Fantastic Art Dada Surrealism

edited by Alfred H. Barr, Jr.

essays by Georges Hugnet

The Museum of Modern Art, New York, 1936
Fantastic art: 15th and 16th centuries


**Photographs**
1. **Bust composed of animals**
2. **Fire**
3. **Water**
4. **Winter**

**ARCI MBOLDO,** tradition of
6. **Landscape—head (double image)**
   Oil on panel, 12¾ x 16¾ inches
   *Note:* probably either a North Italian or an Austrian painting of the 16th century
   Lent anonymously

**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.

**Photographs**
10. **Study for a Temptation of St. Anthony,** ink, 8 x 10¾ inches
   Lent by the Louvre Museum, Paris

11. **Small fishes are bait for large fishes** (*Grandibus exigui sunt piscibus esca*), engraved by Peter Brueghel the elder, 1557
   Lent anonymously

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

13. **The Capital Sins**
   Original painting in the Gallery of the Escorial, Spain

14. **The Temptation of Saint Anthony,** attributed to Bosch
   Oil on panel, 15½ x 9½ inches
   Lent by the William Rockhill Nelson Gallery of Art, Kansas City, Missouri

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

**BRUEGHEL, Peter, the elder.** Flemish painter and graphic artist. Born Brueghel c. 1525-1530. Pupil of Peter Koeck van MoMAExh_0055_MasterChecklist

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

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

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

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

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

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

   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. Travelled 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


*25. Shipwreck—Miracle of St. Nicholas of Bari, c. 1450
   Tempera on panel, 20½ x 16¼ inches
   Lent through the courtesy of the Trustee of the Johnson Collection, Philadelphia


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

GOUJON, Jean. French sculptor and architect. Born, 1515. Chief of the group of artists who designed and executed the dec-
orations of the palace of Fontainebleau.
Died, 1572.

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

HOLBEIN, Hans, the younger. Foremost German portrait painter of the 16th cen-

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


*32. Temptation of St. Anthony

Oil on panel, 43 x 49 inches

Lent by The Metropolitan Museum of Art, New York


Etchings from *Neue Grottessken Buch*, Nuremberg, 1610

*33. Tournament

*34. Grotesque design

35. The encounter

Originals in The Metropolitan Mu-
seum of Art, New York


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

Original in The Metropolitan Mu-
seum of Art, New York


*37-38. Woodcuts after designs by Leo-

nardo da Vinci from *Divina Proportione*, by Luca Pacioli (da Borgo S. Sepolcro), Venice, Paganinus de Paganinis, June 1, 1509

Lent by Philip Hofer, New York

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

*39. The carcass, engraving

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


*40. The dream of Raphael or The me-

ancholy of Michelangelo, after a design attributed to Luca Penni, engraved by Giorgio Ghisi

Lent by W. G. Russell Allen, Boston

Photographs

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


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


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

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

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


44a. The wonder-grapes of Albersweiler (Die Wundertraube von Albersweiler), woodcut, 1542
   Note: These grapes grew a red beard. Original in The Metropolitan Museum of Art, New York

Lombard School, 15th century

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

North Italian School, 15th century

46. Fall of Phaëton
   Oil on panel, 17¼ x 20⅞ inches
   Lent by the Wadsworth Atheneum, Hartford

French School [?], 16th century

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

German School [?], 16th century

48. Charles V, 1533
   Oil on panel, 8¼ x 24⅞ 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 33⅞ inches
   Lent by Jacques Lipchitz, Paris

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

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


51. Rebus, engraving
   Lent anonymously

von BÖMMEL, W. H. German, 17th century.

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

BRACELLI, Giovanni Battista. Italian engraver. Active in Florence and Rome, 1624-49. Series of 45 leaves, Bizarie di varie figure di Giov. Battista Bracelli pittore fiorentino. all’ ill. mo S. Don Pietro Medici 1624. Engraving of a procession at S. Giovanni dei Fiorentini, Rome, 1629; Silenus with satyrs and nymphs; pictorial etching after relief by Algardi, Attila in Rome, 1649. Also attributed to him are tiny figures in style of Callot, Figure con instrumen ti 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


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 Veelder-hande Nieuoe Com.portimerue, Amsterdam, Clement de Jonge
   Original in The Metropolitan Museum of Art, New York


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 ye Greatest Perfection since ye last Eclipse Exactly Engraved from the Objects, whereby ye Curious may Guess at their Religion Manner &c. Engraved by James Ireland.
   Lent by Jay Leyda, New York

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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

Costumes of the trades and crafts (Habits de métiers) engraved by G. Valck [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 meusnier)

*71. Box-maker’s costume (Habit de laayetteier)

72. Laborer’s costume (Habit de labourer)

73. Marshal’s costume (Habit de maréchal)

74. Butcher’s costume (Habit de boucher)

75. Baker’s costume (Habit de boulangier)

Lent anonymously


76-79. Etchings from Raccolta delle Cose, 1764
Original in The Metropolitan Museum of Art, New York

PIRANESI, Giovanni Battista. Italian engraver, architect and archeologist. Born Mogliano (near Mestre), 1720. May have been trained as designer of theatre arts. To Rome, 1740; studied new archeological excavations there, at Pompeii and at Herculanum. 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

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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, 18th century
88. Bon Mot d’une Ambassadrice, etching
Original in The Metropolitan Museum of Art, New York

