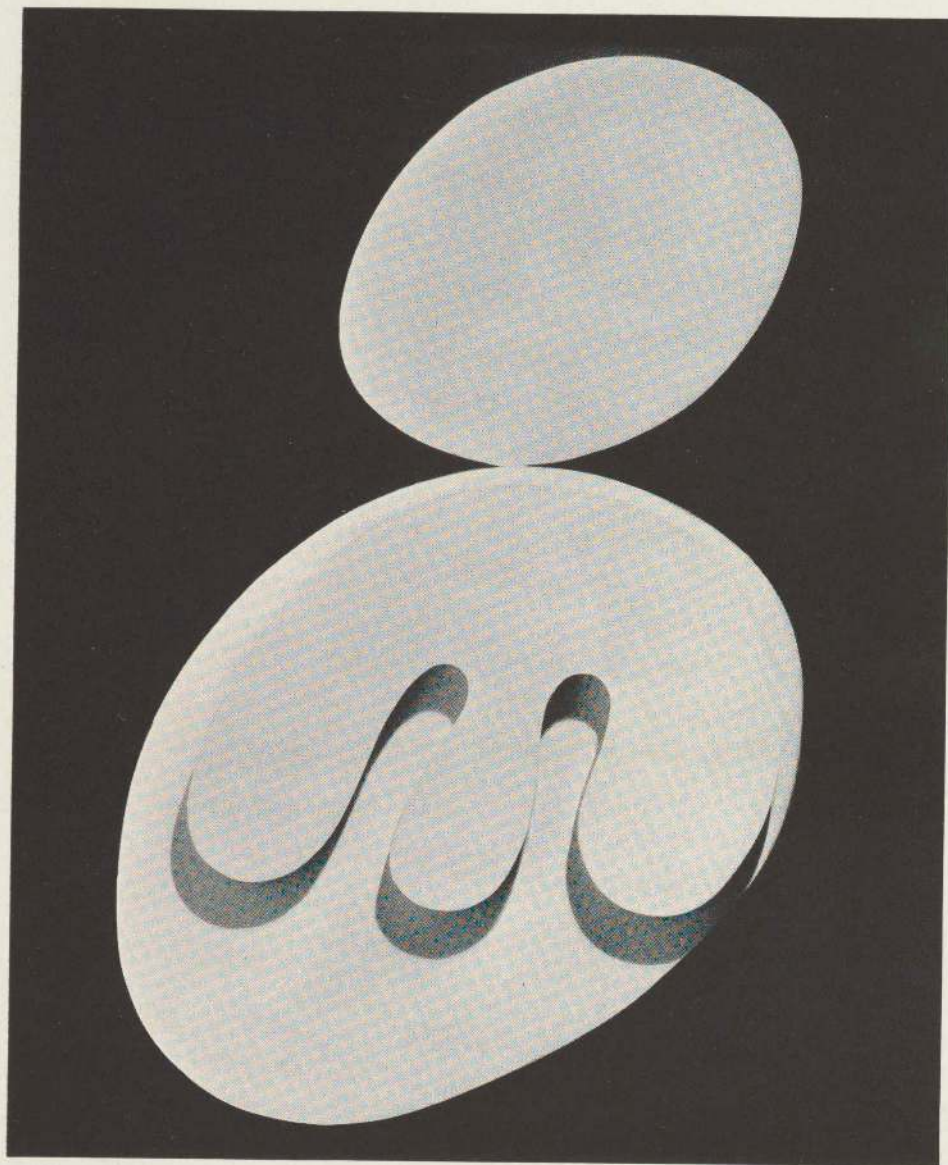
276 Arp: Mountain, table, anchors, navel, 1925



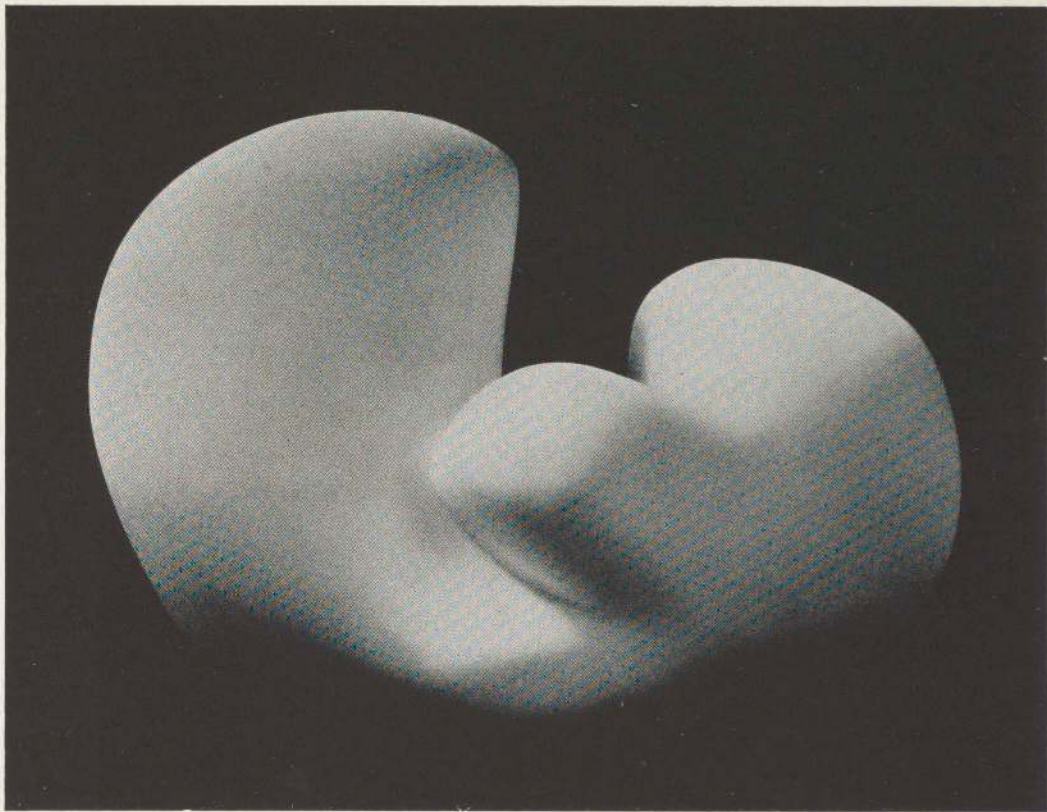
277 Arp: Two heads, 1927

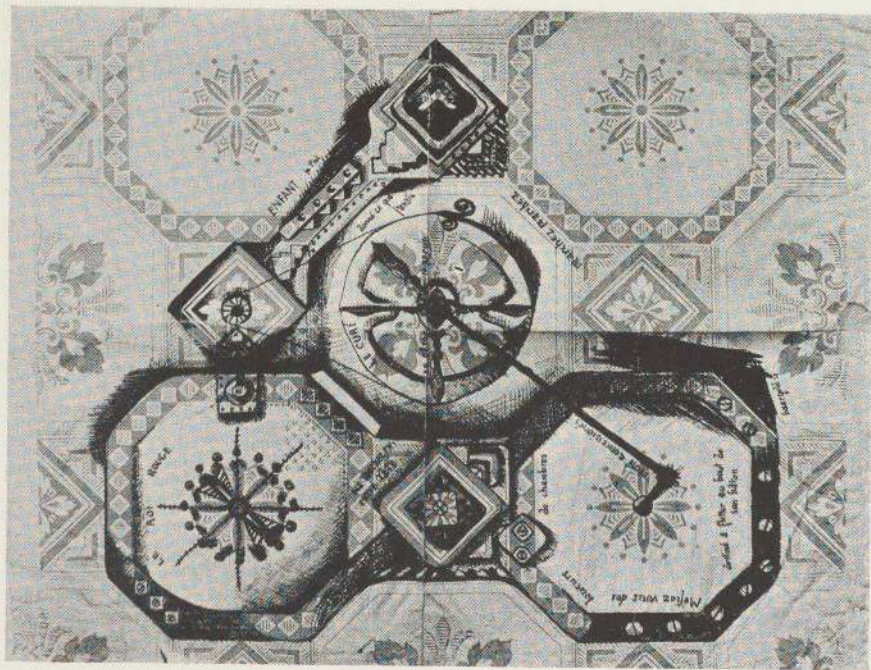


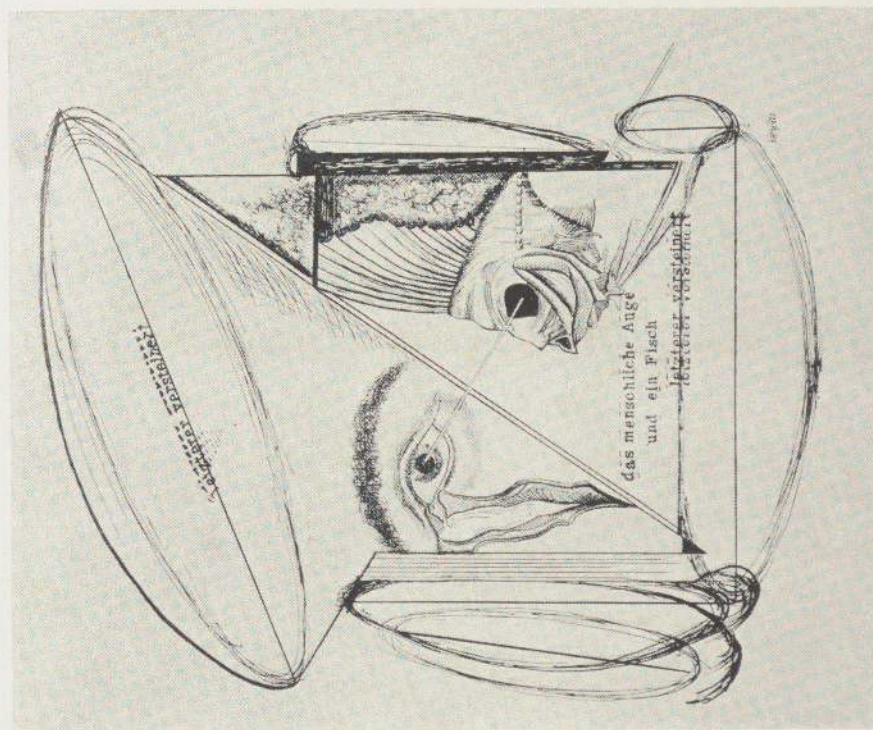
287 Arp: Objects arranged according to the law of chance or Navels, 1930



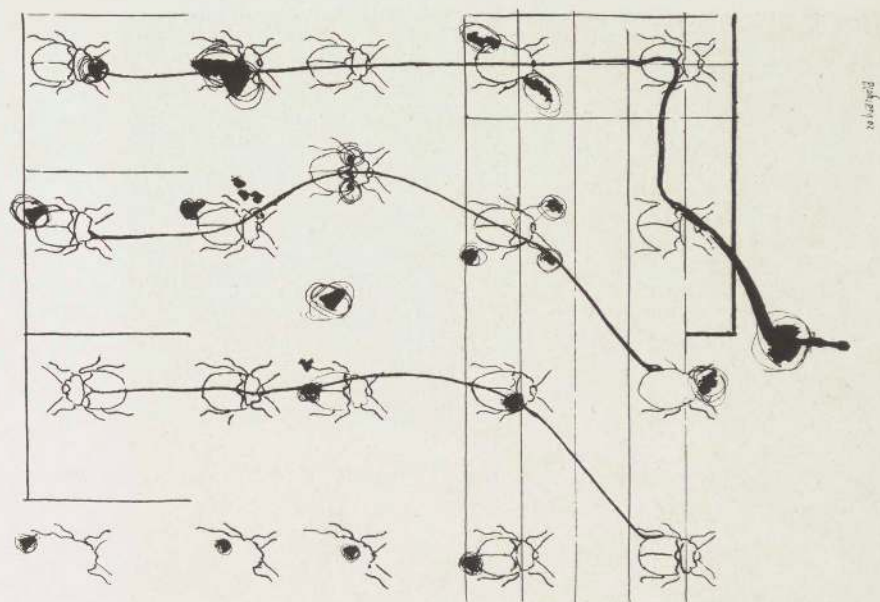
283 Arp: Two heads, 1929







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



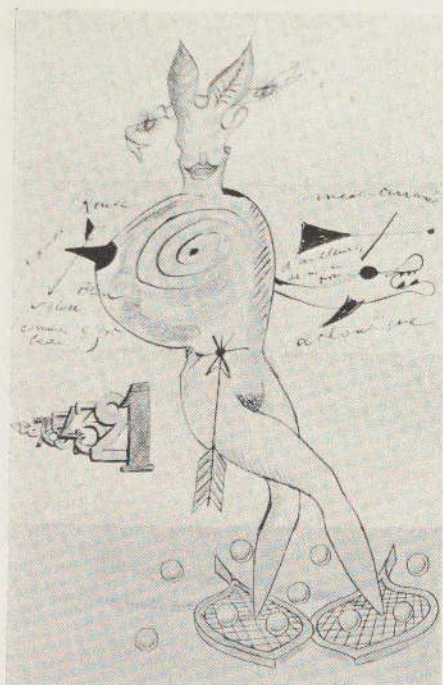
294 Baargeld: Drawing, 1920



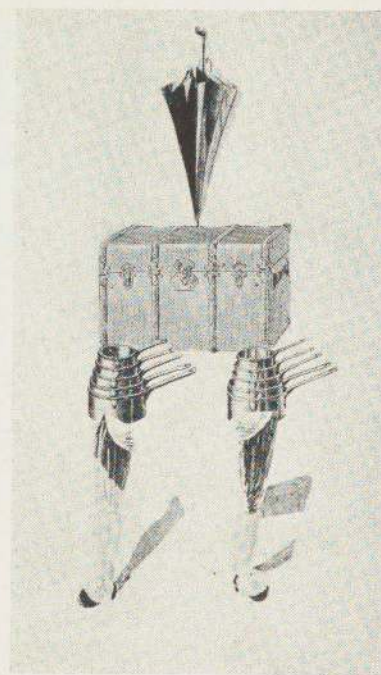
300 Bellmer: Drawing, 1936



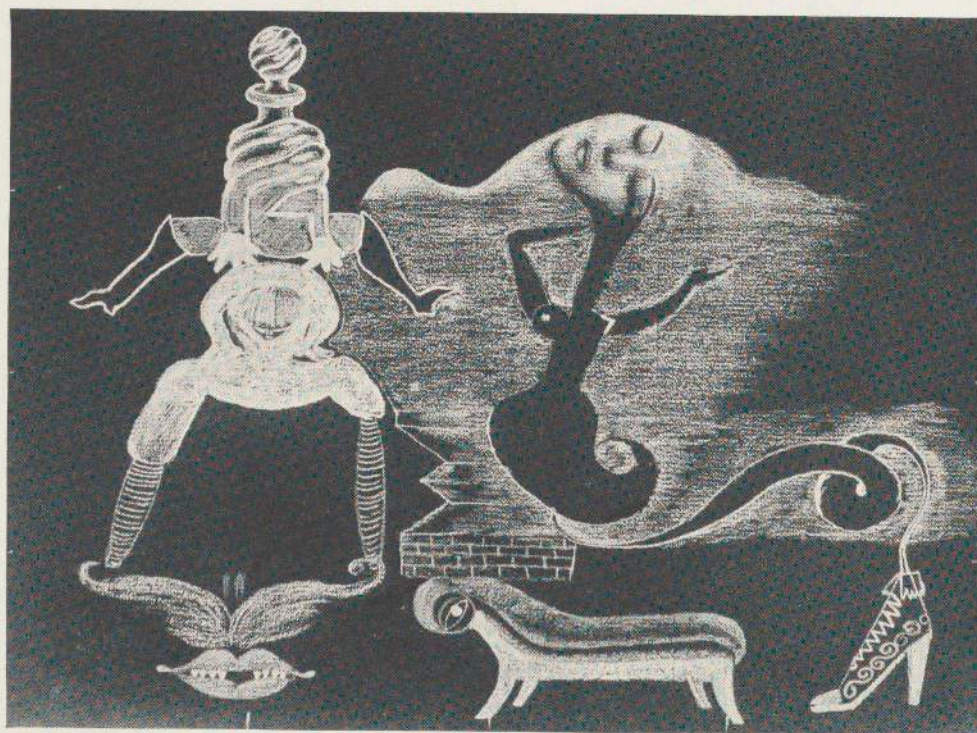
303 Burra: Hostesses, 1932



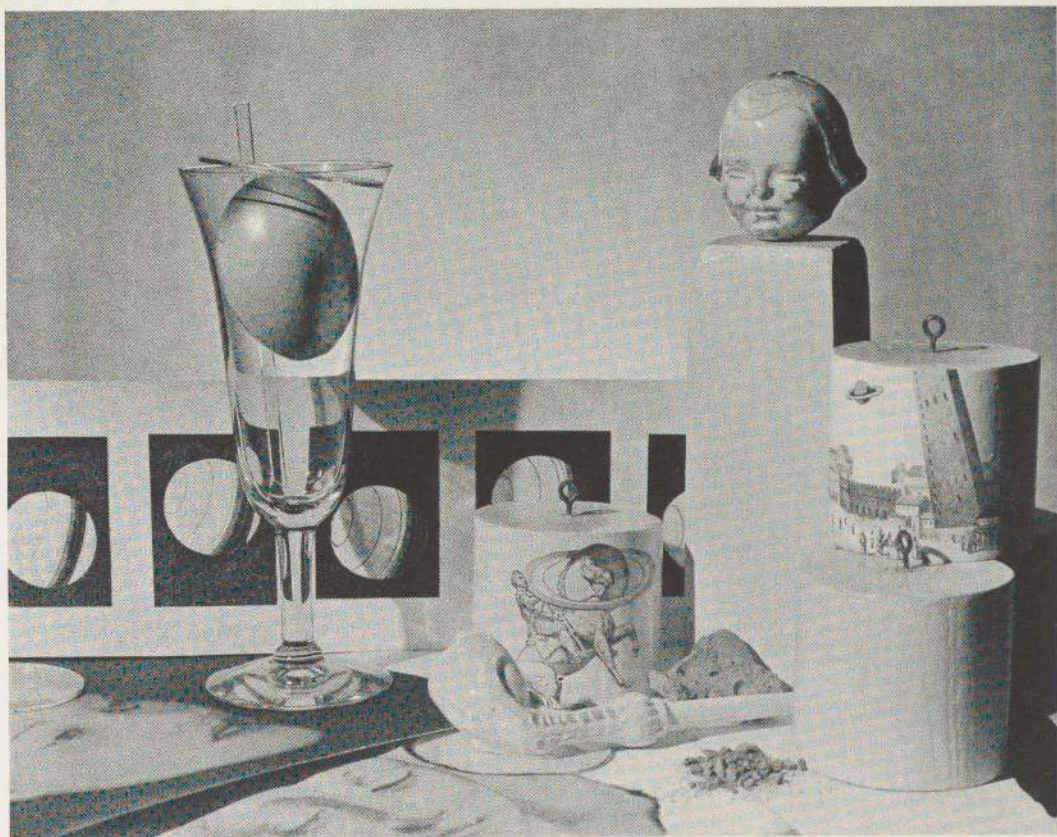
304 Exquisite corpse: Figure, 1926-27

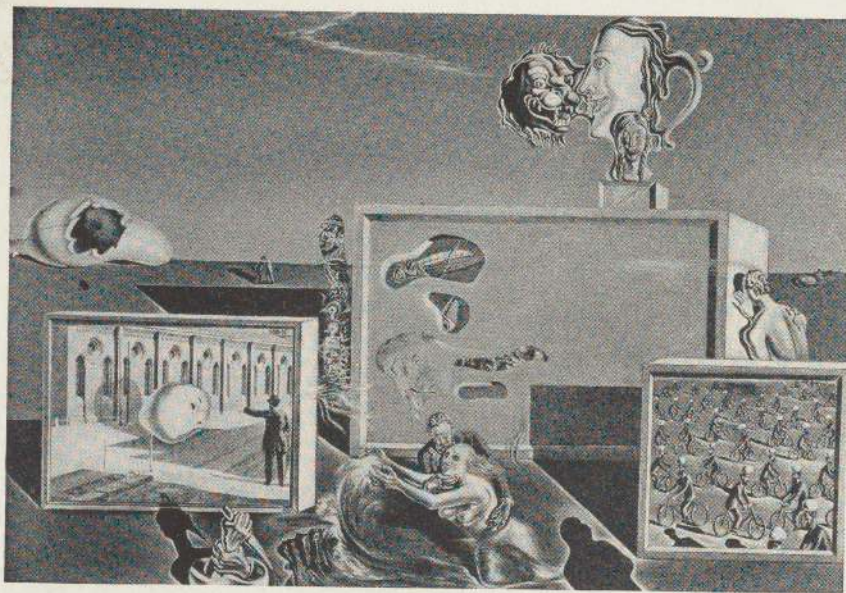


305 Exquisite corpse: Figure, 1928 [?]

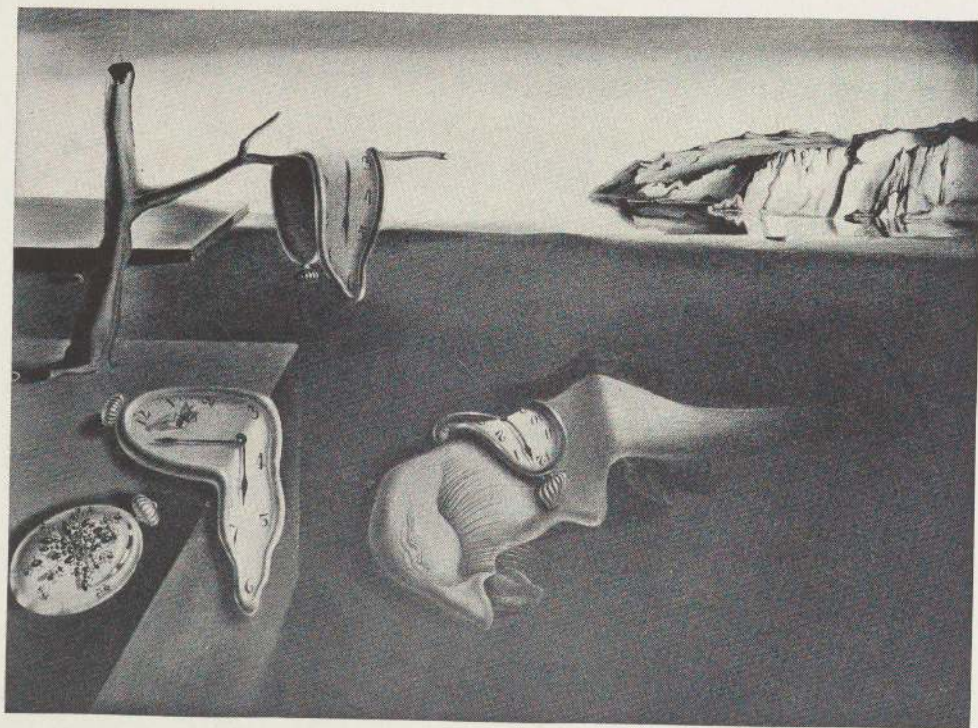


306 Exquisite corpse: Landscape, c. 1933

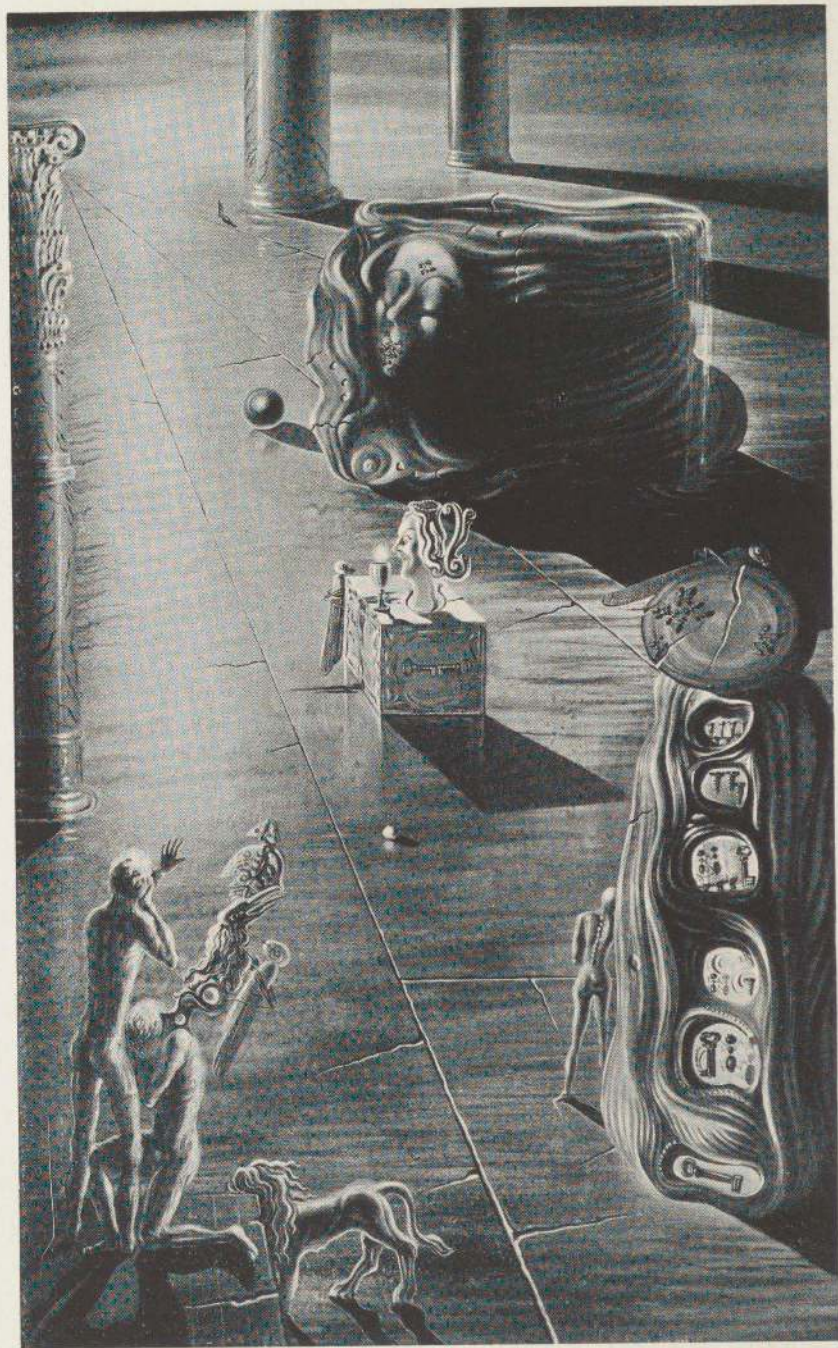




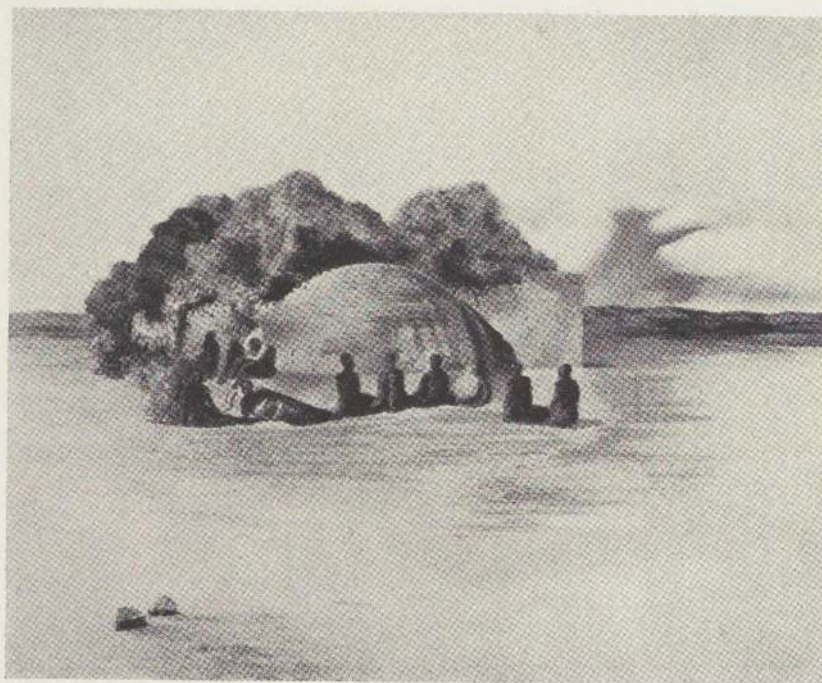
310 Dalí: Illuminated pleasures, 1929



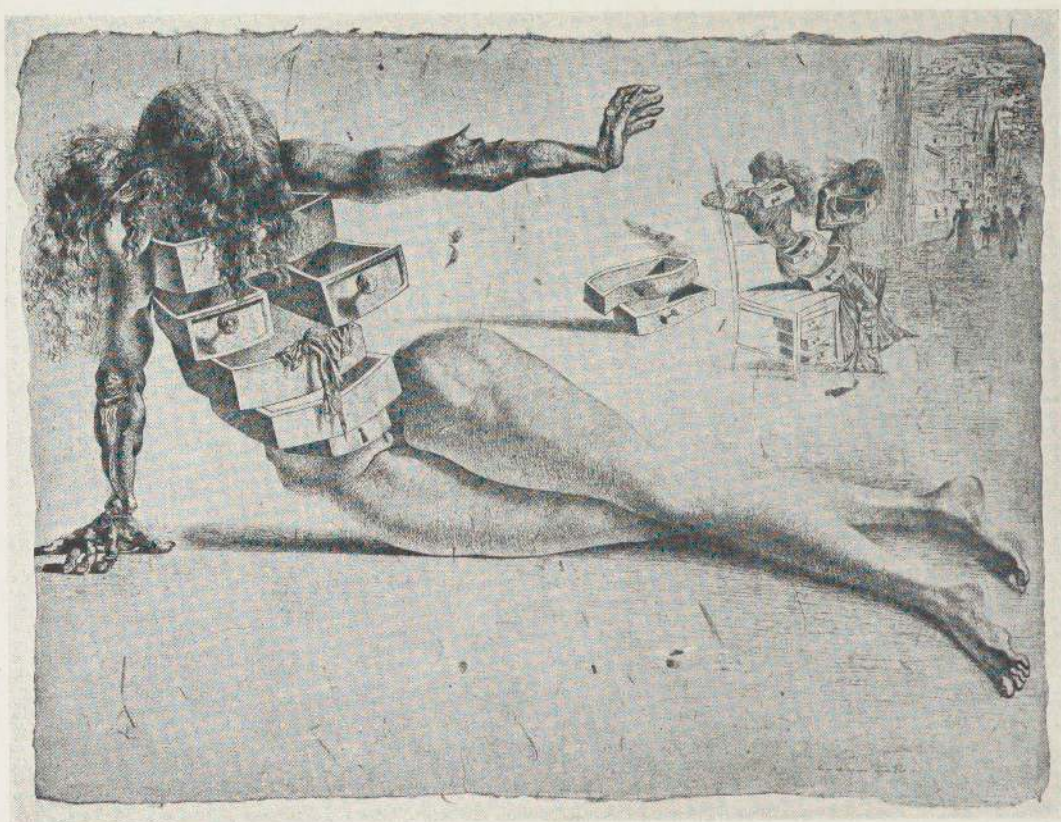
315 Dalí: The persistence of memory, 1931

