

# **Seurat to Matisse : drawing in France : selections from the collection of the Museum of Modern Art : June 12-Sept. 8, 1974**

**Edited by William S. Lieberman**

Author

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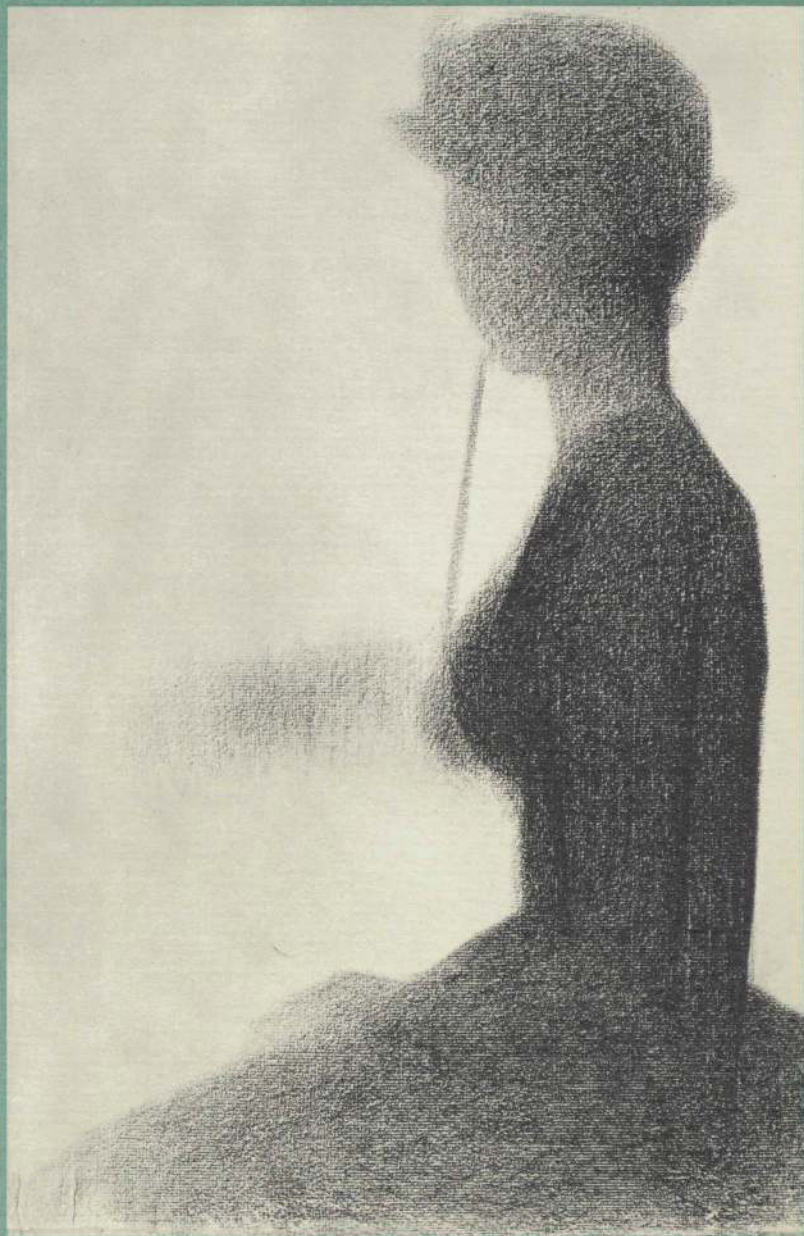
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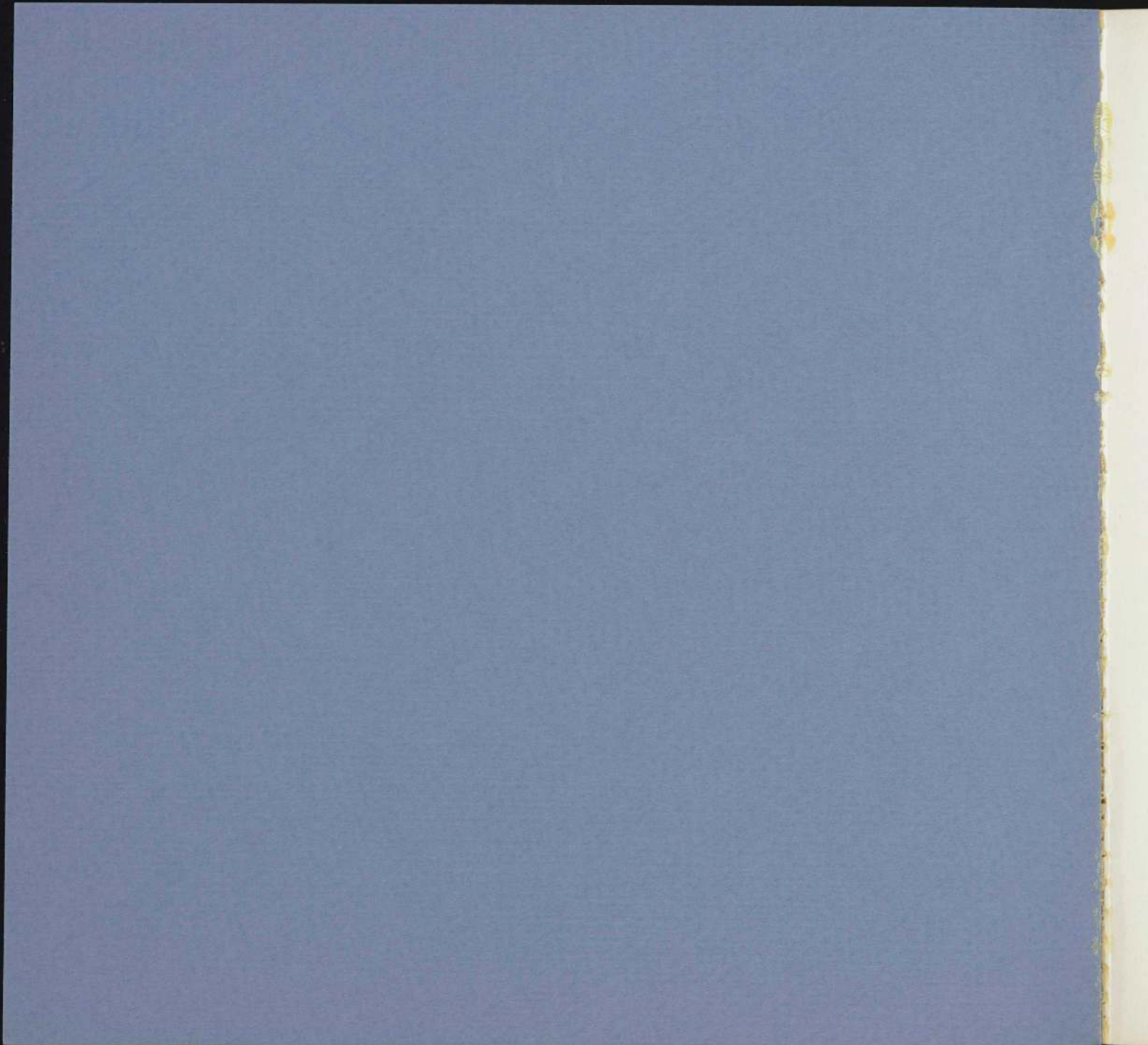
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The Museum of Modern Art's exhibition history—  
from our founding in 1929 to the present—is  
available online. It includes exhibition catalogues,  
primary documents, installation views, and an  
index of participating artists.

Seurat  
to  
Matisse:

Drawing  
in  
France

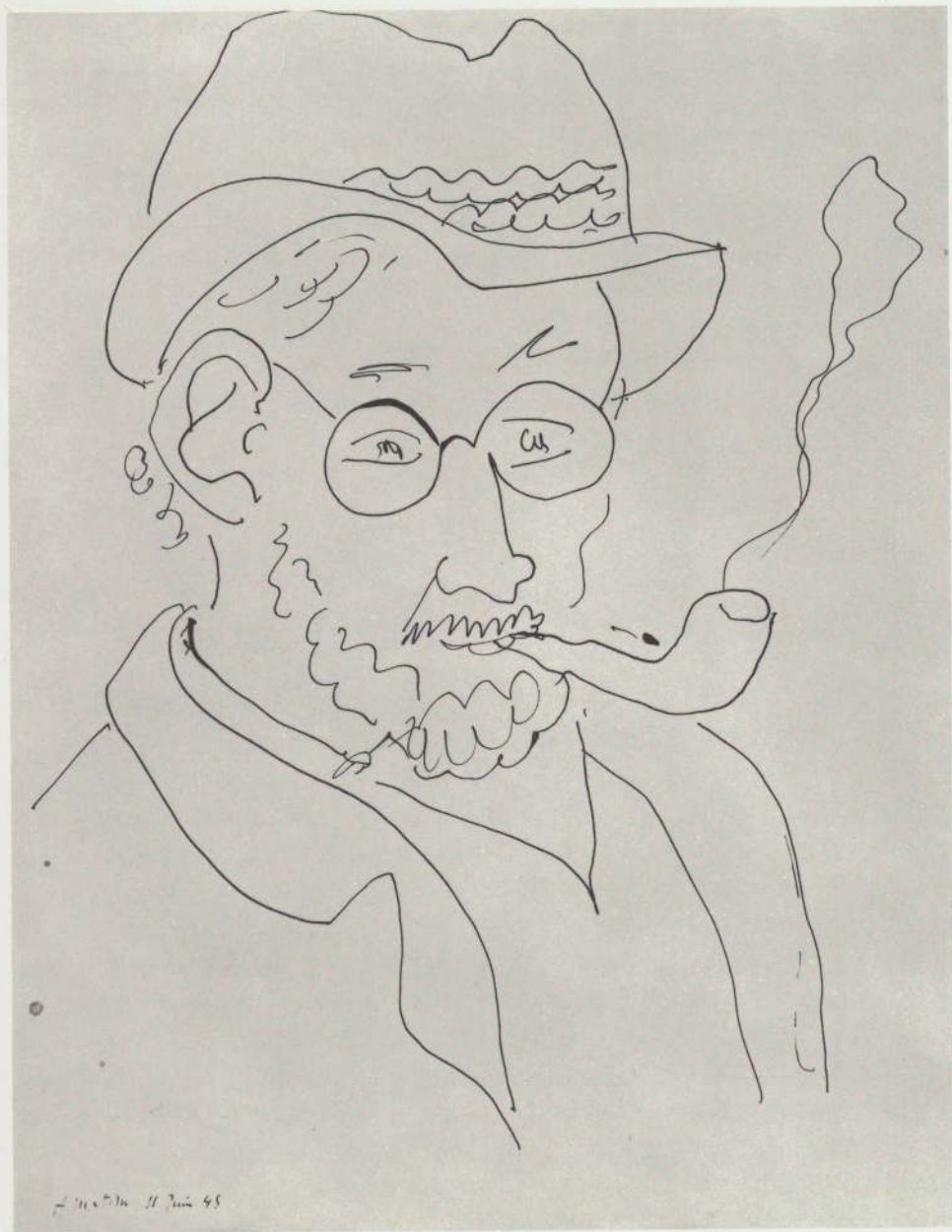




Seurat  
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SELECTIONS FROM  
THE COLLECTION OF  
THE MUSEUM  
OF MODERN ART

EDITED BY  
WILLIAM S. LIEBERMAN

THE MUSEUM  
OF MODERN ART  
NEW YORK

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*cover*

SEURAT: *Seated Woman*. 1884-85.

Conté crayon, 18 $\frac{7}{8}$  x 12 $\frac{3}{8}$ ".

The Abby Aldrich Rockefeller Bequest

*frontispiece*

MATISSE: *Self-Portrait*. 1945.

Pen and ink, 20 $\frac{1}{2}$  x 15 $\frac{3}{4}$ ".

Gift of Philip Johnson

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## Introduction

THIS PUBLICATION, issued on the occasion of an exhibition held at The Museum of Modern Art, illustrates 91 of the 184 works shown. With four exceptions—drawings by Bellmer, Crotti, Giacometti, and Man Ray—these works on paper were produced in France during a period of seven decades which begins with Seurat and Redon in the 1880s and ends in 1954 with the death of Matisse.

As their short biographical notices in the catalog indicate, more than half the artists represented in the exhibition were foreigners in France. Why did they choose to come? Gertrude Stein, in her *Paris France*, furnished four reasons which, at least to her, were sufficient. "Foreigners belong in France because they have always been here and did what they had to do there and remained foreigners there. Foreigners should be foreigners and it is nice that foreigners are foreigners and that they inevitably are in Paris and in France. . . . Of course they all came to France a great many to paint pictures and naturally they could not do that at home, or write they could not do that at home either. . . . So it begins to be reasonable that the twentieth century whose mechanics, whose crimes, whose standardization began in America, needed the background of Paris, the place where tradition was so firm that they could let anyone have the emotion of unreality. . . . Paris was where the twentieth century was."

Many artists not of French origin are irrevocably associated with the School of Paris—for instance, Pascin and Picasso, Miró and Modigliani. The residence in France of other foreign artists was less permanent, and their ties to a French tradition are sometimes ignored—as in the case of Feininger and Nadelman. A few artists, among them Delvaux, Grosz, and Kiesler, visited France only briefly but nevertheless produced drawings during their short *séjours*.

The works in the exhibition have been selected from the Museum's collection. In addition, a few future acquisitions are indicated; marked in the checklist with an asterisk are fourteen drawings promised to the collection by Trustees and friends of the Museum.

The history of the drawing collection begins in 1929, when the Museum opened its doors to the public. The Museum's very first acquisition included

a drawing, which together with eight prints was the gift of Professor Paul J. Sachs, one of the Museum's seven Founders. A lively, witty man who liked people—especially the young—Professor Sachs had devoted some forty years of his life to Harvard University. There, as a connoisseur and collector, he formed at the Fogg Art Museum a notable collection of old-master drawings. There, as a teacher, he inspired three generations of students, many of whom became collectors, art historians, and museum curators. One of his students was Alfred H. Barr, Jr., who at the age of twenty-seven was nominated by Professor Sachs to be the first director of The Museum of Modern Art. Professor Sachs also taught the present writer, who became Mr. Barr's assistant and subsequently the Museum's first curator of drawings and prints.

Professor Sachs was generous in every sense. Until his death in 1965, he maintained an active interest in the Museum, first as a Trustee and later as Trustee Emeritus. When in 1964 the Museum inaugurated galleries especially devoted to exhibitions of drawings and prints from its collections, these galleries were fittingly named in his honor. He was, however, only the first of several donors whose generosity has stimulated growth of the Museum's collection of drawings. Among these patrons should be mentioned particularly two of the Museum's other Founders and Trustees, Lillie P. Bliss and Abby Aldrich Rockefeller, as well as John S. Newberry, who was also one of Professor Sachs's former students. The most recent of generous friends to assume an active interest in the drawing collection was Lester Francis Avnet, who with his wife greatly enriched the Museum's holdings. Their own collection of twentieth-century drawings was formed with the needs of the Museum specifically in mind.

In 1971, the Museum established a new and separate curatorial Department of Drawings. Today the collection comprises twenty-five hundred sheets. This figure is approximate, for it does not include material in the Theatre Arts Collection. Further, works in series have been counted sometimes as single items—for instance, some four hundred drawings by Kupka acquired in 1956 were accessioned with one number—so the total is actually higher.

Drawings, as it has so often been said, are the most intimate expressions of an artist. They can reveal the very act of creation, a first idea, the first spon-



taneous stroke. They can tell much about an artist himself—for instance, that van Gogh in the south of France remembered an etching by Rembrandt, or that Picasso reinterpreted a composition by Millet. Also, it should be realized that the concept and the appreciation of drawings as independent works of art are relatively recent. However, the exhibition often demonstrates how frequently drawings relate to works by the same artist in other media—painting, sculpture, and prints—which, to the general public, are usually more familiar.

The exhibition offers glimpses of France from the tide-washed beach at Deauville to the palm-spiked Croisette at Cannes. Most often, however, it is the architecture and urban life of the capital which are described. The Eiffel Tower is twice seen from Delaunay's apartment window. It is celebrated again by Delmarle, the single French Futurist, in a composition that derives, certainly, from Boccioni. Seurat and Gleizes visit the city's environs, as does Feininger, who at Meudon first saw the viaduct which was to become a motif in his art. Modigliani hastily sketches an elderly artist seated alone at a table on the terrace of La Rotonde on a chill autumn evening. Brancusi, Dufy, Giacometti, and Matisse describe their own ateliers.

Paris is a city of night, and the exhibition does not ignore its entertainments—Seurat's gaslit view of a café concert, Severini's Spanish cabaret, Grosz's happy clowns Poitu and Chocolat. The glamor of the stage sparkles in souvenirs of Isadora Duncan; in opulent designs by Bakst and Gontcharova for Diaghilev's Ballets Russes; in Léger's decors and costumes for *The Creation of the World* and *Skating Rink*; in elegant designs commissioned from Berman and Bérard for the Parisian premieres of the Brecht-Weill *Threepenny Opera* and Giraudoux's *Madwoman of Chaillot*.

During the decades surveyed by this exhibition, the principal painters and sculptors in France were seldom concerned in their art with the catastrophic events of their time. Léger and Severini documented the new machines of the First World War, but no more. The Spanish Civil War, however, provoked visual responses from several artists, notably four fellow countrymen, Dali, González, Miró, and Picasso, whose studies for and after the *Guernica* are one of the greatest tours de force in the history of draftsmanship. In this exhibition and reproduced in the catalog, introspective yet forbidding premonitions



of a Second World War are evoked by three drawings: Picasso's rooster, the very symbol of France; González's anguished woman tearing her hair; and Lipchitz's allegory of Europe's rape, which has little to do with classical mythology.

Since the exhibition mirrors the development of the modern movement in France, it is appropriate that several works document personalities and publications of its literary counterpart. Portraits of authors include Juan Gris's famous delineation of Max Jacob and, seen by Tchelitchew, two American authors resident in France, Gertrude Stein and Glenway Wescott. The literary aspect of Surrealism sometimes tends to be ignored by those whose primary concern is with things visual. The Museum's drawing collection, however, is particularly rich in Surrealist documents—for instance, Dali's design for the frontispiece of the *Second Surrealist Manifesto* and Picasso's collage for the cover of the first issue of the magazine *Minotaure*.

Occasionally during the twentieth century, traditional attitudes toward draftsmanship have been shattered by various innovations. Of these the most radical were the techniques of collage illustrated in the exhibition with works by Archipenko, Braque, Duchamp, Matisse, and Picasso. The Surrealists, in addition, were particularly resourceful and developed techniques of drawing exploiting automatism, accident, and collaboration.

Only twice before, in 1947 and 1960, has the Museum displayed such substantial selections from its holdings of original works on paper. The present exhibition studies in depth one aspect of the collection. The opportunity to review this particular area is welcome, and certain lacunae become apparent. For instance, with the exception of Redon, the Museum's representation of the Symbolists is weak. No significant drawing by Maillol is owned and, on paper, Arp is inadequately represented. The Museum's resources, nevertheless, are considerable, perhaps unparalleled. They deserve research and publication. Also, in the form of exhibition, similar surveys by nationality, style, and theme could sustain a continuing program.

W.S.L.

## Illustrations

SEURAT: *The Stone Breakers*.  
c. 1881. Conté crayon,  
12 1/8 x 14 3/4". The Lillie P.  
Bliss Collection

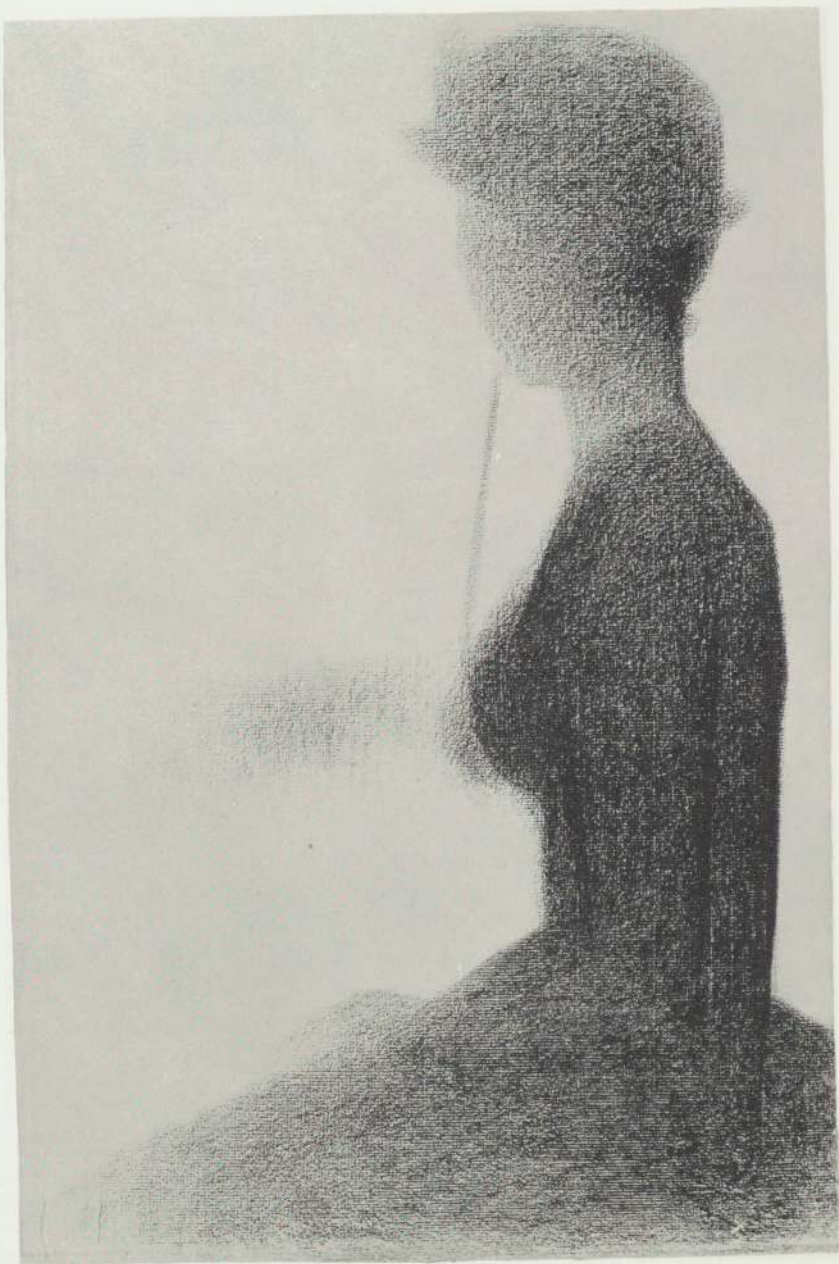




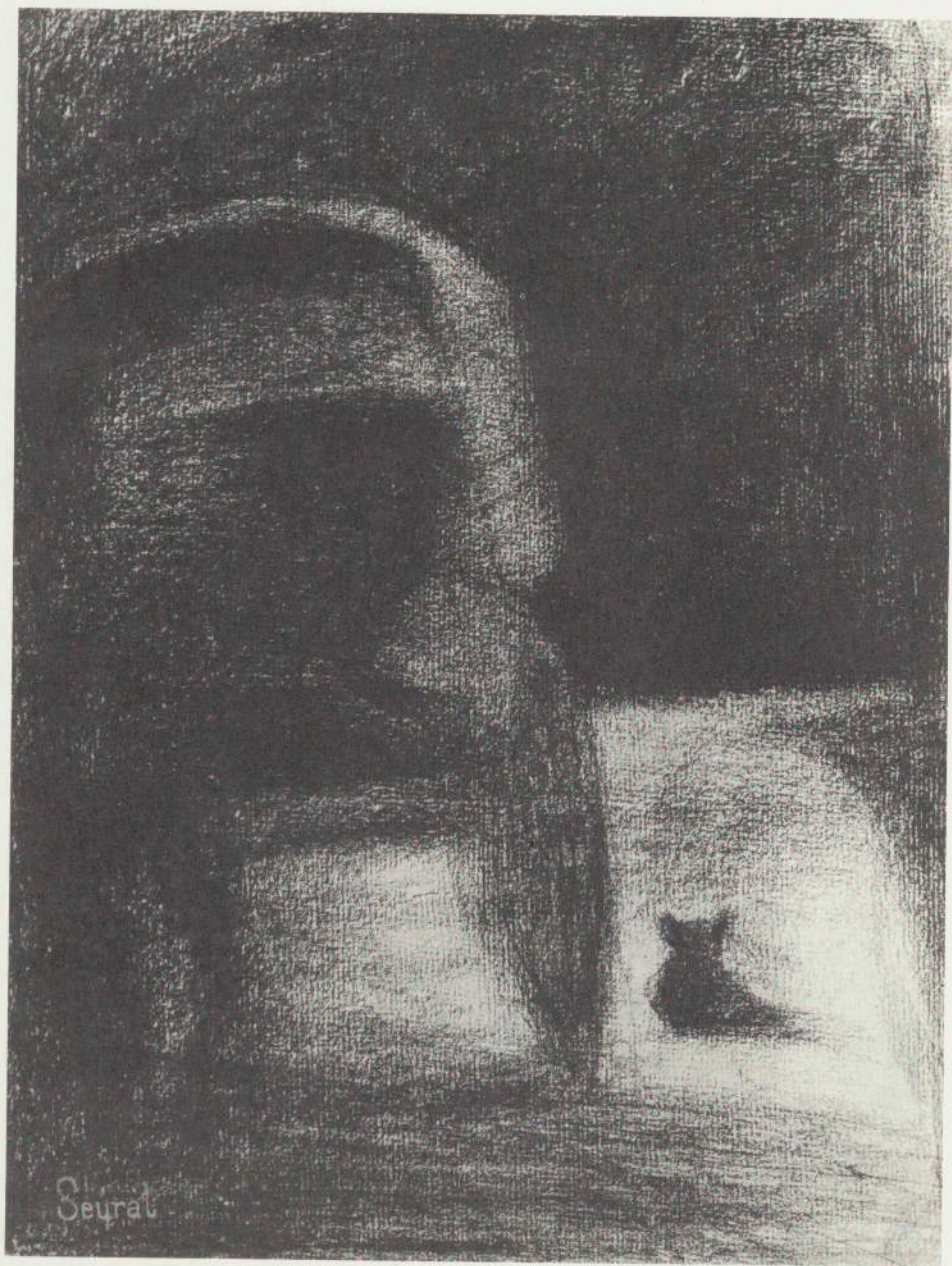


SEURAT: *Lady with a Parasol*.  
1884-85. Conté crayon,  
12 $\frac{1}{4}$  x 9 $\frac{1}{2}$ ". The Abby Aldrich  
Rockefeller Bequest

