JOSEPH CORNELL
COLLAGES: 1931-1972
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1931-1972

With texts by
Donald Windham
and
Howard Hussey

Introduction by
Richard L. Feigen

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Betsy Richebourg
INTRODUCTION

Memory of Cornell returns as a collage. No single image comes into focus. One remembers ancient Dutch lineage in the face of an ascetic poet, a stack of corporate reports on the sun-porch, the Chinese quince tree in the tiny backyard, paintings of flinty clipperships. Cornell, the essential American romantic, seemed always struggling to give us a past—not the Calvinist past of Cotton Mather, which like Henry James he was a part of and cared little for—but the European past he knew better than the Europeans, yet felt outside of and somehow feared to enter. Dutch patrons, Yankee traders, romantic poets. The little Flushing house, filled with nineteenth-century ballerinas and courtisans, twentieth-century movie stars, cockatoos and owls. His acquaintanceships were like his files of old engravings, book-pages, and silent films—shards of memory carefully stored, to be collaged one day into the microcosm of his life—from wherever time or place, vestigial memories of older civilizations, romantic moments, foreign tongues.

Years after the visit of a girl I had long forgotten, Joseph would phone and ask about her, having read a wedding notice—a cutting of nostalgia—as if he were opening one of his boxes of tacked materials, just now having found a place for her in his collage. In December 1964 he felt up to a visit from Tony Curtis and his wife, whom he thought still to be liner Leigh, and with Christine Kaufmann and Tony Curtis sitting next to the telephone, it was awkward to explain to Joseph the transition. But he had tacked Christine Kaufmann collage materials and there was no problem. He was not star-struck like other artists—Mason, Dubuffet, Balthus—to whom I had introduced Curtis. Joseph’s mother thought the Curtises were students. Robert was excited. For Joseph they were now nostalgia to be stored away.

Collage is an ultimately American medium—Hochberg, Harnett, Dove, and of course the quills. We are an assemblage of culture-grits. Puritans and teetehed...
Indians, Little Italys and Chinatowns, a language studded with Yiddish and French, proliferating to unlearnable proportions, Indian place-names and English villages. Cornell seems the quintessential American artist, revealing new contexts for old things, forcing twentieth-century Americans into a microcosm of nineteenth-century Europe, turning us from collectors into collagists. I remember in 1960 scouring the Rue de Seine for clay pipes for Joseph—just missing a whole collection by a day—and the quais for old astronomical books. He made us look quite differently at these fragments of our environment.

Cornell’s conversations were collages, difficult to follow, back and forth in time and tongues, references obscure unless one shared common memories. On a visit to my gallery in the autumn of 1963 I found him in my office looking at the tiny sketchbook of a young artist, John Willenbecher. He later telephoned and asked if he could borrow it. Willenbecher agreed. I took it out to Utopia Parkway, and Willenbecher went to retrieve it in February 1964. When he got back to his studio, he found a message inside the sketchbook—a collage by Cornell.

Richard L. Feigen

THINGS THAT CANNOT BE SAID
A Reminiscence by Donald Windham

Joseph Cornell and I met at the office of Dance Index magazine, late in 1942 or at the beginning of 1943. I was twenty-two years old, trying to make a living and become accepted as a writer. In the next three years, while I edited the magazine, Cornell designed many of the collage covers and put together two whole issues of his own work, one inspired by the pas de quatre danced in London in 1845 by Taglioni, Orias, Cerrito, and Elsler, the other on Hans Christian Andersen and the ballet.

I was seventeen years younger than Joseph. Through my inexperience, and perhaps my difference from the commercial editors he was used to working with, I had the good luck to inspire rather than to discourage him. My cultural innocence overcame his reluctance to expose his personal portfolio of memorabilia and varia to a critical eye. Perhaps he even felt that he had found in me someone to try to please who was almost as receptive as were his brother and mother at home.

The Dance Index office was among the classrooms of the School of American Ballet. During 1944 I often spent the mornings there working with George Balanchine, writing down his ideas on choreography. One of his statements was: “Some people see more than others, not because they have sharper vision but because they want to see as much as possible and make the effort.” It amazed him, he added, that many people never notice the tops of buildings.

In the afternoons Joseph would arrive, bringing me finds for the issue we were working on, and amaze me, not with how much he noticed, but with the sudden, almost jack-in-the-box delight with which he shared his discoveries and impressions. He was not verbose. His revelations came in short, oblique statements, or sly questions. But I have never known anyone who took greater joy in offering his enthusiasms and having them appreciated.

In return, I began to take twice as much pleasure in every book I read if I could find a passage in it that I thought would interest him. He responded with
the whole range of his knowledge, and he never ceased to be amazed that so much he knew was unknown to me. He couldn't understand how someone who knew as little as I did could be the editor of a magazine. Nevertheless, as soon as I didn't know what he was talking about, he showed a vague suspicion that his own knowledge might be an illusion, something he had dreamed up.

Joseph liked to watch the dancers taking lessons in the classrooms. He would sit in a corner with his hands over his face, astonishing everyone by what was considered his shyness. But I did not think him shy. I thought that he concentrated with such an absolute straightforwardness of attention that he found any distraction an embarrassment. Details satisfied him, and he could give the impression that he saw only the tops of buildings. It was easy to dismiss him as vague and romantic. But he was a perfectionist. And I was sure that he was as enamored of reality as I was.

After I stopped editing the magazine, we continued to see each other throughout the late forties and the fifties, meeting often at the old Hampton Cafeteria at Madison Avenue and Fifty-ninth Street, a few blocks from where I lived. Joseph's work was our common bond of interest, but he was reciprocally delighted by the coincidence that he was using the winter sky constellations in his boxes at the time that I was finishing my first novel and titled it The Dog Star. For years, whenever he encountered a reference to the dog star, whether in a poem by Walter de la Mare or a song by Henry Purcell, he sent me a note of recognition as artfully designed as one of his collages.

Our meetings usually took place when Joseph came into town to "track down" an old film or "on the trail" of a certain book or print. These hunting terms were his, and I believe that for him coming into Manhattan was like escaping into a wilderness full of wild game, away from the increasing urbanization of Flushing where the shadows of new apartment buildings were beginning to fall across the Chinese quince tree in his backyard. This comparison may have occurred to him, too. In the drawer of the Cockatoo Keepsake Parakeet box which he gave me at about that time there is a small, pink plastic Indian, with drawn bow and arrow, enclosed in a Perugia torrone box, a wild ostrich on the outside.

The idea that Joseph was a recluse seemed to me even stranger than the idea that he was shy. One summer when I was in Europe, he wrote me of a trip he and his niece took into Manhattan one hot day to meet a friend. "We saw the birds in Central Park," he wrote, "but I gave them pretty good competition, niece wearing bisque or flamecolored skirt, Ernst Beadle in a milkly, pinky shirt, and myself donned in a royal purple shirt that I wear only sparingly in public." That does not sound to me like a shy recluse.