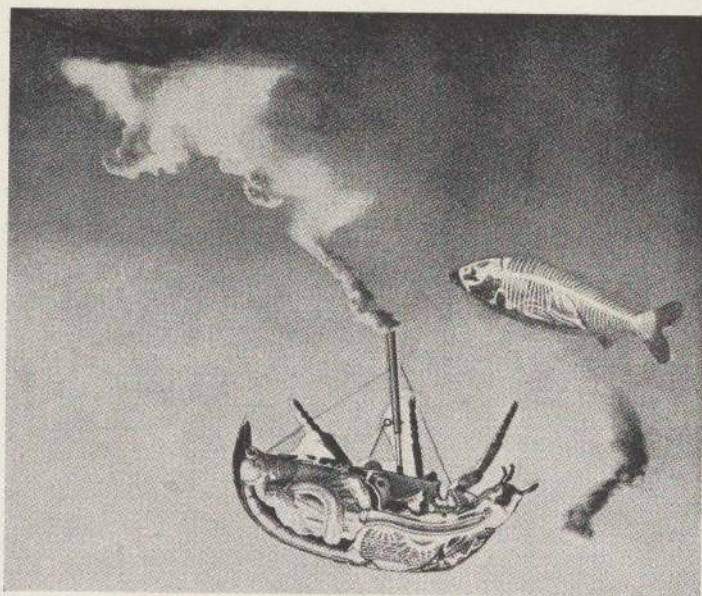


311 Dalí: The font, 1930

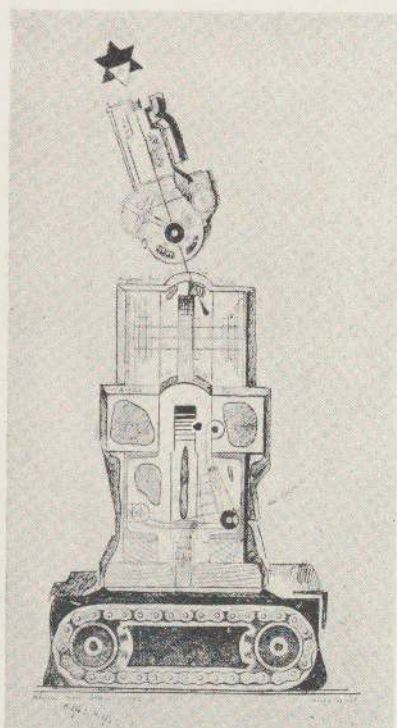


320 Dalí: Paranoiac face, double image, 1935

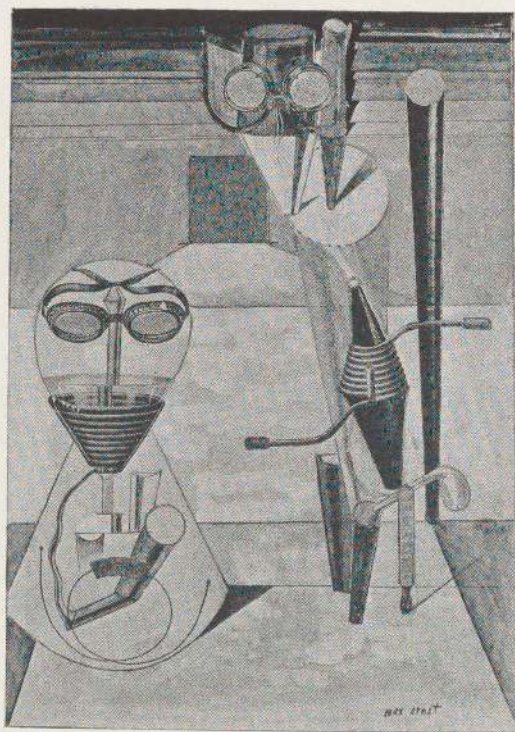




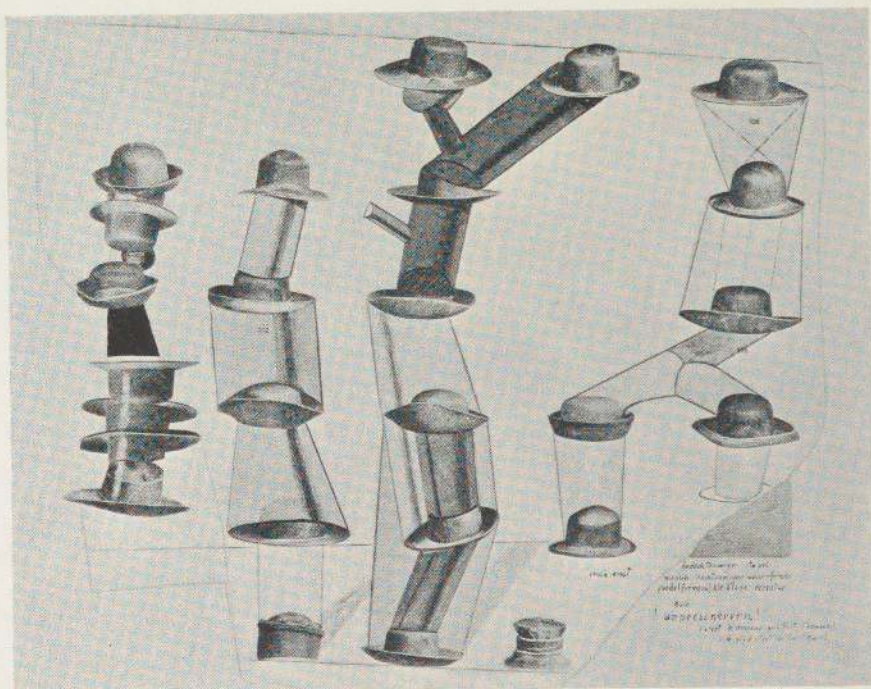
330 Ernst: Here everything is floating, c. 1919



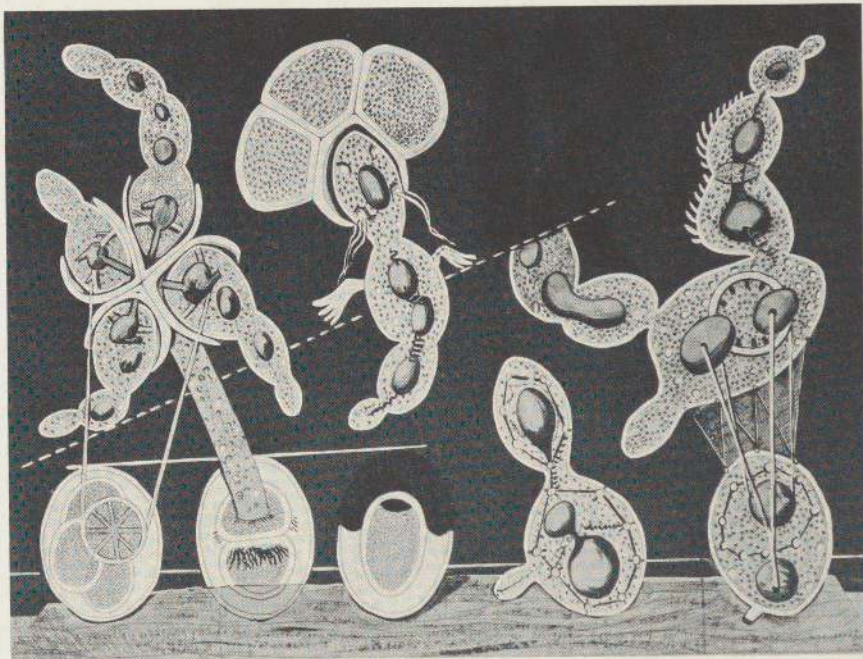
332 Ernst: Farewell my beautiful land of Marie Laurencin, c. 1919



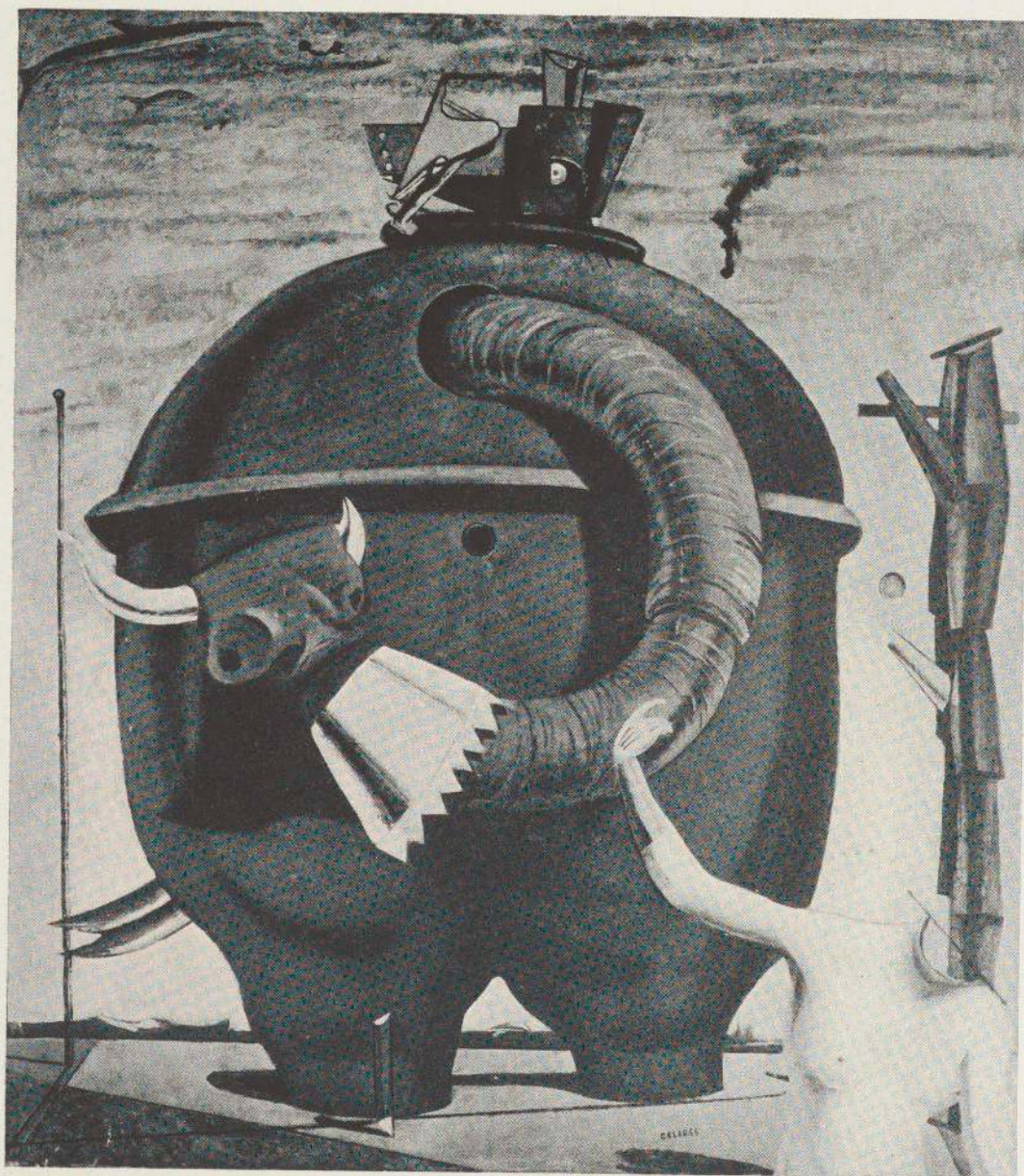
343 Ernst: 1 copper plate 1 lead plate 1 rubber towel 2 key ring 1 drain pipe 1 roaring man, 1920



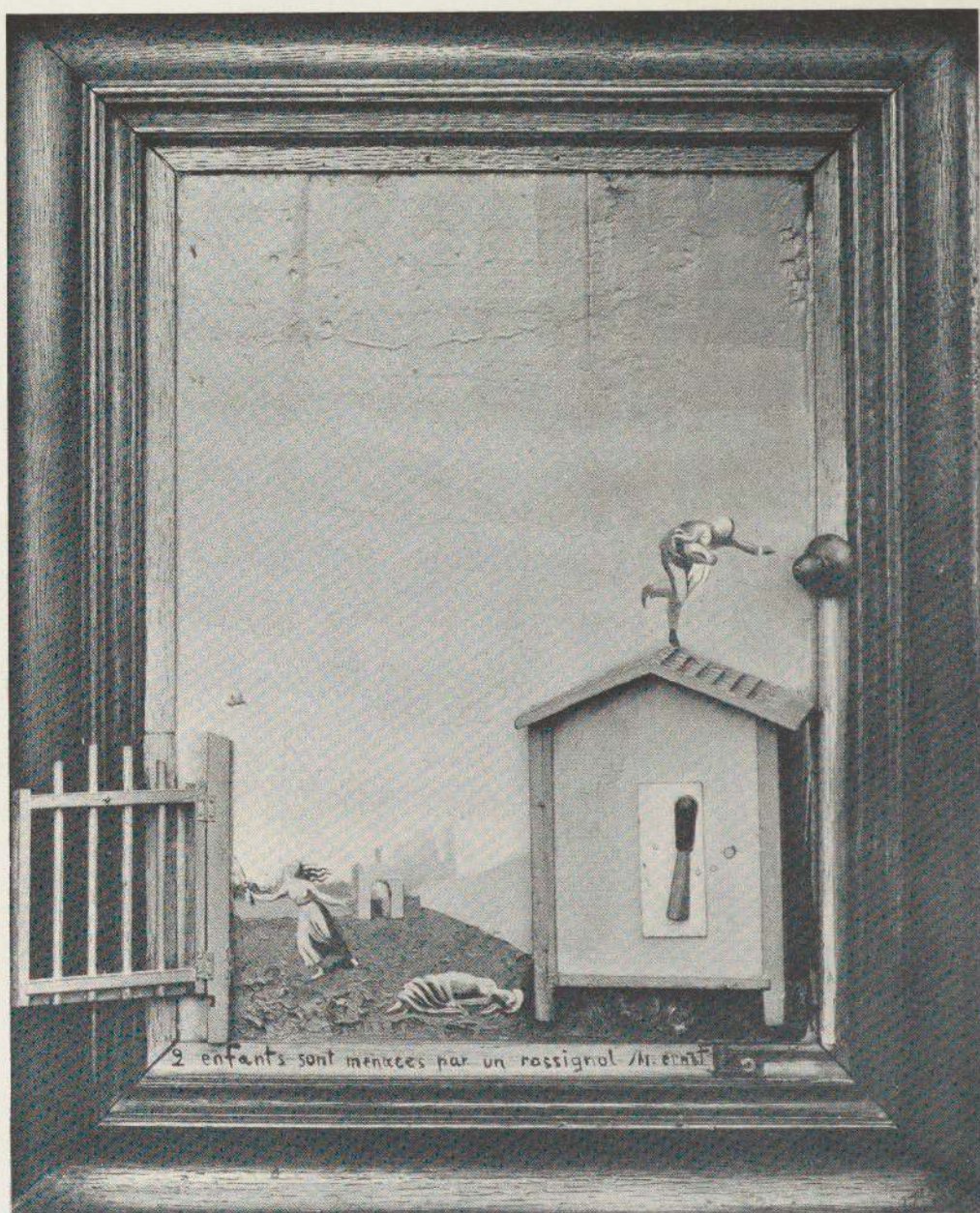
341 Ernst: The hat makes the man, 1920



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

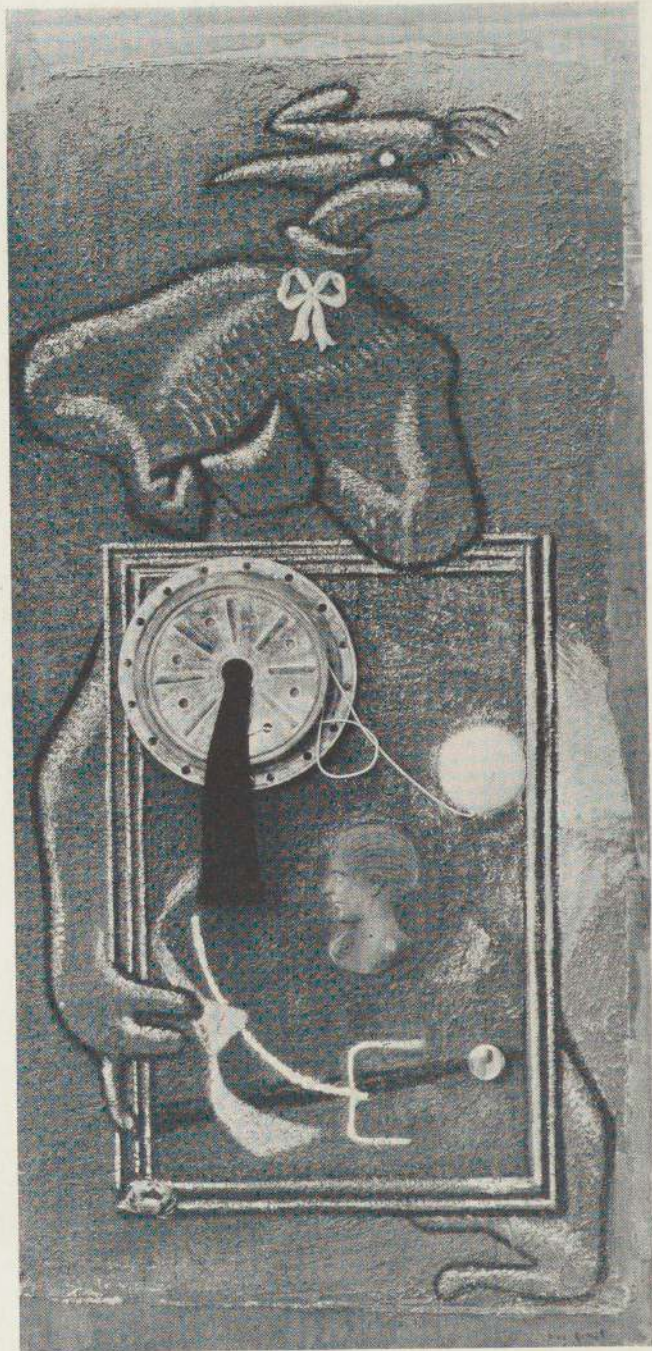


349 Ernst: The elephant Celebes, 1921

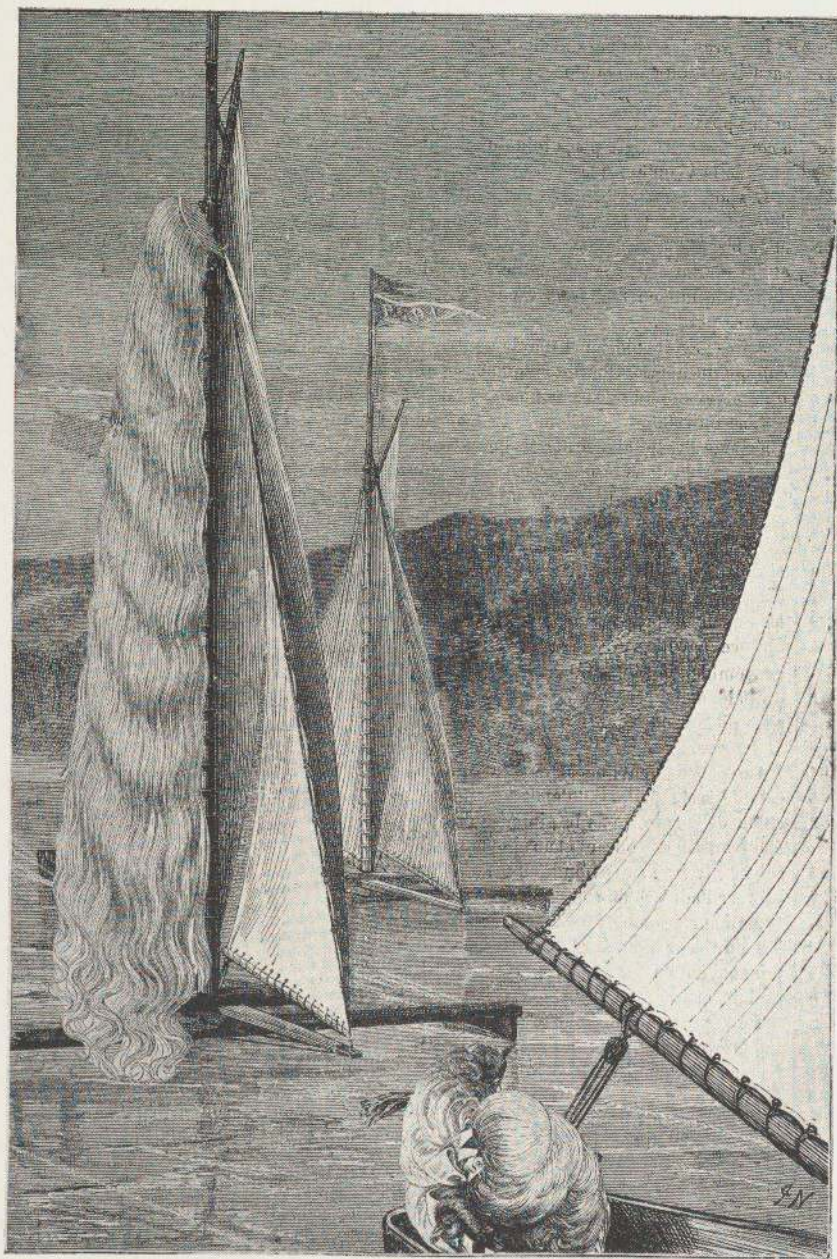


355 Ernst: 2 children are menaced by a nightingale, 1924



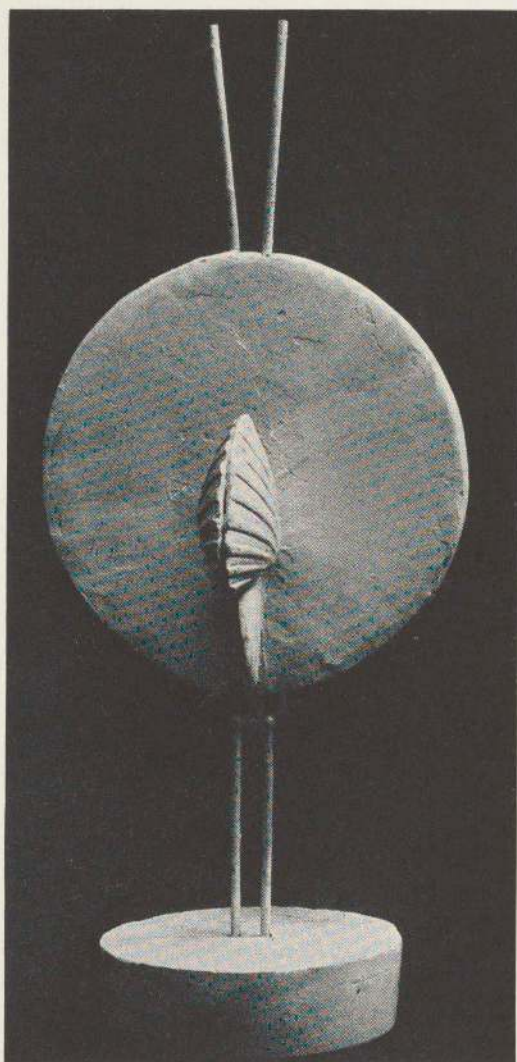


361 Ernst: Loplop introduces a young girl, 1930



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

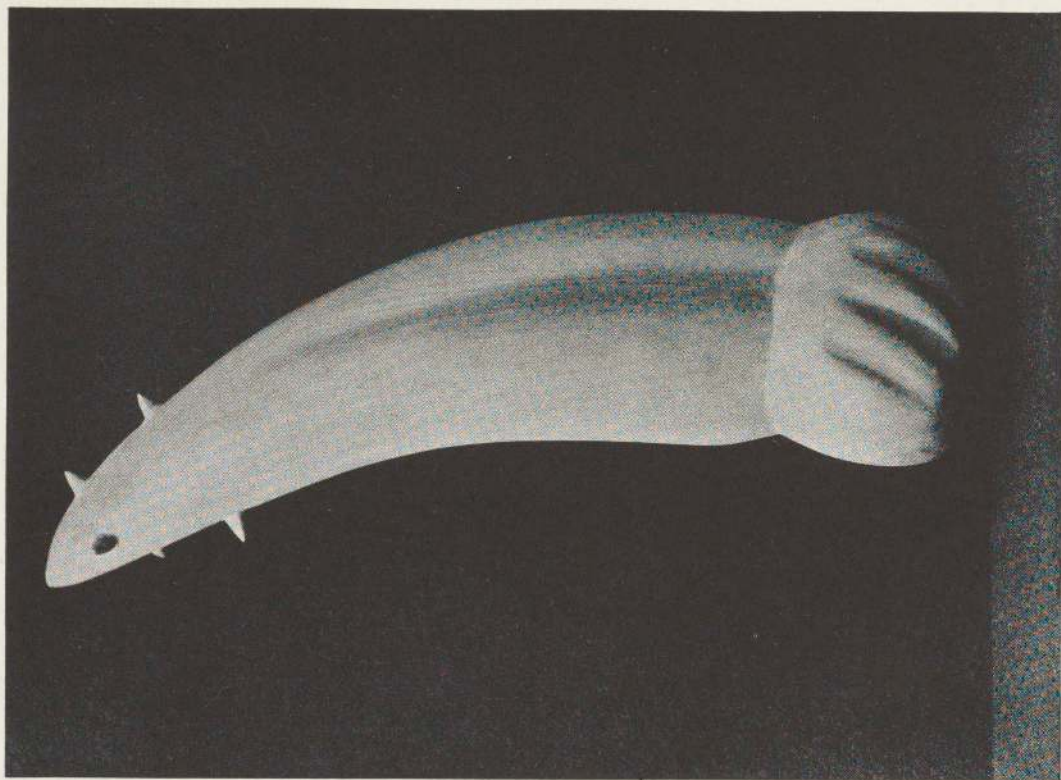




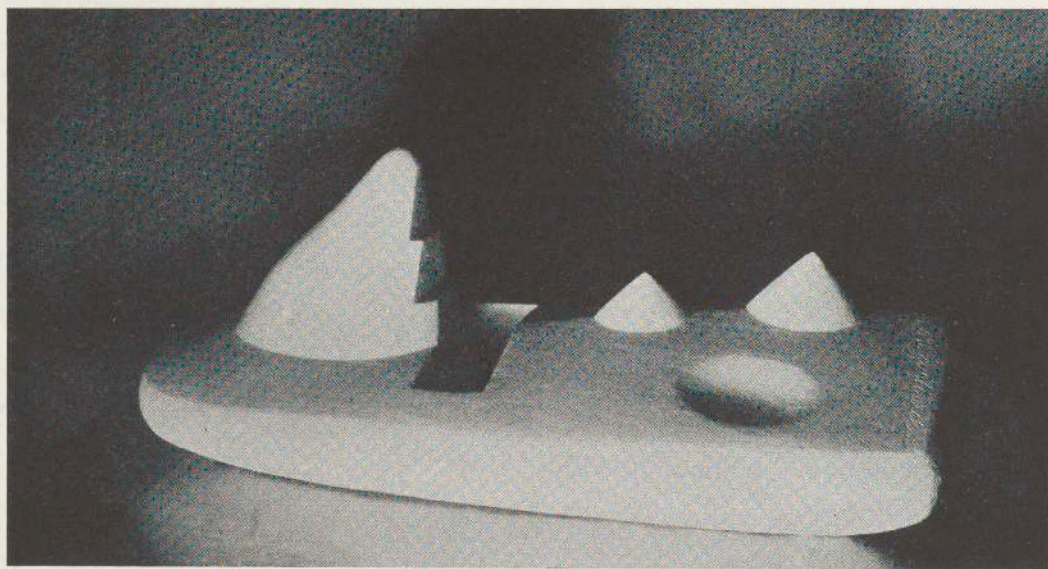
369 Ernst: Round head, 1935



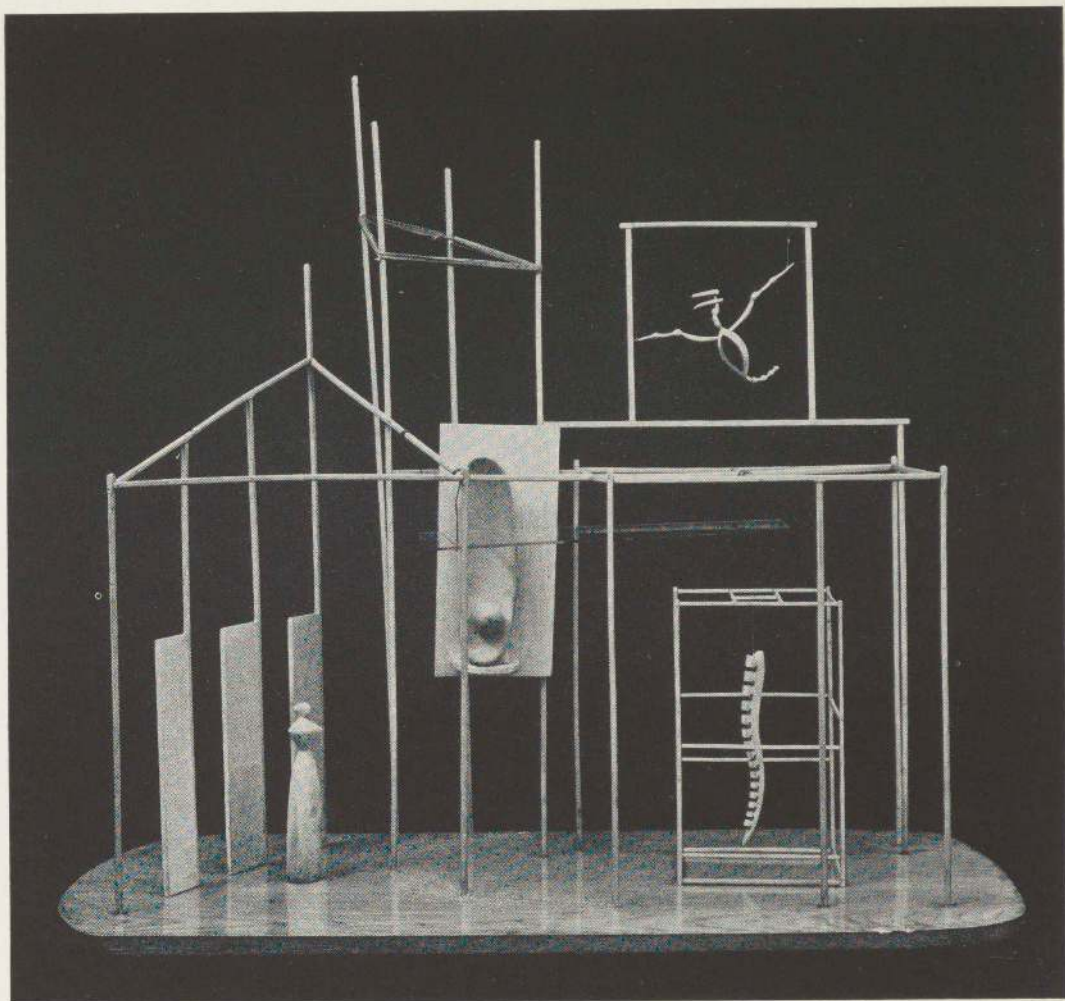
374 Fini: Games of legs in a key of dreams, 1935