SEURAT: *Seated Woman*.  
1884-85. Conté crayon,  
18 $\frac{7}{8}$  x 12 $\frac{3}{8}$ ". The Abby Aldrich  
Rockefeller Bequest







SEURAT: *Covered Cart and a  
Dog*. c. 1883. Conté crayon,  
12 $\frac{3}{8}$  x 9 $\frac{1}{4}$ ". Collection  
Mrs. Bertram Smith

a  
,  
SEURAT: *At the Concert  
Européen*. 1887-88. Conté  
crayon, 12¼ x 9¾".  
The Lillie P. Bliss Collection







CEZANNE: *Bathers*. 1885-1900.  
Watercolor and pencil, 5 x 8 1/8".  
The Lillie P. Bliss Collection

*opposite*

CEZANNE: *Mont Sainte-Victoire*.  
1902-06. Watercolor and pencil,  
16 3/4 x 21 3/8". Gift of  
David Rockefeller

-1900.  
x 8 1/8".  
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ictoire.  
pencil,  
of





CEZANNE: *Rocks at Le Château Noir*. 1895–1900. Watercolor and pencil,  $12\frac{1}{2} \times 18\frac{3}{4}$ ". The Lillie P. Bliss Collection

*opposite*

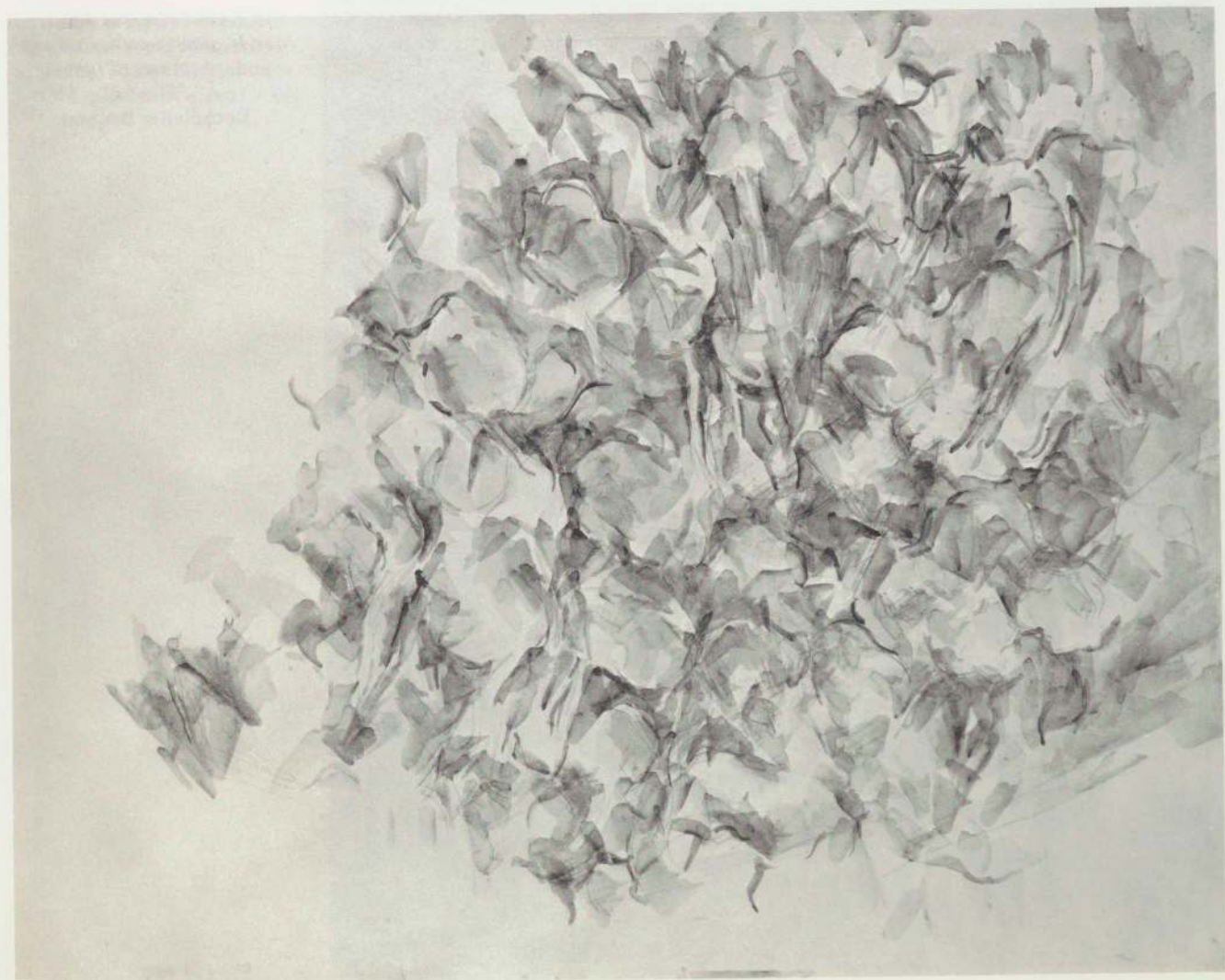
CEZANNE: *Foliage*. 1895–1900. Watercolor and pencil,  $17\frac{5}{8} \times 22\frac{3}{8}$ ". The Lillie P. Bliss Collection

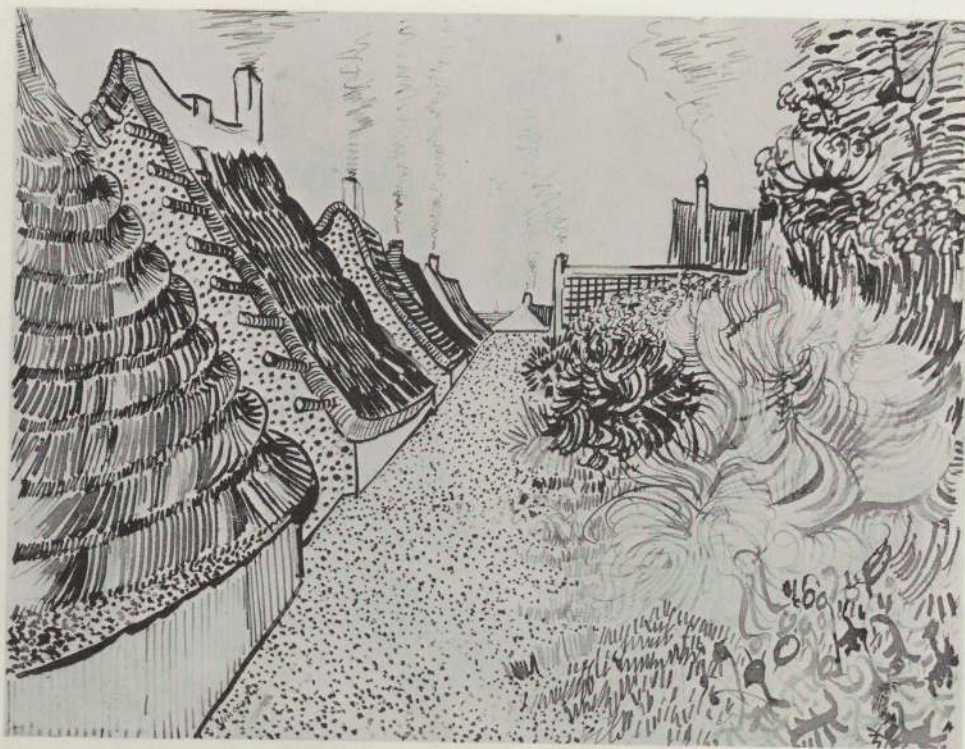


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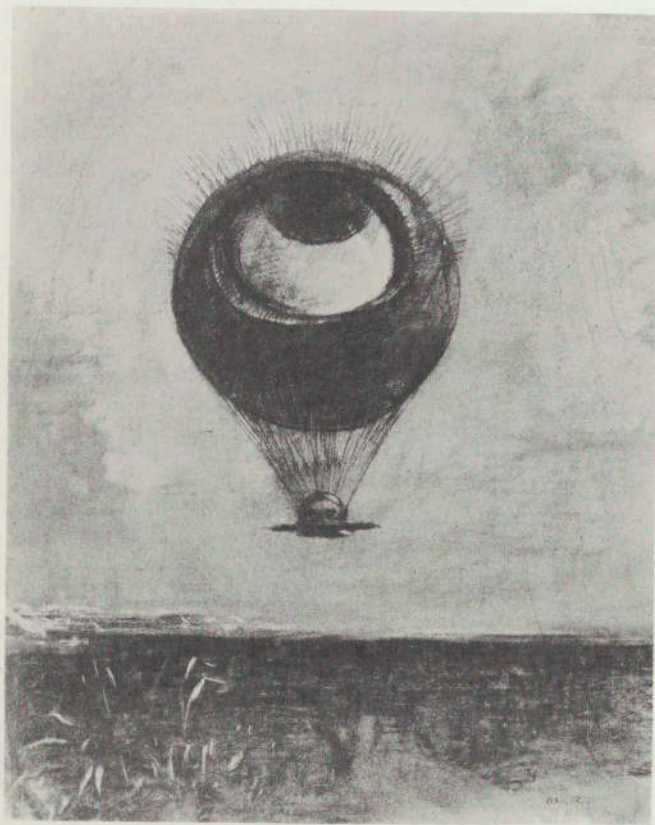
VAN GOGH: *Street at Saintes-Maries*. 1888. Brush, reed pen and ink, traces of pencil,  $9\frac{5}{8} \times 12\frac{1}{2}$ ". The Abby Aldrich Rockefeller Bequest



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VAN GOGH: *Hospital Corridor*.  
1889. Gouache and watercolor,  
24 $\frac{1}{8}$  x 18 $\frac{5}{8}$ ". The Abby Aldrich  
Rockefeller Bequest







*far left*

REDON: *The Eye like a Strange  
Balloon Mounts toward Infinity.*

1882. Charcoal,  $16\frac{5}{8} \times 13\frac{1}{8}$ ".

Gift of Larry Aldrich

*left*

REDON: *Dream Polypts.* c. 1885.

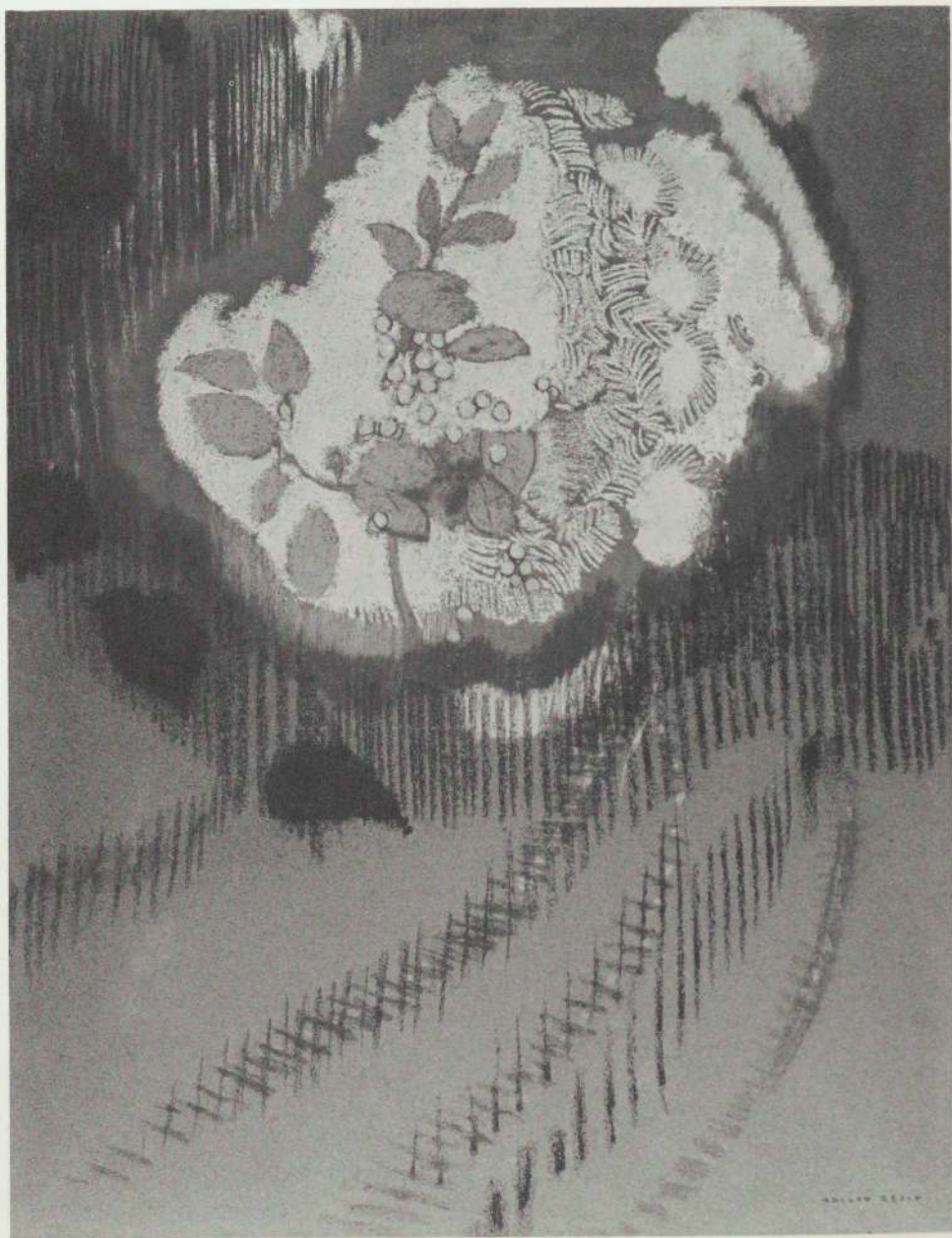
Charcoal,  $19\frac{1}{8} \times 14\frac{1}{8}$ ". Gift of

Mr. and Mrs. Donald B. Straus

REDON: *Yellow Flowers.* c. 1912.

Pastel,  $25\frac{1}{2} \times 19\frac{1}{2}$ ". Acquired  
through the Mary Flexner

Bequest





RODIN: *Kneeling Man*. c. 1900.  
Watercolor and pencil,  
12 $\frac{1}{4}$  x 7 $\frac{3}{4}$ ". Gift of  
Mr. and Mrs. Patrick Dinehart

*opposite*

RODIN: *Nude with a Serpent*.  
1900-05. Watercolor and pencil,  
12 $\frac{5}{8}$  x 9 $\frac{3}{4}$ ". Gift of  
Mr. and Mrs. Patrick Dinehart



c. 1900.  
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nehart





*opposite*

BONNARD: *Conversation*. 1893.  
Recto and verso. Wash, brush  
and ink, traces of pencil,  
12¼ x 9⅝". The Joan and  
Lester Avnet Collection

VUILLARD: *Seated Girl*. 1891.  
Brush and ink, traces of pencil,  
7⅛ x 7⅛". Collection  
Mr. and Mrs. Alfred R. Stern







SIGNAC: *Lighthouse*. c. 1896.  
Watercolor and charcoal,  
 $5\frac{3}{8} \times 6\frac{1}{2}$ ". Acquired through  
the Lillie P. Bliss Bequest

*opposite*

VALTAT: *Three Dogs on a  
Beach*. c. 1898. Watercolor,  
brush and ink,  $9\frac{5}{8} \times 12\frac{3}{8}$ ".  
Mrs. Cornelius J. Sullivan Fund









*opposite*

DERAIN: *Three Dancers*. 1906.  
Watercolor and pencil,  
19½ x 25½". Gift of  
Abby Aldrich Rockefeller

ROUAULT: *The Procuress*. 1906.  
Watercolor, 12⅛ x 9½".  
Acquired through the  
Lillie P. Bliss Bequest







*far left*

NADELMAN: *Head*. c. 1906.  
Pencil,  $6\frac{3}{8} \times 5\frac{3}{8}$ ". Gift of  
Lincoln Kirstein in honor of  
René d'Harnoncourt

*left*

NADELMAN: *Head*. c. 1906. Pen  
and ink, pencil,  $7\frac{1}{8} \times 5\frac{1}{2}$ ".  
Mrs. Cornelius J. Sullivan Fund

PICASSO: *Sleeping Head*. 1906.  
Watercolor,  $8\frac{7}{8} \times 6\frac{7}{8}$ ". The  
John S. Newberry Collection







far left

MATISSE: *Standing Nude*.  
c. 1907. Brush, pen and ink,  
10 $\frac{3}{8}$  x 8". Gift of  
Edward Steichen

left

MANGUIN: *Bending Nude*.  
c. 1906. Brush and ink,  
15 $\frac{1}{8}$  x 11 $\frac{5}{8}$ ". Gift of  
Mrs. Gertrud A. Mellon

MATISSE: *Jeanne Manguin*.  
1906. Brush and ink, 24 $\frac{1}{2}$  x  
18 $\frac{1}{2}$ ". Given anonymously







*far left*

LAURENCIN: *Self-Portrait*. 1906.  
Charcoal and pencil,  $7\frac{7}{8} \times 5$ ".  
Gift of Steven C. Rockefeller

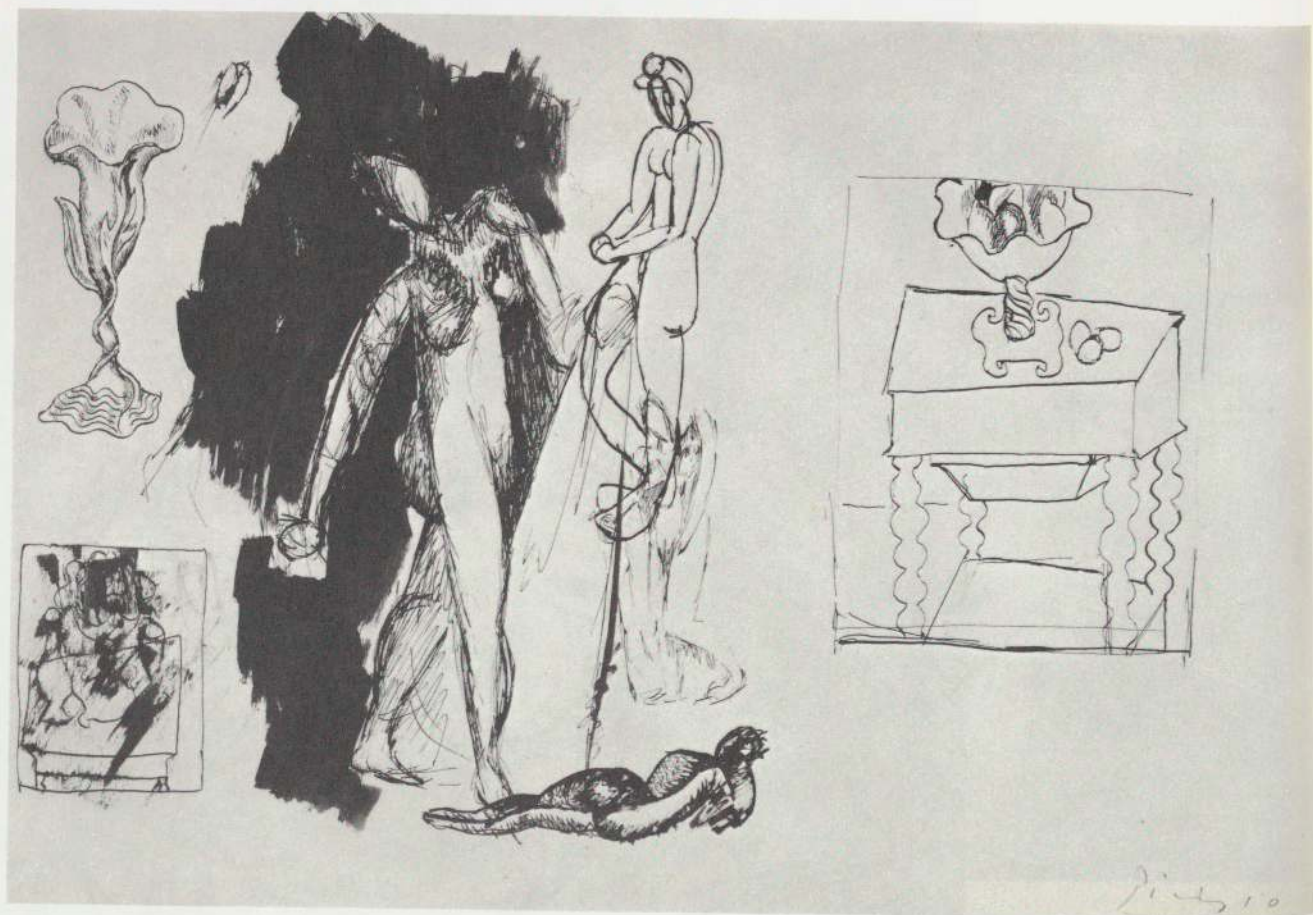
*left*

LAURENCIN: *Self-Portrait*. 1906.  
Charcoal and pencil,  $8\frac{5}{8} \times 6\frac{3}{4}$ ".  
Purchase

MATISSE: *Girl with Tulips*  
(*Jeanne Vaderin*). 1910.  
Charcoal,  $28\frac{3}{4} \times 23\frac{1}{8}$ ".  
Acquired through the  
Lillie P. Bliss Bequest







*opposite*

PICASSO: *Sheet of Studies*. 1908.