But he was cautious with open statements. Sometimes after our lunches together I would not have discovered what it was that Joseph had made an appointment with me to talk about. His concentration on his enthusiasm would have been so interior that my only impressions would be of his need for a receptive audience and of the several desserts his meal had consisted of. The source of his inspiration remained as obscure as, say, the story in his collage Story without a Name—for Max Ernst. I knew only that he had wanted from me some of the "magic" by which he felt that I had helped him to realize his goals at the time of Dance Index.

Despite his productivity, Joseph was a prey to the idea that he never got anything done. In this mood he would write to me: "If I accomplished a little (or a lot) more it would be easier to talk. To talk about what I do NOT accomplish, which generally seems the pattern, is a wearisome affair." Then he would telephone and tell me, with pauses, how depressed he was because he could not capture and preserve some experience that had been, he felt, full of rare sensations, "thick enough," he would say, "to cut with a knife." Sometimes I would manage by some miracle to make the right replies and the conversation would end on an optimistic note, with him encouraging me. "Well, you know," he would say cheerfully, "there are compensations for working through these low periods. Sometimes you discover later that that was when you did your best work."

During the sixties our meetings were less frequent and took place increasingly at Joseph's home on Utopia Parkway. But our correspondence continued. When I published my autobiography—which ends with my winter arrival in New York at nineteen, and my warming myself with a whiskey and the free lunch at the White Rose Bar on Sixth Avenue—he wrote: "Parallel autobiography always intrigues me; I'm trying to figure out in just what part of town I might have been that time at the White Rose."

Today I think of Joseph as someone I met with and talked to, rather than as a correspondent, but I find that I have more than a hundred postcards and letters from him, nearly half of them comprising a collage or a token "object."

The last letter he sent me was in November 1972, a month before his death. He wrote on the outside: "No need to open." The envelope was translucent. I could see that there was a small cutout or collage inside, but only one written word, "tinsel." And I have never opened it.

Nor did I ever send Joseph the sentence I read at that time in Rilke's Stories of God about the people of whom the poet says: "They had, after all, become artists because there are some things that cannot be said."

COLLAGING THE MOMENT
by Howard Hussey

Saturday
January 29, 1966

A small crowd of friends have rallied to the closing day of Cornell’s memorial exhibit (at Schoelkopf’s) honoring his brother Robert. Others were kept away by the continuous and freezing rain, but Joseph was jubilant because of an article in Mademoiselle tracing the lineage of Jean-Paul Belmondo to Fanny Cerrito (this greataunt). Cornell alluded to her as “Miss Cherry-toes.”

A copy of Cyril Beaumont’s thick book on the Romantic Ballet was tucked under Joseph’s arm and just behind his head was a collage entitled Memorial Piece—Room on the Hudson. A young deer can be seen enfolded in a haze of glowing copper sunlight, part of a shallow white wall appears at the edge of a bright, bright-green lawn. Here was a pure recollection from Joseph’s childhood and the family home, overlooking the Hudson. Cornell is a living testimony of how the past is not destroyed by the present, but remains as a latent force within the present, a force which can be tapped and used—as with his profound sincerity and ingenuity he is making the past and the present, in the shape of many little cut-out things, do a lot of immeasurably important work. His collages seem to be able to move backwards and forwards in time.

When I was taking my leave he avoided the handshake, but hooked his little finger into my little finger, half smiling, not looking at me, saying “we’ll be in touch...”

At a distance, his blue cloth tote-bag had a strangely living presence, as of a small exhausted animal lying curled up at his feet.
Thursday
February 23, 1967

An offhand remark this afternoon came back during the train ride home this P.M. Cornell mentioned "...the new philosophy..." In his presence I was unable to conjugate the sense inferred...not the conquest of nature, but the understanding of nature...many affinities here with his collage work and the home movies collected for Robert's edification. Particularly apparent in the collages, a labyrinth of nature themes. *Earthly Paradise. Mathematics in Nature. G C. 44,* with many subsidiary variations.

Cornell seemed to be talking ideas, but in the process he was stripping off the familiar syntax, the mood was off a freshness of the spirit (an airing of the spirit).

As the packet of today's outgoing letters passed from his hands into mine, he seemed to be talking or thinking out loud. What I caught was a rumination: "... in our day the source of inspiration is almost lost from view..." consequently there seemed to be "plenty of creative or imaginative shoplifters...but not enough of a balance of creative trespassers..." -ergo, more than enough art-mad materialists, less desirable to him than art-making adventurers.

I had the sensation much earlier today of being taken into his confidence, all that I retain of his statement is: "...knowing where we are in the present allows us to know what can be used worthily..." With J. C. the word knowing can be exchanged with the word feeling, with no distortion of sense or loss of the implied qualitative value.

Saturday
April 22, 1967

As the months go by, an early impression becomes stronger: it is the one of C.'s innately romantic, yet existential appraisal of life and (that) daily life's highly condensed drama.

In order not to fail his inspiration he works with a certain speed. This gives the impression of his being very sure of himself, yet this speed is a reflexive speed and I observed for myself that it is a speed which has nothing to do with the speed of the mind. This "X" quantity and/or quality of speed is apparent in yet another context, such as within the collages. The light seen there could be termed a fast light... whereas the light in the boxes, by comparison, is a slow light.

Must try to get back to this. Several of the collages seem to be lit up from within.

Sunday
April 30, 1967

The more I attempt to follow up or retrace Cornell's artistic development, the more I am also (in part) retracing the invention and evolution of the camera. From telescope and microscope to magic lantern, to zoetrope, to hand camera, to stereoscope, to nickelodeon, to movie projector, and on inevitably to the T.V.

I consider it miraculous that he had the chance to discover what a lantern slide is and what a photograph is, all on his own terms, never losing the shock value of that experience when as a child, being taken by his grandmother on excursions and outings to N.Y.C., a favorite haunt, "the Musée Eden (a)round 1911 became indelibly engraved in memory." Or should he have said photo-engraved on his memory?

The eye of his mind is prodigiously confirmed by the camera of his memory.

Wednesday
December 30, 1970

For the past two weeks a library copy of Future Shock has been lying on Cornell's bedside table. Pages from old issues of *The Scientific American* have been clipped and folded together inside the back cover of the book as if to substantiate or corroborate some idea or point of interest.

The whole foundation of the atomic (currently nuclear) energy syndrome, a syndrome (trap) of energy in expansion, energy multiplying, and "The Expanding Universe," as Joseph refers to it, seems to be fitting him through a little window he has recently cut open in a collage. For me it was as if he had installed a water tap onto the Atlantic Ocean. This in fact is closer to the forces he is reading about and "gaining acquaintance with." On the surface of all this involvement, an outsider will see only a naked thread-spool, a brilliant yellow marble in a sparkling clear cordial glass, or a handful of deep blue, almost black, sand set aside in a white wood tray. But the naked thread-spool affixed to the blue side wall of the box and the little window cut open in the collage *L'Abécédaire Téléphone 1954,* these will perhaps go unnoticed or be passed over by the public at large because of the textual weight of details surrounding them.