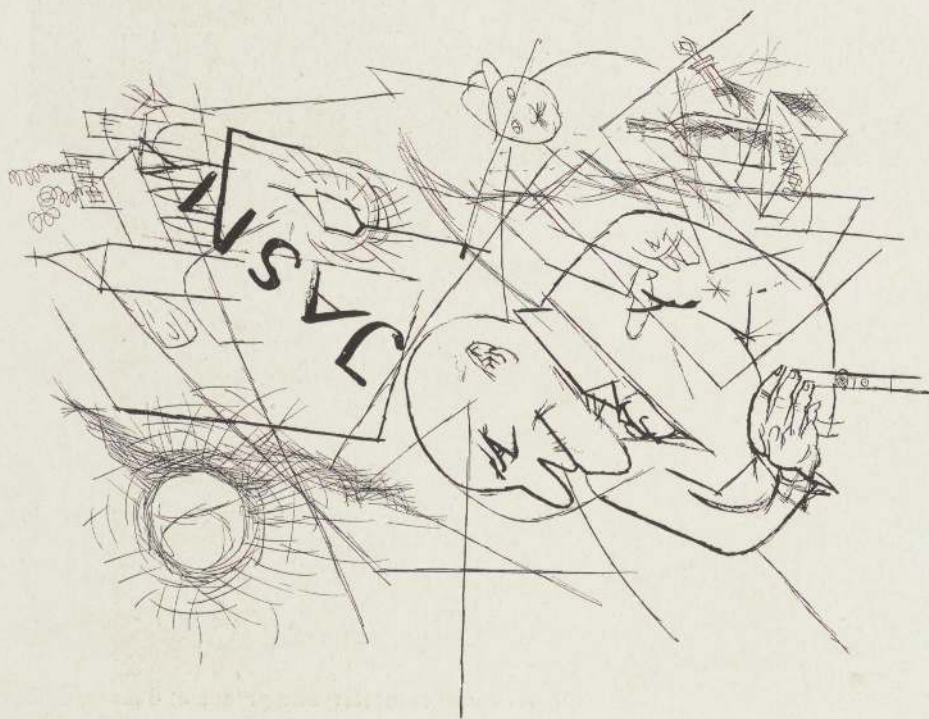
377 Giacometti: Disagreeable object, 1931



378 Giacometti: Head-landscape, 1932

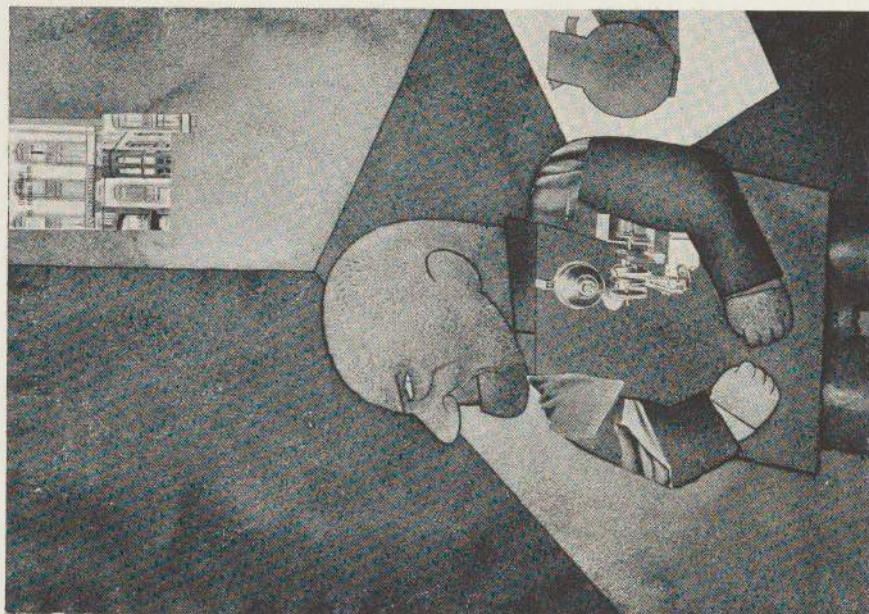


379 Giacometti: The palace at 4 a.m., 1933

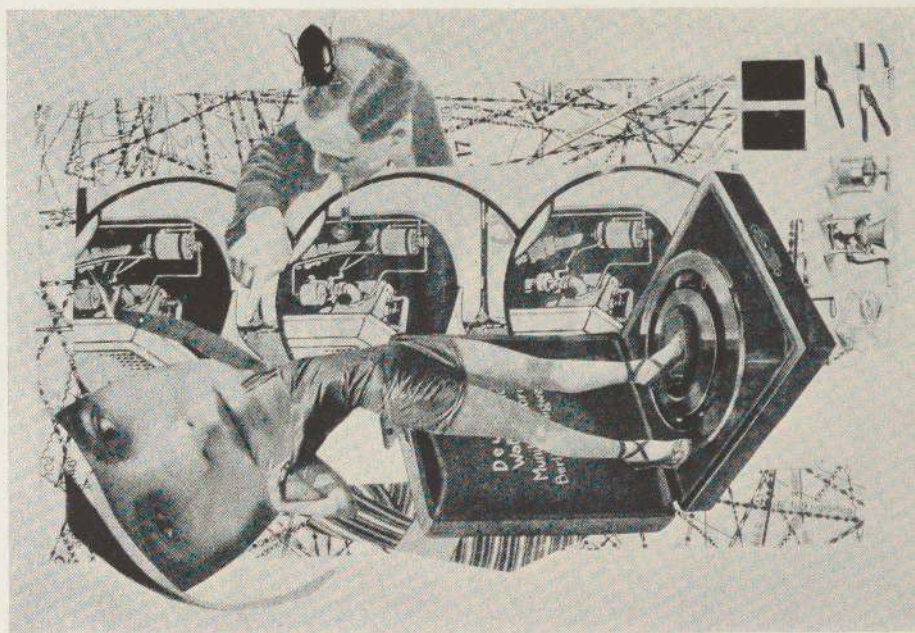
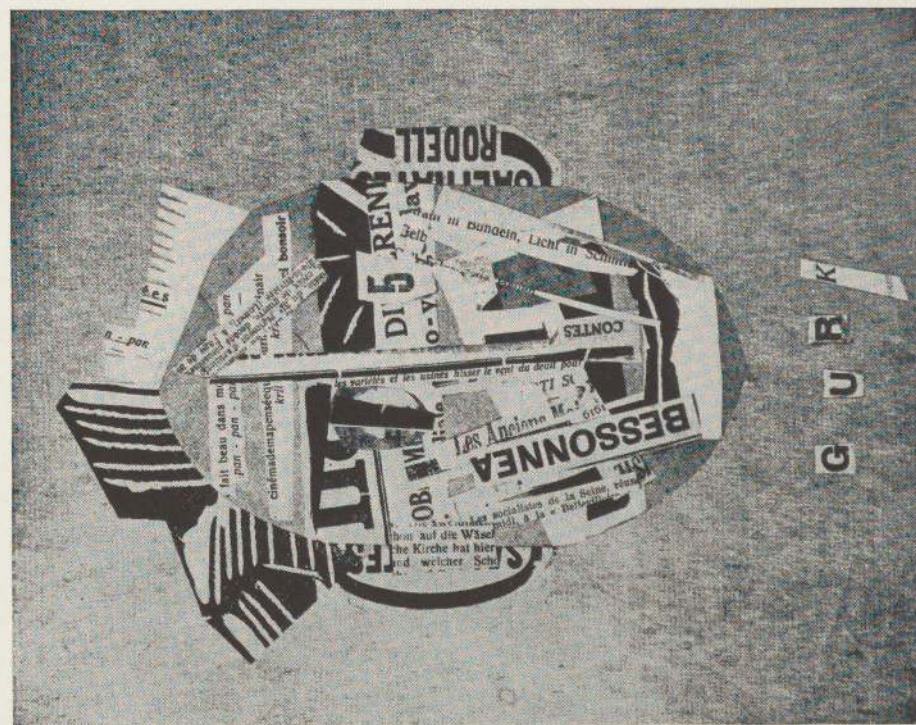