Brush, pen and ink,

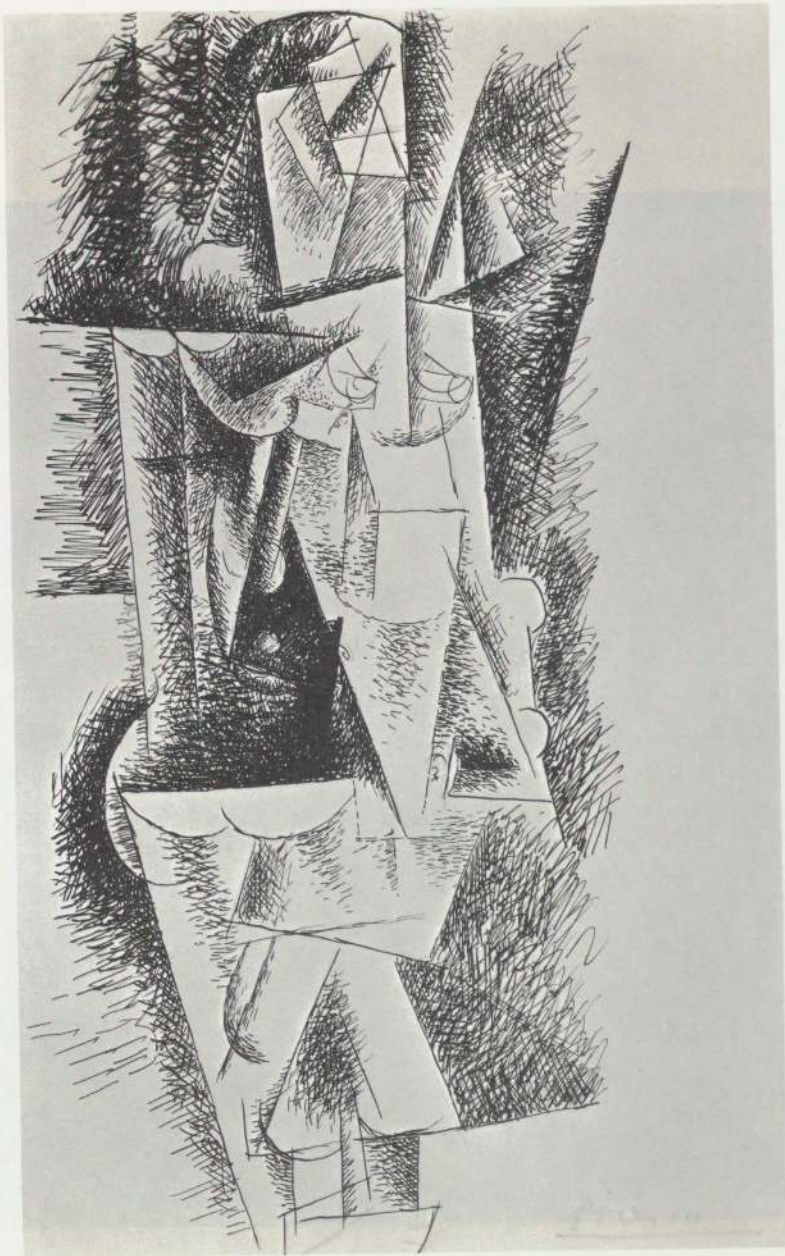
12 $\frac{5}{8}$  x 19 $\frac{1}{2}$ ".

A. Conger Goodyear Fund

PICASSO: *Mlle Léonie*. 1911-12.

Pen and ink, 12 $\frac{1}{2}$  x 7 $\frac{1}{2}$ ".

Collection Mrs. Bertram Smith







SURVAGE: *Colored Rhythm*.  
1913. Watercolor, brush and  
ink, 13 x 12 1/8". Purchase

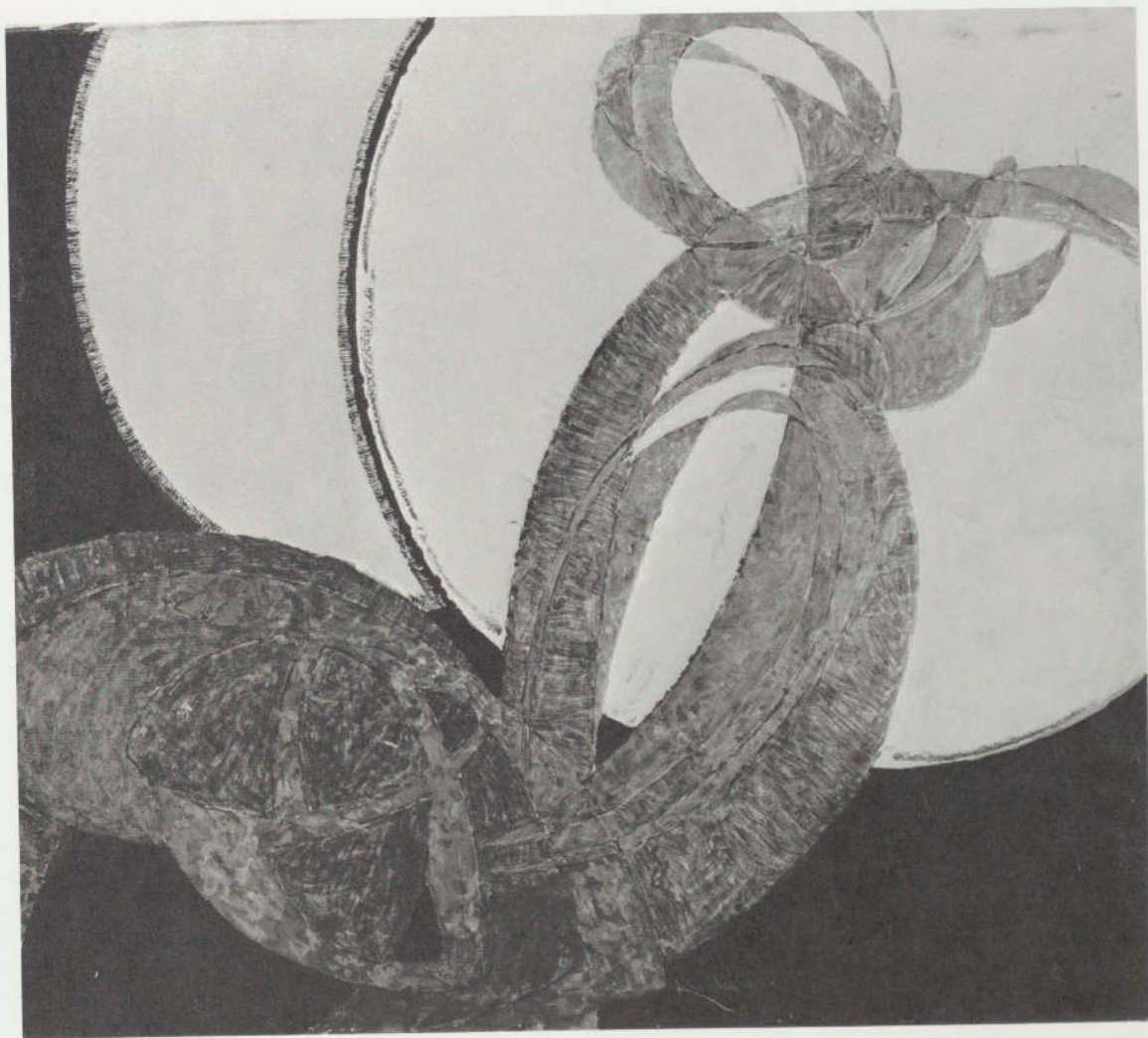
*opposite*

KUPKA: *Fugue in Two Colors*  
(*Amorpha*). 1912. Gouache,  
brush and ink, 16 1/2 x 18 1/2".  
Gift of the artist and his wife



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8½"  
is wife





BRANCUSI: *The First Step*. 1913.

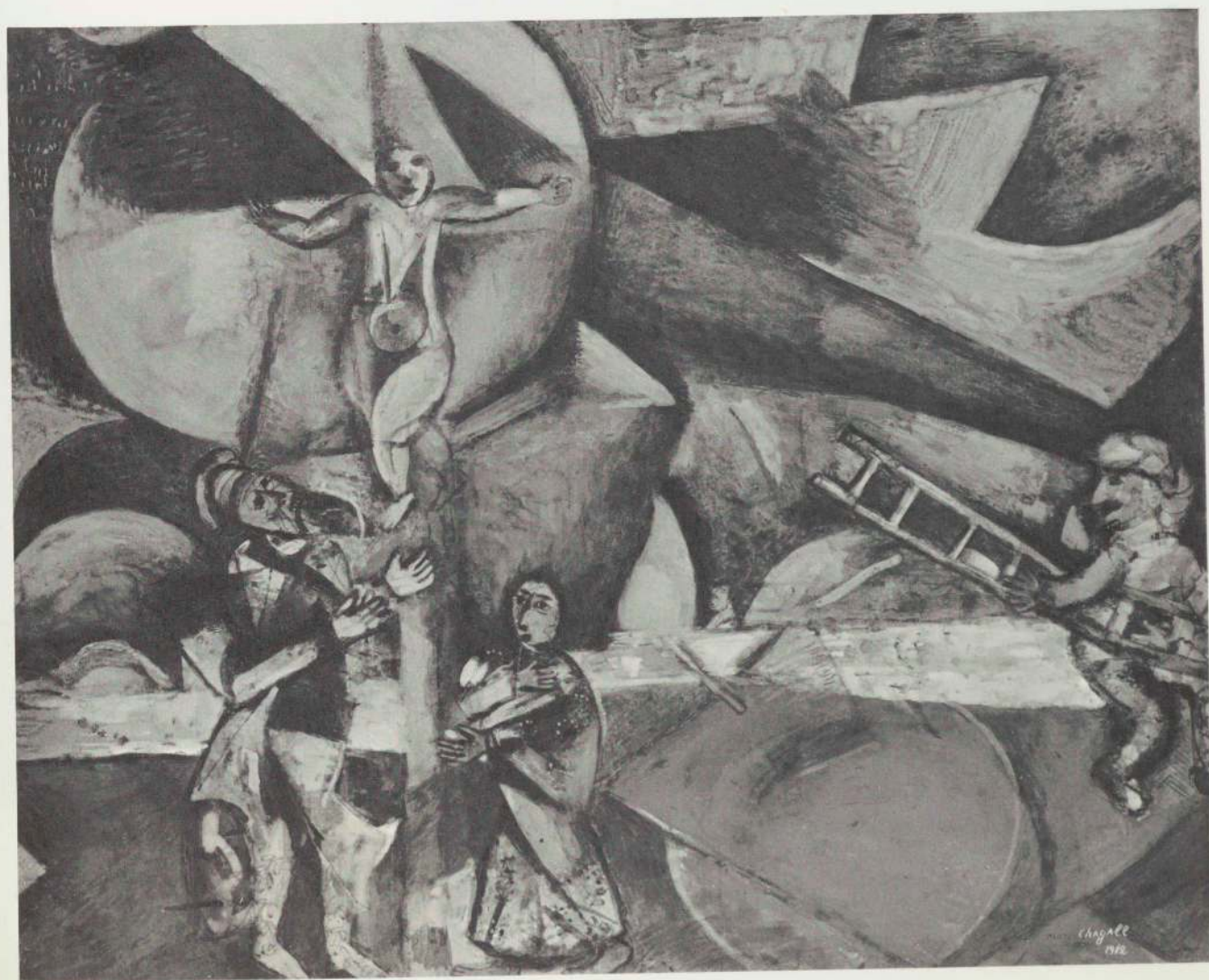
Crayon, 3 $\frac{23}{8}$  x 15".

Benjamin Scharps and  
David Scharps Fund

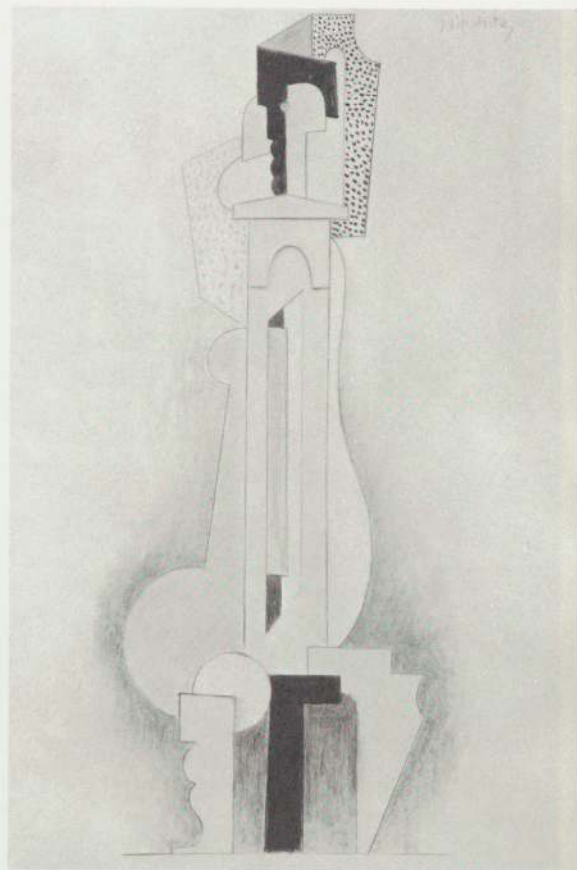
*opposite*

CHAGALL: *Golgotha*. 1912.

Gouache, watercolor, and  
pencil, 18 $\frac{5}{8}$  x 23 $\frac{3}{8}$ ". The Joan  
and Lester Avnet Collection







*far left*

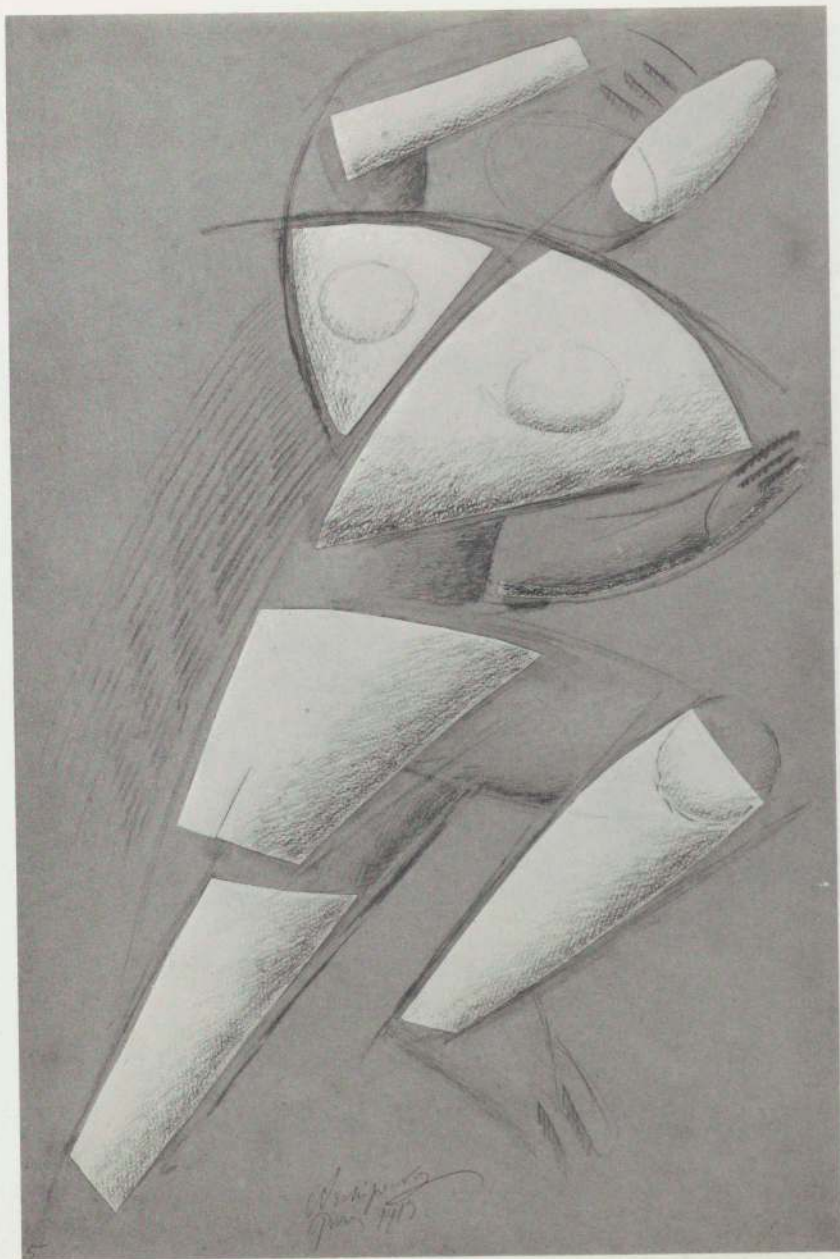
LEGER: *Seated Nude*. 1913. Pen and ink,  $15\frac{7}{8} \times 12\frac{1}{2}$ ". The Joan and Lester Avnet Collection

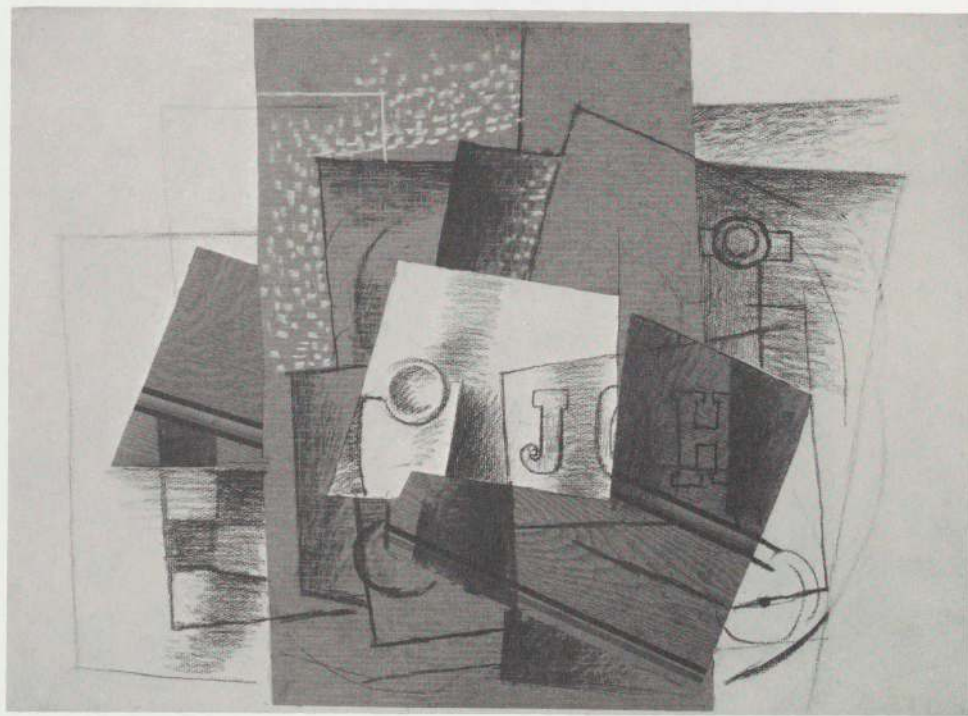
*left*

LIPCHITZ: *Seated Nude*. 1915.

