Fantastic Art  Dada  Surrealism

Edited by Alfred H. Barr, Jr.

The Museum of Modern Art, New York, 1936
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Fantastic Art, Dada and Surrealism is the second of a series of exhibitions planned to present in an objective and historical manner the principal movements of modern art. The first of these, Cubism and Abstract Art, was held at the Museum in the spring of this year.

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

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

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

No attempt will be made in this preface to add to the already very large
body of writing about Dada and Surrealism.* The bibliography lists several instructive works both of explanation by participants in these movements and of criticism by outside observers. The chronology may serve to refresh the memory of those interested in historical sequences. In any case the works of art, or their reproductions, are eloquent.

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

A. H. B. JR.

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

The Dada and Surrealist movements with certain pioneers and antecedents

1910

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

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

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

1911

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

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

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

1912

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

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

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

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

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

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

1913

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

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

1914

The War begins in August


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

Duchamp’s first “ready-made,” an ordinary bottle rack, no. *221, which he signed as a work of art—a completely proto-Dada gesture.
De Chirico begins to introduce bizarre pine-cones, plaster busts and geometrical objects, no. *196, and finally egg-headed mannequin-like figures, nos. *211, *214, into his pictures.

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

1915

The War: Italy enters

Italy (1915-18): De Chirico and Carrà carry on *pittura metafisica*, nos. 197 to *215*.


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

1916

The War: Verdun

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

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


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

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

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

1917

*The Russian revolutions; the United States enters the War*

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

Duchamp sends a “ready-made” to the Independents, a porcelain plumbing fixture which he called “Fontaine” and signed R. Mutt: rejected by the jury from which he then resigned.

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

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

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

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

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

1918

*The War: the Armistice*

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

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

1919

The Treaty of Versailles; civil war in Germany

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

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

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

End of year Tzara leaves for Paris.

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

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


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

Arp and Ernst collaborate in Fatagaga series of collages.
Hanover: Schwitters and the publisher Stegeman found Dada movement. Schwitters calls all his collages, nos. *494-496, constructions, nos. *670-678, statements, books and poems “Merz”—term with no meaning, analogous to “Dada.”

1920

Civil war in Germany; inflation

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

February: Manifestation at Salon des Indépendants, Grand Palais. Bulletin Dada published. First number of Proverbe published by Paul Eluard. Ernst excluded from Section d’or (group of Cubist painters represented by Archipenko, Survage and Gleizes). Dadaists expelled at a meeting held at Closserie des Lilas; marks complete rupture of Dada from artistic tradition.

March: last number of Dada published, entitled DADAphone.

April: Picabia’s review, Cannibale, begins.

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

May: Littérature publishes twenty-three Dada manifestos.

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

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

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

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


1921


1922

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

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

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

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

1923

Paris: Publication of *Littérature* continues. Surrealist books appear, including *Les Malheurs des Immortels* and *Répétitions* by Paul Eluard and Max Ernst in collaboration.
Paris: First manifesto of Surrealism published by André Breton. In 1917 Apollinaire had given the subtitle *drame surréaliste* to his play *Les Mamelles de Théâtre*. Breton appropriated and defined the term, applying it to the movement of which he was now the leader:

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

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

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

Masson exhibition, Galerie Simon.

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1925

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


June: Miro exhibition, Galerie Pierre.

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1926

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

Ernst exhibition, Galerie van Leer.

Man Ray exhibition, Galerie Surréaliste.
1927


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

Brussels: Ernst, Le Centaure gallery.

New York: de Chirico, Valentine gallery.

1928


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

Brussels: Arp, Le Centaure gallery.

New York: Miro, Valentine gallery.

1929

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


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

Brussels: Miro exhibition, Le Centaure gallery.

Berlin: Ernst, Flechtheim gallery.

1930

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


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

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

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

**1931**

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

*L’Age d’Or*, second surrealist film made by Dali and Bunuel, given at Studio 28, creates scandal. Performance forbidden by police.


**1932**

Paris: *This Quarter* publishes Surrealist number.

Breton publishes *Les Vases Communiquants*.

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

Basle: Arp exhibition, Kunsthalle.

Paris: Surrealists collaborate on periodical *Minotaure*.

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


London: Ernst, Miro, the Mayor Gallery.

1934

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

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

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

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

London: Dali, Zwemmer Gallery.

Barcelona: Dali exhibition excites growing Surrealist group.

1935

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

Copenhagen: Large exhibition reveals many Scandinavian Surrealist painters.
Tenerife (Canary Islands): Important Surrealist exhibition; Breton and Péret lecture; publications.

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

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


Japan: Surrealist publications and exhibitions.

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

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

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

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

Fantastic art: 15th and 16th centuries
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7 Baldung: Bewitched groom
20 Dürer: Man in despair, 1516
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15 Bosch, School of: Descent into hell
10 Bosch: Study for a Temptation of St. Anthony
Huys: Temptation of St. Anthony
25 Giovanni di Paolo: Shipwreck—Miracle of St. Nicholas of Bari, c. 1450
27 Goujon, Attributed to: Woodcuts from Orus Apollo de Aegypte de la Signification des Notes Hieroglyphiques des Aegyptiens, 1543

33 Jamnitzer: Tournament, 1610
36 Jamnitzer: Etching from *Perspectiva Corporum Regularium*, 1568

37 Leonardo: Design from *Divina Proportione* of Luca Pacioli, 1509
39 Musi (Agostino Veneziano): The carcass

40 Penni: The dream of Raphael or The melancholy of Michelangelo
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49 Unknown Master, 16th Century: St. Anthony of Padua
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50 de la Barre: Design for jewelers

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56 Hogarth: Frontispiece: *The Analysis of Beauty*, 1753
57 Hogarth: Some of the Principal Inhabitants of the Moon...

59 Hogarth: Burlesque perspective
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71 Larmessin: Box-maker’s costume

81a Piranesi: Prison interior, c. 1745
76 Morghen: Etching from *Raccolta delle Cose*, 1764

79 Morghen: Etching from *Raccolta delle Cose*, 1764
90 French School, 18th Century: Memento Mori
Fantastic art: the French Revolution to the Great War
Blake: “O! How I dreamt of Things Impossible.” 1796
The triumphing of the wicked is short, the joy of the hypocrite is but for a moment.

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

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

Why do you persecute me as God & are not satisfied with my flesh. Oh that my words were printed in a Book that they were graven with an iron pen & lead in the rock forever. For I know that my Redeemer liveth & that he shall stand in the latter day upon the Earth & after my skin shall destroy the body yet in my flesh shall I see God whom I shall see for Myself & mine eyes shall behold & not another the consumed be his own Image.