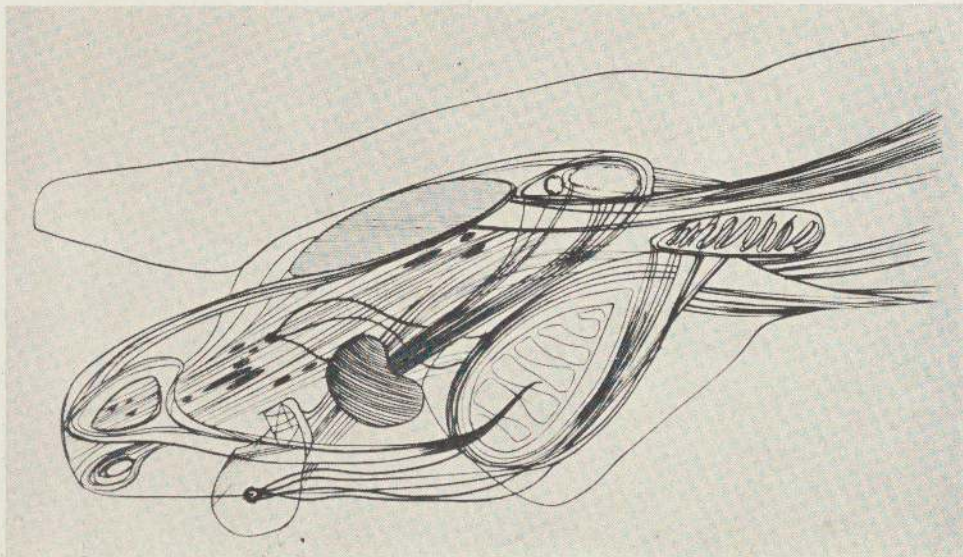
Grosz 1917

381 Grosz: Dada drawing, 1917

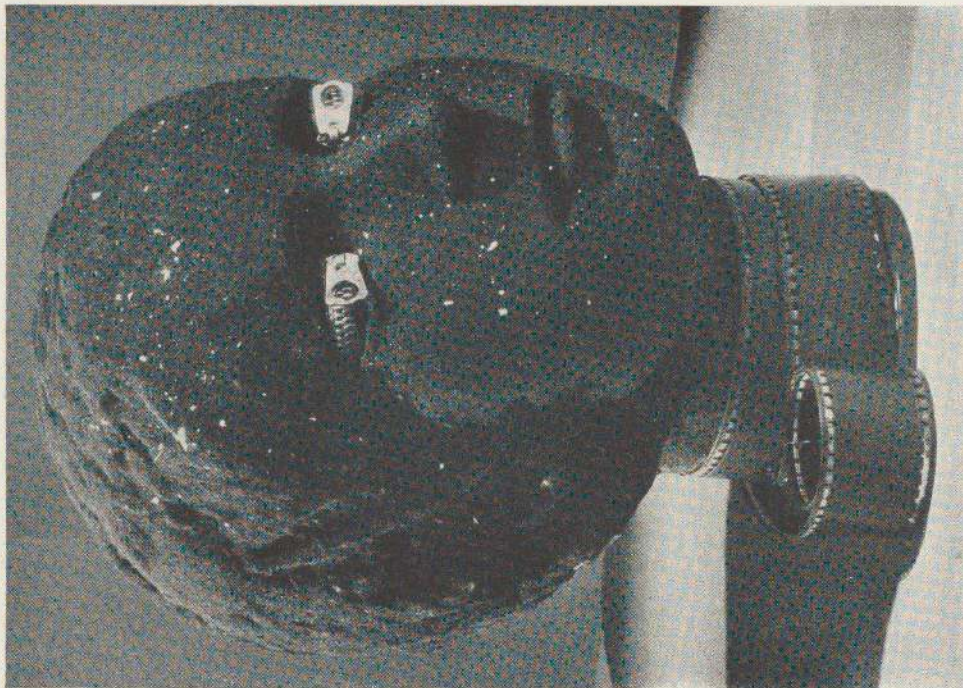


382 Grosz: The engineer Heartfield, 1920



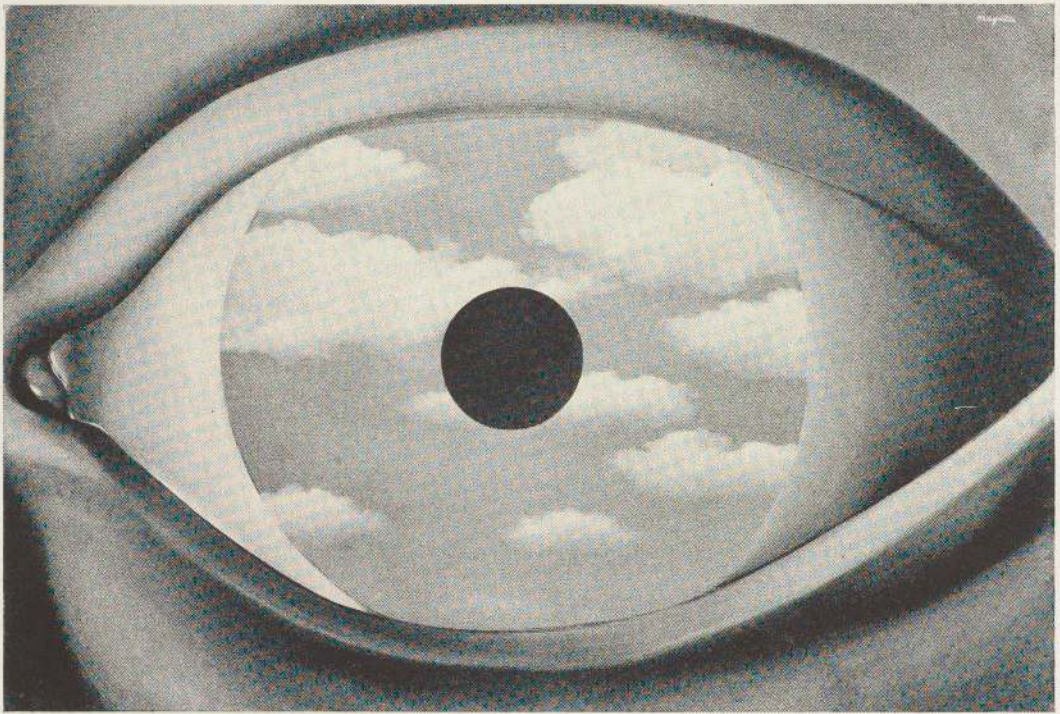


392 Hayter: Chiromancy, 1935

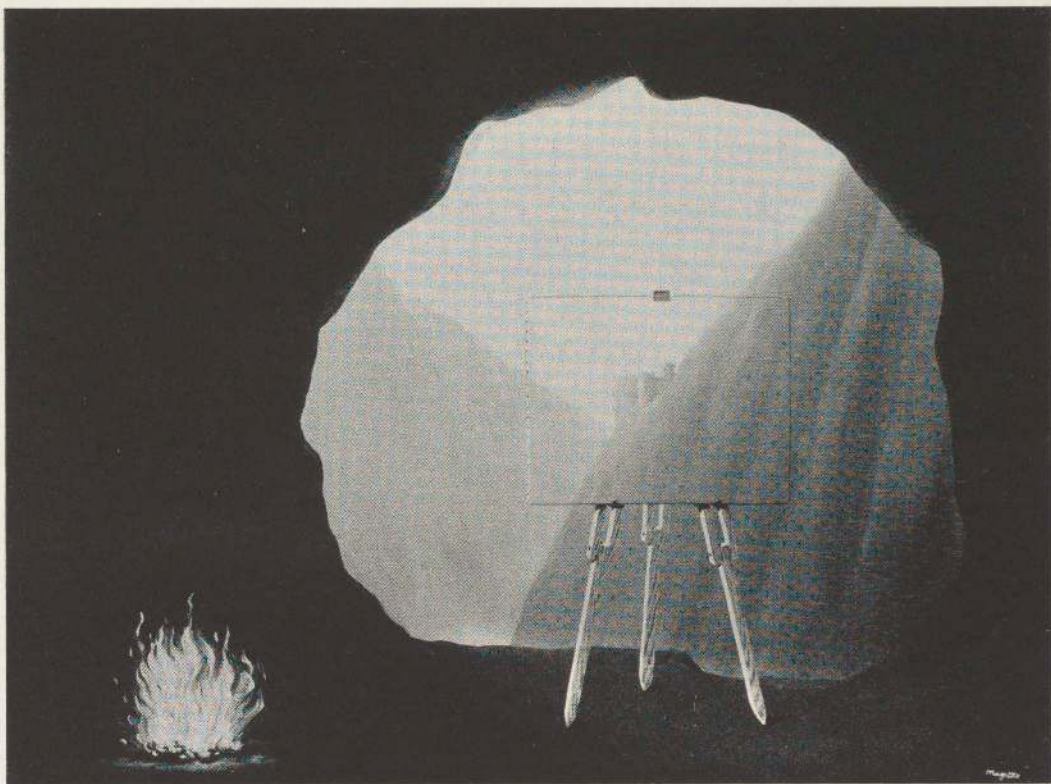


401 Jean: Spectre of the gardenia, 1936

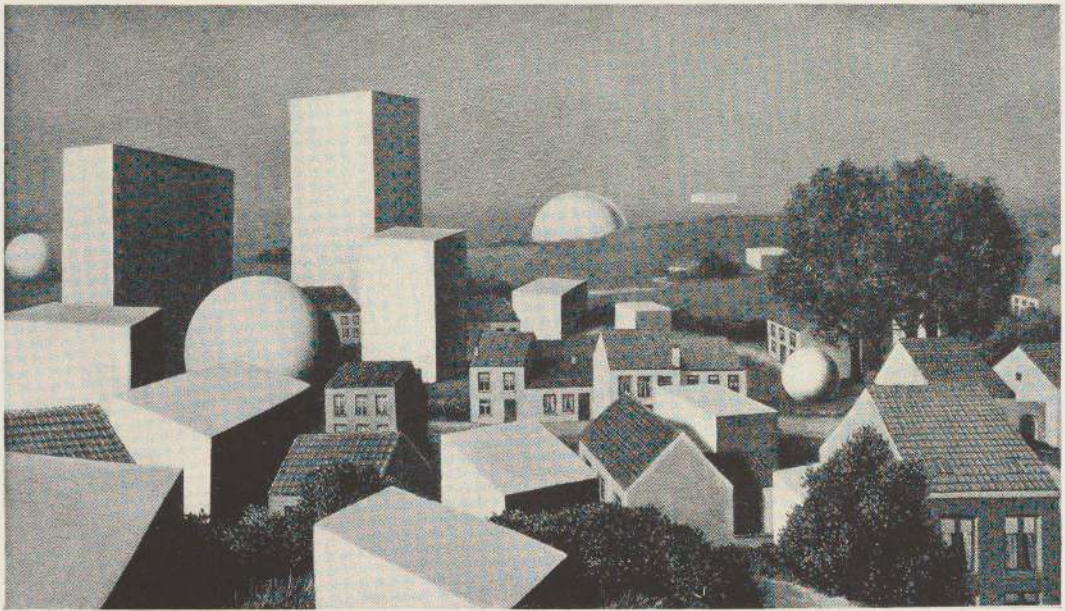


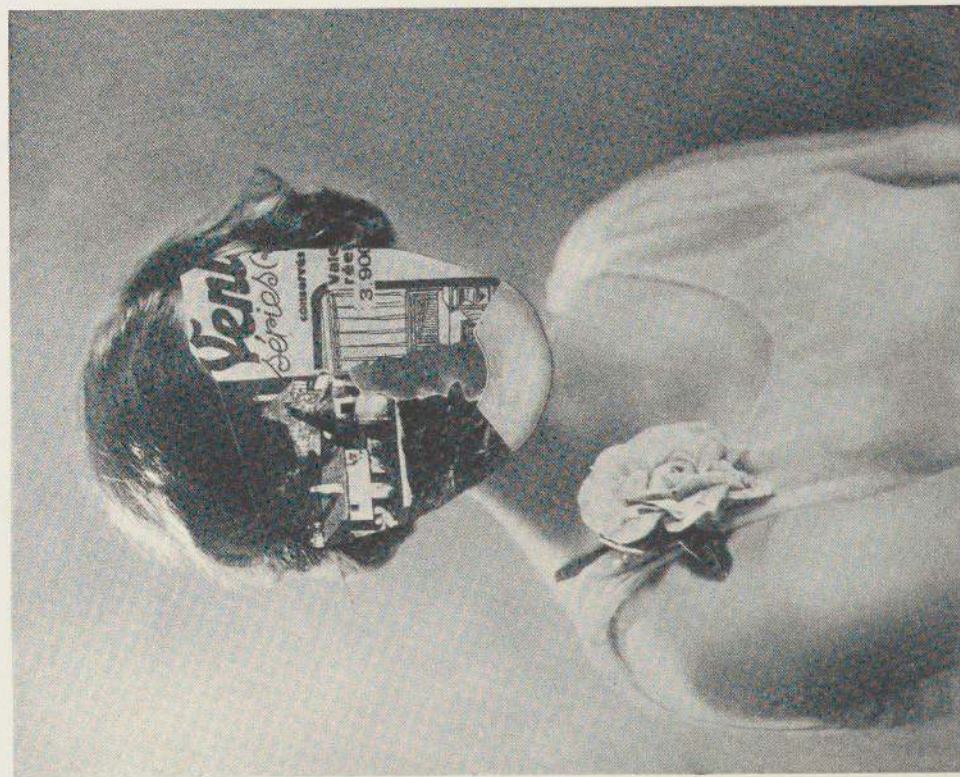


410 Magritte: The eye



412 Magritte: The human condition, 1935





427 Mesens: Mask for insulting esthetes, 1929



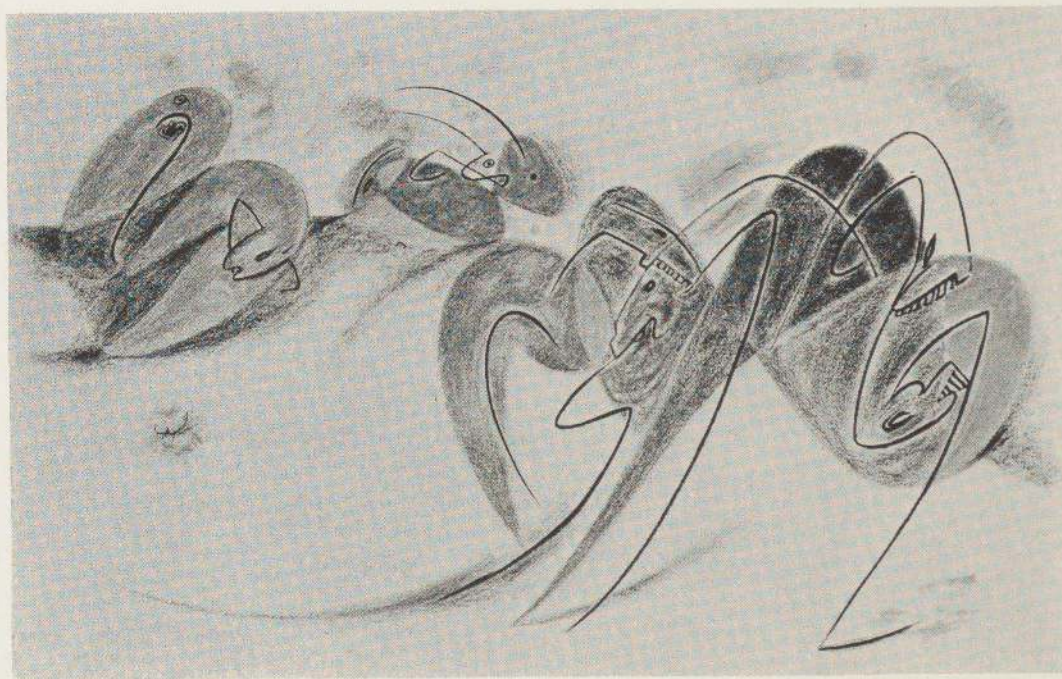
423 Masson: Metamorphosis, 1928



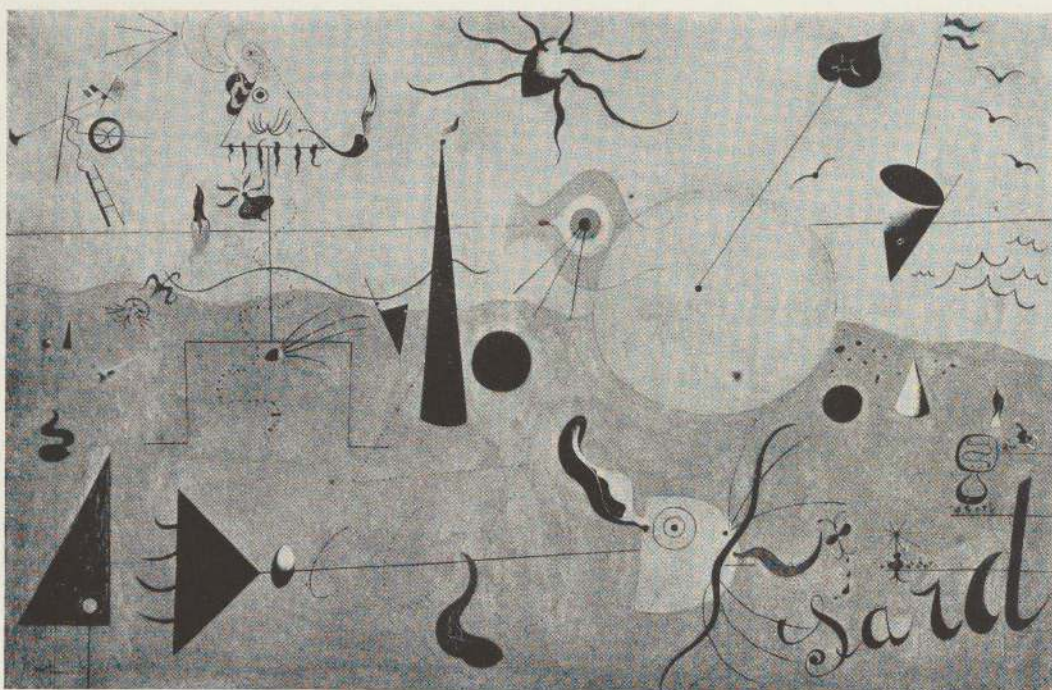
414 Masson: Birth of birds, c. 1925



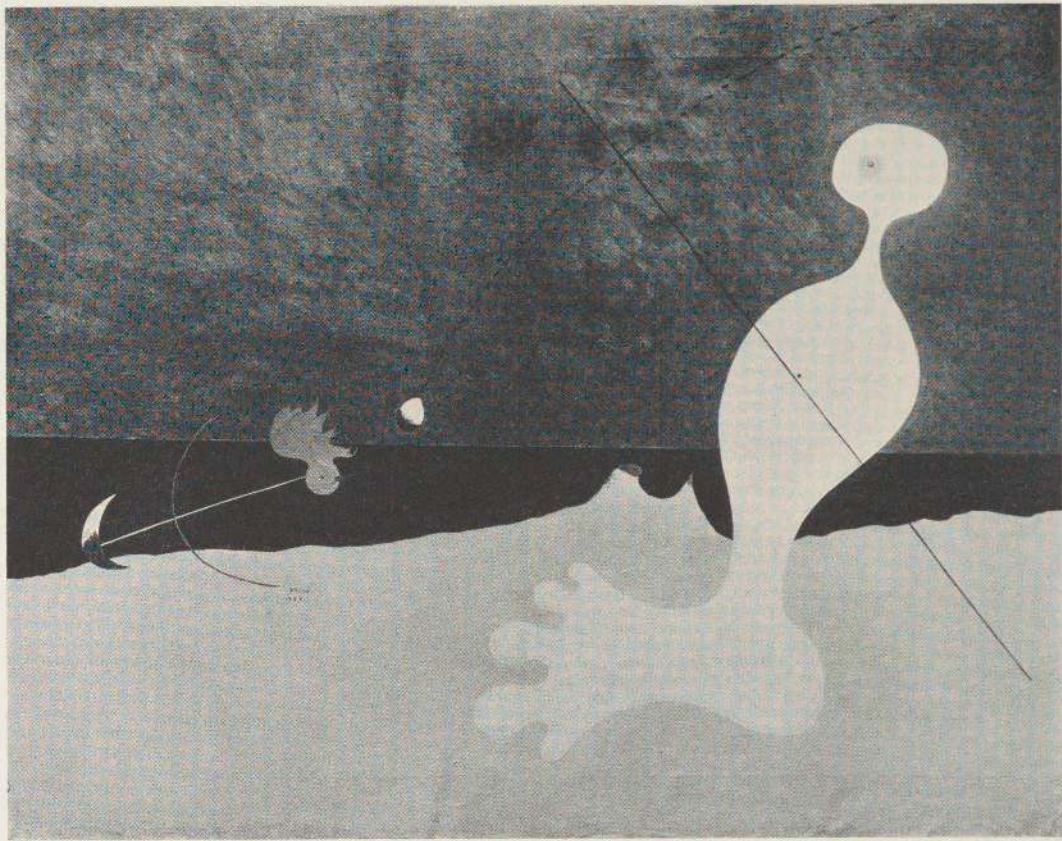
416 Masson: Battle of fishes, 1927



421 Masson: Animals devouring themselves, 1928



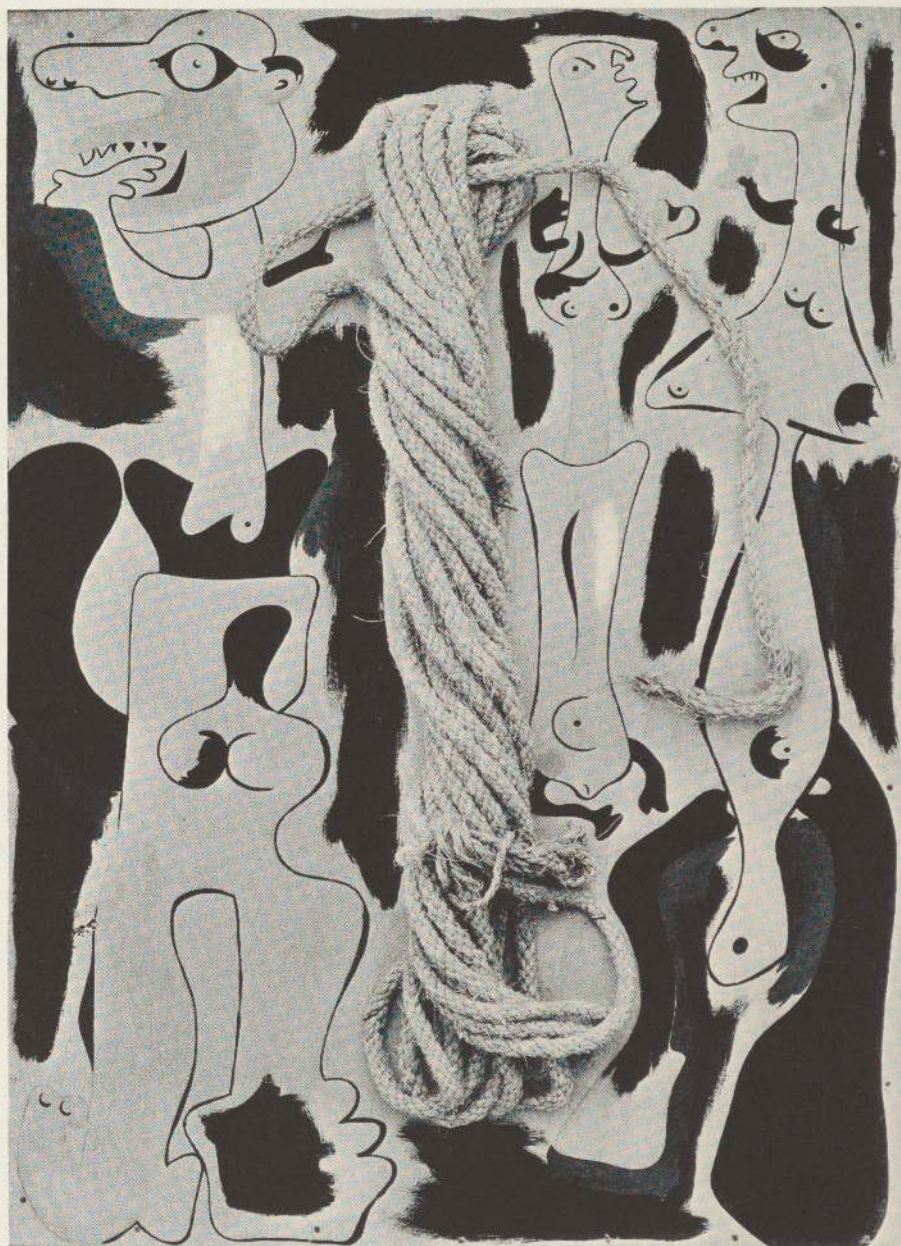
430 Miró: Catalan landscape, 1923-24



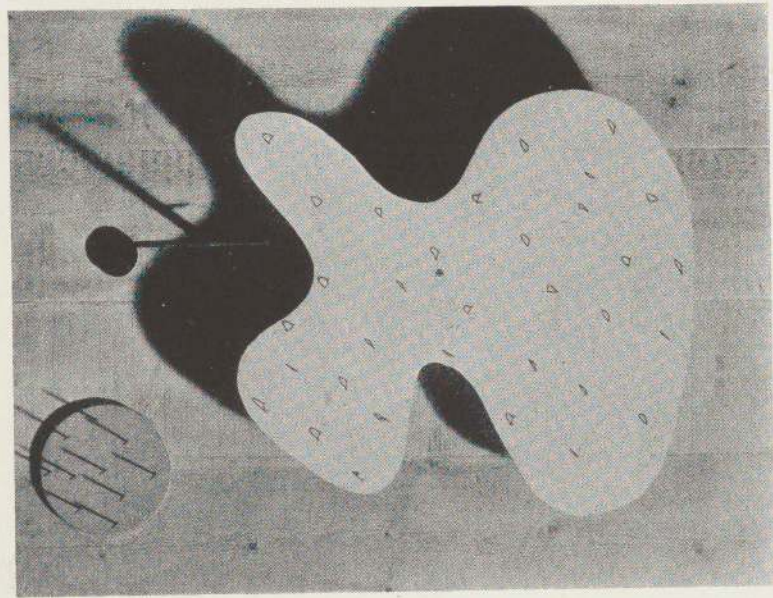
434 Miro: Personage throwing a stone at a bird, c. 1926



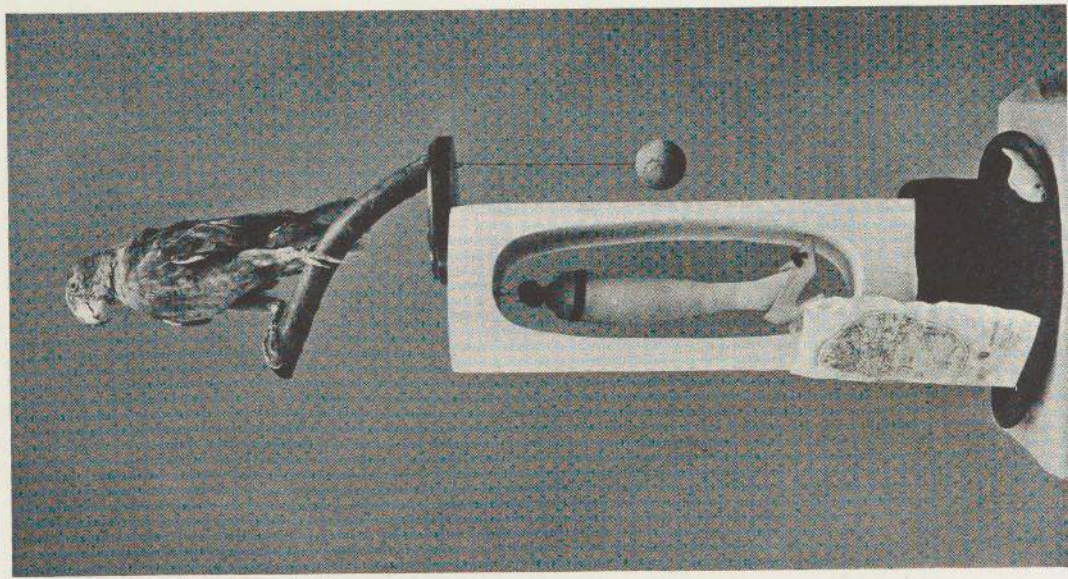
436 Miro: Composition, 1933



439 Miro: Rope and personages, 1935



435 Miro: Relief, 1930



444 Miro: Object, wood, stuffed parrot, etc., 1936



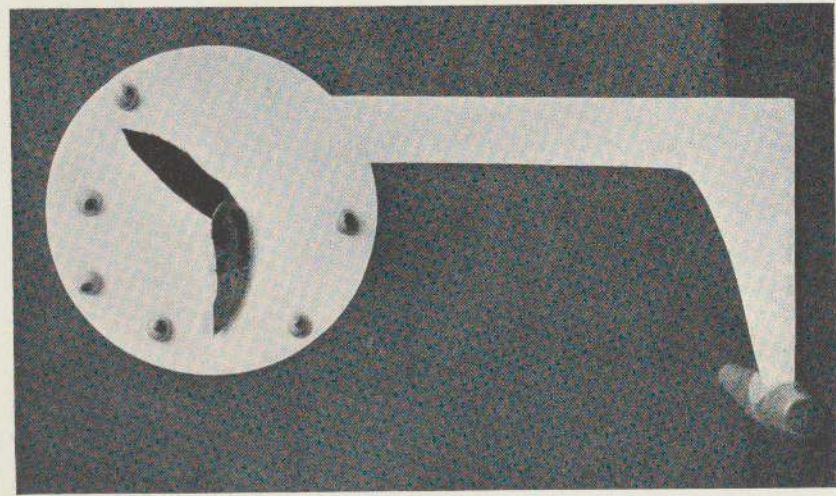
445 Moore: Reclining figure, 1931



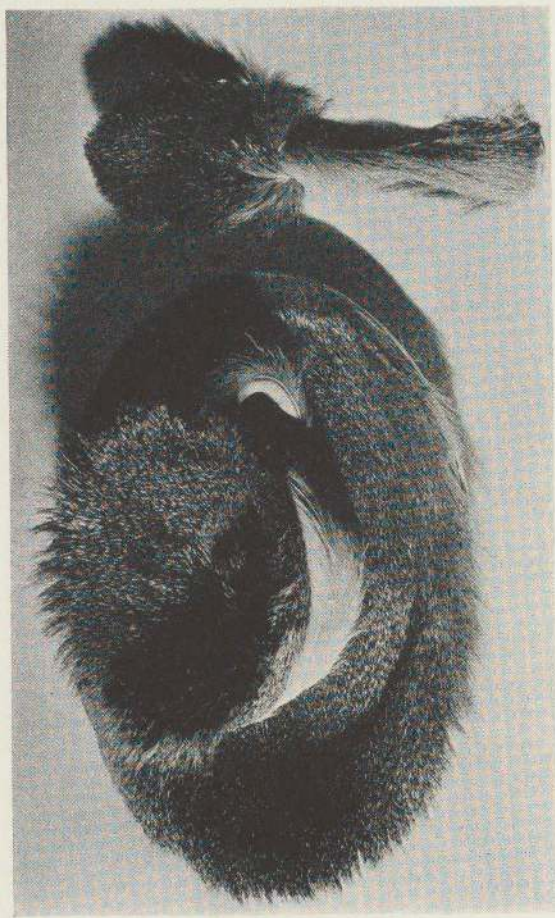
450 Oelze: Daily torments, 1934



451 Oelze: Frieda, 1936



455 Paalen: The exact hour, 1935 [?]

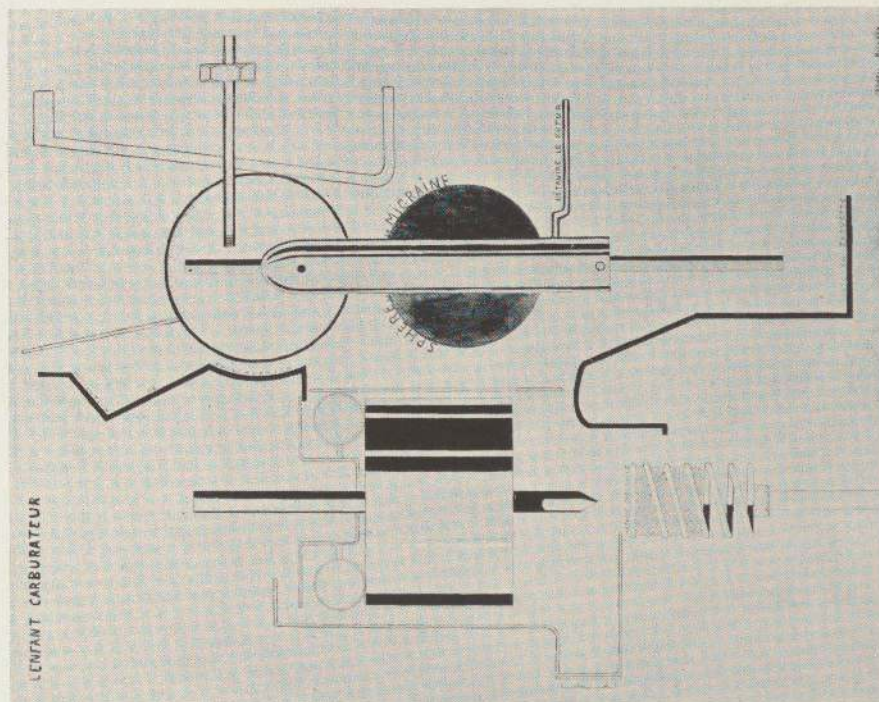


452 Oppenheim: Object, fur-covered cup, plate and spoon, 1936

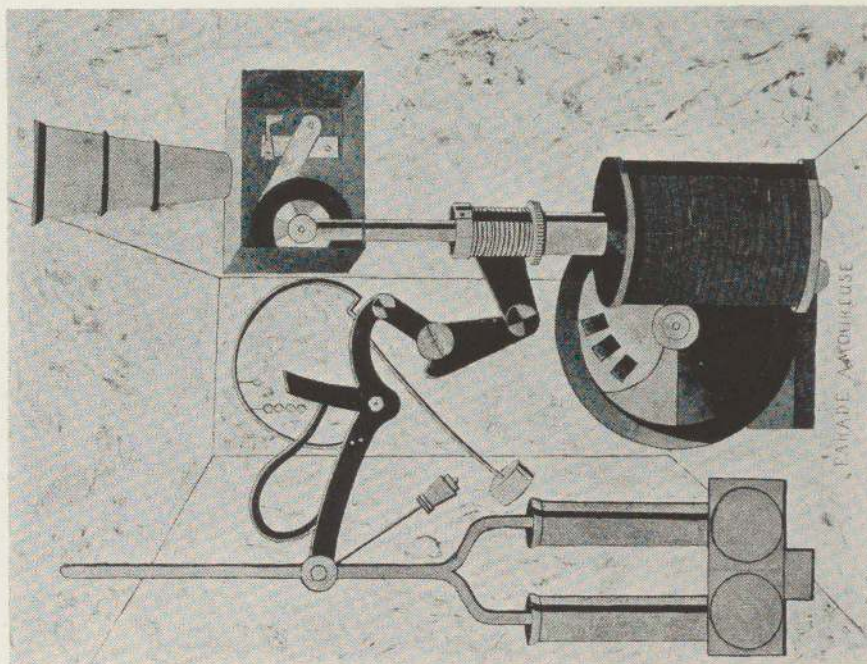




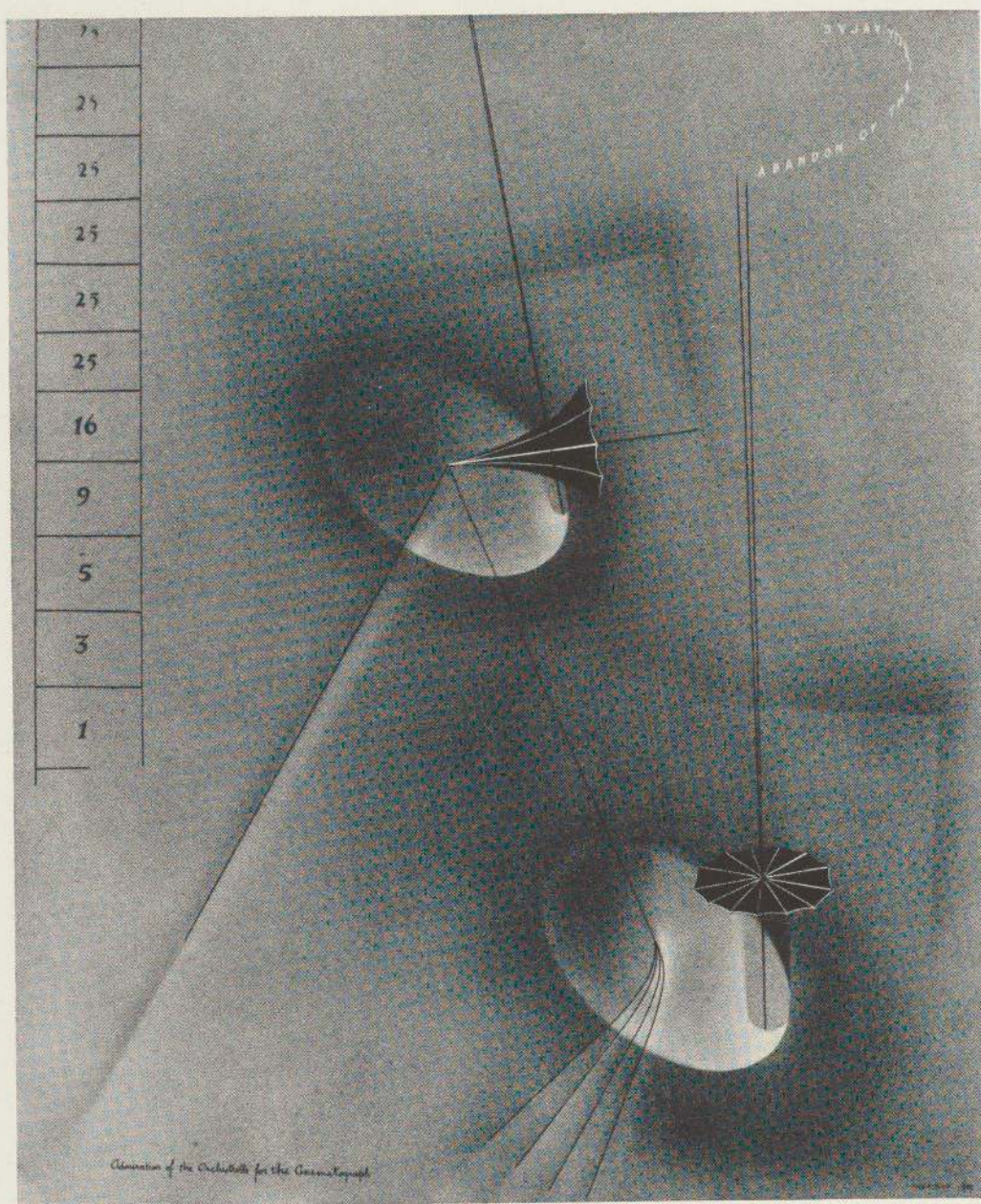
459 Picasso: Catch as catch can, 1913



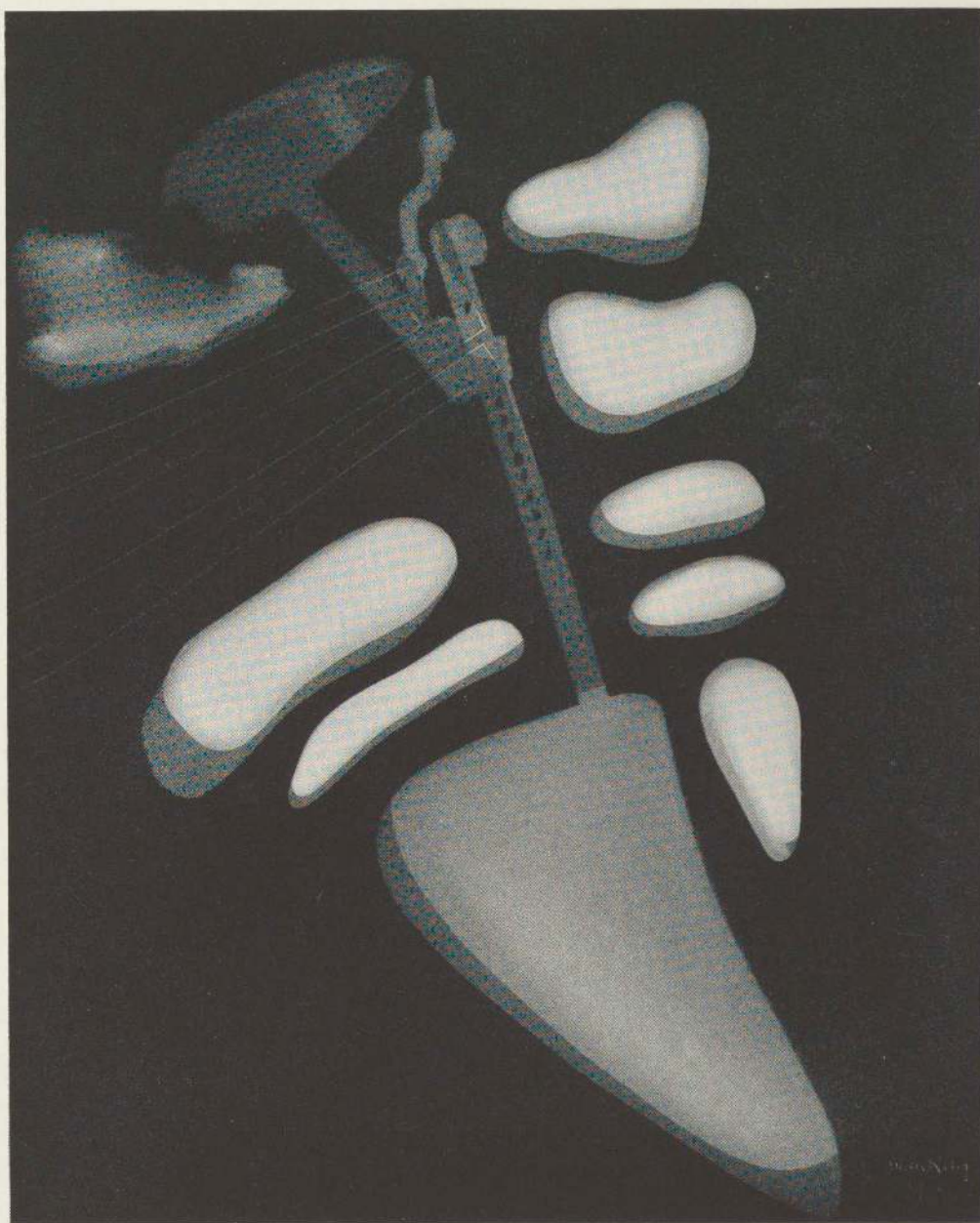
462 Picabia : Infant carburetor, 1918



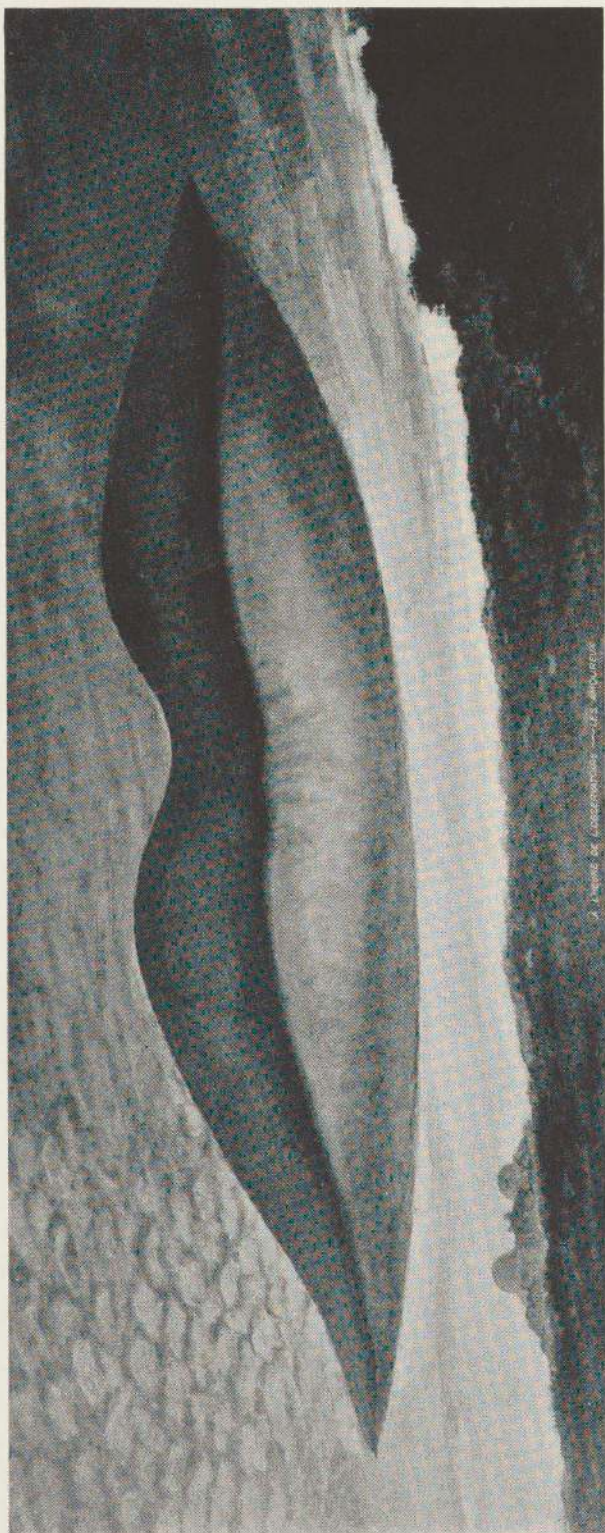
461 Picabia : Amorous procession, 1917



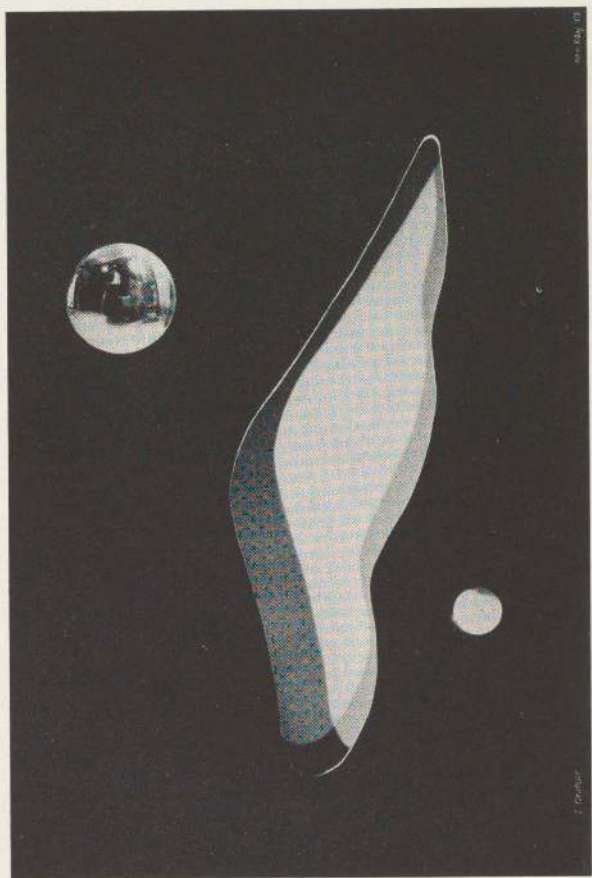
470 Ray: Admiration of the orchestrelle for the cinematograph, 1919



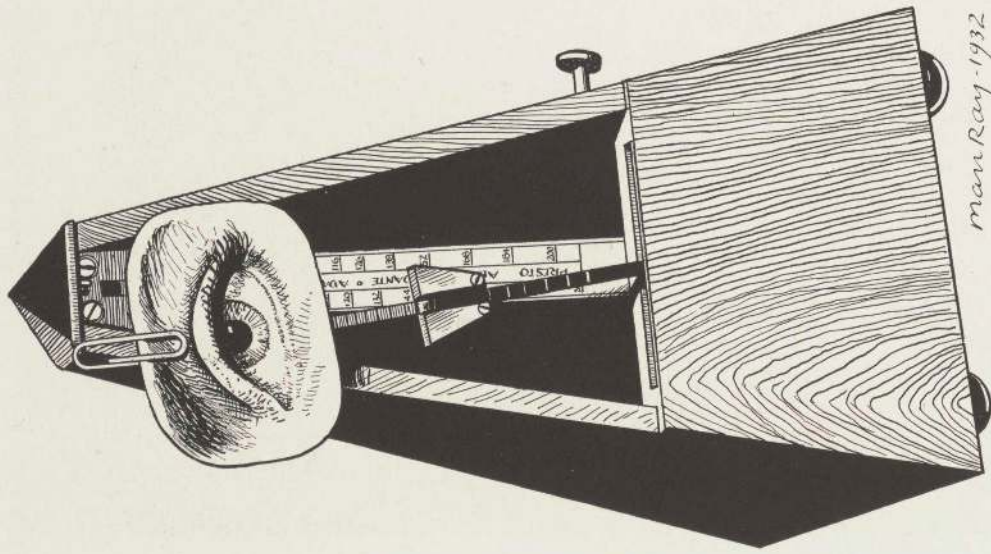
474 Ray: "Rayograph," 1923



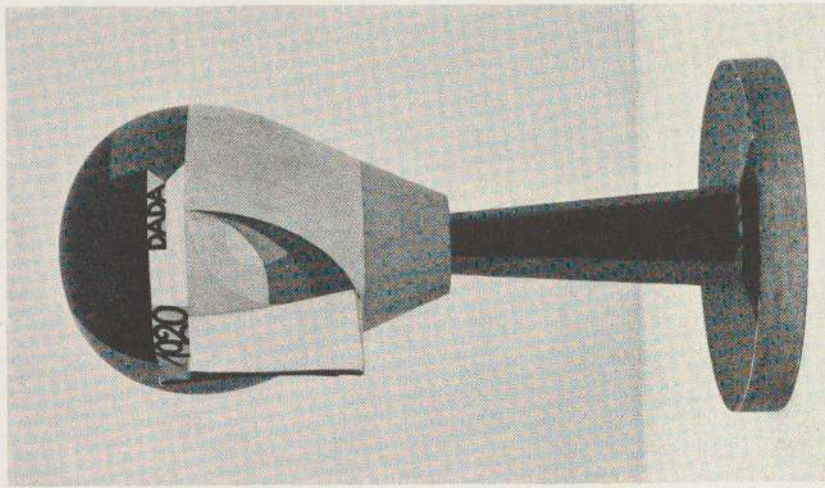
477 Ray: Observatory time—the lovers, 1932-34