French School, 18th century
89. Memento Homo, 1769

Venetian School, 18th century, attributed to Alessandro Magnasco
90. Memento Mori
Both, oil on canvas, 21 ⅞ x 16 ⅞ inches
Lent by the Marie Sterner Gallery, New York

91. Figures
Oil on canvas, 12 ⅞ x 14 inches
Lent by the Vicomte Charles de Noailles, Paris

The French Revolution to the Great War


92. The letter “Y”, colored lithograph
Lent by the Weyhe Gallery, New York


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


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 scar-eat 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

BRESdin, Rodolphe, called CHien·CAILLOU (pseudonym deriving from *Leatherstocking Tales*). French engraver, designer and lithographer. Born Ingrandel (Ile-et-Vilaine), 1825. Fantastic and romantic subjects. Bresdin 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.


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

Lent by Philip Hofer, New York


Illustration from *Alice's Adventures Underground*, a facsimile copy of the original ms. book afterwards developed into *Alice in Wonderland*, London, 1866

*104. "'Change lobsters and retire in same order'—interrupted the Griffin"*

Lent by Philip Hofer, New York


*105. The Titan's goblet*

Oil on canvas, 19½ x 16½ inches

Lent by The Metropolitan Museum of Art, New York


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


Lithograph from *Actualités*: I

108. “Je ne te dirai pas vas te faire . . . sucre! je te dirai vas te faire cuire?”
   Lent by Elsa Schmid, New York

108a. *Mr. Chose, premier saltimbanque d'Europe*, lithograph from *Chari vari*, Aug. 31, 1833
   *Note:* a caricature of King Louis Philippe
   Lent by W. G. Russell Allen, Boston

**DELACROIX, Fernand 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


110. **Skeletons disputing before a hanged man (Squelettes se disputant devant un pendu),** 1891
   Oil on canvas, 23½ x 29½ inches
   Lent by the Royal Antwerp Gallery

**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

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


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


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

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

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

Etchings from Los Caprichos, 1795-97

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

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

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

126. And they are not going yet! (Yaun 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


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

Wood engravings from *Le Magasin Pittor-esque*

*130. First dream—crime and expiation (Premier rêve—crime et expiation)

*131. A promenade in the sky (Une promenade dans le ciel)
Originals in The Metropolitan Museum of Art, New York

HEATH, William. English, early 19th century

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


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


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


Original ink drawings

135. “There was an old Lady whose Bonnet”

136. “There was an old Man of Dun-luce”

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
*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.

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


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 cryptogram, etching, 1860.


148. Rebus, etching, 1863

Lent by the Weyhe Gallery, New York

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


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


151. Lunar law, etching, second plate, 1866


152-153. Etchings, 1911

Lent by J. B. Neumann, New York


154. Diableries, lithograph

Original in The Metropolitan Museum of Art, New York

RAMELET, French graphic artist, early 19th century.

155. Rêverie diabolique, colored lithograph, printed by Villain

Lent anonymously

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

161. “At the horizon, the angel of certitudes, and in the lowering sky a questioning glance” (À 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-FUNE布莱”)

163. “The eye like a strange balloon wafts itself toward the infinite” (“L’œil comme un ballon bizarre se dirige vers l’INFINI”)
Lent by Philip Hofer, New York

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

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 aristocratique), 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 connait cache tes cornes”)
Lent anonymously

Dutch School [?], 19th century

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

English School, early 19th century

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

French School, early 19th century

175. The marvelous potato (Pomme de terre merveilleuse), a caricature of King Louis Philippe
Original in The Metropolitan Museum of Art, New York
176. Behold, gentlemen, that which we have the honor of displaying everyday (Voici, Messieurs, ce que nous avons l’honneur d’exposer journallement) 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

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

German School, 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

Italian School, early 19th century

180. The world topsy-turvy (El mundo al revés), woodcut, 1860
Lent by the Weyhe Gallery, New York

Spanish School, 19th century

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

Nineteenth century

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

20th century pioneers

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

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


190. Nostalgia of the infinite, 1911
Oil on canvas, 53½ x 25½ inches
Collection The Museum of Modern Art, New York. Given anonymously
191. Delights of the poet, c. 1913
Oil on canvas, 26\% x 33 inches
Lent by Cornelius N. Bliss, New York

192. The enigma of a day, 1914
Oil on canvas, 72\% x 55\% inches
Lent by James Thrall Soby, Farmington, Connecticut

193. The child's brain, 1914
Oil on canvas, 32 x 25\% inches
Lent by André Breton, Paris

194. Melancholy and mystery of a street, 1914
Oil on canvas, 33\% x 27\% inches
Lent anonymously

195. The enigma of the hour, 1914
Oil on canvas, 21\% x 27\% inches
Lent by Mario Broglio, Cuneo, Italy

196. The sailors' barracks, 1914
Oil on canvas, 32 x 25\% inches
Lent by Mario Broglio, Cuneo, Italy

197. Duo or the mannequins of the rose tower, 1915
Oil on canvas, 31 x 22\% inches
Lent by James Thrall Soby, Farmington, Connecticut