Blake: “With dreams upon my bed, Thou searest me and affrightest me with visions” 1825
93 Beale: Mr. Shurtz and Miss Robe are married

103 Busch: Illustration for Krischan mit der piepe – Eine Rauchphantasie
109 Delacroix: Moving day (of censorship), 1820

104 Carroll: "‘Change lobsters and retire in same order’—interrupted the Griffon"
105 Cole: The Titan's goblet
110 Ensor: Skeletons disputing before a hanged man, 1891
112 Füssli: Nightmare, c. 1782
Gaillot: Fight to the finish
124 Goya: The chinchillas, 1795-97
123 Goya: They have already retained their seats, 1795-97
129 Grandville: Omnibus Royal des Pays-Bas, 1829

130 Grandville: First dream – crime and expiation

131 Grandville: A promenade in the sky
133 Hugo: Satanic head, 1860-70
144 Lear: The Dong with a luminous nose

142 Lear: Manypeelia Upsidownia
A lenient and generous teacher, the Doctor took us often to the Crystal Palace or to the Zoo.

Our favourite game was leapfrog.

I was at this time a handsome boy of fourteen.

147 Meryon: The sickly cryptogam

146 Lucas and Morrow: *What a Life*, 1911
163 Redon: "The eye like a strange balloon..."
Redon: Silence
172 French School, 18th century: Disguise for aristocrats

169 English School, late 18th century: Implements animated, engraved by Williams
The relation of each of these “pioneers” to the Dada and Surrealist movements may be indicated briefly:

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

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

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

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

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

Picasso took no part in Dada although his *papiers collés* greatly influenced Dada *collage*. During the past decade and especially in the past year Picasso has become more and more involved with the Surrealists, taking an active part in their publications and exhibitions.
184 Chagall: Dedicated to my fiancée, 1911
185 Chagall: Paris through the window, 1912
190 de Chirico: Nostalgia of the infinite, 1911
193 de Chirico: The child's brain, 1914
194 de Chirico: Melancholy and mystery of a street, 1914
195 de Chirico: The enigma of the hour, 1914
196 de Chirico: The sailors' barracks, 1914

215 de Chirico: Toys of a philosopher, 1917
211 de Chirico: Troubadour, 1917
212 de Chirico: Grand metaphysical interior, 1917
214 de Chirico: The disquieting muses
216 Duchamp: Coffee mill, 1911

218 Duchamp: The king and queen traversed by swift nudes, 1912
220 Duchamp: The bachelors, 1914
226 Kandinsky: Light picture, 1913
Klee: Musical dinner party, 1907
229 Klee: Perseus—the triumph of brain over body, 1904

231 Klee: Little world, 1914
234 Klee: Little experimental machine, 1921
243 Klee: Protectress, 1932
244 Klee: Mask of fear, 1932
251 Picasso: Head, 1913
252 Picasso: Green still life, 1914
253 Picasso: Harlequin, 1918
254 Picasso: Seated woman, 1927
257 Picasso: Metamorphosis (Bather), 1929
256 Picasso: Figures on the seashore, 1928

258 Picasso: Illustration for Balzac's *Le Chef-d'Oeuvre Inconnu*, 1931
Picasso: Bull fight, 1934
261 Picasso: Minotauromacy, 1935
Dada and Surrealism

Dada: 1916 to about 1922
Surrealism: 1924 to the present
Arp: Collage with squares arranged according to the law of chance, 1916

Arp: Miller, relief, 1916

Arp: Automatic drawing, 1916
276 Arp: Mountain, table, anchors, navel, 1925
277 Arp: Two heads, 1927

287 Arp: Objects arranged according to the law of chance or Navels, 1930
Arp: Two heads, 1929
288 Arp: Human concetration, 1935
297 Baargeld and Ernst: Drawing on wallpaper, 1920

289 Baader: The author in his home, c. 1920
300 Bellmer: Drawing, 1936
303 Burra: Hostesses, 1932
304 Exquisite corpse: Figure, 1926-27

305 Exquisite corpse: Figure, 1928 [?]

306 Exquisite corpse: Landscape, c. 1933
309 Cornell: Soap bubble set, 1936
310 Dali: Illumined pleasures, 1929

315 Dali: The persistence of memory, 1931
311 Dali: The font, 1930
320 Dali: Paranoiac face, double image, 1935
Dali: City of drawers, 1936
330 Ernst: Here everything is floating, c. 1919

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

343 Ernst: 1 copper plate 1 lead plate 1 rubber towel 2 key ring 1 drain pipe 1 roaring man, 1920
341 Ernst: The hat makes the man, 1920

346 Ernst: The gramineous bicycle garnished with bells the pilfered grey-beards and the echinoderms bending the spine to look for caresses, c. 1920
Ernst: The elephant Celebes, 1921
Ernst: 2 children are menaced by a nightingale, 1924
360 Ernst: The horde, c. 1927
Ernst: Loplop introduces a young girl, 1930
362 Ernst: Majestueuse, original collage for the collage novel, *Rêve d'une Petite Fille Qui Voulut Entrer au Carmel*, 1930
Ernst: Round head, 1935
Fini: Games of legs in a key of dreams, 1935
377 Giacometti: Disagreeable object, 1931

378 Giacometti: Head-landscape, 1932
379 Giacometti: The palace at 4 a.m., 1933
381 Grosz: Dada drawing, 1917

382 Grosz: The engineer Heartfield, 1920
Hugo: Dream of January 17, 1934
410 Magritte: The eye
412 Magritte: The human condition, 1935
409 Magritte: Mental calculus, 1931
427 Mesens: Mask for insulting esthetes, 1929
423 Masson: Metamorphosis, 1928
414 Masson: Birth of birds, c. 1925
430 Miro: Catalan landscape, 1923-24
434 Miro: Personage throwing a stone at a bird, c. 1926
Miro: Composition, 1933
Miro: Rope and personages, 1935
445 Moore: Reclining figure, 1931
450 Oelze: Daily torments, 1934
Picabia: Amorous procession, 1917

Picabia: Infant carburetor, 1918
470 Ray: Admiration of the orchestrelle for the cinematograph, 1919
Ray: "Rayograph," 1923
478 Ray: Orator, 1935
510 Tanguy: From the other side of the bridge, 1936

509 Tanguy: Heredity of acquired characteristics, 1936
Artists independent of the Dada-Surrealist movements
527 Blume: Parade, 1930
531 Calder: Mantis, 1936
534 Castellón: The artist
536 Disney: Wolf pacifier, 1936
541 Dove: Portrait of Ralph Dusenberry, 1924
Evans: Outdoor advertising, Florida, 1936
548 Feitelson: Genesis, first version, 1934