He wants us to make our own discoveries and those who possess an active eye as opposed to a lazy eye will discover as much, if not more, in the same spirit, within the same work.
Thursday
October 12, 1967

Within the context of boxes and collages, with emphasis on the collages, I find it curious and baffling that Joseph's numerous and ongoing "mystiques" lose none of their separate intensities month after month after month. Rather they are periodically supplemented if not actually aligned with his dreams, trances, and by his own admission, "hallucinations of the utmost vividness."

I would like to have seen his facial expression at the moment of this forthright confession. Impossible, as he was in the act of retrieving a magic-marker which had gotten wedged down between the wall and the kitchen stove.

Seated in the rear he suddenly took on the character of a brazen tomcat worrying something in a very dim and narrow corner. His thatch of silver-gray hair contributed something to that effect. Animated, as when a household pet in its simple domestic way can appear for a moment to be doing something human.

\*

Sunday
January 19, 1969

Of Cornell's memories, the most intense are in the nature of involuntary recollections as if all of a sudden he has become a kind of telegraph receiving-station, he will gratuitously report almost everything that is flashing by on the inner screen of his vision. The inner spiritual fabric of his temperament is entirely of a piece with his art, in so far as there is the same tirelessly evolved network of day-to-day remembrances, dreams, flights of romance, and high sentiment at the root of it all. The cumulative effect of these continuing sensations creates states of elevation which he actuates identified as "gifts of exaltation," allowing him to participate in an intense and sustained "communion with all of the faces and phases of nature." He smiled, seeing me smile, because of the gratuitous verbal pun arising unexpectedly between "faces and phases." A sizeable proportion of the collage work seems to have been sponsored if not actually propelled into execution by way of the qualitative emotional energy being released this way—and not only released, but relieved.

Several collages from the early fifties which display a multitude of faces, flora, and fauna in such density encourage the attribution of such density as having issued out of these states and "gifts."

More than a week ago an unknown admirer sent Joseph an otherwise unpublished aphorism of Satie's: "In Art there must be no slavery." But a telephone call interrupted us and so I'll never know how Joseph was affected by Satie's unexpected appearance on the home scene that afternoon.

\*

Friday
May 9, 1969

As this was a slow day, when work progress was not moving along as Joseph would have liked, a reviewing of current projects seemed to promise better use of our time together. I happened to comment on an Easter Rabbit collage which had been sitting collecting dust for quite a while upstairs in Robert's room.

A memo sent to me a week later when I was downed (and house-bound) with a flu elucidates the matter with some marginal perspective on "collage," which Joseph managed from time to time to pass on for research purposes.

Memo—re: Easter Rabbit Collage—wonderfully integrated and beautiful rediscovery of feeling for textures reminding strongly of the collage work of Schwitters, although enclosed reproduction does not exemplify. His work highly abstract yet employing easily recognizable matéria.

"Easily recognizable matéria" is at the heart of the matter wherever late collage work is at the active center of his "up-to-date work commitments." The early collaged engravings as if in homage to Max Ernst reflect similar familiarity of image, but the surrealist technique of juxtaposition of dissimilar contexts creates a distance, an intensional shock of strangeness. Whereas the late collages, beginning in 1950 and onwards, all have a uniform warmth and intimacy as much as they hold "surprises of the familiar."

One somehow expects strangeness in the black and white pieces from the thirties, but the work of the fifties allows one to discover multiple levels of "serious plaisanterie" (the phrase is Cornell's own).

\*

Tuesday
December 10, 1968

[An earlier reference to "serious plaisanterie".]

Continuing requests and inquiries from museum officials, staff, art historians, researchers, private collectors, etc., for elucidation of some kind from Joseph regarding work that has been acquired . . . Though inevitable, this is irksome to Cornell, a kind of Sisyphian task for him. which last night over the telephone he almost came to terms with, as follows:
I wonder if they are able to realize that my titles are not necessarily final, so often merely titles of convenience, and they're all so serious about it. Well, in a way it is serious, this business of meanings and titles and how serious—but serious plianerties... So often a new side of the piece will come through when I least expect it, even the lighting in a gallery will show me something I hadn't intended, and very often this other something is what is seen and in a very different light from the one it was taking shape in.

Friday
December 30, 1970

A crumbling and brittle copy of Pierre Reverdy's book Épaves du Ciel (Chips of Heaven) was left on the bed in Robert's room (where earlier this year I have been transferred from the music room); a quotation on the flyleaf bears relationship, particularly in relation to J.C. and his attitude towards meter:

After a long detour by way of dreams
we learn to love reality a little better.

—Pierre Reverdy, Paris 1929

I want to substitute the word films and/or collages for the word dreams. There is a perspective here that equates in tight relationship with Cornell's film work as well as his lesser-known collage motifs, as even the early collages of the thirties influenced by Max Ernst are suffused with touches of silent film-animated sensibility, and the late collage works (post 1949) are somehow naturally informed with touches of cinematic luminosity. It is interesting to observe that no matter how far back in the past Joseph may trace an inspiration, always it is to something or someone subtly connected by yet another unbroken thread of continuity to the very moment here and now in the present.

By their very strangeness, Cornell's creations have become more and more familiar to me; it is this strangeness that mystifies the observer, a strangeness that is not dispelled by time no matter how familiar the work becomes. The surrealist edge that hovers by association around Cornell's work has more to do with this "X" quality than any of the old or new surrealist techniques or mannerisms he may employ.

Joseph was amused and touched by Fairfield Porter's remark to a mutual friend (who later repeated it to Joseph): "Cornell haunts surrealism the way the Unicorn haunts the lady."

Wednesday
November 13, 1969

It has taken a good while for me to learn that I'm not going to get to the end of anything with J.C. Though all his beginnings seem to hold this unvoiced promise, were I to compare notes with any of Joseph's other "helpers," all would agree that we are unmistakably involved in projects which are part of other projects—in effect, they are open-ended, an open-ended series of rooms within rooms, between screens of air, and only Cornell has the keys to them.
Friday
September 19, 1969

Now that I've gotten to know what is in the hundred odd file folders on the bookcases (under the windows in the sitting room), each folder devoted to a single subject— Landscapes, Cloudscapes, Faces of the Young, Faces of the not-so-young, Debutants, Bird Portraits, City Exteriors, etc., etc. — I have wanted to add secondary labels such as Earth subjects, Fire subjects, Water, and Air subjects. Joseph's collage archives are encyclopedic in their depth and variety.

From two or more of these folders (dossiers) are what he calls some of them— particularly those that are devoted to immortals of the past or present, as for example Jeanne Eagels, Lee Miller, Maria Malibran, or Claude Debussy), when a collage is in its formative stages, an unmistakable alchemy of the image appears to be almost casually displayed upon his desk. The gluing process takes place in the kitchen, or may shuttle between kitchen and cellar studio, and back again. There is an aspect of secrecy about Cornell's dossiers, which even in an abstract sense suggests an externalization of all the interconnected mystiques between all his interests, with no holds barred on subject matter.

Parker Tyler elucidating how film and collage have infinite affinities aroused Cornell's interest. Film, Parker says, is a consecutive collage in the fourth dimensional sense, accurately paralleling the structure and components of all music and sound in the same way that collage itself is simultaneously in time in so far as comprising subject and the condensed dimension.