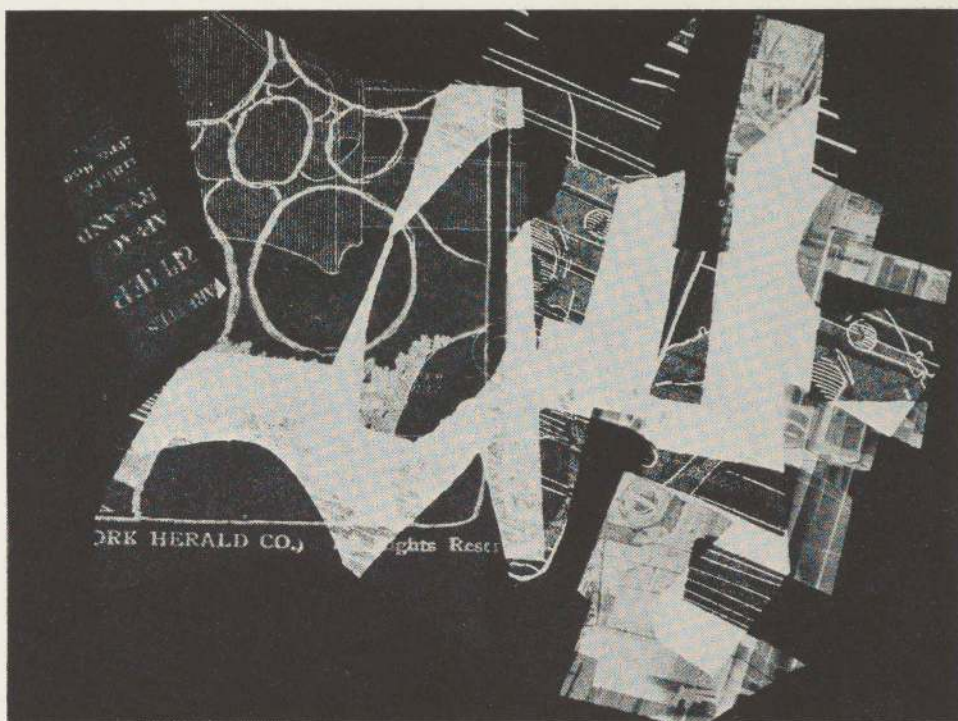
478 Ray: Orator, 1935



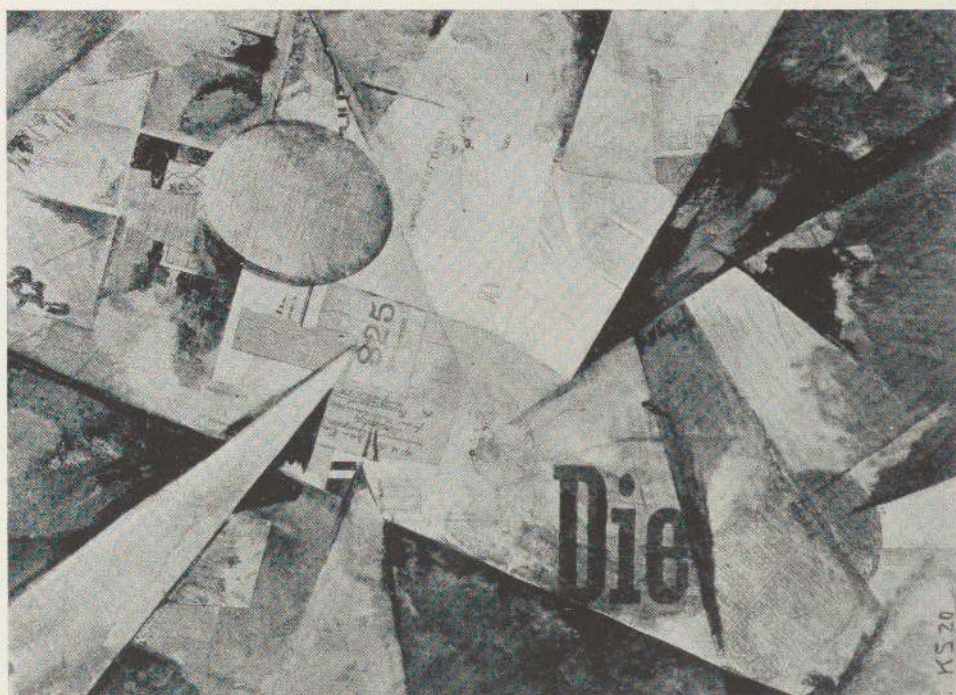
476 Ray: Object of destruction, 1932



512 Tücher-Arp: Dada head, 1920



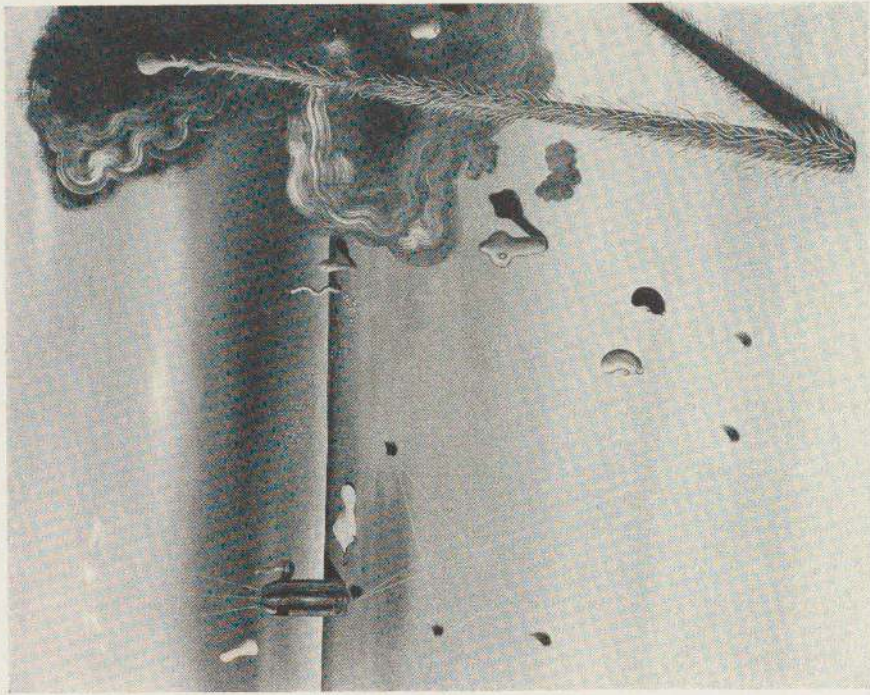
485 Schad: "Schadograph," 1918



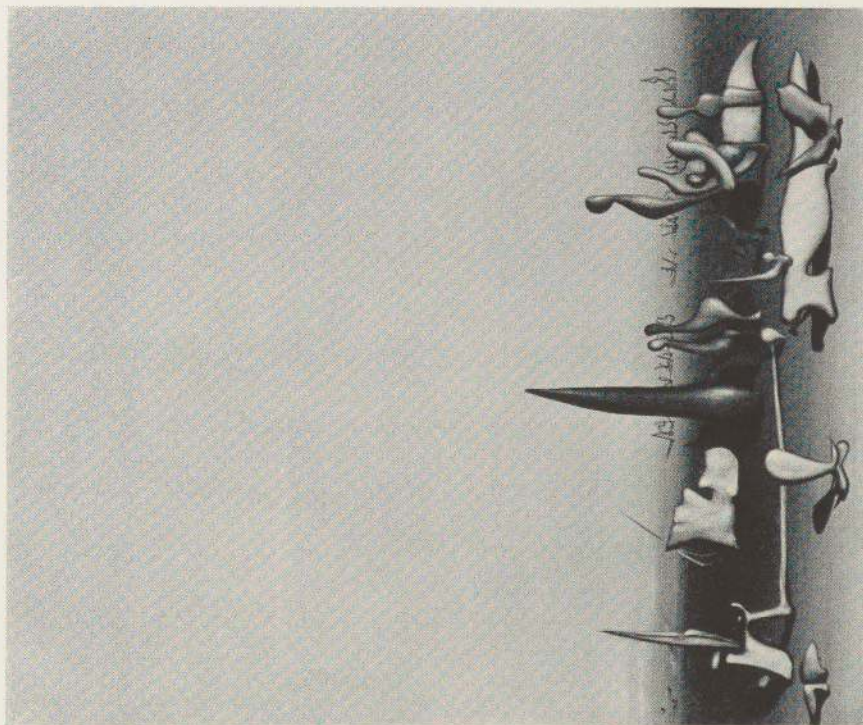
494 Schwitters: Radiating world: Merz 31B, 1920



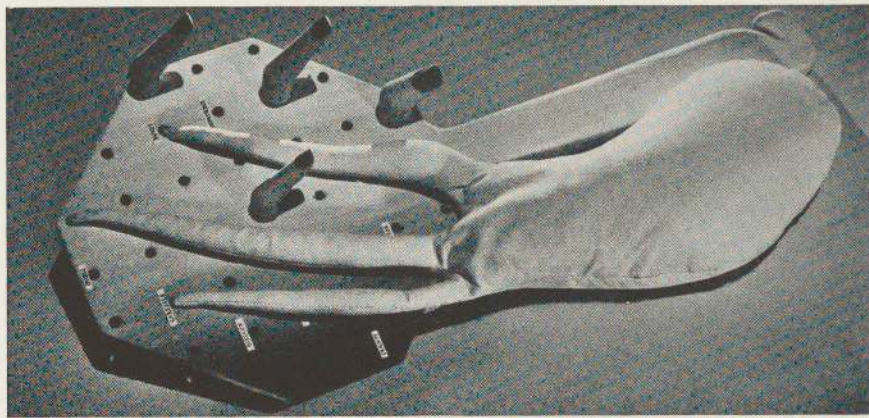
498 Tanguy: Black landscape, 1926



504 Tanguy: Mama, Papa is wounded! 1927

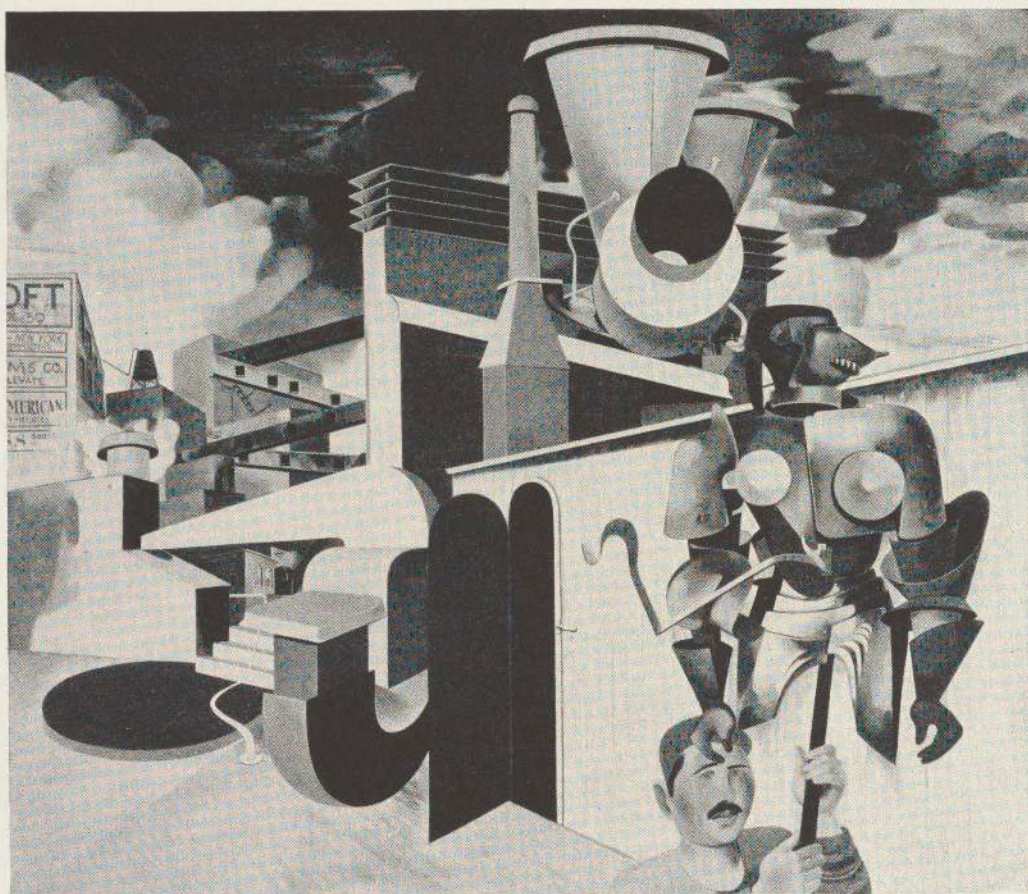


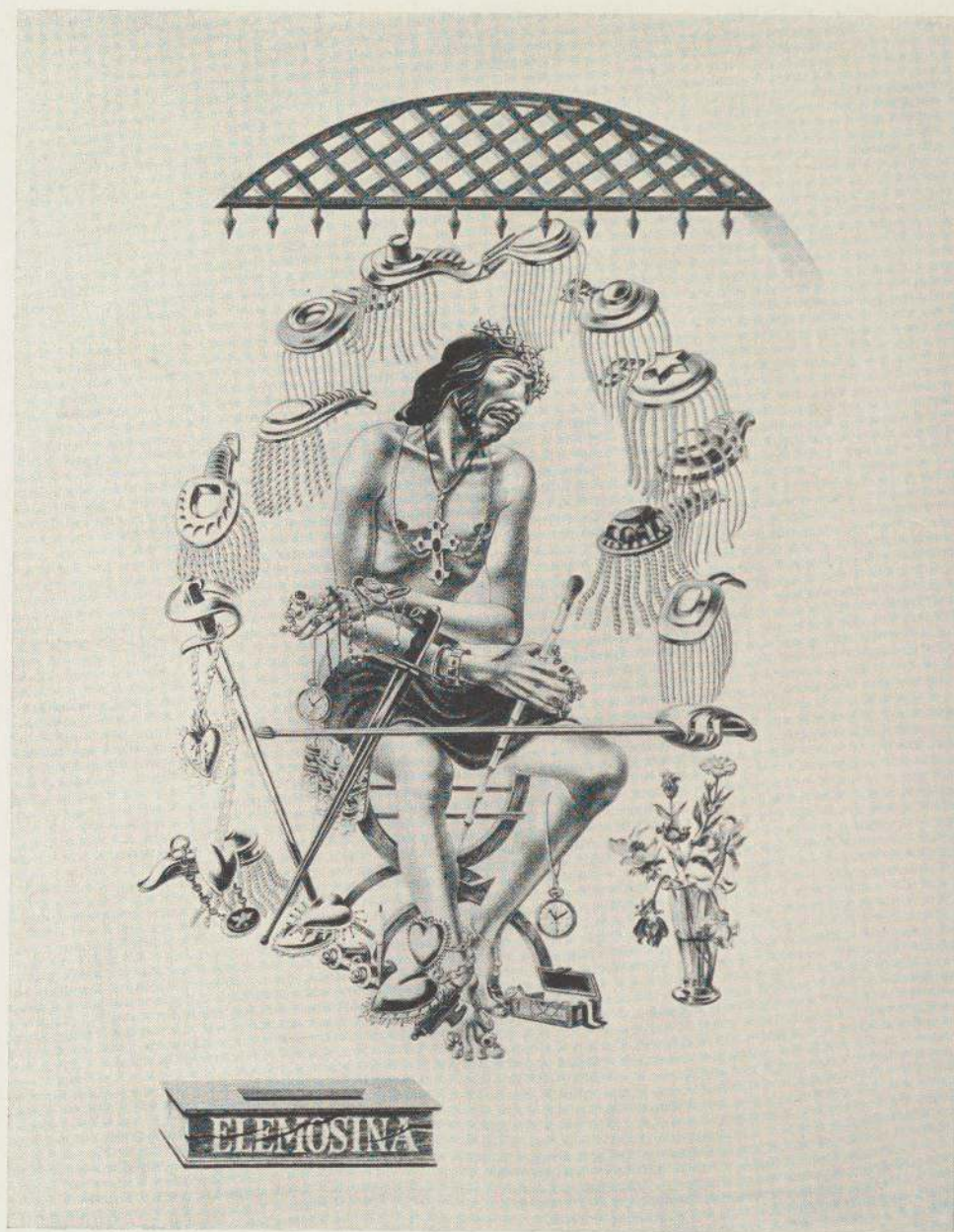
509 Tanguy: Heredity of acquired characteristics, 1936

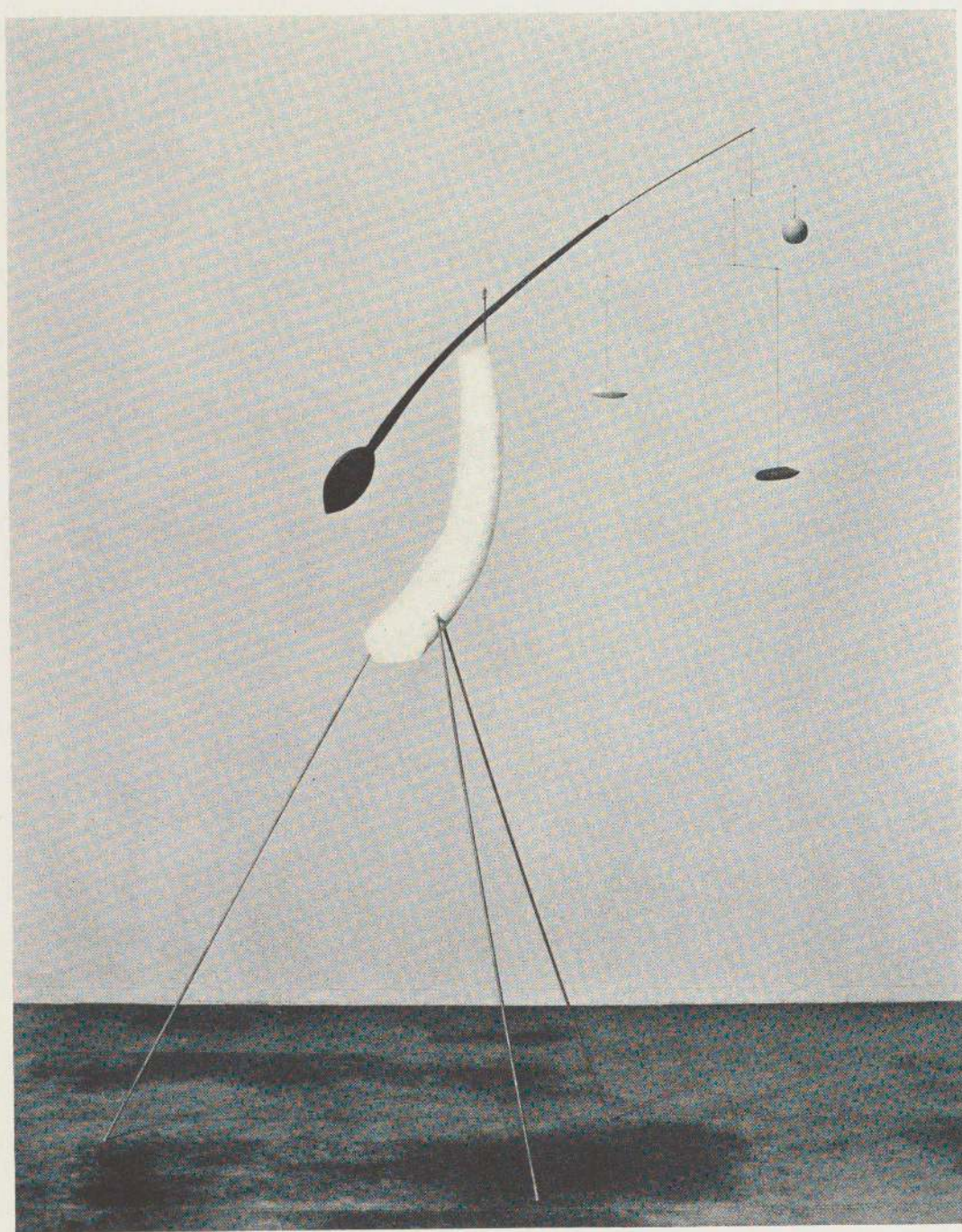


510 Tanguy: From the other side of the bridge, 1936

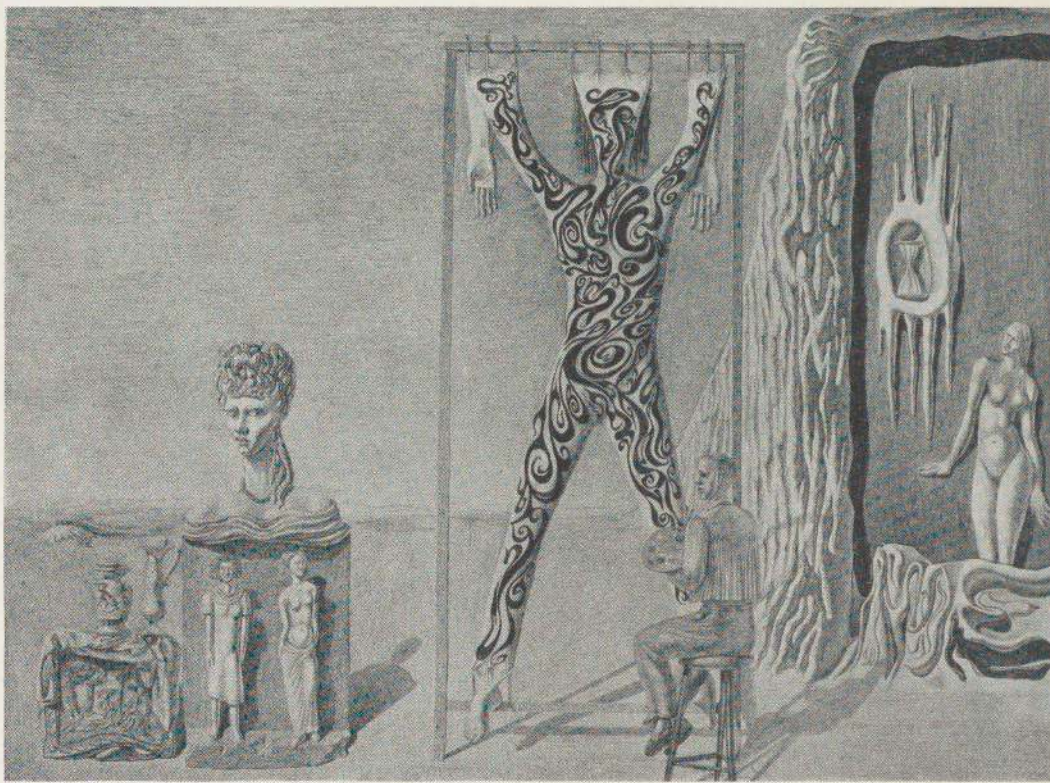
Artists independent of the Dada-Surrealist movements

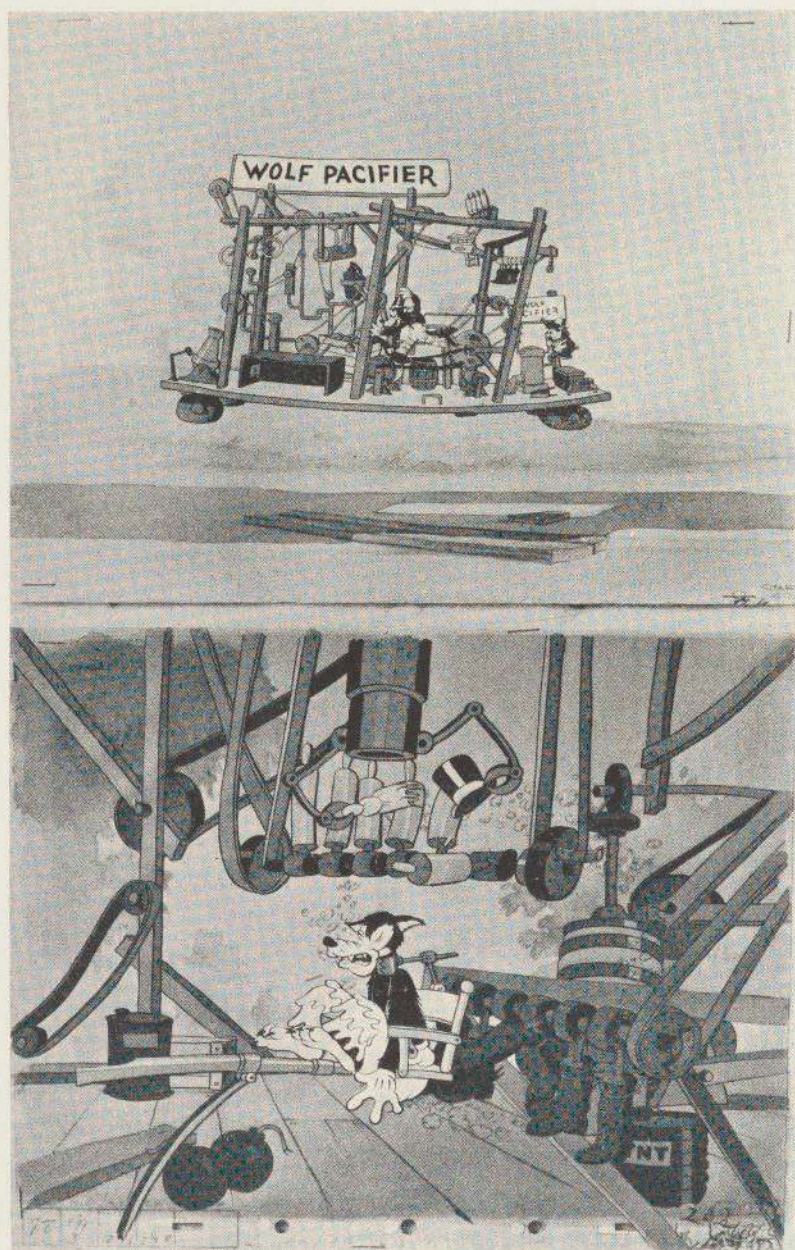






531 Calder: Mantis, 1936



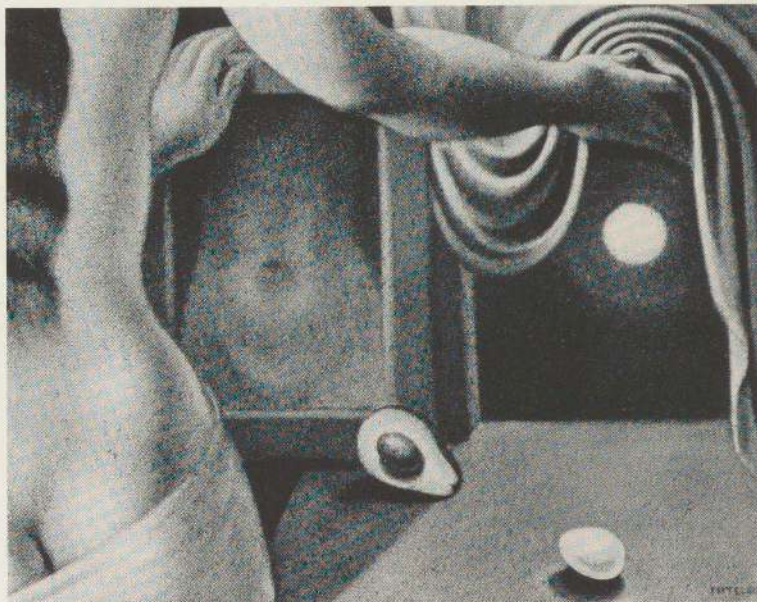




541 Dove: Portrait of Ralph Dusenberry, 1924



545 Evans: Outdoor advertising, Florida, 1936



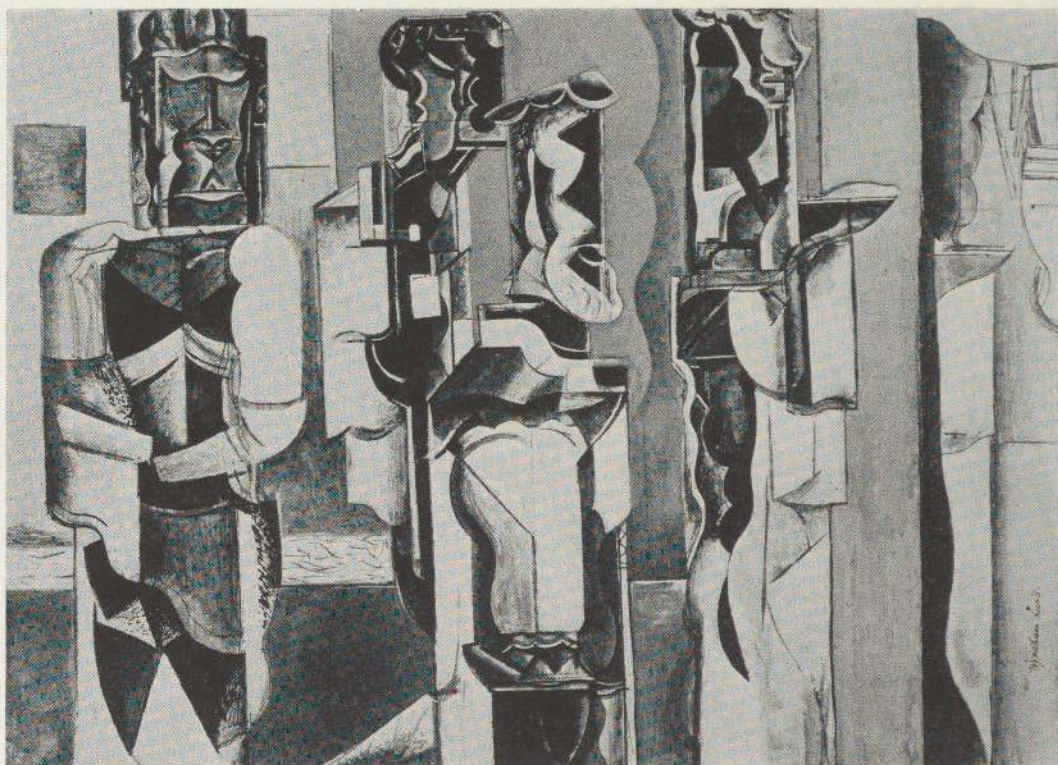
548 Feitelson: Genesis, first version, 1934