565 Merrild: Hermaphrodite, 1935
556 Gonzales: Head
560a Lewis: Roman actors, 1934
O'Keeffe: Black abstraction, 1925
O'Keeffe: Cow's skull, 1929
574 Roy: The electrification of the country
575 Roy: Daylight saving
555 Goldberg: Idea for keeping a buttonhole flower fresh

581 Thurber: “Look out, here they come again!”
584 Tonny: Drawing, c. 1930
Legend: Elimination of child labor (see nose and mouth); Opportunity of farmer (see his right eyebrow); Bigger navy and reforestation (see hair on right side of head); The New Dawn (see his forehead); Renewed prosperity (see horn of plenty); The Forgotten Man (see his right shoulder); etc., etc.
Comparative material

Art of children
Art of the insane
Folk art
Commercial and journalistic art
Miscellaneous objects and pictures with a Surrealist character
Scientific objects
586 Hoisington (aged 11): A god of war shooting arrows to protect the people

587 Ganz (aged 6): Spirits
589 Psychopathic watercolor

598 Psychopathic drawing
609 Watercolor by Czechoslovakian peasant

617 Pennsylvania German *fraktur* drawing, early 19th century
620 Window plan, from Koester School Book of Draping, 1913

619 Draping on forms, from Koester School Book of Draping, 1913
618 Lawn party of the Royal Worcester Corset Company, 1906

622 Notion lady, 1936
624. Bouquet: Oval wheel, 1873

608. Object assembled and mounted by a psychopathic patient
623 Cat clothed in roses, Scottish, 19th century

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

627 Spoon found in a condemned man's cell
Fantastic architecture
645 Cheval: Dream Palace at Hauterives, 1879-1912
653 Gaudi: Casa Batlló, Barcelona, 1905-07

649 Gaudi: Church of the Holy Family, Barcelona, begun 1884
657 Gaudi: Casa Milá, Barcelona, 1905-10. Chimney

654 Gaudi: Casa Milá, Barcelona, 1905-10
661 Guimard: Detail of Paris Metropolitain station, 1900

662 Guimard: Detail of Paris Metropolitain station, 1900
688 Terry: Fireplace with a waterfall, 1933
Terry: The snail

Plan for The snail
CORRECTIONS

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

Page 20
For signature E. G. read E. C.

Page 215, no. 223
Add date 1913-14. After wooden silhouettes add and three plate glass panels with glued strings.

Page 217, no. 254
For Oil on canvas read Oil on wood.

Page 222, no. 335
For Sitting Buddha, ask for your medicine (Sitzender Buddha, demandez votre médicine) read Sitting Buddha, ask for your doctor (Sitzender Buddha, demandez votre médecin).

Page 231, no. 514
This is a separate item and should not be listed under TZARA.

Page 233, nos. 536-539
Should be credited to Walt Disney Productions, Ltd. Mr. Disney wishes to take no personal credit for films which are the collective work of over 400 people.

ADDITION

Page 215
Fantastic art: 15th and 16th centuries


Photographs
1. Bust composed of animals
2. Fire
3. Water
4. Winter
5. *Summer*, 1563
   Original paintings in the Picture Gallery, Vienna

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


7. Bewitched groom, woodcut
   Lent by W. G. Russell Allen, Boston
   *Reproduced from a facsimile*

8. Seven horses fighting in a wood, woodcut, 1534
   Lent by The Metropolitan Museum of Art, New York

9. Witches’ sabbath, woodcut
   Lent by W. G. Russell Allen, Boston

10. Study for a *Temptation of St. Anthony*, ink, 8 x 10¼ inches
    Lent by the Louvre Museum, Paris

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

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

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

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

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

BOSCH, School of

BRUEGHEL, Peter, the elder. Flemish painter and graphic artist. Born Brueghel c. 1525-1530. Pupil of Peter Koeck van
Aalst and Hieronymus Cock. Influenced in subject matter by Bosch. Although chiefly a painter of scenes from peasant life, he produced all manner of fantastic and diabolical etchings and drawings. Died Brussels, c. 1570.

16. **Avarice**, engraving
   Lent anonymously

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

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

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

   Lent by W. G. Russell Allen, Boston

20. **Man in despair**, etching on iron, 1516
   Lent by The Metropolitan Museum of Art, New York

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

   Original in The Metropolitan Museum of Art, New York

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

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


25. **Shipwreck—Miracle of St. Nicholas of Bari**, c. 1450, tempera on panel
   Lent through the courtesy of the Trustee of the Johnson Collection, Philadelphia


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

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

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

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

Photograph

**31. Two Ambassadors**
*Note:* the bizarrely foreshortened skull hanging in mid-air between the two figures is the most famous example of extremely distorted perspective. The skull has sometimes been considered an emblematic signature derived from Holbein’s name “hollow bone”.
Original painting in the National Gallery, London


**32. Temptation of St. Anthony**
Oil on panel, 43 x 49 inches
Lent by The Metropolitan Museum of Art, New York

**JAMNITZER, Christopher.** Flemish goldsmith and engraver. Born Nuremberg, 1563. In 1600 published a set of grotesque subjects. Died, 1618.
Etchings from *Neuw Grottessken Buch*, Nuremberg, 1610

**33. Tournament**

**34. Grotesque design**

**35. The encounter**
Originals in The Metropolitan Museum of Art, New York

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

**36. Etching from *Perspectiva Corporum Regularium*, Nuremberg, 1568**
Original in The Metropolitan Museum of Art, New York

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

**37-38. Woodcuts after designs by Leonardo da Vinci from *Divina Proporzione*, by Luca Pacioli (da Borgo S. Sepolcro), Venice, Paganinus de Paganinis, June 1, 1509**
Original in The Metropolitan Museum of Art, New York
A second copy lent by Philip Hofer, New York

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

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

*40. The dream of Raphael or The melancholy of Michelangelo, after a design attributed to Luca Penni, engraved by Giorgio Ghisi
   Lent by W. G. Russell Allen, Boston


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
   Lent by The Metropolitan Museum of Art, New York

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

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


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

Lombard School, 15th century
45. Emblematic symbols, ink on parchment, partly pricked for transfer
   Note: drawings are probably studies for Imprese (personal heraldic devices) for Duke Guglielmo II of Montferato
   Lent by the William Hayes Fogg Art Museum, Cambridge, Loeser Collection

North Italian School, 15th century

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

French School (?), 16th century
47. Mary, Queen of Scots and Death’s head (double image)
   Oil on corrugated wooden panel
   Lent by A. Hyatt Mayor, New York