198. Still life “Torino 1828”
Oil on canvas, 23\% x 18\% inches
Lent by René Gaffé, Brussels

199. Self-portrait, c. 1913
Oil on canvas, 32 x 21\%4 inches
Lent by Paul Eluard, Paris

Pencil drawings, lent by Mario Broglio

200. The philosopher and the poet, 1916

201. Metaphysical interior, 1917

202. The faithful wife, 1917

203. The apparition, 1917

204. Return of the prodigal son, 1917

205. Autumnal geometry, 1917

206. The duet, 1917

207. Drawing, 1918

208. The house of the poet, 1918

209. Hector and Andromache, 1917
Oil on canvas, 35\% x 23\% inches
Lent by Mario Broglio, Cuneo, Italy

210. Evangelical still life, 1917
Oil on canvas, 35\% x 23\% inches
Lent by Mario Broglio, Cuneo, Italy

211. Troubadour, 1917
Oil on canvas, 34\% x 20\% 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, 39\% x 26 inches
Lent by Mr. and Mrs. Henry Clifford, Philadelphia

215. Toys of a philosopher, 1917
Oil on canvas, 35\% x 20\% inches
Lent anonymously

**216. Coffee mill, 1911**
Oil on wood, 12\% x 4\% inches
Lent by Mme. Yvonne Liguéres, 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 mâl-iç), 1914. (Study for La mariée mise à nu par ses célibataires, même, 1915-23)
Pencil and watercolor, 25½ x 39 inches. Lent by Miss Katherine S. Dreier, New York

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

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

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

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

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

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


226. Light picture (Helles Bild), 1913
Oil on canvas, 30¾ x 39½ inches
Lent by Mr. and Mrs. Solomon R. Guggenheim, New York

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

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

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

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

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

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

234. Little experimental machine (Kleine experimentier Maschine), 1921.
   Ink and watercolor, 10½ x 12½ inches
   Lent by Léon Kochnitzky, Paris

235. The lover (Der Verliebte), lithograph, 1923

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

237. Disgust (Ekel), 1924
   Ink and watercolor, 8 x 9½ inches
   Lent by Galerie Simon, Paris

238. Actor's mask (Schauspielermaske), 1924
   Oil on canvas, 13¼ x 12½ inches

239. Slavery (Sklaverei), 1925
   Ink and gouache, 10 x 13½ 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 12½ inches
   Lent by Philip Johnson, New London, Ohio

241. Scorned beast (Verachtetes Tier), 1926
   Ink and watercolor, 19 x 12½ inches
   Lent by Galerie Simon, Paris

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

243. Protectress (Schützerin), 1932
   Watercolor, 18½ x 12½ inches
   Lent by Galerie Simon, Paris

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

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

246. Bewitched in the zoo (Verhext im Zoo), 1933
   Watercolor, 11¾ x 14½ 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


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

Surrealist period begins c. 1925 (“Di-

249. Head, 1912
Charcoal, 24 x 18½ inches
Lent by Galerie Simon, Paris

250. Still life, 1912-13
Papier collé, charcoal and pencil, 24¼ x 18¼ inches
Lent by Georges Hugnet, Paris

*251. Head, 1913
Papier collé, ink and charcoal, 24½ x 18¼ inches
Lent by Tristan Tzara, Paris

*252. Green still life, 1914
Oil on canvas, 23½ x 31¼ inches
The Museum of Modern Art, New York

*253. Harlequin, 1918
Oil on canvas, 58 x 26½ inches
Lent by Joseph Pulitzer, Jr., St. Louis, Missouri

*254. Seated woman, 1927
Oil on wood, 52⅝ x 38⅞ inches
Lent by James Thrall Soby, Farmington, Connecticut

255. Woman asleep in an armchair, 1927
Oil on canvas, 36½ x 28½ inches
Lent by Galerie Simon, Paris

*256. Figures on the seashore, 1928
Oil on canvas, 7½ x 12¾ inches
Lent by George L. K. Morris, New York

*257. Metamorphosis (Bather), 1929
Oil on canvas, 51¼ x 38¾ inches
Lent by The Bignou Gallery, New York

*258. Illustration for Balzac’s Le Chef-d’Oeuvre Inconnu, Paris, Vollard, 1931
Lent by Ambroise Vollard, Paris

259. Composition with heads, 1933
Watercolor, 16 x 20 inches
Lent by Galerie Simon, Paris

*260. Bull fight, 1934
Oil on canvas, 12 x 14¾ inches
Lent by Henry P. McIlhenny, Philadelphia

*261. Minotaumachy, 1935
Etching, 19½ x 27⅞ inches
Lent by Mme. Christian Zervos, Paris

262. Quadriga, 1935
Oil on canvas, 20½ x 24 inches
Lent by Roland A. Penrose, London


263. Collage of paper and pressed leaves, c. 1920 (?)
Lent by Tristan Tzara, Paris


264. Miller, Zurich, 1916
Painted wood relief, 24½ x 19⅜ 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, 9½ x 8 inches
Lent by Andre 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, 15½ x 10¾ inches
Lent by Tristan Tzara, Paris

276. Mountain, table, anchors, navel, 1925
Oil on cardboard with cut-outs, 29⅝ x 23⅜ 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
   BAARGELD, J. T. (Alfred Grünewald).
   German painter and poet. With Max Ernst founded Cologne Dada movement, 1918-20. Gave up painting, 1921. Died in avalanche, 1927.
   String and oil paint on canvas, 20 x 15 ¼ inches
   Lent by Pierre Janlet, Brussels