Later, over the phone tonight, Cornell seemed to be coining the term "collaging the moment" going back some thirty years, with reference to his own explorations in the realm of film and collage.

Monday
May 10, 1971

No matter how fragmentary, and though they cover so vast a range of subjects, Joseph's conversations are in fact another version (or form) of his files and dossiers. These in turn are the sources of his collages and constructions, which again are the seeds of content for his rambling, free-association commentaries.

His talk, like his interests, varies in length between an imagist poem of three words and a lavishly detailed word/image catalogue. He makes verbal collages out of his own commentaries.

Tuesday
June 3, 1969

While I was weeding in the garden, a neighbor boy, one of Cornell's "moppets," appeared with several packets of flower seeds—I went in to tell Joseph and discovered him catnapping on the daybed. Outside again I explained the situation to the boy, whereupon he left the seeds and went away. A little before four, I went in to clean up and found Joseph sitting on the edge of the daybed, emotionally shaken to the point of weeping.

Although Cornell did not say it, at least his description of "a colossal figure" came very near to a cherub or cupid.... Out of chicken-wire Robert had fashioned a barn-sized figure of a cherub. Calling from far off in a field to Joseph—who went running out onto "the flat land." He described "the most amazing cloud formations and a glowing darkness on the far horizon." "Small luminous shapes which were two or three miles away seemed perfectly crystal sharp and clear...." He would not reveal to me what these shapes were.

Robert had hold of the wire sculpture by a part of its hip and wanted Joseph to heave it nearer their house, but when Joseph in eagerness to accomplish the task made contact with it, "a vibration as of a musical pitch coming from a way out in left field reverberated through the air, and a deep rose color seemed to blush through and stain the entire atmosphere." "Robert's beaming face...his smile radiating pure bliss" seemed to exercise an enerating effect upon Joseph. It was at this point he had awakened. "The beauty of that smile left me quite helpless...."

Not long after Joseph told me this dream I began to recognize Robert's symbolic presence in an unexpected number of collages. A cherub, a cupid, a rocking-horse, a leaping horse, a color somewhere between dark apple and dull autumn-leaf red, a squirrel, a rabbit, a locomotive, all are aspects of Robert's active participation in the art of Joseph Cornell.

Wednesday
October 22, 1969

Almost immediately after a makeshift lunch today C. felt a radical compulsion to race downtown to the bank. It was already very near to closing time when the urgency took hold. In seconds a sweater and jacket were donned; the blue cloth tote-bag was in hand, and a Rimbaud paperback biography was crammed full with checks to deposit, notes, memos, and unsealed letters, everything was inter-leaved. The fattened book was secured with a broad rubber band and wedged under his arm.
On the bus heading for Main Street, he had occasion to recall other public transportation rides "less hectic" than this, mentioning the need for "more leisure in order to really appreciate the many aspects of a ride into town." I became aware of Joseph staring at or studying something above or beyond my head. Thinking I was blocking his view, I moved to the seat beside him and discovered a solitary rose-pink cloud hovering over LaGuardia Airport, not another cloud in sight to upset the perfect scene framed by the bus window. A pink cloud and an edgeless field of visionary blue. I observed that this pink cloud was imperceptibly evaporating but was also mysteriously caught in a current of air which was slowly turning it around in space.

Joseph couldn't see my astonishment but he was able to acknowledge my silent enjoyment by saying "...It's always been this way, the..." I hoped he wouldn't stop talking, but what I thought was only a momentary pause became final. Yet I already realized that for him going outside was going inside, being inside was his open sesame onto a vast and total other dimension.

Excerpts from an unpublished memoir of Joseph Cornell.
The collages of the 1930s were recently discovered in The Estate of Joseph Cornell. Julien Levy recalls last seeing them in the box of unframed Cornell's in his gallery in the 1930s. The public perused at their leisure the boxes devoted to the various artists in Levy's stable. The penciled prices on some of the mounts—$15 and $25— are in Julien Levy's handwriting.

These collages have apparently never before been publicly exhibited. They are not only of aesthetic and historical importance, but offer eloquent evidence that collage was a primary medium of expression for Cornell from the inception of his career as an artist.

Most of these collages were not titled by Cornell. Where a title has been assigned, it is printed in parentheses. A date is included only when it appears on the work itself.

Signatures, titles, dates, and inscriptions are noted as they appear on the back of the work, in ink, pencil, or print (typeset).

All collaged materials are papers, and are mounted on illustration board (approximately 10 by 7 inches) unless otherwise specified. Dimensions are given in inches, height preceding width, and except for numbers 1 to 4, denote the image only, without the mount. For numbers 1 to 4, which include inscriptions, the size is that of the mount.

Numbers 17 to 20 in the catalogue are four of the sixteen original collages that Cornell chose to reproduce for his composition Story without a Name—for Max Ernst, published in View, April 1942, in its issue devoted to Max Ernst.
1. TIRELIRE
Collage of engravings, reproduction, and paper, with watercolor and ink. 9 15/16 x 7 7/16 in.
In ink: "Enfant benêt te sauras lire / Nous te comblerons de cadeaux / Une pesante tirelire / Sera ton plus léger larcin / R. Radiguet"
Titled and inscribed in ink: "Tirelire/from/Lettres d'un Alphabet/Raymond Radiguet"

2. MOUCHOIR, 1933
Collage of engravings, reproductions, and marbled paper, with ink. 6 1/8 x 7 7/16 in.
In ink: "Aimant, ne crois pas déçu / En agrandissant vieux mouchoir / C'est la coutume de chasseur / Aimant les mouchoirs du passe / R. Radiguet"
Signed and dated in pencil: "Joseph Cornell 1933"
Titled and inscribed in ink: "Mouchoir/from/Lettres d'un Alphabet/Raymond Radiguet"
3. SEPENTRION, DIEU DE L'AMOUR 1941
Collage of reproductions and paper, with gouache and ink. 9 1/2 x 7 7/8 in
In ink: "Nous sommes venus voir l'enfant/Quo de la pauvre Cendrillon/Avant parfum de menthe/Peut condurier sans attendre/Grâce aux douceurs de l'enfant." 
Signed and dated in pencil: "Joseph Cornell 1941"
Titled in ink: "Septentrion: Dieu de l'Amour"

4. SEPENTRION, DIEU DE L'AMOUR
Collage of reproductions and paper, with gouache and ink. 9 1/2 x 7 7/8 in
In ink: "Nous sommes venus voir l'enfant/Quo de la pauvre Cendrillon/Avant parfum de menthe/Peut condurier sans attendre/Grâce aux douceurs de l'enfant." 
Signed and pencil: "Joseph Cornell 1941"
Titled in ink: "Septentrion: Dieu de l'Amour"
5. Untitled, 1933
Collage of line-cut, photographs, and paper with gouache. 3 15/16 x 4 1/2 in
Signed and dated in pencil. "Joseph Cornell 1933"

6. FILET À PAPILLONS, 1933
Collage of engravings and paper with ink, tempera, and watercolor. 5 5/8 x 3 7/8 in
In ink: "Papillons tu es immonde/Je te pousse depuis hier/
Ainsi parlant une écritoire/Que j'ai rencontrée en chemin/R. Radiguet"
Signed and dated in pencil. "Joseph Cornell 1933"
Titled and inscribed in ink: "Filet à Papillons/Front/Lettres d'un Alphabet/
Raymond Radiguet"

7. Untitled, 1933
Collage of engraving, reproduction, and paper with watercolor. 4 1/2 x 3 15/32 in
Signed and dated in pencil. "Joseph Cornell 1933"

8. Untitled, 1933
Collage of woodcut, reproduction, and paper with watercolor. 6 1/16 x 4 1/16 in
Signed and dated in pencil. "Joseph Cornell 1933"
9. Untitled
Collage of engraving reproduction and paper 3 1/4 x 8 1/8 in.