German School (?), 16th century
48. Charles V (?), 1533
   Oil on panel, 8¼ x 24¾ inches
   Note: compare the woodcut of about the same date by Schöhn, no. 44
   Lent by Jacques Lipchitz, Paris

Unknown master, 16th century

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

*50. Design for jewelers, engraving
   Lent by The Metropolitan Museum of Art, New York


51. Rebus, engraving
   Lent anonymously

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

52. Horse rampant, engraving
   Lent by The Metropolitan Museum of Art, New York

BRACELLI, Giovanni Battista. Italian engraver. Active in Florence and Rome, 1624-49. Series of 45 leaves, Bizarie di varie figure di Giov. Battista Bracelli pittore fiorentino, all' ill. mo S. Don Pietro Medici 1624. Engraving of a procession at S. Giovanni dei Fiorentini, Rome, 1629; Silenus with satyrs and nymphae; pictorial etching after relief by Algardi Attila in Rome, 1649. Also attributed to him are tiny figures in style of Callot, Figure con strumenti 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 Veelderhande Niewe Compartimente, Amsterdam, Clement de Jonge
   Lent by 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
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 FRONTISPICE. 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 meunier)

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

72. Laborer's costume (Habit de laboureur)

73. Marshal's costume (Habit de maréchal)

74. Butcher's costume (Habit de boucher)

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


*76-79. Etchings from Raccolta delle Cose, 1764
Lent by The Metropolitan Museum of Art, New York

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

205

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


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
86. "With dreams upon my bed, thou scarest me and affrightest me with visions" (Job VII, 14)
87. "Behold now Behemoth which I made thee" (Job XL, 15)

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

100. Drawing for Europe, attributed to Blake
Lent by the Museum of Fine Arts, Boston

BRESBIN, Rodolphe, called CHIEN-CAILLOU (pseudonym deriving from Leatherstocking Tales). French engraver, designer and lithographer. Born Ingrandes (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 Kanepeh)
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, 1886

104. “‘Change lobsters and retire in same order’—interrupted the Griffon”
Lent by Philip Hofer, New York


105. The Titan’s goblet
Oil on canvas, 19% x 16% 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, 1833, lithograph from Charivari, Aug. 31, 1833
Note: a caricature of King Louis Philippe
Lent by W. G. Russell Allen, Boston


*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
Lent by the Royal Antwerp Gallery

111. Etching
Lent by J. B. Neumann, New York

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

*112. Nightmare, c. 1782
Oil on canvas, 30 x 25 inches
Lent by Professor Paul Ganz, Basle

113. Costume study
Watercolor, 12 1/4 x 7 1/2 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

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

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 showing the Effect of the change of the Seasons on the Ladies’ Garden,” engraving, initialed: T.B........H; attributed to Gillray
Lent by Jay Leyda, New York

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 repelen), plate 51

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

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

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


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

Wood engravings from Le Magasin Pittoresque

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

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

HEATH, William. English, early 19th century

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


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 Dunluce"

137. "There was an old Man on whose Nose"
Lent by Philip Hofer, New York

138. "There was an Old Man who said 'Hush!'") from A Book of Nonsense, with colored illustrations. London
Lent by Philip Hofer, New York

139. "There was a Young Lady whose bonnet," from A Book of Nonsense, with colored illustrations, London, 1861
Lent by Philip Hofer, New York

140. There was an old Man of Abruzzi," from A Book of Nonsense, third edition, 1861
Lent by Philip Hofer, New York

141. "There was an old Man with a Beard," from A Book of Nonsense, eighteenth edition. London, 1866
Lent by Philip Hofer, New York
142. *Manypeeplia Upsidownia,* from *Nonsense Songs, Stories, Botany and Alphabets,* volume 2, London, 1871
   Lent by Philip Hofer, New York

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

   Lent by Philip Hofer, New York

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


   Note: the illustrations, forming a kind of fantastic rebus, are taken from *Whitley’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.


148. *Rebus,* etching, 1863
   Lent by the Weyhe Gallery, New York

149. *The Ministry of Marine,* etching, undescrbed 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
   Lent by The Metropolitan Museum of Art, New York

RAMELET. French graphic artist, early 19th century.

155. *Réverie diabolique,* colored lithograph, printed by Villain
   Lent anonymously

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156-160. Lithographs from In Dreams (Dans le Rêve, 10 lithographies), Paris, 1879
Lent by Philip Hofer, New York
Lithographs from à Edgar Poe, 6 lithographies, Paris, 1882

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

*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, 21 1/2 x 20 3/4 inches
The Museum of Modern Art, The Lillie P. Bliss Collection

ROUSSEAU, Henri-Julien. French painter. Born Laval, 1844. Served as a military musician in the Mexican campaign, 1862-67. Later had a post in the Paris tollgate service, from which he drew his name Le Douanier. Self-taught as a painter. Known to Gauguin and Toulouse-Lautrec, and, in his latter years, recognized by Apollinaire, Picasso and others as a great artist. Jungle fantasies, of which The Dream is perhaps the most important, painted 1904-10. Died Paris, 1910.

*168. The dream (Le rêve), 1910
Oil on canvas, 80 x 118 1/2 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. Traité 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 connoit cache tes cornes”)
Lent anonymously

Dutch School [?], 19th century

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

English School, early 19th century

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

French School, early 19th century

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

German School, 19th century

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

Italian School, early 19th century

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

Spanish School, 19th century

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

Nineteenth century

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

20th century pioneers


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

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

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

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

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

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


*190. Nostalgia of the infinite, 1911
Oil on canvas, 53¼ x 25½ inches
Collection The Museum of Modern Art, New York
Given anonymously
191. **Delights of the poet, c. 1913**  
Oil on canvas, 26½ x 33 inches  
Lent by Cornelius N. Bliss, New York

192. **The enigma of a day, 1914**  
Oil on canvas, 72½ x 53½ inches  
Lent by James Thrall Soby, Farmington, Connecticut

193. **The child’s brain, 1914**  
Oil on canvas, 32 x 25½ inches  
Lent by André Breton, Paris

194. **Melancholy and mystery of a street, 1914**  
Oil on canvas, 33½ x 27½ inches  
Lent anonymously

195. **The enigma of the hour, 1914**  
Oil on canvas, 21½ x 27½ inches  
Lent by Mario Broglio, Cuneo, Italy

196. **The sailors’ barracks, 1914**  
Oil on canvas, 32 x 25½ inches  
Lent by Mario Broglio, Cuneo, Italy

197. **Duo or the mannequins of the rose tower, 1915**  
Oil on canvas, 31 x 22¾ inches  
Lent by James Thrall Soby, Farmington, Connecticut