282. **Head**, 1929
   Painted wood, 9 x 13¼ inches, oval
   Collection The Museum of Modern Art, New York. Given anonymously

283. **Two heads**, 1929
   Painted wood relief, 47 ¼ x 39 ¼ inches
   Collection The Museum of Modern Art, New York
   Given anonymously

284. **Woman and mustache**, 1930
   Painted wood relief, 18 ¼ x 15 ¾ inches, oval
   Lent by Galerie Bonaparte, Paris

285. **Leaves and navels I**, 1930
   Painted wood relief, 31 ¼ x 39 ¼ inches
   Collection The Museum of Modern Art, New York
   Given anonymously

286. **Leaves II**, 1930
   Painted wood relief, 24 ½ x 19 ¼ 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 ½ inches
   Collection The Museum of Modern Art, New York
   Given anonymously

288. **Human concretion**, 1935
   Sculpture in plaster, 19 ½ inches high
   Collection The Museum of Modern Art, New York
   Gift of the Advisory Committee

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

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

**BAARGELD, J. T.** (Alfred Grünewald).

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


299. **His Royal Highness**
   Oil on canvas, 37 ½ x 17 ½ inches
   Lent by the artist

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

265
*300. Drawing, white ink, 1936
Lent by André Breton, Paris

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

301. Kabyline in movement, 1933
Oil on canvas, 36 1/4 x 28 3/4 inches
Lent by Yves Tanguy, Paris


302. Collage, 1935
Lent by Georges Hugnet, Paris


*303. Hostesses, 1932
Watercolor, 24 x 19 1/4 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
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*309. Soap bubble set, 1936
Photograph with additional effects by George Platt Lynes
Lent by the artist


*310. Illumined pleasures (Les plaisirs illuminés), 1929
Oil on canvas, 9 x 13 3/4 inches
Lent by Sidney Janis, New York

*311. The font, 1930
Oil on canvas, 25 3/4 x 16 inches
Lent by Edward Wasserman, New York

312. The feeling of becoming, 1930
Oil on canvas, 13 3/4 x 10 3/4 inches
Lent by Mrs. W. Murray Crane, New York

313. Andromeda, 1930
Lent anonymously

314. Sun and sand, ink, 1930
Lent anonymously

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

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

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

318. The ghost of Vermeer of Delft, which can be used as a table, 1934
Oil on wood, 7 x 5¼ inches
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

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


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

328. Fiat modes, 1919
Portfolio of eight lithographs, 17¼ x 12¾ inches
Collection The Museum of Modern Art, New York. Given anonymously
329. Self-constructed little machine
(von minimax dadamax selbst kon-
struierter maschinchen), pencil, c.
1919
Lent by the artist

330. Here everything is floating (Hier
ist noch alles in der schwebe. Fatag-
gaga: Le troisieme tableau gasomé-
trique), collage, c. 1919
Note: in the Fatagaga series (cf. col-
lages, Cologne, 1919-20) Arp and
Ernst collaborated; in this example
Arp provided the name.
Lent by Tristan Tzara, Paris

331. Le chien . . . , collage, c. 1919-20
Lent by André Breton, Paris

332. Farewell my beautiful land of
Marie Laurencin (Adieu mon beau
pays de Marie Laurencin), c. 1919
Altered technical engraving
Lent by Tristan Tzara, Paris

333. Altered technical engraving with
collage, c. 1919
Lent by Tristan Tzara, Paris

334. Plans for attack of the threads of
assimilation on the solid Dada
discovered in time (Rechtzeitig
erkannte Angriffspläne der Assimi-
lanzfäden auf die feste Dada), c.
1919
Altered technical engraving
Lent by Tristan Tzara, Paris

335. Sitting Buddha, ask for your doc-
tor (Sitzender Buddha, demandez
votre médecin), 1920
Altered anatomical engraving
Lent by Tristan Tzara, Paris

336. Trophy, hypertrophied, c. 1919
Altered technical engraving
Note: this work was rejected by the
Section d’Or exhibition, Paris, 1920,
because it was not hand made.
Collection The Museum of Modern
Art, New York
Gift of Tristan Tzara
Illustrated page 27

337. Trophy, hypertrophied (hypertro-
fie-trofie), c. 1919
Altered technical engraving
Lent by Georges Hugnet, Paris

338. Fair weather (La belle saison), col-
lage, 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, 14 ¼ 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’ether pousse et les murs et les toits
flottent). Collage, 1920
Lent anonymously

341. The hat makes the man (C’est le
chapeau qui fait l’homme). Cologne,
1920
Collage and watercolor, 14 x 18
inches
Collection The Museum of Modern
Art, New York
Given anonymously

342. Sculpture: the Chinese nighting-
gale, collage, 1920
Lent by Tristan Tzara, Paris

343. 1 copper plate 1 zinc plate 1 rub-
er towel 2 calipers 1 telescope
1 roaring man (1 Kupferblech 1
zinkblech 1 gummituch 2 tastzirkel
1 abflussfernrohr 1 röhrender
mensch), colored collage, 1920
Lent by Hans Arp, Meudon, France
344. Stratified rocks, nature’s gift of gneiss lava Iceland moss 2 kinds of lungwort two kinds of ruptures of the perineum growths of the heart b. the same thing in a well-polished little box somewhat more expensive (Schichtgestein Naturgabe aus Gneis Lava islandisch Moos 2 Sorten Lungenkraut 2 Sorten Dammriss Herzgewächse 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 pillered grey-beards and the echinoderms bending the spine to look for caresses (La biciclette graminee garnie de grelots les groms grivelés et les échinodermes courbants l’échine pour queter des caresses), c. 1920
Botanical chart altered with gouache, 29½ 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, 51¼ x 38¼ inches
Lent by the artist