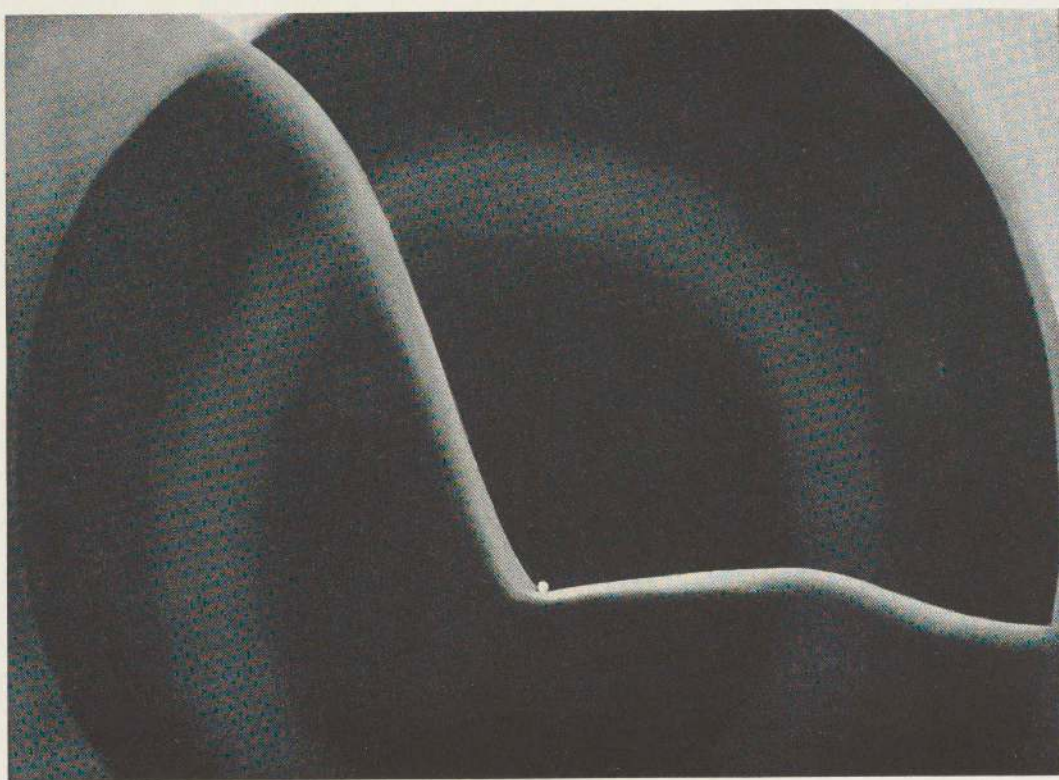
565 Merrild: Hermaphrodite, 1935



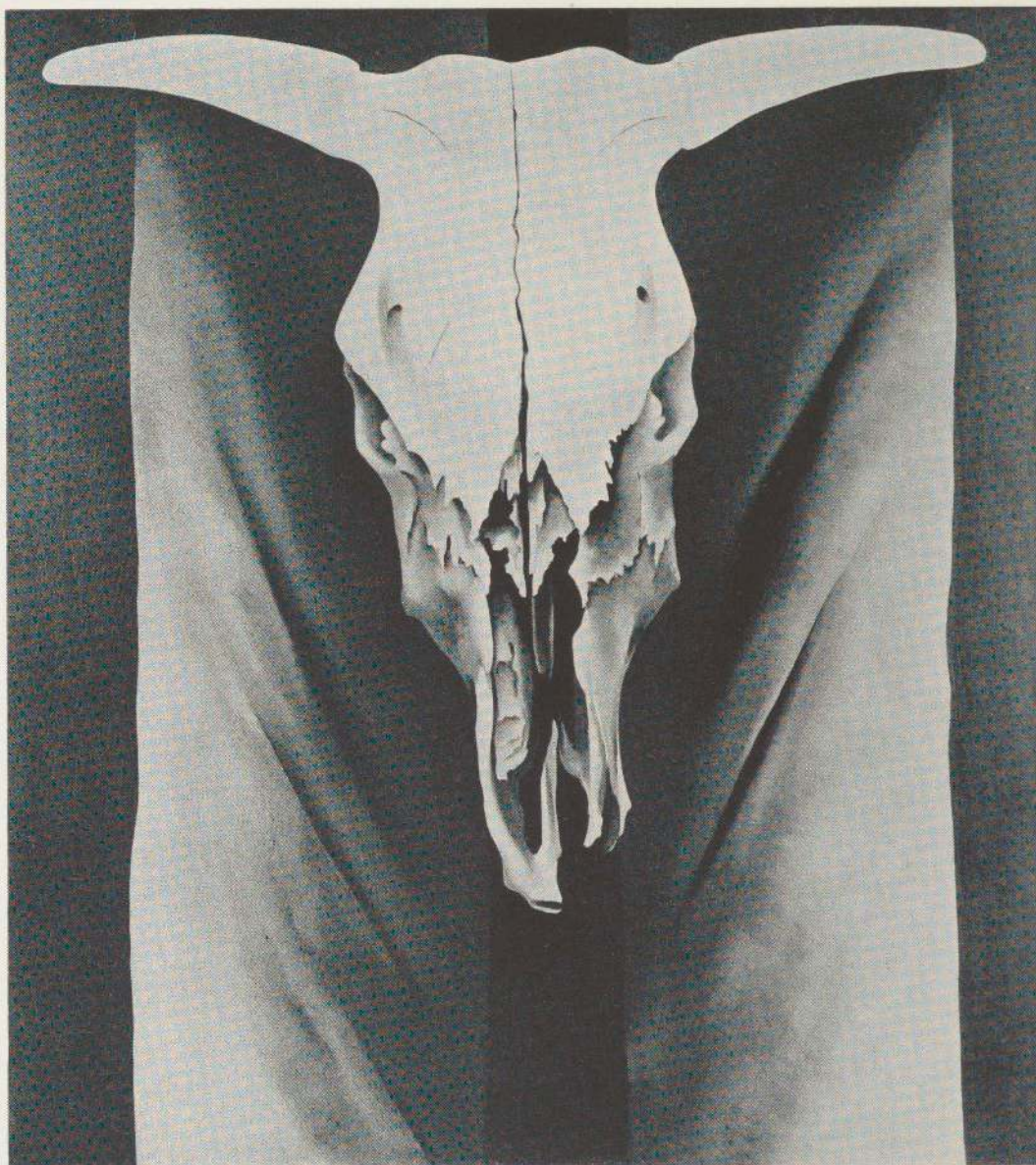
556 Gonzales: Head



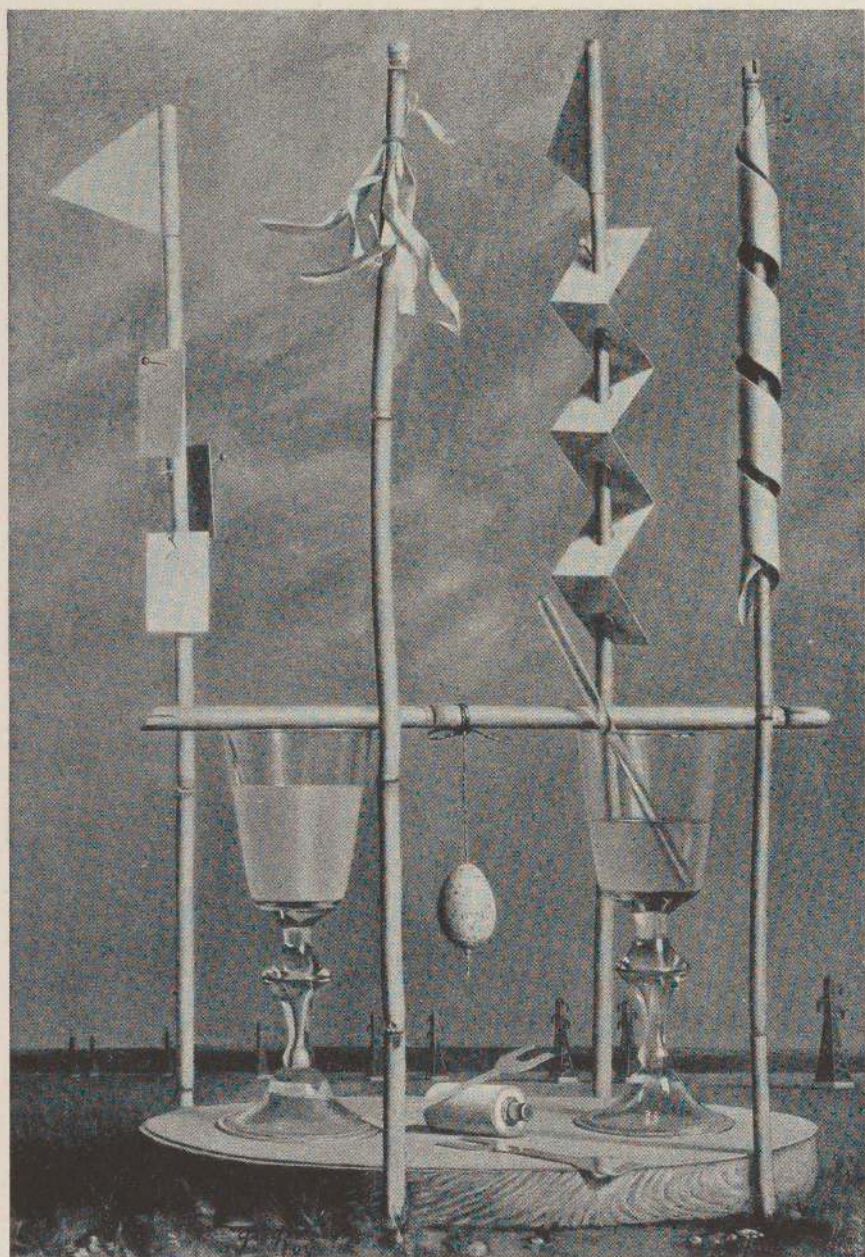
560a Lewis: Roman actors, 1934



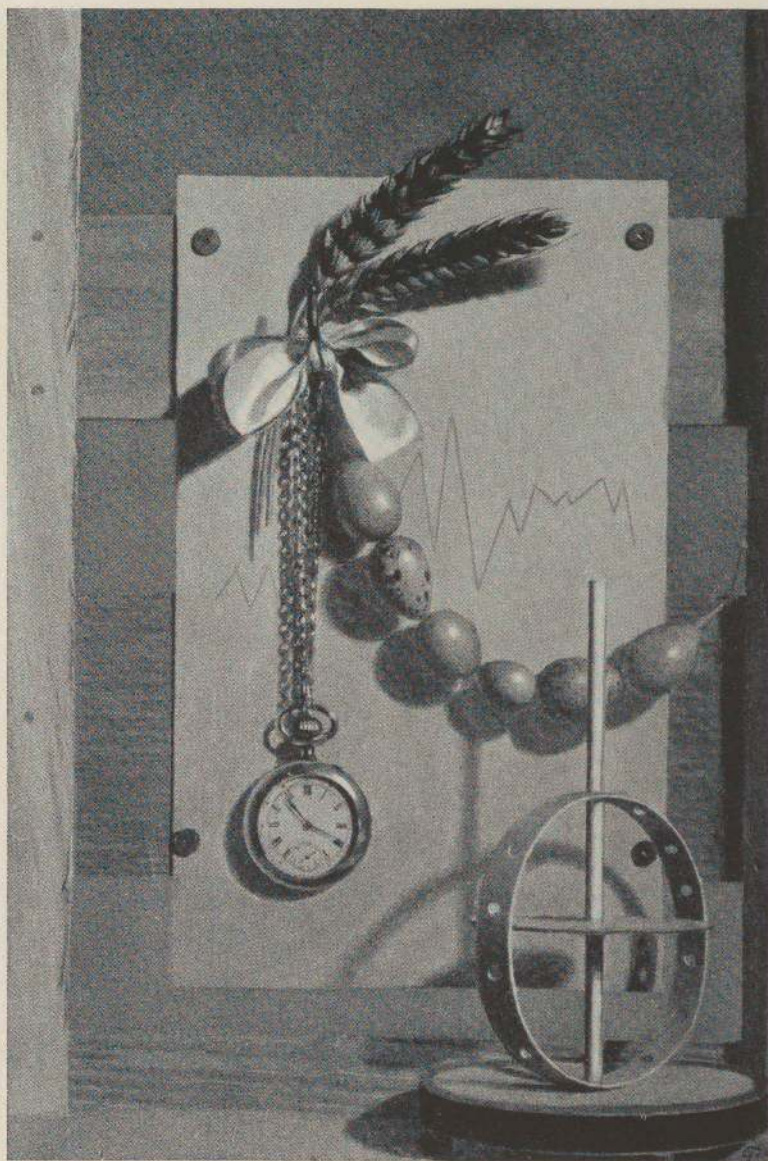
570 O'Keeffe: Black abstraction, 1925



571 O'Keeffe: Cow's skull, 1929



574 Roy: The electrification of the country



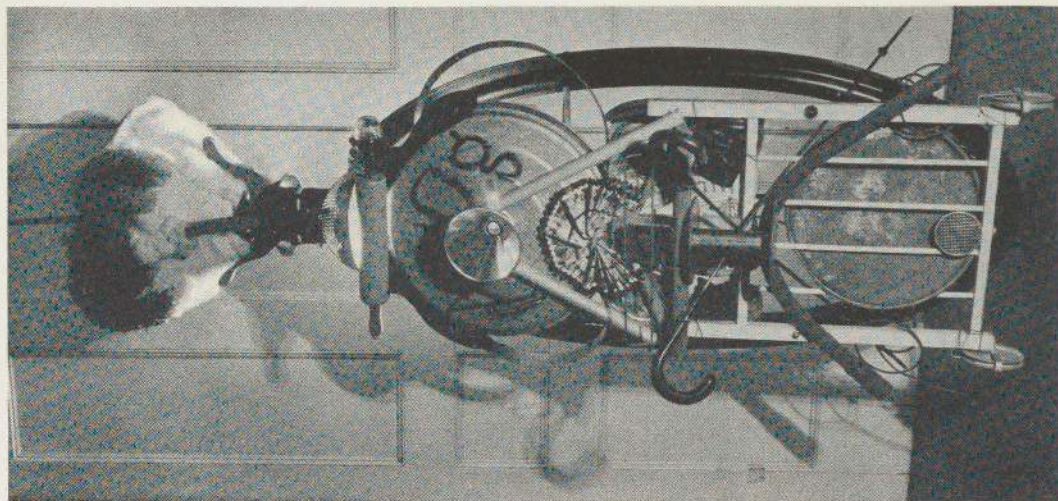
575 Roy: Daylight saving



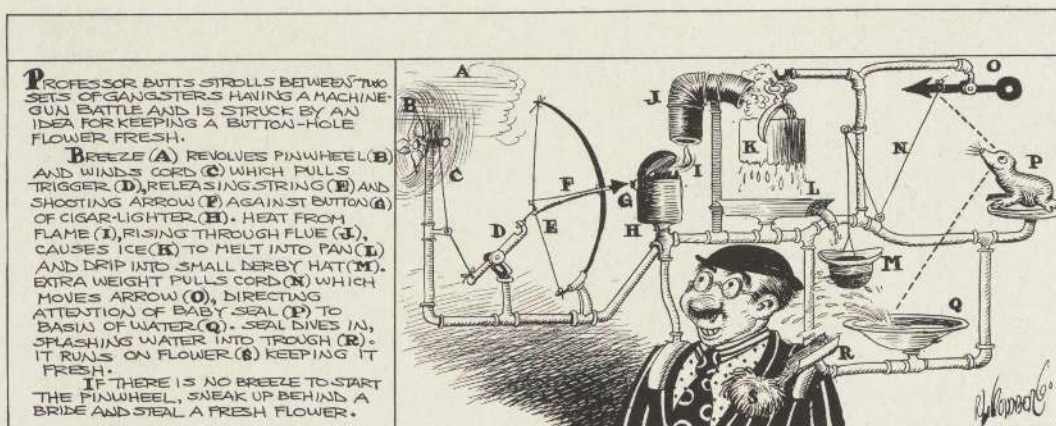
577 Siqueiros: Collective suicide, 1935-36



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

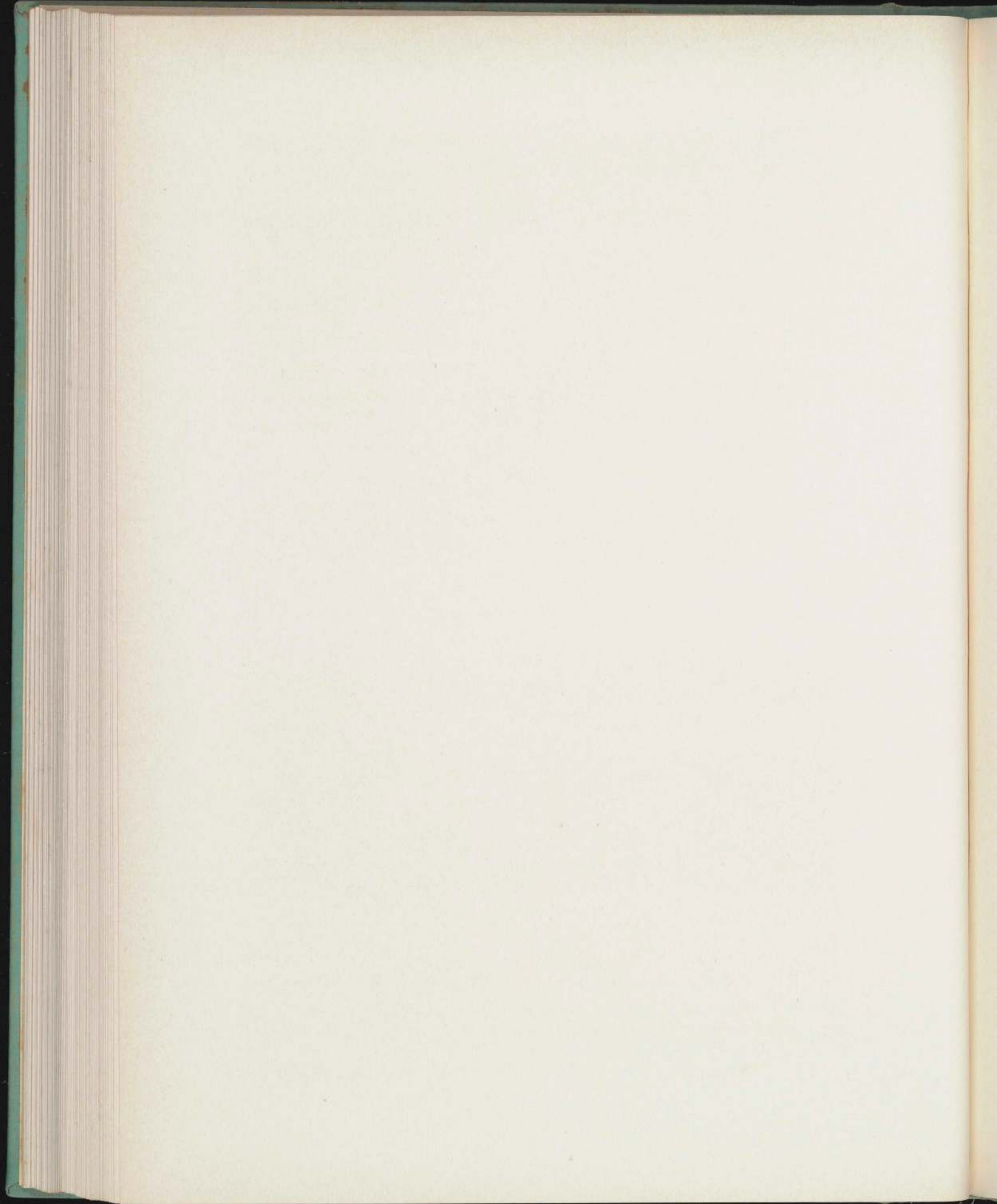
Art of the insane

Folk art

Commercial and journalistic art

Miscellaneous objects and pictures with a Surrealist character

Scientific objects





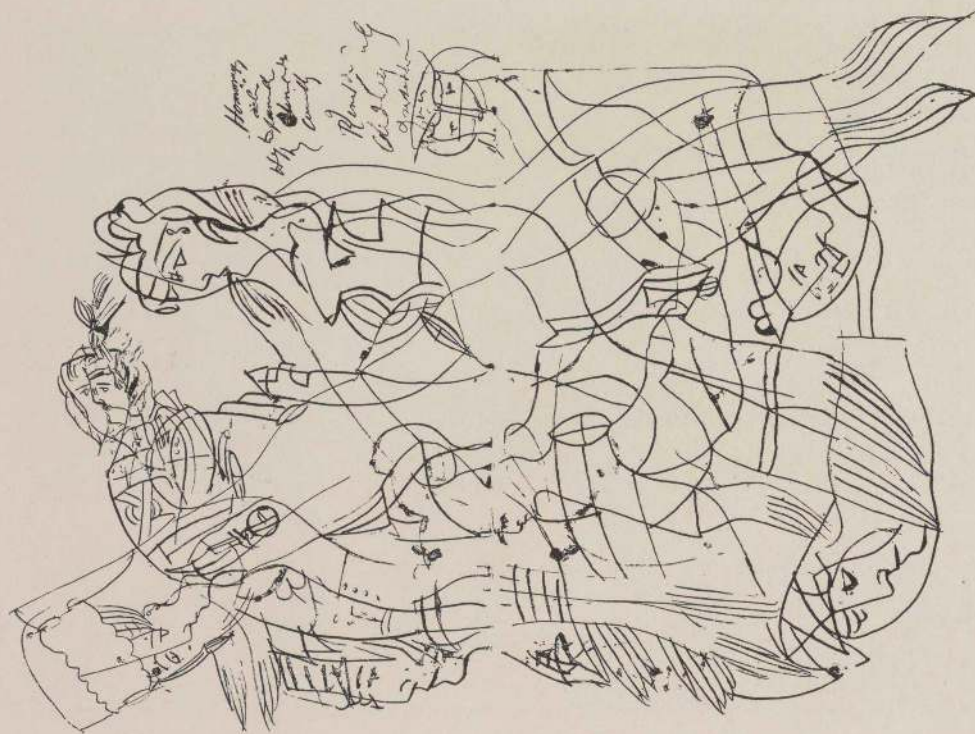
586 Hoisington (aged 11) : A god of war shooting arrows to protect the people



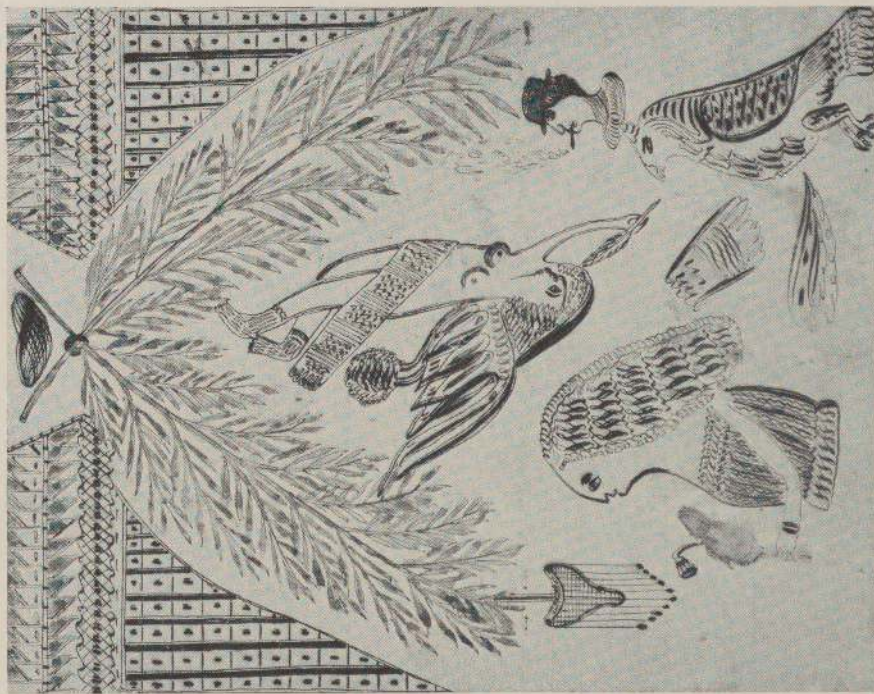
587 Ganz (aged 6) : Spirits



589 Psychopathic watercolor



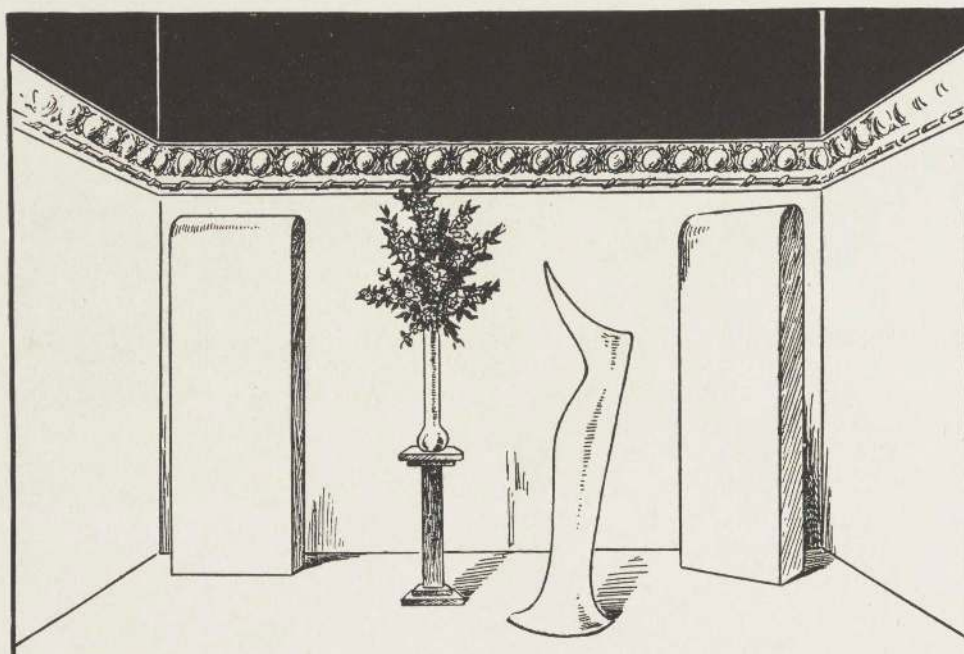
598 Psychopathic drawing



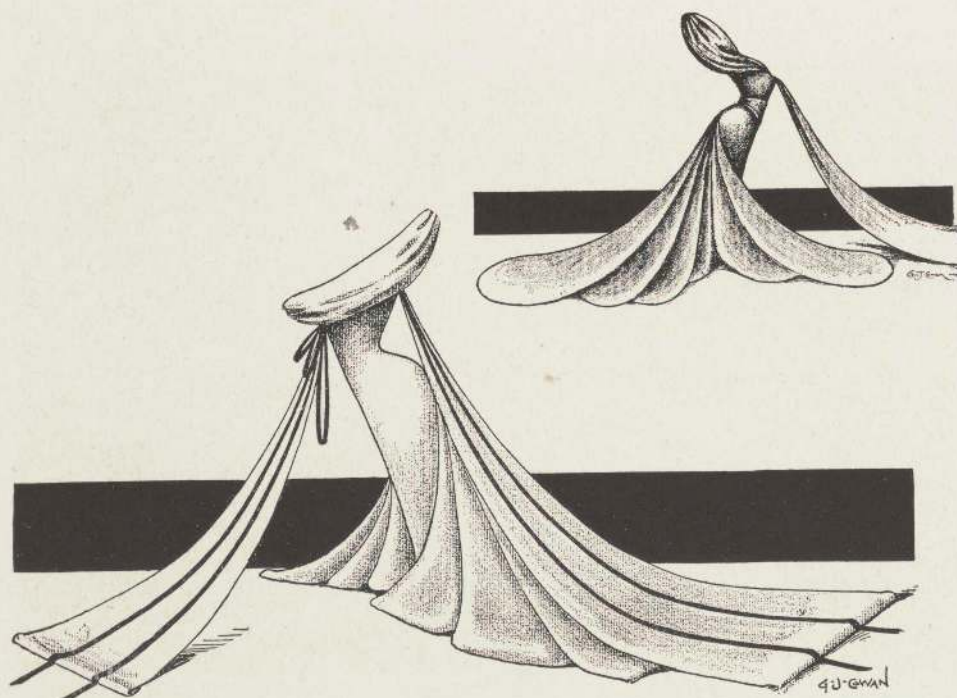
617 Pennsylvania German *fraktur* drawing, early 19th century



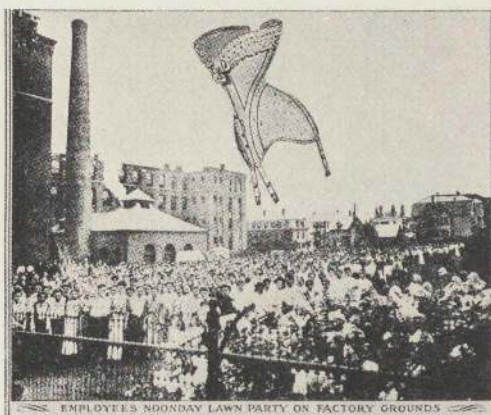
609 Watercolor by Czechoslovakian peasant



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



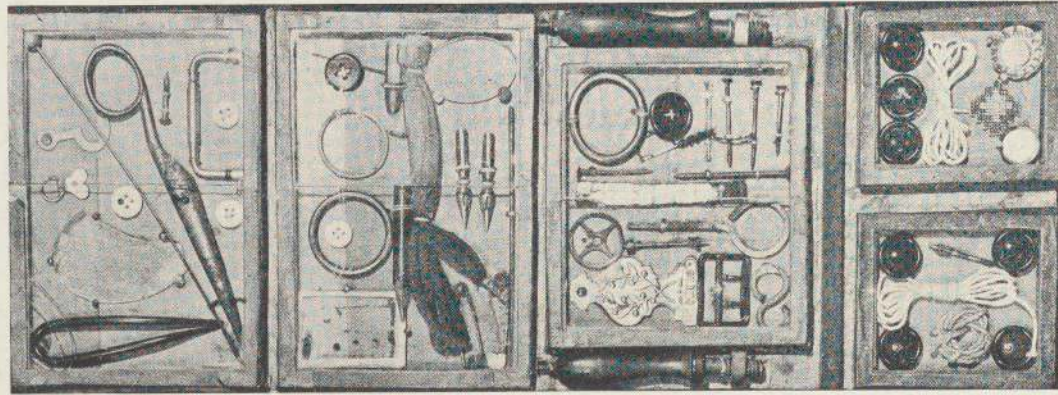
619 Draping on forms, from *Koester School Book of Draping*, 1913



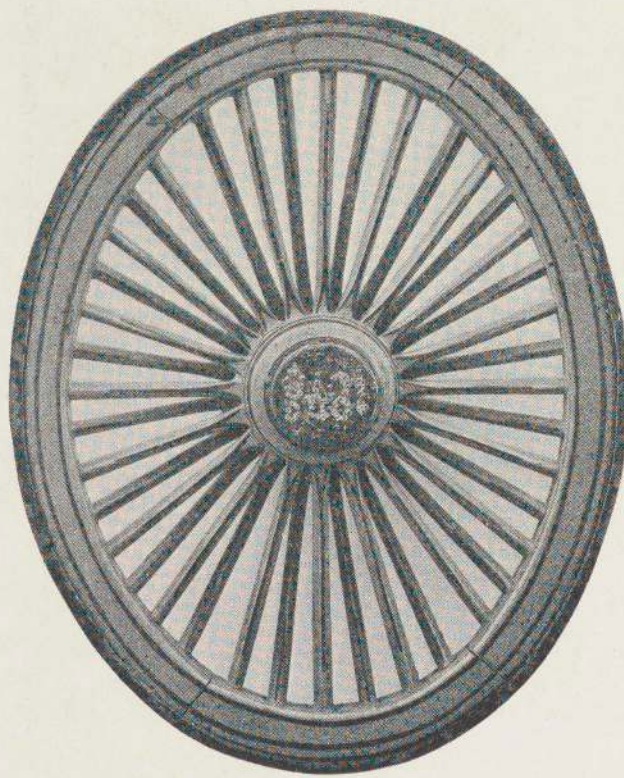
618 Lawn party of the Royal Worcester Corset Company, 1906