Crayon, charcoal, pencil, watercolor, and brush and ink,  $19\frac{5}{8} \times 12\frac{7}{8}$ ". The Joan and Lester Avnet Collection

ARCHIPENKO: *Figure in Movement*. 1913. Cut and pasted papers, crayon, and pencil,  $18\frac{3}{4} \times 12\frac{3}{8}$ ". Gift of the Perls Galleries



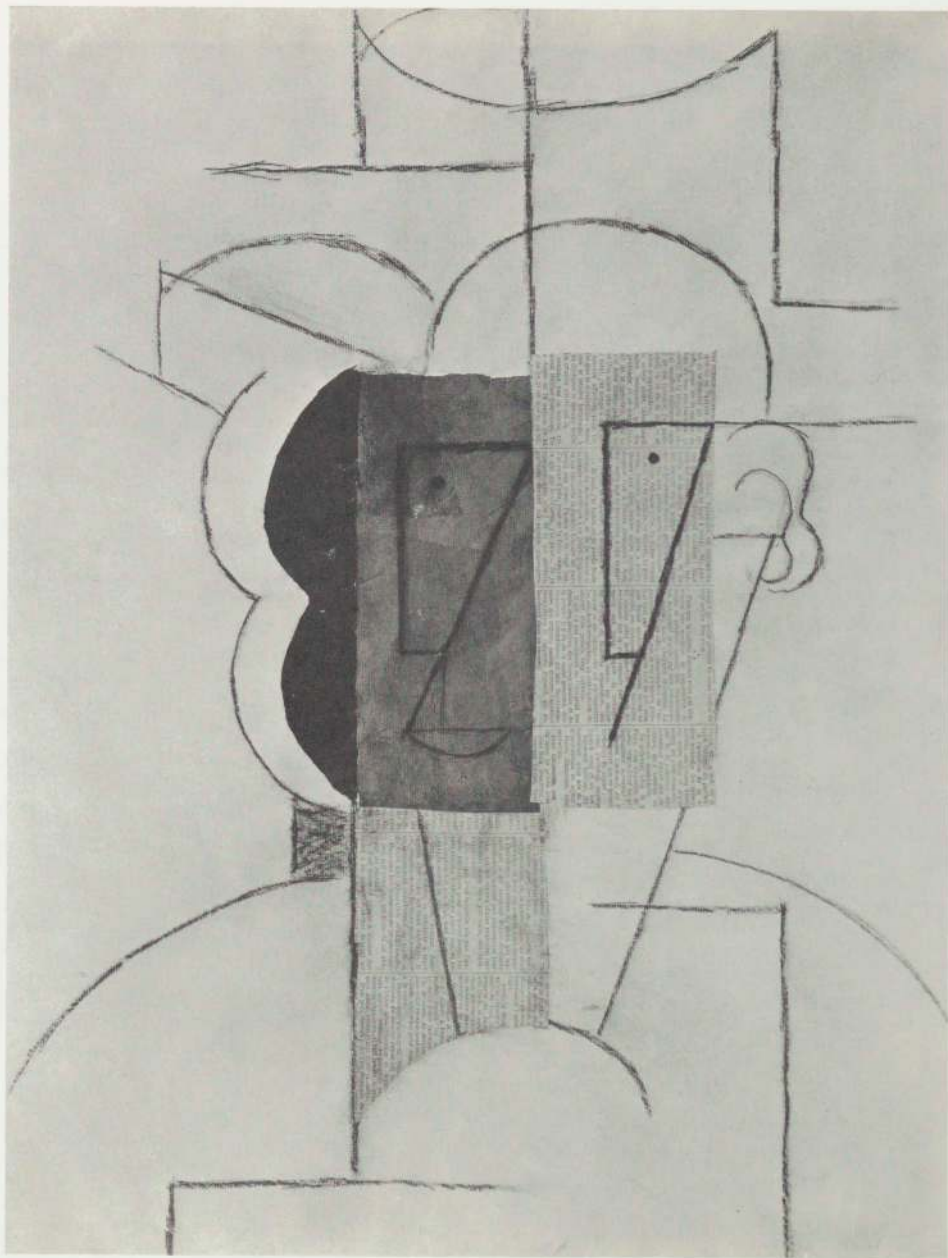


BRAQUE: *Still Life with Letters*.  
1914. Cut and pasted papers,  
charcoal, and pastel,  
20 $\frac{3}{8}$  x 28 $\frac{3}{4}$ ". The Joan  
and Lester Avnet Collection



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PICASSO: *Man with a Hat*. 1912.  
Cut and pasted papers, charcoal,  
brush and ink, 24½ x 18⅝".  
Purchase





DELAUNAY: *The Tower and the Wheel*. 1910. Brush, pen and ink, 25½ x 19½".  
Abby Aldrich Rockefeller Fund

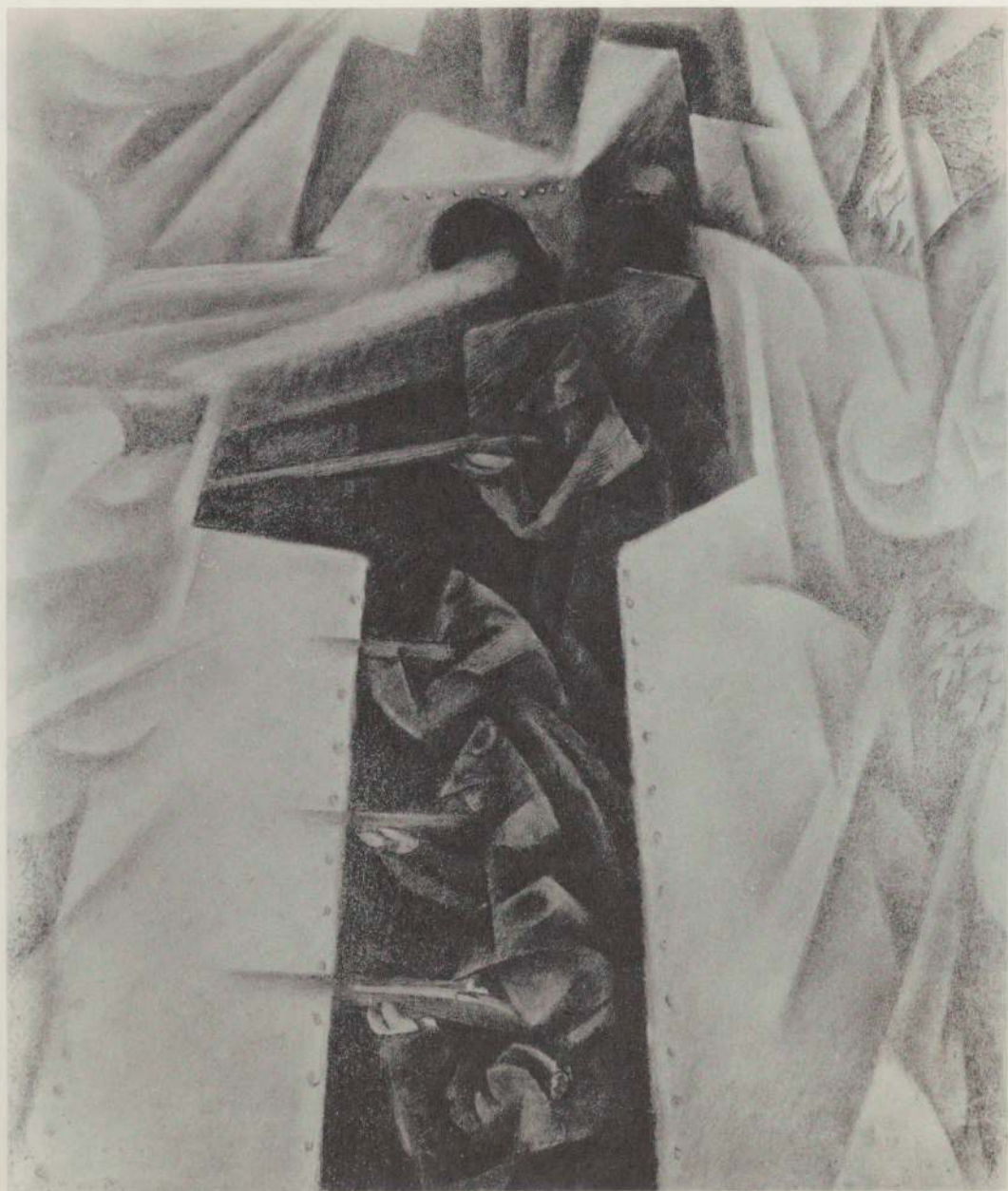
*opposite*

DELMARLE: *Endeavor*. 1913. Verso. Charcoal, 16⅝ x 27½".  
The J. M. Kaplan Fund, Inc.



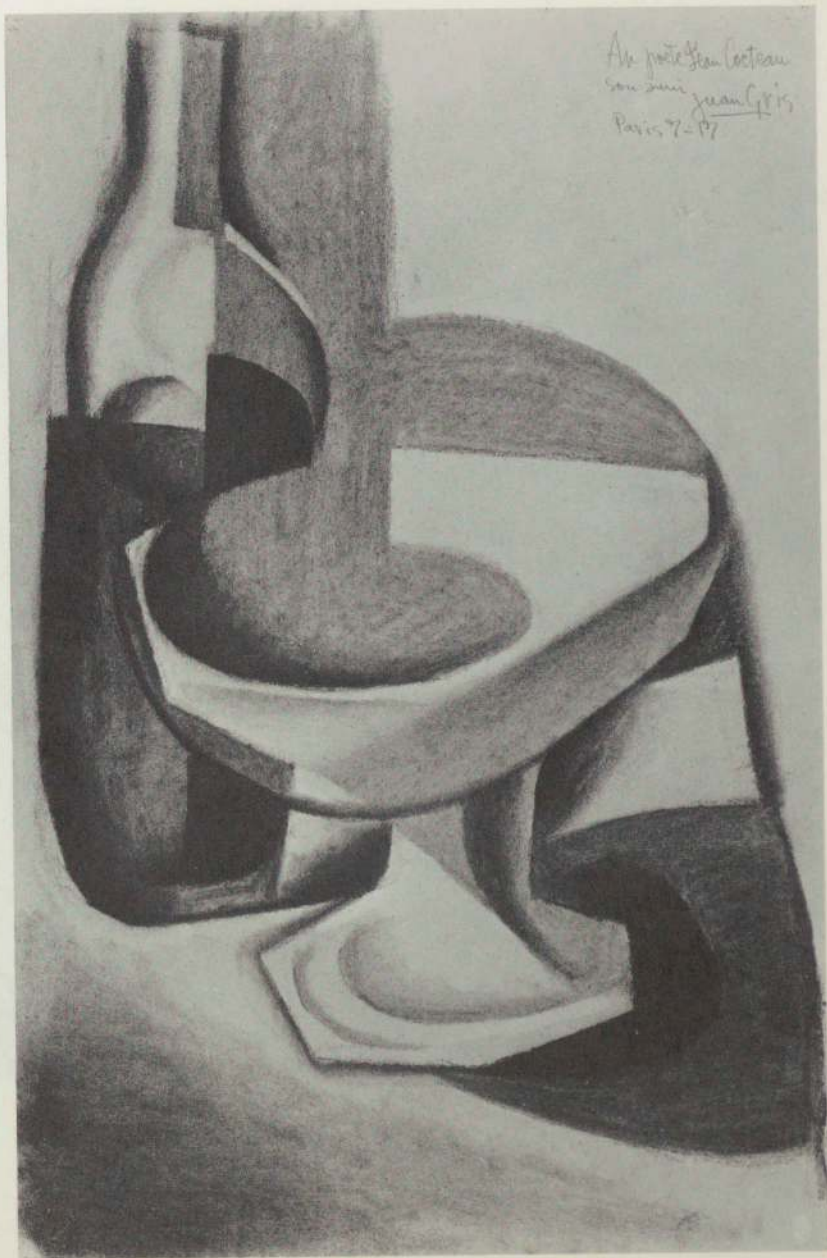


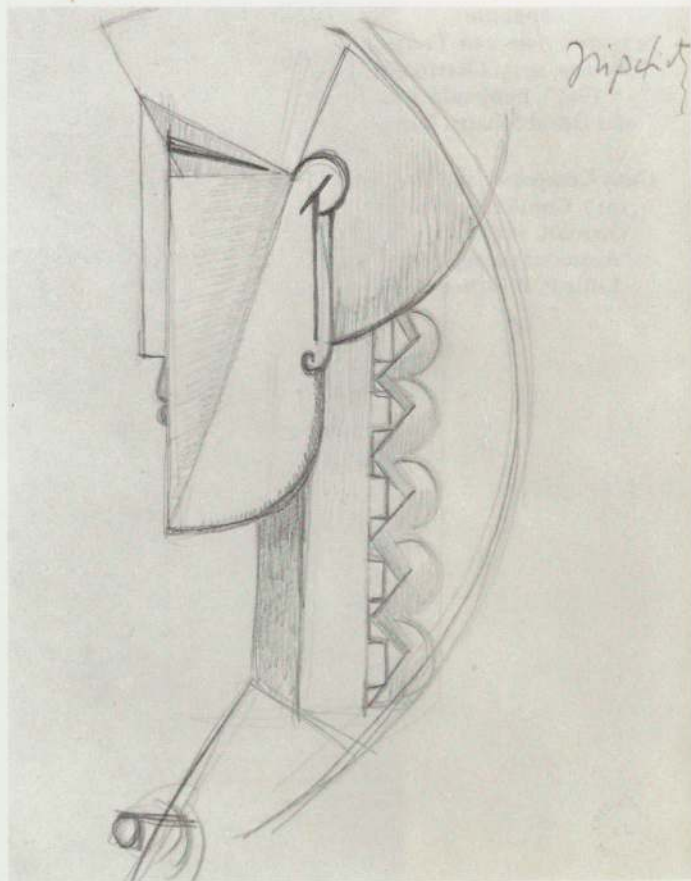
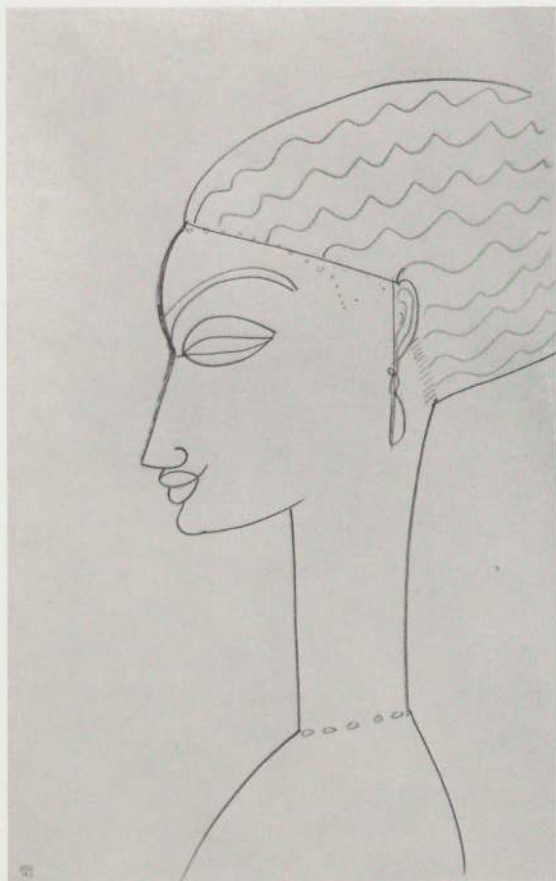




*opposite*  
SEVERINI: *Armored Train in  
Action*. 1915. Charcoal,  
22½ x 18¾". Benjamin Sharps  
and David Sharps Fund

GRIS: *Compotier and Bottle*.  
1917. Conté crayon and  
charcoal, 18¾ x 12¼".  
Acquired through the  
Lillie P. Bliss Bequest





*Wipch*



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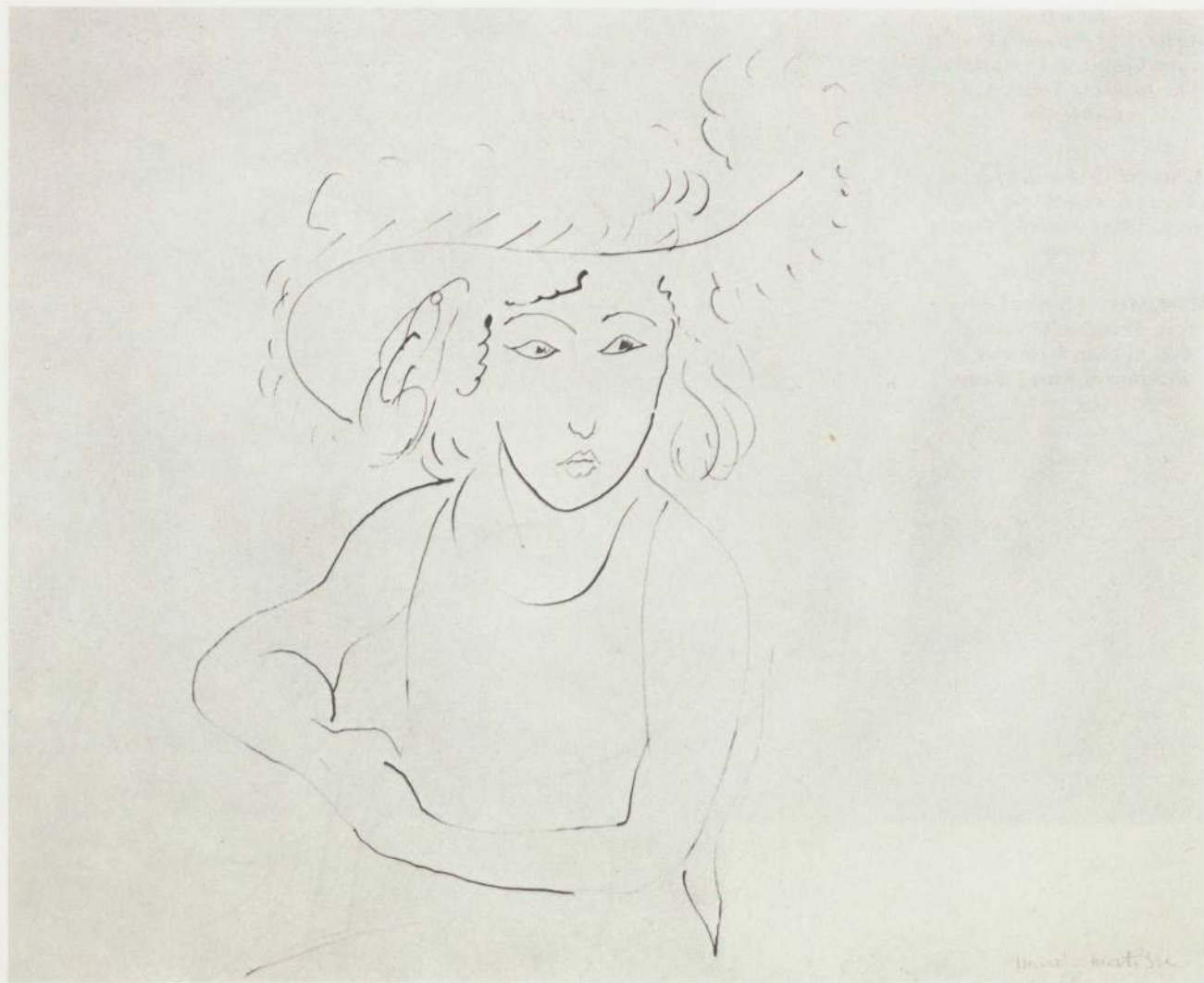
MODIGLIANI: *Woman's Profile*.  
1914. Charcoal, 17 x 10 $\frac{5}{8}$ ".  
The Joan and Lester Avnet  
Collection

left

LIPCHITZ: *Girl with Braided  
Hair*. 1914. Pencil, 7 $\frac{7}{8}$  x 6 $\frac{1}{4}$ ".  
Mr. and Mrs. Milton J. Petrie  
Fund

MODIGLIANI: *Charles Guérin*.  
1919. Pencil, 16 $\frac{3}{4}$  x 10 $\frac{3}{8}$ ".  
Gift of John S. Newberry  
in honor of Paul J. Sachs





*opposite*

MATISSE: *The Plumed Hat*.  
1919. Pen and ink,  $14\frac{3}{4} \times 19\frac{1}{2}$ ".

Gift of Abby Aldrich  
Rockefeller

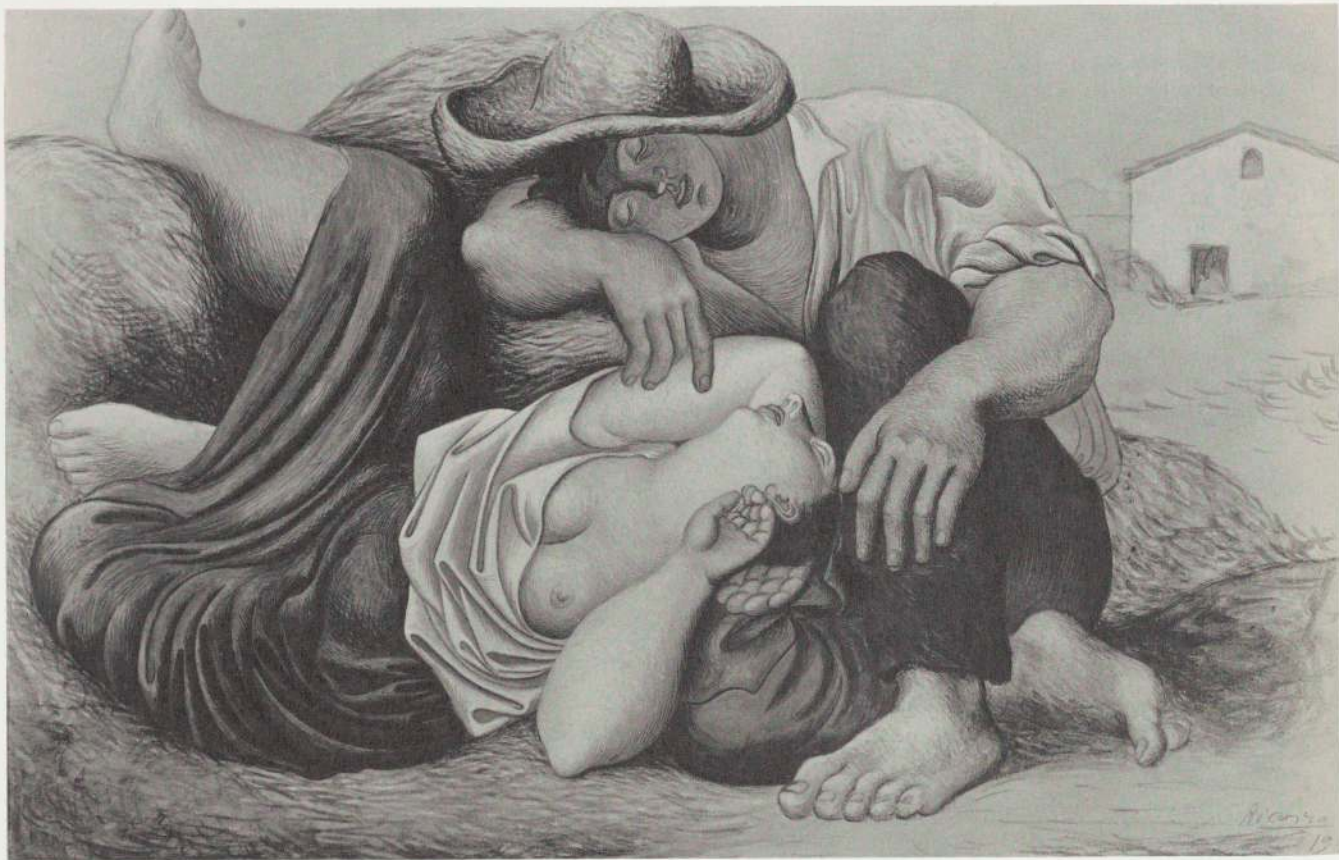
MATISSE: *Odalisque with a  
Moorish Chair*. 1928.

Pen and ink,  $25\frac{3}{4} \times 19\frac{7}{8}$ ".