198. **Still life “Torino 1828”**  
Oil on canvas  
Lent by René Gaffé, Brussels

199. **Portrait of the artist by himself**  
Oil on canvas, 32 x 21½ inches  
Lent by Paul Eluard, Paris

Pencil drawings

200. **The philosopher and the poet, 1916**

201. **Metaphysical interior, 1917**

202. **The faithful wife, 1917**

203. **The apparition, 1917**

204. **The return of the prodigal son, 1917**

205. **Autumnal geometry, 1917**

206. **The duet, 1917**

207. **Drawing, 1918**

208. **The house of the poet, 1918**  
Lent by Mario Broglio, Cuneo, Italy

209. **Hector and Andromache, 1917**  
Oil on canvas, 35½ x 23½ inches  
Lent by Mario Broglio, Cuneo, Italy

210. **Evangelical still life, 1917**  
Oil on canvas, 35½ x 23½ inches  
Lent by Mario Broglio, Cuneo, Italy

211. **Troubadour, 1917**  
Oil on canvas, 34¾ x 20⅜ inches  
Lent by Mario Broglio, Cuneo, Italy

212. **Grand metaphysical interior, 1917**  
Oil on canvas, 37 x 27 inches  
Lent by James Thrall Soby, Farmington, Connecticut

213. **The calculators, pencil, 1917**  
Collection The Museum of Modern Art, New York  
Given anonymously

214. **The disquieting muses**  
Oil on canvas  
Lent by Mr. and Mrs. Henry Clifford, Philadelphia

215. **Toys of a philosopher, 1917**  
Oil on canvas, 35½ x 20⅜ inches  
Lent anonymously


216. **Coffee mill, 1911**  
Oil on wood, 12¾ x 4⅝ inches  
Lent by Mme. Liguieres, Paris
217. The bride, 1912  
(Study for La mariée mise à nu par ses célibataires, même, 1915-23)  
Oil on canvas, 35 x 21 3/4 inches  
Lent by the Julien Levy Gallery, New York

218. The king and queen traversed by swift nudes, 1912  
Watercolor, 19 3/4 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 mouches mâlès), 1914  
(Study for La mariée mise à nu par ses célibataires, même, 1915-23)  
Pencil and watercolor, 25 1/2 x 39 inches  
Lent by Miss Katherine S. Dreier, New York

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

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

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

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

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


226. Light picture (Helles Bild), 1913  
Oil on canvas, 30 3/4 x 39 3/4 inches  
Lent by Mr. and Mrs. Solomon R. Guggenheim, New York

227. Watercolor  
Lent by the Weyhe Gallery, New York

228. Ink drawing, 1916  
Lent by the Weyhe Gallery, New York

aloof from both. Resigned professorship, Düsseldorf Academy, after National Socialist revolution, 1933. Lives in Switzerland.

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

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

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

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

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

*234. Little experimental machine (Kleine experimentier Maschine), 1921
Ink and watercolor, 10⅓ x 12⅜ inches
Lent by Léon Kochnitzky, Paris

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

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

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

238. Actor’s mask (Schauspielermaske), 1924
Oil on canvas, 13⅓ x 12½ inches
Note: illustrated in catalog of Paul Klee exhibition, The Museum of Modern Art, New York, 1930, plate 12
Lent by Sidney Janis, New York

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

240. Sacred islands (Heilige Inseln), 1926
Ink and watercolor, 18½ x 12½ inches
Lent by Philip Johnson, New London, Ohio

241. Scorned beast ( Verachtetes Tier), 1926
Ink and watercolor, 19 x 12⅝ inches
Lent by Galerie Simon, Paris

242. Construction of a monument, watercolor, c. 1928
Lent by Ernest Hemingway, Key West, Florida

*243. Protectress (Schützerin), 1932
Watercolor, 18⅔ x 12½ inches
Lent by Galerie Simon, Paris

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

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

246. Bewitched in the zoo (Verhexter im Zoo), 1933
Watercolor, 11⅔ x 14⅜ 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.


249. Head, 1912
Charcoal, 24 x 18¾ inches
Lent by Galerie Simon, Paris

250. Still life, 1912-13
Papier collé, charcoal and pencil, 24½ x 18¼ inches
Lent by Georges Hugnet, Paris

*251. Head, 1913
Papier collé 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
The Lillie P. Bliss Collection

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

*254. Seated woman, 1927
Oil on canvas, 52 x 39 inches
Lent by James Thrall Soby, Farmington, Connecticut

*255. Woman asleep in an armchair, 1927
Oil on canvas, 36¾ x 28¾ 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 38¼ inches
Lent by The Bignou Gallery, New York

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

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

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

*261. Minotaumachy, 1935
Etching, 19¾ x 27¼ inches
Lent by Mme. Christian Zervos, Paris

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*262. Quadriga, 1935
Oil on canvas, 20¼ 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 19½ 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. Arpanden: 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 André Breton, Paris

273. Watercolor, 1920-25
Lent by Tristan Tzara, Paris

274a-e. Drawings, Chinese ink, 1920-25
Lent by Tristan Tzara, Paris

275. Castaways’ bundle, 1921
Object, wood, 15¼ x 10¼ inches
Lent by Tristan Tzara, Paris

*276. Mountain, table, anchors, navel, 1925
Oil on cardboard with cut-outs, 29½ x 23½ inches
Collection The Museum of Modern Art, New York
Given anonymously

*277. Two heads, 1927
String and oil paint on canvas, 13¾ x 10¾ inches
Collection The Museum of Modern Art, New York
Given anonymously

278. Shirt and tie, 1928
Painted wood relief, 31½ x 39½ inches
Lent by Galerie Bonaparte, Paris

279. Objects placed on 3 levels like writing, 1928
Wood relief, 37 x 45 inches
Lent by Galerie Bonaparte, Paris

280. Leaves and navels, c. 1928
String and oil paint on canvas
Lent by Mr. and Mrs. John E. Abbott, New York
281. Dancer, c. 1928
   String and oil paint on canvas
   Lent by Pierre Janlet, Brussels

282. Head, 1929
   Painted wood, 9 x 13½ inches, oval
   Collection The Museum of Modern Art, New York
   Given anonymously

*283. Two heads, 1929
   Painted wood relief, 47½ x 39½ inches
   Collection The Museum of Modern Art, New York
   Given anonymously

284. Woman and mustache, 1930
   Painted wood relief, 18¼ x 15½ inches, oval
   Lent by Galerie Bonaparte, Paris

285. Leaves and navels I, 1930
   Painted wood relief, 31¾ x 39½ inches
   Collection The Museum of Modern Art, New York
   Given anonymously