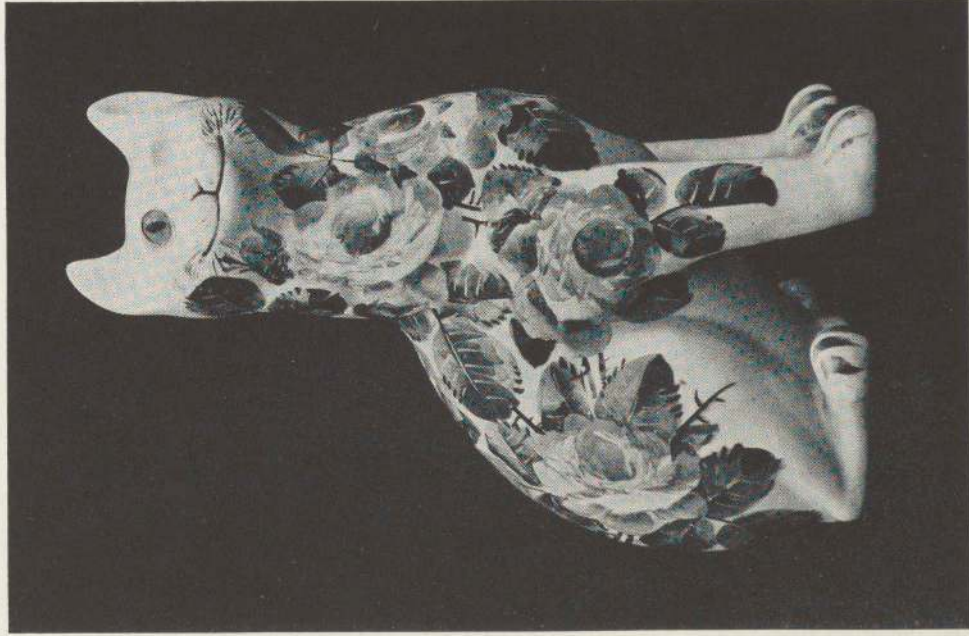
622 Notion lady, 1936



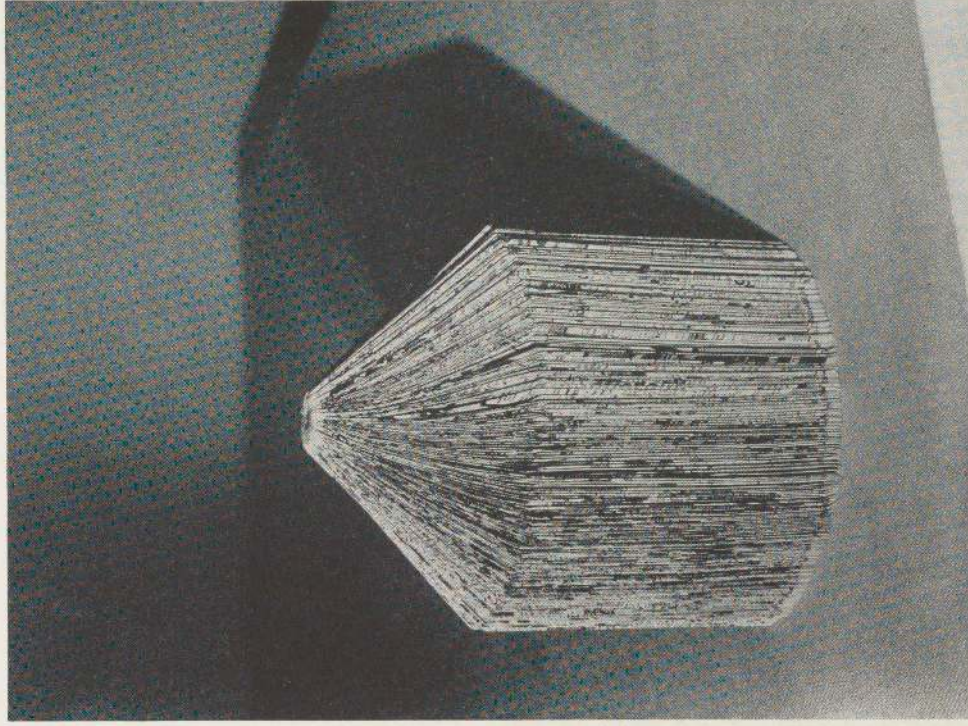
608 Object assembled and mounted by a psychopathic patient



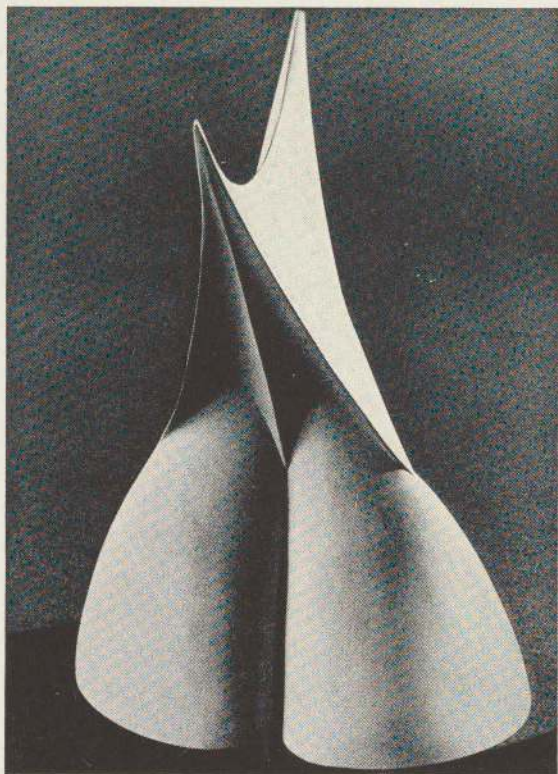
624 Benquet: Oval wheel, 1878



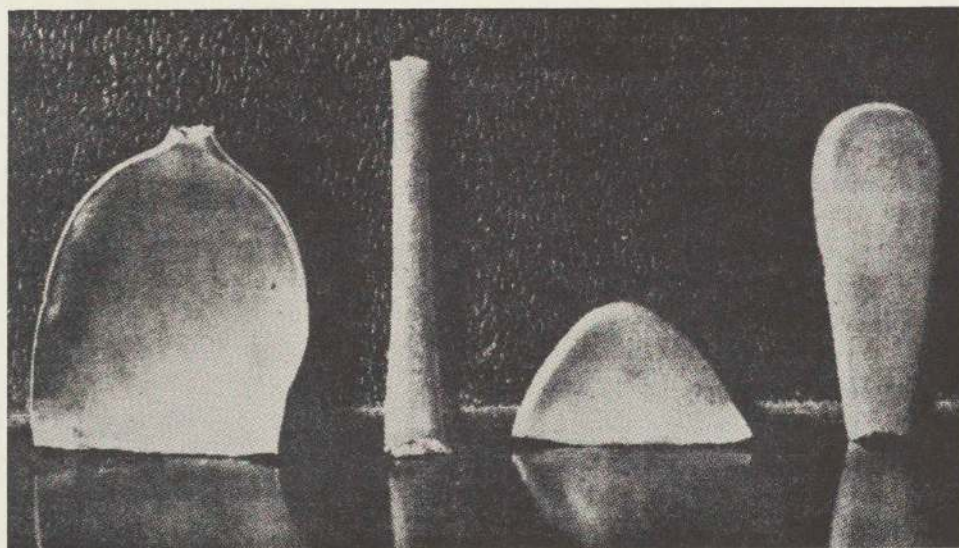
623 Cat clothed in roses, Scottish, 19th century



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

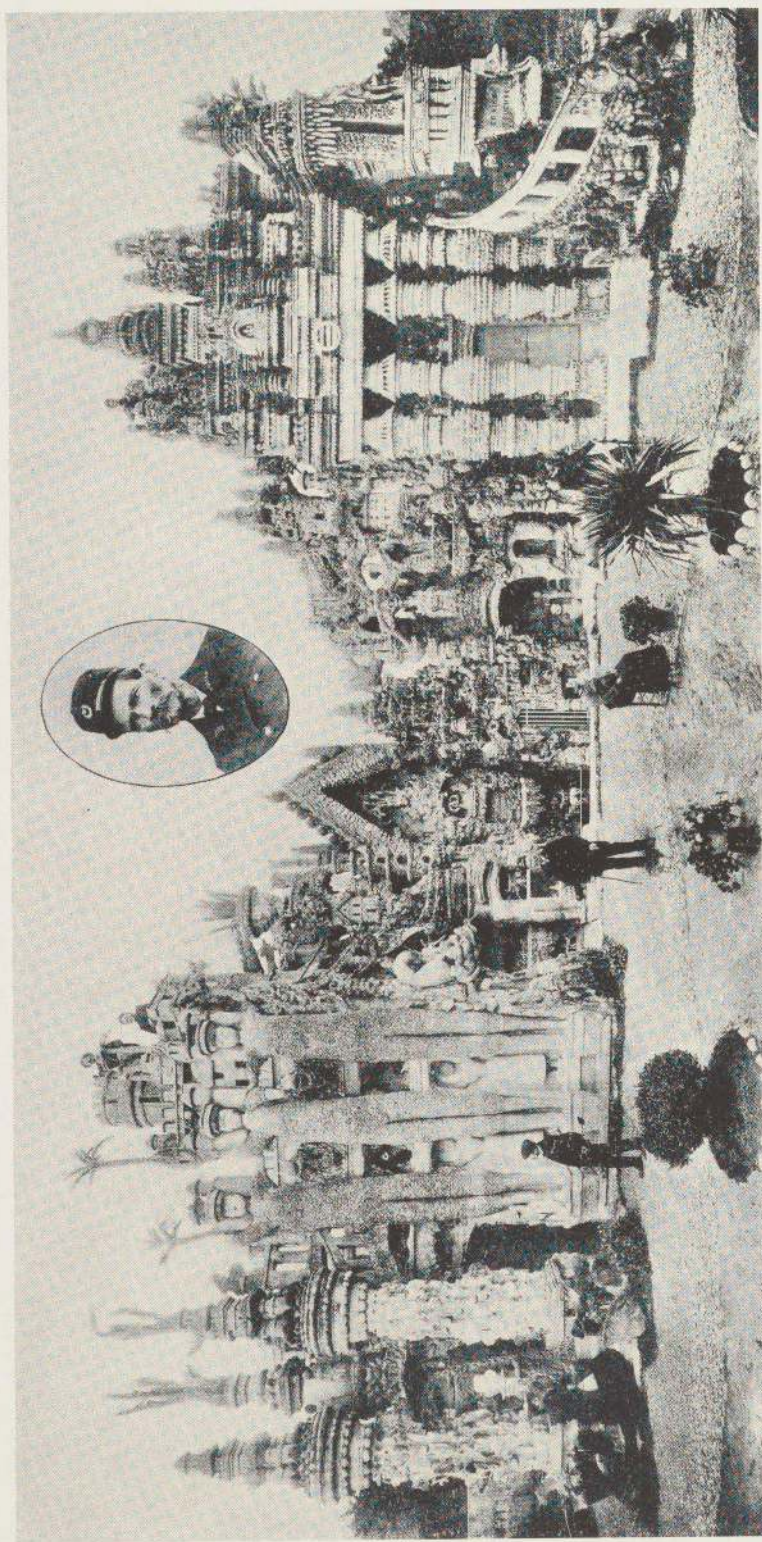


629 Mathematical object

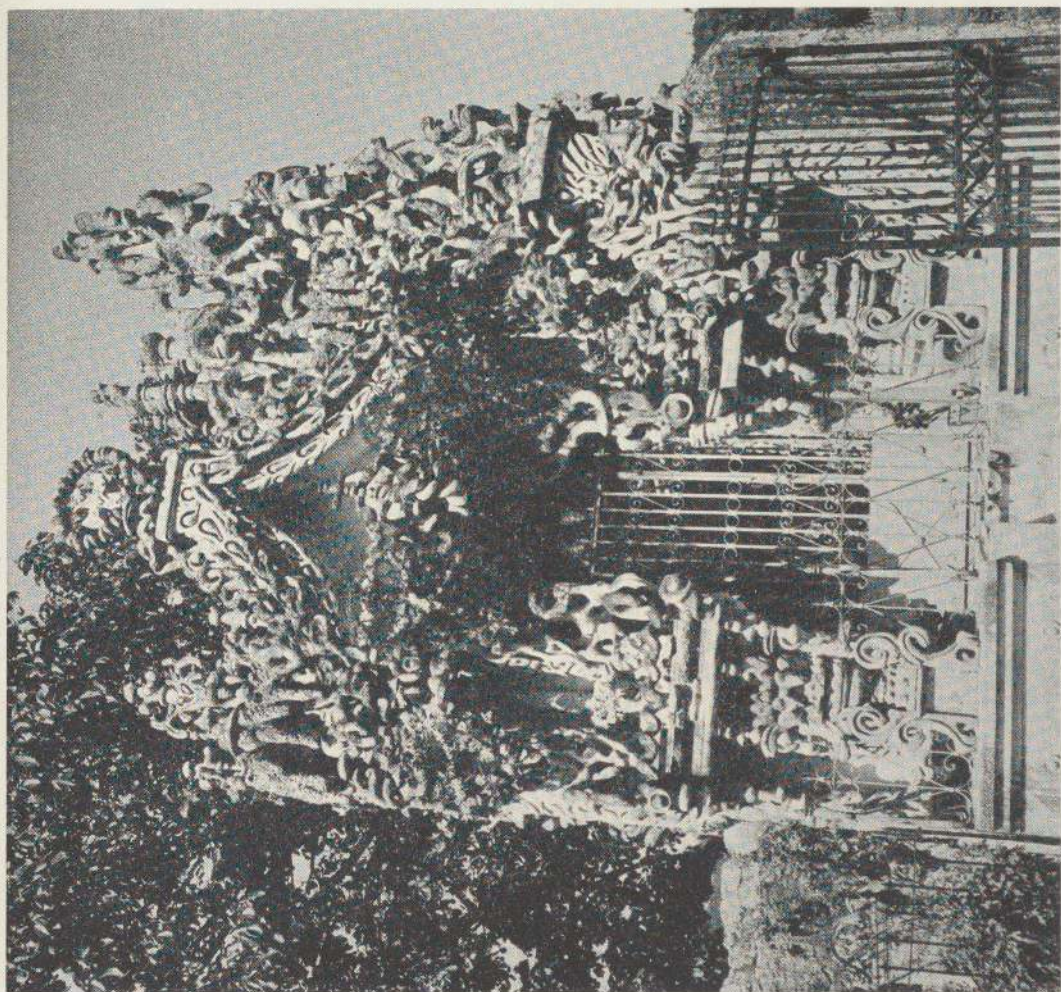


627 Spoon found in a condemned man's cell

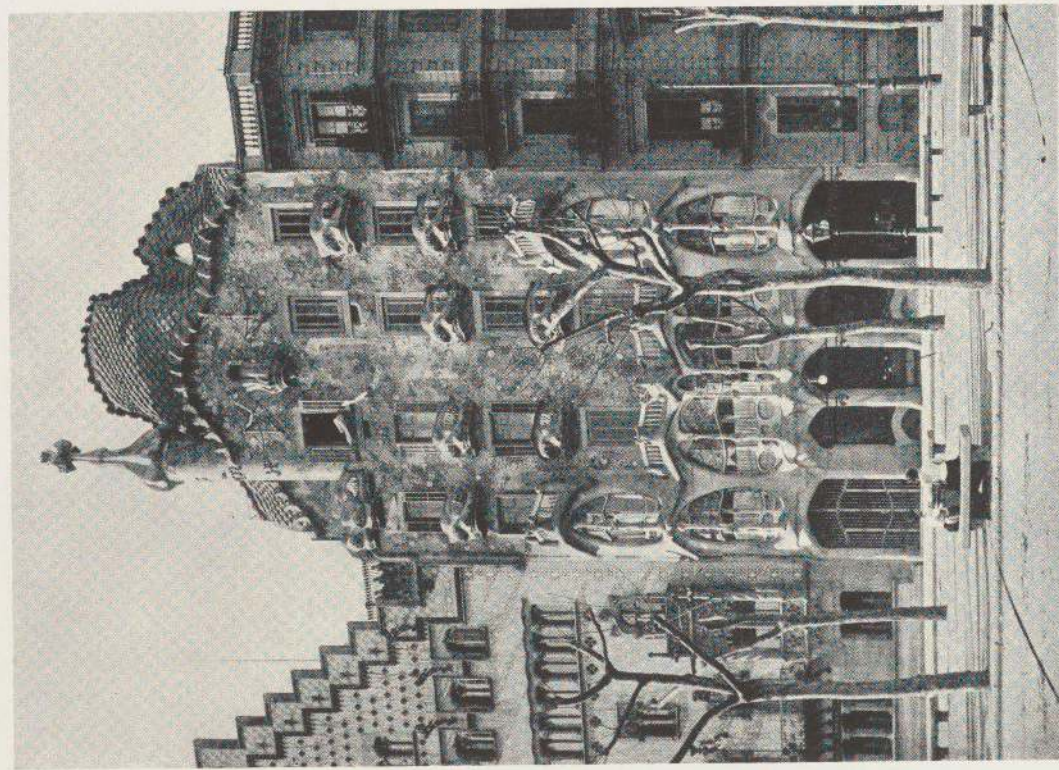
Fantastic architecture



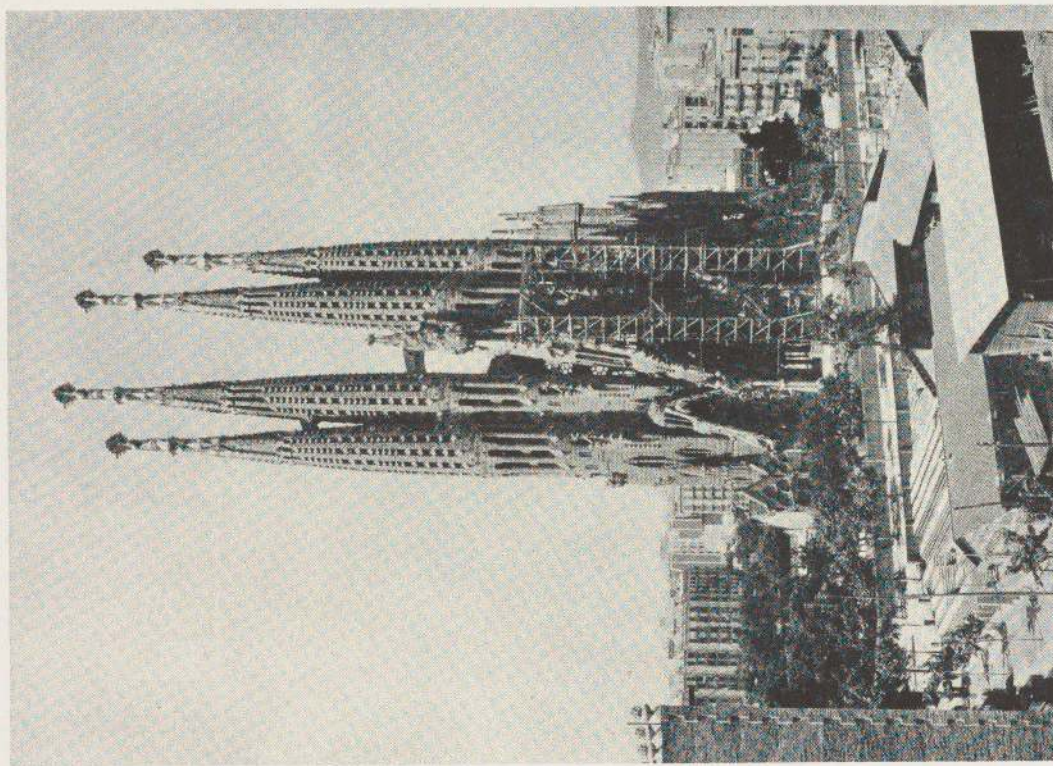
645 Cheval: Dream Palace at Hauterives, 1879-1912



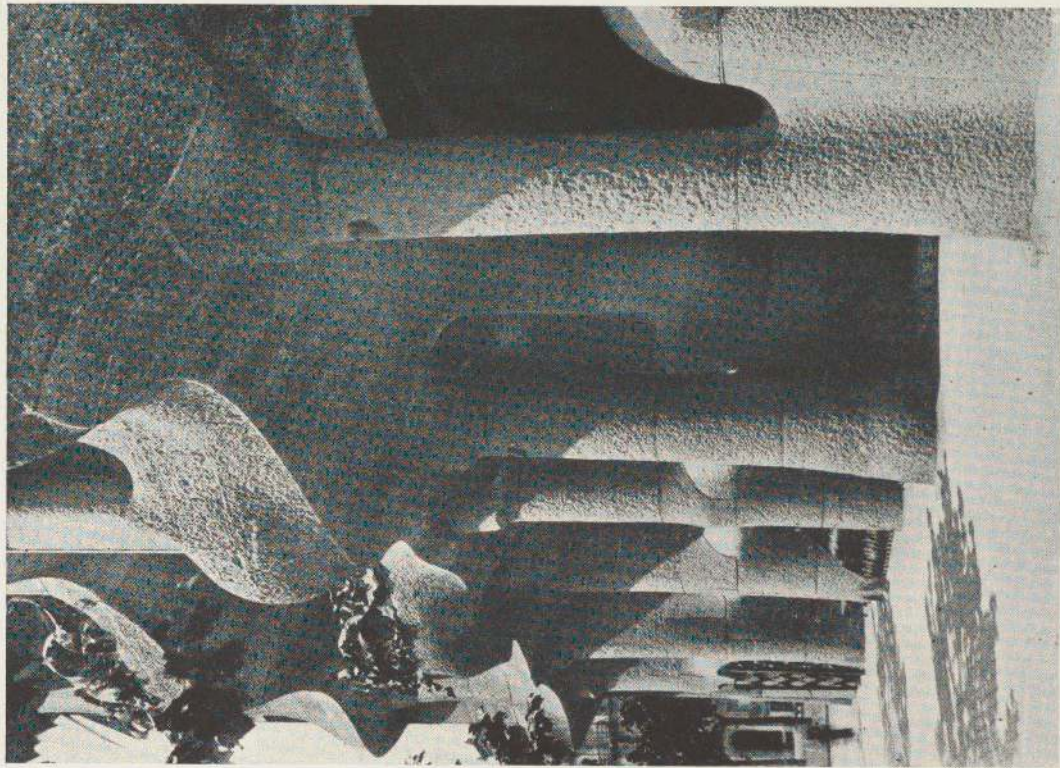
646 Cheval: Dream Palace at Hauterives, Pavilion, 1879-1912



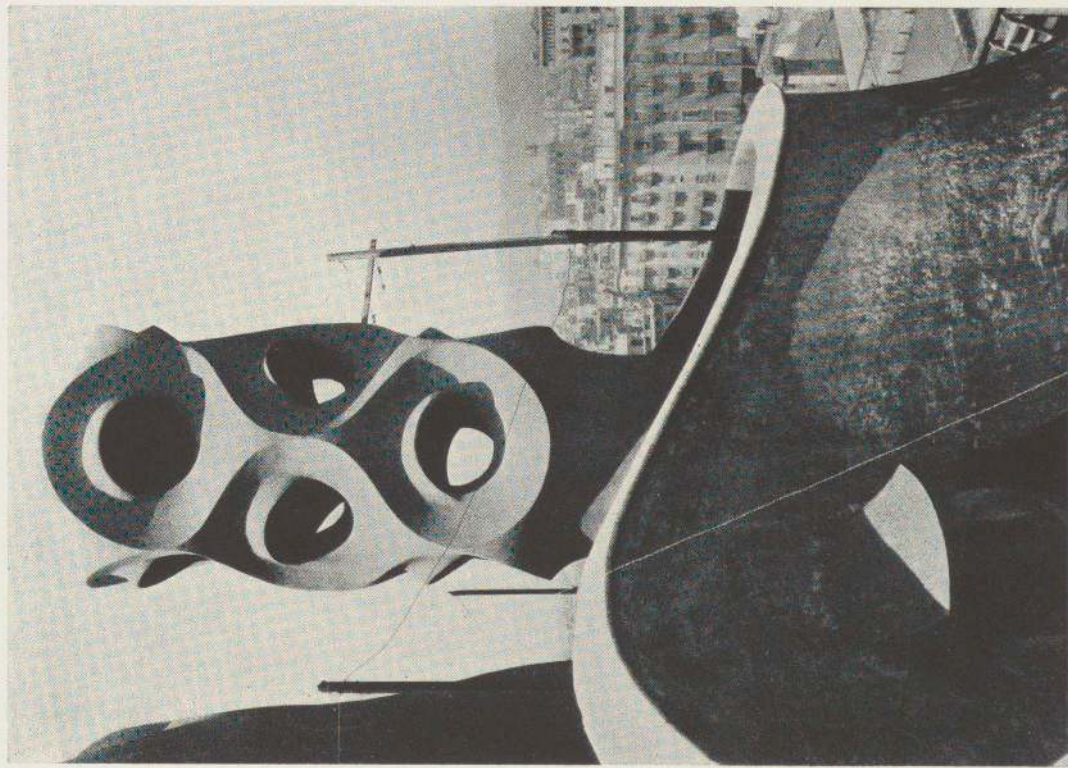
653 Gaudi: Casa Batlló, Barcelona, 1905-07



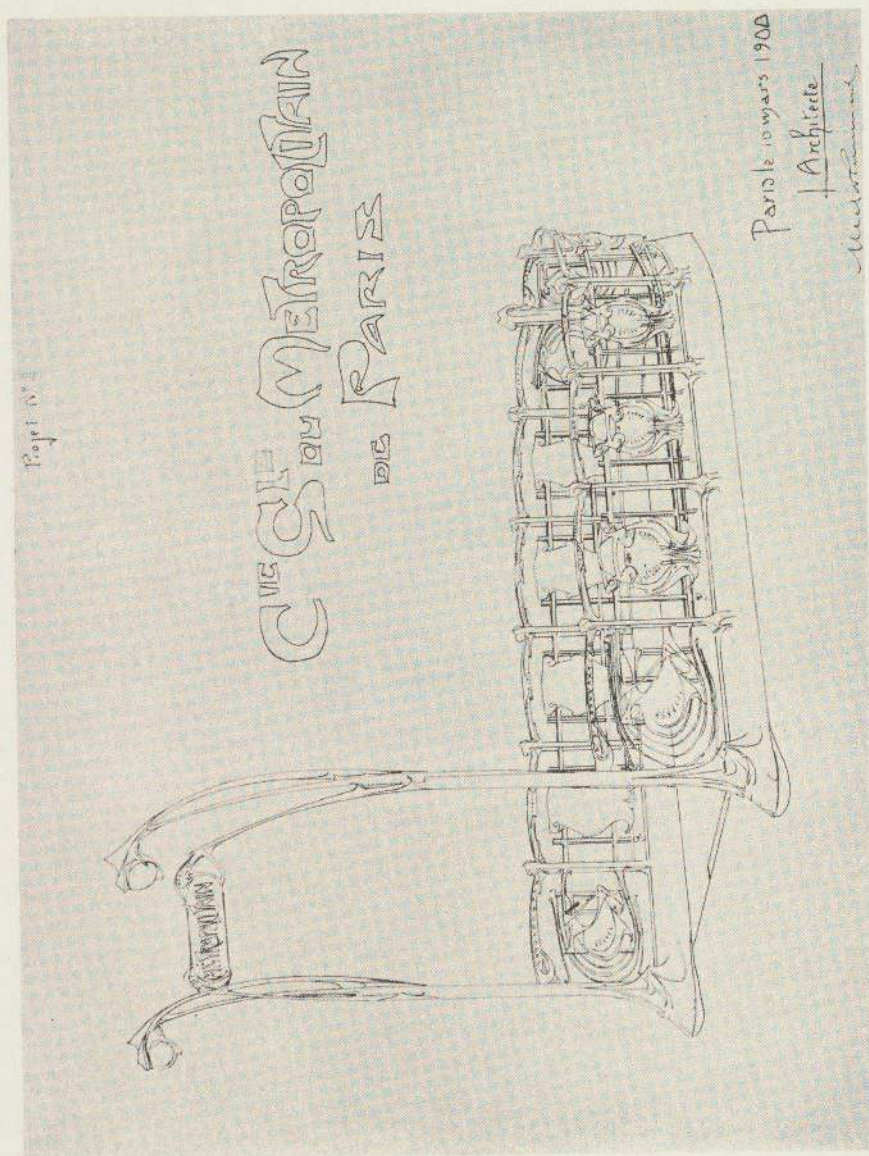
649 Gaudi: Church of the Holy Family, Barcelona, begun 1884



654 Gaudi: Casa Milá, Barcelona, 1905-10



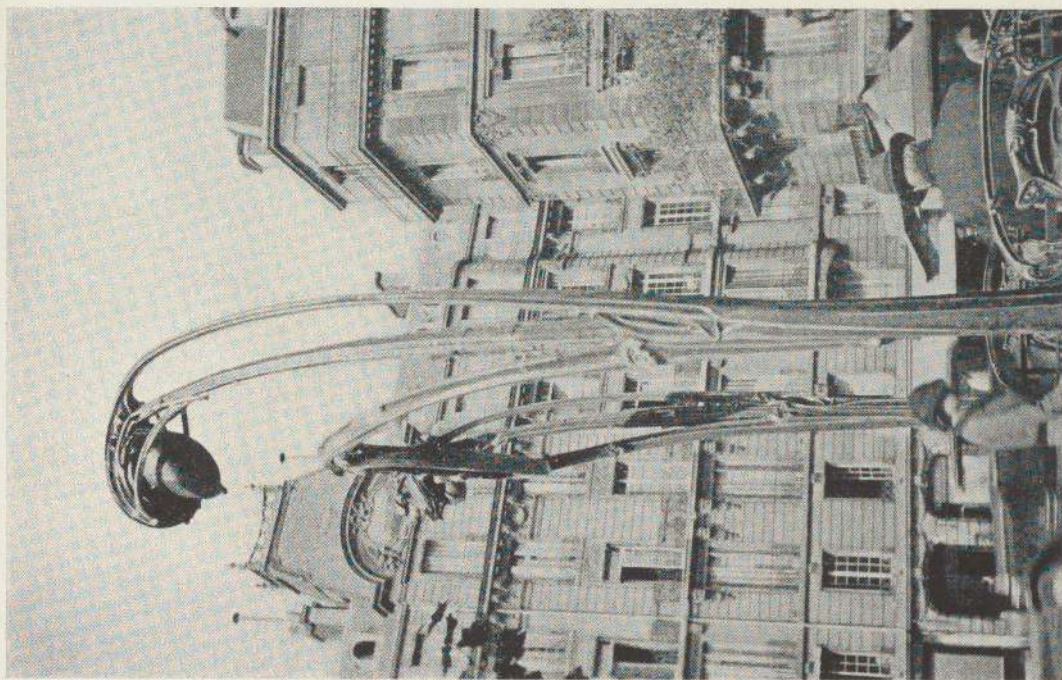
657 Gaudi: Casa Milá, Barcelona, 1905-10. Chimney