Acquired through the  
Lillie P. Bliss Bequest







*opposite*

PICASSO: *Sleeping Peasants*.  
1919. Tempera, watercolor, and  
pencil, 12¼ x 19¼". Abby  
Aldrich Rockefeller Fund

BRAQUE: *Seated Nude*. 1926.  
Pastel and charcoal,  
36⅛ x 25⅜". The Florene  
May Schoenborn and  
Samuel A. Marx Collection







BAKST: *Porphyrophore for The Sleeping Princess*. 1921. Metallic paint, watercolor, and pencil,  $17\frac{5}{8} \times 11\frac{5}{8}$ ". The Joan and Lester Avnet Collection

opposite

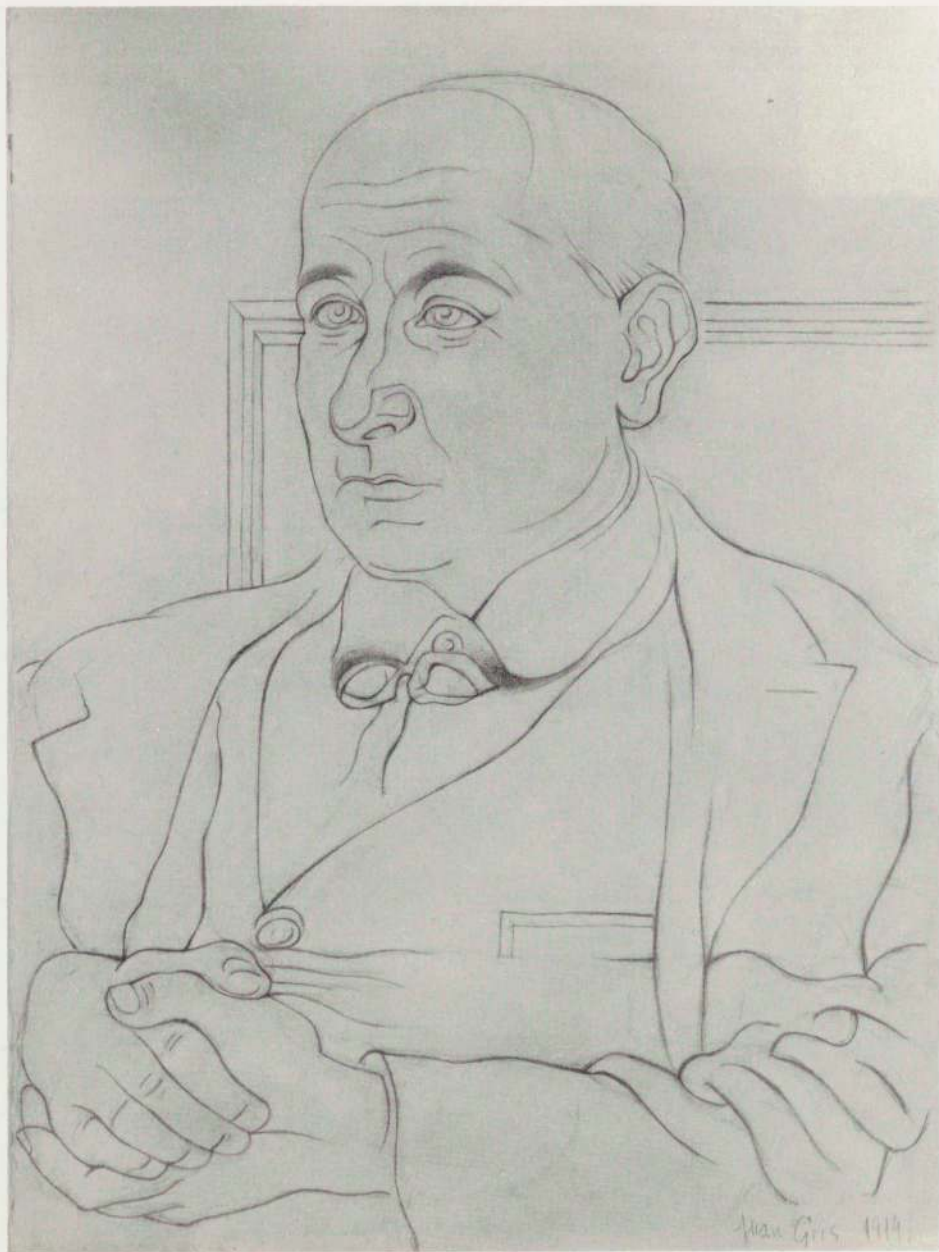
GONTCHAROVA: *The City Square for The Golden Cockerel*. 1914. Watercolor and gouache,  $18\frac{3}{8} \times 24\frac{1}{4}$ ". Acquired through the Lillie P. Bliss Bequest





В. Д. АЛЕКСАНДРОВ

М. П. ЛЕХОВА



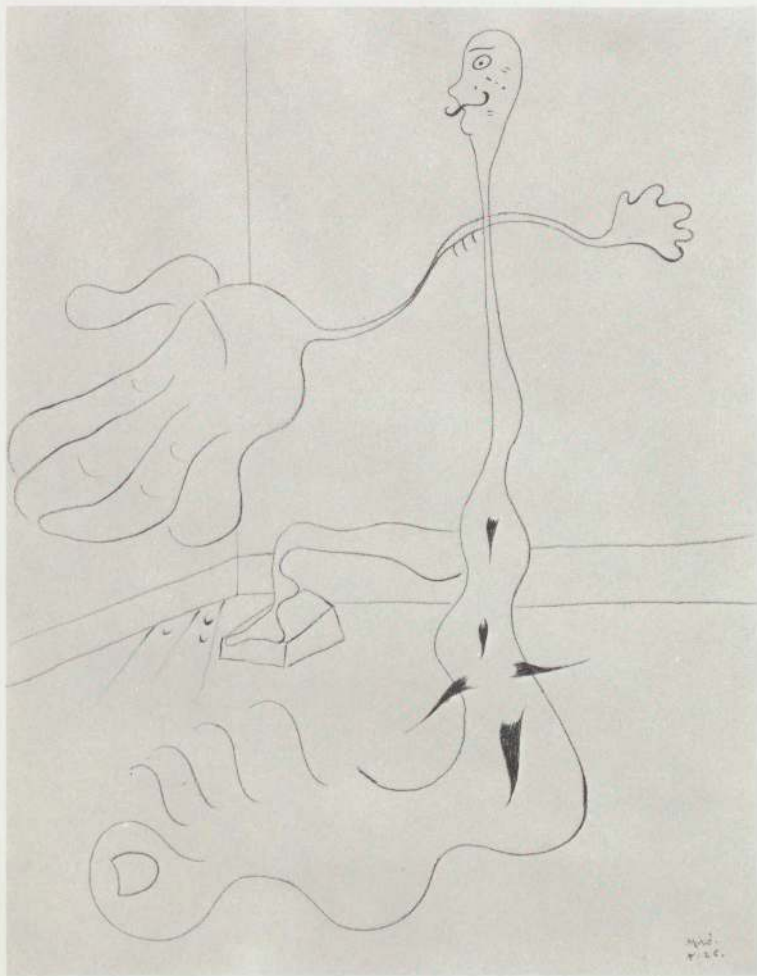
GRIS: *Max Jacob*. 1919. Pencil,  
14 $\frac{3}{8}$  x 10 $\frac{1}{2}$ ". Gift of  
James Thrall Soby

*opposite*

DUBUFFET: *Mme Arthur  
Dubuffet*. 1921. Crayon,  
18 $\frac{1}{8}$  x 14 $\frac{3}{8}$ ". Gift of the artist



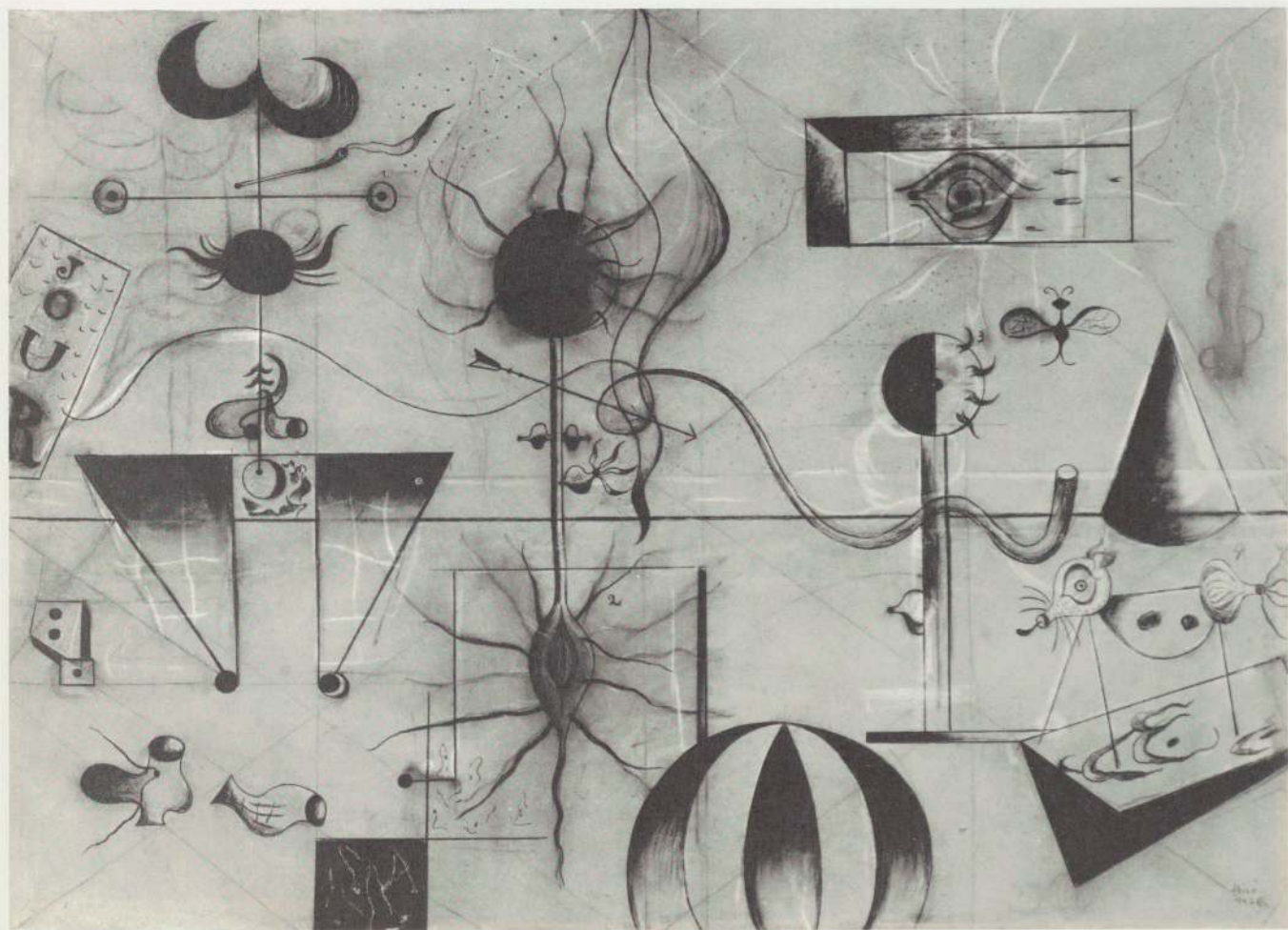




MIRO: *Statue*. 1926. Conté  
crayon, 24½ x 18¾". Purchase

*opposite*

MIRO: *The Family*. 1924.  
Chalk, 29½ x 41". Gift of  
Mr. and Mrs. Jan Mitchell







far left

DUCHAMP: *Monte Carlo Bond*.  
1924. Photo-collage on colored  
lithograph, 12¼ x 17¾".  
Gift of the artist

left

ERNST: *Loplop Introduces  
Members of the Surrealist  
Group*. 1931. Cut and pasted  
photographs, pencil, and pencil  
frottage, 19¾ x 13¼". Purchase

PICASSO: *Minotaure*. 1933.  
Pencil, pasted papers and cloth  
tacked on wood, 19⅛ x 16⅛".  
Gift of Mr. and Mrs.  
Alexandre P. Rosenberg





*far left*

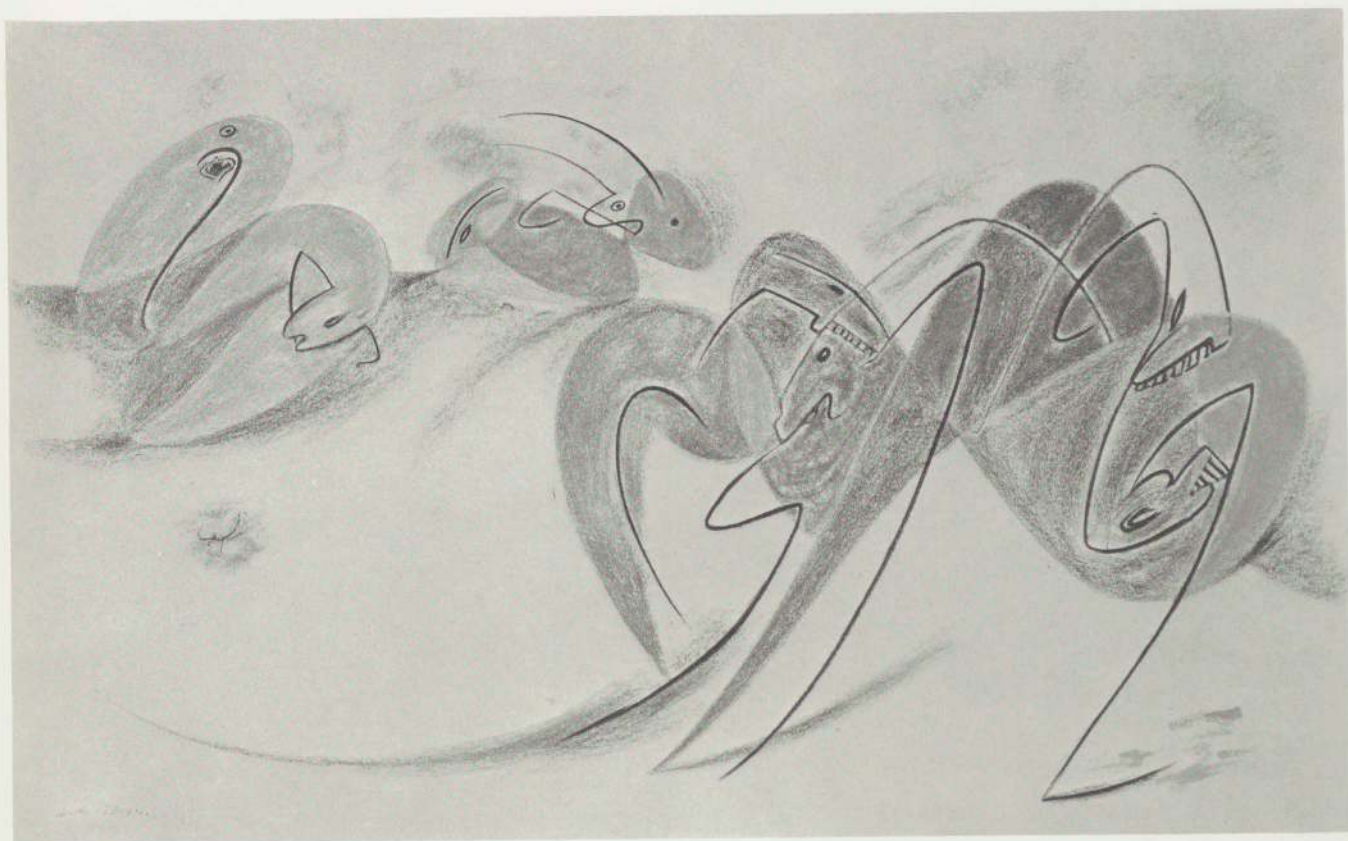
EXQUISITE CORPSE (*top to bottom*, TANGUY, MIRO, MORISE, MAN RAY): *Nude*. 1926-27. Pen and ink, pencil, crayon, 14¼ x 9". Purchase

left

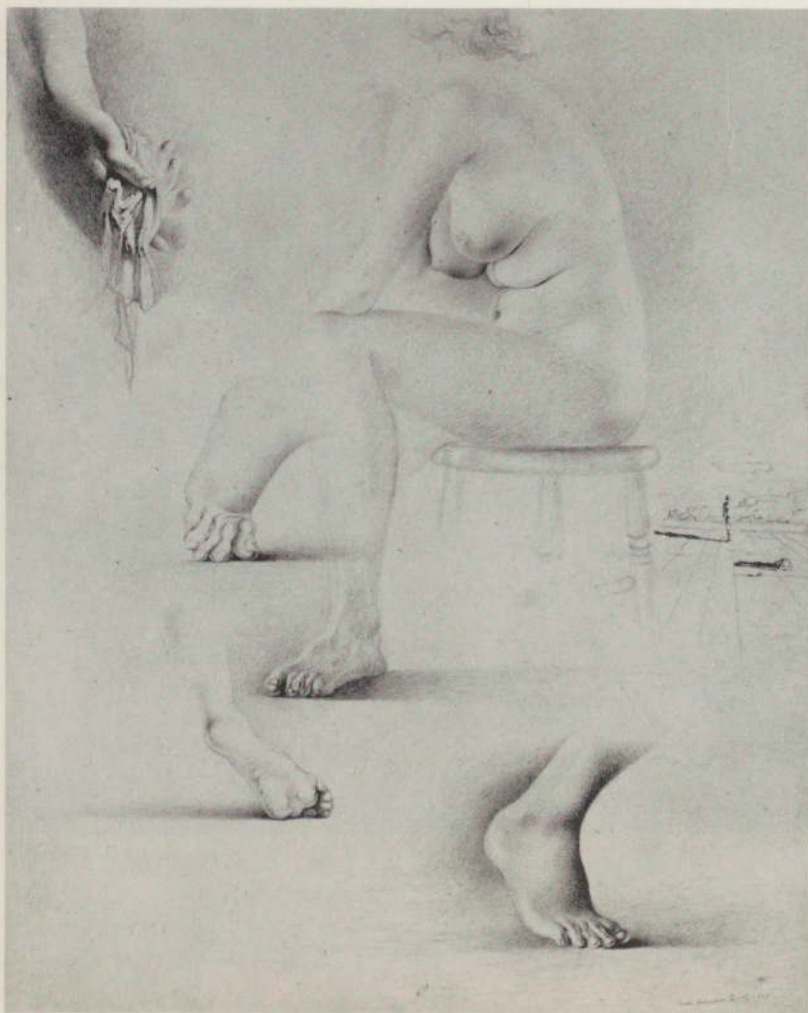
TANGUY: *Untitled*. 1926.  
Pen, brush and ink,  
13 1/8 x 10 1/8". Acquired through  
the Kay Sage Tanguy Bequest

*right*

MASSON: *Animals Devouring Themselves*. 1928. Pastel, 28¾ x 45¾". Purchase







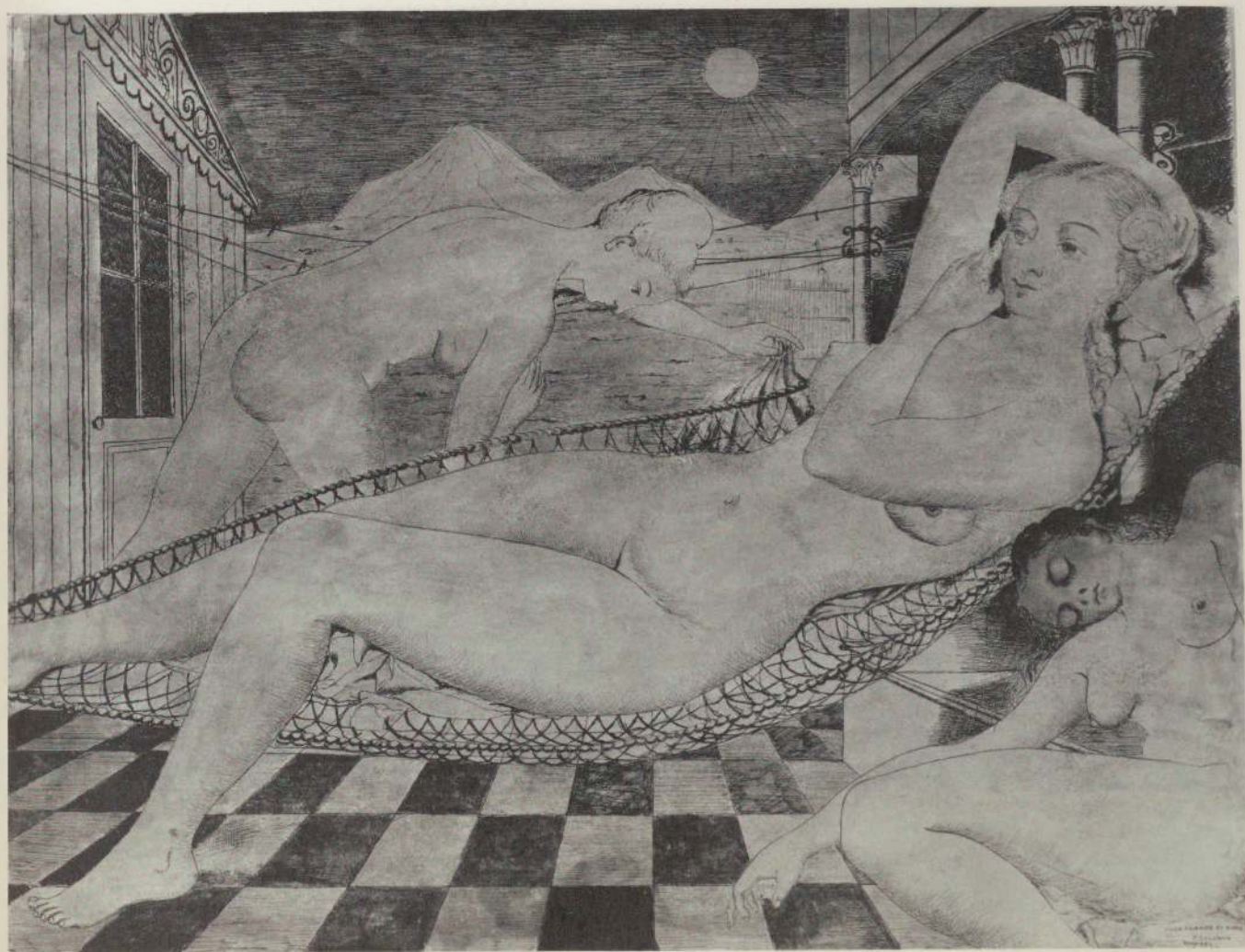
DALÍ: *Studies of a Nude*. 1935.  
Pencil,  $6\frac{3}{4} \times 5\frac{1}{2}$ ". Collection  
James Thrall Soby

*opposite*

DELVAUX: *The Siesta*. 1947.  
Watercolor, pen and ink,  
 $23\frac{1}{2} \times 30\frac{7}{8}$ ". The Kay Sage  
Tanguy Bequest

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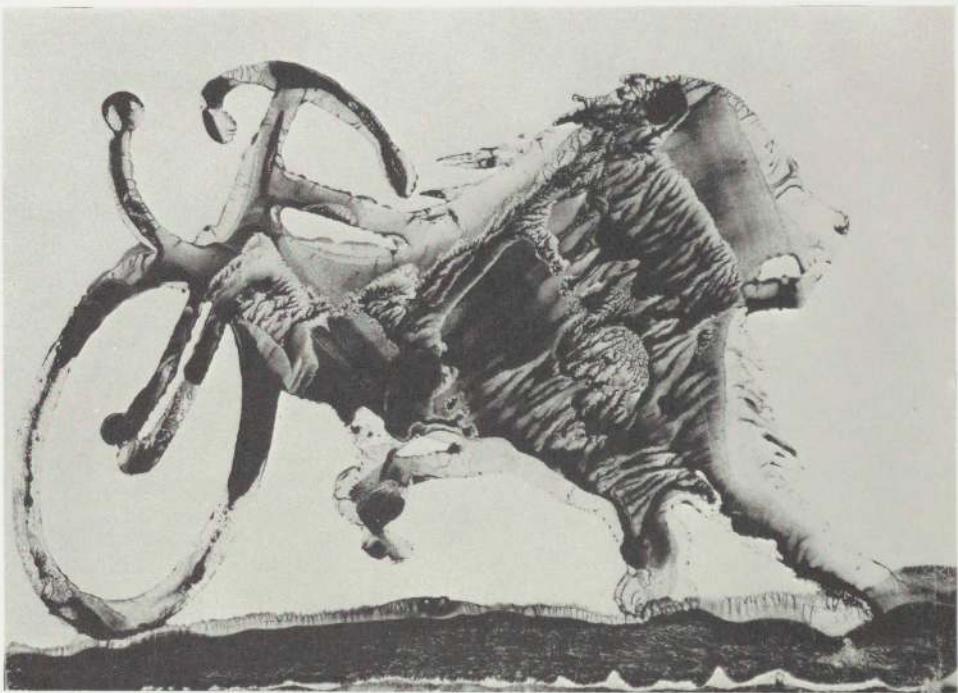