286. Leaves II, 1930
   Painted wood relief, 24½ x 19¼ inches, oval
   Lent by Galerie Bonaparte, Paris

*287. Objects arranged according to the law of chance or Navels, 1930
   Varnished wood relief, 11 x 11¼ inches
   Collection The Museum of Modern Art, New York
   Given anonymously

*288. Human concretion, 1935
   Sculpture in plaster, 19½ inches high
   Collection The Museum of Modern Art, New York
   Gift of the Advisory Committee

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

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


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, 37¾ x 17¾ inches
   Lent by the artist

*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, 36½ x 28½ inches  
Lent by Yves Tanguy, Paris


302. Collage, 1935  
Lent by Georges Hugnet, Paris


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

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

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

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

*306-308. Landscapes, two crayon on black paper; one, ink on white (copy after a lost original), c. 1933  
By André Breton, Tristan Tzara, Valentine Hugo and Greta Knutson  
Lent by Tristan Tzara, Paris


*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 13¾ inches  
Lent by Sidney Janis, New York

*311. The font, 1930  
Oil on canvas  
Lent by Edward Wasserman, New York

312. The feeling of becoming, 1930  
Oil on canvas, 13¾ x 10½ inches  
Lent by Mrs. W. Murray Crane, New York

313. Andromeda, ink, 1930  
Lent anonymously

314. Sun and sand, ink, 1930  
Lent anonymously

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

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

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

318. *The ghost of Vermeer of Delft, which can be used as a table, 1934*  
Oil on wood  
Lent by James Thrall Soby, Farmington, Connecticut

319. *Etching*  
Lent by Paul Eluard, Paris

*320. Paranoiac face, 1935*  
Oil on wood, 7½ x 9 inches  
*Note:* double image of an African village which the painter found on a postcard and a head by Picasso  
Lent by Edward James, London

321. *Paranoiac-critical solitude, 1935*  
Oil on wood, 7½ x 9¼ inches  
Lent by Edward James, London

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

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


*324. Peregrinations of Georges Hugnet, 1935*  
Object: painted wood with manufactured toys, 15¾ x 12½ inches  
*Note:* M. Hugnet, the Surrealist poet, earned his living for a time by delivering (on a bicycle) the prizes used in slot machines  
Lent by Georges Hugnet, Paris

325. *Freed by mistake, 1935*  
Oil on canvas, 24 x 19¾ inches  
Lent by the artist

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


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, 17½ x 12½ inches  
Collection The Museum of Modern Art, New York. Given anonymously
329. Self-constructed little machine
   (von minimax dadamax selbst konstriuiertes maschinchen), pencil, c. 1919
   Lent by the artist

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

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

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

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

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

335. Sitting Buddha, ask for your medicine
   (Sitzender Buddha, demandez votre medicine), c. 1919
   Altered anatomical engraving with collage
   Lent by Tristan Tzara, Paris

336. Trophy, hypertrophied
   (hypertrofie-trofae), c. 1919
   Altered technical engraving
   Lent by Georges Hugnet, Paris

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

338. Fair weather
   (La belle saison), collage, pencil and ink, 1920
   Collection The Museum of Modern Art, New York
   Given anonymously

339. The little tear gland that says tic tac
   (La petite fistule lacrymale qui dit tic tac), 1920
   Collage and watercolor, 14¼ x 10 inches
   Collection The Museum of Modern Art, New York
   Given anonymously

340. Above the clouds the midnight passes. Above the midnight hovers the invisible bird of the day.
   A little higher than the bird the ether expands and the walls and the roofs float
   Lent anonymously

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

342. Sculpture: the Chinese nightingale, collage, 1920
   Lent by Tristan Tzara, Paris

*343. 1 copper plate 1 lead plate 1 rubber towel 2 key ring 1 drain pipe
   1 roaring man
   (1 Kupferblech 1 Zinkblech 1 Gummituch 2 Tastzirkel 1 abflussfernrohr 1 röhrender mensch), colored collage, 1920
   Lent by Hans Arp, Meudon, France
344. Stratified rocks, nature’s gift of gneiss lava Iceland moss 2 kinds of lungwort two kinds of ruptures of the perinaeum growths of the heart b. the same thing in a well-polished little box somewhat more expensive (Schichtgestein Naturgabe aus Gneis Lava islandisch Moos 2 Sorten Lungenkraut 2 Sorten Dammriss Herzgewachs h. Dasselbe in fein poliertem Kästchen etwas teurer). Collage with color, c. 1920
Lent by Tristan Tzara, Paris

345. Dadamax with caesar buonarroti, c. 1920
Collage photograph of Ernst
Lent by Tristan Tzara, Paris

*346. The gramineous bicycle garnished with bells the pilfered grey beards and the echinoderms bending the spine to look for caresses (La bicyclette graminée garnie de grelots les grisons grivelés et les échinodermes courbants l’échine pour queter des caresses), c. 1920
Botanical chart altered with gouache, 29¼ x 39¾ 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, 49⅛ 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, 51⅛ x 38¾ inches
Lent by the artist

352. Woman, old man, and flower (Weib Greis und Blume), oil, 1923
Lent by Victor Servranckx, Brussels

353. Vive la France, oil, c. 1923
Lent by René Gassé, Brussels

354. Pietà or the revolution at night (Pietà ou la révolution la nuit), 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 13¾, frame 27¼ 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 (La femme dans le mur), 1926
Oil on canvas, 32¼ x 24¾ 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, 44½ x 57⅛ inches
Lent by Mme. Simone Kahn, Paris

360a. Marine, oil on canvas, c. 1928
Lent by Pierre Janlet, Brussels

*361. Loplop introduces a young girl, 1930
Painted plaster on wood with dangling objects, 77 x 35⅜ inches
Lent by the artist

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

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

366. Portrait of the postman Cheval, 1932
Collage and pencil, 25½ x 19¾ inches
Note: le facteur Cheval built the Dream Palace illustrated in the section on fantastic architecture
Lent by the artist

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

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

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

370. Portrait, 1935
Oil on canvas, 9¾ x 7½ inches
Lent by the artist

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

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

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


374. Games of legs in a key of dreams (Jeux de jambes dans la clef du rêve), 1935
Oil on canvas, 32 x 22½ inches
Lent by André de Mandiargues, Paris

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

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

GIACOMETTI, Alberto. Swiss sculptor.