10. Untitled
Collage of engraving reproduction and paper 3 3/8 x 8 3/16 in.

11. Untitled
Collage of engraving reproduction and paper 5 3/16 x 8 1/4 in.

12. Untitled
Collage of engravings and paper 6 1/8 x 8 1/16 in.
11 Unidentified (LA VIERGE)
Collage of engraving and paper, with watercolor, mounted on Strathmore paper. 3 1/16 x 3 in.
Inscribed in print: "Fig. 26C — La Vierge de / l’Astronomie / du roi Alphonse X (XIIIe siècle)."

14 Unidentified (LA CASSIOPEE)
Collage of engravings and paper, with watercolor, mounted on Strathmore paper. 7 3/16 x 5 in.
Signed in pencil: "Cornell"
Inscribed in print: "Fig. 32 — La Cassiopée / de l’Atlas de Bayer (1603)."

15 Unidentified (L’ANDROMÈDE)
Collage of engraving, lithographs, and papers, with gouache, mounted on Strathmore paper.
5 1/2 x 4 1/4 in.
Inscribed in print: "Fig. 48 — L’Andromède / du livre d’Alphonse X (XIIIe siècle)."

16 Unidentified
Collage of engraving, reproduction, and paper. 3 3/16 x 4 3/16 in.
17. Untitled
    Collage of engravings and paper, 6 3/4 x 5 in.

18. Untitled
    Collage of engravings reproduction and paper, 7 7/16 x 6 7/16 in.

19. Untitled
    Collage of engravings reproduction and paper, 7 3/16 x 5 3/16 in.

20. Untitled
    Collage of engravings reproduction and paper, 6 1/2 x 4 7/16 in.
21. Untitled
Collage of engraving, reproduction, and paper. 7 5/16 x 3 1/2 in.

22. Untitled
Collage of engraving, reproduction, and paper. 7 1/2 x 6 1/16 in.

23. Untitled
Collage of engraving, reproduction, and paper. 6 3/8 x 4 11/16 in.

24. Untitled
Collage of engraving, reproduction, and paper. 6 5/8 x 5 5/16 in.
29 Untitled
Collage of engravings and paper, 5 3/8 x 3 9/16 in

30 Untitled
Collage of engravings and paper, 7 7/8 x 5 7/16 in

31 Untitled
Collage of reproductions and paper, 3 3/16 x 3 13/16 in

32 Untitled
Collage of engraving, reproduction, and paper, 5 3/8 x 3 5/8 in
13. Untitled
Collage of etching, reproduction, and paper. 3 1/4 x 3 15/32 in.

14. Untitled
Collage of engraving, reproduction, and paper. 4 1/2 x 6 7/8 in.

15. Untitled
Collage of reproductions and paper. 6 5/8 x 4 1/8 in.

16. Untitled
Collage of engraving, reproductions, and paper. 5 3/8 x 4 1/8 in.
37. Untitled
Collage of engraving, reproduction, and paper, with pencil and gouache. 8 1/4 x 6 3/16 in.

38. Untitled
Collage of reproductions and paper. 8 11/16 x 6 5/16 in.

39. Untitled
Collage of engravings, reproduction, and paper. 8 3/16 x 5 13/16 in.

40. Untitled
Collage of engraving, reproductions, and paper. 7 1/4 x 5 11/16 in.
COLLAGES: 1940s-1970s

Cornell seems to have worked on his later collages over protracted periods of time. Dates on the reverse are assumed to be those of completion. Otherwise, these collages are difficult to date precisely and we have not attempted to do so.

Although the framing of these later collages was done by Cornell, and art historians have occasionally incorporated the frames in the measurement and reproduction of the works, we have not done so, because in our opinion the frames do not form part of the aesthetic.

R.L.F.

The titles are those given by Cornell, or assigned as commonly accepted or descriptive. A date is included only when it appears on the work itself.

Signatures, titles, dates, and major inscriptions are noted as they appear on the back of the work, in ink, pencil, type (typewritten), or print (typeset). No attempt is made to give a full description of the backs of these collages, although some elements, such as reproductions of paintings, are briefly noted.

Unless otherwise specified, collaged materials are papers framed behind clear glass. All the works were mounted by the artist on masonite. Dimensions are given in inches, height preceding width, and apply to the image only.
45 THE ECHO OF SILENCE • JUDE SPINASSO 1956
Collage of reproductions 11 1/2 x 8 1/2 in
Titled and dated in tape: "The Echo of Silence • J. Spinasso • 1956."

48 Untitled (HUMMINGBIRD)
Collage of reproductions behind blue glass. 11 3/8 x 8 1/2 in
Verse: drawing of a cherub detail of reproduction. Hungarian postage stamp
 Signed in ink: "Joseph Cornell"
Inscribed: "Xmas [ink]
"Requires Blue Glass [ink]
Jackie Lane. 18 months Big Ben. Above and at home. Right has already appeared in several movies, including The Gaussian People. [ink]"
49 Untitled (PENNY ARCADE WITH HORSE)
Collage of illustration, postage stamps, cut-out, decals, and pennies, with pencil and paint.
11 1/2 x 8 3/8 in
Verso: illustration of Pascal's Triangle, picture postcard of Times Square, photograph of an infant, pennies.
Signed in ink: "Joseph Cornell."
Inscribed in print: "PASCAL'S TRIANGLE."