352. Woman, old man and flower, 1923
Oil on canvas, 38 x 51¾ inches
Lent by Victor Servranckx, Brussels

353. Vive la France, c. 1923
Oil on canvas, 23½ x 28½ inches
Lent by René Gassé, Brussels

354. Pietà or the revolution at night, 1923
Oil on canvas, 46 x 35½ 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 22¼ inches
Lent by Paul Eluard, Paris

356. The forest, 1926
Oil on canvas, 29 x 36½ inches
Collection The Museum of Modern Art, New York. Given anonymously

357. The woman in the wall, 1926
Oil on canvas, 32¼ 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 57½ inches
Lent by Mme. Simone Kahn, Paris

360a. The sea, c. 1928
Oil on canvas, 18 x 15 inches
Lent by Pierre Janlet, Brussels

*361. Loplop introduces a young girl, 1930
Painted plaster on wood with dangling objects, 77 x 35¾ inches
Lent by the artist

269
Lent by the Julien Levy Gallery, New York

365. Chimeras, c. 1931
Oil on canvas, 21 ¼ x 25 ½ inches
Lent by the artist

366. Portrait of the postman Cheval, 1932
Collage and pencil, 25 ½ x 19 ¼ 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, 19 ¼ x 25 ½ 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, 39 ¼ x 32 inches
Lent by the artist

369. Round head (*La belle allemande*), 1935
Plaster with objects incorporated, 24 ½ inches high
Lent by the artist

370. Portrait, 1935
Oil on canvas, 9 ½ x 7 ½ inches
Lent by the artist

371. Lunar asparagus (*Les asperges de la lune*), 1936
Plaster, 65 ¼ inches high
Lent by the artist

372. Catastrophe, 1936
“Frottage,” made by rubbing over an embossed lithograph, 13 ¾ x 9 ¼ inches
Lent by the artist

373. The nymph Echo (*La nymphe Echo*), 1936
Oil on canvas, 18 ¼ x 21 ¼ inches
Lent by the artist


374. Games of legs in a key of dreams (*Jeux de jambes dans la clef du rêve*), 1935
Oil on canvas, 32 x 22 ½ inches
Lent by André de Mandiargues, Paris

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

376. Argonaut, 1936
Oil on canvas, 25 ½ x 16 ½ inches
Lent by Marcel Rochas, Paris


377. Disagreeable object, 1931
Wood, 18 ½ inches long
Lent anonymously

378. Head-landscape, 1932
Plaster (design for stone), 9 ½ inches high, 27 ½ inches long
Lent by the artist

379. The palace at 4 a.m., 1933
Wood, glass, wire, string, 28 ¼ x 15 ½ inches, 25 inches high
Collection *The Museum of Modern Art*, New York
Given anonymously

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

HAUSSMANN, Raoul. German painter
   and photo-montagist. One of the leaders
   of the Berlin Dada movement, 1918-20.
   Lives in Majorca [?].
*383. Head, collage (photograph), 1919
   Lent by César Domela-Nieuwenhuys, Paris
383a. The art critic, collage, c. 1919
   Lent by Vordemberge-Gildewart, Berlin

HAYTER, Stanley William. English etcher
   and painter. Born London, 1901. Studied
   in father's studio; Persia; Kings College,
   London; Académie Julien, Paris. Oil
   chemist, Persia, 1922-25. Paris, 1926. Di-
   rected "Atelier 17." School of etching tech-
   nique since 1926. Represented in Brook-
   lyn 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 39½ inches
   Lent by the artist
391. Eroticism compensated (Erotisme
   compensé), etching, 1934
   Lent by the artist
*392. Chiromancy, etching, 1935
   Lent by the artist
393. Maculate conception, etching, 1936
   Lent by the artist
394. Handshake, 1936 [?]
   Plaster and copper wire; made by
   squeezing wet plaster between the
   hands—an "automatic" technique
   Lent by the artist

HÖCH, Hannah. German photo-montagist.
   Member of the Berlin Dada movement,
*395. Collage, 1920
   Lent by Tristan Tzara, Paris

HUGO, Valentine. French painter and il-
   lustrator. Born Boulogne-sur-mer, 1897.
   Studied in Paris. In 1919 married Jean
   Hugo, great-grandson of Victor Hugo.
   Active in Surrealist movement, 1931-35.
*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 8½ 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, 47½ 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


404. Dawn, photograph, 1935
Lent by the artist

405. The pretender, photograph, 1936
Lent by the artist

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

406. The river-dwellers (Les habitants du fleuve), 1926
Oil on canvas
Lent by the artist, courtesy of Edouard Mesens, Brussels

407. The path of the air (La voie des airs)
Oil on canvas, 25½ x 19¾ inches
Collection The Museum of Modern Art, New York
Given anonymously