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

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

379. The palace at 4 a. m., 1933
Wood, glass, wire, string, 28¼ x 15¾ inches, 25 inches high
Collection The Museum of Modern Art, New York
Given anonymously

380. The gold-digger, lithograph, 1917
   Lent by J. B. Neumann, New York

*381. Dada drawing, ink, 1917
   Lent by the Weyhe Gallery, New York

*382. The engineer Heartfield, collage and watercolor, 1920
   Lent anonymously

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

*383. Head, 1919
   Photograph of original collage
   Lent by César Domela - Nieuwenhuis, Paris


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 compensée), etching, 1934
   Lent by the artist

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

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

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


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


*396. Dream of January 17, 1934
   Oil on wood, 23¼ x 15½ inches
   Lent by the artist

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

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


399. Collage
   Lent by the artist


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 Galerie Simon, Paris

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

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

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

407. The path of the air (*La voie des airs*)
Oil on canvas, 25½ x 19½ inches
Collection The Museum of Modern Art, New York
Given anonymously

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

*409. Mental calculus (*Le calcul mental*), 1931
Oil on canvas, 26 x 45¾ inches
Lent by Léon Kochnitzky, Paris

*410. The eye
Oil on canvas, 21¼ x 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 28½ 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, 25½ x 32 inches
Lent by Galerie Simon, Paris

419. Furious suns, ink, 1927
Collection The Museum of Modern Art, New York
Given anonymously

420. Birth of horses, etching
Lent by Galerie Simon, Paris

*421. Animals devouring themselves, 1928
Pastel, 28¾ x 45¾ inches
Collection The Museum of Modern Art, New York
Given anonymously

422. Encounter, pastel, 1928
Private collection, New York


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

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

447. **Drawing, wash**, 1933
   Lent by the artist

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


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


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

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

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

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


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

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

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

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

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

*457. **Ancestors II**, 1935
   Ink, 11¾ x 15½ inches
   Lent by the artist


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

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

*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, 38⅓ x 29½ inches
Lent by Mme. Simone Kahn, Paris

*462. Infant carburetor (L'enfant carburateur), 1918
Oil, crayon, silver and gold on wood, 50 x 40 inches
Lent by Lucien Lefebvre-Foinet, Paris

463. Wet paint! (Prenez garde à la peinture), 1919
Oil on canvas, 36½ x 29 inches
Lent by Mme. Simone Kahn, Paris

464. Dada movement, chart, ink, 1919
Lent by Tristan Tzara, Paris

465. Totalizator (Totalisateur)
Watercolor, 21⅜ x 29⅛ 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, 23½ x 17 inches
Lent by the artist

469. Boardwalk, 1917
Wood with paint, furniture knobs and electric wire, 25½ x 28 inches
Lent by the artist

*470. Admiration of the orchestrelle for the cinematograph, 1919
Airbrush, 26 x 21⅛ 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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*477. Observatory time—the lovers (À l'heure de l'observatoire—les amoureux), 1932-34
Oil on canvas, 39 x 99 inches
Lent by the artist

*478. Orator, 1935
Object in wood and mirror glass, 39½ x 59½ inches
Lent by the artist

479. Portrait, pencil, 1936
Lent by the artist

480. Portable woman, pencil, 1936
Lent by the artist

RIBEMONT - DESSAIGNES, Georges.
French writer and painter. Active in Paris Dada and early Surrealist movements.

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

482. Young woman
Oil on canvas, 28¾ x 23½ inches
Lent by Société Anonyme, Museum of Modern Art, 1920

483. Strange suns, 1920
Watercolor and ink, 24½ x 18¾ inches
Lent by Tristan Tzara, Paris

484. Tree with violin (L'arbre à violon), ink, 1920
Lent by Tristan Tzara, Paris

SCHAD, Christian. German or Swiss. Active in Zurich Dada group, 1916-1918. Many woodcuts and “schadographs” (1918) reproduced in Zurich Dada publications. Probably the first artist of the movement to use the technique subsequently called “rayograph” (Man Ray) or “photogram” (Moholy-Nagy), a process by which a photographic print is made by placing objects before a sensitive plate without use of negative or camera. “Schadograph” is a term invented by Tzara, 1936.

*485-491. “Schadographs,” 1918
Lent by Tristan Tzara, Paris

492. Babylonian apocalypse, woodcut, 1918
Lent by Tristan Tzara, Paris

493. Woodcut, 1918
Lent by Tristan Tzara, Paris

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

*494. Radiating world: Merz 31B (Strahlende Welt: Merz 31B), 1920
Collage and oil, 36¼ x 26½ inches
Lent by Miss Katherine S. Dreier, New York

495. Merz: Santa Claus (Merz: Der Weihnachtsmann), collage, 1922
Collection The Museum of Modern Art, New York
Given anonymously

496. Merz 379: Potsdamer, collage, 1922
Collection The Museum of Modern Art, New York
Given anonymously

497. Merz 1920, collage
Lent anonymously


*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, 36½ x 25¼ 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, 16¾ 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

Gift of Vilhelm Bjerke-Petersen

Artists independent of the Dada-Surrealist movements


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 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, 48¾ x 55¾ inches
Collection The Museum of Modern Art, New York
Gift of Mrs. John D. Rockefeller, Jr.

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

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


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, 29½ x 23¼ inches
Lent by the Weyhe Gallery, New York

532. Maison de volupté, pencil, 1936

533. Four figures, dry brush drawing, 1936

*534. The artist, pencil

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

*536-539. Wolf pacifier, four frames from the animated cartoon, Three little wolves, 1936
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, 48¼ x 23¾ inches
Lent by the artist

544. The cat, 1933
Oil on canvas, 23½ x 28¼ inches
Lent by the artist

EVANS, Walker. American photographer

Photographs

*545. Outdoor advertising, Florida, 1934

546. Moving truck and bureau mirror, 1929

547. Roadside billboard, Cape Cod, 1931
Lent by the artist


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


549. Still life, 1936 [?]
Oil on wood, 4⅞ x 58⅛ 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 bait for fishing

554. An invention for digging up bait for fishing

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, 13¼ 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

KUKRYNIKSY. 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, 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 17½ inches
Lent anonymously

MARINKO, George J. American painter.

564a. Inevitable recollection
Oil on wood, 8¾ x 11¾ inches
Lent by the Weyhe Gallery, New York

MERRILD, Knud. American painter, sculptor, block printer, and designer. Born in Jutland, Denmark, 1894. Pupil of the Royal Academy, Copenhagen. His designs have been executed in various crafts. Lives in Los Angeles.