50 THE SYPH (CAROUSEL HORSE, 1965)
Collage of reproduction, illustration, paper and cut-out, with pencil, ink, and stamp.
11 7/16 x 8 7/16 in
Signed, mirror image, in ink: "Joseph Cornell."
Titled twice: "The Slyph (Carousel horse)" [ink and pencil] and "The Slyph" [ink].
Dated and inscribed in ink: "Penny Arcade 1965 / The Sea."
Inscribed in ink: "phot by Halma."
51 PENNY ARCADE, 1962
Collage of reproductions, illustrations, paper, and pennies, with pencil and stain. 11 1/16 x 8 1/4 in
Signed in ink: "Joseph Cornell"
Titled, dated, and inscribed in pencil: "Penny Arcade / 1962 / 7/31s"

52 SOUVENIR OF A PENNY ARCADE, 1965
Collage of reproductions, decals, paper, and pennies, with pencil, ink, and stain. 11 1/2 x 8 1/2 in
Verse: picture postcard of a World's Fair Polish postage stamp
Signed twice in ink: one signature obscured, label: "Joseph Cornell"
Titled, dated, and inscribed: "Penny day 65 / paper"
"Souvenir of a Penny Arcade" [ink]
53 FOR TANNY
Collage of reproductions, decals, and paper, with pen and stain. 31 1/8 x 8 3/8 in
Signed in ink: "Joseph"
Titled in ink: "For Tanny"

54 DÜRER, 1465–1528
Collage of photostat illustration and decals, with pen, paint, and stain. 8 1/2 x 11 1/2 in
The photostat is a detail from Portrait of the Artist at Age 15, drawing by Dürer.
The verso detail (blank leaf) is a reproduction of engraving by Dürer, penlines.
Signed twice in ink: "Joseph Cornell"
Dated twice and inscribed in ink: "XXXI 06/05/1893/ Juni 28/1893-
Titled in print: "DÜRER 1471-1528"
33. AUTUMNAL FORGE. 1963
Collage of reproduction and paper with ink, pencil, and stamp. 11 5/8 x 8 1/8 in.
J. E. Ferneke, Indianapolis
Verso: reproduction of a sculpture by Hugo Robus: Japanese postage stamp
Signed in ink: "Joseph Cornell"
Titled and dated in pen and ink. "Autumnal Forge." 1963
Inscribed: "Song" [ink]
"Sculputure of Hugo Robus, Japan" [ink]
For Ferneke, Indianapolis. "R. 312/33." [ink]

96. J.E. SERIES
Collage of reproduction and paper, with pencil and stamp. 11 5/8 x 8 1/8 in.
J. E. Ferneke, Indianapolis. "No. 53"
Signed in ink: "Joseph Cornell"
Titled in ink: "J. E. Series"
57. Untitled (YOUNG SPARROWS IN A BASKET)
Collage of reproduction and paper, with pencil and stain. 11 5/8 X 8 3/8 in.
Verse: reproductions of two photographs, one of trees the same on verso of No. 381, the other of a backyard.
Signed twice: "Joseph Cornell" [ink] / "cornell" [type]
Dated and inscribed in type: "contemplation: earthly paradise - 1945"
Inscribed in print: "Plate 7: Young Sparrows in a Basket / Attributed in Sung hui chi / Light color on silk
8 5/8 x 6 5/8 in. 22 x 22 cm." [type]

58. QUIET AUTUMNAL #2
Collage of reproduction and paper, with pencil and stain. 11 1/2 X 8 3/8 in.
Verse: reproductions of two photographs, one of trees the same on verso of No. 57, the other of the corner of a building.
Signed twice: "Joseph Cornell" [ink] / "cornell" [type]
Dated and inscribed: "Contemplation piece. Ink"
"Bamboo: attributed to Wu Chi-t'ien (1250-1330) Album leaf. This is an impressive example of a painting which is both realistic and abstract. / Both a painting and a work of calligraphy. The dry brush / is used to lend liveliness to the contours of the leaves. The energy and superbly controlled power of the brushwork conveys a direct impression of the lifeline within the graceful bamboo. Thus / [type]
"Quiet autumnal - for / #2" [type] / "New York City -" [ink]
59. SURFACE AND VOLUME IN NATURE
Collage of reproduction, illustrations and cloth, with paint and stain. 8 1/4 x 11 1/4 in.
The reproduction is a detail from the painting Circe and Her Lovers by Dosso Dossi.
Signed in ink: "Joseph Cornell."
Titled in print: "Surface and Volume in Nature."

60. CIRCE AND HER LOVERS (DOSSO DOSSEI)
Collage of reproduction and wood, with paint and varnish. 8 1/8 x 11 1/8 in.
The reproduction is a detail from the painting Circe and Her Lovers by Dosso Dossi.
Verso: Circe and Her Lovers, reproduced in full.
Signed in ink: "Joseph Cornell."
Titled in print: "CIRCE AND HER LOVERS Dosso Dossi."
61. TIME TRANSFIXED, 1946
Collage of reproduction, newsprint, masonite, and wood, with tempera and stain, H 1 1/4 x 8 1/4 in.
Verso: two zodiac constellation charts, Great Nebula and Cassiopeia
Signed in ink: "Joseph Cornell."
Titled in ink: "Time Transfixed."
Dated twice and inscribed in ink: "3/8 - 71666/ER, PIERO."
"66427"

62. Untitled (TIME TRANSFIXED)
Collage of reproductions and paper, with pencil, ink, and stain, H 9 5/8 x 8 5/8 in
Verso: reproduction of Rapalje: travel poster for the HVH Tunnel Route
Signed twice in ink: "Joseph Cornell Incr. / Joseph Cornell"
Inscribed: "for Robert [twice, pencil, 2 ink]"
"BASED UPON" [in pen]
"51 René Magritte: Time Transfixed. 1932/60 x 45 in. 152 x 122 cm. / Tate Gallery. London. lon. loan/ by Mr Edward James" [print]
63. TRIANGLES AND THE DISTANCE TO THE MOON, 1968
Collage of reproductions, illustrations, and paper, with pencil and paint, behind stained blue glass.
11 1/4 x 8 1/4 in
Signed in ink: "Joseph Cornell."
Titled in print: "Triangles and the Distance to the Moon."
Dated and inscribed in ink: "Left purposely in semi-sketch form楚ed-framed 9-11-68 Wednesday/"mainly for time." - Times Sq, the past reference - CORTICELLI, Kisten /1910-1914 lights - Union dawn."

64. WHERE DOES THE SUN GO AT NIGHT?
Collage of reproduction and illustration, with ink and stamp. 1 1/4 x 7 1/4 in
Signed in ink: "Joseph Cornell."
Titled in type: "WHERE DOES THE SUN GO AT NIGHT?"
HOMAGE TO THE ROMANTIC BALLET (POUR PHILONÈSE BOYER)
Collage of reproduction, illustrations, decals, and paper, with pencil and stamp, 8 3/8 x 7 3/8 in
Signed twice: "Joseph Cornell" [ink] / "cornell" [typc]
Titled and inscribed: "Pour Philonène Boyer / [typc] / Homage to the Romantic Ballet" [typc]
"Tête de papillons / POUR PHILONÈSE BOYER / "AVD. PORTRAITS / "Theophile Gautier/Boyert / pour la jeune Sophie Fabre / pour Emma Germe / 1847-1907" [typc, ink, and pencil]