408. The celestial shadow (L’ombre céleste)
Oil on canvas, 21¾ x 28¼ inches
Lent by Pierre Janlet, Brussels

409. Mental calculus (Le calcul mental), 1931
Oil on canvas, 26 x 45¼ inches
Lent by Léon Kochnitzky, Paris

410. The eye
Oil on canvas, 21¼ x 31¼ 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


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

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

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


426. **Stairway to Paradise**
   Watercolor, 10½ x 13¼ inches
   Lent by the artist


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


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

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

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

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

434. **Personage throwing a stone at a bird**, c. 1926
   Oil on canvas, 29 x 36½ inches
   Lent by René Gaffé, Brussels

435. **Relief**, 1930
   Wood, 35½ x 27¾ inches
   Lent by André Breton, Paris

436. **Composition**, 1933
   Oil on canvas, 57¾ x 45¾ inches
   Lent anonymously

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

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

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

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

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

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


*445. Reclining figure, 1931
   Lead, 9 inches high, 18\frac{1}{2} inches long. Lent by the artist

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

447. Drawing, wash, 1933
   Lent by the artist

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

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


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


450. Daily torments, 1934
   Oil on canvas, 51\frac{1}{2} x 38\frac{1}{2} 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


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. Antifunctionalist table surrounded by hermaphrodites, crayon, 1936
   Lent by the artist


*457. Ancestors II, 1935
   Ink, 11\frac{1}{2} x 15\frac{1}{4} inches
   Lent by the artist


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


*459. Catch as catch can, 1913
Oil on canvas, 40 x 32½ inches
Lent by André Breton, Paris

460. Object which does not praise times past . . . (Objet qui ne fait pas l'éloge des temps passés ou c'est clair comme le jour [cette chose est faite pour perpétuer mon souvenir]), 1916
Oil on wood, 39½ x 39½ inches
Lent by Mme. Francis Picabia

*461. Amorous procession (Parade amoureuse), 1917
Oil on cardboard, 38¾ x 29½ inches
Lent by Mme. Simone Kahn, Paris

*462. Infant carburetor (L'enfant carbureateur), 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
Illustrated page 21

465. Totalizator (Totalisateur)
Watercolor, 21¼ x 29½ inches
Lent by Pierre Roché, Paris

466. Kiss, 1925
Ripolin on cardboard, 34 x 26 inches
Lent by Lucien Lefebvre-Foinet, 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, 23⅜ 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

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SCHWITTERS, Kurt. German painter and writer. Born Hanover, 1887. Realistic figures of Dresden school, 1913. Influence of Munich abstract painters, 1917-18; Picasso, 1918. Founded Merzism, a variety of Dadaism, Hanover, 1919; paper collages, Merz pictures, Merz constructions, Merz interiors, Merz poems.

*494. Radiating world: Merz 31B (Strahlende Welt: Merz 31B), 1920
Collage and oil, 36½ x 26¼ 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


481. Silence (Szegedin)
Oil on canvas, 36½ x 28¾ inches
Lent by Miss Katherine S. Dreier, New York

482. Young woman
Oil on canvas, 28½ x 23½ inches
Lent by Société Anonyme, Museum of Modern Art, 1920

483. Strange suns, 1920
Watercolor and ink, 24½ x 18½ 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


*498. Black landscape, 1926
Oil on canvas, 32 x 25¾ inches
Lent by Mme. Valentine Hugo, Paris

499-503. Drawings, ink, 1926
Lent by Mme. Simone Kahn, Paris

*504. Mama, Papa is wounded! (Maman, papa est blessé!), 1927
Oil on canvas, 36½ 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


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


513. Drawing, ink on filing folder, 1936
Lent anonymously

SCANDINAVIAN SURREALISTS

Gift of Vilh. Bjerke-Petersen

Artists independent of the Dada-Surrealist movements

AITKEN, Russell Barnett. American ceramist. Born Cleveland, Ohio, 1904. Studied, Cleveland School of Art; with Michael Povolny and Josef Hofmann; 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


515. Voices of spring, lithograph
Lent by the Weyhe Gallery, New York

516. Impossible men (*Menschen unmöglich*), photograph, 1932
   Lent by Allen Porter, New York

517-522. Original designs for *Wunder des Lebens*, photo-montage, collage, watercolor, etc, 1934
   Lent by the artist

BEALL, C. C. American artist, 20th century.

*523. Composite head of President F. D. Roosevelt, made up of figures and objects symbolizing various measures of the New Deal. New York, 1933
   Lent anonymously


524. John Henry's hand, wood engraving, 1936

525. The monster, wood engraving, 1936
   Lent by the WPA Federal Art Project, New York


526. Epitaph, chalk, 1931
   Lent by the artist


*527. Parade, 1930
   Oil on canvas, 48 3/4 x 55 3/4 inches
   Collection The Museum of Modern Art, New York
   Gift of Mrs. John D. Rockefeller, Jr.