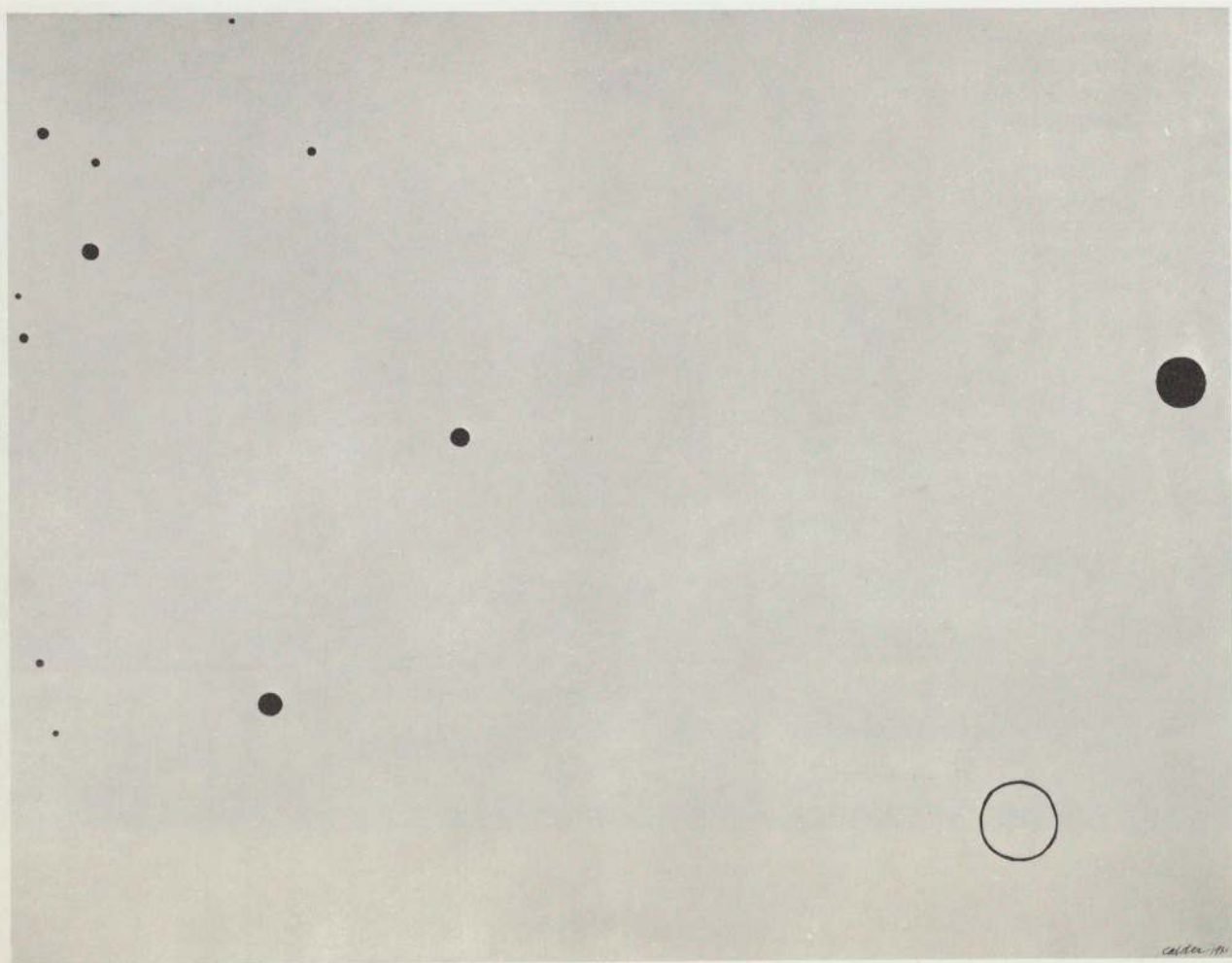


*opposite*

DALI: *The Return of Ulysses*.  
1936. Ink transfer  
(decalcomania), pen and ink,  
 $9\frac{3}{8} \times 14\frac{5}{8}$ ". Extended loan

DOMINGUEZ: Untitled. 1937.  
Ink transfer (decalcomania),  
pen and ink,  $6\frac{1}{8} \times 8\frac{5}{8}$ ".  
Given anonymously

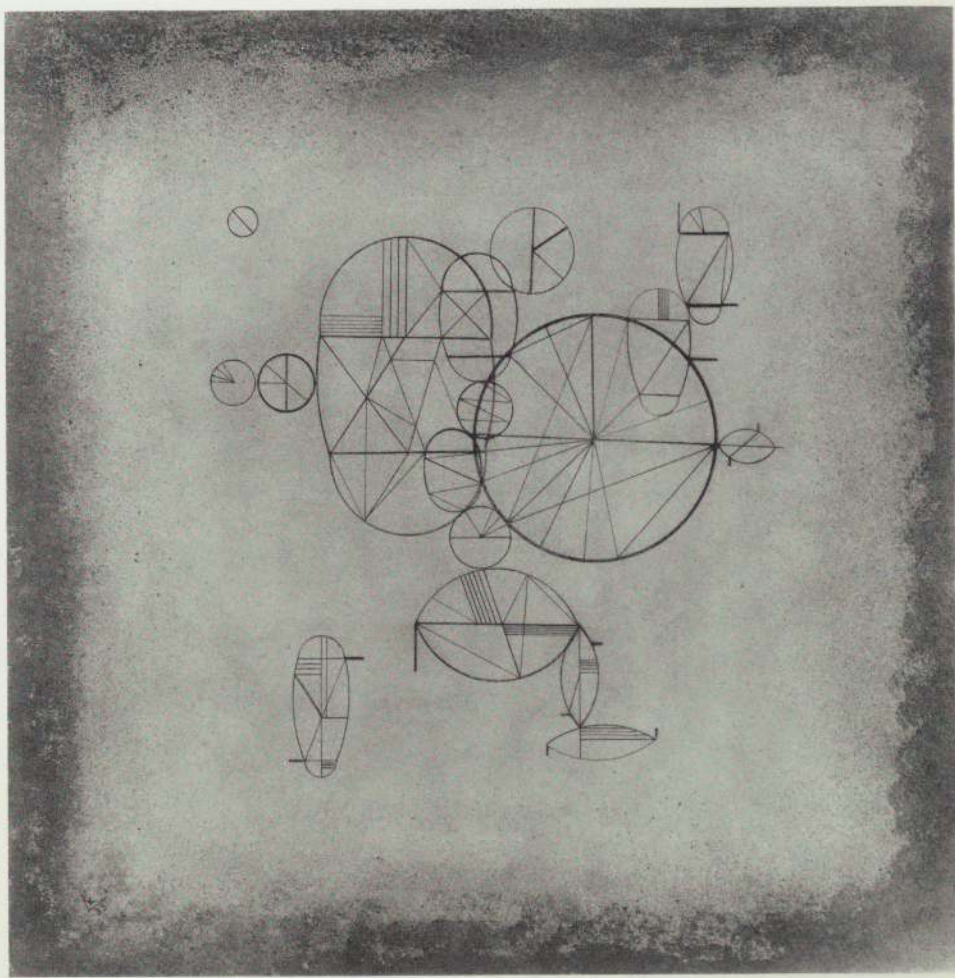




*opposite*

CALDER: *Many*. 1931. Brush and  
ink,  $19\frac{5}{8} \times 25\frac{1}{2}$ ". Gift of  
Mr. and Mrs. Klaus G. Perls

KANDINSKY: *Blue Circle*. 1933.  
Watercolor, pen and ink,  
 $17\frac{3}{8} \times 17\frac{3}{8}$ ". The John S.  
Newberry Collection







*top*

GROSZ: *At the Cirque Medrano*.  
1924. Pen and ink,  $14\frac{3}{4} \times 12\frac{3}{8}$ ".  
Eugene and Clare Thaw Fund

*bottom*

GROSZ: *At the Cirque Medrano*.  
1924. Brush and ink,  
 $16\frac{3}{8} \times 13\frac{3}{8}$ ". Eugene and  
Clare Thaw Fund

*opposite*

PASCIN: *Socrates and His  
Disciples Mocked by Courtesans*.  
1921. Oil, gouache, and crayon,  
 $61\frac{1}{4} \times 86$ ". Gift in memory  
of the artist





SOCRATE et ses Disciples conquies par les Courtisanes 三

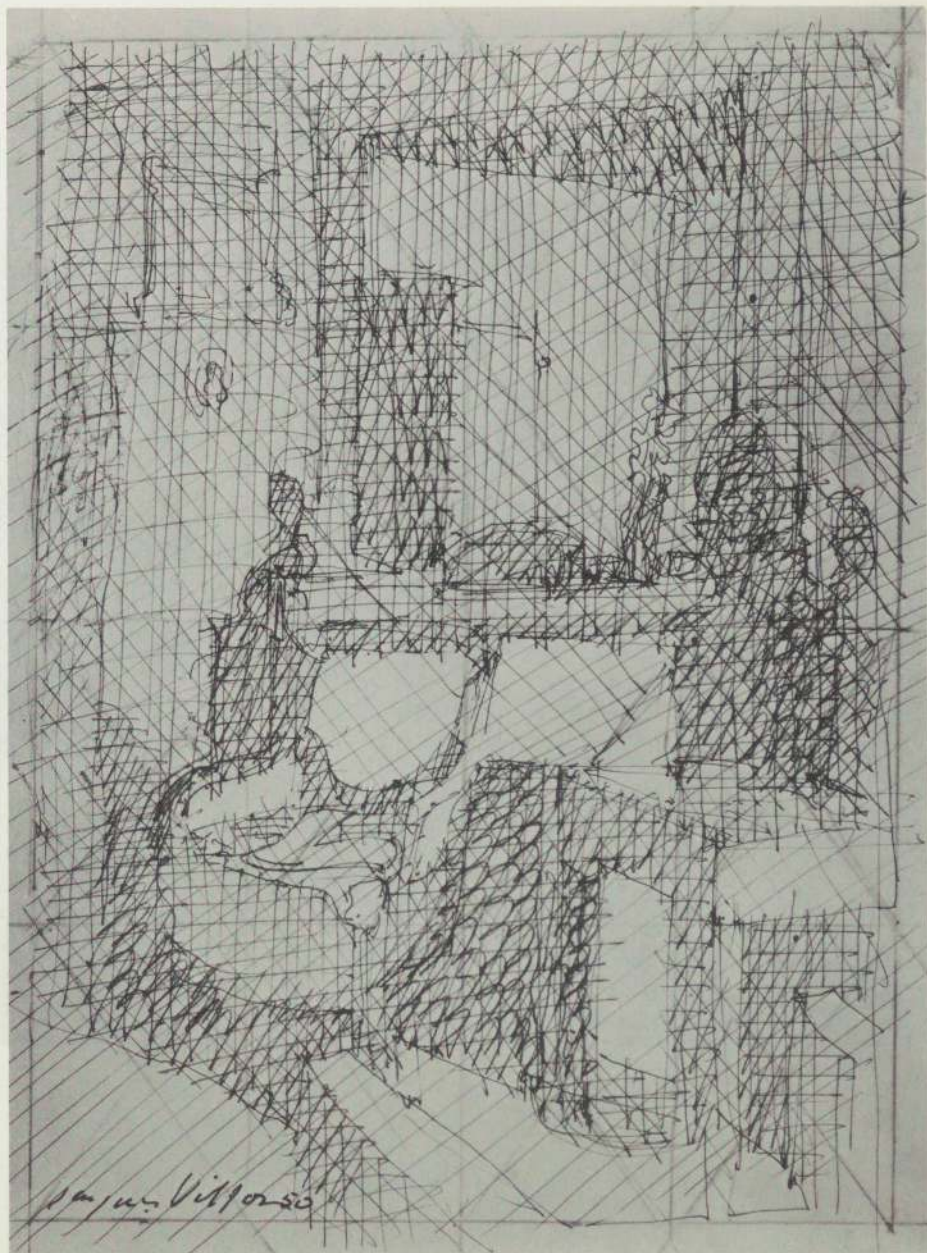




TCHELITCHEW: *The Blue Clown*. 1929. Brush, pen and ink, 16 x 10½". Purchase



VILLON: *Interior*. 1950. Pen and  
ink, traces of pencil,  $9\frac{1}{8} \times 6\frac{3}{4}$ ".  
The John S. Newberry  
Collection







far left  
GONZALEZ: *Standing Woman*.  
c. 1941. Watercolor, brush, pen  
and ink,  $12\frac{1}{2} \times 9\frac{5}{8}$ ". Gift of  
the James S. and Marvelle W.  
Adams Foundation in honor  
of Andrew C. Ritchie

left  
LIPCHITZ: *The Rape of Europa*.  
1941. Gouache and watercolor,  
 $18\frac{3}{4} \times 13\frac{5}{8}$ ". Gift of  
Philip L. Goodwin

PICASSO: *Rooster*. 1938.  
Charcoal,  $30 \times 21\frac{5}{8}$ ". Collection  
Mr. and Mrs. David Rockefeller







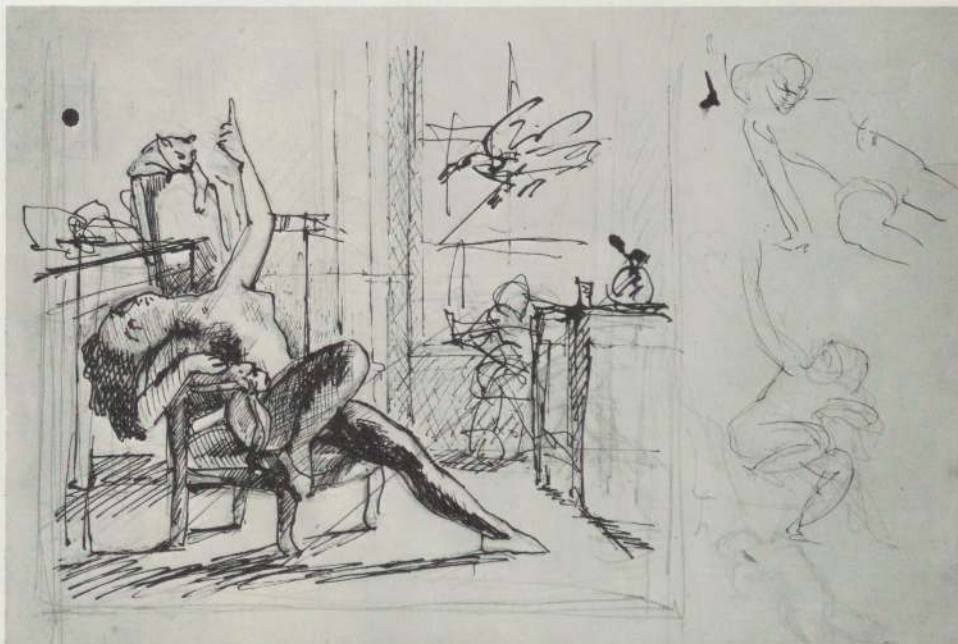
*opposite*

DUFY: *The Artist's Studio*.

c. 1942. Brush and ink,  
19 $\frac{5}{8}$  x 26". Gift of  
Mr. and Mrs. Peter A. Rübel

BALTHUS: *Nude with a Cat*.

c. 1949. Pen and ink, pencil,  
11 $\frac{7}{8}$  x 17 $\frac{3}{4}$ ". The John S.  
Newberry Collection







*far left*

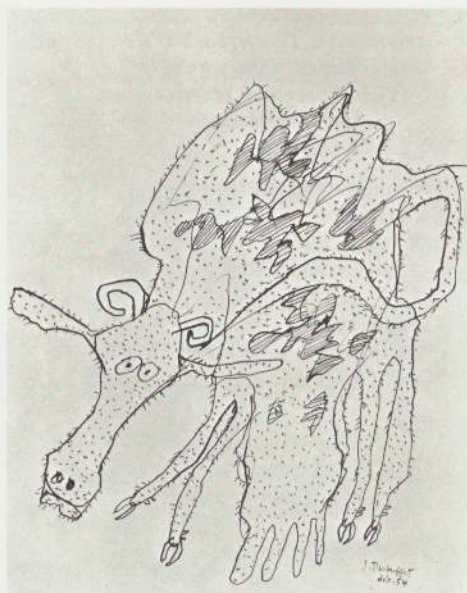
GIACOMETTI: *The Artist's Wife*.  
1954. Pencil,  $16\frac{5}{8} \times 11\frac{3}{4}$ ".  
The Sidney and Harriet  
Janis Collection

*left*

GIACOMETTI: *Portrait*. 1951.  
Lithographic crayon and pencil,  
 $15\frac{3}{8} \times 10\frac{7}{8}$ ". Gift of  
Eugene and Clare Thaw

GIACOMETTI: *An Interior*. 1955.  
Pencil,  $19\frac{3}{4} \times 12\frac{7}{8}$ ". The Joan  
and Lester Avnet Collection





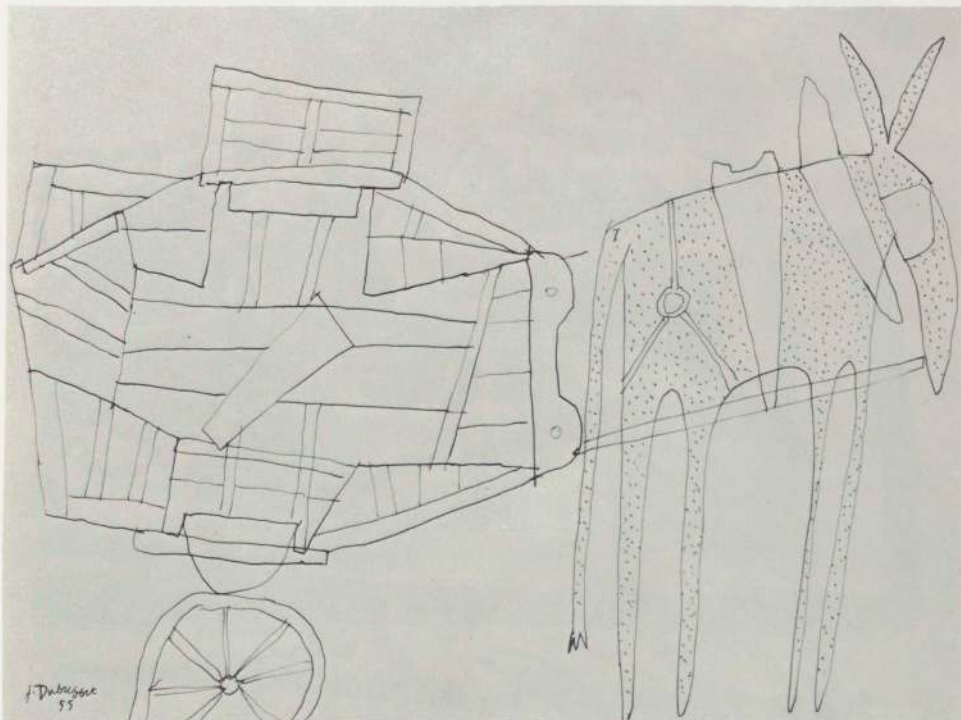
*far left*

DUBUFFET: *Cow*. 1954. Wash,  
pen and ink,  $8\frac{7}{8} \times 11\frac{7}{8}$ ".  
The Joan and Lester  
Avnet Collection

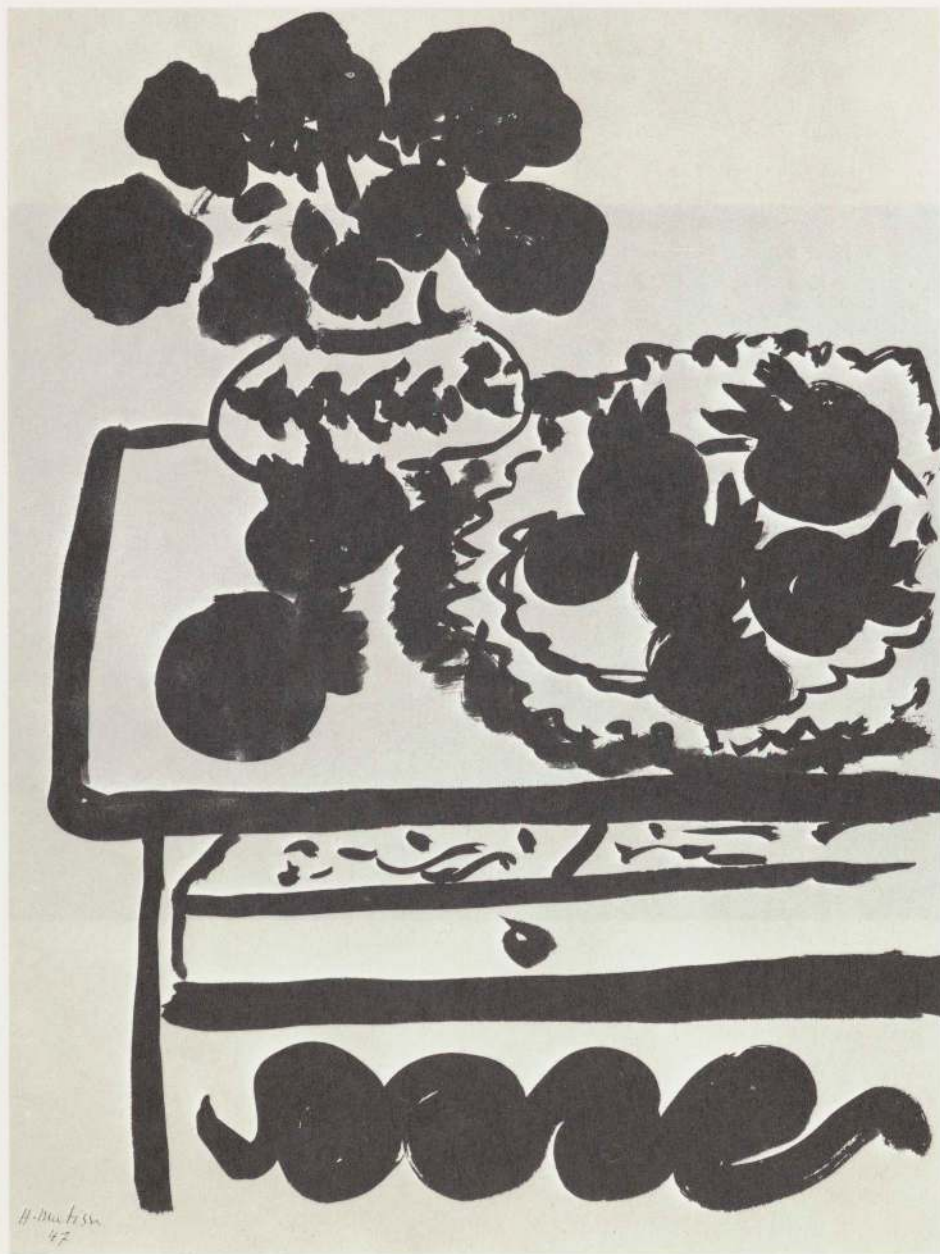
*left*

DUBUFFET: *Cow*. 1954. Pen and  
ink,  $12\frac{3}{4} \times 9\frac{7}{8}$ ". The Joan and  
Lester Avnet Collection

DUBUFFET: *Donkey and Cart*.  
1955. Pen and ink,  $9\frac{3}{8} \times 12\frac{5}{8}$ ".  
The Joan and Lester  
Avnet Collection







MATISSE: *Dahlias and Pomegranates*. 1947. Brush and ink, 30 $\frac{1}{8}$  x 22 $\frac{1}{4}$ ".  
Abby Aldrich Rockefeller Fund

MATISSE: *Nude with a Necklace.*  
1950. Brush and ink,  
20 $\frac{7}{8}$  x 16 $\frac{1}{8}$ ". The Joan and  
Lester Avnet Collection







## Catalog

IN THE LISTINGS below, dates enclosed in parentheses do not appear on the drawings themselves. Unless otherwise specified all works are on paper. Sheet dimensions are given in inches and centimeters, height preceding width. The page on which a work is illustrated is given at the end of the entry. Marked with an asterisk are entries for fourteen drawings, gifts which have been promised to the Museum.