663 Guimard: Design for Paris Métropolitain station, 1900



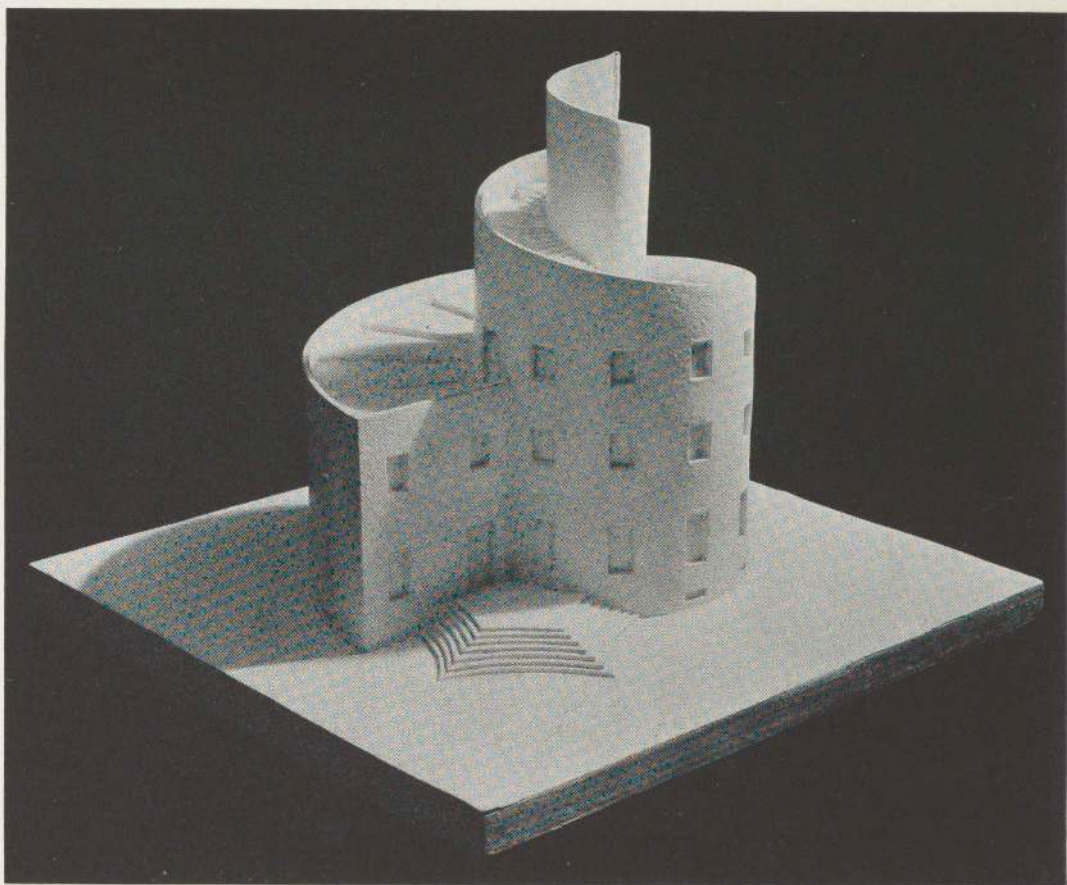
661 Guimard: Detail of Paris Métropolitain station, 1900



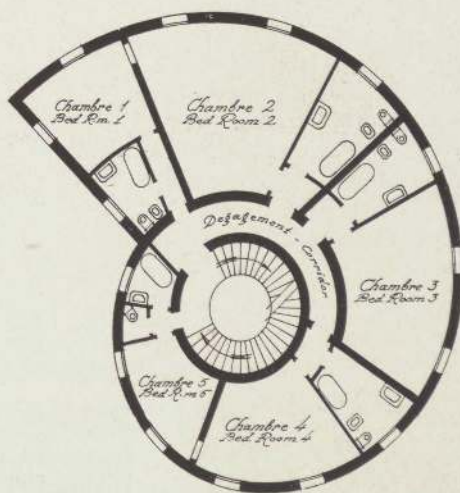
662 Guimard: Detail of Paris Métropolitain station, 1900



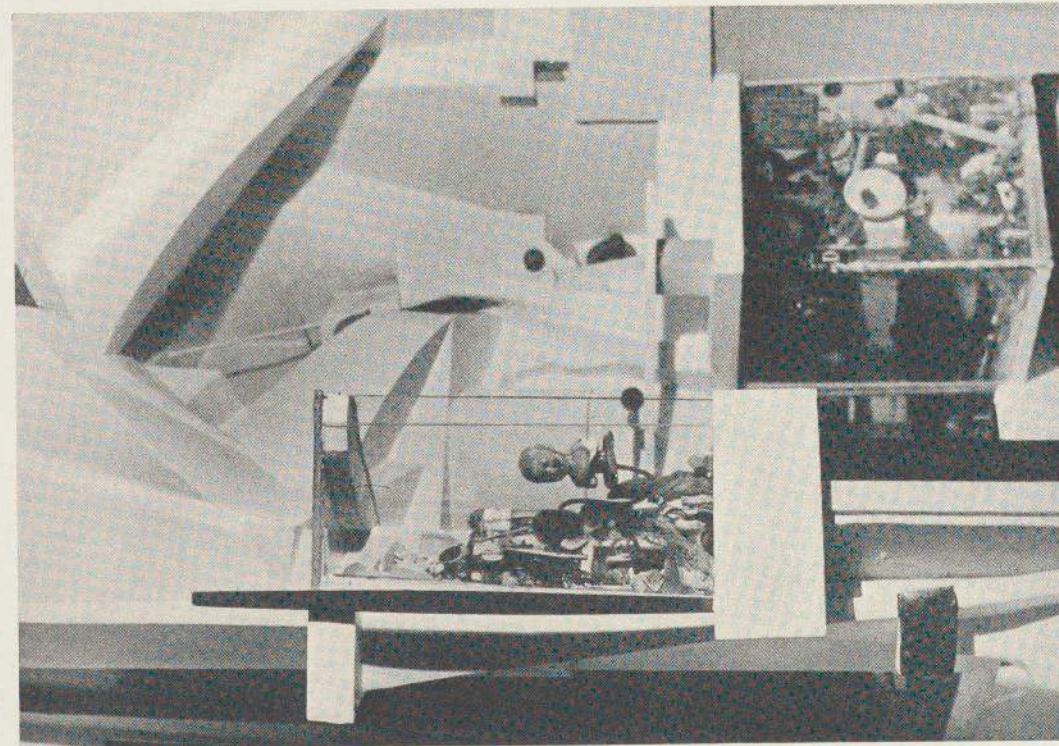
688 Terry: Fireplace with a waterfall, 1933



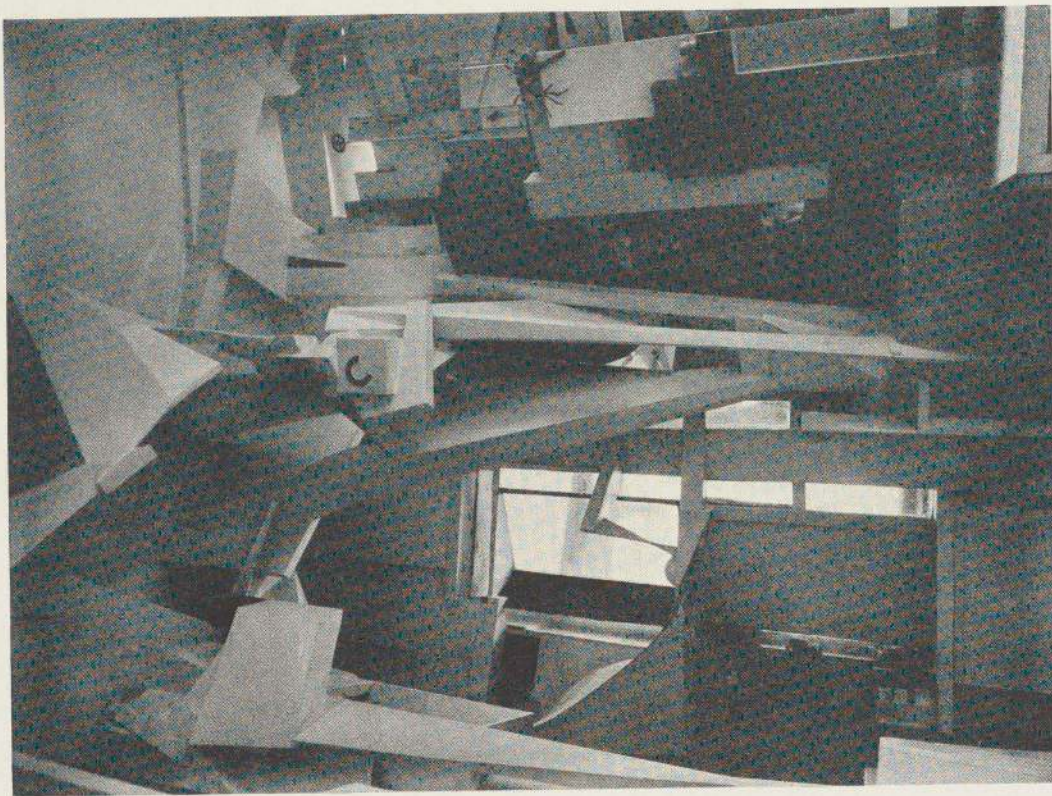
679 Terry: The snail



679 Terry: Plan for The snail



670 Schwitters: The gold grotto, 1925



671 Schwitters: Blue window, 1933

Catalog of the Exhibition

CORRECTIONS

Through a misunderstanding, items 8, 20, 43, 43a, 44, 44a, 50, 52, 55, 76-79, 82, 83, 88, 130, 131, 154, and 175 have been catalogued as lent by The Metropolitan Museum of Art, New York. All these items are represented in the exhibition by photostats except nos. 8 and 20, of which the Museum of Fine Arts, Boston, has generously lent originals.

Page 20

For signature E. G. read E. C.

Page 215, no. 223

Add date 1913-14. After wooden silhouettes add and three plate glass panels with glued strings.

Page 217, no. 254

For Oil on canvas read Oil on wood.

Page 222, no. 335

For Sitting Buddha, ask for your medicine (Sitzender Buddha, demandez votre médecine) read Sitting Buddha, ask for your doctor (Sitzender Buddha, demandez votre médecin).

Page 231, no. 514

This is a separate item and should not be listed under TZARA.

Page 233, nos. 536-539

Should be credited to Walt Disney Productions, Ltd. Mr. Disney wishes to take no personal credit for films which are the collective work of over 400 people.

ADDITION

Page 215

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

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 Metropolitan Museum of Art, New York
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

Photographs

12. **The Temptation of St. Anthony**
Original painting in the Lisbon Museum
- Photographs
13. **The Capital Sins**
Original painting in the Gallery of the Escorial, Madrid
 - *14. **The Temptation of Saint Anthony, attributed to Bosch**
Oil on panel, 15½ x 9⅞ 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 Metropolitan Museum of Art, New York

FINÉ, 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 Vitruve, 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
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 William Hayes 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 signature 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 Grottessen 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**

Original in The Metropolitan Museum of Art, New York

A second copy 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 his grotesques, which mingle 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
Lent by The Metropolitan Museum of Art, New York

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

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

VOGTHERR, Heinrich. German engraver on wood. 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
Facsimile lent by The Metropolitan Museum of Art, New York

Lombard School, 15th century

- 45.** Emblematic symbols, ink on parchment, partly pricked for transfer
Note: drawings are probably studies for *Imprese* (personal heraldic devices) for Duke Guglielmo II of Montferato
Lent by the William Hayes 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, 8¾ 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

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
Lent by 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
Lent by 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
Lent by 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 seventeenth 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 layettier*)

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 boulangier*)
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
Lent by 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
Lent by 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
Lent by The Metropolitan Museum of Art, New York

French School, 18th century

89. Memento Homo, 1769

***90. Memento Mori**

Both, oil on canvas, 21¾ x 16¾ inches
Lent by the Marie Sterner Gallery, New York

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

91. Figures

Oil on canvas, 12¼ 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 Guilford, 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 $\frac{3}{4}$ 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*, 1833, 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

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, 12¼ x 7½ 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 showing 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 aun 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, *Charivari*, 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*)
Lent by 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

Lent by 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
Lent by 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
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 54¾ 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 "pittura metafisica." 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, 21½ 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
Lent by René Gaffé, Brussels
199. **Portrait of the artist by himself**
Oil on canvas, 32 x 21¼ inches
Lent by Paul Eluard, Paris
- Pencil drawings
200. **The philosopher and the poet**, 1916
201. **Metaphysical interior**, 1917
202. **The faithful wife**, 1917
203. **The apparition**, 1917
204. **The return of the prodigal son**, 1917
205. **Autumnal geometry**, 1917
206. **The duet**, 1917
207. **Drawing**, 1918
208. **The house of the poet**, 1918
Lent by Mario Broglio, Cuneo, Italy
209. **Hector and Andromache**, 1917
Oil on canvas, 35½ x 23¾ 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
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. Liguières, 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 mâles*), 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
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

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**
Lent by the Weyhe Gallery, New York

228. **Ink drawing**, 1916
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 Galerie Simon, 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, 10½ x 12½ 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
Watercolor, 9½ x 12¼ inches
Lent by Galerie Simon, Paris
- 237. **Disgust** (*Ekel*), 1924
Watercolor and ink, 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 Paul 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**, watercolor, c. 1928
Lent by Ernest Hemingway, Key West, Florida
- *243. **Protectress** (*Schützerin*), 1932
Watercolor, 18¾ x 12¾ 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 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 canvas, 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 $\frac{3}{8}$ 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

Gouache, 16 x 20 inches

Lent by Galerie Simon, Paris

***260. Bull fight, 1934**

Oil on canvas

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

- 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
Lent by Pierre Janlet, Brussels
- 282. Head**, 1929
Painted wood, 9 x 13 $\frac{3}{4}$ inches, oval
Collection The Museum of Modern Art, New York
Given anonymously
- *283. Two heads**, 1929
Painted wood relief, 47 $\frac{1}{4}$ x 39 $\frac{1}{4}$ inches
Collection The Museum of Modern Art, New York
Given anonymously
- 284. Woman and mustache**, 1930
Painted wood relief, 18 $\frac{1}{4}$ x 15 $\frac{3}{4}$ inches, oval
Lent by Galerie Bonaparte, Paris
- 285. Leaves and navels I**, 1930
Painted wood relief, 31 $\frac{3}{4}$ x 39 $\frac{3}{4}$ inches
Collection The Museum of Modern Art, New York
Given anonymously
- 286. Leaves II**, 1930
Painted wood relief, 24 $\frac{1}{2}$ x 19 $\frac{1}{4}$ inches, oval
Lent by Galerie Bonaparte, Paris
- *287. Objects arranged according to the law of chance or Navels**, 1930
Varnished wood relief, 11 x 11 $\frac{1}{4}$ inches
Collection The Museum of Modern Art, New York
Given anonymously
- *288. Human concretion**, 1935
Sculpture in plaster, 19 $\frac{1}{2}$ 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. 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, 37 $\frac{3}{8}$ x 17 $\frac{3}{8}$ 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. *Kahyline 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

Cadavres 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

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
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

Lent by James Thrall Soby, Farmington, Connecticut

319. Etching

Lent by Paul Eluard, Paris

- *320. **Paranoiac face**, 1935

Oil on wood, 7½ 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, 7½ x 9¼ 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, 15½ x 12½ 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 19¼ 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. 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, 17¼ x 12½ 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. Fatagaga: 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 anatomical 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 with collage
Lent by Tristan Tzara, Paris
335. **Sitting Buddha, ask for your medicine** (*Sitzender Buddha, demandez votre médecine*), c. 1919
Altered anatomical engraving with collage
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
337. **Trophy, hypertrophied** (*hypertrofi-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, pencil and ink, 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 lead plate 1 rubber towel 2 key ring 1 drain pipe 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 grey-beards 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 (*Weib Greis und Blume*), oil, 1923
Lent by Victor Servranckx, Brussels
353. *Vive la France*, oil, c. 1923
Lent by René Gaffé, Brussels
354. Pietà or the revolution at night (*Pietà ou la révolution la nuit*), 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 (*La femme dans le mur*), 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, 44¾ x 57¾ inches
Lent by Mme. Simone Kahn, Paris
- 360a. Marine, oil on canvas, c. 1928
Lent by Pierre Janlet, Brussels
- *361. Loplop introduces a young girl, 1930
Painted plaster on wood with dangling objects, 77 x 35¾ 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, 25½ x 19¼ 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, 19¼ 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 15¾ 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 the 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**, 1919
Photograph of original collage
Lent by César Domela - Nieuwenhuis, Paris

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 compensée*), 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, 23½ x 15½ 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 Galerie Simon, Paris

405. The pretender, photograph, 1936
Lent by Galerie Simon, Paris

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
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 Présages*, 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, 14½ x 28½ 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
Private collection, New York

*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
Lent by René Gaffé, Brussels

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

*436. **Composition**, oil on canvas, 1933
Lent anonymously

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

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

*439. **Rope and personages**, 1935
Oil 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. **Gouache**, 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

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

PAALLEN, 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 32¼ 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 carbureteur*), 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
- 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 59½ inches

Lent by the artist

479. **Portrait**, pencil, 1936

Lent by the artist

480. **Portable woman**, pencil, 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 23½ 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 Munich school, 1913. Influence of Marc, 1917; Kandinsky, 1918; 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 25½ 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

514. Photographs of work by Scandinavian Surrealists: Sven Jonson, Wald Lorentzon, Vilhelm Bjerke-Petersen, Stellan Mörner, Harry Carlsson, Axel Olson, Freddie, Erik Olson, Rita Kerner-Larsen, Esaias Thorén

Gift of Vilhelm Bjerke-Petersen

Artists independent of the Dada-Surrealist movements

AITKEN, Russell Barnett. American ceramist. Born Cleveland, Ohio, 1910. 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. German 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 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. **Maison de 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
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, Connecticut, 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.

Photographs

- *545. **Outdoor advertising, Florida**, 1934
546. **Moving truck and bureau mirror**, 1929
547. **Roadside billboard, Cape Cod**, 1931
Lent by the artist

FEITELSON, Lorser. American painter, leader of the California Post-Surrealists. Lives in Hollywood.

- *548. **Genesis, first version**, oil on canvas, 1934
Lent by the artist

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 58½ 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, 17¼ 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*, 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 héraldiques*, 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 Paris, 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. Creaser,
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, formerly
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 drawing
done by Czechoslovakian peasants
in a state of ecstasy
Lent by Mr. and Mrs. Philip Trotter,
The Mutilated House, Maida Vale,
London

- 616.** "Dear Sister, this drawing is to
give you a faint view of our beautiful
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* drawing
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. **Notion lady**, 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 $\frac{3}{4}$ x 11 inches, dated 1878
Note: the wheel was made as proof of completing his 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.

625. **Hanging ball**, crayon, done as an exercise in drawing
Lent by Miss Adelaide M. de Groot, New York

Unknown artist

- *626. Object made from a Sears-Roebuck catalog, northern Vermont, 1936
Lent by Mrs. Victor Herbert Lukens, Greensboro, Vermont
- *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.

- *645.** Dream Palace at Hauterives, 1879-1912. Panoramic view (engraving from a photograph)

Photographs of Dream Palace by Denise Bellon

- *646.** Detail view. Pavilion
647. Detail view. Shrine
648. Detail view. Façade
 Lent by Denise Bellon, 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 Beranger and the stations for the Metropolitain, 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 Beranger, Paris, 1894-98. Color plates

658. Entrance detail

659. Façade

660. Decorative motifs

Stations for the Metropolitain, 1900

*661-663 General type: photographs of details; entrance and details 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 Daphé* 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 du 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 **Un 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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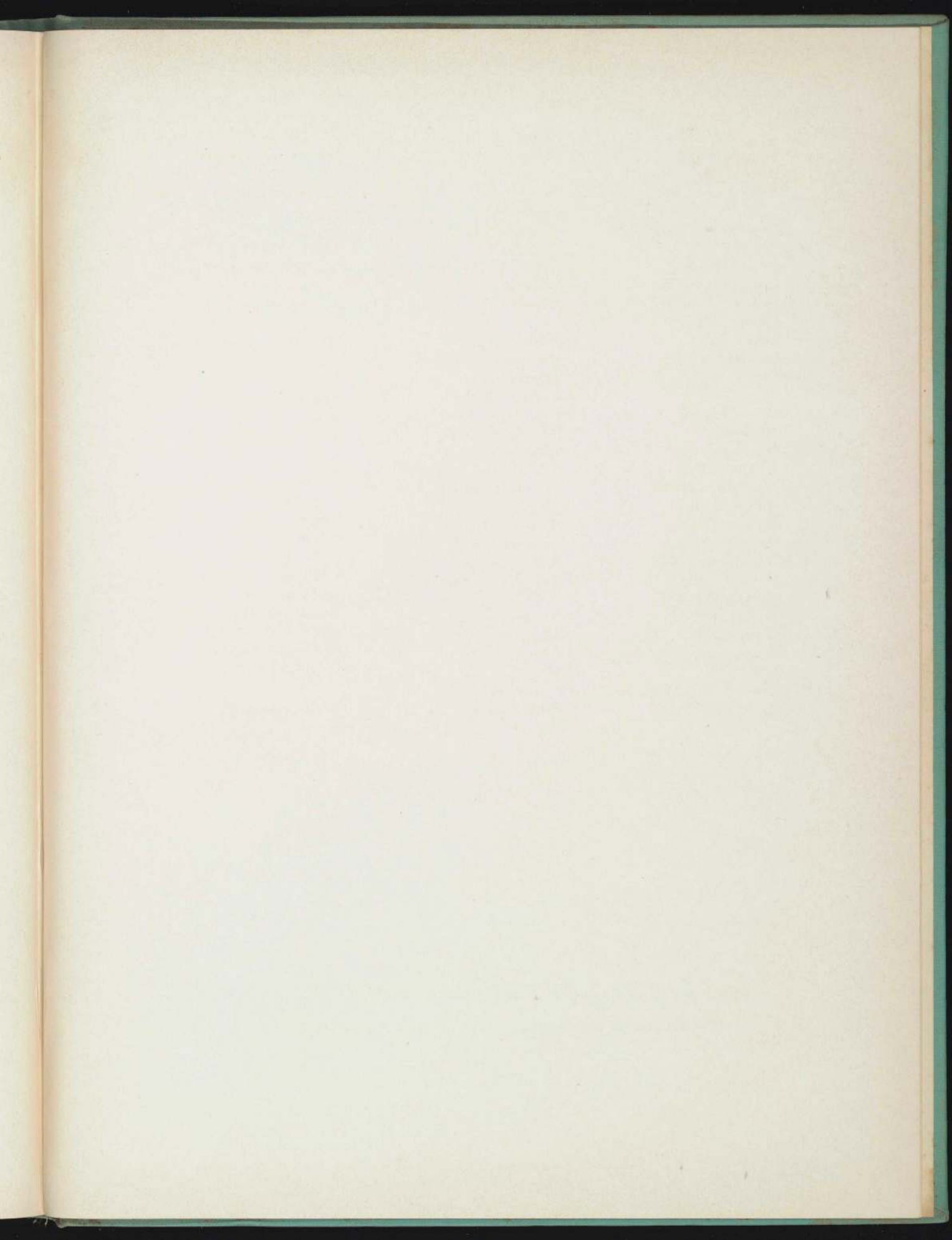
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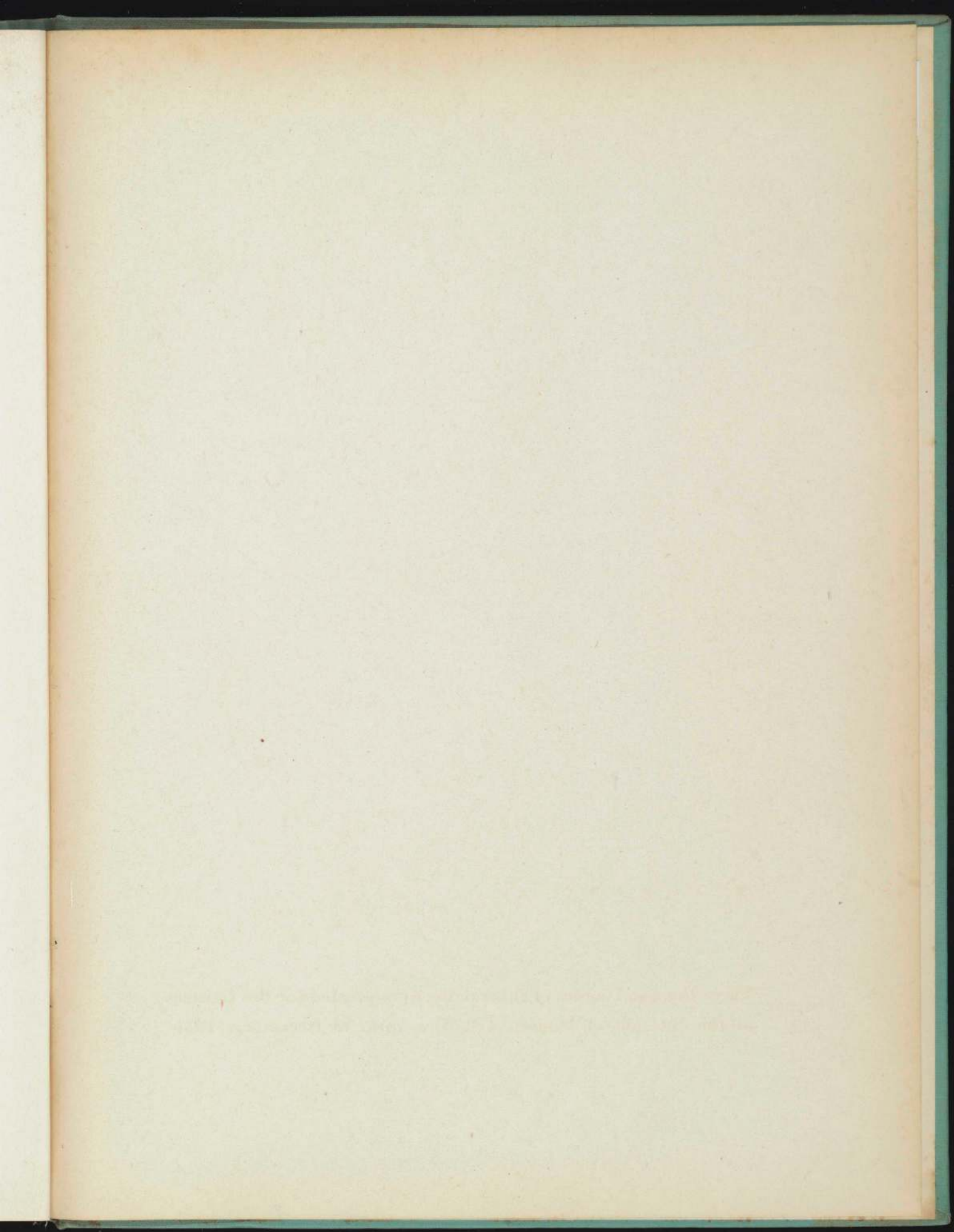
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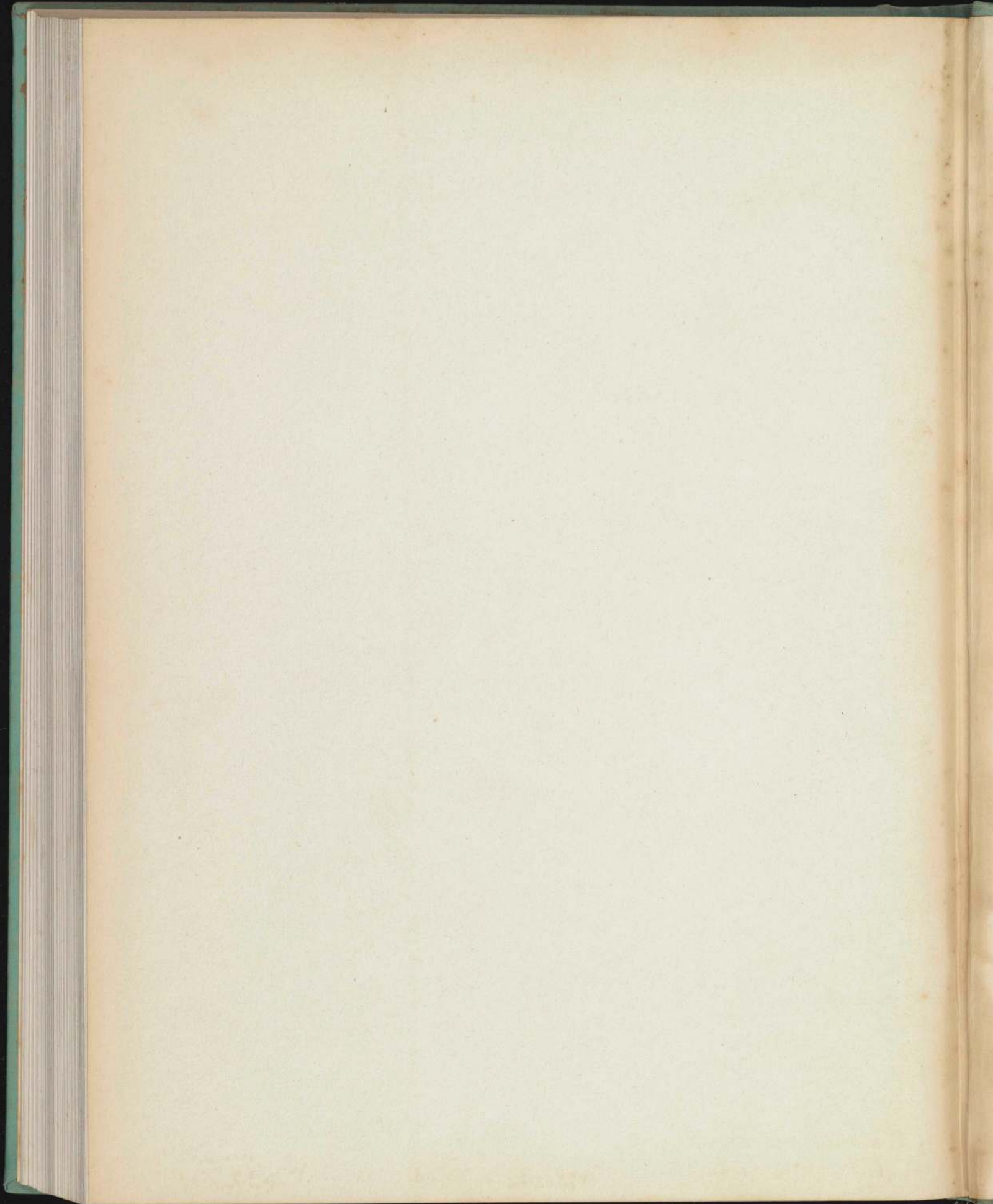
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