528. Eleemosina, pencil, 1933
   Collection The Museum of Modern Art, New York
   Gift of Mrs. John D. Rockefeller, Jr.

529. Eleemosina, no. 2, pencil, 1933
   Lent anonymously


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


531a. Blind leading blind and five landmarks, 1936
   Oil on canvas, 29 1/2 x 23 3/4 inches
   Lent by the Weyhe Gallery, New York

532. *La Maison de la volupté*, pencil, 1936

533. Four figures, dry brush drawing, 1936

*534. The artist, pencil

535. The ventures of a night, watercolor, 1936
   Lent by the Weyhe Gallery, New York

*536-539. Wolf pacifier, four frames from the animated cartoon, Three little wolves, 1936. Made by Walt Disney Productions, Ltd. Lent by Walt and Roy Disney, Hollywood, California


540. Photo-montage, 1933
Lent by the artist


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


543. Cruel prying, 1932
Oil on canvas, 48 1/4 x 23 3/4 inches
Lent by the artist

544. The cat, 1933
Oil on canvas, 23 1/2 x 28 3/8 inches
Lent by the artist


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


*548. Genesis, first version, oil on celotex, 1934
Lent by the San Francisco Museum of Art


549. Still life, 1936 [?]
Oil on wood, 4 1/4 x 5 3/4 inches
Lent by Christian Zervos, Paris


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

Inventions of Professor Lucifer Gorgonzola Butts, A.K., ink drawings
553. Invention for digging up hait for fishing
554. An automatic lather brush for barbers
555. Idea for keeping a buttonhole flower fresh
    Lent by the artist


*556. Head
    Wrought iron, 17½ inches high
    Lent by Christian Zervos, Paris


557. Memory of the Charles River, 1936
    Oil on gesso panel, 13½ x 15½ inches
    Lent by The Downtown Gallery, New York


558. Paranoia, etching
    Lent by the Weyhe Gallery, New York


559. The jungle, 1929
    Oil on canvas, 28 x 21½ inches
    Lent by J. B. Neumann, New York

KUKRNYKSKY. 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


*560a. Roman actors, 1934
    Gouache, 15 x 21½ inches
    Lent anonymously


561. Cosmicide, oil, 1935
    Lent through the courtesy of Lorser Feitelson, Hollywood, California


562. Sleepwalker, photograph, 1936
    Lent by the artist


563. My house, 1936
    Oil on canvas, 25 x 34 inches
    Lent by the artist


564. Private of the first division, 1914
Oil on canvas with collage of thermometer, postage stamps, etc., 21 x 17 1/2 inches
Lent anonymously

MARINKO, George J. American painter.

564a. Inevitable recollection
Oil on wood, 8 1/4 x 11 3/4 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


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 Weltausgebaude), collage with pencil, 1927
Lent by the artist


569. Miss expanding universe, 1931
Aluminum, 42 inches high
Lent by the artist


*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 35 1/4 inches
Lent by An American Place, New York


*572. Agog, object, 1935
Lent by the artist

573. Mask, object, 1936
Lent by the artist

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 1/4 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 1/4 x 23 3/4 inches
Collection The Museum of Modern Art, New York
Gift of Mrs. John D. Rockefeller, Jr.


Lent by Galerie Jeanne Bucher, Paris


577. Collective suicide, 1935-36
Duco on wood with applied panels
Lent anonymously


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


580. Principle no. 9, aquatint
Lent by the Weyhe Gallery, New York


581. Look out, here they come again!
Ink drawing, 1935
Note: Illustrated on same page as Goldberg, no. 555
Lent by the artist


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

282
Comparative material: art of children

HOISINGTON, Jeane, aged 11 years, Grand Rapids, Michigan.

*A86. 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

*A58a. Book with drawings, done at the age of five years
   Lent anonymously

Art of the insane

*A589-595. Psychopathic watercolors, formerly in the Prinzhorn collection
   Lent by Ladislas Szecsi, Paris

*A596-597. Embroideries by psychopathic patients
   Lent by Paul Eluard, Paris

Folk art

*A609-615. 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

*A616. "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

*A617. Pennsylvania German fractur drawing in ink, early 19th century
   Lent by The American Folk Art Gallery, New York

*A617a. 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 *Koestler 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, photomontage based on the Browning case, New York *Evening Graphic*, February 1, 1927
Lent by Julien Levy, New York

*622. Advertisement in *Women’s Wear Daily*, January 21, 1936
Courtesy Waldes Koh-i-noor, Inc., Long Island City

Miscellaneous objects and pictures of Surrealist character

*623. Cat clothed in roses, Wemyss china, Scotland, 19th century
Lent by Mrs. Bernard Raymond, New York


*624. Oval wheel
8 3/8 x 11 inches, dated 1878
*Note: the wheel was made as proof of completing apprenticeship as a wheelwright. Ordinarily such wheels are round. The wheel was found by Man Ray and Paul Eluard
Lent by André Breton, Paris


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

Anonymous artists

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

*627. Spoon found in a condemned man’s cell, reproduction from *The New York Times*
Lent anonymously

*628. Plates from the Rorschach Test
*Note: these patterns are used by psychologists and psychoanalysts to test visually free association of ideas
Lent by the Guidance Laboratory, Teachers College, Columbia University, New York
CHEVAL, Ferdinand. Born Charmes (Drôme), 1836. Originally a baker, in 1860 he became a postman at Hauterives in which position he remained until his death. He enlivened the dullness of his daily rounds by constructing in his dreams a fairy palace. One day on his route he discovered a cache of oddly shaped stones which so fascinated him that he determined to build his dream house. Thus in 1879 he began collecting the stones in his post-bag. In the evenings he cemented them into shape and, despite the ridicule of his neighbors, continued his toil, which he regarded as a mission, for 33 years. In 1912 the uninhabitable mansion was completed. He then devoted another eight years to the construction of his own tomb in which he was never buried. Died Hauterives, 1924.