THE HOTEL OF THE GOLDEN REEF
Collage of reproductions, illustrations, photostat, decal, and paper, with pencil, pastel, and stain, 11 7/8 x 8 1/2 in
Signed three times in ink, one signature obscured by label: "Joseph Cornell"
Signed and inscribed in type: "collage by Joseph Cornell (signed)"
Titled in type: "THE HOTEL OF THE GOLDEN REEF"
68. Untitled (SWAN HOTEL)
Collage of reproductions, photostats, postage stamp on surface, and wood, with pencil, tempera, and stain. 11 1/2 x 8 1/2 in.
Verso: photostat of printed notice in French about the Dover-Osney crossing and rail connections.
Signed once in ink, one signature on mirror image: "Joseph Cornell."
UNTITLED
Collage of reproductions: illustration, photograph, decals, and wood; with pencil, paint, and stain.
11 1/4 x 8 1/4 in.
The reproduction is a detail from the painting "The Saltimbanques" by Picasso.
Verso: reproduction of "The Saltimbanques".
Signed in ink: "Joseph Cornell"
Titled in pencil: "untitled"
Inscribed: "figure from Picasso" [ink]
"THE-SALTIMBANQUES" [Picaso] [print and ink].
72 FOR JOSEPHINE 1935
Collage of reproductions and decals, with paint and stain, behind blue glass. 12 1/8 x 8 1/4 in.
The seated figure is Mrs. Smith in the role of Josephine, from a playbill for The Young and Beautiful by
Sally Benson, based upon a novel by F. Scott Fitzgerald.
Signed and dated in ink "Joseph Cornell 35".
Titled in ink "for Josephine"
Inscribed in type "Home, poor heart, you cannot rediscover, if the dream alone does not suffice./
Gerdlr
13 7/8 x 5 7/8 in.
72 Untitled (HOME, POOR HEART)
Collage of reproductions and decals, with paint, behind blue glass. 13 7/8 x 5 7/8 in.
Signed in ink "Joseph Cornell"
Inscribed in ink "Home, poor heart you cannot rediscover, if the dream alone does not suffice./
Hölderlin / (Shepherdess) [ink]
Reproduction blue glass [print]"
73. PRESSURE MEASUREMENTS
Collage of reproductions, illustrations, sketches, and paper with pencil and ink. H: 11 1/2 x 9 3/4 in.
Verse: Illustration of the constellation Columbia (Powers)
Signed, reverse image in ink: "Joseph Cornell"
Titled in print: "PRESSURE MEASUREMENTS"
Inscribed in print: "CELESTIAL NAVIGATION BY [BIRDS]" [the whole inscription secured through in ink]

74. Unlabeled (PORCELAIN FIGURE WITH BIRDS)
Collage of reproductions and paper with stone behind blue glass. H: 9 3/4 x 8 3/8 in.
Verse: Illustration of the constellation Columbia (Powers)
Signed in ink: "Joseph Cornell"
Inscribed in print: "Receives Blue Glass"
78. Untitled (PORCELAIN FIGURE WITH FLOWERS)
Collage of reproductions, illustration, and paper, with pencil, ink, and stars. H 1/2 x W 7/8
Inscribed in ink, Joseph Cornell
Signed in ink, Joseph Cornell

79. Untitled (PORCELAIN FIGURE WITH MOON)
Collage of reproductions and decor, with stars, behind plexiglass. H 1/4 x W 1/4
Inscribed in ink, Joseph Cornell
Signed in ink, Joseph Cornell
77. Untitled (Porcelain Figures with Astronomy Charts)
Collage of reproductions, illustrations, and paper, with stain. 8 1/2 in x 11 1/2 in
Signed in ink: Joseph Cornell

78. Untitled (Grand Canyon and Girl)
Collage of reproductions and paper, with pencil, paint, and stain. 8 5/8 in x 13 3/4 in
Signed in ink: Joseph Cornell
79. FOUNTAIN OF YOUTH, 1969
Collage of reproductions, illustrations, and decal; H 1/2 x W 1/2 in
Signed in ink: "Joseph Cornell"
Titled: "Daydreaming the Fountain of Youth / Flushing summer 59" [ink]
Inscribed: "ink"

80. GOYA CAPRICHO
Collage of reproductions and illustrations, with pencil, paint, and stain; H 9/16 x W 5/8 in
Details from reproductions of the painting "The Duke and Duchess of Orléans with Their Children"
Signed in ink: "Joseph Cornell"
Titled in ink: "Goya Capricho plates 1"
81 The Puzzle of the Reward, 1672
Collage of reproductions, illustration, and paper, with pencil and stain. H 3/4 x 8 1/8 in.
Signed in ink: "Joseph Cornell"
Titled in ink and print: "The Puzzle of the Reward, 1672"
Inscribed in ink: "MARGARET GIBBS, 1672. ARTIST UNKNOWN"

82 Mignon
Collage of reproductions, with stain, behind partly ned-stained, amber glass. H 7/8 x 8 1/2 in.
Signed in ink: "Joseph Cornell"
Titled three times in pencil: "Mignon, 1672. Mignon, 1672. Mignon"
Inscribed in pencil: "requires honey-amber glass"
83. PETER IRBETSON
Collage of reproductions with stain. 11 3/4 x 8 1/2 in
Signed three times in ink: "Joseph Cornell" [1 shows image, 2 obscured by label, 3 worn] Titled in pencil: "Peter Irbetsn"
85. Untitled, MUSTACHED CHILD. 1964
Collage of reproductions, illustrations, and photo-stamp, with paint and stain. 9 7/8 x 7 1/2 in
Photograph of detail from the painting Gliatte Brainslove by Marie Victoire Lemone
Signed and dated in ink: "Joseph Cornell 1964"

86. MISSING GIRL. 1965
Collage of reproductions and paper, with pencil and stain. 11 1/2 x 8 3/8 in
Verse: detail from reproduction of the painting The Land of Cockayne, by Breugel. Dutch postage stamp
Signed in ink: "Joseph Cornell"
Titled, dated, and inscribed:
"Missing Girl. First version varying etc. Dutch Still Life / N.Y.C. 1965" [ink]
"THE LAND OF COCKAYNE - BREUGEL" [prim. upside down]
87. Untitled (WINE GLASS)
Collage of reproductions, 11 9/16 x 8 9/16 in.
Signed, mirror image, in ink: "Joseph Cornell"

88. Untitled (STILL LIFE WITH BOTTLE)
Collage of reproductions and paper, with pencil, 11 1/4 x 8 1/4 in.
Signed in ink: "Joseph Cornell"
89. LE ROUQUET NAUTRAGÉ, 1986
Collage of reproduction, dried flower, string, and paper with pencil, ink, and stain behind cracked glass and plexiglass. H. 23/8 x 15/8 in
Signed in ink “Joseph Cornell.”
Titled, dated, and inscribed in pencil: “II from Susam S anemone visit 6/6 / Le Bouquet Sauvage” / The Bouquet trainer / Lange de N / 22/Dream / Sutter dir / Tobler de la N / on sheet of paper attached to work
Inscribed: “RACHEL RUYSCH/born 1664 or 1665 in Amsterdam / died there 1750/STILL LIFE WITH FLOWERS AND FRUIT/oil on canvas. 35 3/8 x 32 3/8 cm / signed Rachel Ruysh 1662 [print] / cracked glass intentional/broken glass is plexiglass/broken glass is real glass/plexiglass except broken piece of real glass” [pencil]