ARCHIPENKO, ALEXANDER. American, born Ukraine. 1887-1964. Worked in France 1908-1921

- 1 *Figure in Movement*. 1913. Cut and pasted papers, crayon, and pencil, 18 $\frac{3}{4}$  x 12 $\frac{3}{8}$ " (47.6 x 31.4 cm). Gift of the Perls Galleries, 1969. Page 47

BAKST, LEON (Lev Samilovitch Rosenberg). Russian, 1866-1924. To France 1916

- 2 *Porphyrophore for The Sleeping Princess*. 1921. Metallic paint, watercolor, and pencil, 17 $\frac{5}{8}$  x 11 $\frac{5}{8}$ " (44.6 x 29.3 cm). The Joan and Lester Avnet Collection, 1968. Page 60

BALTHUS (Baltusz Klossowski de Rola). French, born 1908

- 3 *Girl's Head*. 1947. Charcoal, 24 $\frac{3}{4}$  x 18 $\frac{7}{8}$ " (62.7 x 48.0 cm). The Joan and Lester Avnet Collection, 1970
- 4 *Nude with a Cat*. (c. 1949). Pen and ink, pencil, 11 $\frac{7}{8}$  x 17 $\frac{3}{4}$ " (30.0 x 45.1 cm). The John S. Newberry Collection, 1965. Page 83

BELLMER, HANS. German, born Poland 1902. To France 1938

- 5 *The Palace of King Ubu*. (Spring), 1936. Pen and ink, 13 $\frac{3}{4}$  x 9 $\frac{7}{8}$ " (34.9 x 25.0 cm). Purchase, 1937
- \*6 *Jean Arp*. (c. 1957). Pencil and gouache, 18 x 12 $\frac{1}{2}$ " (45.5 x 31.5 cm). Extended loan, 1970

BERARD, CHRISTIAN. French, 1902-1949

- 7 *The Countess Aurelia (The Madwoman of Chaillot)*. (1945). Brush and ink, 16 $\frac{7}{8}$  x 10 $\frac{1}{8}$ " (42.8 x 25.7 cm). Gift of William Allner, 1950

BERMAN, EUGENE. American, 1899-1972. Born Russia, died Italy. Worked in France 1919-39

- 8 *Curtain for The Threepenny Opera*. 1937. Gouache and watercolor, 9 $\frac{5}{8}$  x 12 $\frac{1}{4}$ " (23.7 x 31.1 cm). Gift of Briggs W. Buchanan, 1946

BONNARD, PIERRE. French, 1867-1947

- 9 *Conversation*. (1893). Recto and verso. Wash, brush and ink, traces of pencil, 12 $\frac{1}{4}$  x 9 $\frac{5}{8}$ " (31.1 x 24.5 cm). The Joan and Lester Avnet Collection, 1970. Page 28 (recto, left; verso, right)

BOURDELLE, EMILE-ANTOINE. French, 1861-1929

- 10 *Isadora Duncan*. (1911). Wash, pen and ink, 12 $\frac{1}{8}$  x 7 $\frac{3}{4}$ " (30.7 x 19.6 cm). The Joan and Lester Avnet Collection, 1970

BRANCUSI, CONSTANTIN. French, born Rumania. 1876–1957. To France 1904

- 11 *The First Step*. (1913). Crayon,  $32\frac{3}{8} \times 15$ " (82.1 x 38.0 cm). Benjamin Scharps and David Scharps Fund, 1956. Page 44
- 12 *The Sculptor's Studio*. 1918. Gouache and pencil,  $13 \times 16\frac{1}{4}$ " (32.8 x 41.1 cm). The Joan and Lester Avnet Collection, 1970

BRAQUE, GEORGES. French, 1882–1963

- 13 *Still Life with Letters*. (1914). Cut and pasted papers, charcoal, and pastel,  $20\frac{3}{8} \times 28\frac{3}{4}$ " (51.7 x 73.0 cm). The Joan and Lester Avnet Collection, 1970. Page 48
- 14 *Seated Nude*. 1926. Pastel and charcoal,  $36\frac{1}{8} \times 25\frac{3}{8}$ " (91.6 x 64.4 cm). The Florene May Schoenborn and Samuel A. Marx Collection. Page 59

CADAVRE EXQUIS, see EXQUISITE CORPSE

CALDER, ALEXANDER. American, born 1898. To France 1926

- 15 *Many*. 1931. Brush and ink,  $19\frac{5}{8} \times 25\frac{1}{2}$ " (49.7 x 64.8 cm). Gift of Mr. and Mrs. Klaus G. Perls, 1968. Page 74
- 16 *Inside the Tent*. 1932. Pen and ink,  $19 \times 14$ " (48.1 x 35.5 cm). Gift of Mr. and Mrs. Peter A. Rübel, 1965
- 17 *The Catch, II*. 1932. Pen and ink,  $19 \times 14$ " (48.1 x 35.5 cm). Gift of Mr. and Mrs. Peter A. Rübel, 1965

CAMOIN, CHARLES. French, 1879–1965

- 18 *Woman Sketching*. (c. 1910). Brush and ink,  $13 \times 9\frac{3}{4}$ " (33.0 x 24.7 cm). Acquired through the Lillie P. Bliss Bequest, 1953

CEZANNE, PAUL. French, 1839–1906

- 19 *Bathers*. (1885–1900). Watercolor and pencil,  $5 \times 8\frac{1}{8}$ " (12.7 x 20.6 cm). The Lillie P. Bliss Collection, 1934. Page 18
- 20 *Foliage*. (1895–1900). Watercolor and pencil,  $17\frac{5}{8} \times 22\frac{3}{8}$ " (44.8 x 56.8 cm). The Lillie P. Bliss Collection, 1934. Page 21
- 21 *Rocks at Le Château Noir*. (1895–1900). Watercolor and pencil,  $12\frac{1}{2} \times 18\frac{3}{4}$ " (31.7 x 47.6 cm). The Lillie P. Bliss Collection, 1934. Page 20
- 22 *Mont Sainte-Victoire*. (1902–06). Watercolor and pencil,  $16\frac{3}{4} \times 21\frac{3}{8}$ " (42.5 x 54.2 cm). Gift of David Rockefeller, 1962. Page 19

CHAGALL, MARC. French, born Russia 1887. To France 1910–14; and, permanently, 1923

- 23 *Golgotha*. 1912. Gouache, watercolor, and pencil,  $18\frac{5}{8} \times 23\frac{3}{8}$ " (47.4 x 59.2 cm). The Joan and Lester Avnet Collection, 1970. Page 45

CROTTI, JEAN. French, born Switzerland, 1878–1958. To France 1901–14; and, permanently, 1916

- 24 *Marcel Duchamp*. 1915. Pencil,  $21\frac{1}{2} \times 13\frac{1}{2}$ " (54.5 x 34.3 cm). Purchase, 1970

DALI, SALVADOR. Spanish, born 1904. Worked in France 1927, 1928, 1929-39

- 25 *Untitled*. 1927. Pen and ink,  $9\frac{7}{8} \times 12\frac{7}{8}$ " (25.1 x 32.6 cm). Gift of Mrs. Alfred R. Stern in honor of René d'Harnoncourt, 1972
- 26 *Frontispiece for the Second Surrealist Manifesto*. 1930. Pen and ink, touches of gouache,  $12 \times 10\frac{5}{8}$ " (30.5 x 26.9 cm). The Sidney and Harriet Janis Collection, 1967
- \*27 *Studies of a Nude*. 1935. Pencil,  $6\frac{3}{4} \times 5\frac{1}{2}$ " (17.2 x 14.0 cm). Promised gift of James Thrall Soby. Page 70
- \*28 *The Return of Ulysses*. 1936. Ink transfer (decalcomania), pen and ink, traces of pencil,  $9\frac{3}{8} \times 14\frac{5}{8}$ " (23.7 x 37.4 cm). Extended loan, 1971. Page 72
- 29 *Studies of Horsemen*. 1936. Pen and ink,  $17\frac{1}{4} \times 21\frac{1}{2}$ " (43.7 x 54.6 cm). Gift of Sam A. Lewisohn, 1937

DELAUNAY, ROBERT. French, 1885-1941

- 30 *The Tower*. 1910. Pen and ink, traces of pencil,  $21\frac{1}{4} \times 19\frac{1}{4}$ " (53.9 x 48.9 cm). Abby Aldrich Rockefeller Fund, 1935
- 31 *The Tower and the Wheel*. 1910. Brush, pen and ink,  $25\frac{1}{2} \times 19\frac{1}{2}$ " (64.7 x 49.7 cm). Abby Aldrich Rockefeller Fund, 1935. Page 50
- 32 *Rhythm without End*. (1935). Gouache,  $10\frac{5}{8} \times 8\frac{1}{4}$ " (27.0 x 20.9 cm). Given anonymously, 1936

DELMARLE, FELIX. French, 1889-1952

- 33 *Endeavor*. March, 1913. Verso. Charcoal,  $16\frac{5}{8} \times 27\frac{1}{2}$ " (42.2 x 69.8 cm). The J. M. Kaplan Fund, Inc., 1973. Page 51
- 34 *Self-Portrait*. June, 1913. Chalk and charcoal,  $25\frac{1}{4} \times 19\frac{3}{8}$ " (64.1 x 49.2 cm). The J. M. Kaplan Fund, Inc., 1973

DELVAUX, PAUL. Belgian, born 1897. Visited France 1947, 1948

- 35 *The Siesta*. September 17, 1947. Watercolor, pen and ink,  $23\frac{1}{2} \times 30\frac{7}{8}$ " (59.5 x 78.3 cm). The Kay Sage Tanguy Bequest, 1963. Page 71

DERAIN, ANDRE. French, 1880-1954

- 36 *Three Dancers*. (1906). Watercolor and pencil,  $19\frac{1}{2} \times 25\frac{1}{2}$ " (49.5 x 64.8 cm). Gift of Abby Aldrich Rockefeller, 1935. Page 32
- 37 *The Grove*. (1912). Crayon,  $25\frac{1}{2} \times 19\frac{7}{8}$ " (64.7 x 50.3 cm). The Joan and Lester Avnet Collection, 1970
- 38 *Seated Nude*. (c. 1920). Crayon,  $24\frac{3}{8} \times 18\frac{1}{8}$ " (61.8 x 46.0 cm). Gift of Mrs. Meredith Hare, 1934

DESPIAU, CHARLES. French, 1874-1946

- 39 *Seated Nude*. (1929). Crayon,  $17\frac{1}{2} \times 11\frac{1}{8}$ " (44.4 x 28.1 cm). The John S. Newberry Collection, 1963



DOMINGUEZ, OSCAR. French, born Spain. 1906–1957. To France 1927

- 40 *Untitled*. (1937). Ink transfer (decalcomania), pen and ink,  $6\frac{1}{8} \times 8\frac{5}{8}$ " (15.4 x 21.8 cm). Given anonymously, 1967. Page 73

DUBUFFET, JEAN. French, born 1901

- 41 *Mme Arthur Dubuffet*. 1921. Crayon,  $18\frac{1}{8} \times 14\frac{3}{8}$ " (45.9 x 36.5 cm). Gift of the artist, 1968. Page 63
- 42 *Message: The Key Is under the Window-Shutter*. (June, 1944). Wash, pen and ink on newspaper,  $8\frac{1}{8} \times 7$ " (20.4 x 17.8 cm). Gift of Mary Callery, 1974
- 43 *Cow*. December, 1954. Pen and ink,  $12\frac{3}{4} \times 9\frac{7}{8}$ " (32.4 x 25.0 cm). The Joan and Lester Avnet Collection, 1968. Page 86 (right)
- 44 *Cow*. (December), 1954. Wash, pen and ink,  $8\frac{7}{8} \times 11\frac{7}{8}$ " (22.3 x 30.1 cm). The Joan and Lester Avnet Collection, 1968. Page 86 (left)
- 45 *Donkey and Cart*. (May), 1955. Pen and ink,  $9\frac{3}{8} \times 12\frac{5}{8}$ " (23.6 x 32.0 cm). The Joan and Lester Avnet Collection, 1968. Page 87

DUCHAMP, MARCEL. American, born France. 1887–1968. To U.S.A. 1942

- 46 *Monte Carlo Bond*. 1924. Photo-collage on colored lithograph,  $12\frac{1}{4} \times 7\frac{3}{4}$ " (31.1 x 19.7 cm). Gift of the artist, 1939. Page 66 (left)

DUFY, RAOUL. French, 1877–1953

- 47 *The Palm*. 1923. Watercolor,  $19\frac{3}{4} \times 25$ " (50.2 x 63.5 cm). Gift of Saidie A. May, 1934
- 48 *The Artist's Studio*. (c. 1942). Brush and ink,  $19\frac{5}{8} \times 26$ " (49.3 x 66.0 cm). Gift of Mr. and Mrs. Peter A. Rübel, 1962. Page 82

ERNST, MAX. French, born Germany 1891. To France 1922

- 49 *Loplop Introduces Members of the Surrealist Group*. (1931). Cut and pasted photographs, pencil, and pencil frottage,  $19\frac{3}{4} \times 13\frac{1}{4}$ " (50.1 x 33.6 cm). Purchase, 1935. Page 66 (right)

EXQUISITE CORPSE (*top to bottom*: YVES TANGUY, JOAN MIRO, MAX MORISE, MAN RAY)

- 50 *Nude*. (1926–27). Pen and ink, pencil, crayon,  $14\frac{1}{4} \times 9$ " (36.2 x 22.9 cm). Purchase, 1935. Page 68 (left)

EXQUISITE CORPSE (*top to bottom*: ESTEBAN FRANCES, REMEDIOS LISSARRAGA, OSCAR DOMINGUEZ, MARCEL JEAN)

- 51 *Untitled*. 1935. Pasted paper,  $10\frac{7}{8} \times 8\frac{1}{4}$ " (27.6 x 20.8 cm). F. H. Hirschland Fund, 1969

FEININGER, LYONEL. American, 1871–1956. In France 1892–93, 1906–08, 1911, 1931

- 52 *The Miller and His Child*. 1907. Charcoal, chalk, brush, pen and ink,  $11\frac{1}{4} \times 9\frac{1}{8}$ " (28.5 x 23.2 cm). Gift of Julia Feininger, 1966
- 53 *The Disparagers*. July 16, 1911. Watercolor, pen and ink,  $9\frac{1}{2} \times 12\frac{3}{8}$ " (24.1 x 31.4 cm). Acquired through the Lillie P. Bliss Bequest, 1953

GIACOMETTI, ALBERTO. Swiss, 1901–1966. To France 1922

- 54 *Portrait*. 1951. Lithographic crayon and pencil,  $15\frac{3}{8} \times 10\frac{7}{8}$ " (38.8 x 27.4 cm). Gift of Eugene and Clare Thaw, 1965. Page 84 (right)
- 55 *The Artist's Wife*. (1954). Pencil,  $16\frac{5}{8} \times 11\frac{3}{4}$ " (42.0 x 29.8 cm). The Sidney and Harriet Janis Collection, 1967. Page 84 (left)
- 56 *An Interior*. 1955. Pencil,  $19\frac{3}{4} \times 12\frac{7}{8}$ " (50.0 x 32.6 cm). The Joan and Lester Avnet Collection, 1966. Page 85

GLEIZES, ALBERT. French, 1881–1953

- 57 *Landscape with Bridge and Viaduct*. 1910–12(?). Pen and ink,  $6\frac{3}{4} \times 5\frac{1}{2}$ " (17.0 x 13.8 cm). The Joan and Lester Avnet Collection, 1970
- 58 *Landscape with Chimneys*. (1913); inscribed to Raymond Vaufrey, 6 novembre 1914. Pen and ink,  $12 \times 8\frac{1}{8}$ " (30.5 x 20.7 cm). Gift of Mrs. Wolfgang Schoenborn, 1973

VAN GOGH, VINCENT. Dutch, 1853–1890. To France 1886

- 59 *Street at Saintes-Maries*. (June, 1888). Brush, reed pen and ink, traces of pencil.  $9\frac{5}{8} \times 12\frac{1}{2}$ " (24.5 x 31.8 cm). The Abby Aldrich Rockefeller Bequest, 1948. Page 22
- 60 *Hospital Corridor*. (May–June, 1889). Gouache and watercolor,  $24\frac{1}{8} \times 18\frac{3}{8}$ " (61.3 x 47.3 cm). The Abby Aldrich Rockefeller Bequest, 1948. Page 23

GONTCHAROVA, NATALIE. Russian, 1881–1962. To France 1914 and, permanently, 1915

- 61 *The City Square for The Golden Cockerel*. 1914. Watercolor and gouache,  $18\frac{3}{8} \times 24\frac{1}{4}$ " (46.7 x 61.6 cm). Acquired through the Lillie P. Bliss Bequest, 1947. Page 61

GONZALEZ, JULIO. Spanish, 1876–1942. To France 1900

- 62 *Head*. 1935. Pen and ink, traces of pencil,  $12\frac{1}{2} \times 9\frac{5}{8}$ " (31.5 x 24.2 cm). Gift of Roberta González-Richard, 1967
- 63 *Head*. 1935. Pen and ink, traces of pencil,  $6\frac{3}{8} \times 6\frac{7}{8}$ " (16.1 x 17.3 cm). Gift of Roberta González-Richard, 1967
- 64 *Head*. 1935. Gouache, crayon, pen and ink on pasted paper,  $11 \times 7\frac{1}{2}$ " (27.9 x 18.9 cm). Gift of Dr. and Mrs. Arthur Lejwa, 1963
- 65 *Standing Woman*. (c. 1941). Watercolor, brush, pen and ink,  $12\frac{1}{2} \times 9\frac{5}{8}$ " (31.8 x 24.3 cm). Gift of the James S. and Marvelle W. Adams Foundation in honor of Andrew C. Ritchie, 1956. Page 80 (left)

GRIS, JUAN (José Victoriano González). Spanish, 1887–1927. To France 1906

- 66 *Still Life with Bottle and Funnel*. (1911). Pencil,  $18\frac{7}{8} \times 12\frac{1}{2}$ " (47.9 x 31.6 cm). Alva Gimbel Fund, 1970
- 67 *Still Life with Newspaper, Glass, and Playing Card*. (1916). Pencil, crayon, and tempera,  $17\frac{7}{8} \times 10\frac{7}{8}$ " (45.2 x 27.5 cm). The Joan and Lester Avnet Collection, 1970
- 68 *Compotier and Bottle*. July, 1917. Conté crayon and charcoal,  $18\frac{3}{4} \times 12\frac{1}{4}$ " (47.6 x 31.1 cm). Acquired through the Lillie P. Bliss Bequest, 1947. Page 53



- 69 *Max Jacob*. 1919. Pencil,  $14\frac{3}{8} \times 10\frac{1}{2}$ " (36.5 x 26.7 cm). Gift of James Thrall Soby, 1958.  
Page 62

GROSZ, GEORGE. American, 1893–1959. Born and died Germany. Visited France 1924

- 70 *At the Cirque Medrano*. (1924). Brush and ink,  $16\frac{3}{8} \times 13\frac{3}{8}$ " (41.4 x 33.9 cm). Eugene and Clare Thaw Fund, 1964. Page 76 (bottom)  
71 *At the Cirque Medrano*. 1924. Pen and ink,  $14\frac{3}{4} \times 12\frac{3}{8}$ " (37.3 x 31.2 cm). Eugene and Clare Thaw Fund, 1964. Page 76 (top)

HAYDEN, HENRI. French, born Poland. 1883–1970. To France 1907

- 72 *The Sideboard*. (1917). Gouache and charcoal,  $16\frac{3}{4} \times 14$ " (42.4 x 35.5 cm). Gift of Mr. and Mrs. Sidney Elliott Cohn, 1960

JEAN, MARCEL. French, born 1900

- 73 *Woman's Profile*. 1936. Ink transfer (decalcomania), pen and ink,  $19\frac{3}{4} \times 12\frac{7}{8}$ " (50.0 x 32.7 cm). Saidie A. May Fund, 1969

KANDINSKY, WASSILY. Russian, 1866–1944. To France 1933

- 74 *Blue Circle*. 1933. Watercolor, pen and ink,  $17\frac{3}{8} \times 17\frac{3}{8}$ " (44.1 x 44.0 cm). The John S. Newberry Collection, 1968. Page 75

KIESLER, FREDERICK J. American, born Austria. 1890–1965. Visited France 1925 and 1947

- 75 *Jean Arp*. (1947). Pencil,  $25\frac{5}{8} \times 19\frac{3}{4}$ " (65.1 x 50.0 cm). Gift of the D. S. and R. H. Gottesman Foundation, 1963

KUNIYOSHI, YASUO. American, born Japan. 1889–1953. Visited France 1925

- 76 *Two Friends*. 1925. Watercolor, pen, dry brush and ink,  $21\frac{7}{8} \times 15\frac{3}{8}$ " (55.6 x 39.1 cm). Blanchette Rockefeller Fund, 1957

KUPKA, FRANTISEK (or FRANK). Czech, 1871–1957. To France 1895

- 77 *Bather*. (1906). Pastel,  $11\frac{1}{2} \times 15\frac{3}{4}$ " (29.1 x 39.8 cm). Gift of the Saidenberg Gallery, 1965

- 78 *Girl with a Ball*. (c. 1908). Pastel,  $24\frac{1}{2} \times 18\frac{1}{2}$ " (62.2 x 47.5 cm). Gift of the artist and his wife, 1956

- 79 *Cathedral*. (c. 1911). Pastel,  $16 \times 8\frac{7}{8}$ " (40.6 x 22.5 cm). The Joan and Lester Avnet Collection, 1967

- 80 *Study with Green*. (c. 1912). Chalk and gouache,  $7\frac{5}{8} \times 9\frac{3}{4}$ " (19.1 x 24.5 cm). The John S. Newberry Collection, 1969

- 81 *Fugue in Two Colors (Amorpha)*. (1912). Gouache, brush and ink,  $16\frac{1}{2} \times 18\frac{1}{2}$ " (41.8 x 47.0 cm). Gift of the artist and his wife, 1956. Page 43

LA FRESNAYE, ROGER DE. French, 1885–1925

- 82 *The Musician (Jean Hugo)*. (1921). Pencil,  $10\frac{1}{4} \times 8$ " (26.1 x 20.3 cm). Acquired through the Lillie P. Bliss Bequest, 1948



- 83 *The Sailor*. (c. 1921). Pencil, pen and ink,  $10\frac{3}{8} \times 16\frac{7}{8}$ " (26.2 x 42.7 cm). The Joan and Lester Avnet Collection, 1970

LAURENCIN, MARIE. French, 1885-1956

- 84 *Self-Portrait*. 1906. Charcoal and pencil,  $8\frac{5}{8} \times 6\frac{3}{4}$ " (21.9 x 17.1 cm). Purchase, 1953. Page 38 (right)
- 85 *Self-Portrait*. 1906. Charcoal and pencil,  $7\frac{7}{8} \times 5$ " (19.8 x 12.5 cm). Gift of Steven C. Rockefeller, 1970. Page 38 (left)

LAURENS, HENRI. French, 1885-1954

- \*86 *Man with a Pipe*. (June), 1919. Brush and ink, metallic and oil paint,  $12\frac{1}{8} \times 6\frac{3}{4}$ " (30.7 x 17.1 cm). Extended loan, 1974

LEGER, FERNAND. French, 1881-1955

- 87 *Seated Nude*. 1913. Pen and ink,  $15\frac{7}{8} \times 12\frac{1}{2}$ " (40.3 x 31.6 cm). The Joan and Lester Avnet Collection, 1970. Page 46 (left)
- 88 *The Creation of the World*. 1922. Pencil,  $8\frac{1}{4} \times 10\frac{5}{8}$ " (21.0 x 27.0 cm). Gift of John Pratt, 1949
- 89 *A Skater for Skating Rink*. (1922); inscribed to André Bishop, 23 févr 23. Watercolor and pencil,  $12\frac{3}{8} \times 9\frac{1}{2}$ " (31.4 x 24.1 cm). W. Alton Jones Foundation Fund, 1954
- 90 *Foot and Hands*. 1933. Pen and ink,  $12\frac{3}{4} \times 9\frac{3}{4}$ " (32.3 x 24.8 cm). Purchase, 1935
- 91 *Face and Hands*. 1952. Brush and ink,  $26 \times 19\frac{3}{4}$ " (66.0 x 50.1 cm). Mrs. Wendell T. Bush Fund, 1953