Photographs by Denise Bellon

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

646. Detail view. Shrine

647. Detail view. Façade

Lent by J. B. Brunius, Paris

GAUDI, Antonio. Born Reus, 1852. In 1870 entered the Barcelona Escuela Superior 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

Scientific objects

644. Model of an enlarged cross-section of a lichen
Lent by A. Conger Goodyear, New York

Fantastic architecture
GUIMARD, Hector. Born Paris, 1867. Studied at the Ecole des Beaux-Arts where, appointed professor in 1894, he also taught for four years. He has designed a great many buildings, the best known of which are the Castel Béranger and the stations for the 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 Béranger, Paris, 1894-98. Color plates

658. Entrance detail
659. Façade
660. Decorative motifs

Stations for the Metropolitan, 1900

*661-*663 General type: photographs of details; entrance and detail sketches
Photographs by Brassai and Margaret Scolari

664-667. Etoile Station: façade sketches and plan

House of the architect, Paris, 1910

668. Rendering of façade
669. Plans

Original drawings and plates lent by the architect, Paris

SCHWITTERS, Kurt (for biography see Dada-Surrealist section).

Photographs of the Merzbau, a series of fantastic grottos constructed in the rear of Schwitters’ house.

*670. The gold grotto, 1925

*671. Blue window, 1933

Courtesy Abstraction-Création and Georges Vantongerloo, Paris

Photographs of the interior of the Merzbau by Ernst Schwitters

672. Grotto with cow’s horn, 1925

673. Barbarossa grotto, 1925
674. Columns with boy’s head, 1925-32
675. The gold grotto, 1932
676. Part of the Grande Corniche, 1933
677. The grotto with doll’s head, 1933
678. The slender sculpture, 1935

Lent by Ernst Schwitters

TERRY, Emilio. Born of Cuban ancestry Paris, 1890. In opposition to the concept of the house as a “machine à habiter,” Terry feels that a building should be “a dream come true.” He is best known for his projects but among his completed works are décors for the ballets, Apollon et Daphné and Temps Difficiles and two houses. A monument dedicated to the Comtesse de Noailles is now in construction.

Models

*679. The snail

Plans of the snail

680. The grotto

Wash drawings

681. Interior, 1932
682. Imaginary building, 1932
683. Pavilions, 1932
684. Stairs, 1932
685. Castle in the air, 1932
686. Drawing room, 1933
687. Stairs, 1933

*688. Fireplace with a waterfall, 1933

689. Pavilion, 1933
690. Façade, 1935

691. Drawing room
692. Staircase in a tree

693. Grotto
694. Fountain

Lent by the architect, Paris
# Films

*Fantastic or Surrealist films in the Museum of Modern Art Film Library*

<table>
<thead>
<tr>
<th>Director</th>
<th>Film Title</th>
<th>Year(s)</th>
<th>Additional Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Georges Méliès</td>
<td>Hydrothérapie Fantastique</td>
<td>1900</td>
<td>Included in the Film Library's Series II, Program 2, as The Doctor's Secret.</td>
</tr>
<tr>
<td></td>
<td>Le Voyage à la Lune</td>
<td>1902</td>
<td>Included in the Film Library’s Series I, Program 1, as A Trip to the Moon.</td>
</tr>
<tr>
<td>Edwin Porter</td>
<td>The Dream of a Rarebit Fiend</td>
<td>1906</td>
<td>An Edison production.</td>
</tr>
<tr>
<td>Emile Cohl</td>
<td>Drame chez les Fantoches</td>
<td>1908</td>
<td></td>
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<tr>
<td></td>
<td>Les Joyeux Microbes</td>
<td>1909</td>
<td>Animated cartoons.</td>
</tr>
<tr>
<td>Robert Wiene</td>
<td>The Cabinet of Dr. Caligari</td>
<td>1919</td>
<td>Included in the Film Library’s Series III, Program 1.</td>
</tr>
<tr>
<td>René Clair</td>
<td>Cinéma</td>
<td>1924</td>
<td>Generally known as Entr'acte.</td>
</tr>
<tr>
<td>Man Ray</td>
<td>Le Retour à la Raison</td>
<td>1923</td>
<td>Made for a Dada meeting.</td>
</tr>
<tr>
<td></td>
<td>Emak Bakia</td>
<td>1927</td>
<td></td>
</tr>
<tr>
<td></td>
<td>L'Etoile de Mer</td>
<td>1928</td>
<td>Included in the Film Library’s Series III, Program 5, as Star of the Sea.</td>
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<tr>
<td></td>
<td>Les Mystères du Château de Dé</td>
<td>1929</td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>Film Title</td>
<td>Year</td>
<td></td>
</tr>
<tr>
<td>------------------------</td>
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<tr>
<td>Germaine Dulac</td>
<td><em>La Coquille et le Clergyman</em> (1928)</td>
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<tr>
<td></td>
<td>Included in the Film Library’s Series III, Program 5a, as <em>The Seashell and the Clergyman</em>.</td>
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<tr>
<td>Marcel Duchamp</td>
<td><em>Anaemic Cinema</em> (1928?)</td>
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<tr>
<td>Walt Disney</td>
<td><em>The Skeleton Dance</em> (1929)</td>
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<td>Included in the Film Library’s Series II, Program 2.</td>
<td></td>
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<tr>
<td>Luis Bunuel &amp; Salvador Dali</td>
<td><em>Le Chien Andalou</em> (1929)</td>
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