90. L’APOTHÉOSE LA TALGIONI
Collage of reproduction and paper with pencil, ink, gouache, and stain. H. 23/8 x 39/16 in
The reproduction is a detail from the painting Bunch of Violets and Fan by Manet
Verso: photograph of Allegro Kent
Signed in ink “Joseph Cornell.”
Titled and inscribed in ink “A la mademoiselle/L’apothéose/La Tagioni”
Inscribed: “For ALLEORA [ink and print] / BUNCH OF VIOLETS AND FAN/E. Manet / This picture is dedicated / 1972, col. 8 1/4 x 8 3/2 in” [print]
91. AMERICAN TRADE CARD: 1890s
Collage of photograph and paper with paint. H 1 1/4 x W 1 1/4 in.
Signed in ink: Joseph Cornell
Dated in ink: 1890s
Inscribed: For Schermaade [presumably, for someone named Schermaade]
Comment: A rare instance of period trumpeted / painted / painted into the ephemeral trade card / this is pressed out of the depicted paper / copyrighted 1942, cannot recall a single preserved example like this / painting of the period is for the medium equally rare / copy and ink.
94 LANNER WALTZIS
Collage of reproductions and paper, with ink and stain. 11 3/8 x 8 1/2 in.
Verse: detail from reproduction of painting of the head of a boy attributed to Caravaggio, cut-out of geometric illustration
Signed twice: "Joseph Cornell" [ink]/"Joseph cornell" [type]
Titled in pencil: "Lanner Waltzes"

94 MOZART CASSIOPEA
Collage of reproductions and illustrations, with stain. 11 3/8 x 8 1/2 in.
Signed in ink: "Joseph Cornell"
Titled in ink: "Mozart Cassiopea"
THE SISTERS
SCHRÖDER SERIES. 1906


Verso titled in the lower right corner with multi glue.

Signed in back: Joseph Cornell

Title, date, and description in black ink:

THE SISTERS (1906 Series)

Inscribed: Title "Sisters" [back]

Stained multi glue - light or medium and reseal for effect of this image. [1919]
...
UNIONED.png

Collage of reproductions and illustrations, with ink and seam. 11 1/2 x 8 1/2 in.
Signed in ink: Joseph Cornell

UNION.png

Collage of reproductions and illustrations, with seam. 11 1/2 x 8 1/2 in.
Signed and inscribed in ink: collage by Joseph Cornell
Inscribed in ink: photograph by Edward Wilson
471 DAPHNE 1962
Collage of reproductions and paper with pencil, watercolor and charcoal 14 1/2 x 12 in.
Verso: Detail photo reproduction of the painting Daphne by Pollack.
Signed on front: Joseph Cornell
Titled and inscribed on mount: DAPHNE/Pollack/ National Gallery/ London
Label on mount: "Hand signed / 1962"
Inscribed on mount: "Based upon a photograph by Nesti Hulds".

102 Unated DABBER STUDY
Collage of reproductions, text, and paper with pencil, ink, and charcoal behind artist glass 11 1/2 x 8 7/8 in.
Verso: Detail printed text reproduction of the painting Woman in White by Dabber
Signed verso in ink, verso signature on verso image: Joseph Cornell
Inscribed in print: "Reprints after Dabber".
117. Untitled (JUNGLE SCENE) 1949
Collage of reproductions, 13 7/8 x 13 5/8 in.
Signed in ink: Joseph Cornell
Dated in pencil: "Summer 50"
Inscribed in pencil: Robert upstair 7:40 / Apollinaire, Sunti, B theo, Chermey, blue pen/squareale / Evening Star / Washington / Hill / Figures and now / the later Garden / B. Poxle / the 8th before / vol 1.4 / the child at St. Martins today 6-23-40 / here.

118. PORTRAIT OF THE ARTIST'S DAUGHTER BY VIGÉE-LEBRUN
Collage of reproductions, 13 7/8 x 13 5/8 in.
Signed in ink: Joseph Cornell
Titled in print: "PORTRAIT OF THE ARTIST'S DAUGHTER BY VIGÉE-LEBRUN"
1961 Untitled (CORRELL) 1961
Collage of reproductions behind deep amber glass, H 5 1/16 x W 8 5/16 in.
Gable in memory of Gable, the dog owned by Cornell's sister, Elizabeth Benton, and her husband.
Verse reproduction of a drawing by François Clouet, Mentione de Valois as a Child.
Dated in pencil "7-18-61"
Inscribed in pencil "original"

1961 Untitled (RABBIT)
Collage of reproductions, H 5 1/16 x W 8 5/8 in.
Verse: newspaper article from The New York Times, June 2, 1958, about the death of Mary Welch, the actress.
Signed in ink, "Joseph Cornell"
111 FOR SALE
Framed reproduction and photostat with stamp 11-1/8 x 8 3/16 in.
Signed in ink "Joseph Cornell"

112 MARIA FELICITÀ MALBRAN, 1966
Collage of photostat with stamp, behind glass plate, 11 5/16 x 8 3/16 in.
Signed in ink "Joseph Cornell"
Titled twice in ink "Maria Felicità Malbran"
"María Felícita García Malbran"
Dated and inscribed in type and ink "18 MALBRAN" Her face is delightfully elongated / two
big black restless eyes / a hair could not pin down / etc / Vincenzo Bellini 1833-1835 on/
summer - re / Bal Masqué / Malbran 1830 / St. Mary's Church
113. RENÉE JEANMAIRE (IZIZI IN CARMEN) 1946–1948
Collage of photostat and cutouts, with stain, behind antique glass, 13 5/8 x 11 1/2 in
Signed and dated in ink: "Joseph Cornell / Dec 1946"
Titled, dated, and inscribed in ink and pencil: "after photographs / Renée Jeanmaire / Izizi / Carmen / full face / backstage shot / ca. 1946 / NYC / [ca. is crossed out]"

114. PORTRAIT OF TINA
Collage of reproduction, illustrations, and paper, with pencil, ink, and stain, 12 1/4 x 8 1/4 in
Verso: illustration of the phases of the moon
Signed in ink: "Joseph Cornell"
Titled in ink: "Portrait of Tina"
Inscribed in print: "If the moon did not rotate once a month, we would be able to see both sides"
[caption to verso illustration]
III. THE ELLIPSIS
Collage of reproduction, illustration, and paper, with pencil, crayon, and stain. 11 3/16 x 8 1/4 in
The reproduction is of a photograph of Susan Sontag.
Signed in ink: Joseph Cornell
Titled in ink: "The Ellipsis"
117. MATHEMATICS AND MUSIC (WEBERN'S ROOM)
Collage of reproduction and paper, with pencil and stain. 11 7/16 x 8 3/8 in.
Verso: graph paper,
Signed twice in ink, one signature obscured by label, "Joseph Cornell."
Titled and inscribed in ink, type, and print: "Mathematics and Music / WEBERN'S Room / Silences"
("Silences" crossed out) based upon photographic image by Wm. D. Gerhke.
Inscribed in type: "Not is it clear what Debussy had in mind when writing his 'Suite Bergamasque'"

118. PASCAL'S TRIANGLE, 1965, 1966
Collage of reproductions and illustrations, with ink. 11 1/4 x 7 5/8 in.
Verso: detail of illustration of Pascal's Triangle.