*565. Hermaphrodite, watercolor on gesso, 1935
Lent by the Weyhe Gallery, New York


566. Once a chicken—always a chicken, collage with watercolor, 1925
Lent by the artist

567. Portrait, “photogram” 1925
Lent by the artist

568. The world foundation (Das Weltgebäude), collage with pencil, 1927
Lent by the artist


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 35¾ 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, 21¼ 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, 36½ x 23¾ 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
Comparative material: art of children

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

*586. A god of war shooting arrows to protect the people, colored chalk
Courtesy of Miss Marion L. Cresser, Board of Education, Grand Rapids, Michigan

GANZ, Paul, Jr., Basle

586a. Book with drawings, done at the age of five years
Lent anonymously

Art of the insane

*589-595. Psychopathic watercolors, formerly in the Prinzhorn collection
Lent by Ladislas Szecsi, Paris

596-597. Embroideries by psychopathic patients
Lent by Paul Eluard, Paris

*598-607. Psychopathic drawings
Lent by Ladislas Szecsi, Paris

*608. Object assembled and mounted by a psychopathic patient on a wooden panel in five small vitrines
Lent by André Breton, Paris

Folk art

*609-615. Watercolors and a crayon drawing done by Czechoslovakian peasants in a state of ecstasy
Lent by Mr. and Mrs. Philip Trotter, The Mutilated House, Maida Vale, London

616. “Dear Sister, this drawing is to give you a faint view of our beautiful spirit home . . .” Drawn by Mrs. Mary Webster, August 11, 1874 (78 years old)
Lent by The American Folk Art Gallery, New York

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

617a. Bust, used as a phrenologist’s sign, Rhode Island. Probably formerly a portrait. Polychrome wood, 16¼ inches high
Lent by The American Folk Art Gallery, New York

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Commercial and journalistic art

*618. Lawn party of the Royal Worcester Corset Company, advertisement from the Delineator, June, 1906
Lent by A. Hyatt Mayor, New York
Illustrations from Koester School Book of Draping by Geo. J. Cowan and Will H. Bates, Chicago, 1913

*619. Draping on forms: realistic effect:
"... the trimmer can drape them so beautifully that the goods will look really much more beautiful than they can possibly look on the majority of the people;" page 159

*620. Window plan, no. 16, page 201
Lent by Julien Levy, New York

621. A smooth-working sheik, photomontage based on the Browning case, New York Evening Graphic, February 1, 1927
Lent by Julien Levy, New York

*622. Notion lady, advertisement in Women's Wear Daily, January 21, 1936
Courtesy Waldes Koh-i-noor, Inc., Long Island City

Miscellaneous objects and pictures of Surrealist character

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


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


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

Unknown artist

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

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

628. Plates from the Rorschach Test
Note: these patterns are used by psychologists and psychoanalysts to test visually free association of ideas
Lent by the Guidance Laboratory, Teachers College, Columbia University, New York
Scientific objects

*629-643. Photographs by Man Ray of mathematical objects from the Poincaré Institute, Paris
Note: compare the 16th century engravings of similar objects, nos. 36 and 37
Lent by Man Ray, Paris

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

Fantastic architecture

CHEVAL, Ferdinand. Born Charmes (Drôme), 1836. Originally a baker, in 1860 he became a postman at Hauterives in which position he remained until his death. He enlivened the dullness of his daily rounds by constructing in his dreams a fairy palace. One day on his route he discovered a cache of oddly shaped stones which so fascinated him that he determined to build his dream house. Thus in 1879 he began collecting the stones in his post-bag. In the evenings he cemented them into shape and, despite the ridicule of his neighbors, continued his toil, which he regarded as a mission, for 33 years. In 1912 the uninhabitable mansion was completed. He then devoted another eight years to the construction of his own tomb in which he never was buried. Died Hauterives, 1924.

*645. Dream Palace at Hauterives, 1879-1912. Panoramic view (engraving from a photograph)
Photographs of Dream Palace by Denise Bellon

*646. Detail view. Pavilion
647. Detail view. Shrine
648. Detail view. Façade
Lent by Denise Bellon, Paris

GAUDI, Antonio. Born Reus, 1852. In 1870 entered the Barcelona Escuela 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 Milà, Barcelona, 1905-10. Façade
655. Casa Milà, Barcelona, 1905-10. Detail
656. Casa Milà, Barcelona, 1905-10. Interior

*657. Casa Milà, Barcelona, 1905-10. Chimney

658. Casa Milà, Barcelona, 1905-10. General view
GUIMARD, Hector. Born Paris, 1867. Studied at the Ecole des Beaux-Arts where, appointed professor in 1894, he also taught for four years. He has designed a great many buildings, the best known of which are the Castel Beranger and the stations for the Metropolitain, the subway system of Paris. So individual was his interpretation of the Art Nouveau that it became known among his followers as “le style Guimard.”

Castel Beranger, Paris, 1894-98. Color plates
658. Entrance detail
659. Façade
660. Decorative motifs

Stations for the 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

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Films

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

Georges Méliès
Hydrothérapie Fantastique (1900)
Included in the Film Library’s Series II, Program 2, as The Doctor’s Secret.

Le Voyage à la Lune (1902)
Included in the Film Library’s Series I, Program 1, as A Trip to the Moon.

Edwin Porter
The Dream of a Rarebit Fiend (1906)
An Edison production.

Emile Cohl
Drame chez les Fantoches (1908)
Les Joyeux Microbes (1909)
Animated cartoons.

(unknown)
A Thrilling Tale (1910?)
A Cricks and Martin Production, London.

Robert Wiene
The Cabinet of Dr. Caligari (1919)
Included in the Film Library’s Series III, Program 1.

René Clair
Cinéma (1924)
Generally known as Entr’acte.

Man Ray
Le Retour à la Raison (1923)
Made for a Dada meeting.

Emak Bakia (1927)
L’Etoile de Mer (1928)
Included in the Film Library’s Series III, Program 5, as Star of the Sea.

Les Mystères du Château du Dé (1929)
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This bibliography is by no means comprehensive. It is confined principally to works of a general nature in English and the major European languages. The bibliography of the Walter P. Chrysler, Jr., collection of Dada and Surrealist material, recently given to the Museum library, is now in preparation and will contain a detailed list of documentary material, especially catalogs, periodicals, manifestos, invitations, monographs, illustrated books, etc.

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*Second manifeste du surréalisme.* Paris, Simon Kra, 1930
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*Position politique du surréalisme.* Paris, Sagittaire, 1935
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**Bo, C.**


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Documents, nouvelle série, no. 34. Brussels, June, 1934. Special number: Intervention surréaliste

L’amour de l’art, director Réne Huyghe. Paris. N.b. issue for March, 1934


This Quarter. Special Surrealist number edited by André Breton, Paris, September, 1932

Variétés. Special number: Le surréalisme en 1929, June, 1929, including articles by Sigmund Freud and others
Index of artists in the exhibition

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