LIPCHITZ, JACQUES. American, born Lithuania. 1891-1973. Worked in France 1909-41

- 92 *Girl with Braided Hair*. (1914). Pencil,  $7\frac{7}{8} \times 6\frac{1}{4}$ " (19.9 x 15.8 cm). Mr. and Mrs. Milton J. Petrie Fund, 1974. Page 54 (right)
- 93 *Seated Nude*. (1915). Crayon, charcoal, pencil, watercolor, brush and ink,  $19\frac{5}{8} \times 12\frac{7}{8}$ " (49.9 x 32.8 cm). The Joan and Lester Avnet Collection, 1970. Page 46 (right)
- 94 *The Rape of Europa*. 1941. Chalk, gouache, brush and ink,  $26 \times 20$ " (66.0 x 50.8 cm). Purchase, 1942
- 95 *The Rape of Europa*. 1941. Gouache and watercolor,  $18\frac{3}{4} \times 13\frac{5}{8}$ " (47.6 x 34.6 cm). Gift of Philip L. Goodwin, 1949. Page 80 (right)

MANGUIN, HENRI. French, 1874-1949

- 96 *Bending Nude*. (c. 1906). Brush and ink,  $15\frac{1}{8} \times 11\frac{5}{8}$ " (38.2 x 29.4 cm). Gift of Mrs. Gertrud A. Mellon, 1961. Page 36 (right)

MAN RAY. American, born 1890. To France 1921

- \*97 *The Fatigue of the Marionettes*. 1919. Watercolor, pen and ink, traces of crayon,  $14\frac{3}{4} \times 12\frac{7}{8}$ " (37.4 x 32.8 cm). Extended loan, 1974

MARCOUSSIS, LOUIS. Polish, 1883-1941. To France 1903

98 *Still Life with Zither, Bottle, Pipe, and Sheet Music*. 1919. Watercolor and oil, 16 $\frac{3}{4}$  x 9 $\frac{1}{2}$ " (42.5 x 24.1 cm). Katherine S. Dreier Bequest, 1953

MARQUET, ALBERT. French, 1875-1947

99 *Woman with an Umbrella*. (1900-04). Brush and ink, 11 $\frac{1}{8}$  x 7 $\frac{1}{2}$ " (28.2 x 19.0 cm). Purchase, 1953

MASSON, ANDRE. French, born 1896

100 *Furious Suns*. (April 9, 1925). Pen and ink, 16 $\frac{5}{8}$  x 12 $\frac{1}{2}$ " (42.2 x 31.7 cm). Purchase, 1935

101 *Animals Devouring Themselves*. (1928). Pastel, 28 $\frac{3}{4}$  x 45 $\frac{3}{4}$ " (73.0 x 116.2 cm). Purchase, 1935. Page 69

MATISSE, HENRI. French, 1869-1954

102 *Jeanne Manguin*. (1906). Brush and ink, 24 $\frac{1}{2}$  x 18 $\frac{1}{2}$ " (62.2 x 46.9 cm). Given anonymously, 1968. Page 37

103 *The Back*. (c. 1907). Pen and ink, 10 $\frac{1}{2}$  x 8 $\frac{5}{8}$ " (26.6 x 21.7 cm). Gift in memory of Carol Bittenweiser Loeb, 1969

104 *Standing Nude*. (c. 1907). Brush, pen and ink, 10 $\frac{3}{8}$  x 8" (26.4 x 20.3 cm). Gift of Edward Steichen, 1952. Page 36 (left)

105 *Girl with Tulips (Jeanne Vaderin)*. (1910). Charcoal, 28 $\frac{3}{4}$  x 23 $\frac{1}{8}$ " (73.0 x 58.8 cm). Acquired through the Lillie P. Bliss Bequest, 1970. Page 39

106 *Yvonne Landsberg*. July, 1914. Pen and ink, 25 $\frac{5}{8}$  x 19 $\frac{7}{8}$ " (65.0 x 50.2 cm). Alva Gimbel Fund, 1968

107 *The Plumed Hat*. (1919). Pen and ink, 14 $\frac{3}{4}$  x 19 $\frac{1}{2}$ " (37.2 x 49.4 cm). Gift of Abby Aldrich Rockefeller, 1935. Page 56

108 *Odalisque with a Moorish Chair*. 1928. Pen and ink, 25 $\frac{3}{4}$  x 19 $\frac{7}{8}$ " (65.4 x 50.5 cm). Acquired through the Lillie P. Bliss Bequest, 1942. Page 57

109 *Reclining Nude*. (1935). Pen and ink, 10 $\frac{7}{8}$  x 15" (27.7 x 38.0 cm). The Tisch Foundation Inc. Fund, 1974

110 *Self-Portrait*. June 11, 1945. Pen and ink, 20 $\frac{1}{2}$  x 15 $\frac{3}{4}$ " (52.0 x 40.0 cm). Gift of Philip Johnson (by exchange), 1969. Frontispiece

111 *Self-Portrait*. 1945. Crayon, 16 x 20 $\frac{3}{4}$ " (40.5 x 52.5 cm). The John S. Newberry Collection, 1965

112 *Dahlias and Pomegranates*. 1947. Brush and ink, 30 $\frac{1}{8}$  x 22 $\frac{1}{4}$ " (76.4 x 56.5 cm). Abby Aldrich Rockefeller Fund, 1950. Page 88

113 *Nude with a Necklace*. May, 1950. Brush and ink, 20 $\frac{7}{8}$  x 16 $\frac{1}{8}$ " (52.8 x 40.7 cm). The Joan and Lester Avnet Collection, 1970. Page 89

114 *Christmas Night*. 1952. Gouache on paper, cut and pasted, 10'7" x 53 $\frac{1}{2}$ " (312.8 x 135.9 cm). Gift of Time Inc., 1953



METZINGER, JEAN. French, 1883-1956

115 *The Smoker*. (1914). Charcoal,  $22\frac{1}{8} \times 17\frac{3}{4}$ " (56.1 x 45.2 cm). The Joan and Lester Avnet Collection, 1970

MIRO, JOAN. Spanish, born 1893. Worked in France 1919-40

116 *The Family*. 1924. Chalk,  $29\frac{1}{2} \times 41$ " (74.9 x 104.0 cm). Gift of Mr. and Mrs. Jan Mitchell, 1961. Page 65

117 *Statue*. May, 1926. Conté crayon,  $24\frac{1}{2} \times 18\frac{3}{4}$ " (62.2 x 47.6 cm). Purchase, 1936. Page 64

\*118 *The Escape Ladder*. December 31, 1940. Gouache, watercolor, brush and ink,  $18 \times 15$ " (45.7 x 38.1 cm). Promised gift of Mrs. George Acheson

MODIGLIANI, AMEDEO. Italian, 1884-1920. To France 1906

119 *Seated Nude*. (1914). Watercolor, wash and pencil,  $21\frac{1}{4} \times 16\frac{3}{8}$ " (54.0 x 41.6 cm). Gift of Mrs. Saidie A. May, 1932

120 *Woman's Profile*. (1914). Charcoal,  $17 \times 10\frac{5}{8}$ " (42.9 x 26.7 cm). The Joan and Lester Avnet Collection, 1970. Page 54 (left)

121 *Motherhood*. (1916). Pencil,  $14\frac{1}{4} \times 10\frac{1}{2}$ " (36.1 x 26.5 cm). The John S. Newberry Collection, 1960

\*122 *Oscar Miestchaninoff*. (1918). Pencil,  $18\frac{5}{8} \times 12\frac{1}{4}$ " (47.3 x 31.1 cm). Promised gift of Mr. and Mrs. Donald B. Straus

123 *Charles Guérin*. November 11, 1919. Pencil,  $16\frac{3}{4} \times 10\frac{3}{8}$ " (42.5 x 26.3 cm). Gift of John S. Newberry in honor of Paul J. Sachs, 1963. Page 55

NADELMAN, ELIE. American, born Poland. 1882-1946. Worked in France 1904-14

124 *Head*. (c. 1906). Pencil,  $6\frac{3}{8} \times 5\frac{3}{8}$ " (16.1 x 13.5 cm). Gift of Lincoln Kirstein in honor of René d'Harnoncourt, 1969. Page 34 (left)

125 *Head*. (c. 1906). Pen and ink, pencil,  $7\frac{1}{8} \times 5\frac{1}{2}$ " (18.1 x 14.0 cm). Mrs. Cornelius J. Sullivan Fund, 1948. Page 34 (right)

126 *The Art Critic (Thadée Natanson?)*. (c. 1909). Wash, brush, pen and ink,  $10\frac{3}{8} \times 7\frac{7}{8}$ " (26.1 x 19.8 cm). Gift of Lincoln Kirstein in honor of René d'Harnoncourt, 1969

127 *Bust of a Woman*. (c. 1913). Pen and ink,  $17\frac{7}{8} \times 14$ " (45.3 x 35.5 cm). The Joan and Lester Avnet Collection, 1970

OZENFANT, AMEDEE. French, 1886-1966

128 *Fugue*. 1925. Pencil,  $18 \times 24$ " (45.6 x 60.9 cm). Gift of the artist, 1942

PASCIN, JULES (Julius Mordecai Pincas). American, born Bulgaria. 1885-1930. Worked in France 1905-13, 1920-30

129 *The Visit*. (c. 1907). Pen and ink, pencil,  $8\frac{3}{8} \times 11\frac{1}{8}$ " (21.2 x 28.2 cm). Gift of A. Conger Goodyear, 1954

130 *Socrates and His Disciples Mocked by Courtesans*. (1921). Oil, gouache, and crayon,  $61\frac{1}{4} \times 86$ " (155.6 x 218.5 cm). Gift in memory of the artist, 1938. Page 77



- 131 *Seated Girl*. (1928). Charcoal and wash,  $19\frac{3}{8} \times 25\frac{1}{4}$ " (49.0 x 64.0 cm). Gift of Mr. and Mrs. Peter A. Rübel, 1963
- PETITJEAN, HIPPOLYTE. French, 1854-1929
- 132 *Landscape in Provence*. (c. 1900). Watercolor,  $12\frac{1}{2} \times 18\frac{5}{8}$ " (31.6 x 47.2 cm). Gift of Mr. and Mrs. A. M. Adler, 1963
- PICABIA, FRANCIS. French, 1879-1953
- 133 *Untitled*. (1919). Watercolor, pen and ink,  $15 \times 10$ " (38.0 x 25.5 cm). The Joan and Lester Avnet Collection, 1970
- 134 *Untitled*. (1919). Watercolor, pen and ink,  $15 \times 10$ " (38.0 x 25.5 cm). The Joan and Lester Avnet Collection, 1970
- PICASSO, PABLO. Spanish, 1881-1973. To France 1904
- 135 *Brooding Woman*. (1904). Watercolor,  $10\frac{5}{8} \times 14\frac{1}{2}$ " (26.7 x 36.6 cm). Gift of Mr. and Mrs. Werner E. Josten, 1956
- 136 *Sleeping Head*. (late 1906). Watercolor,  $8\frac{7}{8} \times 6\frac{7}{8}$ " (22.4 x 17.5 cm). The John S. Newberry Collection, 1960. Page 35
- 137 *Bathers in a Forest*. 1908. Watercolor and pencil,  $18\frac{3}{4} \times 23\frac{1}{8}$ " (47.5 x 58.7 cm). Hillman Periodicals Fund, 1957
- 138 *Sheet of Studies*. (1908). Brush, pen and ink,  $12\frac{5}{8} \times 19\frac{1}{2}$ " (32.0 x 49.4 cm). A. Conger Goodyear Fund, 1968. Page 40
- \*139 *Still Life with a Fan*. (1909). Charcoal,  $12\frac{1}{8} \times 18\frac{7}{8}$ " (30.8 x 47.8 cm). Promised gift of Mrs. John D. Rockefeller 3rd
- \*140 *Mlle Léonie*. (1911-12). Pen and ink,  $12\frac{1}{2} \times 7\frac{1}{2}$ " (31.8 x 19.0 cm). Promised gift of Mrs. Bertram Smith. Page 41
- 141 *Man with a Hat*. (December, 1912). Cut and pasted papers, charcoal, brush and ink,  $24\frac{1}{2} \times 18\frac{5}{8}$ " (62.2 x 47.3 cm). Purchase, 1937. Page 49
- 142 *Sleeping Peasants*. 1919. Tempera, watercolor, and pencil,  $12\frac{1}{4} \times 19\frac{1}{4}$ " (31.1 x 48.9 cm). Abby Aldrich Rockefeller Fund, 1951. Page 58
- 143 *Minotaure*. (1933). Pencil, pasted papers and cloth tacked on wood,  $19\frac{1}{8} \times 16\frac{1}{8}$ " (48.5 x 41.0 cm). Gift of Mr. and Mrs. Alexandre P. Rosenberg, 1973. Page 67
- \*144 *Rooster*. March 23, 1938. Charcoal,  $30 \times 21\frac{5}{8}$ " (76.0 x 55.0 cm). Promised gift of Mr. and Mrs. David Rockefeller. Page 81
- 145 *Boy's Profile*. August 13-15, 1944. Gouache, brush and ink,  $19\frac{3}{4} \times 11\frac{1}{4}$ " (50.1 x 28.6 cm). The Florene May Schoenborn and Samuel A. Marx Collection
- \*146 *Burning Logs*. January 4, 1945. Crayon, pen and ink,  $19\frac{1}{2} \times 23\frac{1}{2}$ " (49.5 x 59.6 cm). Promised gift of Mr. and Mrs. Walter Bareiss
- REDON, ODILON. French, 1840-1916
- 147 *The Eye like a Strange Balloon Mounts toward Infinity*. (1882). Charcoal,  $16\frac{5}{8} \times 13\frac{1}{8}$ " (42.2 x 33.2 cm). Gift of Larry Aldrich, 1964. Page 24 (left)

- 148 *The Masque of the Red Death*. (1883). Charcoal,  $17\frac{1}{4} \times 14\frac{1}{8}$ " (43.7 x 35.8 cm). The John S. Newberry Collection, 1962
- 149 *Dream Polyyps*. (c. 1885). Charcoal,  $19\frac{1}{8} \times 14\frac{1}{8}$ " (48.4 x 35.7 cm). Gift of Mr. and Mrs. Donald B. Straus, 1973. Page 24 (right)
- 150 *The Accused*. (1886). Charcoal,  $21 \times 14\frac{5}{8}$ " (53.3 x 37.1 cm). Acquired through the Lillie P. Bliss Bequest, 1952
- 151 *Yellow Flowers*. (c. 1912). Pastel,  $25\frac{1}{2} \times 19\frac{1}{2}$ " (64.6 x 49.4 cm). Acquired through the Mary Flexner Bequest, 1957. Page 25

RODIN, AUGUSTE. French, 1840–1917

- 152 *Kneeling Man*. (c. 1900). Watercolor and pencil,  $12\frac{1}{4} \times 7\frac{3}{4}$ " (31.1 x 19.6 cm). Gift of Mr. and Mrs. Patrick Dinehart, 1963. Page 26
- 153 *Nude with a Serpent*. (1900–05). Watercolor and pencil,  $12\frac{5}{8} \times 9\frac{3}{4}$ " (32.0 x 24.7 cm). Gift of Mr. and Mrs. Patrick Dinehart, 1963. Page 27

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- 154 *The Procuress*. 1906. Watercolor,  $12\frac{1}{8} \times 9\frac{1}{2}$ " (30.8 x 24.1 cm). Acquired through the Lillie P. Bliss Bequest, 1941. Page 33
- 155 *Clown and Monkey*. 1910. Monotype,  $22\frac{5}{8} \times 15\frac{1}{4}$ " (plate) (57.4 x 38.7 cm). Gift of Mrs. Sam A. Lewisohn, 1953
- 156 *Man with Spectacles*. 1917. Watercolor,  $11\frac{3}{4} \times 6\frac{1}{2}$ " (29.8 x 16.5 cm). Gift of Abby Aldrich Rockefeller, 1935

SEGONZAC, ANDRE DUNOYER DE. French, born 1884

- 157 *Souvenir of Isadora*. (1910). Pen and ink,  $10\frac{3}{8} \times 16\frac{7}{8}$ " (26.2 x 42.8 cm). Acquired through the Lillie P. Bliss Bequest, 1947
- 158 *Hurdler*. (c. 1930). Wash, pen and ink,  $8\frac{1}{8} \times 10\frac{1}{2}$ " (20.6 x 26.7 cm). Gift of Frank Crowninshield, 1943

SEURAT, GEORGES-PIERRE. French, 1859–1891

- 159 *The Stone Breakers*. (c. 1881). Conté crayon,  $12\frac{1}{8} \times 14\frac{3}{4}$ " (30.7 x 37.5 cm). The Lillie P. Bliss Collection, 1934. Page 13
- \*160 *Covered Cart and a Dog*. (c. 1883). Conté crayon,  $12\frac{3}{8} \times 9\frac{1}{4}$ " (31.5 x 23.5 cm). Promised gift of Mrs. Bertram Smith. Page 16
- 161 *Lady with a Parasol*. (1884–85). Conté crayon,  $12\frac{1}{4} \times 9\frac{1}{2}$ " (31.1 x 24.1 cm). The Abby Aldrich Rockefeller Bequest, 1948. Page 14
- 162 *Seated Woman*. (1884–85). Conté crayon,  $18\frac{7}{8} \times 12\frac{3}{8}$ " (47.9 x 31.4 cm). The Abby Aldrich Rockefeller Bequest, 1948. Page 15 and cover
- 163 *At the Concert Européen*. (1887–88). Conté crayon,  $12\frac{1}{4} \times 9\frac{3}{8}$ " (31.1 x 23.8 cm). The Lillie P. Bliss Collection, 1934. Page 17



SEVERINI, GINO. Italian, 1883-1966. To France 1906

164 *Spanish Dancer*. (c. 1913). Crayon, 26 x 18 $\frac{7}{8}$ " (66.4 x 48.0 cm). Given anonymously, 1949

165 *Armored Train in Action*. 1915. Verso. Charcoal, 22 $\frac{1}{2}$  x 18 $\frac{3}{4}$ " (56.9 x 47.5 cm). Benjamin Scharps and David Scharps Fund, 1958. Page 52

SIGNAC, PAUL. French, 1863-1935

166 *Lighthouse*. (c. 1896). Watercolor and charcoal, 5 $\frac{3}{8}$  x 6 $\frac{1}{2}$ " (13.6 x 16.5 cm). Acquired through the Lillie P. Bliss Bequest, 1951. Page 30

167 *Les Alyscamps, Arles*. (c. 1905). Watercolor and charcoal, 16 x 10 $\frac{1}{2}$ " (40.7 x 26.7 cm). Acquired through the Lillie P. Bliss Bequest, 1951

SURVAGE, LEOPOLD (Léopold Sturzwage). Russian, 1879-1968. To France 1908

168 *Colored Rhythm*. (1913). Watercolor, brush and ink, 13 x 12 $\frac{1}{8}$ " (33.0 x 30.7 cm). Purchase, 1939. Page 42

169 *Colored Rhythm*. (1913). Watercolor, brush and ink, 14 $\frac{1}{4}$  x 10 $\frac{1}{2}$ " (36.0 x 26.6 cm). Purchase, 1939

TANGUY, YVES. American, born France. 1900-1955. To U.S.A. 1939

170 *Untitled*. 1926. Pen, brush and ink, 13 $\frac{1}{8}$  x 10 $\frac{1}{8}$ " (33.1 x 25.7 cm). Acquired through the Kay Sage Tanguy Bequest, 1966. Page 68 (right)

171 *Untitled*. 1931. Gouache, 4 $\frac{1}{2}$  x 11 $\frac{1}{2}$ " (11.4 x 29.2 cm). Purchase, 1935

172 *Untitled*. 1936. Ink transfer (decalcomania), 12 $\frac{3}{4}$  x 19 $\frac{3}{4}$ " (32.3 x 50.0 cm). Alva Gimbel Fund, 1969

TCHELITCHEW, PAVEL. American, born Russia. 1898-1957. Worked in France 1923-38

173 *Glenway Wescott*. 1925. Pencil, 22 $\frac{1}{2}$  x 15 $\frac{5}{8}$ " (57.0 x 39.7 cm). Gift of Monroe Wheeler, 1967

\*174 *Gertrude Stein*. (c. 1927). Brush and ink, 17 x 10 $\frac{3}{4}$ " (43.0 x 27.5 cm). Extended loan, 1974

175 *The Blue Clown*. 1929. Brush, pen and ink, 16 x 10 $\frac{1}{2}$ " (40.6 x 26.5 cm). Purchase, 1942. Page 78

TUTUNDJIAN, LEON. Armenian, born Turkey. 1905-1968. To France 1923

176 *Composition*. 1926. Gouache, watercolor, and ink, 25 $\frac{1}{2}$  x 21 $\frac{3}{8}$ " (64.7 x 54.1 cm). The John S. Newberry Collection, 1968

VALADON, SUZANNE. French, 1867-1938

177 *The Children's Bath*. 1910. Charcoal and pencil, 12 $\frac{7}{8}$  x 14 $\frac{1}{2}$ " (32.7 x 36.8 cm). The Joan and Lester Avnet Collection, 1970



VALTAT, LOUIS. French, 1869-1952

178 *Three Dogs on a Beach*. (c. 1898). Watercolor, brush and ink,  $9\frac{5}{8} \times 12\frac{3}{8}$ " (24.4 x 31.4 cm). Mrs. Cornelius J. Sullivan Fund, 1953. Page 31

VILLON, JACQUES. French, 1875-1963

179 *Woman with an Umbrella*. (c. 1900). Watercolor and pencil,  $7\frac{7}{8} \times 4\frac{3}{4}$ " (20.0 x 12.0 cm). The Katherine S. Dreier Bequest, 1953

180 *Girl on a Balcony*. (c. 1900). Watercolor,  $7\frac{7}{8} \times 5\frac{1}{8}$ " (20.0 x 13.0 cm). The Katherine S. Dreier Bequest, 1953

181 *Interior*. 1950. Pen and ink, traces of pencil,  $9\frac{1}{8} \times 6\frac{3}{4}$ " (23.1 x 16.9 cm). The John S. Newberry Collection, 1963. Page 79

VUILLARD, EDOUARD. French, 1868-1940

\*182 *Seated Girl*. (1891). Brush and ink, traces of pencil,  $7\frac{1}{8} \times 7\frac{1}{8}$ " (18.1 x 18.1 cm). Promised gift of Mr. and Mrs. Alfred R. Stern. Page 29

WOLS (Otto Alfred Wolfgang Schulze). German, 1913-1951. To France 1932

183 *Stringed Instrument*. (1943). Wash, pen and ink,  $11\frac{3}{4} \times 8\frac{1}{8}$ " (29.8 x 20.6 cm). Gift of Samuel A. Berger, 1955

ZADKINE, OSSIP JOSELYN. French, born Russia. 1890-1967. To France 1909

184 *A Russian Couple*. (c. 1919). Brush, pen and ink, pencil,  $18 \times 13\frac{1}{4}$ " (45.6 x 33.7 cm). The Joan and Lester Avnet Collection, 1970

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